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The UNIMA General Secretariat thanks all the people that helped for the preparation of this document. All the National Centres and Commissions that have sent their reports (sometime in two languages) and the people that has spent a lot of hours to help in the translations, particularly Idoya Otegui from Spain.

UNIMA 21st Congress CHENGDU CHINA, 29th May 2012.

UNIMA councillors, members, puppeteers attending the festival your excellences and guests.

Four years ago in Perth - Australia, you voted for the next congress to be held in Chengdu - China. Here we are now at the Threshold of the 21st UNIMA Congress and International Puppet Festival; the second such UNIMA event in Asia, in this beautiful and historic city of Chengdu, known as the land of abundance and the country of heaven.

I welcome all of you who have travelled far and wide to attended this congress, which I'm sure, will have something special for all of us gathered here today.

As I mentioned earlier, what has kept our organisation alive for 83 years, as one of the oldest International theatre organisations in the world, is your enthusiasm and love for puppetry.

Many stalwarts have left their mark on this profound, expressive and loveable art form, some of them have passed on, others present, and many other masters around the world that need to be discovered and brought into the forefront of our organisation. UNIMA salutes these individuals, some of them working in adverse conditions, who keep the art of puppet theatre alive in their own country's.

In the past four years we have had many new National centres and our number has grown to 73 National centres and 8 representatives, in countries around the world, there are some national centres just in name who need to be activated or re-energised, remember it is one thing opening a national centre with enthusiasm and fervour, but totally another in keeping it alive with activities and budgets to do so, specially as all our work is on a voluntary basis.

I ask you, why would a young puppeteer would want to join UNIMA ?. Are we creating and setting examples of systems where they would eventually be able to benefit from the network of colleagues around the world, personally I think yes, UNIMA has a lot to offer, and you a lot to give to the organisation.

I would love to see a UNIMA where puppeteers can easily travel and meet without the reign's of political and personal agendas, but this is far easier said then done. Given the present conditions in many national centres and country's, we at UNIMA have tried our best to reach out and work within systems prevailing in many of them.

UNIMAS major work WEPA the World Encyclopaedia of Puppetry Arts, a contribution by many scholars, and puppeteers, for almost 30 years, came to life between Perth and Chengdu in its French edition, we now look forward to the English and Spanish versions of this seminal work, which is being translated, updated and edited by the committee concerned.

Our geographical, educational/research and various commissions ,for the first time received budgets to advance their projects and work, publications, awards and work in progress have been dedicated through these commissions and budgets, and I'm sure will grow in time. This has also caused immense goodwill amongst various organisations and publications that we have collaborated with.

Soon we should have a new web site, which is user friendly, and interactive, this I'm sure will attract many more prospective puppeteers to UNIMA.

Our General Secretary's report will give you a detailed account of the activity's and achievements in these last few years, we at Charleville Mézières and the executive committee have tried our best to full fill our mandate given to us in Perth.

At this congress we will elect the next venue for the 22nd Congress, I ask you to review all the conditions and practical ground work needed for this event before voting for the country, It is great pride to have got the mandate for the same, but the country elected has four years in which to get their systems, budgets and collaborators in place, in order to have a smooth and organised event of this scale, specially when dealing with artists , groups and individuals the word over.

I thank all the Executive committee members for their support and understanding, above all our Secretary General Jacques Trudeau, at our secretariat in Charleville Mézières, Fabrice Guillot, the Institut International de la Marionnette, the Worldwide Puppet festival in Charleville Mézières, our very important supporters and sponsors, the City and Mayor of Charleville Mézières, the Conseil Général des Ardennes, the Région Champagne Ardenne and the French Cultural organisations and Government who year after year acknowledge our work and art. To the many sponsors in the various country's supporting their own national centres.

I thank all of you, our members and friends attending this congress, but above all on behalf of UNIMA I thank the officials and government of Chengdu city and UNIMA China, who have worked hard in making this event a grand success.

I wish you all a friendly, constructive and good UNIMA 21st Congress.

Dadi D.Pudumjee
President UNIMA

UNIMA CONGRESS – CHENGDU, May 29th – June 2nd, 2012

AGENDA

May 29th 2012 – From 9:00 to 14:00

- 1) Opening of the Congress by the President of UNIMA. Welcoming speech by the President of the hosting National Centre. Other official greetings.
- 2) Reading of the Agenda by the General Secretary.
- 3) Election of the managing President of the Congress and of two minuting Secretaries.
- 4) Election of the supplementary independent Councillors, with the aid of the Election Committee.
(See Statutes §3.a.4.4. and R.O.P. III.B.5)
- 5) Presentation, of the list of new Honorary Members , by the President of UNIMA, on behalf of the outgoing Executive Committee (see Statutes §2.6 and R.O.P. II.3).
- 6) Report of the Registration Bureau (see R.O.P. III.A.4) and presentation by the General Secretary of the list of Council members.
- 7) Report of the Executive Committee by the General Secretary.
- 8) Report of the Auditing Commission (see Statutes §3.d and R.O.P. III.E).
- 9) Declaration of the result of the elections of the additional Councillors.
- 10) Vote of final discharge of responsibility of the outgoing Executive Committee.
- 11) Report of the Elections Committee (see R.O.P.III.B.2 and 3)

May 30th 2012 – From 9:00 to 13:30

- 12) Reports from National Centres, Commissions, International Groups
(see Statutes §3.e.6 and R.O.P. III.F.4) and Representatives.

May 31st 2012 – From 9:00 to 13:30

- 13) Election of the Executive Committee.
- 14) Possible modifications of the Statutes and/or the Rules of Procedure.
- 15) Presentation of candidacies for the hosting of the next Congress followed by a vote on the acceptance of one candidacy.
- 16) Motions included in the Congress-file.
- 17) Declaration of the results of the elections of the new Executive Committee.
- 18) Presentation of the candidacies to the Presidency, the General Secretariat, the Treasurer and the Auditing Commission.

June 1st 2012 – From 9:00 to 13:30

- 19) Election of the President, General Secretary, Treasurer and the members of the Auditing Commission of UNIMA.
- 20) Open discussions on the programme for the next four years. (These discussions may occupy the whole session, but, upon request by the Election Committee, may be appropriately interrupted to allow the Agenda to move on from point 21 through 24).
- 21) Declaration of the result of the election of point 19.
- 22) Presentation of the candidacies and elections of the two Vice-Presidents.
- 23) Fixing of amounts of membership fees for the National Centres and the direct members (see R.O.P.VI.1).
- 24) Declaration of the results of the elections of the Vice-Presidents.
- 25) Installation of the new Executive Committee

June 2nd 2012 – From 9:00 to 13:30

- 26) Creation and/or confirmation of the Commissions and definition of their objectives. Elections of the Presidents of the Commissions.
- 27) Miscellaneous.
- 28) Closing of the Congress.

List of new Honorary Members

Carucha CAMEJO (Caridad Hilda Camejo González)
Alan COOK
Mariano DOLCI
Penny FRANCIS
TAKEDA Sennosuke

Presented by UNIMA Cuba
Presented by NIMA-USA
Presented by UNIMA Italy
Presented by UNIMA Great Britain
Presented by UNIMA Japan

Report of the former Executive Committee written by the General Secretary

Dear UNIMA members,

You can be proud of the 18 members of the UNIMA Executive Committee you have elected during the last Congress in Perth, April 2008. The last four years were extremely busy and effective as you will see in my report. Together, we contribute to the expansion and the credibility of our association that is held in a hight esteem through the world.

As you know the Executive Committee members was composed by the following persons:

Dadi Pudumjee	President
Jacques Trudeau	Secretary General
Annette Dabs	1 st Vice-President - President Commission of new Financial Resources
Stanislav Doubrava	2 nd Vice-President - President Commission of International Festivals
Ronny Albrecht	Pr. Commission of Amateurs
Knut Alfsen	Pr. Commission of Statutes
Ana Maria Allendes	Commission for Latin America (councillor) (*)
Angel Casado	Pr. Commission Cultural Exchange
Susanita Freire	Pr. Commission for Latin America
Livija Kroflin	Pr. Commission Education, Development and Therapy
Nina Monava	Pr. Commission Europe
Manuel Moran	Pr. Commission North-America
Onagi Tamiko	Pr. Woman Commission
Jennifer Pfeiffer	Pr. Commission Asia Pacific
Pierre Alain Rolle	Pr. Commission International Cooperation
Mamadou Samake	Pr. Commission Africa
Marek Waszkiel	Pr. Commission of Formation
Simon Wong	Commission Asia Pacific & Cooperation (member)

During those four years the Executive Committee Members proceeded to the following meetings:

First Meeting (2008) Perth,Australia

April 8th , right after the Congress in Perth, were present the 18 members.

Second Meeting (2009) Ekaterinburg, Russia

September 9-10-11. Were present all the E.C. members, except Susanita Freire and Alain Lecucq who has been replaced after his dismissal by Ana Maria Allendes (*).

Third Meeting (2010) Council Meeting, Dordrecht, Holland

From June 20th to 24th . Were present all the E.C. members except Jennifer Pfeiffer.

Fourth Meeting (2011) Charleville-Mézières, France

September 16-17-18. Were present all the E.C. members except Mamadou Samake.

The fifth Meeting was held on May 28th 2012, here, in Chengdu, yesterday, the day before this Congress.

Take note the first meeting of the new Executive Committee will be held here, in Chengdu on June 2nd , 2012, in the afternoon of the last day of Congress.

Secretariat:

The UNIMA secretariat was quite busy during the period 2008-2011, actualizing our data basis and filling the forms to get our subsidies.

In spite of 3 staff changes during my mandate, and the relatively difficult economic situation of France, (particularly of the Ardennes regions, where the city of Charleville-Mézières stands) we could keep our subsidies from the 4 political levels and increase the amount of membership fees coming from the UNIMA Centres.

Fabrice Guilliot, the actual assistant, is doing a great job and his arrival was praised by all the members of the Executive Committee.

Economical situation:

UNIMA is in an excellent financial health. We are always privileged to be able to count on the financial support of the following 4 levels of French government:

the Ministry of Culture

the General Council of the Ardennes

the Regional Council of Champagne-Ardenne

the City of Charleville-Mézières

Since 4 years, the amounts were about the same ones, around 108135 €.

2008: 109973 € (included 2000 € from the CNL)

2009: 108125 €

2010: 108135 €

2011: 106635 € (included 7625 € paid on 2012)

This little decrease in 2011, of 1500 €, may be imputable to the fact the city of Charleville Mézières has created a new association named AVIAMA, which objective is to institute a network of cities friends of the puppet.

I just want to tell you that we recuperated those 1500 € for 2012.

On other hand, the membership fees coming from the national centres have increased.

See the table of the last 4 years:

Membership fees paid in 2008:	14076,43 €
Membership fees paid in 2009:	13935,13 €
Membership fees paid in 2010:	18760,96 €
Membership fees paid in 2011:	19857,08 €
Membership fees paid in 2012 until April 26 th :	11425,74 € (estimated)

On April 17, 2012, we had in bank the following amount: 214880,04 €, divided as:

- Main Account	133143,85 €
- Remunerated Account:	78438,40 €
- Travel Fund:	150,00 €
- Other Account (n° 483):	282,79 €
- Other Account (n° 657):	2865,00 € (on 25/4/12)

You will see in the balance sheet that thousands of Euro are dedicated to the cost of both translations of the WEPA in English and Spanish and also to the rebuilding of our internet site

Financial Report on the preceding term, 2008-2011

EXPENSES	2008	2009	2010	2011
Other Purchases and External Fees				
Electricity & Gas	1 227,40 €	2 229,72 €	1 998,71 €	1 620,42 €
Supply, Maintenance & Small Devices	188,98 €	182,36 €	329,47 €	167,94 €
Supplies for Office	674,20 €	953,43 €	798,64 €	749,48 €
Translations & Interpreting	5 534,57 €	265,39 €		0,00 €
Various Sub-Contracting (Printing, etc..)	4 800,14 €	222,96 €		541,79 €
Leasing	700,32 €	700,32 €	700,32 €	408,52 €
Hire Offices	10 190,40 €	10 190,40 €	10 190,40 €	10 417,92 €
Maintenance Equipment	70,00 €	354,64 €	118,00 €	1 242,82 €
Insurances	298,76 €	303,79 €	311,33 €	319,20 €
Encyclopaedia	11 280,57 €	30 200,00 €	9 114,33 €	5 873,98 €
Review	2 700,00 €	65,50 €		
General Documentation	0,00 €	31,80 €	38,00 €	
Interim Employees		135,75 €		
Factorages				
Remunerations of Contributors	2 138,20 €	2 170,00 €	2 200,00 €	2 472,40 €
Advertising		2 242,09 €	311,92 €	
Website	0,00 €	0,00 €	2 500,00 €	
Gifts «Customers»	131,00 €	172,50 €	579,49 €	227,25 €
Transports on Sales			1 646,19 €	
Costs Travels President	1 528,08 €	2 020,42 €	1 222,65 €	1 719,27 €
Costs Travels General Secretary	1 886,84 €	4 767,08 €	10 655,37 €	8 151,19 €
Costs Travels Assistant and Guests	5 899,67 €	92,90 €	796,78 €	125,50 €
Fees Meeting & Reception	805,79 €	2 056,39 €	909,16 €	5 799,80 €
Mail Fees	1 758,82 €	1 023,74 €	1 140,30 €	905,55 €
Internet (Offices)	417,81 €	372,61 €	375,53 €	626,13 €
Phone	1 550,13 €	1 301,19 €	1 323,90 €	1 168,67 €
Banking Fees	395,12 €	357,69 €	433,66 €	407,32 €
Taxes, Assimilated payments				
Professional Training	399,40 €	417,63 €	395,01 €	403,50 €
Various Taxes (Dues, etc...)				
Fees of Employees				
Salaries	26 861,62 €	21 308,31 €	22 969,72 €	19 390,01 €
Fees on Remunerations	8 887,27 €	6 251,33 €	7 233,14 €	4 681,98 €
Fees Miscellaneous Projects				
Grants Help for Commissions	0,00 €	0,00 €	11 000,00 €	13 673,76 €
Various Events	8 704,88 €			
Participation External Projects				725,00 €
Miscellaneous Expenses				
Various Compensations	883,70 €	0,00 €	795,35 €	10 000,00 €
Fees Lawyer	0,00 €	0,00 €	0,00 €	1 435,20 €
Obligations to realize	21 800,00 €	35 000,00 €		60 000,00 €
Dotations				
for Depreciation	209,10 €	354,17 €	318,74 €	0,00 €
Provisional Funding		28 336,00 €	42 036,00 €	18 255,00 €
Exceptional Expenses	6,70 €	158,03 €	2,13 €	0,97 €
TOTAL EXPENSES	121 929,47 €	154 238,14 €	132 444,24 €	171 510,57 €

INCOMES	2008	2009	2010	2011
Sales				
Sales of Books		4 436,00 €	7 076,45 €	7 251,78 €
Variation on Stock	-1 808,60 €	29 493,00 €	-972,00 €	13 159,00 €
Provisions of Services				
Membership Fees	14 076,43 €	13 935,13 €	18 760,96 €	19 857,08 €
Reviews & Various	1 559,55 €	1 271,64 €	0,00 €	0,00 €
Factorages on Sales & Copyrights			118,26 €	
Subventions				
Ministry of Culture	14 100,00 €	14 250,00 €	14 250,00 €	14 250,00 €
Regional Council of Champagne-Ardenne	30 490,00 €	30 490,00 €	30 500,00 €	22 875,00 €
General Council of the Ardennes	31 883,00 €	31 885,00 €	31 885,00 €	31 885,00 €
City of Charleville-Mézières	31 500,00 €	31 500,00 €	31 500,00 €	30 000,00 €
Others	2 000,00 €	0,00 €	0,00 €	
Products of Investment				
Savings Book A			337,44 €	1 600,96 €
Exceptional Products	1,72 €	1,66 €	3,75 €	2,36 €
Various Incomes				
Repossession of Provision & Transfert of Charges				30 703,74 €
Donations				1 890,95 €
Fund of Solidarity	1 374,00 €	0,00 €	0,00 €	
Participation from National Centres				1 000,00 €
TOTAL INCOMES	125 176,10 €	157 262,43 €	133 459,86 €	174 475,87 €

Résultats : **3246,63** **3024,29** **1015,62** **2965,30**

(a > 2011)

5873,98 Euro, for 2011, spreaded in :

Rights on Photos for French WEPA : 2 487,91 €

Translations in English : 3 386,07 €

Profit & Loss Statement 2011

UNIMA ASS.

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Compte de Résultat

	Etat exprimé en euros	31/12/2011	31/12/2010
		12 mois	12 mois
PRODUITS D'EXPLOITATION			
Ventes de marchandises, de produits fabriqués		7 252	7 076
Prestations de services		19 857	18 879
Productions stockée		4 537	(11 972)
Production immobilisée			
Subventions d'exploitation		99 010	108 135
Dons			
Cotisations			
Llegs et donations			
Autres produits de gestion courante			
Reprises sur provisions et amortissements, transfert de charges		39 326	11 000
Autres produits			
Total des produits d'exploitation		169 982	133 119
CHARGES D'EXPLOITATION			
Achats			
Variation de stock			
Autres achats et charges externes		58 779	58 694
Impôts, taxes et versements assimilés		404	395
Rémunération du personnel		19 390	23 765
Charges sociales		14 682	7 233
Subventions accordées par l'association			
Dotation aux amortissements et dépréciations			319
Dotation aux provisions		18 255	42 036
Autres charges			
Total des charges d'exploitation		111 510	132 442
1 - RESULTAT COURANT NON FINANCIER		58 472	677
Reprises sur provisions et dépréciations et transferts de charges			
Intérêts et produits financiers		1 601	337
Dotation aux amortissements et aux dépréciations			
Intérêts et charges financières			
2 - RESULTAT FINANCIER		1 601	337
3 - RESULTAT COURANT AVANT IMPOT (1 + 2)		60 073	1 014
Produits exceptionnels		2 893	4
Charges exceptionnelles		1	2
4 - RESULTAT EXCEPTIONNEL		2 892	2
Impôts sur les sociétés			
(+) Report des ressources non utilisées des exercices antérieurs			
(-) Engagements à réaliser sur ressources affectées		60 000	
TOTAL DES PRODUITS		174 476	133 460
TOTAL DES CHARGES		171 511	132 444
EXCEDENT ou DEFICIT		2 965	1 016
EVALUATION DES CONTRIBUTIONS VOLONTAIRES EN NATURE			
PRODUITS			
Bénévolat			
Prestations en nature			
Dons en nature			
CHARGES			
Secours en nature			
Mise à disposition gratuite de biens et services			
Personnel bénévole			

Details Operating Account 2011

UNIMA ASS.

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Détail du compte de fonctionnement

Etat exprimé en euros	01/01/2011	12	01/01/2010	12	Variations	%
	31/12/2011	mois		31/12/2010		
Total des produits de fonctionnement	169 981,60	100,00	133 118,67	100,00	36 862,93	27,69
Ventes de marchandises, de produits fabriqués	7 251,78	4,27	7 076,45	5,32	175,33	2,48
707000 VENTE DE LIVRES	7 251,78	4,27	7 076,45	5,32	175,33	2,48
Prestations de services	19 857,08	11,68	18 879,22	14,18	977,86	5,18
708200 COTISATIONS	19 857,08	11,68	18 760,96	14,09	1 096,12	5,84
708350 COMMISSIONS			118,26	0,09	(118,26)	-100,00
Production stockée	4 537,00	2,67	(11 972,00)	-8,99	16 509,00	137,90
713500 VARIAT STOCK PRODUITS	4 537,00	2,67	(11 972,00)	-8,99	16 509,00	137,90
Subventions d'exploitation	99 010,00	58,25	108 135,00	61,23	(9 125,00)	-8,44
741000 SUBVENT. MINISTERE	14 250,00	8,38	14 250,00	10,70		
742000 SUBVENT. REGIONALES	22 875,00	13,46	30 500,00	22,91	(7 625,00)	-25,00
743000 SUBVENT. DEPARTEMENTALES	31 885,00	18,76	31 885,00	23,95		
744000 SUBVENT. COMMUNALES	30 000,00	17,65	31 500,00	23,66	(1 500,00)	-4,76
Reprises sur provisions et amortissements, transferts de	39 325,74	23,14	11 000,00	8,26	28 325,74	257,51
781500 REPRISE PROVISION	30 000,00	17,65	11 000,00	8,26	19 000,00	172,73
781730 REP.PROV.DEPREC STOCKS	8 622,00	3,07			8 622,00	
791000 TRANSFERT DE CHARGES	703,74	0,41			703,74	
Total des charges de fonctionnement	111 509,60	65,60	132 442,11	99,49	(20 932,51)	-15,81
Autres achats et charges externes	58 779,11	34,58	58 694,15	44,09	84,96	0,14
606110 ELECTRICITE/CHAUFFAGE	1 620,42	0,95	1 998,71	1,50	(378,29)	-18,93
606300 FOURN ENTRETIEN ET PTI EQUIPMT	167,94	0,10	329,47	0,25	(161,53)	-49,03
606400 FOURNITURES DE BUREAU	749,48	0,44	798,64	0,60	(49,16)	-6,16
612200 CREDIT BAIL MOBILIER	408,52	0,24	700,32	0,53	(291,80)	-41,67
613200 LOCATIONS IMMOBILIERES	10 417,92	6,13	10 190,40	7,66	227,52	2,23
615510 ENTRETIEN MATERIEL	1 242,82	0,73	118,00	0,09	1 124,82	953,24
616000 ASSURANCES	319,20	0,19	311,33	0,23	7,87	2,53
618000 ENCYCLOPEDIE	5 873,98	3,46	9 114,33	6,85	(3 240,35)	-35,55
618100 DOCUMENTATION GENERALE			38,00	0,03	(38,00)	-100,00
622200 COMMISSIONS	13 673,76	8,04	11 000,00	8,26	2 673,76	24,31
622600 HONORAIRES	3 907,60	2,30	2 200,00	1,65	1 707,60	77,62
623000 PUBLICITE	541,79	0,32	311,92	0,23	229,87	73,70
623150 SITE INTERNET P.A.M	600,00	0,35	2 500,00	1,88	(1 900,00)	-76,00
623400 CADEAUX	227,25	0,13	579,49	0,44	(352,24)	-60,78
624100 TRANSPORT/VENTES			1 646,19	1,24	(1 646,19)	-100,00
625130 VOYAGES SECRETAIRE GENERAL	8 151,19	4,80	13 002,22	9,77	(4 851,03)	-37,31
625131 VOYAGES PRESIDENT	1 719,27	1,01			1 719,27	
625132 VOYAGES COLLABORATEURS	125,50	0,07			125,50	
625600 RECEP.TMISS.FRAIS REUNION	5 799,80	3,41	581,74	0,44	5 218,06	896,97
626000 FRAIS D'AFFRANCHISSEMENTS	905,55	0,53	1 140,30	0,86	(234,75)	-20,59
626100 INTERNET	626,13	0,37	375,53	0,28	250,60	66,73
626500 TELEPHONE	1 168,67	0,69	1 323,90	0,99	(155,23)	-11,73
627500 COMMISSIONS BANCAIRES	358,24	0,21	433,66	0,33	(75,42)	-17,39
627600 FRAIS BANCAIRE / COMMISSIONS	49,08	0,03			49,08	
628100 COTISATION	125,00	0,07			125,00	
Impôts, taxes, versements assimilés	403,50	0,24	395,01	0,30	8,49	2,15
631300 FORMATION CONTINUE	403,50	0,24	395,01	0,30	8,49	2,15
Rémunération du personnel	19 390,01	11,41	23 765,07	17,85	(4 375,06)	-18,41
641100 SALAIRES	19 390,01	11,41	22 969,72	17,26	(3 579,71)	-15,58

N° 18802

Details Operating Account 2011

UNIMA ASS.

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Détail du compte de fonctionnement

Etat exprimé en euros	01/01/2011	12	01/01/2010	12	Variations %
	31/12/2011	mois	31/12/2010	mois	
641400 INDEMNITES DIVERSES			795,35	0,60	(795,35) -100,00
Charges sociales					
645100 COTIS.URSSAF	14 681,98	8,64	7 233,14	5,43	7 448,84 102,98
645320 COTIS.CAISSE RETRAITE	3 316,52	1,95	4 787,61	3,60	(1 471,09) -30,73
645400 COTIS. POLE EMPLOI	1 105,24	0,65	1 383,85	1,04	(278,61) -20,13
647000 AUTRES FRAIS PERSONNEL	206,40	0,12	1 006,66	0,76	(800,26) -79,50
	10 053,82	5,91	55,02	0,04	9 998,80 NS
Dotation aux amortissements			318,74	0,24	(318,74) -100,00
681120 DOT.AMORT.IMMO.CORPORELLE			318,74	0,24	(318,74) -100,00
Dotation aux provisions					
681500 DOT PROV. POUR COMMISSIONS	18 255,00	18,74	42 036,00	31,58	(23 781,00) -56,57
681510 DOT PROV.POUR RISQUES	10 000,00	5,88	11 000,00	8,26	(1 000,00) -9,09
681730 DOT.PROV.DEPR STOCKS	8 255,00	4,86	30 000,00	22,54	(30 000,00) -100,00
			1 036,00	0,78	7 219,00 696,81
RESULTAT COURANT NON FINANCIER	58 472,00	34,40	676,56	0,51	57 795,44 NS
RESULTAT FINANCIER	1 600,96	0,94	337,44	0,25	1 263,52 374,44
Intérêts et produits financiers	1 600,96	0,94	337,44	0,25	1 263,52 374,44
768000 AUTRES PRODUITS FINANCIERS	1 600,96	0,94	337,44	0,25	1 263,52 374,44
RESULTAT COURANT AVANT IMPOTS	60 072,96	35,34	1 014,00	0,76	59 058,96 NS
Produits exceptionnels	2 893,31	1,70	3,75		2 889,56 NS
771800 PRODUITS EXCEPTIONNELS GESTION	2,36		3,75		(1,39) -37,07
778800 DONS	2 890,95	1,70			2 890,95
Charges exceptionnelles	0,97		2,13		(1,16) -54,46
671800 CHARG.EXCEPT.GESTION	0,97		2,13		(1,16) -54,46
Résultat exceptionnel	2 892,34	1,70	1,62		2 890,72 NS
Engagements à réaliser sur ressources affectées	60 000,00	35,30			60 000,00
689400 ENGAG.A REALIS./SUBV.ATT.	60 000,00	35,30			60 000,00
TOTAL DES PRODUITS	174 475,87	102,64	133 459,86	108,26	41 016,01 38,73
TOTAL DES CHARGES	171 510,57	100,90	132 444,24	98,49	39 066,33 29,56
Résultat	2 965,30	1,74	1 015,62	0,76	1 949,68 191,97
Contribution en nature - Produits					
Contribution en nature - Charges					

BUDGET/BALANCE 2011 (Comparison) – Expenses

EXPENSES	Budget	Balance
Other Purchases and External Fees		
Electricity & Gas	2 200,00 €	1 620,42 €
Supply, Maintenance & Small Devices	700,00 €	167,94 €
Supplies for Office	700,00 €	749,48 €
Translations & Interpreting		
Various Sub-Contracting (Printing, etc..)	450,00 €	541,79 €
Leasing	750,00 €	408,52 €
Hire Offices	10 500,00 €	10 417,92 €
Maintenance Equipment	300,00 €	1 242,82 €
Insurances	350,00 €	319,20 €
Encyclopaedia	18 000,00 €	5 873,98 €
Review		
General Documentation		
Interim Employees	200,00 €	
Factorages		
Remunerations of Contributors	2 100,00 €	2 472,40 €
Advertising	200,00 €	
Website	15 000,00 €	
Gifts «Customers»		227,25 €
Transports on Sales	1 300,00 €	0,00 €
Costs Travels President	6 000,00 €	1 719,27 €
Costs Travels General Secretary	6 000,00 €	8 151,19 €
Costs Travels Assistant and Guests	400,00 €	125,50 €
Fees Meeting & Reception	6 200,00 €	5 799,80 €
Mail Fees	1 200,00 €	905,55 €
Internet (Offices)	450,00 €	626,13 €
Phone	1 400,00 €	1 168,67 €
Banking Fees	500,00 €	407,32 €
Taxes, Assimilated payments		
Professional Training	400,00 €	403,50 €
Various Taxes (Dues, etc...)	100,00 €	
Fees of Employees		
Salaries	22 000,00 €	19 390,01 €
Fees on Remunerations	6 800,00 €	4 681,98 €
Fees Miscellaneous Projects		
Grants Help for Commissions	23 000,00 €	13 673,76 €
Various Events	800,00 €	
Participation External Projects	2 500,00 €	725,00 €
Miscellaneous Expenses		
Various Compensations	10 000,00 €	10 000,00 €
Fees Lawyer	1 500,00 €	1 435,20 €
Obligations to realize		60 000,00 €
Dotations		
for Depreciation		0,00 €
Provisional Funding		18 255,00 €
Exceptional Expenses		0,97 €
TOTAL EXPENSES	142 000,00 €	171 510,57 €

BUDGET/BALANCE 2011 (Comparison) – Incomes

INCOMES	Budget	Balance
Sales		
Sales of Books	7 500,00 €	7 251,78 €
Variation on Stock		13 159,00 €
Provisions of Services		
Membership Fees	18 500,00 €	19 857,08 €
Reviews & Various		0,00 €
Factorages on Sales & Copyrights	5 500,00 €	
Subventions		
Ministry of Culture	14 250,00 €	14 250,00 €
Regional Council of Champagne-Ardenne	30 500,00 €	22 875,00 €
General Council of the Ardennes	31 885,00 €	31 885,00 €
City of Charleville-Mézières	30 000,00 €	30 000,00 €
Others		
Products of Investment		
Savings Book A	1 300,00 €	1 600,96 €
Exceptional Products		2,36 €
Various Incomes		
Repossession of Provision & Transfert of Charges		30 703,74 €
Donations	265,00 €	1 890,95 €
Fund of Solidarity	1 300,00 €	
Participation from National Centres	1 000,00 €	1 000,00 €
TOTAL INCOMES	142 000,00 €	174 475,87 €

(a)

5873,98 Euro, for 2011, spreaded in :

Rights on Photos for French WEPA : 2 487,91 €
Translations in English : 3 386,07 €

Detail Assets 2011

UNIMA ASS.

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Détail de l' Actif

Etat exprimé en euros	01/01/2011	12	01/01/2010	12	Variations	%
	31/12/2011	mois		31/12/2010		
TOTAL II - Actif Immobilisé NET	1 311,06	0,52	1 311,06	0,62		
Concessions brevets et droits similaires						
205000 LOGICIELS	611,99	0,24	611,99	0,29		
280500 AMORT.LOGICIELS	(611,99)	-0,24	(611,99)	-0,29		
Autres immobilisations corporelles						
218300 MAT.BUREAU ET INFORMATIQU	850,00	0,33	3 252,49	1,54	(2 402,49)	-73,87
281830 AMORT.MAT.BUR.ET INFO.	(850,00)	-0,33	(3 252,49)	-1,54	2 402,49	73,87
Autres immobilisations financières						
275000 DEPOTS CAUTIONNEMENTS	1 311,06	0,52	1 311,06	0,62		
TOTAL III - Actif Circulant NET	252 593,46	99,48	210 337,69	99,38	42 255,77	20,09
Produits intermédiaires et finis						
350000 STOCK DE PRODUITS	26 205,00	10,32	21 301,00	10,06	4 904,00	23,02
395000 PROV.DEPR.PRODUITS	34 460,00	13,57	29 923,00	14,14	4 537,00	15,16
	(8 255,00)	-3,25	(8 622,00)	-4,07	367,00	4,26
Autres créances						
468700 DIVERS A RECEVOIR			15 368,26	7,26	(15 368,26)	-100,00
Disponibilités						
512000 BNP	226 061,67	89,83	171 403,73	89,98	54 657,94	31,89
512002 BANQUE FOND DE SOLIDARITE	139 351,27	54,88	89 774,71	42,42	49 576,56	55,22
512200 COMPTE BNP LIVRET A	6 400,00	2,52	4 509,05	2,13	1 890,95	41,94
530001 CAISSE FRANCE	78 438,40	30,89	76 837,44	36,30	1 600,96	2,08
	1 872,00	0,74	282,53	0,13	1 589,47	562,58
Charges constatées d'avance						
486000 CHARGES CONSTATEES D'AVANCE	326,79	0,13	2 264,70	1,07	(1 937,91)	-85,57
TOTAL DU BILAN ACTIF	253 904,52	100,00	211 648,75	100,00	42 255,77	19,97

Detail Liabilities 2011

UNIMA ASS.

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Détail du Passif

Etat exprimé en euros	01/01/2011	12	01/01/2010	12	Variations	%
	31/12/2011	mois		31/12/2010		
Total des fonds associatifs	55 849,78	22,00	52 884,48	24,99	2 965,30	5,61
Total des fonds propres	55 849,78	22,00	52 884,48	24,99	2 965,30	5,61
Report à nouveau 110000 REPORT A NOUVEAU	52 884,48	20,83	51 868,86	24,51	1 015,62	1,96
Résultat	2 965,30	1,17	1 015,62	0,48	1 949,68	191,97
Total des autres fonds associatifs						
TOTAL III - Total des Provisions	38 000,00	14,97	58 000,00	27,40	(20 000,00)	-34,48
Provisions pour risques 151800 PROVISION POUR LITIGE			30 000,00	14,17	(30 000,00)	-100,00
Provisions pour charges 158000 PROVISION POUR COMMISSIONS	38 000,00	14,97	28 000,00	13,23	10 000,00	35,71
Total des Fonds dédiés	155 436,74	61,22	95 436,74	45,09	60 000,00	62,87
Fonds dédiés sur subventions de fonctionnement 194000 FONDS DEDIES/SUBV.FONCT. 194010 FONDS DEDIES 2008 194020 FONDS DEDIES TRADUCTIONS 194030 FONDS DEDIES REVUE EPSM 194040 FONDS DEDIES VIDEO/INTERNET 194050 FONDS DEDIES CHINE	155 436,74	61,22	95 436,74	45,09	60 000,00	62,87
38 636,74	15,22	38 636,74	18,26			
21 800,00	8,59	21 800,00	10,30			
35 000,00	13,78	35 000,00	16,54			
15 000,00	5,91			15 000,00		
35 000,00	13,78			35 000,00		
10 000,00	3,94			10 000,00		
TOTAL IV - Total des dettes	4 618,00	1,82	5 327,53	2,52	(709,53)	-13,32
Dettes fournisseurs et comptes rattachés 408100 FRS FACT N/PARVENUES	2 855,00	1,12	3 830,00	1,81	(975,00)	-25,46
	2 855,00	1,12	3 830,00	1,81	(975,00)	-25,46
Dettes fiscales et sociales 431000 URSSAF 437200 PARLUNION 437300 POLE EMPLOI	1 763,00	0,69	1 431,03	0,68	331,97	23,20
1 307,00	0,51	832,00	0,39	475,00	57,09	
456,00	0,18	349,03	0,16	106,97	30,65	
		250,00	0,12	(250,00)	-100,00	
Autres dettes 468600 DIVERS CHARGES A PAYER			66,50	0,03	(66,50)	-100,00
			66,30	0,03	(66,50)	-100,00
Total du passif	253 904,52	109,00	211 648,75	108,00	42 255,77	19,97

Provisional Budget for the forthcoming term, 2012-2016

ESTIMATED BUDGET 2012-2016 – Expenses

UNIMA

CHARGES	2012	2013	2014	2015	2016
Other Purchases and External Fees					
Electricity & Gas	2 300,00 €	2 000,00 €	2 000,00 €	2 100,00 €	2 100,00 €
Supply, Maintenance & Small Devices	1 500,00 €	500,00 €	2 000,00 €	600,00 €	700,00 €
Supplies for Office	800,00 €	900,00 €	900,00 €	1 000,00 €	1 000,00 €
Translations & Interpreting		1 000,00 €	2 000,00 €	2 000,00 €	2 000,00 €
Various Sub-Contracting (Printing, etc..)	400,00 €	400,00 €	400,00 €	500,00 €	500,00 €
Leasing	750,00 €	0,00 €	0,00 €	0,00 €	0,00 €
Hire Offices	10 500,00 €	10 800,00 €	10 800,00 €	11 000,00 €	11 000,00 €
Maintenance Equipment		200,00 €	150,00 €	250,00 €	200,00 €
Insurances	400,00 €	400,00 €	400,00 €	450,00 €	450,00 €
Encyclopaedia	16 000,00 €	12 000,00 €	12 500,00 €	12 500,00 €	12 000,00 €
Review					
General Documentation					
Interim Employees	5 800,00 €	1 200,00 €	1 300,00 €	1 200,00 €	700,00 €
Factorages		12 000,00 €	12 000,00 €	12 000,00 €	12 000,00 €
Remunerations of Contributors	2 100,00 €	2 100,00 €	2 100,00 €	2 200,00 €	2 200,00 €
Advertising	200,00 €	200,00 €	200,00 €	300,00 €	300,00 €
Website	5 000,00 €	1 500,00 €	1 500,00 €	1 500,00 €	1 500,00 €
Gifts «Customers»		300,00 €	500,00 €	100,00 €	150,00 €
Transports on Sales	1 800,00 €	1 000,00 €	1 000,00 €	1 000,00 €	1 000,00 €
Costs Travels President	6 000,00 €	4 000,00 €	4 000,00 €	4 000,00 €	4 000,00 €
Costs Travels General Secretary	6 000,00 €	8 000,00 €	8 000,00 €	8 000,00 €	8 000,00 €
Costs Travels Assistant and Guests	8 000,00 €	1 000,00 €	5 000,00 €	1 000,00 €	6 000,00 €
Fees Meeting & Reception	2 000,00 €	1 500,00 €	1 000,00 €	1 500,00 €	1 000,00 €
Mail Fees	1 500,00 €	1 200,00 €	1 200,00 €	1 200,00 €	1 200,00 €
Internet (Offices)	450,00 €	400,00 €	400,00 €	450,00 €	450,00 €
Phone	1 500,00 €	1 300,00 €	1 300,00 €	1 400,00 €	1 400,00 €
Banking Fees	500,00 €	400,00 €	400,00 €	500,00 €	500,00 €
Taxes, Assimilated payments					
Professional Training	400,00 €	400,00 €	400,00 €	450,00 €	450,00 €
Various Taxes (Dues, etc..)	100,00 €	100,00 €	150,00 €	200,00 €	200,00 €
Fees of Employees					
Salaries	22 500,00 €	22 600,00 €	23 000,00 €	23 000,00 €	23 700,00 €
Fees on Remunerations	7 000,00 €	7 100,00 €	7 200,00 €	7 200,00 €	7 400,00 €
Fees Miscellaneous Projects					
Grants Help for Commissions	30 000,00 €	30 000,00 €	30 000,00 €	30 000,00 €	30 000,00 €
Various Events	3 000,00 €	1 500,00 €	1 200,00 €	1 200,00 €	1 500,00 €
Participation External Projects	2 500,00 €	2 000,00 €	2 000,00 €	2 200,00 €	2 200,00 €
Miscellaneous Expenses					
Various Compensations					
Fees Lawyer		3 000,00 €	1 000,00 €	1 000,00 €	1 200,00 €
Obligations to realize					
Dotations					
for Depreciation					
Provisional Funding					
Exceptional Expenses					
TOTAL EXPENSES	139 000,00 €	131 000,00 €	136 000,00 €	132 000,00 €	137 000,00 €

ESTIMATED BUDGET 2012-2016 – Incomes

UNIMA

INCOMES	2012	2013	2014	2015	2016
Sales					
Sales of Books	4 200,00 €	4 000,00 €	4 000,00 €	4 000,00 €	4 000,00 €
Variation on Stock					
Provisions of Services					
Membership Fees	19 000,00 €	15 200,00 €	17 500,00 €	15 700,00 €	18 250,00 €
Reviews & Various					
Factorages on Sales & Copyrights	4 500,00 €	3 000,00 €	4 500,00 €	3 500,00 €	3 000,00 €
Subventions					
Ministry of Culture	14 250,00 €	14 250,00 €	14 250,00 €	14 250,00 €	14 250,00 €
Regional Council of Champagne-Ardenne	30 500,00 €	30 500,00 €	30 500,00 €	30 500,00 €	30 500,00 €
General Council of the Ardennes	32 000,00 €	32 000,00 €	32 000,00 €	32 000,00 €	32 000,00 €
City of Charleville-Mézières	30 000,00 €	30 000,00 €	30 000,00 €	30 000,00 €	30 000,00 €
Others					
Products of Investment					
Savings Book A	1 300,00 €	1 800,00 €	1 880,00 €	1 920,00 €	1 970,00 €
Exceptional Products					
Various Incomes					
Donations	250,00 €	250,00 €	170,00 €	130,00 €	130,00 €
Fund of Solidarity	3 000,00 €	0,00 €	1 200,00 €	0,00 €	2 900,00 €
Participation from National Centres					
TOTAL INCOMES	139 000,00 €	131 000,00 €	136 000,00 €	132 000,00 €	137 000,00 €

National Centres:

The UNIMA, today, on May 29th, 2012, is present, with about 6500 members (2011), in 81 countries with 73 Centres, 8 Representatives spread on the 5 continents, that constitutes a substantial increase because in 2008, under the last administration, the UNIMA had 63 centres.

The new adherent countries from 2008 are: Azerbaijan, Benin, Cameroon, Ivory Cost, Cuba, Egypt, Indonesia, Portugal, Senegal and the New Zealand accepted, yesterday, during the meeting of the former Executive Committee.

Some UNIMA representatives that I approved are working at this moment to constitute eventual new Centres in Tunisia, Costa-Rica, Venezuela, Bolivia, Haiti, in Dominican Republic, United Arab Emirates, etc...

My goal, if I'm re-elected, is to reach the 100 UNIMA Centres in 2014. I salute the enthusiasm of the world wide youth for contacting us hoping their country could join our large UNIMA family.

I thank deeply all the UNIMA Centres who invited us, Dadi and I, to celebrate anniversaries or to promote the WEPA and, also, Albert Bagno for all his effort in finding new centres, especially around the Mediterranean sea.

Working Commissions:

I'm particularly happy to see that the working commission are inhabited by a new energy. Many new grants were created and some specialized publications will be edited soon. I congratulate the Presidents of Commission and I wish them to continue developing new ideas for the benefit of our members. Already you can see results of the work realized in the last four years.

WEPA and UNIMA website:

Karen Smith, the President of the UNIMA Publication and Communication Commission took seriously her role since she was elected during the Council Meeting at Dordrecht in June 2010. I remind you that the Assembly gave her Commission the mandate to translate and update the WEPA in English and Spanish, and to publish those 2 versions on paper and on internet.

About this matter, I can say we have received till now updated texts from 40 UNIMA Centres and 75 % of the articles are already translated from French to English.

The commission has also the mandate to rebuild our internet site. (See the report of the Dordrecht Council Meeting).

Karen could count on our support and many emails were exchanged between her and us, (Dadi, Fabrice and I). A group of translators were found, letters of agreements were composed for the authors and contributors. For the second aspects of her mandate, the internet site, she worked with Steve Abrams to bring us some models. An agreement was signed at the end of march with M. Dalibor Polivka, the designer and creator of our new website.

She will expose herself the work done, during the time assigned to her Commission.

Promotion of the WEPA:

As you know, the UNIMA's 30 years dream, of offering to its members and to the general public a World Encyclopaedia of Puppetry Arts, has finally been materialized and published on September 25th 2009 during the Festival Mondial des Théâtres de marionnettes.

It's a combined realisation UNIMA - l'Entretemps that should make us all very proud, more ever, knowing also that this fabulous and unique book received the price of the best book in theatre 2009-2010 attributed by le Cercle de la critique de France.

Many UNIMA members had lost confidence in the realisation of this huge project. As new secretary general elected in Perth in 2008, I have to say that this mission, to complete the last steps of this important Encyclopaedia laid heavily on my shoulders, specially because, first, there was already some conflicts between redactor in chief and editor, second, it was hard to find French speaking people that was available and ready to participate to the re-lecture committee and third, because many of the pictures chosen by the iconographer hired by the former president and largely paid, had deficient or casi inexistant legends to identified them. With the help of Margareta Niculescu who guided me, I personally completed the work, sending dozens of e-mails all over the planet.

I would like to thank Christophe Bara from L'Entretemps and his whole team, also, Thieri Foulc, the redactor in chief, who fully collaborated till the end. We made a special trio, completely concentrated on the work for months. Finally, I would like to thank everyone who participated to this unique and huge project, specially Margareta Niculescu and Miguel Arreche, the authors, photographers, administrators and sponsors, including all the UNIMA members who collaborated in paying their fees. Well done, we succeeded, and soon we will be able to consult the WEPA on internet or read it in English and Spanish.

On the 5000 copies that were published, we can estimate that 1264 (on 14/09/11) had been sold by the editor. On the 1000 copies given by contract to the UNIMA, (on 16/11/11) 279 were sold, 384 were given, either to the UNIMA Centres, to the authors or to the press.

I consider it was my duty to promote this wonderful work and so I accepted the invitation from many UNIMA Centres and international festivals with the aim to promote its content. Some of those UNIMA centres are suggesting the possibility to translate the WEPA in their own languages. That's the case of Russia and Serbia.

SG's Newsletters:

4 Newsletters were sent to all our national Centres to inform our members about our activities. The Courier n° 6 was sent on June 2010, Courier n° 7, on January 2011, the Courier n° 8, on June 2011, and the last one, n° 9 was sent in April 2012.

The portal of puppetry arts:

As you know, for more than 2 years now, UNIMA is participating to the creation of a huge project, initiated by the Institut International de la Marionnette, making accessible to the public the resources on the heritage and arts of puppetry. I was present with many representatives of museums, associations and institutes to the inner opening of the portal which took place in Paris, on May 6th, 2011, in the frame of the Biennale Internationale des Arts de la Marionnette. The official international launching was in Charleville-Mézières, Sunday, September 19th, 2011. The PAM proposes free consultation on internet to close to 30 000 documents allowing the users to discover this unique art under various aspects. A good way to learn about UNIMA. Raphaelle Fleury will come to tell us some worlds about this great project that will be presented in an adjacent room during the next days.

World Puppetry Day:

This event has more and more amplitude each year and I thank all the UNIMA Centres which put emphasises on it through appropriated events and send us emails and photos about it. Also I thank the talented authors of the International Messages that accepted our invitation.

In 2009, the scenographer Petr Matásek from the Czech Republic

In 2010, the multidisciplinary artist Robert Lepage from Canada,

In 2011, the eminent historian and professor Henryk Jurkowski from Poland

For 2012, the Catalan multidisciplinary poet and artist Joan Baixas.

UNIMA's 80th Anniversary:

During all year 2009, UNIMA and all its National Centers have celebrated UNIMA's 80th Anniversary. We have created a new logo, we put on an exposition of our archives at the occasion of the World Puppet Festival in Charleville-Mézières and we pay tribute to 3 important UNIMA figures: Margareta Niculescu, Henryk Jurkowski and Michael Meschke.

UNIMA Congress and World Puppet Festival of Chengdu (China):

Since the city of Chengdu was chosen by the UNIMA Councillors to hold the 21st Congress on april 2008 in Perth, good relations were created between UNIMA's authorities and the Chengdu Organizing Committee. Both UNIMA president and general secretary were invited in November 2009 to meet the mayor of Chengdu and the directors of the Ministry of Culture in order to talk about the different issues related to this important UNIMA event. We have received the assurance of their full cooperation. On September 2011, the assistant mayor of Chengdu and many members of the Chinese Organizing Committee came to Charleville-Mézières to participate to our Executive Committee Meeting. A nice website was created and constantly updated with the advices of the UNIMA secretary office. Even if the program of the festival appeared with a delay, I'm confident that this event will be unique and very special and I congratulate the Chengdu's authorities and the Chinese Organizing Committee under the director of Mrs Tang Dayu for their wonderful work.

Candidacies for the 22th UNIMA Congress in 2016:

Finally, I received 3 candidacies of cities:

The municipalities of Oulu (Finland), San Sebastián Tolosa (Spain) and the city of Ekaterinburg (Russia) sent their dossier. You will find below the three dossiers signed by their respective mayor.

Candidacies for the Council meeting in 2014:

The cities of Varadero-Matanzas, Cuba and Sofia, Bulgaria are proposing their candidacy to hold the Council Meeting of 2014. A presentation will be made by a councillor of each Centre during the Congress.

New Statutes and Rules of Procedure:

Many of you still remember the confused debates regarding the updating of the UNIMA statutes during our last Congress in Perth. But, after an intensive work produced by the members of the Statutes Commission, a new version was presented and approved at the extraordinary congress held in Dordrecht on 23/06/2010. The translations in three languages, the re-lecture and a last over-viewing had demanded many efforts from the secretariat.

I would like to thank, especially Knut Alfsen, Karen Smith, Idoia Otegui and Miguel Arreche who helped us, Fabrice and I, in this meticulous task. The updated version of our Statutes and Rules of Procedure are available on the Unima website and have been sent to all the Unima National Centres.

Conclusion:

After 4 years of intensive work I have the impression that UNIMA has grown in many aspects. I'm proud of our realizations and I want to congratulate all the members of our Executive Committee for their dedication.

Best regards
Jacques Trudeau
UNIMA General Secretary

UNIMA Auditing Commission

Following the mandate we received during the UNIMA Congress in Perth, in 2008, I invited the members of the auditing commission, Mr. John BELL and Mr. Berni DARDEL to come with me, on Thursday March 29th, 2012 to the main UNIMA office in Charleville-Mézières in order to do the verification of the accounts for the year 2008, 2009, 2010 and 2011.

Mr. Berni DARDEL, resigned, didn't send answer to the invitation, M. John BELL was unable to come to Charleville-Mézières, but I forwarded him the observations made in place in order to be able to write a common report on behalf of the auditing commission.

It's not useless to precise that, following our statutes, the auditing commission has two roles: it gives its opinion on the financial measures taken by the general secretary and it examines accounts, receipts, the financial balance and the expenses.

About this second role, we need to remind that, following the French legislation on the nonprofit associations (associations "law 1901"), the accounts are controlled annually by an auditor. In the current case, the work was made by Mr Claude ANCELET, auditor, designated as account curator in application of a law of financial security dated on August 1st, 2003. Mr ANCELET has certified, like every year that: "**The annual accounts are, regarding the French rules and accounting principles, regular and honest and are giving a right image of the result of the past reviewed year and also of the financial situation and patrimony of the association at the end of the reviewed year**" and he added: "**I have not any observation to tell about the sincerity and the accordance between the annual accounts and the informations given on the financial situation and the annual accounts**".

The accounts being certified regular by this auditor, of course, our mission was not to verify the exactitude of them, but more to examine the pertinence of the registered incomes and of the expenses made regarding the orientations fixed by the UNIMA congress.

I have to say that I was very efficiently helped in this work by the general secretary Mr. Jacques TRUDEAU and his collaborator Mr. Fabrice GUILLIOT, that have put all the accounting documents at my disposal. More, they did on the base of available and verifiable sums, a very clear table of the state of the finances of the association. Also, they put these accounting sums in parallel with the choices of cultural politics developed by the general secretary on base of the impulsions given by the last congress and precised by the executive committee.

The UNIMA has two main source of incomes. The more important one, there are the subventions awarded by different French institutions that want to support the implantation of the general secretary in Charleville Mézières. The ministry of culture (French government), the Region of Champagne-Ardenne, the General Council of the Ardennes and the city of Charleville-Mézières give every year, together, a sum varying between 107000 and 108000 € for the 3 first years and culminating to 99010 € in 2011. This decrease is due to an exceptional diminution (and not renewed in 2012) of 1500 € in the intervention of the city, but, also a light diminution of the help from the Region of Champagne-Ardenne that argues with financial difficulties to reduce its support of some 7625 €.

Be that as it may, this support from the French public authorities is the main source of funding of our association. Surely, these subventions enter in the frame of multi-annual agreements, that insures them some stability. But, in any case, we can be worried about what could happen if, a day, these French public authorities would stop to support the UNIMA, or would be forced to reduce their support, thinking that, in this case, our incomes would be gravely cut off !.

The other important source of income, there are the membership fees from the national centres. The sum received from the national centres always was changing manifestly regarding the membership fee is covering a year with a council or congress or a year without council or congress.

Let's be clear, there are national centres that pay to get the right to vote and 'forget' to pay during the "empty" years. This situation was emphasized in the report of the auditing commission presented during the congress in Perth.

We are happy to observe a light progress about his matter. Without doubt, this improving is due to the proper work of Jacques TRUDEAU et de Fabrice GUILLIOT. So, the membership fees have brought 14 076 € in 2008, 13 935 € in 2009, 18 760 € in 2010 et 19 857 € in 2011. This nice increase is, also, influenced by a increase of the number of national centres and, so, the number of members, because, in 4 years, we passed from 68 national centres to 80 ones.

During many years, the expenses of UNIMA were been mainly conditioned by the long and slow development of the Worldwide Encyclopaedia of Puppetry Arts. Now, the bay is born and well born, the annual investments for this remarkable realisation are strongly decreasing: therefore, we passed from 30200 € of expenses in 2009 to 2487 € in 2011.

Thereafter, it becomes possible to imagine others investments. In this aim, the general secretary has allocated some funds to the realisation of projects decided in the last congress. Between them, the creation of a new website, the translation and the publishing of the Encyclopaedia on paper and in numerical form, in English and Spanish, the publication of a review that could come after the "E pur si nuove", to the realisation of videos and reportages.... The assignment of important sums (155437 € in 2011) to these dedicated funds permits, also we have to say it, to avoid the public authorities have the temptation to reduce their subventions seeing the excellent financial situation of the association.

Also, we take note that, thank this favourable financial situation, the general secretary has progressively allowed financial means to the commissions in order to permit them to have meeting, to make some specific actions or to emphasize some realisations thank, for example, the awarding of a prize.

Only we can be happy to see that more means are now disposable to support the actions chosen by the congress and started by the executive committee.

We can take note that the UNIMA general secretary has incontestably managed with an attentive prudence the accounts of the association. It's evident there was not excessif expenses in the Secretary office, employees, travel and representation fees....

In spite the financial situation of the UNIMA is very good, however, it seems us we need to stay prudent, it would be important to research new ways of funding to insure the long range future.

Perhaps it's dangerous to stay dependant of the public authorities of an alone country.... This is the case today. In any case, this comment don't call into question the help the French public authorities (**we have to thank fondly !**) but would have to push us, in addition, to other countries that, also, would be able to support our international association. Like Jacques Trudeau, we think about the European Union, applications yet were made in this sense.. unfortunately, it's very hard to convince the Europeans technocrats... But it's not neccesary to hope before to try... again. The idea of our former general secretary, Mr Miguel ARRECHE, followed by Jacques TRUDEAU, about the installation of certain commissions in other countries that would have to support them financially surely stays to be study.

The commission of research of new economical resources could be able, certainly, to formulate innovative propositions. And, perhaps, to study the possibility of private supports.

In conclusion, we take note the financial management of the UNIMA conforms the decisions of the congresses. It was accomplished with ability, rigour and seriously.

- to avoid to put the live of the association in danger, really it's the indispensable minimum.
- But, above all, to permit it to expand more this large range of activities.

We invite you to liberate the general secretary about his excellent management of our finances and we invite you to acclaim him... he grandly deserved it !

John BELL
Member of the Commision

Edmond DEBOUNY
President

Report of the Election Committee

 ELECTIONS EXECUTIVE COMMITTEE	ÉLECTIONS COMITÉ EXÉCUTIF	WAHLEN EXEKUTIVES KOMMITEE	ELECCIONES COMITE EJECUTIVO	
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ELECTIONS COMMITTEE RAPPORT TO CHENGDU CONGRESS

The process started on the 11th March 2011, when I made a first delivery to the list of Centres that the Secretariat in Charleville gave me, consisting in a letter, information about the steps to follow to present candidates with some recommendations, list with the number for Councillors by Centre, form to present candidates and planning of developing of the process.

On 28th June, I made a new delivery to the same list as no one letter came back to me, reminding that the delay to present candidacies finish on 15th September, to which I joined again the form to present candidacies.

Besides this I have count with the invaluable help of Fabrice Guilliot who has sent several e-mails remembering the National Centres about the deadline of presenting Candidacies.

I have received 50 candidacies from 32 National Centres, from these candidacies 36 are different candidates. In the year 2008 there were 39 different candidates from 32 National centres.

From these candidacies only 9 countries, presents the maximum candidates they can present. 17 countries presents only candidates from their own country and 2 countries present only candidates from abroad.

I continue thinking that the candidates should present their projects for UNIMA and for the period of their mandate, so that on the moment of the voting, people will know what they are voting on.

I received a quite pessimistic letter form UNIMA Holland which I attached. I think we are almost in the same situation as always, if not worse than the last year. The Centres are not motivated to present candidates and as Dutch people said it is very difficult to find good candidates.



Idoya Otegui
President of the Elections Committee

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COMITE
EJECUTIVO

CHENGDU (China) - 2012

LIST OF CANDIDATES (UP DATED)
LISTE DES CANDIDATS (ACTUALISÉ)KANDIDATENLISTE (AKTUALISIERT)
LISTA DE CANDIDATOS (ACTUALIZADA)

	Name of the Candidate Nom du/de la Candidat/e Kandidatenname Nombre del Candidato	Nationality Nationalité Nationalität Nacionalidad	Year Ann Jahr Año	Languages Langues Sprachen Idiomas	Proposed by Présenté par Vorgestellt von Presentado por
1	AELBRECHT, Ronny	Belgium	1954	French German English	Belgium
2	ALFSEN, Knut	Norwegian	1956	English French German	Norway Sweden
3	ALHERI KOTONDI, Check Amadou	Nigerien	1966	French	Niger
4	ALLENDES, Ana M ^a	Chilean	1942	Spanish English French	Chile Brasil
5	ARDALAN, Hamidreza	Iranian	1959	English	Iran
6	ARRECHE, Miguel	Spanish	1945	English French Spanish	Brasil India
7	BAGNO, Albert	Italian	1953	English French Spanish	Algeria
8	BLECHA, Jaroslav	Czech	1955	English	Czech Republic
9	BODSON, Lucile	French	1950	French English	France
10	BRUGGEMAN, Greta	French	1946	French English	France
11	CASADO, Angel	Spanish	1955	Spanish French English	Spain
12	DABS-BAUCKS, Annette	German	1961	English German French	Spain
13	FREIRE, Susanita	Brazilian	1946	Spanish English French	Uruguay Chile Brazil Argentina Spain
14	GONCHARENKO, Alexey	Russian	1979	English Russian	Russia
15	KELLER, Vattur	Estonian	1976	Russian English	Estonia
16	KORENÇAN, Uros	Slovenian	1969	English	Slovenia
17	KUUSKOSKI, Kati/Aurora	Finnish	1972	English	Finland

31/12/2011

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CHENGDU (China) - 2012

LIST OF CANDIDATES (UP DATED)
LISTE DES CANDIDATS (ACTUALISÉ)KANDIDATENLISTE (AKTUALISIERT)
LISTA DE CANDIDATOS (ACTUALIZADA)

	Name of the Candidate <i>Nom du/de la Candidat/e</i> Kandidatenname <i>Nombre del Candidato</i>	Nationality <i>Nationalite</i> Nationalität <i>Nacionalidad</i>	Year <i>Ann</i> Jahr <i>Año</i>	Languages <i>Langues</i> Sprachen <i>Idiomas</i>	Proposed by <i>Presenté par</i> Vorgestellt von <i>Presentado por</i>
18	HLEDIKOVA, Ida	Slovak	1958	English Russian	Slovak
19	LI, Yannian	Chinese	1945	English	China
20	LOREFICE, Tito	Argentinian	1957	Spanish English French	Argentina Spain
21	MEDDAH, Sid-Ahmed	Algerian	1956	English French	Algeria
22	MESARIC, Jasminka	Croatian	1960	English	Croatia
23	MONOVA, Nina	Russian	1965	Russian English Spanish	Russia Estonia
24	MORAN, Manuel	U.S.A.	1969	English Spanish	U.S.A. Cuba
25	ONAGI, Tamiko	Japanese	1948	English	Japan
26	PEROU, Garibou	Malian	1979	English French Russian	Mali
27	PFEIFFER, Jennie	Australian	1956	English	Australia
28	PUDUMJEE, Dadi	India	1951	English	India Australia
29	RAYKOV, Ivan	Bulgarian	1962	English Russian	Bulgaria
30	ROLLE, Pierre-Alain	Swiss	1954	English French German Spanish	Switzerland
31	SALEHA ADO, Mahamat	Nigerien	1973	French	Niger
32	SAMAKE, Mamadou	Malian	1958	French	Mali
33	SMITH, Karen	Australian	1954	English French	Canada
34	TANG, Dayu	Chinese	1945	English	China
35	TRUDEAU, Jacques	Canadian	1948	English French Spanish	Canada Cuba Mexico Russia
36	WONG, Simon	Chinese	1957	English	Belgium

31/12/2011

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	Number of Candidates Nº de candidatos Nbre de Candidats	Candidates from its Country Candidatos de su país Candidats de son pays	Candidates From abroad Candidatos de fuera Candidats Extérieurs
Algeria	2	1	1
Argentina	2	1	1
Armenia	2		
Australia	3	1	1
Austria			
Belarus	2		
Belgium	4	1	1
Bolivia			
Bosnia-Herzegovina			
Brazil	3	1	2
Bulgaria	2	1	
Burkina Faso	2		
Cameroun	2		
Canada	3	1	1
Chili	2	1	1
China	4	2	
Colombia			
Costa Rica			
Croatia	3	1	
Cuba	2	0	2
Czech Republic	3	1	
Denmark	3		
Estonia	2	1	1
Finland	3	1	
France	4	2	
Georgia			
Germany	4		
Great Britain	3		
Greece			
Holland	4		
Hungary	2		
Iceland	2		
India	2	1	1
Indonesia	3		
Iran Republic Islamic	4	1	
Ireland			



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	Number of Candidates Nº de candidatos Nbre de Candidats	Candidates from its Country Candidatos de su país Candidats de son pays	Candidates From abroad Candidatos de fuera Candidats Extérieurs
Italy			
Ivory Coast	2		
Japan	4	1	
Kenya			
Latvia			
Lithuania	2		
Madagascar			
Mali	2	2	
Mexico	2		1
Moldova			
Niger	2	2	
Norway	3	1	
Pakistan			
Peru	2		
Philippines			
Poland	2		
Portugal			
Romania	2		
Russia	3	2	1
Senegal			
Serbia			
Slovakia	2	1	
Slovenia	2	1	
South Africa	2		
South Korea	2		
Spain	4	1	3
Sri Lanka			
Sweden	3	1	
Switzerland	4	1	
Togo	2		
Turkey	3		
U.S.A.	4	1	
Ukraine	3		
Uruguay	2	1	
Vietnam	2		
TOTAL	138	33	17

Total candidatos presentados

Total candidats presentados

Total candidacies presented

50

From: [Frans Hakkemars](#)
Sent: Sunday, September 11, 2011 9:18 AM
Subject: Re: Candidacies for the election of the next EC

Dear members of the Elections Committee
dear Idoia Otegui,
dear UNIMA-colleagues,

We are certain aware of how important it is to present Candidates with seriousness as the elected Candidates who will be guiding our Association in the future.
We had enough time to discuss names and possible candidacies in our Centre and in our Group and have to inform you now the results of our queste.

In The Netherlands we have some people who are orientated internationally in the field of puppetry,
and also some people who would be very qualified to be a member of the EC
but these persons mostly have already a very full agenda and the UNIMA is unfortunately not on top of their priorities
Besides the lack of time and energy to fulfill the task of member of the EC and chair(wo)man of a commission
a second problem is the financial situation
The worldwide economic situation, the policy of the Dutch Government to decrease on the cultural budget,
make it for possible candidates almost impossible to have a financial back up to function in the EC

We have tried to find some candidates in other countries, but there we met the same situations

**We are very curious to know about your experiences to find candidates
we hope there will be enough qualified candidates to be elected in Chengdu**

all the best

*Frans Hakkemars
puppeteer, contributor magazine WP, councillor UNIMA, member NVP-UNIMA*

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CHENGDU - 2012 CANDIDATES' CURRICULUMS

AELBRECHT, Ronny

Ronny Aelbrecht is founder and director of the puppet theatre "Vlinders & Cie", stage designer and puppeteer. This theatre is Cultural Ambassador of Beveren by Flanders. Ronny has followed several training courses in Antwerp, Gant, Aderlecht, Prague, Poland (Black Theatre), Sofia (Small Puppets), Netherland, Mechelen (great distinction), Eppingen (Germany)... He has debuted in 1982 as amateur, in 1990 he became professional. He has collaborated in shows with Theatre Pro-fiel, with Theatre Taptoe, in sports programmes including the participation in the Belgium francophone television "RTBF"... he is artistic director of the new International Festival of Ieper. He has got many awards in Maribor, Teheran, Prague... Ronny Aelbrecht is Belgium Councillor since 1996, he has been Secretary and now a days he is president of the Belgium Centre of UNIMA contributing to its clearing out in an excellent spirit of collaboration with his francophone colleagues.

ALFSEN, Knut

From 1976 to 1980 studied puppetry at Riksteatret in Oslo. From 1980 to 1984 worked as puppeteer at Riksteatret. From 1984 to 2006 Councillor of UNIMA. From 1984 to 1994 President of UNIMA-Norway. From 1984 to 1991 Leader of the company "Levende Dukker". From 1991 to 1994 Leader of Nordland Dukketeaterveksted Stamsund. In 1992 organized the meeting of the Executive Committee in Stamsund. From 1992 to 2004 Member of the auditing Committee of UNIMA. President of Statutes Commission since 2004. Vice-president of Norwegian Actors Union since 2011.

ALHERI KOTONDI, Chech Amadou

Born on 18th January 1966 in Niger, he discovered the world of traditional puppets at the markets and public squares. Years after he decided to embrace the career of puppeteer. Thus he joined the Theatre de la Fraternité of Prof. Jean Pierre GUINGANE in Burkina Faso, with the actor training; he was introduced to the puppetry. It is at Burkina with her friends and colleagues that they create the first puppet company in Burkina Faso.

In 1992 he went back to Niger and decided to share his experience with young people and thus how he founded the Kyoko Compagnie that promotes puppetry in Niger and its Region. In the frame of promotion of puppetry art Chech has created a relationship net all over the world. Since 2005 he has created the International Puppet Arts Festival in Bijini-Bijini.

He is active member of the Africa Commission of UNIMA, and he has helped with his experience to create new National Centers.

ALLENDES, Ana M^a

Actress, Puppeteer, Teacher of Puppet Theatre according to Dr. Feuerstein theory, Master in Educational Management. In 1983 founded the company "Teatro de Muñecos Guiñol". In 1994 founded the Foundation for the Dignity of the Puppet Theatre. Author of several articles about puppets, among them "Puppet Theatre as an instrument for learning at medium degree. Teacher of Puppet Theatre at the Catholic University of Chile. She has participated in several festivals and also has given lectures and conferences in different countries. President of CAL UNIMA.

ARDALAN, Hamidreza

B.A. in Dramatic Literature from Fine Art Faculty of Tehran University – Iran. M.A. in Dramatic Literature from Fine Art Faculty of Tehran University – Iran. P.H.D. in Art Research and Philosophy from Art University – Iran. He has participated in following publications: "Trans Modern Puppet Theatre Based on Post Metaphysical Thinking"; "Puppets Without Verbs"; "Puppet, Object and Word"; "Ritual and Traditional Puppet in the Post Metaphysical Time"; "Think and Time in Ritual Puppet Theatre"; "Episteme and Puppet Theatre"; "The Origin and Appearance of Pahlavan Kacial as Comic Figure and His Role in Ritual Performances, Literature and Traditional Theatre". President of UNIMA Iran. Professor of Art University – Iran. Director of Alphabet and Puppet Theatre Group.

ARRECHE, Miguel

Superior expert in Managing of Marketing and Business Administration. Commercial Manager of several paper manufacture Industries. Actor and Director in Drama amateur Theatre. General Secretary of the International Choir Contest of Tolosa, founded in 1967. Founder and Co-Director of the International Puppet Festival of Tolosa-TITIRIJA. Co-Director of the International Puppet Centre of Tolosa-TOPIC. Former President of the Elections Committee of UNIMA International. Former Treasurer of UNIMA Spain. Former Director of the puppet's magazine «Titereando». International Councillor of UNIMA, since 1992. Since 1996 member of the Communication and Publication Commission of UNIMA International. Member of the Festival's Commission of UNIMA. Member of the Research of New Economic Resources Commission of UNIMA. Former General Secretary of UNIMA (2000 – 2008)

BAGNO, Albert

Puppeteer and researcher. He has made 35 shows. He was one of the pioneers on Puppet-therapy. Member of UNIMA since 1976. Founding member of UNIMA Italy. Member of the Europe Commission.

BLECHA, Jaroslav

1975-1980 he studied at the Philosophy Dept. of Masaryk University Brno. 1989-1981 Museology Dept. of Masaryk University in Brno. Postgraduate. Degree in Museum studies (defended the diploma a work 1991). He presents the results of his research via lectures in TV and radio. His main scientist work is in the area of preparing exhibits and exhibitions. He lectures ext. at Marasyk University in Brno (Theory of Puppet Theatre). He is member of Czech Unima Board and the Councillor of Unima Int.

BODSON, Lucile

Member of THEMAA from its creation by the different structures that I have directed or actually direct the Théâtre de la Marionnette à Paris and after the Institut International de la Marionnette / Esnam in Charleville-Mézières since 2003) I became member because of my activities and personal commitment, from many years, with thinking and activities of our profession. Today I would like to present myself for the elections of the Executive Committee as Councillor of THEMAA, with the aim of bringing, in the frame of this international agency, the representation of our profession, of showing the compromises and the choices that we agreed collectively and to make our voice heard. Being member of an international organization also means to share the experience and to get the experience of others: I measure it all the more as my actual functions bring me to have many contacts that enrich my practice and my reflections. Now a day I'm UNIMA Councillor representing THEMAA and I'm member of the Training Commission.

BRUGGEMAN, Greta

Artistic director of the ARKETAL Compagnie from Cannes. Studied at the Institute International de la Marionnette in Charleville Mézières under the direction of Margareta Niculescu, Michael Meschke, Jan Dvorak and Henryk Jurkowsky. Stage design and puppet construction for the Compagnie Arketal since 1983. She collaborates with Michael Meschke from Stockholm in the Ramayana and in the Irish Legend. Founder of the Atelier Arketal training space around puppet in relation with painters, the construction and the play. Shows Tours and workshop animation in France and abroad. Vice-president of THEMAA (France UNIMA) and UNIMA French Councillor. Member of the Professional Training Commission of UNIMA

CASADO, Angel

Graduate in Social and Cultural anthropology, European Diploma in Cultural Management. Graduate in social work. Since 1984 Technician in Cultural Management in the Municipality of Alicante, where he co-ordinates different programmes as feasts, festivals (Music, Theatre, Puppets). Since 1985 director of the International Puppet Festival of Alicante. Member of UNIMA Spain since 1991. He has participated actively in the UNIMA Spain Congresses of Segovia, Cuenca, Sevilla and Almagro; in several meetings and assemblies. He attends as Councillor to the Congresses of Budapest (1996) and Rijeka (2004). Collaborator of the magazines Titereando and la Mundia. Coordinator of the publication of the books: El Títere en Alicante y Documenta Títeres-1 (where it is a bibliographic compilation of puppets in Spain (1984-1999). He has visited many National and International Festivals and has participated in some events of Unima (Homage to Lorca, Puppets for Peace...) and Juries (Gorgorito prize)

DABS, Annette

Born in Luebeck, Germany. Exchange student in Seattle, USA.

Graduated in Opera Directing from the High-school of Music and Drama in Hamburg. Director-assistant for opera and drama (e.g. Peter Zadek). Directed opera and drama in different theatres in Germany.

Studied Cultural Management. Personal assistant of the Head of Department of Culture in Kassel. General Manager of a private theatre in Essen.

Since 1997 General Manager and Artistic Director of "Deutsches Forum für Figurentheater" in Bochum (e.g. publisher of magazine "Double"). Artistic Director of international festival FIDENA. Board-member of the German ITI (International Theatre Institute).

Member of UNIMA Festival Commission. Member of UNIMA Women Commission. President of UNIMA Finance Commission. Vice-President of UNIMA (Union Internationale de la Marionnette). Bearer of the "Ring of Honour" of the City of Bochum.

FREIRE, Susanita

Actress-Puppeteer, researcher, Uruguayan theatrical manager, she lives in Río de Janeiro where she works with animation forms language; she works for the puppeteers' movement since 1979. In 1983 founded the company Bonecaneiros devoted to children. In 1984 founded the "Asociación Río Teatro de Bonecos" member of ABTB Unima. In 1999 founded the Theater Bonecos em Ação developing shows and social work in the favelas of Río de Janeiro. In 2000 she published the book João Minhoca that recover the popular art. In 2010, she created the Centre of Documentation and Library on Puppets Theatre; unique in this range in the state of Rio de Janeiro, where she develops the exchanges between students of theater university and artists from other regions or countries. The library of the Centre is constituted with the books, reviews, catalogues, booklets, DVD of theatrical groups and festivals collected by her from more than 30 years. On the period 2008-2012, she is member of the UNIMA Executive Committee and she is chairwoman of the Commission for Latin America.

GONCHARENKO, Alexey

Was educated at the Russian University of Theatre Art in 2011, theatre critic and manager, PHD (2005). Wrote more than 300 articles for Russian, Polish and Canadian magazines. Nowadays I'm working as manager of the Department for Children and Youth Theatre, puppet theatre in Theatre Union of the Russian Federation. I was one of organizers for the World Festival of Puppet Schools in Saint Petersburg in 2010

HLEDIKOVA, Ida

Assoc. Prof. Ida Hledíková PhD. Slovakia. Born 2.5.1958 Trnava, Slovakia. Theatre historian, critic, dramaturge, author of documentary films, in the past directress of puppetry and television festivals, jury member of puppet theatre, TV and films festivals. President of Research Commission of UNIMA 2004-2008, 2008-2012, since 2000-2008 member of the Executive Committee of UNIMA. 1978-1982 graduated in the Theatre Academy AMU in Prague, Czechoslovakia, Department of Puppetry, branch directing and dramaturgy of Puppet Theatre. 1985-1996 worked as theatre researcher of contemporary puppetry and critic Theatre Institute/national Theatre centre in Bratislava. Since 1999 works as pedagogue at the Department of Puppetry and researcher at Academy of Arts in Bratislava (VSMU). Theatre Faculty 2004-2010 vice-dean of Theatre Faculty. Since July 1st vice-rector of Academy of Performing Arts Bratislava, Slovakia. Publishes in Slovakia and abroad (Poland, Czech Republic, Hungary) Author of WEPA articles. Participant of international conferences and meetings (e.g.) India, Austria, Russia, Ukraine, Czech Republic, Slovakia, Greece, Germany, USA). Author of monograph Strolling Comedians, Actors, Puppeteers, author of documentary film "The Last caravan".

KELLER, Vahur

In 2000 graduated from the Drama School of Estonian Academy of Music and Theatre as director and in 2003 as Master of Arts. Since 2003 director-dramaturge in Estonian Puppet and Youth Theatre and since 2011 artistic director. Artistic director of Tallinn TREFF Festival and author of "A-B-C" book for schoolchildren. Since 2011 President of Estonian UNIMA and International Councillor of Estonian UNIMA.

KORENČAN, Uros

1987-1995 Worked in Artistic NGO's among those also puppetry for adults. 1996-2001 Cankarjev Dom, Cultural and Congress Centre – theatre producer and promoter. 2001-2007 Ministry of Culture of Republic of Slovenia – Preforming Arts. 2007-2010 Municipality of Kranj, Slovenia – Head of Department of Social Affairs. 2011 Ljubljana Puppet Theatre, General Manager.

KUUSKOSKI, Kati-Aurora

Carpenter Studies in the Hand and Arts Craft School de Tammela (1994) and in theatrical carpenter in the Hand Arts Crafts School de Tyrvää (1995). 2004 Professional degree of puppetry in the schools of Tampere and Pieksämäsi. In 2011 starts studies of Nature and environment guide at the PSK – Adult Education Centre in Oulu. Since 2005 works in different centers and theatres as actress, Puppet Constructor and teacher among others at the Theatre Mukamas form Tampere (2005) Nuoren Voiman Liitto from Helsinki, Art Council of Lapland (2006), Woodpecker Film Oy de Helsinki (2007), Theatre Airopik from Oulu (2010 y 2011). Councillor of UNIMA Finland 2011-2014. Member of Unima Board 2011 and Deputy Member of UNIMA Board 2008-2009.

LI, Yannian

I'm a play writer and literature critics in China. Graduated from School of Chinese Language and Literature in Peking University, and then got Master Degree of Management in Renmin University of China. I was Vice Inspector in department of Art, Ministry of Culture, P.R. China. Present occupations are following: Councillor of National Intangible Cultural Heritage Protection Expert Committee, Member of Chinese Dramatists Association and China Acrobatic Association, Executive Member of Chinese Ballad and Singers Association, as well as President of China Puppet and shadow Art Society and President of UNIMA China Centre. Acrobatic show "Love the Mountain and Water", one of the main works, achieved the Best Ten Shows of National Classic Project. Furthermore, acrobatic shows "Hua Mulan" and "Wolf Child" achieved Best Performance of National Children Shows and Golden Lion Award of National Puppet and Shadow Puppetry.

LOREFICE, Tito

Puppeteer, dramatic author and director, professor. Director of the Arts Department of the Universidad Nacional de San Martín, Argentina. Director of the Diploma Course in Puppet and Objects Theatre of the UNSAM. Founder member of CIPTO. Member of the group of Puppeteers of the Teatro San Martin from Buenos Aires. Member of the Professional Training Commission of UNIMA since 2002. He has created, played and directed several shows of puppet theatre, drama theatre, opera, video and installations. Supplementary International Councillor of UNIMA

MEDDAH, Sid-Ahmed

International Councillor of UNIMA. Member of the Africa Commission. Specialized in workshops for children. Specialized in workshops for handicapped. Director of a puppet company. Member of several international juries.

MESARIC, Jasmina

High School graduation thesis on "the meeting of Croatian puppetry theatres" manifestation. Graduate studies at the Faculty of Drama Arts, University of Belgrade. Post-graduate doctoral studies at the Faculty of Philosophy, University of Zagreb – research area: puppetry. 30 years of work experience in theatres. 20 years of work as the art and business director in the children's theatre in Osijek. Producer of the meeting of Croatian puppetry theatres (SLUK). Producer of the Osijek Summer Festival (OLJK). Co-initiator for the founding of acting and puppetry studies at the University of Osijek. Co-founder of the "Puppetry Spring" puppetry Festival. Co-initiator for the founding of acting and puppetry museum in Osijek (in creation). Active participation at UNIMA congress and meetings in Magdeburg, Bucharest, Bochum, Tolosa, Atlanta, Rijeka, Dordrecht. Active participation at ASSITEJ congress and meeting. Participant lecturer at the Shanghai International Puppet Festival 2004, International Puppetry festival in Bajna Luka, Kaohsiung international children festival 2009. Representative of the City of Osijek at AVIAMA, Charleville-Mézières 2010. Membership: Executive Committee of the Croatian Centre of UNIMA, Executive Committee of the Croatian Centre of ASSITEJ, Executive member of the Croatian society of drama artists (HDDU), Organisational committee of Osijek Summer Festival (OLJK), Organisational committee of "Puppetry Spring" and "Actor's Festival", LIOMS Clubs International. Author of numerous magazine articles in the field of puppetry and theatre for children.

MONOVA, Nina

Has graduated from the Russian Academy of Theatre Arts in Moscow. She is in charge of the department of literature of the Central Obraztsov puppet theatre in Moscow since 2000. Redactor of the journal "Theatre of Miracles" about the puppetry in Russia, which includes many opinions, facts and memories, articles about the History of Puppet Theatre, Plays, etc. Member of UNIMA since 2001 and since 2004 member of the Executive Committee of UNIMA and of the Research Commission.

MORAN-MARTINEZ, Manuel

Member of UNIMA-USA since 1998 / UNIMA-USA Board Member for 7 years (Vice-President for Procedures and Bylaws and Chair of the Hands Across the Sea Committee). International Councillor 2006 (Tolosa'06, Perth'08 and Dordrecht'10) Executive Committee Member since 2008. UNIMA's North American Commission Member since 2005; President since 2008. Doctor of Philosophy, PhD: New York University, 2005 / masters of Arts Degree: New York University, 1992 / Bachelor of Arts Degree University of Puerto Rico, 1990. Founder, CEO & Artistic Director of SEA Society of Educational Arts. Inc. (AKA Teatro SEA, New York's Latino Children's & Puppet Theatre).

ONAGI, Tamiko

1972 Joined the Puppet Theatre PUK. 1974-1987 Worked as a curriculum coordinator for Puk Puppetry Academy. 1978 Joined UNIMA. 1979 Worked at the secretariat of International Puppet Festival of Asian-Pacific Area 1979 Tokyo. 1980 Joined the UNIMA Congress in Washington DC as a member of Secretariat of UNIMA-Japan, Joined all of the UNIMA Congress since then. Since 1996 UNIMA Councilor. Since 1997 Member of board of directors of UNIMA-Japan. Since 2004 Member of Executive Committee of UNIMA 2004-2008 Vice President of UNIMA. Since 2008 Works for : President of Women's Commission of UNIMA. Since 2011 President of UNIMA-Japan. 2003 Works for "Invitation: Maya Petrova from Bulgaria. 2005 Works for " Invitation: Slavcho Malenov from Bulgaria. 2008 Works for "Invitation Nikolina Georgieva from Bulgaria. 2010 Works for Invitation: Bilystok Puppet Theater from Poland

PEROU, Garibou

Vice-President of UNIMA Mali. Administrator of the Arts and Culture at the service in Radio Mali. Before he was Regional Director of Youth, Sports, Arts and Culture at Koulikoro. Besides that French teacher in the Lycée Public de Kito in the first region. Member of the Federation of Families for the World Peace and the unification and member of the Associations of Young People for the promotion of the Culture at the North of Mali. Initiated in Dogon Masks.

PFEIFFER, Jennifer

Independent consultant puppetry dramaturgy, director, producer script development. Practicing puppeteer. Postgraduate researcher. Cross.-cultural work practices. Cross cultural exchange. Recipient Norman Macgeorge Scholar 2008. Asialink resident 2007. Completing PhD research at the Victorian College at the Arts School of Performing Arts, the University of Melbourne.

PUDUMJEE, Dadi

Actual President of UNIMA. Past president of UNIMA India and past President of Asia Pacific Commission. Past editor of Sutradhar Uniam India mews letter. Dadi is puppeteer and runs his own company the Isahara Puppet Theatre Trust. Ishara and Dadi conduct workshops and training programs for young persons and teachers interested in puppetry in India and abroad, he has collaborated with various artists from theatre, dance and music in his productions. Curator of various exhibitions – Man Mind and Masks for INGCA Delhi. Window to India for CIT Tolosa and SNA Dlehi. AAkhyan a celebration of Masks. Puppets and picture showmen (puppet section). Exhibition on India in Brazil rooms on story telling through puppets and scrolls. He is one of Indians modern creative puppeteers combining both traditional and modern techniques from East and West. A student of Late Meher R Contractor and Michael Meschke. Studied at the National Institute of Design Ahmedabad India. Darpana Academy of Performing Arts Ahmedabad. Marionnette Theatre Institute Stockholm, drama pedagogue at Var theatre Stockholm citys barns och ungdoms theatre.

RAYKOV, Ivan

Puppeteer, director and manager. 1986 – Graduated in puppet theatre acting from NATFA / National Academy for Theatre and Film Arts 7 Bulgaria. From 1986 to 2002 – Actor at State Puppet Theatres – Siliстра, Stara Zagora, Sofia Puppet Theatre and collaborated in shows of some private puppet troupes. 1994 – Master's degree of directing for puppet theatre from NAFTA – Bulgaria. From 2000 to 2006 – Director and scriptwriter of children TV programs for the Bulgarian National television. Since 2005 up to now – Deputy manager of Sofia Puppet Theatre. Since 2005 member of selection committee, program and technical director of the International Festival for Street and Puppet Theatre – Puppet Fair – Sofia. UNIMA member since 1987. Since 1987 – Member of the Union of Bulgarian actors. Since 2010 International Councillor of UNIMA. Since 2011 – National Secretary of Bulgarian Centre of UNIMA. He received many awards for his art works as actor – puppeteer and director.

ROLLE, Pierre-Alain

Born in Friburg in 1954. Member of the Executive Committee since 2008. President of the Cooperation Commission. Puppeteer: author sculptor, actor, founder and artistic director of "Guignol à Roulettes" in Fribourg since 1981. He created with his company 18 shows with which he has toured in Switzerland, in Germany, in French, in England, in Russia, in Spain and in Africa. Since 1986 active in UNIMA Switzerland and in the Swiss section of ASSITEJ. He has participated in several concrete projects: organization of meeting and festivals, articles publication, organization of exhibitions and tours for foreign companies in Switzerland. Inside UNIMA he looks to strengthen the connections among National Centres, those most fortunate and those less, by stimulating the realization of projects of International Cooperation.

SALEH ADO, Mahamat

Born the 15th September 1973 at Ndjaména (Tchad). He started in puppetry in the compagnie Koykoyo since 1992 and after this time he works in developing puppetry in Niger and at the under region. He train youth at Niger and is the administrator of the festival Bijini-Bijini at Niger.

SAMAKE, Mamadou

Entertainment organizer, playwright. In charge of research and audio-visual production of the National Museum of Mali. Member of the Executive Committee of UNIMA. President of the Africa Commission and President of UNIMA Mali. Author of several articles and several works about puppet theatre in Mali. President of the Puppet Festival of Bamako.

SMITH, Karen

President of UNIMA's Publication & Communication Commission, overseeing the preparation of the English language edition of the WEPA. She is a Councillor-at-large and a member of the research and North America Commissions. Born in Australia Karen lived for 25 years in Asia and Costa Rica, training and working as a puppeteer, designer and builder in India at the Shri Ram Centre Puppet Repertory, Jan Madhyam, and Ishara Puppet Theatre, and in Indonesia, as student of Wayang Kulit. She has assisted UNESCO efforts to document and conserve threatened puppetry and sacred performance. She is active in UNIMA India and UNIMA USA.

TANG, Da Yu

In 1959 began to study Ping Opera in Chengdu Drama School, and in the same year was selected to study in Chinese Ping Opera Theater, Beijing. During 1962 to 1972, was an actress in Chengdu Ping Opera Theater. After that, worked in Opera Management Office, Chengdu Cultural Bureau between 1973 and 1982. In 1983, started to work as Vice Manager in Chengdu Hongguangying Theater, President and Art Director of Chengdu Puppet and Shadow Theater, Director of Chengdu Foreign Culture Exchange Centre, and Councillor of Arts Council, Chengdu Culture Bureau. Now work as Executive Vice-Presidnet and General Secretary of China Puppet and Shadow Art Society, Executive Vice-President and General Secretary of UNIMA China Centre, Member of Chinese Dramatists Association, and Vice-President of Chengdu Dramatists Association. When being an actress, played as main character in more than 20 plays. And when held the post of President and Art Director of Chengdu Puppet and Shadow Art Theater, directed puppet players performing with one of the Sichuan Opera's performing stunt "Face-Changing and Fire-Splinting" and created unique Chinese puppet performance. I was involved in planning and creating puppet performance "Nezha", "Red Earth and Blue Earth" and "Mystery of Sanxingdui and Jinsha Sites". Among these three plays, "Red Earth and Blue Earth" achieved National Wenhua New Drama Award and Best Performance of National Children Shows, as well as "Mystery of Sanxingdui and Jinsha Sites" achieved Golden Lion Award of National Puppet and Shadow Puppetry. Meanwhile, served as Vice Director in Chinese classic puppet show "Three Kingdoms", which was created with cooperation of Japan. This puppet show was performed not only in Japan, but also in China Europe and USA:

TRUDEAU, Jacques

Puppeteer, Author, Trainer. 25 years of experience with the Théâtre Sans Fil of Montreal. World tours. Former president of l'Association Québécoise des Marionnettistes. President of UNIMA-Canada. General Secretary of UNIMA International (2008-2012). Founder of the UNIMA Commission-North America. Member of the Executive Committee from 2008. Artistic Director of the T-O-T Festival of Barcelona. Ex-Board Member and Artistic Councillor of the Festival international des arts de la marionnette de Saguenay, Canada.

WONG, Tim Keung

Simon Wong Tim Keung, member of the Executive Committee of UNIMA since 2008. With the expertise of drama and children theatre, he had worked with Hong Kong Repertory Theatre, then the School of Technical Arts of the Hong Kong Academy for Performing Arts since 1983. He founded the Ming Ri Institute for Arts Education in Hong Kong, which aims to serve children and family. He has been dedicated to develop children's theatre arts, educational drama and preserve puppets. In 1993 and 1997, he has awarded subsidies by Asian Cultural Council and Hong Kong Arts Development Council (HKADC) respectively for going on attachment in the USA to study children's theatres and its development. With the recognition of his contribution to the development of arts education, he attained the "Best Artist Award for the Year, Drama" which was delivered by the HKADC in 1999. He is now member of the Executive Committee of UNIMA of the Board of Directors of UNIMA China and Deputy President of the China Puppetry and Shadow Arts Association. He also serves the Centre for Child Development of the Hong Kong Baptist University and Drama School of Hong Kong Academy for Performing Arts as an advisor and part-time lecturer in the School of Continuing Education of Hong Kong Baptist University.

AFRICAN'S COMMISSION

UNION INTERNATIONALE DE LA MARIONNETTE

Organisation Internationale fondée en 1929, rattachée à l'UNESCO/ www.unima.org

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REPORT 2008 - 2012.

Bamako, March 2012.

The balance of this first mandate of the Commission is partly positive. We were unable to start the activities linked with some of our main objectives. Activities still determinant for the live of the structure in Africa. But the few achieved results give us the hope of a best future for the continental Organ, if we success to meet the requested conditions to deal with these objectives.

In first, we need to note that the beginning of the activities within the commission was hard. The president of the Commission having chosen for the participation of all the African responsibles in the work, that constrained us, in first time, to deal with some difficulties which the management asked more time that foreseen.

This option not shared of the president had as aim to create a solidarity, for the convergence of our efforts in the work and, so, to encourage the set up of a strong basement of the UNIMA in Africa. So, in first, the Commission had to deal with these difficulties inherent with the work in group, the cooperative work, but also with the difficulties of the members to find their own organisation in order to spend a part of their time within the activities of the Commission.

Really, that contributed to distract us and to push us away from our task. In the course of the first year 2008-2009, there was the manifest intention of some councillors to put in place a system of discrimination among the UNIMA members in Africa. This discrimination that consisted to create members of first rate (the who are doing puppet theatre) and of second rate (the producers, the theoreticians and puppet sympathisers) didn't find its way.

So, it's after a trimester of exchanges of ideas and discussions that the Commission was able to elaborate and to submit its program of activities about diverse and various objectives.

For more efficacy in the task, we put in place a kind of internal original organisation cutting the Continent in "UNIMA Zone of development", each Zone being entrusted to an international councillor. So, we were able to start some activities during this first year:

- The creation of a collaborating network between the UNIMA Centres of Africa and the raising of links between our UNIMA Centres and the ones from the rest of the world.
- The implantation and the promotion of the UNIMA in Africa
- The conception of a roadmap for the elaboration of the repertory of the African companies
- The creation of the Newsletter of the Commission.

For the second year 2009-2010, we envisage to begin the execution of a part or of the totality of the rest of the program, in accordance with the scheduled calendar. But, it was more spent in the consolidation of activities begun during the first year.....

- The exchanges and collaboration between the African centres in one side and, on other side, between the African centres and the ones of the rest of the world.
- The implantation and the promotion of the UNIMA in Africa
- The Newsletter of the Commission

Among the activities that we were not able to raise during the second year, in spite of our will, essentially, we have to emphasize:

- The installation of a system of inter-African meeting of the puppet theatres.
- The production of a book or a CD Rom about the puppetry in Africa

- The elaboration of the repertory of the African puppet troupes and companies; in spite of the existence of a roadmap.

These different activities were sharing, in general, the fact to need a material and financial support that the Commission can't reach.

During the third year 2010-2011, not only we had difficulties to deal with other activities, but also to follow with the current activities like: the exchanges between national centres, the Newsletter of the Commission, the repertory of the troupes and companies of Africa.

Furthermore the lack of material and financial means to begin new activities, the lassitude was making headway among the members of the Commission. This situation, very unfavourable to our progression, asked us to revise with more objectivity. So, we chose one or two activities that we should be able to deal with the mean allowed to the different Commissions. In consultation with the International General Secretary, unanimously, our choices were the edition of the first repertory of the African puppet troupes and companies and the organisation of a meeting of the Commission, that means the presidents of the UNIMA centres of Africa.

We took advantage of our participation in the UNIMA Council meeting in Dordrecht - Holland, to give this information, but also to evoke our concerns about the consequences of our difficulties to deal with some activities, regarding the future of the Commission.

Lastly, but not less important, during this 3rd year, the Commission bought a laptop computer, in order to permit the president to make efficiently the work of his charge.

The fourth year didn't add a great change in the general situation of the Commission. For the edition of the repertory, Except some ones, the presidents of the UNIMA Zone of development and the presidents of the national centres, showed them unsuitable of the expectation, for the research and the supply of the informations about the troupes and companies being dependent on their zones, or their countries.

This state of fact took the fastness of a general demobilisation observed from the month of november 2011. A great majority of the members of the Commission only answered one sent message on four, speaking about the ones still staying in contact.

This is in this atmosphere that the president of the Commission was invited to take part to the meeting organised by the UNIMA section of Yaoundé, Cameroon, in the frame of the 2nd edition of his international festival *Noël en Marionnette*. In spite of the financial load he had to spend, he accepted the invitation. Because there was an opportunity in the perspective to work on the implantation and the promotion of the UNIMA en Africa. And the results have exceeded our estimation. Because, more than a lecture about the UNIMA during a conference, we had the occasion to take contact with puppeteers from other country of Central Africa. That permitted us to make a great step in the activities of the elaboration of the repertory.

The meeting of the members of the Commission, the second priority activity was obvious urgently.

Unfortunately, it had to be held only through Skype on Sunday March 17th, 2012, after three attempts to organise it respectively in Niamey, Douala and Bamako.

In the agenda of this meeting by Skype, very hardly scheduled, we had:

- The texts managing the activities within the Commission: appreciations and propositions
- The objectives of the Commission: appreciations and propositions
- The succession of the President of the Commission: deliberation and propositions

It was not finished before the conclusion of this report. In fact, it was cut by an electricity cut-off in Bamako. The second session that was scheduled for the Monday 26, was not held because of connexion troubles in South Africa, Janni Younge being the coordinator and political and military difficulties in Mali.

In conclusion, we can remind that the Commission got results regarding some of its objectives: the creation of the Newsletter, the editing of the first repertory of African puppet troupes and companies, the implantation of the UNIMA in Africa.

With the help of the web master, Fabrice Guillot, the Newsletter was created in March 2009. Published under the title *UNIMA AFRIKI KUNAFONI* it is in its fourth issue on March 2012. This is a enough rich publication that informs us about the development of the puppetry art and the well-being of the UNIMA in Africa.

The first repertory of the African troupes and companies which the task was stretched on the four of the mandate now is reality. Without to be exhaustive regarding the inventory of the companies, this is a very simple document that informs about the addresses of the puppet companies in a dozen of African countries and, often, from the diaspora.

Seeing the numbers, the implantation of the UNIMA in Africa was a satisfaction. Indeed, when the Commission saw the light, only seven (7) African countries had an UNIMA Centre in activity: South Africa, Algeria, Burkina Faso, Kenya, le Mali, Niger and Togo. The four years permit us the creation of an UNIMA Centre in Benin, Ivory Cost, Cameroon and Senegal. A fifth country, Egypt, that had its UNIMA Centre during these four years, had have to take contact directly with the International General Secretary

Currently, we have three other countries that could have their UNIMA Centre, at the end of the meeting of the Executive Committee organised in the frame of the Congress. There are: Congo Brazzaville, Chad and the Tunisia. That will give us a total number of fifteen countries members of the UNIMA in Africa.

With these different results, now, this is the hardest one that begins for the continental Organ. Because, from now on, we have to fight for the preservation of these acquirements, but, also, to try to go ahead. But, the activities that have to permit us to act in this way, are asking material and financial means that stay out of reach of the Commission^{*1}. We have a great wish that the steps made by the General Secretary near the direction of the UNESCO, will success to let us to show the full dimension of our volunteer and our dedication for the development of the puppetry art in Africa under the aegis of the Union Internationale de la Marionnette, UNIMA.

The President:

Mamadou Samaké.

*1 – See details in the annual report 2009-2010, dated on Abril, 14th, 2010.

UNIMA Commission for Amateurs

Members:

Ronny Aelbrecht (EC UNIMA /president - Belgium)
Genyo Fujiwara (Japan)
Sid-Ahmed Meddah (Algeria)
Lam Chi Kong (Hong Kong - China)

Ground:

Due to the conversations, and to the inquiries: Amateurs (puppeteers) want a better communication with UNIMA, want to meet colleagues and want to learn about puppetry (mostly practical).

Better Communication

It is my belief that this a general problem for UNIMA not only for this Commission, so if we improve the general level automatically all parts of UNIMA will communicate better.

Despite of this we can put Amateur festivals on the website as a specific item, and also communicate on this item which festivals also pay attention to amateurs (f.e. PIF)

Activities

Before starting meetings (spending UNIMA budget on just talking about aims isn't the aim of the commission) I wanted to get feeling with the past of the commission and with the needs of the members nowadays

Invitation to join the Commission.

An invitation was sent to all UNIMA centers to spread to all their members to ask who was interested in joining the Commission 3 answers only...with interest but nobody joined.

Meeting with Hubert Roman – president until 2000

The conversation was very amusing and entertaining but gave not any practical result about a coordinated policy of the Commission. I learned anyway they did a great job in the 80's early 90's on giving workshops for amateurs etc.

Visit archive UNIMA Charleville-Mézières

Despite the hospitality and kindness of our General Secretary and Delphine there was no beginning in any way of churching anything in the archive.

Inquiry about the amateurs .

An inquiry about the amateurs who, where they are, what they want from UNIMA.was made in 4 languages: English, French, Spanish (and Flemish/Dutch since this is my native and could be used for UNIMA Belgium/UNIMA The Netherlands) with the help of Judith Seriow (OPENDOEK –UNIMA Flanders).

This inquiry was sent to all UNIMA center with the demand to spread them among their members. The response was so poor: 15 from The Netherlands, 5 Belgian, 2 France, 2 Sweden, 1 Swiss, 1 Finnish, 1 South African response made 27 answers.

Despite this I made an analysis of it. On the hand of point 2 and 4 of this report I make a proposition in next EC for the further working of the Commission.

International day at Firmament

A international symposium was held at Firmament Mechelen guests: Hartmut Topf (G) , Hans Schoen (NL) Luc De Bruyker, JM Piron, Ronny Aelbrecht (B) about the needs of puppeteers in UNIMA.

Meetings:

None until 2009-09-06

One official in Hong Kong on 3rd April 2010

One unofficial in Dsegh (Armenia) on 23rd May 2011 with Sid-Ahmed Meddah without any practical or useful results.

Meeting with Ming Ri Institute for Arts Education on 4th August 2011 about Mini Festival of World Puppetry for Purpose.

Report 14th April 2010

Working plan for Europe

Meeting and Workshops

We contacted a number of small professional puppet theatres (1,2,3 persons max. for one performance artist & technicians included). At the moment we have 7 small interested theatre troupes in diverse specializations.

These theatres will be selected on 5 grounds: quality level, number of persons (budgetary reasons), kind of workshop, fees and probably language knowledge.

Such a company will be presented to different festivals: they play a performance (if it is that kind of festival the organizer can choose in or off program) and give a workshop for amateurs in their speciality.

A meeting will (can) be held for the amateurs the same day.

Advantages:

- Amateurs will visit the festival
- They meet
- They get a workshop from a theatre from which they can also see the work.

Practical:

We make a dossier that we hand over to Europe (Brussels: European Commission) to grant it. So it will cost no extra money for UNIMA. If EC give us the money there will also be no cost for the festival ex. Lodging and food.

Realisation:

I had 3 meetings with Mr. Patrik Claes (who will write the dossier). He already looked up how and where to find subventions and how to write such a dossier.

At this moment he's making a draft for festivals , an invitation who want to host, and so become a partner in the European dossier.

Working plan for Asia

Meeting and training workshops

A meeting was held with Mr. K. T. Sze-To (in behalf of Mr. Lam), Ms. Queenie Sung from Red Cross Volunteers Puppetry Theater and Ms. Queenie Wong (representing Ming Ri and Mr. Simon Wong-EC UNIMA).

Present situation

Red Cross Volunteers Puppetry Theater uses many performances (often low level) to show their issues. There is an urgent need to raise the level of the performances and the puppeteers

Practical

The possibility will be examined to make a dossier with Ming Ri Institute for Art and Education for the Hong Kong Government to get subventions for: training the volunteer puppeteers by professionals from abroad, for improving the level of the performances.

Contact will be made with Guangzhou Bei Lei Theater to see whether the volunteer puppeteers to visit and exchange.

There will be examined if Mr. Lam should be replaced by Ms. Sung (for practical reasons) in the UNIMA commission of Amateurs.

Report 14th September 2011

Working plan for Europe

Dossier EU

- We wrote an invitation to diverse small theatres in Europe if they were willing to participate, play and give a workshop (for amateurs) in their specialty on international festivals and to present their offer. We have now: Mr. Punch (UK) Teatro Plus (Sp) Teater Slon (BG) SBteater (S) Figurentheater Vlinders & C° (B) Teatro trule (P) Cia de Sombres China (Sp) who made an interesting proposition on a various diversity in puppetry.
- We wrote a letter to festival organizers to participate in our EC project.
- We asked the advice of the Commission for Festivals to give us the names of some festivals they supposed as 'maybe interested' in this project. The Commission didn't respond to this, because they misunderstood the question...
- We selected 13 well known festivals and sent them the letter. The deadline was 15th August. Only one festival (Mini Summer Ljubljana) responded. So we were unable to hand over the dossier to Brussels.
- Future: we will send the letter to all European UNIMA Center and ask them to send it to their festivals or advice our commission to whom to send it.
- The report shall now be hand over to Brussels EU in October 2012. A draft of the working should be ready at Chengdu festival.

Working plan for Asia

Mini Festival of World Puppetry for Purpose

Thanks to the efforts of Ming Ri Institute for Arts Education in co-operation with the Hong Kong government and the Red Cross Volunteers this festival will be held in co-organization with the commission.

The schedule is ready in draft form thanks to Simon Wong. The planning is just in front of Chengdu, so it is the purpose to receive guests who will go to Chengdu congress, through the Mini Festival of World Puppetry for Purpose first.

Working plans for Africa, North and South America

At the moment there are none, there wasn't any proposition or response yet.

Ronny Aelbrecht
EC UNIMA
President Commission for Amateurs

Asia-Pacific-Commission Draft Plan 2012 – 2016 Jennifer Pfeiffer

I always reiterate that the Asia-Pacific Commission is large and difficult. The barriers that stand in the way of easy cooperative work are those of: language (many beyond the official UNIMA languages); cultural; political and economic disparities. This diversity is also the bounty of the Commission. The distances involved, geographical and metaphorical, make organising the best kind of meeting, a face to face one—challenging. The world media speculate that we are moving into the Age of Asia, and prospects look better for the future.

We welcome Gaura Mancacaritadipura (Indonesia), and Mr Naka, Yasuhiko (Japan) to the Asia-Pacific-Commission. Also I Made Sidia (Indonesia) as a corresponding member. The Asia-Pacific Commission will always welcome active members.

Priorities of the Commission

- Documentation is identified as important in the changing and rapidly modernising region.
- Many puppetry practices and communities are vulnerable and in imminent danger of disappearing. They need support, preservation and development to keep traditions living in local communities, and not as cultural artefacts. (1)
- Ways to work through and across difference is also important, hence to have the commission in lively discussion.

I propose that the Commission for 2012-2016 have multiple projects in different stages of development so that output can be consistent, with tangible results and outcomes.

In 2008 – 2012 I demonstrated that the Commission budget can successfully be used for seeding money to attract extra funds to run significant projects. See *Project report below*.

- Research and feasibility, which includes researching, appropriate funding partners.
- Making project proposals strong through drafting as necessary to attract support of outside partners.
- Seeking and securing funding (researching potential sources to identify common goals)
- Execution and running projects which will be co-ordinated by the Commission members most appropriate to the project's origin/or location.
- Reporting and acquitting. The Commission needs to monitor and assess its effectiveness, and to ensure that funds are used for the stated purposes.

At present the project run as pilots, so that the Commission may learn what issues may emerge specific to Asia-Pacific conditions, and therefore how to deal with them when a fully developed process for opening broadly to Asia for applications. This will be addressed as a task of the Commission.

The projects under discussion are in different stages of development, and will have further elaboration. The proceeding work will be decided by the members of the commission. One will have received seeding prior to Congress.

- Documentation of puppetry in Myanmar (Burma). The CD Rom now exists, but adaptation to UNIMA languages is needed for wider distribution. Firstly, comparison with existing documentation, a marketing strategy, quotes for printing and distribution, and appropriate contracts to make clear the agreements and relations between UNIMA and the author. This may be contingent on demonstration of a commitment to UNIMA after over 6 years of discussion.
- Phase 1 of a documentation and potential India/Indonesia collaboration. – a large project broken down into several stand-alone Phases, with separate budgets and demonstrable outcomes. (see *Addendum 2- added here for its addressing of criteria as example*)
- To create and promote a Intangible Heritage Summit Conference working towards making a regular event, first developed in Asia, then expanding to Middle East and Africa.
- Organize a “Puppetry Summit Conference & International Puppetry Arts Festival or showcase” in Asia or one of the Chinese cities in 2014 or 2015. In last few years, East Asia District included

Hong Kong, Guangzhou, Okinawa in Japan, Seoul in Korea & Kaohsiung in Taiwan have built up a network for Children's Theatre. To create a Children's Theatre Puppetry Seminar for those who work in children's theatre proposed to be held in Okinawa, Seoul or Kaohsiung in 2013-2014

- Initiate a "Puppetry for purpose Festival" in different countries in turn, working towards making it regular, working in conjunction with different committees for documentation, deep research and publication.

- Ideally, a follow up visit of the first Fellowship recipient, Selvaraja, in Chennai to check on how the experience of the overseas residency in Australia has changed or improved his life. Or if not, why not?

The seeding money will come in the way of a Fellowship, a work in progress (*draft in discussion – see Addendum 1*) In the future the Commission will place an open call for proposals. Some initial trial projects are to be run by invitation to educate the Commission about potential difficulties or problems that may arise in the diverse conditions of Asia, and how to deal with them.

The Asia-Pacific Fellowship has broad criteria. The main condition is defined by projects that advance one or more of the UNIMA Aims and Means, (as on the UNIMA website). Importantly it will stipulate what the funds can't be used for, such as, capital works etc following already existing funding models of many philanthropic sources. This leaves flexibility, but sets down a means for concrete goals. As Head of a Commission, if I am elected, having now demonstrated the possibility of running substantial projects with good proposals, I will act in an Executive Consultant capacity to ASSIST in Researching, and Securing Funding, and in the Preparation of Contracts for the commission projects. In this way the monies of UNIMA can be used to realise important and urgently needed work that is beyond the capacity of UNIMA alone, and does not rely on the generosity of the UNIMA members only.

REPORT – Asia-Pacific Project 1– International Collaborative Research.

The "Phenomenology of Puppet" project set out to achieve multiple aims to make the most of resources generated. I ran it – it was a project of mine. This could be perceived as a conflict of interest, but in the absence of other proposals or dialogue from the commission members, and in recognition of the project's strength, I proceeded with it. It was a valuable experience and brought back rich insights for the Commission, UNIMA and the world.

It advanced UNIMA Aims and Means:

- By encouraging contacts and exchanges between puppeteers from all nations and continents, using all possible means of communication;
- By extending historical, theoretical and scientific research;
- By keeping alive traditions, as well as encouraging the renewal of puppetry;
- By participating in the work of international organisations with similar objectives. (additionally, national and municipal).

In summary:

The project was

- a pilot for an Asia-Pacific Fellowship, which was awarded to A.Selvaraja, traditional Indian puppeteer,
- to advance innovative formal theoretical and practice research and
- to gather first hand knowledge of the situation and predicaments that traditional puppeteers face in Asian locations, to better understand how to educate western people's of these details, and to work out best ways to help and support them.

The Residency: Traditional Indian Shadow puppeteer, A. Selvaraja spent a 12 week residency in Australia to participate as a volunteer collaborator in a formal research project of the Victorian College of the Arts, University of Melbourne. During this time, based in the regional city of Ballarat, we initially used our puppetry as the beginning of a conversation. I was to test whether puppets really could communicate across cultural barriers, such as language. I approached the question using a method grounded in the philosophical discipline of phenomenology, which privileges lived experience, embodiment, and looks at the detail of human perception. This is to discuss the very notion of cultural difference, identifying points of commonality. A first hand account of the challenges the modern world presents to traditional performers in the 'so-labelled' developing world was called forth, as I came to know my fellow artist and of his very different life and beliefs. The residency provided Selvaraja with new experiences, to take or leave as his choice, but also to provide him with space for reflection about what his tradition means to him. The contemporary performance produced from the residency provided an example of how different puppetry forms can sit together and provide layered and multiple readings that address immediate cultural themes and the philosophic. It was a performance that shared an internal coherence that we extracted from our shared experiences. The documentation provides a mapping of the process, and therefore a way of framing analysis. If I answered the original question it was not in the way anticipated, the project revealing my own assumptions about traditional Asian puppeteers. However, working together in the studio revealed puppetry vocabularies we both understood without recourse to any but minimal and bare use of spoken language. The research provided a new direction for theoretical discussion of puppetry that has not previously been addressed in detail, which does not shy from alterity, or the idea of working with traditional artists on new work/new stories. They also belong to the present world and have the ability to be creative in it, and comment on it. Not unlike the original Prague Circle with their formative contributions about puppetry coming from linguistics, (Boatlie, Veltrusky, and Jakobsen) the research is innovative. A podcast of one talk given at the Australia India Institute is available at <http://www.aii.unimelb.edu.au/category/tiffintalks/page/2> A Completion Seminar is scheduled at the 4th National Puppetry Summit, 5-8 July 2012, Melbourne, Australia, which is also heralds puppetry being resumed in the VCA college. On passing examination, I seek a publisher for the dissertation.

1) See Jennifer Pfeiffer in "Globalisation and the UNIMA Asia-Pacific Commission", *Australasian Drama Studies*, 51 - Puppetry and Visual Theatre in Australia and New Zealand special issue (2007): 104-18. which details the development, functions and weaknesses of the UNESCO International Conventions for Intangible Cultural Heritage.

Financial report,

Breakdown:

Since commencement

\$AUD/Euro @ 30 June 2010 @ exchange rate 0.689	
2008 (research setting up project and select partner, India)	
Macgeorge Bequest Award	\$6000 (4134€)
2009 (Archival Research)	
UNIMA Australia Handspan Grant	\$2000 (1378€)
Institut de la Marionette (Charleville inc accommodation at Villa'd'Aubilly)	\$1773 (1221€)
2010 (Project)	
UNIMA (Fellowship for Selvaraja)	\$2898 (2000€)
City of Ballarat	\$8,500 (5857€)
Australia India Institute	\$5000 (3445€)
<u>My own contribution over the 08-10 period.</u>	<u>\$4000 (2756€)</u>
\$30,014	\$30,171 (20,791€)

I add, I did not have connections with the other funders. The award of funds came on the strength of the proposal, good timing, and matching goals.

After allocating 2000 Euro seeding to the project in Nov '09, I raised the money in around six months.

The UNIMA Allocation was used for seeding money, and for Selvaraja as a 'Fellowship', above his voluntary presence. It has been paid in full. There was initial debate about what he should do with this fee. In consultation with the NFSC (National Folklore Support Centre) in Chennai, it was agreed that Selvaraja must have the freedom to do with it as he chooses. Together we had made a plan of possible activities for him to make his puppetry practice more sustainable. These must remain suggestions only (See Addendum 3 –*Plan Diagram*).

It is difficult for outsiders to comprehend his situation at home, even for me, the tensions that exist between development/social mobility and tradition (low social status), what is desired from what is possible, and at times conflicts of desire.

UNIMA Asia-Pacific Fellowship

DRAFT

Aims: The UNIMA Asia-Pacific Fellowship is to support professional development in puppetry to puppeteers, or to those who use puppetry in their work, from the Asia-Pacific region. The puppeteers can be traditional or contemporary, but traditional puppeteers are encouraged to apply. A specific project or purpose is required, which may include travel, residency, research, cultural exchange, international collaboration. The Fellowship

Criteria

- Activities must be clearly defined.
- The Fellowship is to support professional development and personal research for any project that directly involves puppetry. The Fellowship is only to support such activities.
- The Fellowship is not normally used to purchase infrastructure. (This is negotiable if a convincing case can be made as to how it will benefit a puppetry practice, and why it is necessary). The Fellowship cannot be spent on: major capital expenditure, including the purchase of real estate, the purchase and refurbishment of buildings, and purchase of major equipment and vehicles.
- The Fellowship payments MAY be paid in several instalments, each requiring a report to successfully receive the next endowment, depending on the approved program of activity, and negotiated agreement.

YOU MUST:

- Use the Fellowship in the 12 months from the Award of the Fellowship. Any unused amounts of the Fellowship must be returned to UNIMA.
- Acknowledge the support of UNIMA in all promotional material associated with the project.
- Satisfactorily account for how the grant is spent (if you do not you will be required to return all monies for which you cannot satisfactorily account).
- Provide artistic and financial acquittal reports at the end of the project. Acquittal is a formal condition of funding. If you do not provide a satisfactory report at the times required, UNIMA will not make any further payments that may be due to you, and you will be ineligible to apply for further assistance.
- UNIMA may ask you to pay back all or part of the funding provided to you. It may take action to recover any unspent or misspent funding as a debt due and payable.
- Comply with all applicable laws.

Reports are used by UNIMA to fulfil obligations of accountability to the French government. They are also essential to the development work of the UNIMA Asia-Pacific Commission. The reports help us evaluate the achievements and effectiveness of the Fellowship, and ensure our policy development is consistent with the experience of artists in the field.

The Fellowship may be considered part of your income in a financial year and may be subject to tax. You must determine your own taxation liabilities. We suggest you consult your financial adviser.

In the shadows of time
A research, documentation and cross cultural art exchange residency project
Raavan Chaaya of India and Wayang Kulit of Indonesia

Objective

The project “In the shadows of time” (henceforth-ITST) will be an audiovisual documentation and cross cultural exchange between ancient art practice forms of shadow puppetry from two countries in the Asia Pacific region, India and Indonesia. It aims to explore interactions through last 1,400 years between traditions of *Raavan Chhaya* of Odisha province in east coast of India and *Wayang Kulit* of Java Island in Indonesia.

The project framework

ITST aims to facilitate collaborate two ancient puppetry traditions of *Raavan Chhaya* and *Wayang Kulit*. It includes conducting detailed research and audiovisual documentation on each art form, cull relevant material from folk and archival material, to understand unique technique and style in each of these forms.

It will eventually lead to residency workshops between selected traditional performing troupes from both the forms in their respective villages to come with a collaborative piece of narrative. The idea is to delve and let the performers explore each others’ art forms to seek new ways of collaborations in the present times. The entire process will be documented in 3 phases through Photography and Audiovisual recordings. The project outcome will be in form of a book and a documentary film that will showcase developments at the workshop interweaving historical facts, myths and folklores to showcase the legacy of both the forms along with the performance itself.

Financials

Seeking UNIMA Asia-Pacific Fellowship for Seed funding – 2000 Euro

Probable partners in this project

Indian Council for Cultural Relations

Ministry of Culture, Governments of India and Indonesia

Grant bodies from United Nations focusing on cultural preservation and exchange

Television Channels such as NGC, Discovery and History

Corporate bodies having interest in both the countries such as Birla, Tata and Sinar Mas

Project advisor

Dadi Pudumjee

Leading Modern Puppeteer from India

President, UNIMA International

Proposed by

Shankhajeet De

Independent Filmmaker

Course Director, Department of Film & Video Production

Sri Aurobindo Centre for Arts & Communication, New Delhi, India

Outcome of the project for archive and dissemination

ITST would document styles of art practices in terms of recurring themes & narratives, performance tools, styles, social hierarchies, group dynamics, similarities, dissimilarities and most importantly emerging collaborative trends. Being quite dependent on oral narratives for perpetuation, concerted effort would be made to document these knowledge transfer practices through audiovisual recording and photography. Reproduction of pictures and transcript material will be used to publish a book for archival purpose. The Audiovisual material will be used to produce a creative documentary film for dissemination. This can be telecast in the public television of both the countries, aired in global satellite TV channels and sent to film festivals for critical appreciation.

Project Phase Details

- Phase I Identifying traditional *Ravan Chhaya* & *Wayang Kulit* traditional groups to represent and participate in this project. Conducting primary research and documentation on both the art forms. Identifying socio-cultural & geographic position through interviewing performers. Document the above mentioned through professional still photography and low quality audiovisual recording. Produce 10 minute films on each of them from the recorded material focusing on performances related techniques and link it with the other. Develop a report for each of them on the contemporary practices, socio-cultural relevance, livelihood, historical perspective by using material derived from current research as well as available archival material.
- Phase II Making detailed broadcast quality audiovisual documentation on both the art forms for unique techniques and styles. Delve into construct of traditions in each, linking it to their livelihood, intergroup dynamics and historical perspectives through current folk as well as archival material. Make two documentary films showcasing each of the art forms. Develop e-project reports for the same.
- Phase III Organise art exchange residency workshops for both the groups in each others' country. Facilitate a production integrating narrative traditions and/or styles from both the art forms as deemed fit by participating performers. Making detailed documentation of the entire process of this production. Produce an engaging documentary film on this collaboration by integrating historical and cultural linkages of both the cultures through visual recreation. Publish a book on learning on traditions, their historical linkages and outcomes from planned collaboration.

Conforming UNIMA Asia-Pacific Fellowship requirements

The phase I of the projects seeks

UNIMA Fellowship Aims: The project deals with making research and audiovisual documentation of two styles in shadow puppetry from the Asia-Pacific region. *Ravan Chhaya* and *Wayang Kulit* are both traditional forms of shadow puppetry. The phase I of the project requires my travelling in India, and to Indonesia with video and still cameras from my workplace, New Delhi.

The project ITST conforms to the following categories of the following UNIMA Aims and Means

- By encouraging contacts and exchanges between puppeteers from all nations and continents, using all possible means of communication;
- By extending historical, theoretical and scientific research;
- By keeping alive traditions, as well as encouraging the renewal/revival of puppetry;
- By participating in the work of international organisations with similar objectives.

Duration 6 months

Tangible outcomes still photographs of the performance in both art forms
Audiovisual documentation of performance and technique of 10 minutes on each of them
Two reports in approximately 5000 words with photographs on each of them.

Budget € 2,000

Projected Expenses involved: in €

Visit to Odasha No. of Days -7

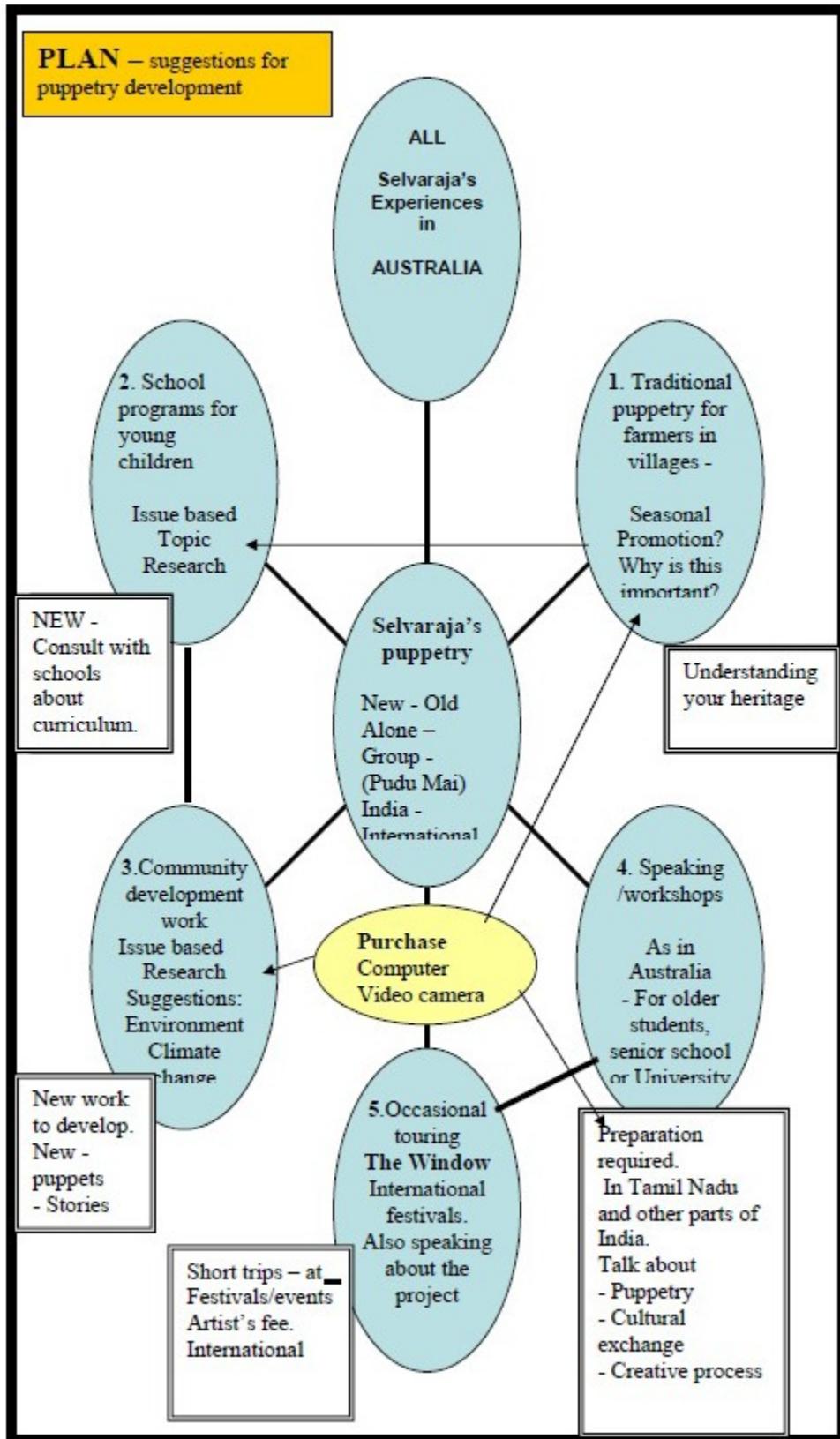
Expense Head	Cost
Travel from Delhi to Odhasha	250
Lodging and boarding at Odasha @ 15 per day	105
Local Coordinator for @ 15 per day	105
Audiovisual recording equipment @ 20 per day	140
Total	600

Jakarta and Java Island No of Days -8

Expense Head	Cost
Travel from Delhi to Java Island and Visa	700
Lodging and boarding in Java @ 20 per day	160
Local Coordinator for @ 15 per day	120
Audiovisual recording equipment @ 20 per day	160
Total	1140

The cost incurred in editing the audiovisual material

260





Union Internationale de la Marionnette
Commission pour la Coopération
Commission for Cooperation
Comision para la Cooperación

Créée en 2008 à Perth

Report 2008 – 2012 Congress of Chengdu

Members

Pierre-Alain Rolle, Switzerland – president / Magali Chouinard, Quebec / Angel Casado, Spain /
Simon Wong, China
Resigned in 2012 Gretchen Van Lente , USA / Penny Francis, UK
Mamadou Samaké, Mali (correspondent)

Aims

Facilitate the realisation of actions of INTERNATIONALE SOLIDARITY in the puppetry field.

Works:

In a first time the commission fixed its rules of functioning : definition of the frame of action, procedures de acceptance of the projects, application forms. In second time, it tried to spread this information. After, it studied 9 projects it received. Finally, it sensibilized the national centres in order to create a stable network of cooperation.

Results

Help to puppeteers in the case of a catastrophe

CHILE 2010

One February 2010, the south part of Chile was affected by a strong earthquake. Mrs Ana Maria Allendes applied the Commission on behalf of UNIMA Chile in order to let the infected puppeteers to efficiently reorganizer them-shelf. The Latin American puppeteers collected 353 Euro. The Commission for Cooperation helped the project with 1982 Euro and launched a call for help to all the UNIMA national centres. The Swiss centre collected 1026 Euro among its members, the Canadian centre (Section Quebec) did the same thing and collected 842 Euro. Thank these sums, seven puppeteers received salaries for shows they offered to children and the museum Valparaiso was restored and has found again its full vocation for the greater happiness of the Chilean puppeteers and puppets lovers !.

This project of cooperation showed that the system put in place in 2009 is able to work efficiently: Identification of the need, responsibility of the partners, financial auditing, final report.

To help the low income and isolated national centres

BURKINA-FASO / SWITZERLAND 2009-2011

Under the impulsion of the commission, an agreement about help was signed between the UNIMA national centres of Switzerland and Burkina Faso. Followed relationships wad established since this time. Not only with UNIMA burkina Faso, but with the puppeteers them-shelf. The UMAB, Union des Marionnettistes Burkinabés was created in October 2011, formed with about the totality of the young companies. Discussions are in progress with the current president of UNIMA Burkina Faso, Athanase Kabré, to clarify the relationship between the two associations. It's thank to the implication of the UNIMA Switzerland that we received these informations; the UMAB organized from December 16 to 22, 2011 the first edition of a regional festival " La Semaine de la Marionnette au Burkina", excellent initiative that will be renewed in 2012. The dynamism of the puppeteers of Burkina Faso finds a attentive listening and that motives them a lot to launch projects.

This project of cooperation showed that UNIMA has interest that bilateral strong relationships were planned between certain low income centres and centres with more privileged.

Project in study

CAMBODGE 2012

Creation of a workshop for the fabrication of Sbaek Thom ('great leathers') in Phnom Penh, the association of the artists Kok Thlok.

Project of saving of the patrimony. Decision will be decided in Chengdu.

Various undone projects

The Commission is very disappointed because its was unable to realize projects in Japan and in Haiti, both very sinistred.

In spite an approach near members of the UNIMA Japan, we did't received any request after the catastrophe that touched this country.

Between all the other projects that were not realized (see annexes), two ones had to be done on Haiti. For different reasons, both were not realized.

Often, this is the absence of financial resources that is the cause of the abandon of the projects. Sometime, also, this is the lack of attendance of the national centres.

Relationship with the commissions

Each project studied by the commission was presented to the UNIMA commission also concerned, in order to extend our mutual vision of the situations and possible activities. There was the case with the professional training commission, the commission Africa, the commission Latin America. Also, we collaborated with the **commission of social action** that spread the informations about the projects in course and participated to the funding of the projects of the commission.

Relationship with the EC

About this new commission, the curiosity of the members of the EC was strong. What we were wanting and how ?. Many discussions in main meeting and in bilateral ones, especially in Moscow in 2009 have permitted to clarify the project and to orientate it in the sense of the common benefit for the UNIMA. The relationship between the General Secretary and the president also were clarified during this period of activity.

The aim was to clarify the responsibilities and to avoid the misunderstanding. It's done and the commission is working on sane bases.

Funding

Thank the sale of encyclopaedias by the Swiss UNIMA centre, the commission for cooperation has available today a fund for the actions of emergency with about 2500 Euro.

Analysis and visions for future

- The tools we created are useful.
- The existence of the Commission among the puppeteers is not knowed: we don't receive enough projects coming from puppeteers.
- We want the projects are supported by a national centre.
The network of the national centres ready to engage is too little.
- The visibility of the Commission to the exterior (shelf-aid organisms, Unesco; Red Cross...) don't exist for the moment.

- In order to create a larger consensus near the national centres, it's important to give a definition more precise of the limits of action of the commission.
- In case of misfortune, the financial help is important, but the human presence perhaps is the more one. The commission think about the preparation of a network of volunteers ready to offer their time and their knowledge in order to be able to react quickly on the terrain when it's needed.

The commission needs the National Centres

The commission for cooperation should thank all the national centres to spread the information to their members and their publics, using all the means they have available, including all the UNIMA and private pages of the social networks

There would be needed that every UNIMA member in the world and each sympathiser knows the basic informations regarding the existence of the commission. The members of the commission are ready to give if necessary all the material - images, interview, documents that can be used in this aim.

For the commission
the président
Pierre-Alain Rolle

parolle@bluewin.ch / skype : parole / facebook : pierre-Alain Rolle

Annexe 1 :

Sessions

- LONDON Great Britain, January 2009 – 3 days, 4 members
- ALICANTE Spain, December 2009 – 4 days, 6 members
- DORDRECHT Netherlands, June 2010 - 2 days, 5 members
- ALICANTE, Spain, December 2010 – 2 days, 3 members
- CHARLEVILLE-MEZIERES, September 2011 – 1 day, 5 members
- CHENGDU, June 2012

Many main meeting or bilateral ones were held through internet.

Annexe 2 :

Accepted projects by the commission, but undone

« Puppetry for film and tv », Kenyan International Puppet Festival

Specific project of help to training. It didn't find the necessary funding

« Puppets over Haiti », psychosocial project of help to the children

The project didn't get the support of a national centre, neither the approval of the General Secretary.

Collection de puppets and masks of Mali

Specific project of saving of patrimony. It was postdated with common agreement because the lack of international partners.

« Puppets for young Haitians»

Specific project destined to the young people. Workshops to favour the creativity. The project didn't find the necessary funding.

The president of the commission stays at your full disposal to give you all the further informations about these projects.

Rejected projects

Creation of a show and tour (West Africa)

The project don't enter in the competences of the commission

Creation of a Puppetry Festival (West Africa)

The project didn't present enough guaranties of serious.

Annexe 3 :

Memento for the national centres

The Commission for Coopération supports projects with funds. The national centres are invited to apply taking in account the following elements:

A : TYPES OF PROJECTS SUPPORTED

1) INTERNATIONAL HELP IN in case of EMERGENCY

- Disasters affecting individual puppeteers or a national centre that calls for immediate action.
- A national UNIMA Centre threatened with closure if immediate action is not taken

2) SPECIFIC PROJECTS OR PARTNERSHIPS

- The project must be a concrete activity which will significantly develop the art form of puppetry in the given region.
- The project should involve an international collaboration.
- The applicant must provide proof of the need for the project, explaining its long term objectives.

* The Commission does not support the creation or touring of performances.

B : PROCEDURE OF THE RESPONSIBLE OF PROJECT

The responsible of project gives to the president of the commission the documents (application form and annexes) necessary in one of the official languages of UNIMA.

B : INFORMATION TO BE INCLUDED IN THE APPLICATION

B.1) INFORMATIONS about the APPLICANT :

- Date
- Country
- Name and address of the person to be contacted
- E-mail and telephone numbers; website if any

B.2) INFORMATION about your National UNIMA Centre

- Is the Centre currently a national centre in good standing ?
(with approved Statutes or Constitution, fees paid to international UNIMA ?)
- How many members does the Centre currently have?
- Do you have a governing Board or Committee? (President, etc.)
If so, please give the names of the Board or Committee members.
- Do you meet as a UNIMA centre ? If so, how often ?
- Do you have a regular meeting place or office ? If so, give the address.

B.3) THE PROJECT PROPOSAL

- What is the name of the project ?
- What action do you need or want ?
- Who or what will be the recipient ?
- Why is the project important to you ?
- What are your qualifications for carrying out this project ?
- What will be the long-term benefits to puppetry ?

B.4) INVOLVEMENT OF THE COMMISSION

- Why do you need help from the UNIMA Commission for Cooperation ?
- For what length of time do you need this help ?
- If help is offered, what can you offer in return ?

B.5) OTHER SOURCES OF HELP

- Have you tried to realise this project yourselves? What happened ?
- Have you tried to find a partner or some other help? Can you tell us who?
How did you go about it ?
- Who else may support or help you with this project, at a national and international level?
What is your current relationship with these possible supporters ?

B.6) ACTION

- What steps are needed to carry out the project ? Make a list if possible.
- Has a project like this ever been done in your region before ?

B.7) FINANCE

- What is the estimated budget of the project ?
- What is your annual operating budget ?

B.8) ESTIMATED OUTCOME(S)

- Who will be directly affected by this project?
- Will the benefits of the project extend beyond your national frontiers ?
If so, by what means do you expect to evaluate these benefits?
- How will you document the project: its process, implementation
and final outcome ?

*** NOTE:** if approved, a progress report on the project must be received after six months of activity, after which the Commission reserves the right to give the go-ahead, or to cancel its support for the project if the progress is not satisfactory.

C : PROCEDURE (propositions of London, January 2009)

- 1) The Commission checks the application form is full and the project fills the asked criteriums, in particular the financial manager and the chief of project are well named.
- 2) The commission pre-reads the project and asks advices to the concerned UNIMA commissions. Regarding the received informations, it writes a report.
- 3) The UNIMA General Secretary or the President approves the project.
- 4) The project get the label “UNIMA International project of Cooperation”.

The Commission for Cooperation reserves the right to approve or reject any proposal.



**International Puppet Union
CULTURAL EXCHANGE COMMISSION**

REPORT CHENGDU CONGRESS
MAY 20112

President: **Ángel Casado (España)**
Members: **Alberto Cebreiro (Spain)**
Cariad Astles (Great Britain)
Emilio Pérez (Spain)
Ricard Soler (Spain)

GOAL of Commission:

To create networks of exchange and mutual knowledge between members of UNIMA and general interested.

PROJECTS UNDER DEVELOPMENT:
GRANTS TO ATTEND FESTIVALS

SITE: [HTTP://WWW.PERISCOPIOUNIMA.ORG](http://WWW.PERISCOPIOUNIMA.ORG) (connect puppetry with the promotion of social values and human rights.)

GRANTS TO ATTEND FESTIVALS

DESCRIPTION:

The Commission has created an extensive Festival Network to offer their cooperation to facilitate attendance by members of Unima interested in the organization, programming or futures of these festivals

Contact: www.unima.org/comisiones - Email: alberto.cebreiro@gmail.com

Aims:

- To make easy to the members of UNIMA to know the artistic and organization proposals that currently offers the international festivals.
- To promote the solidarity and artistics relationship between members and organizations of UNIMA.

Complementary Information:

- Nº Grants Gived Between 2000--2012	200 (aprox.)
- Participants Countries 2012	24
- Participants Festivals 2012	45
- Grants Offered 2012	76
- Grants requested 2012	20 (aprox.)

BALANCE OF GRANTS GIVED BETWEEN 2008-2012 100

2º.- DEVELOPEMENT OF WEBSITE: [HTTP://WWW.PERISCOPIOUNIMA.ORG](http://WWW.PERISCOPIOUNIMA.ORG)

Available in: English, French and Spanish.

DESCRIPTION:

This WEB provides (free) a new means of communication for those who wish to disseminate experiences and projects that connect puppetry with the promotion of social values and human rights.

Contact: E-Mail: info@periscopiounima.org **WEB:** www.periscopiounima.org

Aims:

- To spread experiences and projects that connect puppetry with the promotion of social values.
- Attract interest and sponsorship of various entities to fund the development of this projects.
- Link to UNIMA with other organizations and entities interested in establishing partnerships in this area.

Complementary Information

- **Date of SITE start:** 2010
- **Number of VISITORS** (1/01/10 al 1/04/12).....: **3.200** (aprox.)
- **Number of Initiatives REGISTERED** (1/04/12).....: **90** (aprox.)

Trough this web it spread projects with puppets related with:

Education, Aids, Environment, Peace, Health, Developement, Interculturalisme, Refugies centers, Childrens rights, Cultural cooperation, Inmigration...

NEW INITIATIVES (2012-2016):

A) About GRANTS TO ATTEND FESTIVALS

- To create an Annual award to recognized the festivals involved in the netwoks with greater commitment with the grants.
- To create an informative and visual report with the experiences of stages.
- To extend the network of Festivals envolved.
- To extend the participants interested in grants.

B) About SITE periscopiounima.org

- Attract interest and sponsorship to support the projects in developpe.
- To increase the participants of projects from_ Asia, Africa, Rusia etc..
- Linking the web periscopioUNIMA to other organizations who are working in the field of social awareness (NGOs, associations cultural)...

C) New project for the collection of SHORT STORIES ABOUT PUPPETS, known as "WORDS WITH SHADOW"

DESCRIPTION:

It aims to create a section (via the UNIMA web) to encourage the creation and collection of **short stories about puppets from a picture** (photo, illustration...) made by the author himself, for free distribution.

Aims:

- Creating a literary and archive images on puppets of free dissemination.
- Contribute to maintain and extend a common heritage around the puppet
- Promote the Exchange and the diversity of views on the puppet through texts and images of own creation.

Remarks

- The stories will be published through the web of UNIMA in French, English, Spanish.
- Authors must agree to the publication of his short stories, in a manner free, **licensed under a Creative Commons, authorship Ccommons.**
- Only may submit a short story by author.
- Short stories (300 words maximum) shall be accompanied by an image, made by the author himself.
- Shall be granted an **annual prize of 300/200/100 €** (3 categories) to outstanding accounts according to the valuation of a **jury made up of 5 people** linked to the world of puppetry (Actor, playwright, Publisher etc.)

D) Proposal for the creation of a DIRECTORY OF WEBSITES RELATED WITH THE PUPPETS to facilitate their access and location concerned.

This directory would be organized by categories (theatres, museums, schools, bibliography) UNIMAS, associations, festivals etc.) and it would also include links to forums social (Facebook, Blogs...)

Its location would be the own **website of UNIMA, in its renewed form.**

The great proliferation of websites related to the puppets makes advisable this guide to It can be very useful.

COLLABORATIONS:

The Commission of Cultural Exchange has collaborated with the commissions of: **Cooperation, Publications and Latin America.**

REPORT ON THE ACTIVITIES OF THE UNIMA PUPPETS IN EDUCATION, DEVELOPMENT AND THERAPY COMMISSION 2008 to 2012

MEMBERS AND CORRESPONDING MEMBERS

Members:

Livija Kroflin, President (Croatia)
Ida Hamre (Denmark)
Edmond Debouny (Belgium)
Edi Majaron (Slovenia)
Meg Amsden (Great Britain)
Barbara Scheel (Germany)

Corresponding Members:

Oscar Caamaño (Argentina)
Judith O'Hare (U.S.A.)
Hicela Ivon (Croatia)
Helena Korošec (Slovenia)
Meddah Sid-Ahmed (Algeria)
Richard Ph James (Australia)
Chen-Chieh Sun (Taiwan)
Albert Bagno (Italy)
Phylemon Odhiambo Okoth (Kenya)

AIMS AND MEANS

Aims:

1. To support the UNESCO Roadmap for Arts Education 2006 and to stress in this context the importance of the art of puppetry with its unique ability to communicate
2. To encourage creative ways of using puppets from earliest childhood and throughout life
3. To encourage researchers to engage with the field of puppetry in education, development and therapy, and to share their results
4. To encourage the inclusion of puppetry in the training curricula of teachers, therapists and development workers
5. To encourage professional puppeteers to collaborate with educators, therapists, community and development workers, and other professionals, to use puppetry in their fields

Means:

1. Drawing up a recommended bibliography on the subject
2. Sharing experience and ideas through personal/group visits
3. Collaborating with festivals or organisations (e.g. UNIMA Centres) to organise workshops and give lectures/demonstrations
4. Displaying our *Aims and Means* on the UNIMA website, with a list of Commission members and up-to-date minutes in the 3 UNIMA languages, with a link to a new satellite website
5. Creating a new satellite website which will: allow and encourage the exchange of ideas; host on-line meetings; and provide space for reports on projects, articles, etc.
6. Assembling an on-line library of short clips of examples of good practice, with links to the creators so that those interested can explore on a deeper level
7. Linking up with Education, Development and Therapy groups and institutions in different UNIMA Centres and countries and encouraging them to communicate and co-operate with each other via web links
8. Exploring the possibilities of contemporary technology (e.g. web conferencing or chat room meetings) in order to facilitate that all the members and correspondents meet and communicate more effectively

MEETINGS

The Commission held meetings on 24, 25 and 26 June 2008 in Šibenik, within the framework of the International Children's Festival. Present were: Livija Kroflin, Ida Hamre, Edi Majaron and Meg Amsden, and for one day, Hicela Ivon (corresponding member) with a group of teachers from Šibenik and Split.

The second meeting was held in Dordrecht on June 23rd and 24th 2010. Present were: Livija Kroflin, Meg Amsden, Edmond Debouny, Ida Hamre and Barbara Scheel. It was decided to take part in the conference on education to be held in Ljubljana, Slovenia, in June.

The second meeting was held in Ljubljana on June 29th 2011. Present were: Livija Kroflin, Meg Amsden, Ida Hamre and Barbara Scheel. It was decided to publish a book not only of the papers presented at the Conference but of the other works of the members and corresponding members of the Commission as well.

CONFERENCE

The members of the EDT Commission took part in the conference "Promoting the Social Emotional Aspects of Education; A Multi-faceted Priority" that was held in Ljubljana, Slovenia, 26-30 June 2011. The conference was organized by and took place at the University of Ljubljana, Faculty of Education. The conference welcomed researchers and practitioners from a range of disciplines, including primary school education, early childhood education, history, psychology, sociology, political science, anthropology, philosophy and organisational theory with an interest in this field.

The conference was based on the European Affective Education Network (EAEN) which has an interdisciplinary membership of scholars, researchers and practitioners interested in the "affective" dimension of educational process. This dimension has as its focus the personal, social, moral, cultural and spiritual development of students, and is concerned with feelings, beliefs, attitudes, interpersonal relationships and personal wellbeing.

Five out of six members of the EDT Commission took part: Meg Amsden, Ida Hamre, Livija Kroflin, Edi Majaron and Barbara Scheel.

Commission members acted as ambassadors for puppetry in education and therapy promoting also the name and ideas of the UNIMA.

Each of the members presented their papers.

Papers presented

Edi Majaron, who teaches Puppetry for students of different departments at the University of Ljubljana, Faculty of Education, was one of the keynote speakers. The theme of his paper was "Communication with and through Puppets" and the title: "**Art as a Pathway to a Child**". He talked about the important part that puppets play in various aspects of a child's development. He expressed his belief in the magical power of the puppet in all kinds of communication with children, which enlightens their talents and different forms of their creativity.

Meg Amsden's paper was titled "**Teaching Sustainability through Shadow Puppetry – A practical example of a project to encourage 7 – 11 year-olds to design for their future**".

The topic of the paper was the Being Carbon Neutral project, carried out by Meg Amsden and her colleague Nicky Rowbottom in schools in the Broads National Park in 2009. The objective of the project was to encourage children to think dynamically and positively about living sustainably in a future dominated by climate change.

Ida Hamre presented the paper "**Affective Education through the Art of Animation Theatre**" (Theme: Emotional Intelligence). Her paper focused on: a Knowledge of Confiding, Emotional Learning, Dialogue, Humour and "Utopian Imagination".

Livija Kroflin presented the paper "**The Role of the Puppet in Teaching a Second or Foreign Language at Workshops for Children**", in which she wrote about her experience in teaching a second or foreign language – particularly Croatian as a second or foreign language – under the specific conditions of a brief workshop for children of various ages, various pre-knowledge of the language and diverse motivations. In those circumstances the puppet has shown its importance in the role of motivator, eliminator of inhibitions and an integrating element for a group of children who barely know each other. The use of the puppet, particularly when connected with the content of fairytales, has shown itself to be a powerful device in establishing deep emotional connection with the subject being taught, along with higher motivation and greater efficacy in adoption of the material in question.

Barbara Scheel presented the paper with the theme "Special needs and needs of children from various cultural backgrounds" and the title "**Puppets and the emotional development of children – an international overview**". She described her worldwide experience in puppet therapy, and puppetry in schools and institutions for disabled people. She expressed her belief that puppetry is one of the most self-differentiating tools for communication and expression of emotions and is a wonderful tool for therapy, education and special needs.

Workshops

Meg Amsden led the workshop "**Shadow Puppets in Environmental Education**" – a practical workshop based on extensive work she had carried out in The Broads in the UK and the Danube Delta in Romania. The participants worked in small groups to devise a very short story on an environmental topic. Then they made a shadow show and performed it to the other participants.

Chairing

Livija Kroflin was asked to chair a session in which 2 out of 4 papers were dedicated to the use of puppet in education. That was one more opportunity to discuss the ideas of the UNIMA.

Closing remarks

The members of the EDT Commission were announced as "ambassadors for puppetry in education and therapy". Livija Kroflin, as the President of the EDT Commission, was asked for the closing remarks on the UNIMA, the EDT Commission and the use of puppets in education, development and therapy. She stressed the importance of the art of puppetry with its unique ability to communicate, and to encourage creative ways of using puppets from earliest childhood and throughout life, these also being the aims of the UNIMA "Puppets in Education, Therapy, and Development" Commission.

PROJECT 2010-2011: A NEW BOOK

After the success with *The Puppet – What a Miracle!* book published by the Puppets in Education Commission in 2002, it was decided to prepare another book and publish it for the UNIMA Congress in Chengdu. All the papers presented by the Commission members at the Ljubljana Conference found their place in the book, and also other members and corresponding members of the Commission were asked to send their contributions.

The following authors found their place in **THE POWER OF THE PUPPET** book: Edi Majaron (*Art as a Pathway to the Child*), Ida Hamre (*Affective Education through the Art of Animation Theatre*), Helena Korošec (*Playing with Puppets in Class – Teaching and Learning with Pleasure*), Livija Kroflin (*The Role of the Puppet in Language Teaching*), Cariad Astles (*Puppetry for Development*), Matt Smith (*The Politics of Applied Puppetry*), Meg Amsden (*Being Carbon Neutral*) and Barbara Scheel (*Puppets and the Emotional Development of Children – an International Overview*).

In Zagreb, March 2012

Livija Kroflin
President of the "Puppets in Education,
Development & Therapy" Commission
email: livijakroflin@hotmail.com / unima@unima.hr

Contact:

Croatian Centre of UNIMA
Amruševa 19, HR-10000 Zagreb, Croatia
Phone: +385 (1) 481 3252
Telefax: +385 (1) 481 3252

UNIMA's Europe Commission

Progress Report (Spring, 2008 to Summer, 2012)

Members:

- Albert Bagno (Italy) - albert.bagno@libero.it
- Greta Bruggeman (France) - gretabrugge@wanadoo.fr
- Svein Gundersen (Norway) - Svein.Gundersen@est.hio.no
- Ruth Schmitz (Germany) - ruth@theater-der-nacht.de
- Angel Suarez (Spain) - Angel.Suarez@uclm.es

Thanks to Lucile Bodson, director Institut International de la Marionnette (ESNAM) in Charleville-Meziere (France) was possible to organize the 1st meeting of Europe commission.

Thanks to Damiët van Dalsum, festival director of International Puppettheatre Festival in Dordrecht (The Netherlands) was possible to organize the 2nd meeting of our commission.

Thanks to David Burman, festival director of International Puppet Festival "KUKart" in St.Petersburg (Russia) was possible to organize the 3rd meeting of our commission in frame of Nordic/Baltic Meeting during of Festival KUKart.

Thanks to Meelis Pai and Vahur Keller, director of NEECPA in Tallinn (Estonia) was possible to organize the 4th meetind of our commission.

Meetings:

1st meeting of our commission was in International Festival in Charleville-Mezieres (France) on 22th of September 2009; 2nd meeting of our commission will be in International Puppet Festival in Dordrecht (The Netherlands) on 21th of June 2010; 3rd meeting of our commission will be in International Puppet Festival KUKART in St.Petersburg (Russia) on 25th of June 2011; 4th meeting of our commission will be in The Opening Ceremony of NEECPA in Tallinn (Estonia) on 7th of November 2011.

Main objectives:

Work at the promotion and development of puppetry art in Europe by creating different opportunities of exchanges and encounters between puppeteers, puppet companies, educators and the different festivals in Europe. The corner stones of the Europe Commission are: supporting the development of puppetry, information and communication, international cooperation.

The existence of this Commission help to develop better communication, to encourage collaboration and fluent cooperation of puppet companies, puppeteers, to share information more easily, to learn more about each other and find different ways to work and to create together through festivals, museums, institutes and UNIMA Centers in Europe and all continents.

Activities:

- The letter to Presidents of all Centers of UNIMA Europe

The letter was sent to all UNIMA Centers to propose to cooperation new information about festivals, museums, magazines and etc.

- Two International Conferences "The problems of creative work and art perception in modern puppet theatre", Moscow, September 11-12, 2008 and Moscow, September 29-30, 2011

The Conferences were organized within the framework of the International Festival of puppet Theatres named after Serguey Obraztsov with participation of the Cabinet of Children and youth and Puppet Theatre of Russian Theatre Union and Russian UNIMA Center. Both Russian and foreign puppet theatre practitioners and theorists delivered their reports at the Conferences. We appreciate our foreign UNIMA colleagues participating in the Conferences, namely: Henryk Jurkowski, Jacques Trudeau, Alain Lecucq, Annet Dabs, Livija Kroflič, Knut Alfsen, Ida Hledíková, Pier-Alen Roll, Doichina Senegerska, Tim Keung(Simon)Wong, Leonid Popov (Ukraine), Katya Petrova, Meelis Pai, Lucile Bodson.

- “Window to the Russia”, Tolossa, Spain, December 2008

The project was carried out within the framework of the «Titirijai» Festival under the initiative of Migel Arche, the director of the Festival, and Valery Shatsky, the president of Russian UNIMA Center. The exhibition of theatre puppets of the Russian artists became one of the most bright events of the project. The exhibition included the exhibits of the State Academic Puppet Theatre named after Serguey Obraztsov, Voronezh Puppet Theatre “Shut” and Yekaterinburg Puppet Theatre. According to the official data more than 10000 people visited exhibition during the week. No doubt, this project became the great example of fruitful cooperation within the UNIMA.

- The Executive Committee meeting, Yekaterinburg, September 9-11, 2009.

The Yekaterinburg Puppet Theatre was the main organizer of this first after the Congress meeting of the Executive Committee. At the support of the Yekaterinburg administration the organizers managed to prepare very eventful program combining the working meeting and performances, excursions and the parties in the City Administration and local department of the Russian Theatre Union.

Thanks to Albert Bagno was created in Facebook the page of our commission for to provide a free communication space for puppeteers, puppet companies, educators and the different festivals in Europe.

- The participation of the opening ceremony of the Northern and Eastern Centre for Puppet Arts (NEECPA) in Tallinn, NUKU, November 6, 2011.

During for 4 years the main goals is The Project “Road of Puppetry”

Prepared by Commission on the second period of creation of Road.

- a) Creating the Database of Road and the lay out from July 2010 to September 2011;
- b) From October 2011 to March 2012 - making PR, articles and setting up links.

Now Commission Europe have made all the technical things concerning “Road of Puppetry”.

The website is online and we can fill in all the theatres, Festivals, national centres of UNIMA, puppet museums and etc.

The project has one administrator who has contact persons in every country of Europe that help him with informations.

Nina Monova
President of Commission Europe

Union Internationale de la Marionnette

UNIMA -Commission for International Festivals

Activities and projects - REPORT 2008-2012

President: Stanislav Doubrava (Czech Republic)



Members:

Miguel Arreche (Spain)

Anne-Françoise Cabanis (France)

Annette Dabs (Germany)

Jean Kaplan (France)

Louise Lapointe (Canada)

Philip Mitchell (Australia)

Robert Waltl (Slovenia)

Simon Wong (China)

Correspondent Members:

Phylemon Odhiambo Okoth (Kenya)

Janni Younge (South Africa)

Meetings:

Festival Marionnettissimo – Tournfeuille / France - 11/2008

Festival Mondial des Théâtres de Marionnettes - Charleville-Mézières / France - 09/2009

UNIMA Council - Dordrecht / Holland – 06/2010

MATEŘINKA Festival - Liberec / Czech Republic - 06/2011

Festival Mondial des Théâtres de Marionnettes - Charleville-Mézières / France - 09/2011

The Commission for International Festivals, founded at the Magdeburg Congress 2000, confirmed during the third period of its existence the importance in UNIMA structures. The Commission's activities were realized with the close collaboration of most members, and frequently in direct contact with the UNIMA President and the General Secretariat.

The Commission for International Festivals supported the project of the **Directory of Puppet Festival Programmes and Brochures**, aiming at collecting and cataloging puppet festivals programs from around the world. The collection is housed in the Europees Figurenteatercentrum, Trommelstraat 1, B-9000 Gent, Belgium. A communiqué was written on the UNIMA website, informing and asking festivals to send 2 copies of their printed programmes to Gent.

International Meeting of Festival Directors

After two highly successful events organized by commission member Mrs Annette Dabs – both connected with Fidena Festival in Germany, the 3rd Meeting of Festival Directors was considered to be organized into a non European country. Planned Kenya International Puppet Festival 2009 and its interest about hosting this event seemed to be good point due to the clear support of solidarity of UNIMA members coming to Africa (mostly on their own budgets). Later on, the unexpected changes of financial situation on KIPF were so serious that this idea was altogether abandoned. The next meeting, offered by Annette Dabs and connected again with Fidena Festival depends on financial situation in Germany. The new plan is aiming for 2013.

The Commission for International Festivals supported, by a letter of the President addressed to Ministry of Culture in Poland the situation of threatened "Meetings" - the festival with a long tradition, organized by theatre Baj Pomorski Toruń. (2012).

CHENGDU CONGRESS AND FESTIVAL

In 2011 The „**List of Recommendations of the UNIMA Commission for International Festivals**“ was updated and transmitted to the Chengdu Congress organizers by General Secretary, so they could be applied again.

Project of The Repertory of International Festivals

The top project of the UNIMA Commission for International Festivals was the project of **The Repertory of the International Festivals**

The first step was achieved thanks to great help of member of Commission - Mr.Miguel Arreche. The Commission was authorised to use the on line festival database of Tolosa Topic Centre. Thanks to Mr. Fabrice Guilliot, it is now easy to search, to send and to exploit the necessary information from the List of Festivals on www.unima.org (Festivals) or directly via link:

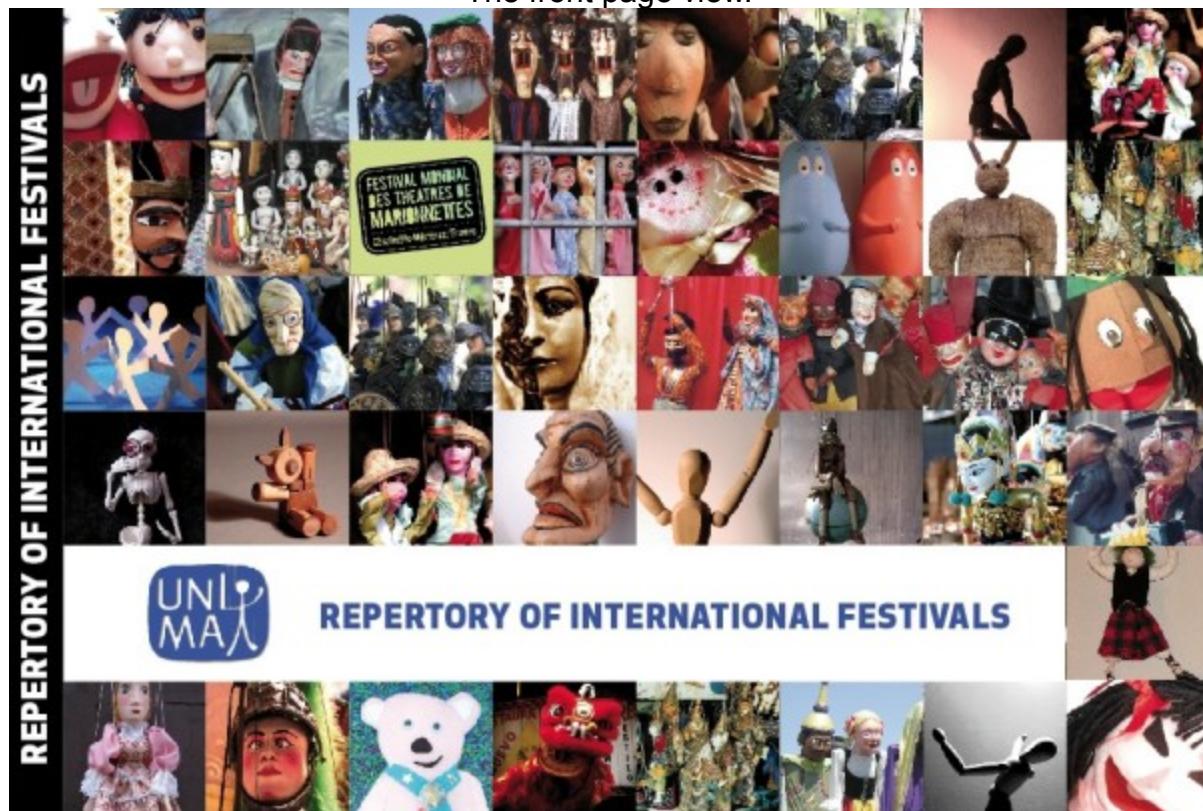
<http://www.unima.org/uniE15.htm>. On line Festivals Repertory is available in English, Spanish and Basque.

It was decided during Dordrecht meeting to prepare a printed copy of the Repertory for Chengdu UNIMA Congress 2012.

In this regard, a modified updating blank form was sent to in July 2011 to all National Centres, Councillors and Festival Directors already listed in former Repertory. More than 460 puppet festivals from 60 countries sent their information by the October 2011 deadline. Thanks to the collaboration of TOPiC in Tolosa and The Naive Theatre in Liberec Miguel Arreche, María San Sebastián Poch , together with Fabrice Guilliot, Stanislav Doubrava and most of Commission members, the new REPERTORY will be distributed in Chengdu, after long 11 years since the last printed edition. The Repertory is written in English with vocabulary in five UNIMA official languages and in Chinese as a friendly bonus.

This project was supported by UNIMA Commission Grant.

The front page view.



What to mention by the end of working period?

The intended aims of UNIMA Commission for International Festivals -to develop better communication, to share information more easily and fluently, to exchange competences, to encourage co-operation, to help festivals in need to help other people on other continents to be more present, to encourage festivals to program young companies, to search open platform for mutual work – all those seem to be filled.

I want to express the hope that the UNIMA Congress in Chengdu-China will bring the new lines for the upcoming development of UNIMA and also for the Commission for International Festivals.

The new President of Commission for International Festivals can surely continue on this field! Me personally and without doubt, can see and attests its importance for UNIMA future.

The work of the members of the Commission for International Festivals has been for me, for the whole period of twelve years, refreshing and admirable. Let me thank deeply all of them for this marvellous experience and for the possibility to collaborate with them.



STANISLAV DOUBRAVA

President of the UNIMA Commission for International Festivals (2000-2012)

Vice- president of UNIMA International (2004-2012)

Director of The Naive Theatre Liberec and MATEŘINKA Festival

Czech Republic

REPORT OF THE UNIMA COMMISSION FOR LATIN AMERICA FOR THE INTERNATIONAL CONGRESS IN CHENGDU - CHINA

Management 2008 – 2012

The Commission was created during the UNIMA Worldwide Congress in Japan in 1988, and after 24 years of continual work, has got great success in the Puppetry Art.

The Commission is formed actually by:

President: Susanita Freire (Brazil)

Councillor : Ana María Allendes (Chile)

Members :

- Luciano Padilla López (Argentina)
- Gilmar Carlos Silva (Brazil)
- Carmen Luz Maturana (Chile)
- Fabrice Guilliot (France)
- Max Escobar (Peru)
- Tato Martínez (Uruguay)

Connexion of exchange with:

- North American Commission: Manuel Morán-Martínez (USA / Puerto Rico)
- Commission of Cultural Exchange: Ángel Casado y Alberto Cebreiro (Spain)
- Commission of Professional Training: Tito Lorefice (Argentina)

The Commission and its members are in permanent contact with activities that encloses Puppetry art, animated forms and puppetry-therapy.

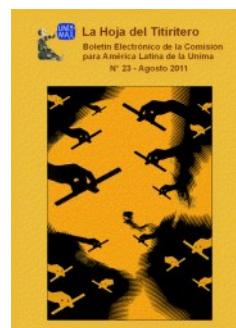
Newsletter “La Hoja del Titiritero”

<http://www.hojacal.info>

This is an electronic review and mean of communication of the Commission for Latin America that informs and put in contact the puppeteers speaking Spanish and Portuguese, maintaining the links de union through the Puppetry Art.

“With friendship and will, the greater become realities” Jacques Félix

Editors: **Ana María Allendes, Susanita Freire and Fabrice Guilliot.**



Correspondents of the countries:

- Bolivia: Grober Loredo
- Brazil: Ruben Cauê Carvalho
- Colombia: Fabio Correa
- Costa Rica: Kembly Aguilar
- Guatemala: Carolina Cifuentes
- Mexico: Cecilia Andrés
- Portugal: Filipa Alexandre
- Venezuela: Betty Osorio

Between the year 2004 and 2012 twenty five issues, divided in the following topics:

- Editorial and Summary
- Unforgettable People
- Reportage
- Unima and World
- Education and Therapy
- Grants
- News
- Dossier
- Patrimony of Puppetry
- Festivals
- Interesting Links
- Anterior "Hojas"

The webmaster, Fabrice Guilliot, attended the review, improving its publishing, distributed recurrently and published it in its new website: <http://www.hojacal.info>, that permitted to the diffusion a greatest number of contains and illustrations. Also, it has accounted with a numerous group of subscriptions at worldwide level, to who La Hoja del Titiritero is sent. It receives news not only from its correspondents, but also from artists in all part of the world which we are tastily offering a space. The councillor, Ana Maria Allendes, writes and organizes the page dedicated to Education and Therapy.

Contacts at latin american level:

Links of friendship were made with the countries of Latin America, being involved or not in the UNIMA. Actually, the communication with the artists puppeteers from Latin America is realized through email, blogs, reviews on internet and La Hoja del titiritero, but, also, the personal exchanges and in live are important.

The president of the commission, Susanita Freire, during June 2009, made a travel in South american countries, Argentina and Uruguay where exists a growing movement of puppet theatres. To stimulate the UNIMA Centres and the communities in development, she took part in meeting, puppet festivals for adults, tributes to puppeteers, she visited workshops, museum, specialized library and a farm in the interior of Uruguay where there are organized playful activities for children, using puppets.

The councillor, Ana Maria Allendes, travelled to Cuba during February 2011, like representative of the Commission, thank the contacts managed by the President, having meeting in La Havana with Teatro Viajero and the museum El Arca; in Matanzas with René Fernández and with Rubén Darío Salazar. He permitted to build links of friendship with the cuban colleagues.

On other side, the Commission attended to advice the countries that wish enter in the UNIMA, like this is the case in Costa Rica and Bolivia. Colombia recovered the UNIMA Centre that was inactive.

The Grants:

Grant in Sevilla: They were awarded since many years, from 1988 and were used to stimulate the Latin American puppeteers and artists. They had to be interrupted in 2009 because economical problems of the festival organized by the Teatro Alameda. Grant holders were puppeteers from Argentina, Bolivia, Brazil, Chile and Uruguay, between other ones.

Grants of UNIMA España:

Idoya Otegui, President of the UNIMA Federación España, offered in 2010, 5 grants to Latin American puppeteers in the Summer School that, organized each year by UNIMA Federación España and is celebrated, with the collaboration of UNIMA Euskalherria, in Tolosa, in the Cultural Centre TOPIC. In 2011, she offered again three grants and in 2012, two grants.

The Commission for Latin America offered to all the grant holders, in 2010 and 2011, an economical help of 200 Euro per person to buy books and to pay other current fees. This money was coming in the own resources of the Commission.

Grants in Brazil:

The President of the Commission, took contact with the International Puppet Group “Caixa do Elefante” of Brazil, obtaining two full grants for members of Latin American UNIMA Centres that had its membership fees to date, for the Summer Workshop that the group gave during January 2012. A Cuban artist and a Uruguayan one were selected. The Cuban puppeteer had personal troubles and, finally, a Brazilian artist took her place.

Grants in Cuba:

The President of the Commission for Latin America negotiated with the Cuban UNIMA Centre two grants in the frame of the tenth International Workshop of Puppet Theatre of Matanzas in April 2012. An Uruguayan puppeteer and a Brazilian one were selected.

Helps to other grant holders:

We gave an help to two Latin American students, One from Colombia and a Brazilian one, allowed in the courses of the ESNAM (National Superior School of Puppetry Art) period 2011-2014, in Charleville Mézières (France), offering a set of tools for the workshops and a Worldwide Encyclopedia of Puppetry Arts to each one. Fabrice Guillot was present like representative of the CAL/UNIMA.

Help to Chile

The Commission gave 300 Euro to the Puppet and Clown Museum after the terrible earthquake that devastated the country.

Susanita Freire
President
CAL/ UNIMA
comision.unima@gmail.com

UNIMA's North America Commission

Report 2012

Main objectives:

Work at the promotion and development of puppetry art in North America by creating different opportunities of exchanges and encounters between puppeteers, puppet companies, educators and the different festivals in Canada, United States, Mexico and the Caribbean.

Background:

An idea of a North American Commission of UNIMA was created and proposed by Jacques Trudeau at the UNIMA Croatia Congress in 2004. It was approved by the congress and formed the same year. At the UNIMA Congress in Perth 2008, Jacques became the General Secretary of UNIMA. Dr Manuel Moran became the chair of the North American Commission. Previously the 12-member commission had met in Canada and then in Mexico.

Members (2008-2012):

UNIMA's North American Commission is composed of thirteen members. During the past year the President of the Commission recruited the members. There are 4 members from the USA, 3 from Canada, 4 from Mexico and the 3 from the Caribbean.

Update: One collaborator was asked to join the commission. Now the commission is composed of 14 members.

Dr. Manuel A. Morán, *President (USA-Puerto Rico)*
Jacques Trudeau, *Former Commission President (Canada)*
Oscar Garduño, *León (Méjico)*
Laura Madrid, *León (Méjico)*
Lourdes Pérez Gay, *D.F (Méjico)*
César Taveras, *Monterey (Méjico)*
Amaranta Leyva, *Toronto (Canada/Méjico)*
David Smith, *Ontario (Canada)*
Karen Smith, *California (U.S.A)*
Heather Henson, *Orlando (U.S.A)*
Marianne Tucker, *Philadelphia (U.S.A)*
Deborah Hunt, *Río Piedras (Puerto Rico)*
Rubén Darío Salazar (*Cuba*)
Claudia Orenstein (*U.S.A*)

Meetings (2011-12)

- The 2011 NAC Meeting took place in Almonte, Canada – August 5-7, 2011 – Commisioner David Smith hosted the meeting. Commissioners Jacques Trudeau, Karen Smith, Claudia Orenstein, Manuel Morán attended the meeting. Representatives from UNIMA-Canad and from the Ontario Puppeteers Association were also present.)

- The 2012 NAC Meeting will take place at the 10mo Taller Internacional de Títeres in Matanzas, Cuba. Commisioner Rubén Darío Salazar will host the meeting, along with the Consejo Nacional de las Artes. Commissioners, David Smith, Jacques Trudeau, Karen Smith, Claudia Orenstein, Manuel Morán are confirmed to attend the meeting.

NAC Recent Projects/Upcoming Events/Projects (2012)

- A documentary of Puppetry in the Caribbean: This series (three 26 minute episodes) will provide the public with a historical look into the origins of theatre and especially puppetry theatre from Cuba, Dominican Republic and Puerto Rico, as well as provide unique insight to the works of many prominent pioneers and puppet companies. Our hope is that this series will educate audiences on the role theatre and puppetry played as a venue for artistic/cultural expression and preservation, especially during the unpredictable political climates of their countries. This project is in production and it is financed in part by NAC President, Dr. Manuel Morán. The NAC is also contributing to this project. Anticipated date of completion: October, 2012.

- Online Puppetry Articles of the Region: Following the success of the recent project of the NAC, the publication of puppetry articles of the region in the UNIMA-USA's Puppetry International, the Commission decided to publish online essays in English, Spanish and French, from México, Canada, Cuba, Puerto Rico and USA with such themes as: 1) historical background (which could also include overviews of national UNIMA Centres); 2) academic essays; 3) national and regional characteristics and styles; 4) biographical essays; 5) graphical, i.e., puppetry in one's country illustrated as a graph which would be a clear and simple system; 6) dramaturgy - playwriting for puppetry, significant playwrights; 7) aesthetics, designers of puppet theatre, scenography. They will be published or linked to the new UNIMA website.

- Project to encourage and support interaction between Mexican, Canadian, American, and Caribbean Centres: Commissioners David Smith and Karen Smith will research the immigration laws of the countries in the region to create a guide with clear instructions for puppeteers and puppet troupes that would like to tour in the region.

Sincerely,



Dr. Manuel A. Morán
President, UNIMA's North American Commission

UNIMA PUBLICATION AND COMMUNICATION COMMISSION REPORT

March 31, 2012

President: Karen Smith

Members: Steve Abrams (USA), Ana Maria Allendes (Chile), Miguel Arreche (Spain), Matthew Cohen (UK), Nina Malikova (Czech Republic), Idoia Oregui (Spain), Joaquin Hernandez (resigned February 2012, Spain)

- The Publication and Communication Commission has several objectives. The two most important and long-term projects that have preoccupied the commission from July 2010 to June 2012 are:
The World Encyclopedia of Puppetry Arts (WEPA): Prepare the English and Spanish versions for publication, as online editions and print versions.

- The UNIMA Website:a) Assess the functions and requirements for an updated website;b) Solicit proposals from website designers for Executive Committee consideration, ranking, and approval;c) Coordinate with, support and advise UNIMA and the selected Website designer and builder in the creation of the new website.

I. The World Encyclopedia of Puppetry Arts (WEPA): English and Spanish Editions

A. Status Report of English Translation of the WEPA: Work Plan, Progress to Date, Budget and Financial Status

WEPA Subcommittee (English): Karen Smith (coordinator, editor-in-chief, USA), Steve Abrams (USA), John Bell (USA), Kathy Foley (USA), Lynn Jeffries (USA), Manuel Moran (USA, Puerto Rico), Claudia Orenstein (USA), Nancy Staub (USA), Penny Francis (UK), Cariad Astles (UK), Matthew Cohen (UK), Richard Bradshaw (Australia)

The WEPA (English) subcommittee was established after the June 2010 Dordrecht council.

1. Work Plan

UNIMA budgeted €17500 for the English edition. With this figure in mind, the WEPA (English) subcommittee members, chaired by Karen Smith, considered a 4-stage preparation sequence, and suggested additional future stages to maintain the online English edition of the encyclopedia.

a. Rough Translation – The WEPA subcommittee agreed to focus first on the task of translating the (approx.) 1,170 articles (A-Z). This first stage involves the following steps: Plan and budget for English WEPA preparation process; Recruit editor; Develop translation and format standards; Recruit and contract with translators; Allocate and send out articles; Monitor translators' progress; Receive first translations, check quality/return for additional work if needed; Pay translators; Compile translated articles and alphabetize into complete rough translation.

b. Draft Translation – The second stage will include: Correct the obvious errors in the translated draft; Edit first translations to final quality English (confirm syntax, voice, tense, word choice, spelling, punctuation, etc.); Confirm translation of technical terms in technical articles; Standardize format, font, margins; and Identify cross-references.

c. Web-Ready English Edition – The third stage will focus on the preparation of a web-ready English edition and encompass the following steps: Incorporate national centre corrections and updates; Include prefaces, bibliographies, appendices, and allied sections; Confirm and incorporate technical requirements for online publication (e.g. internal search capability, cross reference hotlinks, links to national UNIMA centres and, possibly, related outside sites, etc.). At this point the English version of the encyclopedia – albeit without illustrations – could be posted on the Internet.

d. Incorporation of Illustrations – The fourth stage will involve the following: Confirm photo/Internet photo format requirements and develop standards; Develop the process and structure responsibilities within UNIMA for soliciting copyright-free photos and clips from national centres and companies; and Selecting, editing and incorporating these into the online WEPA versions.

In the process of preparing the online edition of the English WEPA, a number of policy and budget issues related to Internet posting and maintenance have been identified, and are raised for consideration and resolution by UNIMA leadership in Section I.C.

2. Progress to Date, Budget and Financial Status

The English translation work began in January 2011. It currently involves 24 translators from the UK, Ireland, USA, France, Canada, India and Australia. Letters of Agreement were drafted and signed by the translators. Karen Smith heads the editorial team and manages the ongoing translation process; she is the editor-in-chief of the English edition of the encyclopedia.

As of March 31, 2012, 75% of the articles have been translated, and by the opening of the UNIMA Congress in Chengdu this figure will rise to 85%. A tentative deadline of August 31, 2012 has been set for the completion of all article translations, including the compilation of the 'Rough Translation'. This would complete Stage One.

The budget calls for paying those translating from French to English at the rate of €7 (seven Euros) per page (one page = 2000 characters and spaces) of English translation. Thus, the French to English translation of the body of the encyclopedia (A-Z) is expected to utilize approximately €14000. The remainder of the €17500 UNIMA budget (approximately €3500) would be available to cover the costs of preparing and translating introductions, prefaces, bibliographies, captions and annexes, general editing (including out of pocket costs of the editor), formatting for the Internet, etc.

As of March 31, 2012, €6266 has been disbursed to translators representing about 40% of the translation work. Another 35% of the articles were completed as of March 31 and represent an accrual (or payment due) of another €5500. These payments are in process.

The €17500 earmarked for the English WEPA is administered by the UNIMA Secretariat and drawn from UNIMA's main bank account. Karen Smith authorizes Fabrice Guillot to pay each translator for his/her assigned work after the translations are approved. When payment has been received, each translator signs, dates and returns a Receipt of Payment to UNIMA and the editor.

In response to a decision made by UNIMA's Council in Dordrecht in June 2010, UNIMA national centres were requested in July 2011 to review their respective articles in the French encyclopedia for glaring errors and omissions, and send their recommended corrections and provide modest updates. Fifty-eight national centres (plus some of the individual article contributors) responded. The process raised the question of how the new English and Spanish versions will be corrected, updated, and expanded over the longer term.

By December 31, 2012, the English WEPA subcommittee's target is to have the translated, corrected and updated edited draft of the English edition of the encyclopedia in hand, including translated prefaces, annexes, etc. This would be the 'Draft Translation' and signal the completion of Stage Two.

National centres have been asked to identify and submit copyright-free photographs and images that can be used to illustrate specific articles in the English and Spanish translations. National centres are beginning to respond.

The English-language WEPA will initially be an online publication. The English WEPA subcommittee is committed to a web/online edition of the encyclopedia given it will be more accessible and a less expensive format than a print publication. A web edition also can be more readily corrected and updated. This does not preclude a possible printed edition of some kind. Indeed, the English WEPA subcommittee is looking into alternative print options, including self-publishing, publishing on demand, and similar alternatives, as well as CD ROMS or other digital options.

B. Status Report of Spanish Translation of the WEPA: Work Plan, Progress to Date, Budget and Financial Status

WEPA Subcommittee (Spanish): Miguel Arreche (coordinator, Spain), Idoya Otegui (Spain), Francisco Cornejo (editor-in-chief, Spain), Ana Maria Allendes (Chile), and Manuel Moran (USA, Puerto Rico)

The WEPA (Spanish) subcommittee was established after the June 2010 Dordrecht council.

1. Work Plan and Budget

UNIMA funding for the Spanish edition of the encyclopedia is €17500. In 2010/2011, the Spanish subcommittee looked into possibilities of finding additional funding for the project and also researched professional translation options in Spain. It was determined that additional funding would prove difficult to obtain, and the professional translator option – one estimate was approx. €38000 – proved too expensive. A second option – to find a university with a French Department that would take on the translation process as part of its course work at a cost within the €17500 UNIMA budget – was pursued. In late 2011, a relationship was established with the University of the Basque Country, at its Vitoria-Gazteiz campus located in northern Spain.

The Spanish WEPA subcommittee has divided the plan of work into two stages:

Stage A – Translation of the Encyclopedia into Spanish, revision and preparation of texts
Stage B – Published edition in print (paper version) and digital format

The budget of €17500 is sufficient to finance Stage A. Accordingly, the Spanish WEPA subcommittee has prepared the following work plan which designates specific tasks to the following people and institutions.

a. Stage A

According to the 2011 agreement made with the University of the Basque Country, all of the encyclopedia texts will be translated from French into Spanish by university students as part of their final courses for the degree of Translation and Hispanic Philology. The students will be supervised by Nekane Ramirez de la Piscina, professor of the University and professional translator and interpreter.

As coordinator of the WEPA Spanish subcommittee, Miguel Arreche will receive and inventory the following: the French published EMAM texts (A-Z); and the recommended corrections and modest updates provided by the 58 national centres. Miguel Arreche will then send to Nekane Ramirez de la Piscina all of the texts to be translated by students. Subsequently, Miguel Arreche will receive back and inventory the translated texts once the university professor has reviewed them.

As texts are linguistically reviewed, they will be sent by Miguel Arreche to the Spanish editor-in-chief, Francisco Cornejo, for academic review. Nekane Ramirez de la Piscina and Francisco Cornejo will be in close contact throughout the process of reviewing texts to clarify any doubts regarding linguistic or academic issues that may arise. All documents transferred between the two will be registered and inventoried by Miguel Arreche. Finally, the translated, reviewed and edited texts will be returned to Miguel Arreche, who will inventory and store the documents until Stage B (publishing in print and web formats) is ready to begin.

It is estimated that it will take approximately 18 months to complete the Spanish translation of the A-Z section of the encyclopedia. Once the translation and editing is completed, the supplementary text work will begin. This would include translating, updating and adjusting the following: the internal cross references, the annexes, bibliographies, photograph captions, lists of collaborators, repertoires, index, credits, etc., a task that will be undertaken by two persons for a period of between one and two months, under the supervision of the editor-in-chief, Francisco Cornejo. Throughout, the WEPA Spanish subcommittee will hold meetings on a regular basis in order to monitor the project and its process.

b. Budget and Costs of Stage A

Stage A has been budgeted within the €17500 UNIMA funds. €15000 will be spent on the translation and linguistic revision. The remaining €2500 will go toward financing the final revision process and the updating and adjustment of internal references of the annexes.

Francisco Cornejo, the Spanish editor-in-chief, has agreed to generously contribute his time and expertise without payment. Any out of pocket expenses (for materials, communications, possible trips, etc., that he would incur as part of his duties), however, will be covered by UNIMA from the €17500 WEPA (Spanish) budget.

c. Stage B

The intention of the WEPA Spanish subcommittee is to publish the Spanish version of the encyclopedia in book (paper) form in a format similar to the French edition. The subcommittee is also committed to making a digital edition (as per the decision made at the 2010 Dordrecht Council). At this point of time, however, the Spanish subcommittee has not come to a decision regarding the appropriate form in which to publish the encyclopedia in digital form. Some options include: in DVD or CD ROM format, open Internet, closed Internet. The subcommittee believes that this is a question that can only be addressed by the Congress or the Council of UNIMA, and is raised for UNIMA leadership consideration in section I.C. below.

The current economic situation is not favourable for finding public or private sponsors to realize the full WEPA project – print and digital publications as well as translations. For this reason, the €17500 UNIMA budget would cover the costs of the translation and its final editing and revisions. Therefore, additional money would need to be found to cover the costs for the Spanish edition to be published in one format or the other – print or as an online publication – and, eventually, in both formats. Again, this issue is raised in section I.C. below.

C. WEPA Issues for Executive Committee and Council Consideration

- Insuring that UNIMA's control over the WEPA (i.e. its ability to post online versions) is not compromised by any copyright concerns arising from any decision to publish print editions.
- Soliciting, selecting, and incorporating photos and, potentially, video clips or other illustrations into the online encyclopedias.
- Budgeting resources to post and maintain the English, Spanish and eventually French versions of the encyclopedia on the Internet.
- Arranging the process for correcting, updating and expanding material in the encyclopedias.
- Recruiting, hiring and retaining professional technical capabilities (e.g. Editorial committee and, if needed, a web master) required for ongoing WEPA management.

II. The UNIMA Website

Website Subcommittee: Steve Abrams (coordinator)

Work Plan

The website subcommittee envisaged three phases of its undertaking to supervise the UNIMA Website project: 1) Assess the functions and requirements for an updated website; 2) Solicit proposals from several website designers for Executive Committee consideration, ranking, and approval; 3) Coordinate with, support and advise UNIMA and the selected Website designer and builder in the creation of the new website.

Phase 1: Assess the Functions and Requirements for an Updated Website

Steve Abrams undertook this initial task, seeking answers to the questions: What does UNIMA want to accomplish with the new website? What expectations do people have regarding the website? To gain a broader picture of what was out there on other websites of a similar nature and function, he reviewed the website of every national centre (about 40 of them, as well as Facebook pages) and many other puppet festivals and puppet institutions. Attention focused on specific attributes including design and visual appeal, content, and 'navigation'. In addition, he asked several website experts outside of the UNIMA family to give a more detached opinion about what the site needed.

To gather feedback from UNIMA members, the Website subcommittee had asked Executive Committee members in late 2010 for their comments and suggestions regarding what the new website should specifically do for the commissions and, more generally, its membership. In early 2011, the Website subcommittee sent out a survey questionnaire to UNIMA members through the national centres. The questionnaire was provided in French, Spanish and English. About 30 UNIMA members responded to the e-mail survey.

The following bullet points summarize the results of the survey and subcommittee review.

- The UNIMA website needs to be informative and stimulating, able to attract new viewers to the world of puppetry as well as holding the interest of UNIMA members, puppeteers and scholars of puppetry.
- Internet users want to see more photographs and graphics on the UNIMA website: an ever-changing slide show of images.
- Information about UNIMA should be easily accessible.
- Content must be current and constantly updated; it must not be static.
- National centres need to provide current information on a regular basis.
- A good website is one in which the 'navigation' system is 'easy' to use and is 'intuitive' for all users.
- An effective search engine is needed so users can easily find what they are looking for on the website.
- A high quality 'content management system' is required and is essential if the UNIMA website is to host the online WEPAs.
- Language accessibility is an essential feature of an international website.
- The UNIMA web master, ideally, needs to be: creative; capable of holding the interest of the web audience; responsible for posting information and updates on the website and for communicating regularly with national centres in soliciting content.

Perhaps the principal finding was that an effective, informative and stimulating website cannot be the sole responsibility of the web master. The greater UNIMA community must regularly contribute to the sustenance of the website. National centres need to regularly supply news and photo images to the web master. UNIMA leadership, national centres and membership have to take an active role in giving UNIMA a dynamic presence on the World Wide Web. In doing so, we would be fulfilling UNIMA's first goal – that of 'promoting the art of puppetry by stimulating communication, contact and exchange between every continent and nation'.

Phase 2: Solicit Proposals from Website Designers for Executive Committee Consideration, Ranking, and Approval

Given the results of its survey and review, in August 2011, the Website subcommittee posted a call for a web designer and builder to redesign UNIMA's multi-language site (the call was posted on the current UNIMA website). The call request suggested that prior experience working with a non-profit organization was preferred but not necessary. Letters of intent (by e-mail) and samples of designers' work (websites they have designed) were requested. Several proposals were received, which were assessed by the Website subcommittee and shared with UNIMA leadership.

The application proposed by Dali Polivka was selected by the Website subcommittee from among the applications. The designer demonstrated an appropriate understanding of the needs of the organization and a commitment to work within UNIMA's requirements. Karen Smith presented Dali Polivka's proposal to UNIMA leadership at the Executive Committee annual meeting held in Charleville-Mézières in September 2011. The proposal included sample designs with several colour and sample design options (which could be modified and changed to accord with final decision-making), a sample sitemap and wireframe sample. The cost estimates were within the UNIMA budget of €12000 (for the designing and building of the website). The Executive Committee endorsed the Website subcommittee's choice to work with Dali Polivka on designing and building the new website.

Phase 3: Coordinate with, support and advise UNIMA and the selected Website designer and builder in the creation of the new website

The UNIMA budget for the redevelopment of the UNIMA website is €12000. On March 18, 2012, Jacques Trudeau signed the Project Estimate Stage 1 Approval Form with Dali Polivka/Design Studio to begin the first stage of a four-stage development process, at a cost of US\$600 for the first stage. Stage 1 of the design aspect involves the following services: development of web chart (architecture); development of colour and brand standards; and establishing preliminary number of pages. UNIMA leadership and the Website subcommittee will review these first stage results during April 2012 before deciding to proceed with the subsequent stages. If all goes as planned, the Beta Launch and Test will take place in June or July 2012.

B. Website Issues for Executive Committee and Council Consideration

- With the development process underway, it is time to reconsider whether subsequent website management responsibilities should be moved from the heavily burdened Publication and Communication Commission and housed elsewhere in UNIMA leadership. This may help ensure the website is given the priority attention it deserves.
- Budgeting resources to post and maintain the French, English and Spanish versions of the website.
- Arranging the process for soliciting, selecting, editing and posting new content on the UNIMA website to keep it fresh, interesting, engaging and relevant.
- Recruiting, hiring and retaining professional technical capabilities (e.g. editorial committee and web master) required for ongoing website management.

III. UNIMA Grants and EMAM Donations to Publication and Communication Commission and Expenditures

Publication and Communication Commission Grants:

Total: €6000

(€2000 per 2010, 2011, 2012)

Expenditure (to March 31, 2012):

Cost of Posting 20 EMAM to USA and 1 EMAM to UK: €317

Balance: €5683

Fifty-five copies of the French edition of the encyclopedia (EMAM) were allocated to the Publication and Communication Commission. Of these, in early 2011 twenty (20) copies were posted to John Bell in Boston and one (1) copy to Penny Francis in London at a combined cost of €317 (which was paid out of commission allocated funds). Sales of the encyclopedia can supplement the budget for translating and editing the English version of the WEPA. A bank account has been opened at OneWest Bank in La Verne, California by Karen Smith to receive the money made from such sales. To date, five copies of the French encyclopedia have been sold to translators and UNIMA members within USA, bringing in a total of US\$560, and three copies were appropriated by original EMAM contributors. To date, US\$97.18 has been spent by Karen Smith to purchase an external drive to store all WEPA-related documents and to regularly store updated versions of the English translations and edited versions of the texts. There is, to date, a balance of US\$462.82 in the OneWest Bank account.

2012 Publication and Communication Commission Report

Karen Smith

March 31, 2012

unimapub@gmail.com

Report of the UNIMA Research Commission 2008 – 2012

Research Commission worked in this structure:

President: Ass. Prof. Ida Hledíková PhD, Slovakia

Members:

Ms. Katriina Andrianov, Finland

Mr. PhDr. Jaroslav Blecha, Czech republic jblecha@mzm.cz

Mr. Prof. Mathew Isaac Cohen PhD United Kingdom

Mrs. Prof. Marianna de Leoni, Italy

Ms. Erica Ling Luo China

Mr. Prof. John McCormick Ireland

Ms. Karen Smith USA

Mr. Jang Suk ManSouth Korea

Correspondents:

Ms. Cariad Astles, UK

Dr. Olaf Bernstengel Germany

Ms. Anna Ivanova PhD Russia

Ms. Eszter Papp Hungary

Ms. Margareta Sörenson Sweden

The Research Commission formulated more its priorities, but our main ambition we all had, was to improve a communication among researchers of puppet theatre in different part of the world. So the commission accepted an intention of its President to concentrate on organising of scientific international meetings, conferences or symposiums.

First meeting of Research Commission held in Tampere, Finland 28.X. – 1.XI. 2009. Research Commission was hosted by institutions of Tampere University and UNIMA Finland, co-ordinated from initiatives of RC member Mrs. **Katriina Andrianov** (Finland). The meeting of RC was organised at the occasion of the international conference which we decided to realise as our first activity.

Conference of Stage Animation with themes: Puppet Theatre as a part of a larger phenomenon and/or theatrical genre/ Puppetry as a modern art at the crossroads of scenic genres or as traditional craft? was our first goal. Themes of the conference were given by Research Commission, all presented RC members. K. Andrianov, J. McCormick, M.I. Cohen, I. Hledíková presented their contributions, as well as RC's correspondent A. Ivanova and UNIMA representative J. Bell.

Two activities of similar character were organised in winter 2008 and autumn 2009 in Slovakia in co-operation of Slovak UNIMA Centre and the Academy of Performing Arts.

From 4th to 6th December 2008, the ***international seminar*** on different forms of puppetry held at the Academy of Performing Arts - Department of Puppetry under the leadership of **Ida Hledíková** in **Bratislava, Slovakia** as a good occasion for meeting of researchers and students: Alain Lecucq from France, Eszter Papp from Hungary, Alice Dubská from Czech republic, Ida Hledíková and Juraj Hubinák from Slovakia presented their research work.

From 3rd – 5th September 2009 the ***International Conference on Traditional Puppet Theatre held in Banská Bystrica, Slovakia***. The event was organised in **co-operation of Slovak UNIMA Centre**, Centre for Traditional Culture and Slovak Literary and Musical Museum as 2 days conference organised at the occasion of international puppetry festival dedicated to traditional puppeteer Anton Anderle. The conference was led by RC's member: Prof. John McCormick (Ireland) and Assoc. Prof. Ida Hledíková (Slovakia) – President of RC. Active participants, mainly members of UNIMA, came from Austria, Ireland, Italy, The Netherlands, Slovakia and United Kingdom. Costs were paid by Slovak UNIMA Centre, Centre for Traditional Culture and Literary and Musical Museum in Banská Bystrica.

Second meeting of the RC held on 23rd June 2010 in **Dordrecht**, The Netherlands, were majority of members participated. The RC initiated the organising of the second academic conference in Storrs, University of Connecticut, USA.

The RC on its meeting talked about an idea of organising a conference or academic symposium on puppetry heritage in Asia in 2012. **M. I. Cohen** offered and worked out a draft under the title **Puppetry and Heritage Today** which was sent by President of RC to General Secretary in July 2010 as it was required in Dordrecht. The event will finally be held as an academic symposium in London in autumn 2012 and is open for UNIMA.

The idea of RC to have a conference in America succeed in April 2011. **Puppetry and Postdramatic Performance: An International Conference on Performing Objects in the 21st Century** - extraordinary academic event held from April 1st until April 3rd in Storrs, University of Connecticut, School of Fine Arts and The Ballard Museum as the event for scholars, practitioners and students of puppetry and related arts. The conferences consisted of 76 contributions in 8 sessions, 2 keynote addresses – Peter Schumann and Eileen Blumenthal and closing comments of Roman Paska, 5 workshops/demonstrations, 5 performances and visits of Ballard Museum of Puppetry. The conference was moderated by scholars from universities of the USA, Canada and Australia.

Participants as K. Andrianov, M. I. Cohen, I. Hledíková, K. Smith, C. Astles, A. Ivanova, M. Moran, J. Younge, M. Williams etc. represented UNIMA with their contributions and presentations.

Research Commission express many thanks to the main organiser, our friend **John Bell** from UConnecticut, School of Fine Arts, to Dean Mr. David Woods, as well as Dassia Posner, Bart Roccoberton and The UConn Puppet Arts Program, Claudia Orenstein from CUNY, Jane Geiser from California Institute of the Arts and other respectable persons and bodies who organised and supported this event!

Also third meeting of Research Commission held in **Storrs**. Participants: I. Hledíková, K. Andrianov, M. I. Cohen, K. Smith and J. Younge as a guest.

UNIMA representatives M. I. Cohen, I. Hledíková, J. Younge took part in a postconference meeting at Martin Segal Theatre Centre in New York; documentary films on puppetry were presented there. Ms. Claudia Orenstein managed this important event, promoting puppetry.

In September 2011, two members of RC **Karen Smith** and **Ida Hledíková** presented their UNIMA activities, and puppets in an extraordinary international event - multicultural exhibition **YOU FIRST** who was organised in Los Angeles, USA in Orange County Centre for Contemporary Arts by graphic designer and artist Dali Polivka and art theorian Rob Mintz.

Directory of Puppet Theatre Researchers - the newest version 2012 comes out on DVD in March 2012 and is distributed to all respondents and UNIMA Centres. This newest version is a result of serious verification of previous editions of the Directory and contains new information and names of researchers from all over the world. This process lasted one year and was provided in two periods (April-August 2011, October 2011 - April 2012). Editor in chief was **Ida Hledíková**. A short history of the Directory and other details are specified in the Directory's Introduction. I sincerely thank to all respondents, UNIMA centres, individuals, colleagues from RC and correspondents, to Mr. Fabrice Guilliot who helped me in the last period to communicate with some national centres, my assistant who was responsible for the first contact with all respondents and verification of their data in the first period, translators, editors and graphic designer.

In fine I thank all active members of UNIMA Research Commission, correspondents and colleagues for their useful work on Research Commission's road to improve the communication among researchers of puppet theatre in different part of the world and promote UNIMA.

Ida Hledíková
President of UNIMA Research Commission 2008 - 2012
31st March 2012

UNIMA-Commission „Research of New Economical Resources“

Members: Annette Dabs (President), Knut Alfsen, Miguel Arreche, Idoya Otegui

Task: The Commission for Research of New Financial Resources sees its task in an advisory work. It supplies the General Secretary, the President and the Executive Committee with information, that could be helpful to strengthen the financial situation of Unima.

Report on our work 2008 - 2012

Meetings took place in Moscow (October 2008), in Tolosa (June 2009), in Tolosa (October 2010) in Charleville-Mézières (September 2011). In between these meetings we stood in contact via Email.

UNIMA Travelling-Fund

The Finance Commission discussed the experiences with the „Travelling Fund“, founded for members who cannot afford the travelling-costs to attend the UNIMA-Congress. We were searching for ways how to improve and establish the fund. We prepared the „Rules of Procedure“ for an application and the criterias how to decide about the applications and forwarded it to the General Secretary.

Furthermore we wrote a call for support for the UNIMA Travelling Fund. It has been translated in three languages and sent to all National Centres and councillors. Also it has been published on the website and mentioned in the Courier of the General Secretary.

We collected 350 Euro in Charleville-Mézières by selling buttons.

The actual balance of the Travel Fund amounts to 7.000 Euro. (20.01.2012)

In January 2012, as decided by the EC, I discussed the actual applications for the Travel Fund (9) and the further steps of procedure with Dadi Pudumjee and Jacques Trudeau.

Handout for sponsors (Image brochure)

We discussed the most efficient way of presenting UNIMA to representatives from politics, trade and industry. Main attraction for potential donors is the internationality of UNIMA, with its website and publications reaching into regions of 72 national centers all over the world. One aspect of interest might be the image of an organisation protecting traditions and the cultural heritage. Another attractive aspect for donors could be puppetry as an important instrument of education in developing countries and the „target-group children“. We believe that an assortment of concrete projects will convince rather than general, abstract informations, therefore we propose to use the digital handout in addition to the informations about Unima-projects. The proposal will be presented in Chengdu.

Application to EU

Working hard in close relationship with the General Secretariat for some weeks at the end of 2009, we managed to apply once more for an „Annual operating grant for organisations active at European level in the field of Culture“ in 2009. Our application has not been accepted. We received detailed comments about the reasons which led to the disapproval of our application, which might be of help for the future work not only of our Commission but of UNIMA in general. The main reason however was once again the lack of detailed descriptions of concrete projects with sufficient material and detailed budgets.

Bochum, 20. January 2012

Annette Dabs

Report from the Statutes Commission UNIMA 2008 – 2012

The Statutes Commission has in the period consisted of Knut Alfsen, Norway (president), Massimo Schuster, France (resigned November 2009), Helena Nilsson, Sweden, and Pierre-Alain Rolle, Switzerland.

The Statutes Commission has had two meetings in Oslo, Norway 15. and 16. of October 2008 and in Fribourg, Switzerland 8. and 9. of January 2010.

During these meetings we prepared the changes in Statutes and Rules of procedure that were made at the Council in Dordrecht in 2010.

Statutes from National Centres

In the period the Statutes commission has studied and approved the statutes of UNIMA Indonesia, Egypt, Azerbaijan, New Zealand.

We have also gone through the statutes of the following existing and applying national centres: Cameroun, Canada, Cuba, Ivory Coast, Portugal, Senegal, Tunisia, Colombia and Kazakhstan.

Advice

The Statutes commission has given advice to the General Secretary in some legal questions concerning when to count the number of members in a national centre in order to decide how many councillors they are allowed to elect to the Congress.

Knut Alfsen
President of Statutes Commission
UNIMA

Professional Training Commission

2008-2012

The members of the Commission:

Marek Waszkiel, president (Poland), Marthe Adam (Canada), Lucile Bodson (France), John T. Bell (USA, till 2009), Greta Bruggeman (France), Hans Hartvich-Madsen (Denmark), Tito Lorefice (Argentina), Athanase Kabre (Burkina Faso), Shu-Ming Ju (Taiwan), Jing Xian Wang (China, till 2009), Irina Niculescu (USA, since 2009).

The meetings :

Bialystok (Poland), June, 23-24, 2008 - during the IV International Festival of Puppetry Schools in Bialystok (with the participation of the representatives of the puppetry schools and General Secretary of UNIMA);
S. Petersburg (Russia), June 22-26, 2009 - during the festival KUKART;
Charleville-Mézières (France), September 22-25, 2009 during the Festival Mondial des Marionnettes;
St. Petersburg (Russia), September 2-4, 2010 - during the I World Festival of Puppet Schools / KUKART – 4th meeting of the Commission ;
Charleville-Mézières (France), September 20, 2011 - during the Festival Mondial des Marionnettes – 5th meeting of the Commission.

Projects realised:

Preparation of the questionnaire for the puppetry schools

The questionnaire was sent to the schools in 2008; the list was completed in the next years and still is open ;

Preparation of the directory of puppetry schools which offer training in puppetry art

We completed the list of 50 institutions/schools which offer the permanent training in puppetry art (we know about 60 schools);

Preparation of the list of the professional workshops offered by the institutions/companies

We started to create the list in 2009; the list is still open;

Actualisation of the list of the training places on the UNIMA website

On the <http://www.unima.org> you can see the full list of the schools and first preliminary list of the professional workshops;

Grants for students 2010-2012

Starting on September 2009 we decided to create two grants (1000 Euro each one) for students for 2010 to participate in the workshops/studying in different countries. After the competition of applications the Commission decided to offer the grants to the students from:

- in 2010:

- students from Tunis and Israel to participate in the workshops in Cannes (France) and Bialystok (Poland);

- in 2011

The Commission offered 3 grants for 1000 Euro each one to:

- the student from Argentina – workshop in Charleville-Mézières (France)
- the student from Iran – workshop in Bialystok (Poland)
- the student from Lithuania – workshop in Charleville-Mézières (France) ;

- in 2012 :
- the student from Argentina – workshop in Montreal (Canada) ;
- the student from Romania – workshop in Charleville-Mézières (France) ;

Co-organisation of the World Festival of Puppet Schools in St. Petersburg (Russia) in August-September 2010

The idea of the worldwide puppetry students meetings every 4 year (as a kind of Olympic Games), lanced by the Russian colleagues and supported by the UNIMA EC is still discussed and probably it will be the official proposal made during the next Congress in Chengdu (China)

The publication concerning the worldwide training of puppetry art

In co-production with Polish periodical TEATR LALEK and help of the UNIMA General Secretariat we prepared the special Polish/English issue of Teatr Lalek (No. 1/2012, pp. 1-52). With the extra French/Spanish version this revue will be presented during the UNIMA Congress in Chengdu:

Contents of Teatr Lalek (N° 1/2012)

Lucyna Kozien – *From the Editors*

Jacques Trudeau – *Dear Friends*

Marek Waszkiel – *Being a Puppeteer: Necessity – Passion – Profession*

Lucile Bodson – *Becoming A Puppeteer Today*

Marthe Adam – *Heyday of vocational training*

Greta Bruggeman – *Giving birth to puppets-figures*

Philippe Genty – *Creating through Teaching*

Nikolina Georgiewa – *Independence of The Puppet*

Nicolas Gousseff - *A personal account*

Claire Heggen - *'A posteriori'*

Josef Krofta – *Aspirations...*

Ruslan Kudashov – *Fragile Domain*

Andras Lenart – *Puppet Way of Thinking*

Edi Majaron – *Soul of the Puppet*

Fabrizio Montecchi – *The Role of Technique*

Stephen Mottram - *Should we teach puppet movement*

Nikolay Naumow – *Methodology of The Russian School of Puppeteers*

Margareta Niculescu – *What Kind of School – For What Kind of Theatre ?*

Alain Recoing – *Relationships with the puppet*

Joan Baixas – *Where Will I Learn To Materialize My Dream ?*

Be A Puppeteer – *The Motivations of Young Artists*

The publication will be finished by the directory of puppetry schools from all over the world.

I would like to thanks to the UNIMA General Secretary and to all the members of the Training Commission for the nice and fruitful work during last four years.

Dr. Marek Waszkiel
head of the Commission

Report of UNIMA Women's Commission

Dear friends,

The Women's Commission was established in 2008 at the Congress in Perth. At that time UNIMA's long-awaited dream, WEPA was about to come true; subsequently Tamiko Onagi proposed a departure in a new direction. The Commission was started with lively support and cooperation. It stated Women's Commission, but we aim to work together with not only female but also male members. In a broad sense, our activity cannot be accomplished without cooperation from our male counterparts.

Since then, we have planned and delivered the first Women's Commission award. Through this activity we have learnt about the difficulties as well as the joys of managing a committee.

At the next meeting in Chengdu, we would like to plan our next step toward our vision, hoping that our activities can play a role in disseminating UNIMA's philosophy.

Noriko Nishimoto, the winner of the first Women's Commission Award in 2012, kindly requested that she would like to donate her prize money to The East Japan Great Earthquake relief activity. We would like to accept her generous offer and have donated 800 euros to the 'East Japan Great Earthquake aid for children's performing art disaster management office'. On the behalf of Women's Committee and Japan UNIMA, I would like to give special thanks to Noriko Nishimoto, Iku Nakai, Haruko Oda, Yvette Edery, Marleen Oud, Makiko Sunohara-Jonkers, Matthijs Reppel and Toni Rumbau.

30th of March 2012

Tamiko Onagi, President of Women's Commission of UNIMA



Women's Commission

contact address: **Tamiko Onagi, president**
c/o Unima Japan / 2-12-3-2F, Yoyogi, Shibuya-ku
Tokyo 151-0053 / Japan

e-mail: unima.jp@nifty.com (office of Unima Japan)
tamiko908@yahoo.co.jp (PC)

Darja de Caluwé, vice-president
e-mail: d.caluwe@chello.nl

THE PURPOSE OF THE UNIMA WOMEN'S COMMISSION IS TO:

- Support women artists working with puppetry in countries and cultures where women are suppressed.
- Encourage the use of puppetry as a tool to develop women and their self-confidence and professional careers.
- Use the name of the commission to raise funds and support outside of UNIMA for outstanding women's work.
- Support and encourage women's work with puppets.
- Support professional directors who are women to develop the confidence to perform and tour.
- Support women in leadership positions in the organisation.
- Research women's work with puppetry.

- 2008 Founded Women's commission during UNIMA Congress
 2009 Meeting in Charleville-Mezieres at Hotel Cléves
 2010 June Meeting in Dordrecht (Darja's beautiful garden)

Participants: Tamiko Onagi (President), Darja Caluwe (Vice-President), Annette Dabs, Veronique Winter, Nobuhiro Sugita, Louise Lapointe, Barbara Scheel. As observers: Jeddikar Homa, Mohseni Salma

Annoucement:

The 1st Women's commission Award and The 1st Women's Commission Encouragement

Cut off date: 1st of Dec 2010

Result, Winners:

The 1st Women's Commission Award: Noriko Nishimoto (Australia)

The 1st Women's Commission Encouragement: Carmen Cardenas (Bolivia)

Creator of Award Trophy: Damiet Van Dalsum

2012 Meeting in Chengdu (on the way for set-up)

Country	Member	Email
Japan	Tamiko Onagi (President)	tamiko908@yahoo.co.jp
Netherlands	Darja de Caluwe	stadsmoepster@chello.nl
Germany	Annette Dabs	a.dabs@fidena.de
Finland	Mansi Stycz	mansi.stycz@teatterimukamas.com
Japan	Nobuhiro Sugita	noble@hera.eonet.ne.jp
Netherlands	Damiet van Dalsum	damiet@wxs.nl
South Africa	Janni Younge	unima@unimasouthafrica.org
Switzerland	Veronique Winter	info@theater-felucca.ch
Iran	Homa Jeddikar	jeddikar@ut.ac.ir
Iran	Salma Mohseni Ardehali	salma_ma2001@yahoo.com
Australia	Jeniffer Pfeiffer	jenpfei@optusnet.com.au

Country	Corresponding member	Email
Kenya	Phylemon Odhiambo Okoth	phylemon@yahoo.com
Mali	Mamadou Samake	Madousam2002@yahoo.fr
Brazil	Cathy Camy Condon	cbrazil333@aol.com
Canada	Louise Lapointe	info@casteliers.ca
Germany	Barbara Scheel	babuschka-theater@web.de
Brazil	Susanita Freire	susanitafreire@gmail.com
England	Meg Amsden	meg@nutmegpuppet.co.uk
Chile	Ana Maria Allendes	unimachile@hotmail.com
Sweden	Helena Nilsson	helena.nilsson@stadsteatern.stockholm.se

Message from Noriko Nishimoto - Award Winner

I know there are many wonderful artist in the world and I feel very fortunate to be chosen for this award. On accepting this award would also like to share this honour with the many people who have worked with me throughout my long career in puppetry arts. I would also like to thank Spare Parts Puppet Theatre artistic director Philip Mitchell and UNIMA Australia who recommended me for this award – even though they did this without my approval. I would also like to thank the Women's Commission of UNIMA for choosing me for this great honour.

Puppetry arts has always held my fascination throughout my working life.

My love for puppetry has taken me on an exciting journey of cultural richness throughout the different countries I have had the good fortune of work in.

Puppetry arts has always stimulated my imagination and presented me with many exciting artistic challenges and the great opportunity to work with many talented artists working in this art form.

It is with great pleasure that I accept this award from UNIMA. I would like to wish everyone participating in this festival and the congress my warmest regards and best wishes for now and for the future. Please keep doing all the great work I know you are doing to keep this important art form alive and well for future generations of artists and audiences.

With great gratitude,

Noriko Nishimoto, Freelance Theatre Director, March 2012.

Message from Ulrike Quade - supported puppeteer

At Dondoro Theatre in Iijima, Nagano Ken, I studied puppetry with Hoichi Okamoto in 1997-'98. When I arrived for my 2011-'12 trip, Michika Iida picked me up from the bus station in Iijima. Michika is a former student of Hoichi San. She has built a museum for him with his puppets in his former living house, which is a beautiful tribute to a unique and great artist.

In Tokyo I met Watanabe Kazunori, a puppet maker and a friend of Dondoro. He will design three puppets for my upcoming performance *Antigone*, a show I am creating together with the German choreographer Nicole Beutler. We decided to incorporate the traditional techniques of Bunraku puppetry into a contemporary puppet dance piece. Therefore we went to Osaka to study Bunraku at the National Theater. An inspiring and wonderful experience.

Through Damiet van Dalsum I got in contact with Tamiko Onagi. She took me to the Puck Theatre where we saw a wonderful Christmas Carroll. After our trip we were invited back with some friends to a warm and welcoming new years party with the Puck Theatre and UNIMA Japan. Kampai! Thank you so much for this unforgettable journey.

Ulrike Quade, 26 februari 2012, Amsterdam

Message from Cárdenas Colque - Award Winner

Cochabamba, Bolivia

06/04/2012

Señora Tamiko Onagi

President of Women's Commission of UNIMA

De mi mayor consideración:

He recibido gratamente, mediante email suyo, la noticia de que la Comisión de Mujeres de UNIMA me ha otorgado el premio "Mujer de coraje".

Este hecho es un aliciente al trabajo que realizamos las mujeres artistas en América Latina y, de manera particular, en Bolivia.

A lo largo de estos diez años de entrega exclusiva al desarrollo de los títeres en mi país, hemos debido enfrentar un conjunto de obstáculos de los cuales el más importante ha sido la inexistencia de una tradición titiritera, pero también, la falta de reconocimiento social de tan preciada expresión artística.

No me cabe duda alguna que el premio que me otorga UNIMA es un desafío de compromiso pero también una oportunidad en la que el respaldo internacional nos da mayor legitimidad frente al estado y la sociedad.

Con este particular motivo, le hago llegar mis más profundos agradecimientos y me pongo a su servicio.

Atentamente

Carmen Cárdenas Colque

Títeres Elwaky - Bolivia

Cochabamba, Bolivia

06/04/2012

Esteemed Tamiko Onagi,

President of Women's Commission of UNIMA

I have gratefully received, through your email, the news that the Women's Commission of UNIMA has selected me to receive the Women's Commission Award: Encouragement.

This is a great incentive for the work of women artists in Latin America, and specifically in Bolivia.

Over the course of the past ten years that I have exclusively dedicated to the development of puppetry in my country, we have come across a variety of challenges, of which the most difficult has been facing the inexistence of a tradition of puppetry as well as the lack of social recognition for such a valuable artistic expression.

I have no doubt that the award UNIMA has chosen to give to me is yet another challenge to assume an even greater commitment to the art of puppetry. It is also a unique opportunity to receive the support of the international community that will permit our work more legitimate consideration by the state and society as a whole.

With this particular motive, I humbly and gratefully accept this award. I thank you for the consideration and recognition.

Sincerely,

Carmen Cárdenas Colque

Títeres Elwaky - Bolivia



Miss Encouragement and Madam Award

UNIMA AUSTRALIA

A CENTRE FOR L'UNION INTERNATIONALE DE LA MARIONNETTE

PUPPETRY, LOCAL + GLOBAL

WWW.UNIMA.ORG.AU

Nancy Black

President

UNIMA Australia

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PO Box 151

South Melbourne

Victoria 3205

Australia

• UNIMA •



AUSTRALIA

UNIMA AUSTRALIA REPORT

The last four years have been a time of planning and gradually implementing a number of initiatives. Australia has a vibrant and diverse puppetry community, working across many forms, traditional and innovative, in large and small venues, engaging with both adults and children. As in Europe and elsewhere, Australia is experiencing a resurgence in puppetry. Over the next 12 months, Melbourne alone will have seen the production and premiere of the spectacular *How to Train Your Dragon*, the tour of *War Horse*, a new puppetry festival in Maldon, Victoria, several puppet "slams", a national puppetry summit attracting puppeteers from around the world, *Waterhole* by Peter Wilson, and the La Falla opera *Master Peter's Puppet Show* for the Victorian Opera. That list doesn't include the hundreds of shows and workshops being produced independently and in schools all over the country by our talented puppeteers.

UNIMA Australia wants to encourage this growing interest, lift the profile of puppetry nationwide, and support the artists. We have been working toward those goals on a number of fronts:

In 2011 the postgraduate Puppetry Course at the Victorian College of the Arts was closed. The closure was part of an overall restructuring of the College, and was greeted with outrage. Together with various representatives from the puppetry community, UNIMA presented a number of submissions to the administration arguing the importance of such a course, and suggesting ways in which it could be run. In response, the College is taking steps to reintroduce puppetry training, albeit in a reduced and altered form. As part of its effort to support Australian artists UNIMA co-produced a Master Workshop in 2011 with the renowned Balinese puppeteer – I Made Sidia. This was enormously successful and brought puppeteers from all over Australia.

UNIMA is also one of the associate producers of the National Puppetry and Animatronics Summit in July 2012. As part of the Summit, Roman Paska (USA) will be offering a weeklong Master Class, and UNIMA is subsidising one of the 12 participants. UNIMA is also supporting the work of another US artist – Dan Hurlin – who will mentor a number of Australian artists while he is here. During the Summit both artists will discuss their very different practises, host forums, and present films about their work.

In 2011 the Belgian puppeteer Stéphane Georis came to Perth to present the third part of his trilogy – *Adam Le Polichineur de Laboratoire* – and also to run a workshop in object theatre. UNIMA then supported his wider tour to Sydney and Melbourne – where he delighted audiences that had never seen him before. As a result of that response, Black Hole Theatre is hoping to set up a tour for him in 2013.

In March 2012, the city of Maldon in regional Victoria inaugurated a new puppetry festival called the Tarrengower Puppetfest. Under the direction of Richard Hart, the festival ran for 4 days and was enormously successful – presenting a diverse array of shows and workshops both for children and adults. UNIMA was proud to support the presentation by Richard Bradshaw discussing his amazing work.

Over 2011, 2012 and beyond, Black Hole Theatre (in association with Lana Schwarcz and supported by UNIMA) is presenting a series of puppet "slams". These are performances typically in cafes or pubs, comprising 10-12 short performances for adults by Australian puppeteers. The works can take any form; they can be improvised, fragments of an older work, or part of something new. The idea is to give puppeteers a platform for their work, to encourage them to innovate and try new things, to expose the diversity of the artform to a wider public, to lift interest in puppetry, and to have fun! Each evening has a different theme, but all include live music, food and drink, and all are lit only by hand held torches. The common cry is: Light up your night! The shows have been incredibly successful and more are planned already for 2013. UNIMA thinks this is a great activity to support, and hopes Black Hole will take it interstate.

We are also in the middle of redesigning our website, planning new activities, and dreaming further afield.

Here's hoping the 2012 Chengdu Congress will be wonderful!

UNIMA AUSTRIA

UNIMA Austria is a vibrant organisation covering the widest span of puppet theatre festivals in Austria. These include some of the large international cultural events such as the Wels International Puppet Theatre Festival; Fantasima, Lienz; SommerTraumHafen, Wies & Farrach; homunculus, Hohenems and The International Puppet Festival in Mistelbach through to small dynamic festivals such as IF! International Figure Theatre of Women Artists; dreizurdritten frühling, Wien and Cikl Cakl, St. Michael/Smihel ob Bleiburg. UNIMA membership brings access to a large and thriving network of festivals, which provide an opportunity for members to meet, share ideas and talk about issues of common concern.

FESTIVALS:

The Wels International Puppet Theatre Festival

Puppets from across the globe make public appearance in Wels every year on March. This year the festival raises its curtains for its 21st edition. Puppets from many countries will bring people from all age groups together in theatres. The festival is organized under the artistic management of Gerti Tröbinger since 2009. Trude Kranzl leads the festival for more than 17 years.

<http://www.figurentheater-wels.at>

IF! International Figure Theatre of Women Artists – Kosmostheater Wien

Artistic Director: Cordula Nossek

IF! provides a platform for innovative and courageous theatre for young people as well as the young at heart. New, innovative variations are what the programme is all about.

<http://www.kosmostheater.at>

Fantasima, Lienz

For over 6 years the festival has been providing high quality puppet theatre aimed at family audiences and it is continuing to extend the work for young children adults.

<http://www.stadtkultur.at/fantasima.html>

SommerTRAUMhafen, International Puppet- & Figure Theatre Festival

The International Puppet- & Figure Theatre Festival, which was founded in 2003 and is held every year in Wies, is devoted to opening figure theatre up to related arts. Here, image theatre, dance and performance encounter classic hand puppet or marionette plays. Furthermore student projects are shown. Supplementary events include animated film, exhibitions and street theatre. Despite the impressive programme, the Wies Festival has remained a public festival that can rely on a regular audience prepared to take risks.

<http://www.theaterland.at>

Homunculus, Hohenems

homunculus Festival has established itself as an indispensable part of the international puppet theatre scene for adults and children of all ages and nationalities. The high-quality shows captivate audiences from curious toddlers to 18-year-olds – and secretly, their parents and carers as well. Funny, fantastical and profound, the festival bewitches audiences many of whom are enjoying their first taste of the arts. Pierre Schäfer, for four years now artistic director, made the homunculus festival into a successful model.

www.homunculus.info

Dreizurdritten frühling, Wien

dreizurdritten has been one of the most exciting festivals in Vienna since it opened its doors in 2007, providing a launch pad for some of the most memorable productions and most renowned practitioners of the past decade and staying true to its mission of providing a platform for the talent of the future.

www.dreizurdritten.at

Cikl Cakl, St. Michael/Smihel ob Bleiburg

Artistic Director: Veronika Kuej

Cikl Cakl takes place in St.Michael ob Bleiburg (Smihel) in South Carinthia every year in October. Now in its 13th year, the festival has grown in strength and popularity bringing puppet theatre in all its forms to the adults and children for all ages. This program is so popular that some schools have already prepared puppet theatre which they performed for the auditorium.

With the goal of improving children's knowledge and skills to make better decisions, the unexpected initiatives of children already proves that the investment of Cikl Cakl is having an effect on children, empowering them to be active in their schools and communities and providing of expressing their idea for the future.

www.smihel.at

Puppentheatertage Mistelbach

Artistic Director: Cordula Nossek; Olaf Bernstengel (1994 - 2011)

The Internationale PuppenTheaterTage are dedicated to the entire diversity of the art of puppetry. From 1995 onwards, the festival has themed. Among others, there have been political puppet theatre, musical performances, animals, erotic puppet theatre and performances beyond the frame, showing this art form from an unusual angle.

Two more things have gotten around: the child audiences here are very disciplined and interested, so playing is quite easygoing. And the municipal workers are very keen on theatre, which is expressed in their dedication to create the best possible performance setup for every ensemble.

During the festival's evenings, or nights, the puppeteers felt quite at home at the UNIMA-Club in Mistelbach. Michael Freismuth (former secretary) was the initiator for this meeting of all UNIMA members of the world.

www.mistelbach.at

PannOpticum

International Festival of Visual Theatre

Neusiedl am See

Artistic Director: Karin Schäfer, Peter Hauptmann

Visitors can expect four unforgettable festival days. This includes one weekend an exceptional, unforgettable and impressive programme of theater adventures, great food and wine, a friendly, sociable atmosphere and much more. These are some reasons why festival enthusiasts can start planning for the 5th instalment of this great Austrian Visual Theatre festival that plays in Neusiedl am See, Burgenland.

Her performance of ZHENG HE when the dragon ships came – the fantastic journeys of the famous Chinese explorer and his adventures in Arabia, Africa and Siam – encounters between puppetry, video and animation won the STELLA 2011 for the “outstanding scenography”.

These Festivals are unique in their own way and they contribute to the continuing revival of the ancient genre of figure theatre.

“UNIMA Austria”, is published by UNIMA Center Austria (Editorial Ulrike Sümegi) is the Journal of the UNIMA Austria. It is a quarterly publication dedicated to puppet theatre. The journal appeals to readership that includes artists and theater-makers, producers, presenters and that vital element – audiences! “UNIMA Austria” represents a wide spectrum of puppet theatre, covering both well-known and lesser-known artists and companies; performances and events presented both within and outside of conventional theatre and art spaces; work of various scales, from solo performances to large-scale ensemble or spectacle, work that could be local regional, national or international.



Centre belge de l'UNIMA Belgisch UNIMA Centrum Belgisches UNIMA Zentrum (asbl – vzw – voe)

Rapport d'activités 2008-2012

Le Centre belge de l'UNIMA présidé par Ronny AELBRECHT maintient des ponts cordiaux et solides entre les deux sections, flamande et francophone, de notre pays. C'est ainsi qu'un nouveau répertoire des troupes et compagnies belges, membres de l'UNIMA (flamandes, francophones et germanophones) est en préparation pour être diffusé en quatre langues, via un site Internet afin de les aider à promouvoir leurs productions.

Par ailleurs après les succès des « Journées du Centre belge » recueillis à Ieper (Flandre) et Tubize (Wallonie), deux autres journées semblables ont été organisées : en 2010 à Beveren (Flandre) avec participation d'une compagnie francophone et, en 2012 à Saint-Nicolas (Wallonie) avec participation d'une compagnie flamande.

Ces journées permettent aux membres des deux sections du Centre belge de l'UNIMA de se rencontrer dans le cadre d'un festival... et de mieux se connaître.

Le Centre belge participe, naturellement, à toutes les manifestations – congrès ou conseils – organisés par l'UNIMA internationale. C'est ainsi qu'il était présent au conseil et au congrès, en 2010, à Dordrecht.

Hélas, voici 2 ans, le Centre belge de l'UNIMA a perdu une de ses chevilles ouvrières, Hubert ROMAN, ancien membre du bureau exécutif de l'UNIMA, membre d'honneur de l'UNIMA internationale.

Le conseil d'administration était composé, à la date du 31/12/2011 de la façon suivante :

Président: Ronny AELBRECHT
Vice-Président: Christian FERAUGE
Secrétaire-trésorier: Edmond DEBOUNY
Administrateurs : Carlo TROVATO
Veerle WALLEBROEK

Le Centre belge rayonne, évidemment grâce aux initiatives de ses deux sections très actives dans leur Communauté respective.

La section francophone

La Section francophone du Centre belge de l'UNIMA a été très éprouvée par le décès de son secrétaire et trésorier, Hubert Roman, qui était la véritable cheville ouvrière de l'association. Elle a réussi à faire face à cette lourde perte, à reprendre le flambeau et à se réorganiser pour poursuivre l'œuvre entamée en 1971.

C'est ainsi que Christian FERAUGE, Philippe SAX ensuite, ont repris la responsabilité des publications périodiques qui évoluent dans leur présentation. Si « Marionnettes en castelets » a conservé son rythme annuel, « D'un Castelet à l'autre » a été complètement rénové et priorité a été donnée pendant deux ans à la publication informatisée. Actuellement une réflexion est en cours et conserve la restructuration de ces périodiques. Il est envisagé de diffuser la revue « Marionnettes en Castelets » trimestriellement en revenant à une édition « papier », la forme informatisée étant réservée aux envois à l'étranger. « D'un Castelet à l'autre » reviendrait à une diffusion plus fréquente, par Internet, d'informations davantage liées à l'activité immédiate, aux activités des membres...

40^e anniversaire.

En 2011, la Section francophone a fêté le 40^e anniversaire de la fondation, dans le cadre du festival de Tubize et du « Bouquet de la Marionnette ». Cette fête s'est voulue conviviale et populaire, dans le bon sens du terme. Elle a été marquée par un excellent spectacle du Théâtre Golem de Charleroi en présence des autorités locales de Tubize et de Ronny Aelbrecht, président du Centre belge, membre du comité exécutif de l'UNIMA.

Le bouquet de la marionnette.

Tous les 3 ans, la Section francophone organise, pendant quelques jours, un « Bouquet de la marionnette » pour permettre à ses membres de présenter des de faire mieux connaitre leurs spectacles face à un public dans lequel se trouve, notamment, des programmateurs.

Cette année, la manifestation s'est déroulée du 10 au 13 mars 2011, pendant le congé de carnaval, au Centre culturel de TUBIZE, en parallèle avec le festival international organisé par ledit centre. Sa préparation et son organisation ont mobilisé toutes les énergies de l'ensemble du conseil d'administration.

Après Namur et Perwez, cette troisième édition du Bouquet de la Marionnette fut une réussite. Elle a le mérite de proposer une panoplie de spectacles très variés. On peut sans crainte estimer à 911 le nombre de spectateurs. Chaque spectacle a été accueilli par le public avec une satisfaction non dissimulée.

Le Centre culturel de Tubize, grâce à son infrastructure, a répondu à toutes les exigences des compagnies inscrites et a permis à celles-ci de présenter leur travail dans les meilleures conditions. En effet, chaque lieu de spectacle était un lieu digne d'un théâtre et respectueux du public. Ces salles convenaient parfaitement à l'accueil intime de nos marionnettes. Ambiance feutrée, lumières tamisées, accueil, tout cela faisait que le spectateur se sentait considéré et respecté dans sa qualité.

L'ambiance tout au long de ces quatre journées fut des plus chaleureuses, tant entre les compagnies qu'entre les spectateurs. Il faut souligner tout particulièrement la conscience professionnelle dont ont fait part toutes les compagnies tant du secteur amateur que du professionnel. Il n'y a pas eu l'ombre d'un couac. C'est la bonne humeur qui a prédominé tout au long de ces quatre journées. La bonne humeur certes, mais aussi l'aspect compagnonnage.

La participation efficace et active des bénévoles de l' « Espace Marionnettes de Tubize » et de l'association « On tire les fils » a contribué au succès de cette troisième édition. Ceux-ci sont à féliciter pour leurs apports logistiques, de secrétariat et autres. Il nous faut aussi mettre en évidence la participation efficace et active du personnel technique du Centre culturel.

L'exposition « Je construis des marionnettes »

Pour illustrer et valoriser la réédition du fichier « Je construis des marionnettes » il avait été décidé de réaliser un large choix de marionnettes proposées dans ce fichier. C'est essentiellement M. Franky THYS, vice-président de la Section qui se chargea de la réalisation des marionnettes proposées au public.

Celles-ci furent l'objet d'une exposition interactive présentée dans le cadre du Bouquet de la Marionnette et du Festival international.

De l'avis général, cette exposition fut une réelle réussite. En plus d'être créative, informative et ludique, elle offrait la possibilité de s'essayer à la manipulation.

Vu le succès de cette exposition, il a été décidé de la proposer dans d'autres sites et, notamment en milieu scolaire. Ce fut déjà le cas, en mars 2012, dans une école d'enseignement spécialisé, à Visé.

Rencontres de formation

A la demande de certains membres, il a été décidé d'organiser périodiquement des rencontres de formation. La première s'est déroulée le 5 novembre 2011. Elle était animée par M. Marcel ORBAN et a été consacrée à la pâte à bois. Elle fut aussi l'occasion d'échanges entre les représentants de 6 compagnies qui présentèrent leurs nouveaux projets.

Suite au succès de cette première expérience, il a été unanimement décidé de la renouveler à l'avenir.

Bibliothèque

La bibliothèque de la Section francophone du Centre belge de l'UNIMA s'est progressivement installée dans le jeune Centre de Documentation de la Marionnette à TUBIZE (Saintes), sous l'impulsion de Philippe SAX, vice-président de la Section. Ce dépôt est pris en charge en collaboration avec l'association « On tire les Fils », la bibliothèque communale de Tubize, le Centre culturel de Tubize et l'administration communale de Tubize. Elle vise à rendre la riche documentation rassemblée au fil des années par Hubert ROMAN, notamment, plus accessible à tout public et à l'enrichir annuellement par de nouvelles acquisitions. Petit à petit, elle trouve sa vitesse de croisière.

La Section a investi dans l'achat d'ouvrages destinés à enrichir cette documentation.

Dans le même objectif, tous les documents photographiques, affiches... (plus de 7 500 !), accumulés, au fil des années, par Hubert ROMAN, notamment, ont été numérisés. Cette documentation importante est, à présent, facilement accessible.

Le site de la Section

Le site de la Section francophone du Centre belge de l'UNIMA (www.UNIMA.be) reste accessible à tous et permet, lui aussi, de diffuser de nombreuses informations sur la vie de l'association, les publications, l'actualité...

Publications

La Section francophone du Centre belge a publié différents documents particulièrement intéressants.

« Je construis des marionnettes, fichier technique ». Ce fichier réalisé par un enseignant, membre de la Section, M. Jean-Marie PLENUS a fait l'objet d'une réédition, en collaboration avec le CEDEES, (Cercle d'Études de Diffusion et d'Échanges relatifs à l'Enseignement spécialisé), association de membres des personnels travaillant dans l'enseignement spécialisé.

« Guignol, Tchantchès et les autres, plaisir d'apprendre avec les marionnettes ». Il s'agit d'un ouvrage pédagogique écrit avec le concours de certains membres dont Hubert ROMAN, Ulric VAN DER HENST, Edmond DEBOUNY et édité par le ministère de la Communauté française de Belgique. La Section a fait réimprimer une réserve de ce riche document qui est à la disposition des personnes intéressées.

L'ouvrage « Ô miracle, la marionnette ! » publié en anglais par la Commission internationale « Marionnettes et Éducation », traduit en français avec le concours de la Section est également toujours diffusé.

Collaboration à la formation continuée d'enseignants.

La Section francophone collabore avec le Ministère de la Communauté Française de Belgique à la formation continuée des enseignants et plus spécialement à l'organisation de stages annuels de marionnettes pour encourager les enseignants à utiliser les marionnettes dans le cadre de projets de classes. Ulric VAN DER HENST, professeur de français et Edmond DEBOUNY, inspecteur honoraire de l'enseignement, tous deux membres de la Section, sont responsables de ces formations.

Aide des autorités publiques.

La Section francophone du Centre belge de l'UNIMA bénéficie d'une subvention annuelle du ministère de la Communauté française de Belgique et, ponctuellement du soutien financier d'autres autorités publiques comme la province du Brabant Wallon pour l'organisation du Bouquet de la Marionnette quand il se déroule sur le territoire de cette province.

La section flamande (UNIMA Vlaanderen, sous-groupe de l'organisation coupole Opendoek)

2008

UNIMA Vlaanderen (UNIMA Flandre) a organisé, dans le cadre du festival « Landjuweel » (le Joyau), un atelier de 4 jours consacré à la scénographie pour les marionnettistes amateurs, jumelé à deux jours de représentations.

2009

UNIMA Vlaanderen a organisé le 3^e tournoi du « Landjuweel » consacré aux théâtres de marionnettes avec participation de compagnies flamandes et francophones. Le Golem, théâtre de marionnettes wallon fut proclamé vainqueur.

2010

UNIMA Vlaanderen a conclu un accord de coopération avec « Het Firmament » (le Firmament, association consacrée à la tradition du théâtre de marionnettes) en vue d'une répartition des tâches et de l'adoption d'initiatives communes. C'est ainsi que les membres d'UNIMA Vlaanderen bénéficient de réductions pour les cours du Firmament et sont tenus au courant des diverses initiatives.

Lors du festival « Landjuweel » une place fut consacrée au théâtre de marionnettes avec 4 représentations, un atelier « marionnettes à tringles » et deux activités d'animation.

Le 18 octobre se tint la Journée belge de l'UNIMA à Beveren dans le cadre du projet européen « Puppet Nomad Academy ».

2011

Le « Landjuweel » pour théâtre de marionnettes a été organisé selon un nouveau règlement. Durant l'année 2010-2011, des sélectionneurs ont été visionner des spectacles pour procéder à une sélection. Les spectacles sélectionnés furent repris au programme du festival « Landjuweel » sans désignation d'un lauréat.

Lors du grand festival d'Opendoek, « Op Spots op West », une représentation a été planifiée pour des enfants qui ont bénéficié d'un atelier de fabrication de marionnettes. De plus un autre atelier de fabrication de marionnettes a été organisé en dehors de toute représentation.

Informations générales

Un collaborateur professionnel prend en charge, à temps partiel, le travail concernant le théâtre de marionnettes depuis 2010.

Le travail concernant le théâtre de marionnette est coordonné par un groupe dirigeant qui se réunit plus ou moins 6 fois l'an.

Les informations concernant les activités relatives au théâtre de marionnette sont diffusées par le site www.figurentheatervlaanderen.be et par une lettre d'information publiée dans le magazine OP&doek.

UNIMA Vlaanderen est engagée dans une large collaboration avec « Het Firmament » et EFTC (Centre européen du théâtre de marionnette à Gent)

UNIMA Vlaanderen soutient annuellement une série d'évènements qui gravitent autour des marionnettes.

Liste des ces évènements soutenus pendant la période 2008-2012 :

Lieux	Noms	Représentations
Province d'Anvers (Antwerpen)		
Turnhout	Poppenzaal	70 propres + 10 par des invités
Lier	Poppentovertrein	Chaque dimanche d'octobre à fin avril: 10
Province de Limbourg		
St.Truiden	Hoppelapop	Variable : 6
Province de Flandre Orientale		
Beveren	Pop en Top	3 ^e dimanche du mois : 10
Gent	De Wolk	Variable
Province du Brabant Flamand		
Kessel-Lo	Pompelpoes	Variable : 10
Province de Flandre Occidentale		
Oostende	Kids@oostende	Première semaine de juillet – jours 5 – mercredi et dimanche
Oostende	Poppen aan zee	Premier dimanche du mois : 10
Roeselare	De Kleine Stooringhe	Variable

Edmond DEBOUNY,
Secrétaire du Centre belge.



**АКТ-УНИМА,
БЪЛГАРИЯ**

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БЪЛГАРИЯ

REPORT of AKT – UNIMA Bulgaria on the activity in the period 2008 – 2012

Dear Mr. President,
Dear Mr. General Secretary,
Dear Members of UNIMA,

Bulgaria is one of the founder states of UNIMA and participated actively as early as the first congress in Prague in 1929, represented by Mrs. Elisaveta Konsulova-Vazova.

The Bulgarian UNIMA Centre has a long history that started in 1963 when the National Centre was established.

In 2007 the Centre renewed its registration in accordance with the national legislation in force and was transformed into Association of Puppet Theatres. The current name of our centre is therefore AKT – UNIMA Bulgaria (Association of Puppet //in Bulgarian – Кукла// Theatres – Union International de la Marionnette, Bulgaria).

The official address of the Center is:
AKT-UNIMA, Bulgaria
14 "General Gurko" Street, Sofia - 1000, Bulgaria
Phone and Fax: +359 2 987 72 88
e-mail: akt@sofiapuppet.com

ORGANISATIONAL STRUCTURE

At the latest General Assembly an Executive Committee of seven members was elected as follows:

Mr. Petar Pashov – President
Mr. Kiryakos Argiropulos – Vice President
Professor Slavcho Malenov
Mr. Victor Boychev
Mrs. Pavlina Trifonova
Mrs. Hristina Arsenova
Mr. Iroslav Petkov

Mr. Ivan Raykov was elected as the National Secretary.
The General Assembly also elected two international Councillors - Mrs. Hristina Arsenova and Mr. Ivan Raykov.

In the past few years AKT-UNIMA Bulgaria has earned the good reputation of a serious organization, committed to the art of puppet theatre thanks to the high professionalism of its Executive Committee. Oftentimes it is a partner to the government for the solution of important problems related to the on-going reforms in the country for synchronization of the Bulgarian legislation with the national legislations of other EU member states. Our representatives and experts are members of various committees with the Ministry of Culture and participate actively in the development of the National Strategy for Culture.

MEMBERSHIP

During the last two years the members of AKT-UNIMA Bulgaria have renewed their registration. Due to the structure of the puppet theatres in Bulgaria and the existence of a larger number of state and municipal theatres it is a logical fact that the majority of the members of the Bulgarian UNIMA Centre are collective members.

At present the number of members is 120, composed of nearly all the state and municipal theatres with their actors' teams, as well as individual members. It is a positive fact that the number of individual members has been growing recently.

FESTIVALS

Numerous international and national festivals are organized in Bulgaria and a good part of them are supported by the state through the Ministry of Culture and the municipal authorities. AKT-UNIMA Bulgaria decided to support four of them, specially targeted at the art of puppetry and having proven their significance and prestige in time.

"The Golden Dolphin" - a three-annual International Puppet Festival. Takes place from 1st to 6th of October in the town of Varna.

"Puppet Fair" – International Festival for Street and Puppet Theatre - a biannual, organized by Sofia Puppet Theatre every other September.

"Pierrot" - International Puppet Theater Festival - a biannual for adults, organized by State Puppet Theater - Stara Zagora at the end of September.

"Two are too few, three are too many" – International Festival of the Chamber Puppet Theatre Forms, organized by the State Puppet Theatre - Plovdiv every other September.

All these forums are very important for the development of the puppetry art in our country and we take pride with them.

PROFESSIONAL TRAINING

At the Puppetry Department of the National Academy for Theatre and Film Arts (established in 1962) we educate young creators who give a new professional face to the contemporary Bulgarian Puppetry Art.

Today the education for Puppeteers has several different branches: *Acting, Directing and Stage-Design*.

Many foreign students from Nigeria, Mexico, Serbia, Macedonia, Croatia, Monte Negro, Bosnia and Herzegovina, Italy, France, Japan, Syria, Venezuela, Greece, etc. have studied at the Puppetry Department of the Academy.

DISCUSSIONS AND THEORETICAL CONFERENCES

Following the congress in Perth, Australia our Centre organized two meetings of puppetry theatre directors in Stara Zagora where important aspects of the professional development of the art of puppetry in Bulgaria were discussed.

In 2011 during the International Festival for adults "Pierrot" again in Stara Zagora a conference was held, where foreign lecturers from Russia, Slovenia and Hungary shared their experience in the financing and functioning of theatres and cultural institutes in their countries.

WORLD PUPPETRY DAY

In 2010 the directors' collegiums /The Council of Puppet Theatre Directors/ instituted the "SIVINA" award /after a famous Bulgarian puppetry family/. The award is bestowed every year on 21 March, the World Puppetry Day, to a young actor for high artistic achievements. The award ceremony is held at the Sofia Puppet Theatre and the opening speech is the international message of UNIMA. This celebration is attended by nearly all the puppet theatres in the country and many journalists that report it in the electronic and printed media. This year the award was bestowed for a third time and the initiative is gradually developing into a tradition.

Another initiative of AKT-UNIMA Bulgaria is our Centre's Special Award for lifetime contribution to the art of puppetry, bestowed every year at an official ceremony organized by the Union of Actors in Bulgaria on 27 March, the International Theatre Day. The same ceremony gives the best puppet performance award of the jury for the past year. The award ceremony is broadcast live on the Bulgarian National Television.

JOURNALS AND PUBLICATIONS

JOURNAL: In 2008 a long-time dream came true. AKT-UNIMA launched its own magazine dedicated to puppetry – KUKLART. It features theoretical articles of theatre critics and research in the field of puppetry, up-to-date information on new performances and recent festivals in the country and abroad, translations from similar journals published by other UNIMA national centres. Because of the permanent scarcity of the financing the journal has one edition per year. Our ambition as publishers is to make it more communicative in the years to come by ensuring the translation of its materials into English. In this way the journal will reach more readers abroad and familiarize more people with the status and problems of the Bulgarian puppetry.

BOOKS: In the past four years the Bulgarian UNIMA Centre supported the publishing of several puppetry-related books. The book METAMORPHOSES by Professor Yurkovski was translated and published.

WEB SITE

The web site of the Bulgarian UNIMA Centre is currently under construction. It will contain information about our members and the most important events on the international stage, information about festivals, theoretical publications, the Statute and Regulations, the letters of the General Secretary of UNIMA and much more. The site will be in Bulgarian and English and we hope it will be useful not only for the Bulgarian members of UNIMA but also for anyone interested in the Bulgarian puppet theatre.

The site can be found at the address www.unima-bulgaria.org

Analyzing the situation of the contemporary puppetry art in Bulgaria, we could say that in spite of the serious problems resulting from the world economic crisis the Bulgarian puppet theatre is alive, full of energy and enormous creative potential.

Ivan Raykov
National Secretary of AKT-UNIMA, Bulgaria



UNIMA-CANADA was officially recreated on April 30th 2010, after a long absence. To facilitate logistics in our vast country, UNIMA-CANADA consists of sections determined by provinces or a group of provinces. As of today, two sections, UNIMA-CANADA (section Québec) and UNIMA-CANADA (section Ontario) are up and running. Our center has a record number of 128 members, thus allowing CANADA a third councilor.

Section Québec, founded in 1986, has 100 members and section Ontario has 28 members. Section Ontario is a newly created division; its membership and financing are still undergoing development, but are in constant growth since its creation. We sincerely hope that as years go by, other sections will see the light to reflect the different realities of our members spread out on the territory.

Over the last two years, the relationships between companies and artisans across the country are growing and we think that UNIMA-CANADA's presence is partly responsible in building these bridges. Results of UNIMACANADA's presence and participation at various events on the Ontario territory are notable. Young puppeteers are implicating themselves and are gradually renewing and coloring the Canadian artistic community. To reach and inform our members, we now have a blog online where festivals, training and other information pertinent to Canadian puppetry are found. Through this blog, we send out a monthly newsletter to our members.

Collaborations with and between various festivals and other events also contribute to develop relationships between professionals and amateurs.

Section Québec (AQM-Association québécoise des marionnettistes) celebrated its 30 years in 2011. To acknowledge this anniversary, an important symposium on *Puppetry Arts in Quebec* was organized on December 1st, 2nd and 3rd 2011. AQM also published the third issue of its magazine, *Marionnettes*, celebrating the 30 year anniversary of the association and of UNIMA-CANADA (section Québec), delineating its promotional and development activities, training and international presence. This magazine, distributed in Chengdu, amongst others, is partially translated into English and is an international promotional tool for UNIMA-CANADA. The articles that are not translated in the magazine are available on the web at www.aqm.ca.

The presence of the Canadian councilors on an international level contribute to the development and growth of UNIMA. Magali Chouinard, section Québec councilor since 2010, is a member of the Cooperation Commission whose mandate is the realization of solidarity actions within puppetry. We would like to point out the financial contribution of UNIMA-CANADA (section Québec) for the Chili project in 2011, a project that supported the reconstruction of a puppetry museum in Valparaiso. A 2012-2013 calendar prepared by the commission offers information regarding this project and encourages other countries to submit projects. This tri-lingual calendar is available in Chengdu. UNIMA-CANADA (section Québec) also has facilitated a structure to encourage their members to financially support the commission by contributing a small amount at the time of renewing their dues. UNIMA-CANADA encourages other centers to do the same.

Louise Lapointe, former independent councilor and director of the Trois Jours de Casteliers festival, sits on the international festivals commission since 2001 and contributes to the reach and reputation of Canadian puppetry. UNIMA-CANADA actively participated in the update of the festivals repertory prepared by the commission by updating 4 puppetry festivals and 11 events that promote puppetry in Canada.

Jacques Trudeau, (former councilor (section Québec) and UNIMA-CANADA president) and David Smith, (section Ontario councilor), sit on the North American Commission. This commission has been meeting yearly since 2008. In the summer of 2011, the City of Almonte in Ontario had the pleasure of hosting the commission meeting as part of the International Puppet Festival Puppets Up! The commission had the opportunity to meet over the course of three days, in which time they discussed and worked on their projects.

Marthe Adam, new councilor (section Québec), sits on the Training and Teaching Commission since 2008. As the director of the *Diplôme d'études supérieures spécialisées en théâtre de marionnettes contemporain* offered since 2007 at l'*École supérieure de théâtre à l'Université du Québec* in Montréal, she has been developing relationships with the other great schools of the world, allowing students to develop their art while connecting with great masters from here and abroad. The third group of students is presently finishing their first of studies.

Over the past four years, Canadian and Quebec puppetry had the opportunity to be promoted internationally as part of two major festivals: le Festival Mondial des Théâtres de Marionnette de Charleville-Mézières in France and the festival Titirijai, in Tolosa Espagne. In 2009, these two events gave our puppetry an amazing visibility, allowing programmers and festivalgoers to discover our companies and artisans.

Finally, UNIMA-CANADA participated in the update and translation of the Canadian articles in the *World Encyclopdia for Puppetry Arts*.

Canadian puppetry is thriving and we wish a long and successful life to all our creators.

www.unima-canada.blogspot.com
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INFORME DE CHILE PARA EL CONGRESO DE UNIMA 2012

El 27 de Febrero de 2010, a las 3:34 A.M., se registró en la zona centro-sur de Chile un terremoto de gran magnitud (8,8 Mercalli), seguido de un maremoto o tsunami que destruyó pueblos enteros. Un segundo terremoto en Marzo en la VI región, repercutió gravemente en otras regiones. Las constantes réplicas, aún continúan, algunas más suaves y otras muy fuertes, como fue la última el 25 de Marzo de 2012. Estas réplicas intensas y frecuentes, tienen a una multitud de gente atemorizada, casi sin esperanzas de lograr recuperar su normalidad.

A raíz del terremoto, Unima Internacional solicitó que se entregara un proyecto de ayuda para los titiriteros damnificados. A través de la Comisión de Cooperación de Unima, llegó una ayuda real y digna para los titiriteros más afectados de la zona Sur, a través de una compra de funciones destinadas a niños de escasos recursos. Asimismo una ayuda en dinero para el Museo del Títere y el Payaso de Valparaíso, con el compromiso de su Director de abrir la sala una vez reconstruida, a las compañías de títeres, para realizar funciones gratuitas a la comunidad de extrema pobreza, como asimismo que dichas compañías pudieran realizar funciones a colegios y particulares de manera que los recursos fueran en su beneficio y así difundir el amor por los títeres.

Esta ayuda consistió en la cantidad de 2000 euros de la Comisión Cooperación y de 300 euros que entregó la Comisión para América Latina. Más adelante llegaron de Unima Canadá 1.185 dólares canadienses y de Unima Suiza 1.329 francos suizos. Estos dineros fueron entregados a Ana María Allendes para su distribución, dado su cargo en el Comité Ejecutivo de Unima Internacional.

Los 2000 euros fueron repartidos entre el Museo del Títere y el Payaso y los titiriteros damnificados de la ciudad de Concepción. Todas estas entregas están debidamente respaldadas y se rindió cuenta a Unima Internacional y a la asamblea de UNIMA CHILE.

Asimismo llegaron otros dineros solidarios de Argentina y Puerto Rico, que se distribuyeron entre los titiriteros más necesitados.

En Santiago, UNIMA CHILE organizó un evento solidario, (maratón titiritera) donde todo lo recolectado fue en beneficio los compañeros titiriteros damnificados.

Esto permitió a las personas, que estaban en una situación de profundo dolor y angustia, tener momentos de entretenimiento y alegría y ayudó a que los titiriteros a través de su oficio, solucionar sus necesidades más urgentes y empezar a reconstruir su vida laboral.

Asimismo fue una oportunidad de fortalecer la unidad, levantando la UNIMA como una entidad en torno a la cual se puedan reunir, fortalecerse y proyectarse hacia un país nuevo.

Unima Chile, se levantó con nuevos bríos y dado que se pudo recuperar parte de la documentación perdida durante la dictadura militar, en el año 2011, se pudieron iniciar los trámites en el Ministerio de Justicia, para recuperar la Personalidad Jurídica, lo que se concretó en el mes de Enero de 2012 y actualmente se posee el certificado de vigencia de la Corporación.

En la actualidad se está trabajando con mucho entusiasmo. Para el Día del Títere se realizaron dos actividades: la primera, el Miércoles 21 de Marzo, con una conferencia de prensa y un cóctel a las autoridades del Ministerio de Educación y Cultura, Municipios, corporaciones culturales y dirigentes de corporaciones afines a Unima, con los que se desea establecer redes sociales. Y el Domingo 25, se realizó una gran fiesta en el Parque Forestal con más de quinientos niños, que se inició con un "pasa calles", donde los titiriteros desfilaron con sus muñecos acompañados de una orquesta, luego participaron con espectáculos 6 compañías y paralelamente se efectuaron dos talleres infantiles con elementos desechables.

La fiesta habría terminado maravillosamente, sino hubiera sido que una vez finalizada, nuevamente un cuasi terremoto volvió a sentirse en el país, lo que causó alarma, pero por suerte, ya casi todos los niños habían abandonado el lugar.

Por otro lado, Unima Chile está preocupada en estrechar los lazos con las Unimas de otros países, con el fin de promover y ayudar en sus giras a los titiriteros latinoamericanos.

Los titiriteros y marionetistas de Chile, quieren agradecer profundamente y una vez más, a Unima, a la ayuda prestada por la Comisión de Cooperación y la Comisión para América Latina de la Unión Internacional de la Marioneta, de Unima Canadá y Unima Suiza.

Gracias Unima

Gracias Pierre – Alain Rolle Presidente de la Comisión de Cooperación.

Gracias Susanita Freire – Presidenta de la comisión para América Latina.

Gracias Unima Canadá.

Gracias Unima Suiza.

¡Arriba los títeres! ¡Viva la Unima!

ANA MARIA ALLENDES
Miembro del Comité Ejecutivo
Unión Internacional de la Marioneta

UNIMA China

Administrative Report (2008-2012)

Thanks to UNIMA and all the friends' concern and support for the past 4 years as well as the joint efforts of members from UNIMA China, our work has been smoothly carried out in culture exchanges.

I. Culture Exchange Activities

1) In April 2008, UNIMA China, together with Chengdu Municipal People's Government, bade for 2012 UNIMA Congress in Perth, Australia. Chengdu, China is honored with the opportunity to host the 21st UNIMA Congress. 2) In November 2009, Li Yannian, President of UNIMA China accompanied President Dadi Pudumjee and General Secretary Jacques Trudeau on their visits to Chengdu and Shanghai during which they met Ge Honglin, Mayor of Chengdu City. 3) In December 2009, Tang Dayu, General Secretary of UNIMA China was invited to "Asia Puppetry Congress" and "Indonesia Puppetry Festival" in Indonesia. 4) In June 2010 and September 2011, officials from Chengdu Municipal Government, attended the UNIMA Congress in Dordrecht Holland and UNIMA Executive Committee Conference held in Charleville, France. Presentations on the Chengdu UNIMA Congress preparation were given.

II. Performances

1) In July 2009, UNIMA China participated in the special show of *International Arts Carnival and Traditional Chinese Puppetry and Shadow Arts Performance* in Hong Kong. 2) During the Expo 2010 Shanghai China, more than 20 member troupes performed different types of shadow in the Provincial Weeks for 5 months. 3) In 2009 and 2010, Shanghai has held two International Puppetry Festivals successively which attracted more than 20 troupes all over the world.

III. Highlights

1) Comforting performances have been made for the earthquake-stricken areas in Wenchuan, Sichuan Province in May 2008. 2) The "Golden Lion Award· the National Competition of Youth Art Skill in Shadow Puppetry" were hosted in Shanghai and Changsha respectively in 2008 and 2010. "Golden Lion Award· the Third National Competition of Shadow Puppetry" was held in Tangshan in 2011. Excellent young artists were discovered and selected in this competition. 3) Since 2008, all the member troupes should hold performances for public welfare on "Cultural Heritage Day". 4) On the "Day of National Cultural Heritage" on June 13th 2009, China Center held performances for public welfare where the member troupes were to celebrate the 80th anniversary of UNIMA. 5) "The 1st Exhibition of Excellent Shows of National Privately Operated Troupes—Special Performance of Shadow Puppet" was held in Beijing, 2010 among which included many types like Stick Puppet, Iron-rod Puppet, Marionette and Shadow Puppet.

6) A televised film of five episodes *Chinese Shadow*

Puppet has been broadcast in 4 CCTV Channels, such as *Exploration & Discovery*. 7) "Training Center for Chinese Shadow Puppetry Arts" has been established in Shanghai Theatre Academy in 2008. 8) A full length documentary film of *Life of Puppetry* started shooting in August, 2010. 9) The Performance Base of Shadow Puppetry was established in Dongguan City in 2010. 10) *Chinese Shadow Puppet* was listed in the "Representative List of the Intangible Cultural Heritage of Humanity" of the UNESCO in 2011.

IV. Future Plans

1) We will make better organization for UNIMA China under the guiding principles of UNIMA. 2) With help from Chengdu Municipal Government, we will host the 21st UNIMA Congress& World Puppetry Festival in a high level. 3) We will publish 80 Chapters DVD *A Comprehensive Knowledge of Chinese Puppetry* 4) We plan to set up puppetry classes for overseas students in Shanghai Theatre Academy Puppetry and Shadow Arts, post-graduate class for students home and abroad to cultivate cross-country talents in this field. 5) We will host *National Competition of Puppetry and Shadow Art for the Young Generation* every two years and *The Golden Lion Award* every four years. 6) We will make exchange programme with Charleville Puppetry Research Center. 7) We will hold Expo of Puppetry of various countries in turns in China Shadow Arts Museum, Chengdu. 8) We will lead researches on puppetry theories of the east and the west, providing more opportunities for cooperation and communications.

V. Problems and Solutions

1) During the preparation for 21st UNIMA Congress & World Puppetry Festival, we should undergo closer relationship with other UNIMA Centers and publish the information faster. 2) The international culture exchanges need long-term programming with more detailed implementation plans. 3) We should further expand the influence of Chinese Puppetry Troupes (including the private-owned Troupes) to the world. 4) We should attract more private-owned Troupes to join UNIMA China

Croatian Centre of UNIMA

ZAGREB

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Secretary: Lijija Kroflin

REPORT ON THE ACTIVITIES OF THE CROATIAN CENTRE OF UNIMA FROM 2008 TO 2012

1. THE 2008 CONGRESS

Lijija Kroflin, Zrinka Kolak Fabijan and Marsinah Vokši from Rijeka took part at the Perth Congress. Puppets from the Rijeka City Puppet Theatre and the *Branko Mihaljević* Children's Theatre from Osijek were among those on show as part of the Million Puppet Project.

2. CO-OPERATION BETWEEN THE INTERNATIONAL CHILDREN'S FESTIVAL AND THE PUPPETS IN EDUCATION, DEVELOPMENT AND THERAPY COMMISSION

The International Children's Festival in Šibenik made an offer of hospitality to the Puppets in Education, Development and Therapy Commission and, in return, its members offered workshops for teachers and educators. Commission meetings were held in Šibenik on June 24, 25 and 26, 2008.

3. PARTICIPATION IN UNIMA BODIES AND ACTIVITIES

Lijija Kroflin is a member of the Executive Committee, President of the Puppets in Education, Development and Therapy Commission and a Councillor. Jasminka Mesarić and Jasenka Ramljak are Councillors.

Lijija Kroflin participated in the Executive Committee Meetings at Perth 2008, Yekaterinburg 2009, Dordrecht 2010 and Charleville-Mézières 2011.

Jasminka Mesarić, Lijija Kroflin and Iris Pavić-Tumpa (UNIMA member) took part in the Council Meeting and Extraordinary Congress in Dordrecht 2010.

The Academy of Arts in Osijek participated in the 1st World Festival of Puppetry Schools, which was held in St Petersburg in 2010. Lijija Kroflin presented the Academy and Irena Bausović performed her show "The Starr", which was her school leaving exam.

4. PUBLISHING ACTIVITIES

The Croatian Centre of UNIMA published the *Croatian Puppetry Bulletin*, providing the repertoire of Croatian puppetry theatres, festivals, and news from UNIMA. The 11th Issue of the Bulletin came out in 2009, with the repertoire of Croatian puppetry theatres in the 2005/2006 and 2006/2007 seasons. Issue No. 12 came out in 2010 giving the repertoires of the theatres in the 2007/2008 and 2008/2009 seasons. The Bulletin is published in Croatian and in English and is sent free of charge to all the members of the Croatian Centre of UNIMA.

5. PUPPETRY FESTIVALS IN CROATIA AND NEWLY-ESTABLISHED PRIZES

The Meeting of the Puppetry Theatres of Croatia is held biennially in Croatia under the auspices of the Croatian Centre of UNIMA. It was held in Osijek in 2009 and Zadar in 2011.

The Centre is one of the founders of the Vukovar Puppetry Spring, which is held every year. Some new puppetry prizes were established in 2008: a Lifetime Achievement Award for Contribution to the Art of Croatian Puppetry, and a Prize for Contribution to the Acting Art in Croatian Puppetry.

The PIF (the International Puppet Theatre Festival held in Zagreb) is usually dedicated each year to one of the UNIMA events. In 2008, it marked the 80th anniversary of UNIMA.

Thanks to the initiative of the Croatian Centre of UNIMA, a special prize has been awarded at the Actors' Festival since 2007: the *Nevenka Filipović Prize for the Best Puppetry Acting or Best Acting in Productions for Children and Young People*.

6. WORLD PUPPETRY DAY

World Puppetry Day has been celebrated in Croatia since 2003. Puppet theatres put on shows on that day, many of them free of charge. The International Message is read prior to the performances. The idea is that one particular town be "the centre of Croatian puppetry" on that day with performances given there, festive meetings of the Board or Assembly held, prizes and plaques given to deserving members, and puppetry journals, bulletins or books promoted. The city of Zadar was chosen for 2004, followed by Vinkovci in 2005, Šibenik in 2006, Osijek in 2007, Rijeka in 2008, Vukovar in 2009, Virovitica in 2010, Osijek in 2011 and Split in 2012. A Croatian Message was introduced in 2004, to be read along with the International Message. The first Croatian Message was written by Luko Paljetak, Honorary Member of UNIMA International.

In 2011 the patron of the World Puppetry Day in Croatia was the President of the Republic of Croatia Ivo Josipović.

7. FINANCING PROFESSIONAL TRAINING AND ADVANCED TRAINING IN THE FIELD OF PUPPETRY

In 2003, the Centre issued By-laws on the Setting of Criteria for Financing Professional Training and Advanced Training in the Field of Puppetry. Applications for professional training or advanced training may be submitted by public city theatres for their professional employees (actors, directors, scenographers, puppet builders/creators, puppetry technologists, or lighting designers), by other institutions that have a need for trained staff in the field of puppetry, and by free-lance artists active in puppetry. The Centre has to date offered support to its members for the study of puppetry at Charleville-Mézières (France), Bratislava (Slovakia) and Paris (France); for study visits to Charleville-Mézières and Berlin (Germany); for participation in the Albrecht Roser marionette workshop in Varaždin (Croatia) and in Stuttgart (Germany), and in the seminar entitled *Managing a Cultural Organisation in the International Context* held at the Paris Chamber of Commerce, and for attending the puppetry school at Białystok (Poland). It has also awarded support to Tamara Kučinović, who graduated in Acting and Puppetry from the Academy of Arts in Osijek, now a 5th year student of Directing at the St Petersburg State Academy of the Theatre Arts, as the first future graduate puppetry director in Croatia.

8. CO-OPERATION WITH THE MINISTRY OF THE FAMILY, VETERANS AND INTER-GENERATIONAL SOLIDARITY

Thanks to the Ministry of the Family, Veterans and Inter-Generational Solidarity, and as part of the "national Campaign against Physical Punishment of Children in the Republic of Croatia", eight puppetry theatres from all over Croatia (the Branko Mihaljević Children's Theatre in Osijek, the Rijeka City Puppet Theatre, the Split City Puppet Theatre, the Zadar Puppet Theatre, the Zagreb Puppet Theatre, the Ivana Brlić-Mažuranić Puppet Stage – Zagreb, the Ivana Brlić-Mažuranić Children's Theatre – Slavonski Brod, and the Face-to-Face Theatre – Split) performed a total of 13 free puppet shows on 20 and 21 November 2008, particularly oriented to children with special needs, children from hard-up families and all their most faithful fans. The entire drive was given an excellent reception by the public and the media.

9. OTHER ACTIVITIES

- A) The Croatian Centre of UNIMA carries out all the customary activities as a centre of information and communication. It receives notifications about important events taking place in the world of puppetry both at home and abroad, and keeps its members informed thereon. It also provides information on Croatian puppetry to international organisations.
- B) When necessary, the Centre helps theatres by writing letters of support to the relevant city or county institutions. It also promotes solidarity between theatres, calling on those that are better off and better equipped to aid the more poorly equipped companies.
- C) The Croatian Centre of UNIMA is actively included in the founding of the Puppetry Museum in Osijek, which will be the central museum. The Assembly has issued a decision to call for support from Croatian puppet theatres in the drive for collection of puppets for the Museum (with the possibility of their being bought, given as gifts, or provided on the basis of permanent loan).
- D) The Croatian Centre of UNIMA supports in various ways the work of the Academy of Arts in Osijek (study of Acting and Puppetry).

10. NEW MEMBERS

New members have been accepted over the last four years. Today there are 167 (148 individual and 19 collective) members of Croatian Centre of UNIMA.

In Zagreb, March 2012

Croatian Centre of UNIMA
Livija Kroflin
Secretary

Czech UNIMA Centre

Activity Report for 2008–2012

The Czech UNIMA Centre is one of the oldest in the entire association. Already in 1929 when UNIMA was founded in Prague, representatives of Czech puppetry were among the initiators of the organisation's activities. And in 1957, it were Czech puppeteers yet again who helped renewing UNIMA after the war.

Currently, the Czech Centre has 10 members and is managed by a board of ten people, meeting at least twice a year.

In addition to providing consultations for foreign guests and answering their questions sent to the centre which has its seat in Prague, the Institute of Arts – Theatre Institute, the centre regularly organises several other events:

Since 1991, the main one has been a puppetry showcase called Přelet nad loutkářským hnízdem (One Flew Over the Puppeteer's Nest) with participation of professional and amateur puppetry groups. In recent years, the festival also included solo performances of foreign guests (Damiet van Dalsum, Olaf Bernstengel, Michael Vogel, Nadras Lénart, Eric Bass, Frank Soehnle). Since 1997, theatre critics and scholars have been also selecting the winner of the Czech UNIMA Centre award called the ERIK and given during the festival to the most stimulating and inspiring show of the year (in 2008, the prize was awarded to the Forman Brothers Theatre for Obludárium/The Freak Show, in 2009 to the Naïve Theatre Liberec's Pohádka o Raškovi/The Fairy Tale of Raška, in 2010 to Alfa Theatre's James Blond and in 2011 to the Športníki group for Back to Bullerbyn)

<http://host.divadlo.cz/unima/clanek.asp?id=22714>

In addition to the festival, which is the most visible event of the Czech Centre, trying to draw attention to the activities of the organisation and increase the prestige of puppetry, the centre also organises the UNIMA Club at least once a year for its members and invited guests, focusing on current or historical topics. In 2008, the UNIMA Club was celebrating the 80th anniversary of the founding of UNIMA in the Empire of Puppets, Prague; the 2009 UNIMA Club focused on traditional puppetry families and featured a showing of a film titled "The Last Caravan". In 2010, the UNIMA Club event in the Empire of Puppets was called 95+95+80, remembering three major personalities of Czech puppetry: the visual artist Vojtěch Cinybulk, Dr Čestmír David and the collector of puppets and puppeteer Jiří Vorel.

2009

2009 was the year of celebrations of the 80th anniversary of UNIMA's founding in Prague. The celebrations took place in Chrudim and in Prague between 22–23 May 2009 with participation of the President of UNIMA Dadi Padumjee, the General Secretary Jacques Trudeau and other foreign guests, members of the board of the Czech UNIMA Centre, members of UNIMA and friends of Czech puppet theatre. In Chrudim, the guests visited an exhibition in the Museum of Puppetry Cultures dedicated to the anniversary. The exhibition could be seen in Chrudim until 30 August when it was moved to Ostrava where it reopened as part of the Spectaculo interesse festival (28 September – 2 October 2009).

The festival of Spectaculo interesse was held under the auspices of the Czech UNIMA Centre. To commemorate the Anderle's Radvaň International Festival of Traditional Puppetry Theatre in September 2009 in Slovakia, the Czech UNIMA Chapter awarded In Memoriam Honours to the important Slovak folk puppeteer Anton Anderle – with gratitude for preserving the puppetry tradition and the friendship between Czechs and Slovaks.

On 24–25 September 2009, representatives of the Czech UNIMA Centre (Stanislav Doubrava and Nina Malíková) visited the World Puppetry Festival in Charleville-Mézières where they participated at the UNIMA celebrations of its 80 years, the ceremonial launch of the World Encyclopaedia of Puppetry Arts and an exhibition commemorating the 80 years of UNIMA in the General Secretariat which included facsimiles of historical documents related to the founding of UNIMA in 1929 in Prague, provided by the Czech centre.

On 27 November 2009, a new cultural centre was opened in Tolosa (TOPic – Centre international de la Marionnette de Tolosa) with participation of representatives of the Czech centre (Jaroslav Blecha, Stanislav Doubrava, Nina Malíková) who brought several puppets for this new institution's collection.

2010

In May 2010, the museum gallery of the Museum of Puppetry Cultures in Chrudim opened an exhibition titled 20 Years with Přelet, looking back on all years of the Czech UNIMA festival. The exhibition was prepared by the Czech UNIMA Centre in cooperation with the Association for the Publishing of the Loutkář Magazine.

The Centre sent three delegates (Stanislav Doubrava, Nina Malíková, Jaroslav Blecha) to the extraordinary UNIMA Congress in Dordrecht in the Netherlands (20–25 June 2010).

2011

Liberec hosted a meeting of UNIMA's International Festivals Committee as part of the MATERINKA international festival of professional puppet theatres (14–18 June 2011). The chairman of the committee is a member of the board of the Czech UNIMA Centre and the Vice President of UNIMA Int., Stanislav Doubrava.

In September 2011, Stanislav Doubrava participated at the meeting of the UNIMA Executive at Charleville-Mézières (16–19 September 2011). Also in Charleville-Mézières, Nina Malíková took part in a meeting of the UNIMA Publication and Communication Committee. The Committee was discussing further steps in creating the internet version of the World Puppetry Encyclopedia in English and Spanish.

2012

Plan of UNIMA Activities for 2012

Participation of Stanislav Doubrava and Jaroslav Blecha at the UNIMA Congress in Chengd, China; Jaroslav Blecha's candidacy for the UNIMA Executive

There are 3 main events and celebrations awaiting the Czech UNIMA Centre this year:

- 100th anniversary of the founding of the Loutkář magazine
- 60 years of the puppetry department of DAMU
- 40 years of the Museum of Puppetry Cultures, Chrudim

The other events the centre will be participating at this year are: UNIMA Festum, UNIMA Clubs (dedicated to the 100th birth anniversary of Jiří Trnka), the 22nd year of Přelet nad loutkářským hnízdem and a seminar commemorating the 100 years of Loutkář, "The Contemporary Means of Media Communication" as part of the Skupova Plzeň festival on 21 June 2012 in the Museum of Puppets, Plzeň. The guests of the seminar will also be invited to the Skupova Plzeň international puppetry festival (17–21 June 2012).

News from the General Secretariat of UNIMA and interesting titbits about the activities of the Centre are regularly published in the Loutkář magazine, which has covered the 80 year anniversary of UNIMA extensively (in issues 4 and 5/2009). Information about the activities of the Czech centre is also available at the website www.divadlo.cz/unima.

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UNIMA Vice President: Stanislav Doubrava

Chairwoman of the Czech Center:Nina Malíková

Members of the Board:Mgr. Jaroslav Blecha, Stanislav Doubrava, Mgr. Nina Malíková

Report written by Nina Malíková on 24 March 2012

UNIMA Denmark present

The 5 biggest adventures in Denmark in the last 4 years

Puppets turning up in the Round Tower

In the fall of 2008 the Round Tower in Copenhagen was invaded by around 300 puppets and figures. They came from 52 theaters, puppeteers and collectors, who had agreed to participate in the exhibition. Furthermore two paper theaters and a Mester Jakel theater were presented. Mester Jakel is the traditional puppet, who has been part of the cultural heritage in Denmark since around 1800. He still turns up every summer in the big amusement park called Dyrehavsbakken north of Copenhagen. But we did not only want people to look at the exhibited puppets, we also wanted them to see how the puppets came to life, so along with the exhibition we had several other activities, such as different work shops, story-telling programs and performances that showed the many different types of puppets and ways of performing with them.

7 artists came to talk about their work and to perform bits of performances or to invite the visitors to discussions or question & answer sessions. 14 whole performances of different character were shown to mirror the many aspects of Danish puppetry. During the 6 weeks the exhibition was on there were 12 work shops with professional puppeteers, where puppets of all varieties, shapes and materials were created and/or acted with.

The exhibition was a unique co-work between Janne Kjærsgaard, Lilo Skaarup and UNIMA-Denmark's exhibition group, the exhibitors, the performers and the people working in the Round Tower - it was an extremely popular and we had around 50.000 visitors during the six week period, which is a large amount for a small country like Denmark.



Copenhagen Puppet Festival and Puppet Junior

Copenhagen Puppet Festival (CPF) is a biennale, which focuses on broadening and developing knowledge about puppet theatre for adults. Puppet Junior is a children's festival that next time takes place 23rd – 27th of August 2012, and which brings high quality puppet theatre and workshops for children and families into the urban spaces.

CPF and Puppet Junior both focus on spreading high quality puppet theatre, showcasing diverse styles of puppet theatre to different target groups, but also works to create a space for professionals, by offering an extensive offstage programme containing discussions, workshops, master classes and symposiums.

In 2011 CPF was host to 48 international guests, and 5000 audience members, who participated in the different performances, workshops, discussions and symposiums. Puppet Junior 2012 will be found in four different boroughs of Copenhagen, with workshops and performances aimed at children and their families. CPF also actively participates in creating different puppet theatre events outside the festivals, and have a close working relationship with Bornholm Puppet Theatre Festival, The Downstairs Puppet Cabaret, UNIMA Denmark and Teater Refleksion from Århus.

www.puppetfestival.dk

Bornholm Puppet Festival

Bornholm Puppet Festival took last time place from the 3rd – 11th September in 2011 - and it was the biggest puppet festival ever held at the island of Bornholm.

30 different shows were playing all over the island of Bornholm – also known as the Sunshine Island. The shows went from the simplest expressions for the smallest children to advanced death visions for adults.

In total 73 puppeteers/actors/technical staff from 14 countries: Denmark, Sweden, Norway, Finland England, Czech Republic, Israel, Turkey, Poland, Greece, Croatia, Lithuania, Estonia and Latvia participated at the festival.

4.600 people came to watch the shows – which were performed all over the island from Allinge to Nexø and from Rønne to Svaneke in schools, libraries, theatres, cinemas, town squares etc.

Bornholm Puppet Festival was arranged by Ida Tjalve, Svanekegaarden in cooperation with the arts and craft centre Grønbechs Gaard, Bornholm Medieval Centre, Destination Bornholm, UNIMA Denmark, Copenhagen Puppet Festival and many other partners.

Bornholm Puppet Festival also met a growing need for children's culture of high artistic quality scattered all over the island and offers both easily accessible shows for small children, avant-garde puppetry for older children and a high quality demanding adult audience.

The Festival managed to "burn through" and became a festival not only for tourists visiting the island during the Festival, but also for and by residents. The local media played an active role by reporting positively on the different offers from the Festival. Feedback has been positive from both participants and audiences.

Schools, day nurseries, and the venues have taken the broad-spectred offers of free performances of high artistic quality with great gratitude.

www.bornholmpuppetfestival.dk

Festival of Wonder

Festival of Wonder takes place in Silkeborg, Denmark, in November of uneven years. The next festival will be from November 7 – 10, 2013.

It is our intention that the international theatres show the way, with new, experimental performances, never before seen in Denmark, adding inspiration to the art form, for the audiences as well as the other participating theatres.

Each festival has its own theme. In 2009 it was 'Music and Puppetry' and in 2011 'Art in Animation Theatre'. The festival presents shows for adults and for children, arranges workshops films, exhibits, and a Master Class, taught for example by Neville Tranter, Holland and Stephen Mottram, England.

The festival has many good venues, with the possibility of performing for 700 people. During the 2011 festival, there were 121 arrangements with theatres from Denmark, Spain, Portugal, France, Holland, Belgium, England, Poland, Czech Republic, Israel, Australia, USA, and Canada. 11,000 people saw theatre of high international quality.

Artistic director Ulla Dengsøe travels the world, visiting the best international festivals, finding new shows to bring to Festival of Wonder. At the same time an international network of festival directors has been created. We are pleased to present the world's best puppet theatre. Among our participating theatres are Theatre Forman Brother from Prague with Obludarium, Stuffed Puppettheatre from Holland with all of their greatest performances, Thalias Kompagnons from Germany with 'The Magic Flute', Compagnie La Pendue from France with Poli Degaine, Yael Rasooly from Israel with Papercut, Teatro de Marionetas do Porto with Wonderland and Samuel Becket, Figurentheater Tübingen from Germany with Salto Lamento, Figurentheater Wilde & Vogel, Germany with Spleen, and many many more. See the complete list on our web page.

Festival of Wonder has published Moments of Wonder, a beautiful book with photos taken at Festival of Wonder 2007 and 2009. Read about our book on the festival web page.

www.festivalofwonder.dk



The Downstairs Puppet Cabaret

The Downstairs Puppet Cabaret is an open stage night for adult puppetry in Denmark. It is organized by Sif Jessen Hymøller, Morten Aagaard, Unima Denmark and The Copenhagen Puppet festival. The cabaret takes place in a large basement underneath a culture center in Copenhagen and the rough atmosphere in the basement is just perfect for such an event. On other occasions the cabaret appeared at the puppet theater Teater Refleksion in Aarhus. In connection with the cabaret there has been free of charge workshops which were of a great success. Also it seems as if the cabaret gathers the puppeteers in Denmark and it fulfills a much needed space for exchange of ideas, relevant talks and work in progress. The first cabaret was in January 2010 and since then the audiences have enjoyed 9 nights of adult puppetry and hopefully with many more to come! Viva la Downstairs Puppet Cabaret!

thedownstairspuppetcabaret.blogspot.com

With regards Hans Hartvich-Madsen,
President UNIMA Denmark, hans@unima.dk

REPORT of UNIMA ESTONIA 2007-2011

At the moment there are 61 members, including 5 puppet theatres over Estonia:

The leader organisation of Estonian UNIMA is Estonian Puppet and Youth Theatre. Several local and international activities are organised every year. The Estonian centre of UNIMA is located in the premises of Estonian Puppet and Youth Theatre, the President of the centre is the Artistic Director of NUKU Mr Vahur Keller.

From 2000, the general manager of NUKU has been Mr Meelis Pai and he has brought about a noticeable renewal and changes in the theatre and Estonian puppetry.

By today the theatre has grown into a great quarter with two buildings in the Old Town of Estonian capital Tallinn. In March 2010, the Museum and the Centre for Puppet Arts was opened in the neighbouring building, uniting the puppet museum, puppetry research centre, puppet making workshops and the Estonian Puppet and Youth Theatre. From March 2010, the organisation regrouped all its activities under the title NUKU ('puppet' in Estonian) in order to find a common name for the theatre, the puppet art centre (museum and research facilities).

The Centre and Museum for Puppet Arts

The Centre and Museum for Puppet Arts opened on March 7, 2010, being an extensional part of the Estonian Puppet and Youth Theatre. Together with the theatre it forms a unique centre of puppetry art in the whole world. The Museum for Puppet Arts is a mix of old and new, being an open, creative and visitor friendly building from cellar to roof.

The museum explores history of puppet arts and the Estonian Puppet Theatre in an interactive and innovative way. The museum exhibition is extremely interactive and takes advantage of the latest innovations in museum technology.

The majority of the Centre for Puppet Arts comprises a museum of theatre puppets depicting the history of puppet theatre art in Estonia and the world to visitors through puppets, words and pictures. As before Estonian Puppet and Youth Theatre had no opportunity to exhibit the puppets, the present museum gives the chance to gather together and show all the preserved puppets that have performed on the Estonian stages during its 60-year-old history.

The basement level of the museum boasts a wondrous picture machine with a video screen and 160 coloured buttons – pressing which will play the voices of people who have worked in the theatre of the years in extracts of their roles, the songs they have sung and their thoughts.

The **Centre** houses the only high-standard puppetry library and video archives in Estonia. The collections include puppetry-related literature both in Estonian and in foreign languages.

One important part of the work of the Centre and the Museum is carrying through the **educational excursions and workshops**, connected with the theatre history and ethics, puppetry and puppet making.

Festivals in Estonia

Since 1969 Viljandi Puppet Theatre has organised international festival called **Theatre In The Suitcase**. The Main Organiser is General Manager and Artistic Director of Viljandi Puppet Theatre Mr Altmar Looris.

Since 2007 Estonian Puppet and Youth Theatre has organised a yearly festival called **Tallinn Treff Festival**. It's an interdisciplinary festival that celebrates all performing art forms. The programme includes dance, drama, puppet theatre performances and music concerts that attract different kind of artsits and audiences to participate at one festival.

The festival has evolved into a large-scale theatre festival and has grown to the biggest festival in East-Europe! The main objective of the festival is to introduce the magnificent world of performing arts in its full diversity. Tallinn Treff Festival is all about breaking borders, between different art forms and West and East.

The festival programme consists of different programmes: Main Programme, Young Spirit Programme and UNIMA Programme, which brings together members of UNIMA Estonia and of UNIMA national centres from all over the world.

NEECPA (The Northern and Eastern European Centre for Puppet Arts)

In consequences of Nordic meeting in St Petersburg in June 2011 was founded The Northern and Eastern European Centre for Puppet Arts (NEECPA). This organisation gives better possibilities to gain support for communication, gatherings and organising festivals in this region. NEECPA is sovereign organisation, not as a part of UNIMA, but should certainly cooperate with UNIMA very closely, because both of these organizations share the same goals. The members of NEECPA can be all national UNIMA centres of the region, but also theatres and other organisations from the region, who are making their contribution to puppetry. The official languages are English and Russian.

International activities

Estonian UNIMA and NUKU work very actively in encouraging trans-national circulation of cultural works and mobility of people working in the cultural sector. Foreign specialists from different fields are regularly invited to work with theatre's new creations. During the past few years the theatre has worked with various European directors (e.g. Duda Paiva – Brazil/Netherlands, Evgeny Imbragimov – Czech Republic, Finn Poulsen – Sweden), designers (e.g. Pavel Hubicka, Lucia Škandikova, Irena Mareckova – Czech Republic), light designers (e.g. Laurent Maljean, Laurent Shiels – France, Martin Janicek – Czech Republic) and other international performing arts professionals.

NUKU together with Estonian UNIMA communicates actively with puppet and drama theatres all over the world by performing visiting shows, participating in festivals and hosting visitors.

Educational Activities

Under command of Estonian UNIMA board member, Harry Gustavson and his Family Theatre was carried out from 2009-2011, the project **1000 PUPPETS**. The children over the all country had puppet making workshops and they made hundred of puppets. At first they showed these puppets on exhibitions in their hometowns, but finally all puppets have been brought together to Tallinn and have been exhibited on the hundred windows (shops, cafes etc) of Old Town..

Since there are no opportunities to gain a higher education in the field of puppetry in Estonia, six young Estonians are studying puppetry in Turku University of Applied Sciences. This project was carried out between 2007-2011 in co-operation with Tallinn city and Turku University of Applied Sciences (Finland). Now these people are the first university-trained puppeteers in Estonia.

Mission

The mission of the Centre of Estonian UNIMA is to guarantee the audience touching, educative and interesting theatre experiences through the balanced repertoire. One of the aims is to retain and introduce the traditions and peculiarity of the puppet art.

The repertoire consists of puppet and drama performances targeted for children, youth and adults. Currently the theatres have traditional screen and hand-puppet performances for the very young children starting from the age of 1 years, rod-puppet performances for pre-school-aged children and mixed style puppet performances for all age groups.

Since 2006 NUKU started regularly produce plays aimed for the young and adults and several high level adult puppet productions have improved the repertoire: "The Gamblers", "Oscar and the Lady in Pink", "Detox the Dummy" and "Metamorphosis" – which have gained audiences' and critics' appreciation both at home and abroad.

Unima Finland

Report 2008 – 2012

UNIMA Finland has reached an age of a young adult: in 2009 we celebrated our 25th anniversary. Many special events were organized and new mile stones reached.

During the last four year season the number of our members has stabilized to the level of 180, including about ten puppet theatre companies. The number of our staff has also stabilized: UNIMA Finland has one employee - a part time secretary - and the rest is voluntary work. However, we have managed to produce our own weekend festival and to take part in a number of other national and international events. Puppet theatre is not main stream in Finland, but we are working hard to achieve as strong status in the national culture field as other performing arts.

25th Anniversary Celebration

In 2009 UNIMA Finland celebrated its 25th anniversary. By a chance on the same year Finnish puppetry reached the age of 100 years. The first steps of Finnish puppetry had been taken in 1909 by *Kalle Nyström*, when his *Marionett-teatern* started giving regular performances in Helsinki, the capital of Finland.

UNIMA Finland organized a whole series of events to celebrate the special year.

On February 11th we celebrated *The Day of Finnish Puppetry* and announced the *Declaration of National Puppetry Day*.

Puppetry Reward of the Year was given for the first time. Librarians Leena Karjarinta and Kaija Halme got the reward for their persistent work of promoting puppet theatre.

An extensive puppetry exhibition *The Invisible Hand* opened in the Theatre Museum in Helsinki. It included over 300 puppets from 19th to 21st centuries. More than 6 000 visitors saw the original exhibition, and after four months it started touring in all over Finland.

A comprehensive book of Finnish puppetry was published. *Nukketeatteria suomalaisilla näyttämöillä* was edited by Leila Peltonen and Marjut Tawast. Its 326 pages contain a concise story of Finnish puppetry and its history. About 50 puppetry artist, expert and legend contributed to the book.

The Theatre Museum hosted a panel discussion on puppetry education in Finland.

Information and communication

Information services are our main field of work.

UNIMA Finland publishes twice a year magazine *Nukketeatteri*. The magazine publishes articles also in English. The average circulation has been around 400 copies. The editor Timo Väntsi has solely worked to improve the magazine for years. Year 2011 and 2012 the ministry of education granted 3 000 € support for the magazine for its cultural value. For his devotional work Timo Väntsi got 2012 the UNIMA Finland *Puppetry Reward of the Year*.

Membership newsletters were sent 3 – 4 times a year. Email of events, applications and other news were sent once or twice a month.

UNIMA Finland has an internet home page, www.UNIMA.fi. We are also on Facebook.

Our library and archive have been open with request for members and researchers.

Press releases of all major events have been sent to papers and radio stations

Theatre festivals

The Display Window of Finnish Puppet Theatre, Suomalaisen nukketeatterin näyteikkuna, has become the main event of the year. This festival has been organized for six times. Year 2009 it was in Oulu, and for the last three years it has been in Helsinki as a part of a more prominent children's theatre festival called *Hurraa!* or *Bravo!* The main organizer of these festivals is an international children's theatre association, Assitej Finland. It has also been vital that communal culture centres have been housing our festivals. Every year about ten theatre companies or artists coming from all over Finland have volunteered to perform in the festival. The number of visitors has been about 500 – 1000.

Theatre puppet exhibitions and children's workshops have been included to the event. Year 2011 we had also a seminar *Finnish Puppet Theatre on Global Scene*. Speakers were researcher Katriina Andrianov, puppetry artists Rene Baker and Ishmael Falke and producer Jukka Hytti. Actress Satu Paavola was the hostess. The seminar was organized with the Puppet Theatre Centre Buoy.

Other national events

On February 11th we announce the *Declaration of National Puppetry Day*. A person or a group that has developed Finnish puppetry has the honour of giving the Declaration.

In 2010 Puppet theatre Akseli Klonk organized a national contest for puppet theatre groups. Three UNIMA members were in the jury, five groups took part, and the winner was a group from Turku called *Kuuma Ankanpoikanen*.

Trade union work

UNIMA has set a working group that tries to improve the salaries and other conditions of puppetry professionals. The goal is to set minimum prices for all the work on the field. In 2009 a puppetry guild was founded under the trade union organization of the theatre workers. The working group consisted of Ms. Teija Muurinen, Mr. Timo Väntsi and Ms. Maiju Tawast.

Schooling

In Finland puppetry can be studied in the Arts Academy at Turku University of Applied Sciences. Vocational education is given in Koulutuskeskus Agricola. UNIMA Finland has a permanent seat of consultancy in the degree committee of theatre, dance and circus set by the Ministry of Education. Ms. Marja Susi has had the seat last years.

UNIMA has cooperated with several companies that organize short courses of puppetry.

International work

UNIMA Finland has traditionally been an active member in international cooperation. We have been looking at global issues as well as taken part to cooperation with our neighbouring countries. Year 2009 we applied for hosting the 2016 UNIMA World Congress.

2008 UNIMA Finland took part in a special publication called *Scandinavian Puppetry Magazine*.

Ms. Mansi Stycz was our delegate in the Women Commission, founded in Perth in 2008.

Our members - especially from Northern Finland - have taken an active role in the Barents Sea area cooperation. Our delegates have been Ms. Leila Peltonen and Mr. Janne Kuustie. In 2009 Puppet Theatre *Akseli Klonk* and *Lapland's Puppet Theatre Association* organized a Barents Sea area Festival in Oulu and Rovaniemi. This international event gathered hundreds of visitors and performers of several countries.

The first meeting of the UNIMA Research Commission for 2008 – 2012 was held in Tampere in 31 October 2009. The meeting was part of the International Conference of Stage Animation hosted by the University of Tampere (Centre for Practise as Research in Theatre). The events were organized by Ms. Katriina Andrianov, a member of the research commission.

2009 Ms. Kati-Aurora Kuuskoski and Ms. Marja Susi took part to the Baltic Sea Festival.

2010 Mr. Aapo Repo represented UNIMA Finland in the 75 year festivities of the Carelian puppet theatre in Petrozavodsk, Russia.

UNIMA Finland sent three councillors to the UNIMA International Congress in Netherlands June 2010.

2011 Ms. Katriina Andrianov took part in UNIMAs Research Commission meeting in Connecticut.

2011 Ms. Kati-Aurora Kuuskoski took part in the Baltic Sea Countries Puppet Theatre Festival and meeting and Xth Jubilee Festival Kykart, 24.–26.6.2011.

2011 UNIMA Finland was a founding member in the meeting of NEECPA, The Northern and Eastern European Centre for Puppet Arts. Ms. Kati-Aurora Kuuskoski and Mr. Ilpo Mikkonen were elected to the board of the new organization.

UNIMA Finland gets incomes of membership fees, ticket sales and magazine orders. Our membership fees are 30 € / person, 20 € / student, 120 € / company. Support of the state is vital. 2011 we received from the Ministry of Education 9000 € aid for general purposes and 3000 € for our magazine. The state also pays the salary of our secretary.

National board

The general meeting in March elects the members for our national board. The board consists of president plus four members from different parts of Finland. The members can be professionals or amateurs.

At the moment (March, 2012) our president is Ms. Teija Muurinen. Other board members are Ms. Kati-Aurora Kuuskoski, Mr. Aapo Repo, Mr. Riku Laakkonen and Mr. Timo Väntsi.

Year 2011 the following new councillors were elected: Ms. Kati-Aurora Kuuskoski, Ms. Katriina Andrianov and Mr. Janne Kuustie.

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UNIMA FRANCE

THEMAA

Association nationale des Théâtres de Marionnettes et des Arts Associés

THEMAA fédère en France l'ensemble des professions qui s'exercent à partir du théâtre de marionnettiste.

THEMAA regroupe :

des artistes professionnels à titre individuels ou constitués en Compagnie.

des responsables de structures de diffusion, théâtres, festivals.

Des établissements de formation

Des structures patrimoniales (Institut, Musées, bibliothèques)

Des chercheurs

Des amateurs en compagnie ou à titre individuels

THEMAA a une fonction légitimée par ce rassemblement et assume une fonction nationale représentative de la profession.

Le théâtre de marionnettiste irrigue de nombreuses autres expressions artistiques que le théâtre. THEMAA relie ces autres arts. Il les associe au mouvement global de connaissance et de reconnaissance des arts de la marionnette que THEMAA génère avec ses partenaires au travers de leurs actions.

THEMAA se désigne comme un observatoire actif des arts de la marionnette et du spectacle vivant.

Il est un organe de ressources et d'informations.

Il est un organe de liaison et de coordination, de débats et d'expérimentations.

THEMAA compose en permanence avec les champs de connaissance que sont « l'Artistique », « l'Economique », et « le Politique », pour mettre en place une action globale en faveur des arts de la marionnette.

A l'initiative de THEMAA, en 2007, l'Institut International de la Marionnette, le Théâtre de la Marionnette à Paris, le Théâtre Jeune Public à Strasbourg, la Bibliothèque Nationale de France, le Musée Gadagne à Lyon, ainsi que de nombreux artistes, chercheurs, diffuseurs, se sont rassemblés autour du manifeste des « **Saisons de la Marionnette** ».

Ce mouvement professionnel solidaire sans précédent a permis, sur l'ensemble du territoire français, d'amorcer la coordination d'actions spectaculaires, identifiables et pérennes. Actions révélatrices de la présence du théâtre de marionnettes dans la culture publique. Par l'effort continu de la profession, avec la conviction de quelques fonctionnaires de l'Etat, des Régions, des Départements et des Villes, six ans plus tard, **le paysage structurel du théâtre de marionnettes en France s'est considérablement amélioré**. Centres Dramatiques Nationaux, Scènes Conventionnées, Lieux Compagnonnages, moyens et lieux pour la formation, Musées, Festivals, Théâtres, Lieux d'artistes voient le jour et se développent. Le corollaire de ce développement est bien sûr un accroissement du nombre de spectateurs et une appréciation qualitative plus avertie du public quant aux œuvres de la scène contemporaine.

Voici quelques-unes des étapes phares de la profession qui ont été coordonnées ou suscitées par THEMAA.

Rencontres interprofessionnelles

TAM TAM, les dessous de la marionnette (2009). Opération sans précédent de mise en visibilité des arts de la marionnette. Elle a impliqué 185 lieux et 225 artistes. Sûrement des milliers de spectateurs. Au-delà de ces chiffres, ce sont des collectifs qui se sont mis en place, des régions et leurs agences territoriales qui se sont mobilisées, des compagnies qui ont créé des spectacles, des producteurs qui ont expérimenté de nouvelles formes d'investissement.

Parallèlement à TAM TAM, des **scènes conventionnées « marionnettes et théâtres d'objets ou d'images »** ont commencés à être labellisées. Ces lieux apportent de nouveaux outils pour la production et la diffusion. Le dispositif des « **paroles nomades** » a permis depuis 2011 de partager des projets culturels entre les scènes conventionnées et THEMAA.

La plus part des **festivals** ont ouvert à THEMAA la vitrine qu'ils offrent pour organiser des rencontres, des débats ou des tables rondes dans un esprit de questionnement et d'information.

Rencontres interprofessionnelles avec le monde universitaire et celui de la recherche

La scène des chercheurs (depuis 2008) : les colloques à la Bibliothèque Nationale de France rassemblent sociologues, philosophes, historiens, spécialistes en arts du spectacle, en arts plastiques, en littérature et praticiens. C'est l'occasion de croiser le regard d'universitaires et celui de praticiens sur les questions de la création artistique ou de l'histoire.

Les Rencontres professionnelles de la marionnette à Clichy (depuis 2009) proposent deux journées annuelles de discussion sur des « instants de spectacle ». Les artistes exposent des travaux sous une forme brève pour « donner à voir » les problématiques questionnées par la recherche.

La rencontre Vitez et la Marionnette au Théâtre National de Chaillot à Paris (avril 2010) a évoqué les années 80 - 90 où le grand metteur en scène Antoine Vitez a produit et accueilli nombre de spectacles de marionnettes dans l'un des plus prestigieux théâtre de France.

Rencontres interprofessionnelles avec le public

L'exposition « Craig et la Marionnette » (2009). Cette double exposition inaugurée au Festival d'Avignon a présenté à plus de 12 000 visiteurs les extraordinaires fonds d'archives d'Edward Gordon Craig que recèle la Bibliothèque Nationale de France, ainsi que les traces de l'influence de ce grand homme du théâtre dans la création des compagnies françaises contemporaines.

Les « Points de vue, regards obliques sur la marionnette » (2009, 2010). Une série de rendez-vous a permis à des hommes et des femmes exerçant une profession sans rapport avec la marionnette de découvrir cet art, puis de faire part de leur jugement. Après avoir assisté régulièrement à des spectacles de marionnettes, ils ont livré au public leurs points de vue qui ont été publiés ensuite aux éditions de l'Œil.

Le Portail des Arts de la Marionnette. Dans le cadre du plan national de numérisation lancé par le Ministère de la Culture et de la Communication, THEMAA a rejoint en 2009 avec de nombreux partenaires musées, bibliothèques, théâtres et festivals, l'Institut International de la Marionnette qui a été désigné porteur de projet pour la mise en œuvre d'une plateforme internet consacrée aux Arts de la Marionnette. Le portail a pour vocation de donner une plus large visibilité aux arts de la marionnette et à être utilisé par le grand public.

Marionnettes et musiques (2010). Les Rencontres Nationales triennales expérimentent des pratiques artistiques voisines. Elles se partagent en deux durées : les laboratoires d'expérimentations artistiques et les rencontres. Elles ont initié des partenariats entre structures de différents types, tailles et savoir-faire, ont permis de favoriser la rencontre entre les professionnels des deux secteurs, et de lancer des passerelles avec des associations professionnelles musicales.

L'exposition « Marionnettes, territoires de création » (2010 – 2013). Pilotée par THEMAA, cette exposition itinérante est conçue comme une grande installation artistique étendue sur 120 m². L'exposition manifeste la vitalité des compagnies françaises contemporaines et montre les spécificités de leurs créations. De grands axes thématiques traversent l'exposition : les spécificités des arts contemporains de la marionnette ; les dialogues qu'ils établissent avec les auteurs, les autres arts, la société.

Réfléchir ensemble à un projet politique de développement culturel

Les lieux compagnonnage marionnette (depuis 2008). Portés par la profession, la reconnaissance de « Lieux de compagnonnage marionnette et Théâtre d'Objets » par le ministère de la culture est marquante. Ce sont des lieux d'artistes. La création est au cœur de leur projet ; ils disposent d'un lieu d'expérimentation ; ils alternent la création et la formation ; ils ont la vocation d'accompagner d'autres artistes. A partir d'une implantation territoriale ils rayonnent au niveau national et international.

Les A Venir (depuis 2010) Coordonné par THEMAA, le groupe des A Venir rassemble des scènes conventionnées et des lieux compagnonnage. C'est un processus de rencontres entre des artistes, des producteurs et des diffuseurs sur des projets en cours.

Information et communication

THEMAA publie **MANIP, journal trimestriel de la marionnette** composé d'articles de fond. THEMAA diffuse également de nombreuses informations sur son site. Manip et le Site sont deux outils de communication qui permettent de faire état au fil du temps de la dynamique des arts de la marionnette. THEMAA a publié trois numéros de « l'**encyclopédie fragmentée des arts de la marionnette** », aux sujets emblématiques : n°1 Alain Recoing, n°2 Le théâtre d'objet et n°3 Ilka Schönbein.

THEMAA et l'Unima

THEMAA, centre français de l'UNIMA, a été représenté jusqu'en 2010 par Lucile Bodson, Greta Bruggemann, Alain Lecucq et James Vander Straeten.

A Perth en 2008, Alain Lecucq a été élu au Comité Exécutif et a présidé la commission « Communication et Publication ».

Plusieurs membres de THEMAA participent à des travaux de commissions :

- Greta Bruggeman à la Commission Formation professionnelle
- Lucile Bodson à la Commission Formation Professionnelle
- Jean Kaplan et Anne-Françoise Cabanis à la Commission Festivals Internationaux
- Massimo Schuster à la Commission des Statuts.

THEMAA a organisé une **rencontre avec l'UNIMA**, en partenariat avec le Festival Mondial des Théâtres de Marionnette de Charleville-Mézières sur le thème de « Circulation des artistes, circulation des idées : quelles perspectives ? »

Les nouveaux représentants de la France à l'Unima sont : Lucile Bodson, Greta Brugeman, Veronika Door, Hubert Jegat.

Les représentants actuels de THEMAA sont : Pierre Blaise (président), Emmanuelle Castang (secrétaire générale), Patrick Boutigny (chargé de mission)

UNIMA-HELLAS

Greek Centre of the International Union of Puppetry Arts

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Athens 20/ 04/ 2012

To: **The International Board of UNIMA**

Dear Colleagues,

First of all I have to apologize for the delay of this report.

Please do not conceive this delay as a sign of inactivity of our Centre or a sign of lack of interest towards the international Union. On the contrary, I would say it is due to the fact that we are too active (!) but at the same time not having the necessary level of organization that would permit a more frequent international correspondence.

I promise to be more responsible from now on as far as the contact with you is concerned.

With this report we would like to inform you briefly about the state of puppetry in Greece as well as the state of our centre.

Unfortunately we are not able to send some representative to the Congress in China.

But we are looking forward to participating more in the international exchange, relationship and collaboration with other centres of UNIMA.

Do think of us as a stirring branch of the family !

Best regards from all of us,

Stathis Markopoulos

President of UNIMA-Hellas



PS: The "Crisis" is affecting puppetry and puppeteers in Greece, but the people support the arts and participate as much as possible, feeling the need of being together and creative as an antidote !. We thank a lot the colleagues from other countries who have expressed their solidarity to the Greek puppeteers.

BRIEF REPORT FROM THE GREEK UNIMA CENTRE

The state of Puppetry Arts in Greece today

The recent 20 years there is a fast radical development of puppetry in Greece towards all directions and applications.

The improvement takes place not only in quantities but in quality and variety as well.

There are:

- 40-50 professional companies around the country (most of them based in Athens). {10} (the numbers in brackets indicate the situation 20 years ago)
- 10-15 puppeteers performing street shows {1-2}
- About 30-40 traditional Karaghiozis shadow theatre performers (a new generation of performers has emerged and Karaghiozis is very popular and alive) {20-30}
- At least 6-7 theatres constantly staging puppet performances {2-3}
- More than 6 laboratories offering professional training on puppetry skills {1}
- Two annual international puppet festivals {1}

And also:

- The average age of the people entering the discipline has decreased to 18-30 years {30-45}
- At least 3-4 young people go to study in puppetry schools of university level abroad every year or attend international workshops and courses {0}
- At least 5-6 puppet companies travel abroad to festivals or collaborate with companies from other countries {1-2}
- At least 3-4 puppet companies get funded by the Greek State every year {0}
- Many students in theatre studies do research projects on puppetry aspects {0}
- More theatre companies get closer to puppetry and "discover" the possibilities collaborating with puppeteers and include puppets in their productions {rare}
- Various cultural organizations and foundations include puppetry in their programs and activities {rare}
- The audiences get more and more familiar with the various artistic puppetry forms as well as with the idea that puppets are not "only for little kids"

The state of our UNIMA Centre

Our UNIMA Centre has contributed a lot to this development.

We have about 110-120 members from all over the country.

Even though the number of members has not changed much, the percentage of the members seriously dedicated to puppets has increased from about 40% to 90%.

Accordingly has increased the number of members who participate in the Centre's activities offering their time and work every time there is something being organized.

The most important achievement of our Centre is the excellent family relations and the true spirit of solidarity and responsibility among the puppeteers.

These relations attract more people to enter the art and reflect to the audiences attending our programs.

There is no professional puppeteer that is not a member of UNIMA-Hellas.

All work is voluntary. Unfortunately the finances of our Centre do not allow a stipendiary secretary. This results to delays and difficulties in organization but, at least, the number of members offering work has increased the recent years.

Since 2009 we collaborate with the Michael Cacoyannis Foundation organizing a regular puppet stage where every Sunday different companies present their spectacles.

Since 2011 MCF has offered us an office where we have set up the secretariat of our Centre, open to the public twice a week.

At the same place we are opening soon a Public Puppet Library and Info Point.

Our most important activities are:

- Every year we celebrate the World Puppetry Day with a two days open festival (which is growing bigger and bigger and this year attracted about 2500 people, who attended 30 performances, an exhibition, workshops for children and adults etc. Also this year there were organized celebrations in three other cities around the country with smaller scale festivals)
- Organization of the "Meeting of Young Greek Puppeteers" every September in collaboration with the Kilkis International Puppet and Mime Festival
- Organization of meetings, lectures and symposia promoting the art (for example last November there was a very successful two days symposium for Puppetry in Education)
- Workshops and training all through the year for puppeteers on various specialized aspects and skills
- Workshops and training for teachers and other people using puppetry
- Participation in various programs of other organizations
- Publications (newsletter, annual magazine and other booklets)
- On-line catalogues of professional companies, material sources etc
- Representation of the puppeteers' rights opposite the State

International Membership Fees

The income of UNIMA-Hellas comes only from the member fees which are 40 Euro/year (often forgotten). Donations, fund raising from the State or other sponsors are very rare and limited. We do know that we have not been consistent in our financial responsibilities towards the International UNIMA.

We would like to arrange this and since the recent two years we have managed to collect some money from the activities organized, we propose to pay now the fees for 2011 and 2012.

I sent to the General Secretary a list of our members according to which the International UNIMA should calculate the money owed and suggest a way to transfer it.

UNIMA-HELLAS National Board

(as formed at the recent elections on the 21st of January 2012)

President:	Stathis MARKOPOULOS	(ayusayapup@gmail.com)
Secretary:	Aggeliki GOUNARIDI	(agelikig@hotmail.com)
Treasurer:	Alexandros MONOKANDYLOS	(alekosmonokandylos@yahoo.gr)
Members:	Nikos TOMPROS	(antamapantahou@gmail.com)
	Aggelos ROMANTZIS	(adara_puppet@hotmail.com)
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Opening hours: Tuesday 11am-1pm, Thursday 5pm-8pm

NVP-UNIMA

Puppetry in (and from) the Netherlands

Dutch puppetry remains strong as always!

- **Jan Klaassen** returns at Dam Square Amsterdam! Wim Kerkhove organizes activities to stimulate the *traditional Dutch puppetry Jan Klaassen*, the nephew of Polichinelle, Kasperl, Punch, Petroucka and all the others, www.poppenkastopdedam.nl, 10 Jan Klaassen puppeteers will start to perform Jan Klaassen at 13 May 2012.

- In June 2010 **Damiet van Dalsum**, director of the Internationaal Poppentheater Festival Dordrecht, organized successfully the *International Councillors Meeting and Extra Congress of the UNIMA in Dordrecht, Holland from 21st to 24th June 2010* during the 25th and last anniversary of her festival.

- The policy plan for the period 2012 – 2015 “**Show Dutch Puppetry**” emphasizes networking, education and exchange of information. There are about 40 *residential puppet theatres*; there are about *300 puppet theatre companies in Holland, about 10% of which are professional*.

In 2009 the Theatre Institute (TIN) recorded 85 premieres of professional puppetry. The 226 members are autonomous in organizing activities and try to achieve the goals by means of

- The **NVP-UNIMA website** <http://www.poppenspelers.nl> and **Newsletter**

- **Magazine WP, ‘The World of Puppetry’** appears six times a year. Contact through our website www.poppenspelers.nl. Here you can read or download the issues on line - the number 3 of 2010 is a bilingual (Dutch-English) special issue about Dutch puppetry or with the editor redactie@poppenspelers.nl.

- The NVP-UNIMA has an extensive **Library** of more than 1,200 books in Haarlem, Brouwersvaart 70, 2013 RB, tel. 023 5317713. The catalogue has been digitalized.

- The NVP/UNIMA supports plans to create a **Centre for Puppet theatre** to preserve the traditional heritage, to make the heritage accessible for the public, to offer a meeting place for everyone involved in puppetry and create an atmosphere for research, change and development.

- Yearly, the NVP-UNIMA organizes a **basic puppetry course** and as a follow-up, a more professional continuation of the basic course. Contact through Trudy Kuyper secretaris@poppenspelers.nl. In addition there is a pilot course for puppetry-teachers in education. Talented puppeteers and graduates from art- or theatre-schools can get support in creating a new production at **Production house ‘Feikes Huis’** www.FeikesHuis.nl

NVP-UNIMA-International

A. There are **4 international festivals** specialized in Puppetry

1. Amsterdam, annual Poparts Festival, 19 – 26 February 2012, 3rd festival www.popartsfestival.nl
2. Meppel, bi-annual, September International Poppenspelfestival, 14 – 16 September 2012 11th festival, www.poppenspelfestival.nl

3. Maastricht, European Performing & Visual Arts Festival’, www.magisch-theatertje.nl

4. Harderwijk, www.papiertheaterfestival.nl 1, 2, 3 June 2011, 3rd version

5. There is the festival-flyer of international Dutch festivals organised by the Dutch Theatre Institute www.tin.nl.

B. The UNIMA Directory of Puppetry **Researchers** contains the following “Dutch” names: Eliane Attinger, Peter Buurman, Felicia van Deth-Beck, Judith Marseille, Elisabeth den Otter, Hetty Paerl, Robin Erik Ruizendaal and Otto van der Mieden.

C. WEPA. We updated the French printed WEPA (2009) to translate in English and Spanish and to publish online as well. You can find that updated text in English, German, French and Spanish on our website. We like to add new entries in the oncoming online updates.

D. The collection of puppets and objects is to be seen in several different locations, for addresses see our website www.poppenspelers.nl

E. Darja de Caluwe is vice president Women Commission of the UNIMA

Record of the Women commission (started in Perth 2008) will be published during the Congress in Changed 2012. Damiet van Dalsum will make the Awards for the Women's Commission.

F. Other puppetry activities in the Netherlands can also be read on our website

NVP-UNIMA supports all performances given by amateurs and professionals in schools, shopping centers, theatres, at birthday parties at home, on the streets, all the workshops, all the research, special projects like our cultural heritage and the use of puppets in education ("Puk en Ko") or as a medium for community-building, like Droomtheater Rotterdam.

In Chengdu Joanne Oussoren will perform her short film "Public Familiarity in Feijenoord" www.droomtheater.com and puppeteer Frans Hakkelmars will perform his suitcase, street performance "Funny French" used in the film. In the festival program in Chengdu the Dutch Puppeteers Hans Schoen, Toon Maas and Ila van der Pouw will perform there shows.

Some portals for information about puppetry in the Netherlands:

www.poppenspelers.nl; www.tin.nl; www.poppenspelmuseum.nl
www.geheugenvannederland.nl/poppenspel2 www.poppenspelmuseum.nl/onderwijs
www.poppenspelmuseumbibliotheek.nl www.poppentheatermuseum.nl

Unfortunately the Dutch government has decreased culture expenses for more than 20 % from the year 2013 onward (on a budget of about one milliard euro, 0,5 % of our national income). At the same time, taxes for theatre performances increased from 6 to 19 % VAT starting 1 July 2011. This will have serious consequences for cultural and educational projects, Production Houses, subsidy requests from theatre groups, for the production + selling of performances, the TIN and employment of puppeteers and artists.

Still Dutch puppetry remains strong as always!

Contact

Further information about the NVP/UNIMA can be obtained from the Dutch councilor, secretary

- **Frans Hakkelmars**. He is also performing puppeteer, journalist of WP and sociologist, Flevomeer 102,1423ER Uithoorn, Holland, Tel (0031) (0) 297566694, or (0031) (0) 640610384
franshakkemars@hetnet.nl, www.franshakkemars.nl or the other three councilors

- **Ron Holst**, President and puppeteer, Bijnemeent 76, 1218 GE Hilversum, The Netherlands, (0031) (0) 35 - 6989386 or (0031) (0) 6 – 33860673, voorzitter@poppenspelers.nl, info@ronholst.nl and www.ronholst.nl

- **Hans Schoen**, puppeteer, Astronautenweg 135, 1622DJ Hoorn, The Netherlands, (0031) (0) 229218058, hschoenpoppentheater@planet.nl, www.poppentheaterhansschoen.nl

- **Otto van der Mieden**, director Poppenspe (e) Imuseum and Library, Kerkweg 38, 8193KL Vorchten, the Netherlands, (0031) (0) 578-631329 or (0031) (0) 648770504,
info@poppenspelmuseum.nl, www.poppenspelmuseum.nl

C NVP-UNIMA

Secretary councillors The Netherlands

Frans Hakkelmars - 3 April 2012

UNIMA – International Puppetry Association, Centre Hungary

Activities during the period 2008-2012 inclusive

Unfortunately, UNIMA Centre Hungary has passed through a fairly regressive period for the past four years. The main reason was that our organization struggled with heavy financial problems: the pork-barrel decreased with 90 percent, therefore we ceased the secretarial position; everyone serves its function as a public worker. Since the diminution of pork-barrel hits not only UNIMA but all puppeteers, the number of the Hungarian Centre members also decreased. Regrettably, everyone is busy with its own financial and creative problems. Even so, we tried to stage as many programmes and projects as we could in the last four years.

In 2009 – in contribution with 'Napsugár' Puppet Teather - we staged the 15th International Puppetry Festival of Békéscsaba, carried out each third year.

In 2010, 'Bóbita' Puppet Theatre of Pécs assisted to organise the triennial 15th Puppetry Festival for Adults of Pécs with participants from Romania, Israel, France and Hungary. The head of the jury - on behalf of UNIMA – was Prof. Henryk Jurkowski. The UNIMA Diplom of the Festival went to Yael Rasooly from Israel. Nevertheless, the Festival was part of the project: *Pécs – European Capital of Culture 2010*.

To our greatest sorrow, in absence of revenues from pork-barrel, tender-procedures or any private Maecenas, today we are not sure if we can organise either of the two UNIMA Festivals of Hungary. Unfortunately, the organisation of the two events entails unaffordable costs to the puppet theatres of Pécs and Békéscsaba, the host cities thus far.

Since the last International UNIMA Congress, the compound of the Hungarian presidency went through significant changes, in other words it heads into a generational turn. An important question came up: what platform UNIMA needs in a world where Internet exists. With the help of the Internet anyone can find and apply for festivals, conferences or workshops, even as to conclude international agreements. However, we seek after to find the best, present-day solutions for our image (new look, new website) and functionality, as well. Our aim is that compliances with UNIMA – both on professional and state level – are beneficial and effective, not only laps of honor. We stand for the initiation that UNIMA Centre Hungary should closely co-operate with the Hungarian Puppeteers Association, since both institutions work for the same goal. The legal system of this fusion is currently examined.

Our first priority in the next four years will be the establishment of a motivational system, which significantly increases the number of community members. Besides this, we would like to delegate as many Hungarian professionals as possible to international platforms in order to exchange international experiences.

UNIMA Iceland

The art of puppetry has a short history in Iceland, but has flourished and become an important part of the culture. During the past 50 years many groups have been born; some of them have died young whereas others have been very successful, participating in festivals abroad and winning prizes for their work.

UNIMA Iceland was founded in 1975 with the generous support of Michael Meschke. After several years of inactivity a new board, elected in the fall of 2007, has been busy promoting the art of puppetry in Iceland and reconnecting with the international community of UNIMA, especially with the fellow Nordic countries.

Our activities over the past four years include the following:

- We created a new website: www.unima.is, where we post regular updates on puppetry news from Iceland and abroad. In addition, we created a Facebook page ("UNIMA Iceland"), where we post links to video trailers for puppet performances, articles and other material related to puppetry in Iceland and abroad. The webpage and Facebook page have played an important rôle in attaining our goal of making puppetry in Iceland more visible and accessible to the public. It has also been important in connecting Icelandic puppetry with the rest of the world.
- In 2007- 2008 the board of UNIMA curated and organized a series of performative lectures in the National Theatre on puppet theatre and related arts. The events were held in "Kúlan", a small theatre space which aims to promote puppet theatre. The lectures gradually attracted a wide audience and opened up people's ideas about puppetry, shedding light on various aspects of the art form and how it connects to a range of other fields.
- UNIMA Iceland has curated and organized annual small puppetry festivals for families, usually before Christmas every year. Puppeteers and other performers have generously volunteered for these events, performing their Christmas shows and assisting in numerous ways. The admission fee has been used to raise funds for charity organizations including Himalaya Children and UNICEF. These events have been enjoyable for UNIMA members in Iceland who bring their families and use the opportunity to celebrate puppetry.
- UNIMA Iceland has emphasized facilitating workshops for puppetry and related arts every other year. In August 2009 we invited Petr Matásek to Iceland to do a workshop on design for stage for puppetry. The workshop inspired fruitful collaborations and brought new members to our organization. In 2011 UNIMA organized another workshop in collaboration with B I P Festival, inviting Nicholas Gousseff to the country. His workshop focused on exploring the body of the puppeteer as a stage for his puppets. The workshop brought together different generations of puppeteers from various countries and was very successful.

Recent news:

On May 20th 2010, "Brúðuheimar: Centre for Puppetry Arts" was opened in Borgarnes, a small picturesque town within an hours drive from Reykjavík capital. Brúðuheimar was founded by renowned puppeteer Bernd Ogrodnik and his wife Hildur M. Jónsdóttir. The centre ran a museum, a café, a theatre and a gallery, aiming to organize various events and happenings related to puppetry. One of these events was the B I P Festival (Borgarnes International Puppet Festival), held on 31st of March - 3rd of April. The festival gained a lot of attention in the media and was very well attended. UNIMA collaborated with the festival on the aforementioned workshop with Nicholas Gousseff, as well as honouring the festival's guest of honour, Michael Meschke, for his contribution to puppetry in Iceland.

After struggling financially for the last few months, the Brúðuheimar Puppet Centre was forced to close permanently earlier this year, due to lack of public funding. This is a big loss to the puppetry community in Iceland, since the Centre played a very important role in making puppetry in Iceland visible and accessible. There is still much work to be done to promote the art of puppetry in Iceland, but these are indeed exciting and vibrant times where puppetry is achieving greater visibility and accessibility.

We are happy to be a part of the international puppetry community again and hope to contribute to further development and appreciation of the art.

Messíana Tómasdóttir
Chairman
UNIMA Iceland

Report of Unima Indonesia 2009-2012

The establishment of Unima Indonesia

Unima Indonesia was established on 16 December 2009 in Jakarta was signed by Drs.H Solichin ,Chairman of the National Secretariat of Indonesian Wayang Sena wangi, Ekotjipto SH, Chairman of Indonesian Puppeteers Union, Mr.Dadi Pudumjee, President of Unima International, Mr.Jack Trudeau, Secretary –General of Unima International , on 15 December 2009 at Sena wangi office, Jakarta.

The declaration of the Establishment of Unima Indonesia was read out by Ambassador T.A.Samodra Sriwidjaja at the Indonesian Vice Presidential Palace, Jakarta on 16 December 2009 and witnessed by The Indonesian Vice President, H.E.DR.Boediono; Indonesian Minister for Culture and Tourism, Vice Minister of Foreign Affairs, President of Unima International Mr.Dadi Pudumjee, Secretary- General of Unima International Mr. Jack Trudeau,foreign Ambassadors, Puppetry Communities and other invitees.

Events and Activities :

Domestic/in Indonesia

On February 28, 2010, Unima Indonesia organized the Potehi Puppet, Chinese Glove puppet show (wayang Potehi) collaboration with traditional dances and a performance on the art of defense.This Potehi puppet show is based on a love story between war General Lie Teng San and a female war soldier hwan Lie Hwa. The performance is held in Harmony China Pavilion . This program was attended by foreign Ambassadors, diplomats , Puppetry communities.

Organized all members Plenary Meeting of Unima Indonesia in 2010, to keep member well informed of the development of Unima either national or international, to distribute member card ect.

Publishing a comic books on Indonesian Wayang, 3 dimension . The purpose of this publication is to bridge the young generation to understand and love wayang and also to encourage participation of the young generation to preserve puppet in which already recognized by Unesco as Cultural Heritage of Humanity.

Socialization to many scattered institution government Arts Institutions of puppetry department and vocational High school Specialising in Puppetry , Private institutions such as 'Sanggar'(traditional private learning institution) regarding the advantages of being Unima member in 2010 onwards.

Organizing the First Anniversary of Unima Indonesia at Serba Guna Building in Jakarta;17 December 2010. During this anniversary, also performed Wayang Purwa (leather puppet) in a short duration only 2 hours instead of 8 hours of normal performance.

Active in participation of International Puppetry week in 2011 in Jakarta, Indonesia.

Active during the Child puppeteers National Festival in 2012.

Organized International Symposium by Unima Indonesia on 17 October 2011 participated by the delegation of Unima member from Austria, Australia, Malaysia, Indonesia. The theme of this symposium was Friendship Through Culture. The outcome of this symposium was agreed upon the issuing of the Jakarta Joint Statement , signed by all representatives of the Jakarta Joint Statement consist of 5 points as follows:

The participants in this International symposium as members of the world community realize the need for developing Friendship Through Culture, because puppetry as a human link of understanding can reflect Cultural Values between nations.

Puppetry can serve as a vehicle for transmission of cultural value to the younger generation, as a entertainment and as a guidance in life, towards formation of a civilized society.

Building civilized society is not only the responsibility of the government , but it also responsibility of members of the world community through Friendship through culture.

Puppetry is an integral part of world culture which can play a role in development of friendship and collaboration between nations in manifesting peace in the world.

The forum of this International symposium is a tool for fulfilling the need for establishment of networking, enhancing mutual understanding and cultural collaboration between nations.

To celebrate the 2nd Years of unima Indonesia by organizing the performance of Javanese Leather puppet 8 hours duration on 17 December 2011 at Serpong, Jakarta.

Overseas/Abroad Activities

Participation in the Dordrecht Councillor congress/meeting, 21-24 June in Dordrecht, The Netherlands.

Participation in the International Puppetry /Marionnette Festival in Vietnam September 2010.

6th Annual Rhythm of the earth Festival Bangkok, Thailand 19-23 January 2011

Preparation to participate for Unima International Congress and World Puppetry Festival in Chengdu China 25 May-3 June 2012.

Report of Iran Unima's activities in the past four years

In the line of its new working process, Mobarak Unima – Iran has done the following activities during the past four years:

- Correcting the national statute of Mobarak Unima and having it approved in the general assembly.
 - Having the Unima statute approved in Iran's national parliament and having this organization recognized by the government of Iran.
 - Forming seven committees to achieve its goals (executive, education, research and publishing, public relations, economy and fund-raising, international relations, and provinces).
 - Attracting more than 400 members from all over Iran.
 - Preparing and publishing three bilingual professional bulletins about puppetry.
 - Establishing 6 provincial offices (Dah-cheshmeh, Guilan, Khalije Fars, South Khorasan, Golestan, and Qazvin) and providing the ground for the establishment of 3 other offices in the near future (Kurdestan, Khorasan Razavi, South of Kerman). This will attract more puppeteers from provinces and creates a better relationship among them.
 - Holding more than 12 professional training and researching workshops of puppetry in all over Iran with Iranian and foreign teachers.
 - Holding two puppet theatre festivals along with the Fajr Festival in the past two years, in which 11 puppet troupes from around Iran and 1 foreign troupe altogether performed 33 puppet shows. Apart from this, Mobarak Unima has cooperated in holding 3 international theatre festivals in Iran.
 - Launching Iran Unima's website.
 - Designing the international award of Iran Unima to be awarded to three of world puppet theatre activists.
 - Promulgation in order to revive Iran's ritual and traditional puppets and puppet shows.
- And ...

It is worth mentioning that the members of the panel of experts and the inspectors of Mobarak Unima include: Hamidreza Ardalani, Homa Jeddikar, Farahnaz Behzadi, Peyman Shariati, Poupa Azimpour, Salma Mohseni Ardehali, Afsane Zamani, Marzieh Sarmashghi, Majid Bourbour, and Mir Arash Mostafaee.

Report UNIMA Ireland

Monday, April 23, 2012

Dear General Secretary,

In spite of many efforts by myself and a small group of people, it has proved impossible to maintain UNIMA Ireland as a genuinely functional centre.

A recent meeting grouped together 16 people anxious to continue UNIMA membership, but failed to set up a working executive.

The situation has been complicated by a plan to form a new Irish national puppetry organisation, Puppetry Ireland, which would involve many of the same people.

The meeting referred to was one for both groups.

Puppetry Ireland has elected a committee but is still in the process of formation and does not yet have a formal existence.

Its objectives are very similar to those of UNIMA Ireland.

I understand that once it is fully set up it may apply for membership of UNIMA as a national puppetry organisation, and should myself support such an application when it is made, since it will be the natural successor to UNIMA Ireland.

Yours sincerely,
John McCormick
(former President of UNIMA Ireland)

RAPPORT UNIMA-ITALIA

Bonjour chers amis et chères amies

Voici le rapport d'activité du Centre Unima Italie pour la période (2008- 2012).

C'est avec plaisir que je peux vous indiquer que notre Centre National a réalisé plusieurs activités parmi lesquelles je peux rappeler les plus importantes.

Dès la nomination du nouveau Conseil National, une des préoccupations a été d'améliorer l'information aux membres et à tous ceux qui sont intéressés aux art de la marionnette. C'est dans ce cadre que le site internet du centre a été entièrement revu et à changé d'adresse. Vous pouvez le consulter à l'adresse : www.unimaitalia.net.

A l'occasion du centenaire de la naissance de la marionnettiste Maria Signorelli, à la faculté de l'Université de RomaTRE, en novembre 2008, a eu lieu le colloque: « TRA SCENA E LIBRI-UNA VITA PER IL TEATRO » (Entre la scène et les livres - Une vie pour le théâtre). A ce colloque ont pris part des spécialistes du monde du théâtre, des universitaires et des membres de notre centre Unima. Les actes de ce colloque ont fait l'objet d'une publication.

Toujours dans le cadre du Centenaire de cette grande dame de la marionnette, le TEATRO VERDE, qui autrefois était le siège du théâtre de Maria Signorelli, a eu lieu grâce à la collaboration des compagnies membres d'Unima, trois jours de spectacles qui c'est transformé en un petit festival pour une grande marionnettiste.

La même année, à Carrara (Toscane), au « Teatro degli Animosi », géré par la Compagnie Specchi Sonori a eu lieu le Colloque « Marionette che passione ! » (Marionnettes quelle passion !) et une exposition de l'œuvre de Cesare Felici « Gli uni e gli altri » (Les uns et les autres). Je rappelle que Cesare Felici était un médecin et un marionnettiste amateur. Il a été pendant des années une des âmes de notre Centre National Unima. Il a été entre autre le Secrétaire du Centre.

Depuis quelques années mais en particulier en 2008 et 2009, l'association Scarabeo de Campi Bisenzio (près de Florence en Toscane) dirigée par l'ami Filippo Montanaro à très largement contribué à faciliter la vie du Centre, en collaborant avec lui et en recevant les membres d'une façon impeccable. C'est là, que ces mêmes années, par cette association et par l'Unima – Italie, ont été organisés des rencontres réservés aux jeunes compagnies et aux amateurs qui ont reçu le Prix Felici (Targa Felici).

Toujours en 2009 et toujours à Campi Bisenzio, à l'occasion de la fête de Printemps et de la Journée Mondiale de la Marionnette, la professeur Marianna de Leoni a organisé le colloque « Alchimia del movimento » (Alchimie du mouvement). Grâce à la participation de personnalités et d'experts, ce colloque a été un grand événement pour Unima.

Encore en 2009 à Bergame, mais en novembre, la Fondation Ravasio a organisé, avec la participation active d'Unima et de ses membres, une rencontre sur « Le Donne Burattinaie » (Les Femmes Marionnettistes). Ce colloque qui était le premier du genre en Italie, dédié uniquement à la création au féminin dans le cadre des métiers de la marionnette, a vue la participation extraordinaire de Madame Tamiko Onagi du Japon, Présidente de la Commission Femme de l'Unima internationale.

En 2010, à Palerme (Sicile) la compagnie Figli d'arte Cuticchio, a organisé la rencontre sur le thème : « Quale futuro per il Teatro di figura ? » (Quelle futur pour le Théâtre de Marionnette?), en correspondance à la constitution d'une chaire de doctorat en Théâtre de Marionnette auprès de l'Académie Nationale d'Art Dramatique « Silvio D'Amico ».

La même année, pour ce qui concerne la Wepa (l'encyclopédie de la marionnette) le Centre Unima, représenté par Mrs Bruno Ghislandi et Albert Bagno, a collaboré très intensément avec la Présidente de la Commission des Publications Madame Karen Smith (USA); puis le centre AdM« Arrivano dal Mare » à Cervia (Emilie Romagne) a apporté une très importante et originale contribution en s'impliquant dans le processus de révision des articles concernant l'Italie.

Ce même centre, toujours en collaboration avec Unima a organisé plusieurs rencontres sur « Burattini e salute » (Marionnette et Thérapie).

En 2011, à la « La casa delle Culture » (Maison de la Culture) à Rome (Latium), la compagnie Specchi Sonori a organisé une journée de réflexion sur « il teatro di figura – quale teatro fra i teatri possibili ? » (Le Théâtre de Marionnette- Quel Théâtre entre les Théâtres possibles ?).

A Rome au palais présidentiel, à l'occasion de la Journée Internationale de la Femme, l'8 de Mars 2011, le Président de la République Italienne Monsieur Giorgio Napolitano, a rencontré trois grandes dames de la marionnette italienne : Mmes Giuseppina Cazzaniga Ravasio de Bergame, Gigliola Sarzi de Reggio-Emilia et Italia Napoli de Catane. Le Président de la République a tenu à mettre en évidence la valeur de leur art. C'est la première fois qu'un chef de l'état italien recevait et reconnaissait le mérite des femmes marionnettistes.

En octobre 2011 à Guastalla (Reggio Emilia - Emilie Romagne) à l'occasion du festival RADUPO, la Fondation Sarzi a organisé une rencontre sur titre: « Nel segno di Otello. Un sogno che continua ». (Dans la ligne d'Otello. Un rêve qui continue).

Le Musée de la Marionnette de Palerme (Sicile) sera jusqu'en janvier 2013 à l'exposition universelle de Shangay pour témoigner la vitalité de la tradition italienne des Pupi Siciliens.

A Cecina (Toscane), l'année 2012 a été clôturée par une magnifique exposition: « le merveilleux monde de la marionnette ». Cette événement a vu la participation de active de plusieurs représentants de l'Unima-Italie.

Pendant ces quatre années le festival des marionnettistes de Sorrivoli (Emilie – Romagne) a reçu des étudiants boursiers de la Commission d'échange culturel de l'Unima. Ses étudiants venaient de pays comme la Pologne, Taiwan, les USA.

Les rapports avec Unima internationale ont été continus et fructueux aussi bien par la Présidente que par ce du conseiller international Albert Bagno qui a participé aux travaux de Perth en Australie qu'au Congrès de Dordrecht en Hollande, ainsi qu'aux travaux Unima à Charleville et à ceux de l'association AVIAMA. Outre sa participation à la commission Europe de l'Unima, il a favorisé la création de nouveaux centres Unima dans les pays de la Méditerranée.

En général : comme probablement dans beaucoup de centres, il y a eu des hauts et des bas, mais le Centre Unima a mené un grand nombre de contacts et a constaté un regain d'intérêt général pour ses activités. Pour la première fois depuis longtemps le Centre National a vu son nombre de membres augmenter, ainsi que son nombre de Conseillers Internationaux qui est aujourd'hui de trois.

Le Centre National Unima Italie a fini son activité quadriennale avec des finances sennes et avec un actif économique significatif. Suite à une politique voulu par l'Assemblée Nationale de notre Centre, voté à l'unanimité en 2008 puis chaque année reconduite, une série d'action a été entreprise pour que le Centre soit en règle avec les lois économiques et fiscales de notre pays.

En témoignage de l'importance de notre Centre, on peut signaler que la demande de parrainage, pour des festivals et des actions culturelles, est considérablement augmentée.

Au mois de mars 2012, le Conseil de l'Unima a été renouvelé, c'est donc avec plaisir que nous laissons le témoin et les destinées du Centre dans de bonnes mains.

Antonietta Sammartano
Présidente Centre Unima Italie
2008 - 2012

UNIMA COTE D'IVOIRE

RAPPORT D'ACTIVITES 2008-2012

CONTEXTE

Dans l'évolution de l'art en Côte d'Ivoire, le théâtre de marionnette est resté marginalisé et voire absente de la scène nationale. Peu nombreux sont les artistes qui pratiquent cet art. L'on rencontre des expériences isolées, mais parmi ces marionnettistes très peu sont expérimentés.

L'art de la marionnette se retrouve donc très peu connu du grand public.

Paradoxalement, force est de reconnaître que la Côte d'Ivoire a connu de grandes expériences de la marionnette avec le village Kiyi de l'artiste multidimensionnelle Wèrè Wèrè Liking de renommée internationale.

D'autres artistes comme Atou Acaré ont eux aussi essayé de promouvoir cet art en Côte d'Ivoire. En 2003, la Compagnie Douh des Arts et de la Culture (CDAC) Adzopé organise un atelier de formation aux techniques de fabrication, de manipulation et d'animation des marionnettes à l'endroit d'une trentaine de comédiens ivoiriens, qui se sont ainsi vu offrir une autre plate forme d'expérience dramatique. Cet atelier est animé par Athanase Kabré, le Président de UNIMA-Burkinafaso et Directeur de la Compagnie du Fil.

Trois ans plus tard (2006), des artistes du GASCA ayant pris part à l'atelier de formation de 2003 sur invitation de Athanase Kabré participent à un atelier de formation à la marionnette. En 2007, une autre invitation à un atelier de formation permet de renforcer leurs capacités.

Les artistes s'imprègnent véritablement de l'univers de la marionnette et découvrent par le biais de Athanase Kabré l'existence de l'Union Internationale de la Marionnette.

C'est de cette rencontre qu'est née l'idée de la création d'un centre de l'UNIMA en Côte d'Ivoire. UNIMA-COTE D'IVOIRE a vu le jour et a été officialisé en 2008.

PRESENTATION

Le Centre Ivoirien de l'UNIMA (UNIMA-COTE D'IVOIRE) est administré par un bureau exécutif composé de cinq (5) membres.

Président : **ABOUEH Honoré**

Artiste Comédien-Marionnettiste

Directeur Artistique du GASCA-Théâtre

Directeur du Festival Rencontre Internationales des Arts et de la Culture (RIAC)

Secrétaire Général : **ABLASS Ouédraogo**

Artiste Comédien- metteur en scène

Directeur du Chantier Panafricain d'Ecriture Dramatique des Femmes (FEMMES EN SCENE)

Membre de la Commission des Festivals de l'Institut International de Théâtre (IIT)

Secrétaire Général: **BOTCHI Assi Abel**

Adjoint Artiste Comédien-Metteur en scène

Administrateur du GASCA.

Secrétaire à la: **ATHIAHI Koussou Brigitte**

Formation Artiste-Comédienne-Marionnettiste

Secrétaire à la Communication

FOHE Jean-Marc
Comédien-Dramaturge

Metteur en scène, Journaliste

UNIMA –CÔTE D'IVOIRE compte actuellement 24 membres individuels et 6 compagnies membres. Son siège se trouve à Adzopé (ville située à 100km d'Abidjan) où est son Secrétariat Général.

ACTIVITES

Depuis sa création, les activités de UNIMA-CÔTE D'IVOIRE se sont articulées autour de ces principaux axes :

- De 2008-2009

Actions de sensibilisation et de promotion

Cela s'est traduit par des contacts et des rencontres avec les artistes marionnettistes, comédiens, dramaturges, scénographes, des Directeurs de Compagnies etc..., pour présenter l'UNIMA et l'opportunité de se mettre ensemble dans un centre national. Et un recensement des artistes qui pratiquent l'art de la marionnette en Côte d'Ivoire afin de les amener à s'intéresser à l'UNIMA.

Cette campagne a permis d'accroître le nombre d'adhérant.

Renforcement des relations d'échanges et de collaboration

Cette coopération a permis (en 2008) la participation des artistes du GASCA à la 1^{ère} édition du festival itinérant FILIGRANE, organisé par la compagnie du fil et au festival Bijini-Bijini du Niger.

Le Président de UNIMA-Burkinafaso, Athanase Kabré a animé une résidence de création du GASCA-THEATRE à Adzopé en 2009.

Dans le cadre d'un partenariat GASCA-BAC (Bureau des Arts et de la Communication) et le festival FILIGRANE est organisé à Adzopé en Côte d'Ivoire, la première édition du festival dénommée Rencontres Internationales des Arts et de la Culture (RIAC) dont la programmation est fondamentalement axée autour de l'art de la marionnette

2010

Cette année a été marquée par :

L'intensification de la collaboration avec le Président de UNIMA-AFRIQUE

Une collaboration avec UNIMA-AFRIQUE à travers son Président a permis au Centre Ivoirien d'être informé sur les activités des autres centres africains sortant ainsi ce centre de son isolement et d'être en réseau avec d'autres centres.

UNIMA-CÔTE D'IVOIRE a sollicité la collaboration du Président de UNIMA-AFRIQUE pour le montage et la recherche de financement d'un projet d'atelier de formation.

Ce projet n'a pas abouti à cause de la situation de crise en Côte d'Ivoire.

Cette collaboration a contribué à mieux appréhender le fonctionnement de l'institution

La préparation de la 1^{ère} grande Assemblée Générale de UNIMA-CÔTE D'IVOIRE.

Ces deux grands projets n'ont pas pu être réalisés à cause de la situation de crise socio-politique qu'a connue la Côte d'Ivoire.

Renforcement des capacités

Malgré la crise la Compagnie PATA CLOWN a participé au festival FILIGRANE au Burkina-Faso.

2011

Cette année a été marquée par :

La redynamisation des liens entre les membres de UNIMA-CÔTE D'IVOIRE

Le renforcement de la confiance en la structure

Cette action a favorisé la collecte de la cotisation des membres afin de payer la cotisation annuelle du centre ivoirien

Le renforcement des capacités des artistes

Trois comédiennes et une scénographe ont eu l'opportunité de participé à FILIGRANE au Burkina-Faso.

Il faut noter à ce propos que FILIGRANE (résidence, création et diffusion de spectacle) reste pour les marionnettistes ivoiriens un espace privilégié de formation.

2012 :

- Pour cette année, le centre ivoirien a déjà enregistré des nouvelles demandes d'adhésions, ce qui démontre l'intérêt croissant que les artistes manifestent pour l'organisation.

L'activité majeure en cours de préparation est la 1^{ère} grande Assemblée Ordinaire.

A cet effet, le Bureau Exécutif a tenu plusieurs réunions.

Au cours de cette assemblée sera prise d'importantes décisions pour la vie de UNIMA-CÔTE D'IVOIRE pour les années prochaines.

UNIMA- COTE D'IVOIRE

Le Président

ABOUAH Honoré



日本ウニマ UNIMA-JAPAN

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151-0053 JAPAN

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UNION INTERNATIONALE DE LA MARIONNETTE

Report of UNIMA-JAPAN

Numbers of Members: 259 persons (dated: 31st of January 2012)

Member fee: 12,000 yen (=142 euros, approximately @105yen) =per a year

Location of office: Exist in 2nd floor of Puk Puppet Theatre house, it takes about 10minutes walk from Shinjuku-station(JR lines), in Tokyo.

Board of directors:

Tamiko Onagi: President

*Honorable President: Sennosuke Takeda

Vice-president: Takeshi Kumada

Tsubame Kusunoki

General Secretary: Fumiko Matsuzawa

Board of directors: Hideaki Ishii, Makoto Uso, Setsuko Otani, Yasuhiko Naka, Koryu Nishikawa, Toshiro Notomi, Kunio Yagi, Mizue Wake

Auditing: Yukio Ozawa, Takuro Fukazawa

Member of E(2012-2016) Tamiko Onagi, Nobuhiro Sugita, Yasuko Senda, Yasuhiko Naka

The Secretariat: Noriko Sato, Toyoko Takeuchi

Issue: Newsletter of UNIMA-JAPAN, "Ningyougeki-no-Hiroba"/3 issue a year Yearbook of Japanese

Puppetry: Every 21st of March –on the occasion of World Puppetry Day

*Regarding this Yearbook, we UNIMA-JAPAN is sending by postal-mail to all of National Centers of UNIMA, all of Councilors of UNIMA and all of Members of Executive Committee of UNIMA as gift, so that if you did not receive this book,

You are kindly requested to inform it as follows: eMail=unima-jp@mbg.nifty.com

or Residential address: UNIMA-JAPAN 2-12-3-2F Yoyogi, Shibuya-ku, Tokyo 151-0053 JAPAN

with your name, residential address and e-mail address if you have.

We will send by postal-mail within two months. Thanks in advance!!

2008: Sent support Campaign gold to China on occasion of Sichuan Earthquake 2,985 euros (from members of UNIMA-JAPAN and colleagues)

2009: Visiting –tour of International Puppet festival in Carlesville-Mezieres

2010: Window to Japanese Puppetry and International Puppet festival in Tolosa (Spain)

(28th NAZIOARTEKO TXOTXONGILO JAIALDIA / 28 FESTIVAL
INTERNATIONAL DE MARIONETAS)

By: Organizing Committee of "Window to Japanese Puppetry in Spain 2010 (Japan)

On: 27th of November – 8th of December 2010

At: Palacio Aranburu

Special thanks to : Miguel Arreche, Idoya Otegui and their colleagues at TOPIC

All of friends, supporters, cooperators, collaborators, co-workers, both in Spain and in Japan.

* Regarding material: We are keeping very beautiful lovely book of [Ventana al titere japones, Window to Japanese puppetry] (15 copies) in our office so that if you would like to get this material-book, please inform us, we will be able to send to you.

Cut off date: 30th of June 2012 Thanks!!

2011: Received many e-mail letters, postal letters, expressions of solidarity, Support campaign gold, proposals of support performance through world.

After the East Japan Great Earthquake of 11th of March.

After the East Japan Great Earthquake and tsunami and nuclear accident on the 11th of March 2011, Japan UNIMA received a lot of warm-hearted concerns from all over the world. We very much appreciated your warm thoughts to the Japanese people, realizing again, how fortunate we are to have such a lot of friends through UNIMA.

The earthquake took over 15000 lives. In Tohoku, they are still struggling to reconstruct, let alone deal with the consequences of the nuclear accident in Fukushima.

Now, we strongly feel that we must seek for a sustainable society, by conserving not only the Japanese but also the global environment and living together. Reconstruction in Tohoku and Fukushima still has a long way to go.

To these ends we have established 'East Japan Great Earthquake disaster aid for children's performing art management office'. Utilizing puppet theatre and workshops, we are hoping to give encouragement to the people and children living in the disaster stricken area. We shall keep working and do whatever we can to help.

T a m i k o O n a g i
P r e s i d e n t o f U N I M A - J A P A N
(Passport name=Tamiko Naito)

小柳 田美子

History of activity of amateur in Japan

Rewritten by Toshiro Notomi and Mizue Wake

(Based on article by Taiji Kawajiri) translation: Nobuko Tamaki

When you think of Japanese puppetry, what comes up in your mind first? Perhaps, Bunraku is the most internationally renowned art of Japanese puppetry. However, there are a number of other traditional puppet theaters in Japan. In local communities all over Japan, from the northern prefectures to the southern islands, there are traditional puppet theaters with various styles: puppets manipulated by three puppeteers (like Bunraku), hand puppets, rod puppets and many others. Some companies were professional, while others enjoyed puppetry as a pastime in their lives. Some puppet theaters extinguished as the society changed, but a few of them remain active until today. And, most of those surviving local traditional puppet theaters owe to amateur performers.

Of course, in Japan there are many modern puppet companies as well: many professional troupes and a greater number of amateur groups. When foreign puppetry was introduced to Japanese people in the 19th century, the imported methods were adopted in Japanese style. Japanese modern puppetry became popular after the Second World War. In the trends of democracy and citizen-oriented society, professional puppet companies became active and amateur puppet groups were founded. In 1950's, a number of puppet festivals started all over Japan, for better communication and friendship among puppeteers. In 1960's, puppet groups of collage students became active.

Soon their local puppet festivals flourished as a movement through out Japan, and they were linked with each other beyond localities. In 1964 and 1967, ZEN-NIHON NINGYOGEKIJIN KAIGI (All Japan Puppeteers Conference) was organized: in 1968, ZEN-NIHON NINGYOGEKI FESUTIBARU (All Japan Puppet Festival) was held, including participants from Okinawa before the reversion. Thus the puppet festival movement in Japan developed as a cultural trend. It was led by professional puppet companies, especially by the PUK Theater directed by late Taiji KAWAJIRI, with supports through actions of local amateur puppeteers.

Towards 1970's, the types of amateur puppet companies varied: puppet circles of local volunteer activities, puppet groups specialized in education for young children, puppet companies founded by the workshop participants in local community centers and children's halls, puppet troupes of mothers for their children in the local communities, puppet circles brought up in the theater-goers organizations such as KODOMO GEKIJYO, etc. In the beginning, most of those amateur groups consisted of workers or students but later the majority of them turned out to be mothers/housewives: in other words, many amateur groups became active on weekdays. It made them more capable of participating in various occasions.

In 1979, the Puppetry Carnival Iida started. Until then, most of the puppet festivals were organized and performed by local puppeteers. On the other hand, the new festival in Iida was unique that it gathered people from all regions of the nation. It was the first big event since the ZEN-NIHON NINGYOGEKI FESUTIBARU (All Japan Puppet Festival) in 1968, and it encouraged puppeteers to meet with each other. Learning from the event in Iida, some new puppet festivals started in other cities, and newsletters of puppetry were issued. Thus the puppeteers were linked more closely, whether they were professional or amateur, and later the trend developed to the NINGYOGEKI NIJUUISSEIKI KAIGI (Puppetry 21st Century Conference).

Today, in some regions, plans for "Puppet Center" are discussed to make the local puppetry more prosperous.

Japanese puppetry cannot be recognized without seeing the huge number of amateur puppeteers and their activities. Although they face various troubles and problems, they would never stop being active.

Board of Directors of UNIMA-JAPAN



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President



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Takeda
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Auditors

Yukio Ozawa

Takuro Fukazawa

Lithuanian National UNIMA centre was found in 1998 (at first it had the status of a Lithuanian puppeteers' association). Vitalijus Mazuras – a well known Lithuanian director and artist – had become the first president of Lithuanian National UNIMA centre. In the year 2003 the centre became a full member of the UNIMA. At the moment the headquarters of the Lithuanian UNIMA are settled at Klaipėda puppet theatre and Vilnius theatre „Lélè“

CONTACTS:

Public organization Lithuanian UNIMA center

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Tel.: +370 615 29524

E-mail: unima.lt@gmail.com

Website: www.unima.lt

Facebook: Unima Lietuva

PRESIDENT

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Adress: Vežėjų 4, Klaipėda LT-91246, Lithuania

SECRETARY

Mr. Vilmantas Juškėnas (Theatre critic, Artistic Director of Vilnius Theatre „Lélè“)

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NATIONAL BOARD MEMBERS

Mrs. Saulė Degutytė (Director and actress of Vilnius „Table Theatre“)

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Mrs. Salomėja Burneikaitė (Theatre scientist)

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Mr. Vilius Kirkilionis (Actor of Vilnius Theatre „Lélè“)

E-mail: vilius@teatraslele.lt

Mr. Antanas Markuckis (Head of Panevezhys Wagon Puppet Theatre)

E-mail: leliuvezimoteatras@takas.lt

Ms. Karolina Žernytė (Actress of Kaunas State Puppet Theatre)

E-mail: karolinazer@gmail.com

MEMBERS:

Lithuanian UNIMA centre joined together over 60 personal members including theatre directors, artists, actors, researchers, managers and representatives of other professions. Also, among the members of Lithuanian UNIMA centre are 5 professional Lithuanian puppet theatres:

Vilnius Theatre "Lélė"

Address : Arklių 5, Vilnius, LT-01129, Lithuania

Phone : +370 526 28 678

Fax : +370 526 28 159

E-mail: info@teatraslele.lt

Web Site : www.teatraslele.lt

Kaunas State Puppet Theatre

Address : Laisvės alėja 87 A, Kaunas, LT-44297, Lithuania

Phone : +370 372 20 119

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E-mail: kauno.lel.tetras@takas.lt

Web Site : www.kaunoleles.lt

Panevezys Wagon Puppet Theatre

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Phone : +370 454 60 533

Fax : +370 455 11 236

E-mail: leliuvezimoteatras@takas.lt

Web Site : www.leliuvezimoteatras.lt

Utena Puppet Theatre „Zuikis Puikis“

Address: Aušros 49, LT-28193 Utena, Lithuania

Phone: +370 389 57995

E-mail: zuikisleles@gmail.com

Alytus Puppet Theatre „Aitvaras“

Address: Rotušės a. 2, Alytus, LT-62141, Lithuania

Phone: +370 315 25737

E-mail: alytausleles@gmail.com

Website: www.leliuteatrasaitvaras.lt

ACTIVITIES:

Mission

Lithuanian UNIMA centre is holding professional trainings, spreading information on Lithuanian puppet theatre abroad, participating in international projects of UNIMA, co-operating while organizing puppet theatre festivals in Lithuania. Lithuanian UNIMA centre also is spreading information on puppet theatre event and training opportunities in Lithuania and abroad via the internet site www.unima.lt. Also, once a year (usually during the International Puppeteers' day) is holding the annual member meeting.

Lithuanian UNIMA center activity during period of 2008 – 2012

During the year 2008 – 2009 the work of Lithuanian UNIMA centre was stopped because of the inactivity of the Board members. At 2010 on the 19th of March in Vilnius theatre "Lélė" the general meeting of the members was held. During it the new Board was elected and it began its' running with these activities:

New website

During the year 2010 the project of the creating an internet site www.unima.lt has began. The site helps spreading the information on Lithuanian UNIMA centre, Lithuanian and foreign news about puppet theatre. The site works in Lithuanian and English languages.

Festivals

On the 25-28th of May, 2011 Kaunas state puppet theatre together with Lithuanian UNIMA centre have organized an International puppet theatre festival “The Flying festival”. During the festival the performances were presented not only from Lithuania, but from Latvia, Russia, France, Holland, China, Poland, Czech Republic, Slovakia, Israel, Ukraine as well More information on the festival: <http://www.kaunoleles.lt/14965/festivalis-en.html>

Workshops

On the 28th of November, 2011 the Lithuanian UNIMA centre in Kaunas state puppet theatre has organized a workshop and a seminar “A hard time to live. A good – to create”. The trainings were lead by a puppet theatre director and actor Adam Walny from Poland.

Researchers

Following Lithuanian names are in the UNIMA Directory of Puppetry Researchers (the list has been updated in 2012): Audronė Girdzijauskaitė, Raimonda Bitinaitė-Širvinskienė, Salomėja Burneikaitė, Rimas Driežis, Daiva Šabasevičienė, Vida Narščiuvičienė, Aurelija Čeredaitė, Vilmantas Juškėnas.

FUTURE PLANS (2012 – 2013):

Preparation and publishing of the Lithuanian puppet theatres DVD edition

Organizing of workshops and theoretical seminars

Strengthening of international relations

The report prepared by Vilmantas Juškėnas, Secretary of Lithuanian UNIMA center in 30th of March, 2012

UNION INTERNATIONALE DE LA MARIONNETTE MALI

s/c Musée National du Mali, BP. 159, Bamako, république du Mali



UNIMA-MALI

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RAPPORT 2008- 2012.

Bamako, mars 2012.

Au Mali le Centre National a connu trois activités principales au cours des quatre dernières années :

- le renouvellement du bureau du Centre National ;
- la collaboration avec le Centre d'Initiative de Tolosa dans le cadre de l'inauguration du TOPIC à Tolosa ;
- l'accueil d'une caravane d'atelier de formation de marionnettistes à Kayes, donné par M. Pierre Allain Roll.
- la recherche de financement pour notre projet de Réhabilitation et de Promotion du Sogobò, théâtre de marionnettes au Mali.

1- Le renouvellement du bureau du Centre National :

Le renouvellement du bureau du Centre National a eu lieu le dimanche 6 juin 2010 à Bamako, à l'occasion de son Assemblée Générale ordinaire. Il faisait suite à celui des différentes sections composant UNIMA-MALI, tenu respectivement :

- le 19 juillet 2009 pour la Section de Séguo ;
- le 30 août 2009 pour la Section de Koulikoro ;
- le 18 avril 2010 pour la section de Kayes.

À l'issue de ce renouvellement du bureau du Centre National, la trésorière sortante et le président sortant ont été les seuls reconduits à leurs postes. Tous les autres postes ont vu l'élection d'un nouveau membre. Ainsi pour l'essentiel, M. Garibou Perou, Secrétaire Général de la Section de Koulikoro a été élu Vice Président, et M. Saydou Sangaré, Président de la Section de Kayes a été élu Secrétaire Général.

2- La collaboration avec le Centre d'Initiative de Tolosa :

Le Centre d'Initiative de Tolosa, Espagne, a associé UNIMA-MALI à l'organisation de l'exposition inaugurale du Centre International de la Marionnette (TOPIC). L'exposition portant sur les théâtres traditionnels de marionnettes au Mali, nous avons eu l'honneur de proposer une sélection de marionnettes représentative de la pratique ; d'identifier les marionnettes retenues pour l'exposition et enfin, donner un texte sur les théâtres de marionnettes au Mali.

3- La caravane de formation :

Au mois de novembre 2010, la Section UNIMA de Kayes a accueilli une équipe de formation dirigée par M. Pierre Alain Roll. C'était dans le cadre de la phase exploratoire d'un projet de Formation en Afrique de l'Ouest. Cette phase exploratoire qui s'est déroulée au Burkina, au Mali et au Niger, du 2 septembre au 14 octobre 2011, consistait à tester le bien-fondé d'un programme de formation d'une plus longue durée dans la sous région.

À Kayes la Section UNIMA a opté pour la formation de quelques cadres de la Direction Régionale de la Jeunesse, dans la perspective du développement des théâtres modernes de marionnettes dans la localité, voire dans le reste du pays. En effet suivant nos prévisions, ces cadres de la Jeunesse se chargeront d'initier des jeunes pour favoriser la création des compagnies de marionnettes modernes. Rappelons que jusque là, toutes les compagnies de marionnettes contemporaines du Mali sont concentrées à Bamako.

4- Recherche de financement du Projet pour la Réhabilitation et la Promotion du *Sogobò* :

C'est un projet élaboré sur la base des conclusions d'une quinzaine d'années de recherche et d'étude qui révèlent une déperdition de la pratique des théâtres de marionnettes au Mali. Il correspond à un plan d'actions qui s'articule autour de six (6) activités dont la collecte d'objets et l'organisation d'une exposition sur le *Sogobò*, la formation de jeunes marionnettistes et la création d'une troupe, la construction des Fèrèba (théâtres), l'organisation d'un atelier national de mise en scène.

- La collecte des objets et l'organisation d'une exposition :

La collecte des objets et l'organisation d'une exposition concerne des masques et marionnettes traditionnels et leurs accessoires qui ont existé avant l'indépendance du pays (1960), ainsi que des instruments de musiques qui sont une partie intégrante de la pratique.

Considérée comme un complément indispensable des spectacles qui seront organisés dans le cadre de nos activités de promotion, l'organisation de l'exposition nous permettra de :

- sensibiliser les populations et les autorités du pays quant à l'importance du *Sogobò*, en tant que forme d'expression artistique culturelle ;
- sauvegarder ce patrimoine culturel du Mali ;
- créer un lieu de loisir et d'éducation extrascolaire pour la jeunesse ;
- offrir au grand public l'occasion de s'informer sur les enseignements des masques et marionnettes et le sens profond de ce théâtre ;
- favoriser l'attraction touristique dans le pays.

- La formation et la création d'une troupe de marionnettes :

La formation vise d'abord la création d'une troupe de théâtres de marionnettes qui s'inspiration à la fois du traditionnel et du moderne. Elle sera constituée de jeunes diplômés sans emploi sortants de l'Institut National des Arts (INA) de Bamako.

Cette préparation d'une dizaine de jeunes à une activité professionnelle qui doit leur permettre de gagner leur vie, constitue le fondement d'un processus qui va nous permettre d'atteindre deux autres objectifs :

Le premier est l'insertion méthodique de l'art de la marionnette dans le système de l'enseignement préscolaire et scolaire fondamental premier cycle, en tant que patrimoine pour l'initiation des enfants à la valeur traditionnelle, afin d'assurer le développement et la perpétuation de l'élément culturel. Il s'agit de faire en sorte que l'école soit un facteur de développement de la pratique au lieu d'un facteur de déperdition comme c'est le cas aujourd'hui au Mali.

Le second est de nous en servir d'instrument pour opérer le changement indispensable dans le système de la mise en scène des certains masques et marionnettes habitables pour rendre le *Sogobò*, en tant que forme d'expression artistique, accessible à tous aussi bien au Mali que dans le reste du monde.

- Construction des *Fèrèba*, théâtres :

Le *Fèrèba* est un théâtre spécial conçu pour les pratiques traditionnelles et modernes. Sa construction est souhaitée dans un premier temps à Ségou et à Koulikoro deux des régions où la pratique du *sogobò* a une ampleur particulière. L'expérience pourrait s'étendre aux régions de Kayes, Mopti et Bamako où il existe également des grands foyers de la pratique des arts de la marionnette.

La construction des *Fèrèba* nous permettra un autofinancement de nos activités de promotion. En effet le *Fèrèba* sera doté des locaux spécialisés comme la salle d'expositions, le kiosque, l'atelier de formation, le restaurant, la buvette, la salle informatique et la salle de réunion. En dehors des périodes de manifestations de marionnettes, la scène multifonctionnelle sera ouverte aux populations pour l'organisation des événements sociaux comme les mariages et baptêmes qui donnent l'occasion de fêtes populaires grandioses au Mali.

- L'atelier national de mise en scène :

L'atelier national sera organisé à l'intention des pratiquants traditionnels. Il faut rappeler que la troupe polyvalente qui sera créée à l'issue de la formation interviendra pour illustrer les méthodes de mise en scène que l'atelier proposera aux marionnettistes traditionnels. Il s'agit de nouveaux systèmes de mise en scène possibles avec les masques et marionnettes habitables dans le respect des principes des jeux traditionnels.

L'atelier national vise à combler le besoin de canaliser, de stimuler et d'inciter les *sogobòton* (associations traditionnelles de marionnettes) à sortir du cadre d'amateurisme exclusif qui présage un avenir incertain pour l'élément culturel. Il porte sur un travail de fonds dont les résultats seront décisifs pour le bon aboutissement du présent plan d'actions.

De façon générale la mise en œuvre de ce projet vise le renforcement de la capacité des *sogobòton* et des marionnettistes traditionnelles pour qu'ils puissent tirer un meilleur profit de leur art ; la redynamisation et le développement de la pratique afin de permettre à l'élément culturel de jouer en plus de son rôle social, un rôle significatif dans le développement socioculturel et économique du Mali.

Le Président
Mamadou Samaké

REPORTE DE LA PRESIDENCIA DE UNIMA-MEXICO 2008-2012

BECAS

Se implementó el programa de Becas para que los socios puedan participar en los talleres y coloquios de los Festivales nacionales . Se han otorgado 13 becas.

Se gestionó la permanencia de Becas otorgadas por el fondo Nacional para la cultura y las Artes al rubro de títeres.

DIFUSION DE ACTIVIDADES

Se estableció un boletín informativo que a la fecha se han realizado 16 números distribuyéndose a todos los compañeros titiriteros mexicanos sean o no de unima tratando de que al recibir este puedan interesarse en ser parte de la organización.

Se imprimieron 2000 trípticos de Unima-México y se han repartido en los diferentes festivales nacionales e internacionales. Contínua nuestro blog con noticias

CENTRO DE DOCUMENTACION

Se empezó un Centro de Documentación con su reglamento. Se ha tenido apoyo de Unima Internacional, otras unimas y de compañeros que han donado materiales.

RESIDENCIAS ARTISTICAS

Se ha establecido un programa de residencias artísticas para hacer intercambios entre compañeros de diferentes regiones con el objetivo de establecer lazos de unión, comunicación y trabajo entre los compañeros titiriteros. A la fecha se han realizado 6 residencias entre 7 grupos de diferentes estados de la república y un extranjero.

CHARLEVILLE 80 AÑOS UNIMA

Se estuvo presente en la celebración de los 80 años de Unima Internacional efectuado en Charleville- Francia en el 2009, en el reconocimiento dado a Margareta Niculescu, Henryk Jurkowsky, Michael Meshke. Asimismo se recibió invitación de Themma (Unima-francesa) para exponer el tema de los títeres en México

UNIMA NORTEAMERICA

Se ha participado en la reunión de la comisión Norteamérica, en 2009 en Títerías y en Atlanta, Nuevamente en Títerías en el 2010.

En Agosto de 2010 se colabora con Puppetry International mediante un artículo sobre la historia de los títeres en México

DIVULGACIÓN DE UNIMA MEXICO

Se ha participado en la mayoría de los festivales nacionales con pláticas sobre la situación de la unima-méxico con la intención de acercar mas compañeros a la organización. Se colabora como ponente en proyecto de Escuela de Títeres en Querétaro en el 2010, colabora con la Escuela de Títeres en Tlaxcala en 2012. Se crean cuatro nuevas regiones y se viajan a distintos estados para seguir promoviendo los títeres

DIGITALIZACIÓN DEL ARCHIVO DE UNIMA MEXICO

Se han digitalizado documentos (actas, fotos, carteles, boletines, reportes, etc.) la idea es tenerlo abierto a la comunidad para que sea conocido por los miembros. Se empieza a organizar estos documentos y el objetivo es no perder la historia.

HISTORIA ESCRITA

Se tiene el proyecto de hacer ediciones de la historia de los títeres mexicanos por regiones o por estado con el fin de rescatar los nombres de los titiriteros que trabajaron y trabajan en cada región complementada con la dramaturgia de cada uno de los estados. Esta primera investigación salió a la luz a fines del 2010 publicada en la revista Teokikixtli.

En enero del 2011 fallece nuestra Secretaria General Lourdes Aguilera después de una larga y dolorosa enfermedad, ,de las cuotas que se habían cobrado en las regiones se pide el apoyo para hacer una donación para cubrir gastos funerarios.

CATALOGO DE TITRITEROS

Se empezó un Catalogo de titiriteros mexicanos estará alojado en la pagina www.baulteatro.com incluyendo a la mayoría de los grupos titiriteros del país sin importar su pertenencia a la Unima. A la fecha se cuenta con 170 grupos censados

30 AÑOS DE UNIMA -MEXICO

Se organiza el Coloquio para conmemorar los 30 años de Unima-méxico gracias al apoyo de Baúl Teatro celebrándose en el XVIII Festibaul 2011. Se contó con la presencia de el Secretario General Jacques Trudeau.

Atentamente
César Tavera
Presidente de Unima-Méjico 2008-2012

Report for UNIMA-Norway 2008-2012

- by Svein Gundersen,
- President of UNIMA-Norway

Unima-Norway cooperate with Oslo teatersenter about Secretary and Office-facilities. Adress:
UNIMA-Norway, Hovinveien 1, 0576.

Telephone: +47 22 67 73 56.

Website: <http://www.unima.no>.

UNIMA-Norway has 134 members.

UNIMA-Norway has mainly been working within following fields during the last four years:

1) To arrange a festival (biennale) for Norwegian Puppetry groups

UNIMA-Norway arranged its last biennale "Fri Figur" in May 2010. We had planned to arrange the festival "Fri Figur" in Oslo in May 2012. Because of lack of money, we have been forced to cancel the festival this year. At the moment we aim to arrange an international workshop of Puppetry instead, at the same time as the festival should have been arranged.

We want to continue the work with the festival for Norwegian Puppetry, though, by arranging a festival every second year, the first hopefully in May 2013. The size of the festival depends each time on the funds granted from the public. In Norway a lot of hard work is required to raise the funds for a festival in Puppetry.

At "Fri Figur" we want to celebrate Norwegian Puppetry. The festival is focusing on the work of Norwegian artists, the different styles and levels of complexity of their work. We want to create a debate about our work, artistic choices, production conditions etc.

In addition to the festival we will arrange seminars, with well-known international lecturers/artists that will look at the art of puppetry from different angles.

The festival programme will also contain a couple of international puppetry performances, and we intend to arrange an international workshop in connection to the festival.

2) Publishing the periodical publication "Ånd i hanske" ("Spirit in a glove")

This publication "Ånd i hanske" comes out 4 times a year, and contains articles, interviews, discussions, book-reviews etc. The magazine is published on our webpage, www.unima.no. From 2008-10 Karen Høie was editor of the magazine, from 2010 we have got a new editor, Hedda Fredly.

UNIMA-Norway is cooperating with the Nordic sections of Unima, and this work has among other things resulted in the publication of a common Scandinavian webpage, www.unima.nu

3) Celebrating Norwegian Puppetry by handing out following awards

TYRIHANSPRISEN – is awarded every second year, to a person that has ment a lot for Norwegian Puppetry. The prize has been awarded during the international festival in Kristiansand. It is a statuette in bronze, made by a well known Norwegian sculpturer. The last awarded artist was Bjørg Mykle, in 2009 – a pioneer in Norwegian Puppetry and Puppetry education.

BIRGIT STRØMS MINNEPRIS – is awarded to the best Norwegian performance at the festival “Fri Figur”. It is a graphic print made by a well known Norwegian artist, and nkr 10 000. The last winner of the prize was Barske Glæder by Janne Lagaas, with the performance “Først kom ingenting, så kom ingenting” in 2010.

KAREL HLAVATYFONDET – is a development grant that an artist can apply to get every second year. The scholarship is on nkr 10 000. The last artist to get this scholarship was Hanne Frey Husø in 2011.

4) Activating UNIMA-Norway on internet

We have worked to improve UNIMA-Norway’s website, and to increase the member- activity on the website, and will continue the prosess. Look at www.unima.no.

The same counts for UNIMA-Norway’s site on facebook, you can find it here:

<http://www.facebook.com/groups/32867073799/>

5) “Political” work

The board is working towards the departement and our political leaders for the sake of puppetry. Norway is a rich country, but in fact many of our members are quite poor. We still need to fight for better working conditions for our artists.

6) Other actual matters:

Good news:

1. At Oslo and Akershus University College, Department of Art, Design and Drama they have started a half year’s education in Puppetry. This new education started as a part-time fee-based program in the autumn of 2009. From January 2012 the study is a half year’s full time study, and will be offered to the students every second year, though next time already in January 2013.

To be accepted as a student, you must have fulfilled one year of study in Drama and Theatre Communication (60 ECT credits) + one semester study of Dramaturgy (30 ECT credits), or have equivalent qualifications. The study can be part of a Bachelor’s degree in Theatre science, as it may be combined with other subjects offered at the Department, such as directing, acting with masks, storytelling etc.

The college plan to ask for co-operation with international art institutions, so that the students eventually can specialize, and continue their education in puppetry at international co-operating art schools. The University College will from autumn 2012 start a Master-program, and it will be possible for the students to choose Puppetry as their subject for a Master.

The initiator, and responsible leader for this education is Svein Gundersen, president of UNIMA-Norway. Svein Gundersen is also joining a group that is working with plans for co-ordinating puppet educations in the Nordic countries.

2. Riksteatret and Oslo Nye teater (two of the institutional theatres in Norway) have got money from the government to develope a National Center for Puppetry in Norway. We do not know yet what this will mean.

Bad news:

1. Every second year Agder teater has arranged an international festival for Puppetry in Kristiansand. The festival has been an important meeting-point for Norwegian puppeteers, and is a well known festival internationally. The theatre has now decided to close down the festival.

2. As explained, we did not get enough money to arrange the festival "Fri Figur" this year (but we will try again in 2013).

Information about Puppetry education in Norway

At Oslo and Akershus University College, Department of Art, Design and Drama they have started a half year's education in Puppetry. This new education started as a part-time fee-based program in the autumn of 2009. From January 2012 the study is offered as a half years full time study, and will be offered to the students by the faculty every second year, though next time already in January 2013.

To be accepted as a student, you must have fulfilled one year of study in Drama and Theatre Communication (60 ECT credits) + one semester study of Dramaturgy (30 ECT credits) at the at the Department (or have equivalent qualifications).

The students will combine this half-year study with other subjects offered at the Department, such as directing, acting with masks, storytelling etc, and thus get a bachelor in theatre science. Puppetry will then be a part of this education.

Or, as the college plan to ask for co-operation with international art institutions, the students can eventually specialize, and continue their education in puppetry at international cooperating art schools. The University College will from autumn 2012 start a master-programme, and it will be possible for the students to choose Puppetry as their subject for a master.

Pt. The number of students at the Puppetry study is 17. The initiator, and responsible leader for this education is Svein Gundersen, president of UNIMA-Norway.

Svein Gundersen is also joining a group that is working with plans for co-ordinating Puppetry educations in the Nordic countries.

Webpage:

[http://www.hioa.no/Studier/TKD/halvarsstudier/figurteater/\(language\)/nor-NO](http://www.hioa.no/Studier/TKD/halvarsstudier/figurteater/(language)/nor-NO)

The board of UNIMA-Norway is pt:**President:**

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(has resigned – replaced by:)

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UNIMA Center (Philippines) – Report

2007 (2007 – 2011)

From 2007-2011, UNIMA-Pilipinas witnessed the conferment of two important awards to its President Amelia Lapeña-Bonifacio. These include

The title MOTHER OF PHILIPPINE PUPPETRY by the University of the Philippines (UP) Department of Speech Communication and Theatre Arts. Presented during the Opening Ceremonies of PAPET ASEAN 2010: Celebrating ASEAN Puppet Traditions, February 24, 2010, UP Diliman

The ALAB NG HARAYA Award given by the National Commission for Culture and the Arts, Feb. 23, 2007, Secretary-Treasurer Amihan Bonifacio-Ramolete read papers and delivered lectures titled

“Challenges of Puppetry in the Philippines.” International Seminar on Tradition and Modernity in Southeast Asian Puppetry, University of Malaya, Malaysia, Nov. 1-3, 2011

“Creating a Philippine Puppetry Tradition.” Puppetry and Postdramatic Performance: An International Conference on Performing Objects in the 21st Century, University of Connecticut, Storrs, USA, April 1-3, 2011

“Puppetry in the Philippines.” Seminar and Introductory Performance of Wayang Menak, Brunei Darussalam, October 13-17, 2010

“PuppetSpeak! Communicating with puppets.” 2009 National Speech Conference, Pulungang CM Recto, College of Arts & Letters, University of the Philippines Diliman, Oct. 22-23, 2009

“Enduring Traditions: The Case of Teatrong Mulat ng Pilipinas”, 6th IDEA World Congress, Hong Kong, July 16-22, 2007

UNIMA-Pilipinas members attended/represented the country in seminars, festivals and conferences namely

PAPET ASEAN 2010: Celebrating ASEAN Puppet Traditions & 3rd ASEAN Puppetry Association Organizational Meeting, 24-28 February 2010, UP Diliman

International Culture Festival in celebration of HM The King’s Birthday Anniversary, Bangkok, Thailand, Dec. 1-8, 2009

Cultural Center of the Philippines’ 40th Anniversary Celebration. Tanghalang Huseng Batute, Cultural Center of the Philippines, Feb. 20-22, 2009

2nd ASEAN Puppetry Association Organizational Meeting, Yogyakarta, Indonesia Dec. 12-13, 2008

1st ASEAN Puppetry Association Organizational Meeting Palembang, Indonesia, Sept. 5-8, 2007

UNIMA-Pilipinas members conducted workshops such as

“The Art of Puppetry Workshop”, Miriam College, Feb. 2, 2011

(co-facilitator with ventriloquist Ony Carcamo) puppet-making workshop for Diliman Preparatory School preschool teachers, Diliman Preparatory School, Quezon City, Nov. 12, 2009

3-week training workshop on puppetry for the Carlos Bulosan Theatre Collective, Toronto, Canada, May 31 – June 18, 2009

“Workshop on Puppet-making and Storytelling” *Likhang Bata, Likhang Buhay* (A National Children’s Theater Festival), Philippine Educational Theater Association, Oct. 24-25, 2008

Batang Sining Creative Expression Workshop, UP Baguio, April 21-25, 2008 & Cultural Center of the Philippines, April 1-4, 2008

Teatrong Mulat Puppet-Making Summer Workshop Tita Amel Children’s Theater, Quezon City, Apr. 24-28, 2007

UNIMA-Pilipinas, through Teatrong Mulat ng Pilipinas, assisted in the training and organizing of a community-based puppet theatre group named Usbong Papet Baclayon in Bohol (Visayan region), September 2010-present.

REPORT OF ACTIVITIES OF THE POLISH CENTRE OF UNIMA

I. The membership amount of POLUNIMA is now 61 individual members and 28 collective members (mostly puppet theatres companies).

II. The General Meeting of the POLUNIMA's members was held in September 2011 in Lodz. The Meeting's participants accepted activities of the outgoing board, elected the new one as well as the new members of the UNIMA Council.

III. The Board of POLUNIMA:

1. Marek Chodaczyński – President
2. Waldemar Woalński – 1st Vice-President
3. Lucyna Kozień - 2nd Vicepresident
4. Krystian Kobyłka – member
5. Zbigniew Niecikowski – member

The Board meets twice or three times a year.

IV. Counsellors of UNIMA:

- 4) Marek Chodaczyński
- 5) Waldemar Wolański

V. The office of POLUNIMA is situated in the Puppet Theatre "Arlekin" in Lodz.

Address: al.1 Maja 2, 90-718 Lodz, Poland.

The most important activities of the office:

The current correspondence with the international bodies of UNIMA. The current correspondence with POLUNIMA members. Deliveries of POLUNIMA publications : „Teatr Lalek” and „Animator”.

The permanent contact with the Ministry of Culture and the National Heritage. Application for financial help in accomplishing POLUNIMA's projects.

Application for financial help in the institution sponsoring cultural activities.

Membership and financial documentation.

Cooperation with the Documentary Office at the Theatre Arlekin" at gathering of items, publications and prints, documenting the work of the Polish puppet theatre.

Running the Internet page: www.polunima.art.pl

The activities of POLUNIMA were financially supported by the Puppet Theatre „Arlekin” in the city Lodz, by income from the membership cotisation and by some donations from The Ministry of Culture and National Heritage. Some small money came also from the selling of our magazine „Teatr Lalek” („Puppet Theatre”). POLUNIMA, like most of National Centrums of UNIMA in the world, lacks the economical resources for any big projects.

VI The main purpose of the Board of Polunima is to initiate and organize cooperation of puppeteers and of all those interested in the development of puppetry.

POLUNIMA representatives took part in various session of UNIMA International. Especially at the XX Congress of UNIMA in Perth, Australia Marek Waszkiel Phd was elected as the member of the Executive Committee as well as the president of the Training Committee. The Board members also participated in various artistic events and especially festivals and jubilee events in the puppet theatres.

VII. Last year POLUNIMA was celebrated the 50th anniversary of its foundation. The main part of the event was a festive meeting of the members which was held on Sunday, 10th of April, 2011 in the City of Lodz Office. Our guests were Mr. Dadi Pudumjee ,the President of UNIMA, Mr. Jacque'a Trudeau, General Secretary of UNIMA, the Vice-President of Lodz, representative of the Polish Ministry of Culture, the directors of the domestic puppet theatres and our members. To grace the celebration of the 50th anniversary the Board of POLUNIMA presented the participants of jubilee the special medal commemorated that day.

Apart from the meeting two special exhibitions were opened. The one was prepared on the occasion of the centenary of birthday of Henryk Ryl, the founder of "Arlekin" and the initiator of POLUNIMA and the second " Fifty years of Polish Puppetry" which was presented in the Archaeology and Ethnography Museum in Lodz.

During the opening ceremony of 7th edition of the International Festival of Solo Puppeteers the representatives of Polish puppetry environment were rewarded for their unquestionable achievements.

POLUNIMA published the special issue of the magazine "Teatr Lalek" which was related to our history and was presented the Polish puppet theatres.

VIII. POLUNIMA and the puppetry section of the Actor Association initiated the meeting with the Polish Television's representatives to discuss problems of the presence of the puppet theatre in the broadcasting tv programs for children. Most important issue of this meeting was the postulate to reanimate the existing in the past the television theatre for children and youth.

IX. During the International Festival of Puppetry Art in Bielsko-Biala POLUNIMA organized two panels discussion provoking the exchange of opinions on the present state of the Polish puppet theatre and on its place in the world puppetry art.

The first - „We and the Word” was held during the XXIII edition of the festival in May 2008 and the second “Identity of Puppet Theatre” was two years later.

Members of the POLUNIMA Board took part in the Theatre for Children and Youth's Congress, organized by the Centre of Children Art in Poznan.

X. One of the most generous activities of the Polish Centre of UNIMA is a publishing activity . POLUNIMA regularly issues the magazine "Teatr Lalek"

("Puppet Theatre") and an information bulletin for its members "Animator", providing the repertoire of Polish puppetry theatres, festivals and news about important events . Since 1992 our centre in cooperation with Documentary Office has published the series called "Puppeteers – Material for Biographies" that documents the artistic activity of individual directors, stage designers and actors of polish puppet theatres – 34 volumes have appeared so far.

XI. POLUNIMA cooperates with puppet festivals' organizers and is a patron of many events especially:

- The all-Polish Puppet Theatre Festival in Opole;
- International Festival of Puppetry Art. In Bielsko-Biala;
- International Festival of Solo Puppeteers in Lodz;
- International Festival of Puppet Theatres „City Katowice for Children” in Katowice
- Meeting of Amateur Puppeteers in Pulawy;
- International Puppet Theatre Festival for Adults „Puppet is also a being”;
- International Festival of Puppetry Miniatures ANIMO in Kwidzyn;

POLUNIMA is concerned with the amateur theatre and also acts as a patron of the largest festival of amateur puppeteers in Poland (with an almost fifty-years tradition) which is held every year in Pulawy.

Polish Centre traditionally works with organizers of the International Puppet Theatre Festival in Banska Bystrica in Slovakia and usually arranges a stand to promote Polish puppet theatres by the use of posters, booklets, photos, publications, plates and DVD with the registered spectacles.

XII. The Polish Centre of UNIMA gives its own award for preserving traditional qualities of the art of puppetry. It is a Honorary Diploma handed out at festivals and theatre jubilees to notable creators of puppet theaters- actors, directors and stage designers from Poland and abroad.

XIII. POLUNIMA moves also for prizes and medals for deserving members. During the celebrations of World Puppetry Day the representatives of Polish puppetry environment with unquestionable achievements have been decorated with a gold , silver or bronze medal Gloria Artis by Polish Minister of Culture.

UNIMA-Portugal . 2009 – 2012 . Activities Report

2009

UNIMA-Portugal was born in May 15, 1989 in a Portuguese associative movement of professional and amateur puppeteers.

The founding meeting was held in the city of Évora in 1989 with the sponsorship of Bonecos de Santo Aleixo (portuguese traditional puppets company). As President, was elected José Russo, puppeteer from Bonecos de Santo Aleixo (Évora).

In 1993 was elected President, Jose Ramalho, puppeteer from the puppets company Marionetas de Lisboa (Lisbon), and in 1997 was elected President, Queiroga Santos, puppeteer from Teatro D'Água Acesa (Matosinhos).

Throughout this brief history of UNIMA-Portugal, there were several initiatives nationally and internationally.

Nationwide Informative sheet was created, debates, conferences, were organized and technical and artistic training were held.

Meetings of Portuguese Puppetry were promoted in Évora and Almada.

UNIMA-Portugal was officially represented at the Festival Mondial de Marionnettes in Charleville-Mézières in 1991 and 1994.

To this activity follows a period of decay of UNIMA-Portugal, due to the inability of Portuguese puppeteers to articulate their professional artistic activities with associative practice, a situation common to many countries.

During this period comes a new generation of puppeteers that before the inactivity of UNIMA-Portugal, which lasted more than 10 years, take the decision of revitalizing promoting a set of actions that culminated with the election of the current management team of UNIMA-Portugal which aims, among other objectives, to relaunch the Portuguese Centre of UNIMA and join the international movement of Puppetry.

On June 27, 2009 in the city of Alcobaça, the procedure was performed on absolute compliance with the statutes unchanged since 1989, so that in a general meeting with powers of election, June 27, 2009, was presented the candidacy of a single list, which was unanimously elected. So the new President of the UNIMA-Portugal is José Gil, Artistic Director of the company S.A.Marionetas - Teatro & Bonecos (Alcobaça), and the remaining members of the Social are: Vice President - Filipa Alexandra, Artistic Director of the company Marionetas de Mandrágora (Gondomar); 2nd Member - Raúl Constante Pereira, Artistic Director of the company Limite Zero (Porto); 3rd Member - Rui Sousa, puppeteer from Marionetas da Feira (Santa Maria da Feira); 4th Member - Filipa Batista, President of the company Mestre Filipe e as suas Marionetas (Lisboa); Chairman of the Board General Assembly - Nuno Correia Pinto, Artistic Director of the Fio d'Azeite (Sintra); Secretary - Carlos Silva, Artistic Director of Partículas Elementares (Maceda); Secretary - Ana Pinto, Artistic Director of the company Valdevinos (Sintra); President Audit Committee - Amândio Anastácio Artistic Director of Alma de Arame (Montemor-o-Novo); Secretary - Maria João, Artistic Director of the company Lua Cheia (Lisbon); Rapporteur – Miguel Alegria, Artistic Director of the company's Era uma Vez (Évora).

The current management and other management bodies of UNIMA-Portugal includes puppeteers from north to south of Portugal, which have an established and respected career, and they play important roles within their respective structures (artistic directors or presidents). The composition of the actual UNIMA-Portugal board was well thought and prepared to grant unquestioned credibility to all those interested in Puppetry Art in Portugal and worldwide.

2010

On March 20, 2010, in Montemor-o-Novo, took place the General Assembly attended by more than two dozen members.

During the two days of work we had the presence of Mr. Jacques Trudeau General Secretary of UNIMA who opened the General Assembly with a brief communication to all presents. Previously he was in Lisbon where he had the opportunity to visit various companies as well as other areas related to the Puppet Theatre, including the Puppet Museum in Lisbon. To all who received him our thanks. UNIMA Portugal membership card was distributed by the members.

During the General Assembly several points were put to the vote and discussion, including the need to amend the statutes, and all polls were taken with a unanimous vote, reflecting the harmony of wills that currently exists between members of UNIMA Portugal.

At the end of the Assembly we had the presence of the Mrs. Anna-Paula Ormeche representing the National Commission for UNESCO presenting the UNESCO Clubs which the UNIMA Portugal will be an integral part.

On March 21, World Day of Puppetry, was held in Montemor-o-Novo the 1st UNIMA Portugal Meeting, with the public presentation of the web site www.unimaportugal.com followed by the conference " Puppetry in Portugal - Present, Past and Future" with the presence of Mr. João Miguel Marques Culture City Councilman of Montemor-o-Novo, who opened the session with a few words of support for UNIMA-Portugal project. The conference began with the intervention of the Artistic Director of the company Marionetas do Porto (Oporto), João Paulo Seara Cardoso followed by the intervention of the Director of CENDREV / Bonecos de Santo Aleixo, José Russo.

A delegation of two members from UNIMA-Portugal, José Gil and Nuno Correia Pinto, was at the UNIMA Congress 2010, Dordrecht, 21st to 24th June 2010, Netherlands, with the support of the 25th edition of Dordrecht Puppets Festival. Note that this was the first time that a UNIMA Portuguese delegation was present at any UNIMA Congress. The Portuguese delegation handles a document asking assistance in the process of official recognition of Portuguese puppeteer's skills.

2011

We started the year with the General Assembly Meeting on March 21st in the city of Alcobaça at the Cultural Foundation Armazém das Artes. At this assembly we approved the accounts and activities report, the new headquarters, the new statutes, the integration of UNIMA-Portugal as UNESCO Club and the new logo.

The 2nd meeting of UNIMA Portugal was held on June 4, in Évora, integrated into the International Biennial of Puppetry of Évora.

We also performed at the same day an Extraordinary General Meeting on SOIR - Joaquim António de Aguiar in the city Evora (cultural society), where members unanimously approved the Rules.

We updated the information on puppetry events and festivals in Portugal as well as puppet theatre structures working in Portugal to work in 2011 and send it to UNIMA International. We also updated the information to WEPA - Encyclopedia of World Art of Puppetry on entries already published and new ones, with the names of existing structures active in 2011.

We proceed to collect and forward information about Portuguese researchers to UNIMA International, to update the file UNIMA International is organizing, containing the names and contacts of people who do research work in puppetry in the world.

In October we signed the protocol with the municipality of Alcobaça regarding the headquarters of UNIMA-P (two spaces in the city centre on Rua 16 de Outubro, nº 7/9). In the same place works the national headquarters and the documentation centre of UNIMA Portugal and the future UNESCO Club / UNIMA Portugal.

The Inauguration of the headquarters and the Documentation Centre of UNIMA Portugal became a reality on 15 October with the support of the Festival "Marionetas na Cidade" organized by the company S.A.Marionetas (Alcobaça).

This ceremony was attended by the Mayor of Alcobaça Mr. Paulo Inácio, Mr. Jacques Traudeu, General Secretary of UNIMA International, who came from Montreal (Canada) specifically for this ceremony and the entire executive of the municipality. On behalf of UNESCO Mrs. Anna-Paula Ormeche of UNESCO clubs was also present. The Puppets Museum of Lisbon was represented by the Director Mrs. Maria José Machado dos Santos and the Director of the Monastery of Alcobaça Dr. Jorge Sampaio was also there. More than fifty representatives of the various structures of professional puppetry Portuguese were present.

We started the campaign "Let's equip the headquarters and Documentation Centre" which resulted in donations from members and businessman, and we have received from furniture to office supplies, etc. (Headquarters and the centre are equipped).

In November we proceed to the signing of a protocol of collaboration between the University of Évora and UNIMA - Portugal, which aims to promote initiatives of academic nature, science and art, by carrying out joint actions in offspring recognition and appreciation puppetry.

Throughout the year we managed to obtain discounts for members of UNIMA Portugal in various trainings and Festivals held in Portugal, in particular: Puppetry Meeting

(Montemor-o-Novo), Puppet Festival in Leiria, International Puppet Festival of Sintra, and Biennial International Puppet at Évora.

At the end of the year we have begun to publish the "Newsletter", exclusively for UNIMA Portugal members, where the national and international information is transmitted to members in digital format.

2012

Building on the invitation of the city of Thorn to host the 3rd meeting of UNIMA - Portugal integrated into the Sea Puppet Festival, held on February 11 general meeting of UNIMA - Portugal.

The 3rd UNIMA - Portugal meeting and general meeting were hosted at the Puppet Festival Mar-Marionetas, on February 11 by invitation of the city of Espinho. Here we had a lecture by José Carlos Barros director of the puppets company Criadores de Imagens, focusing his route on puppetry since the 60s.

On March 21, World Day of puppetry was issued Publication No. 1, Year 1, of the online "UNIMA Portugal Magazine", a magazine with 22 pages dedicated to puppetry in Portugal with quarterly issues.

The membership campaign had positive results, surpassing now the 50 members.

Forecast for the rest of the year 2012

- Publication of the numbers 2, 3 and 4, of year 1 of "UNIMA Portugal Magazine" online.
- Online report of the existing estate at the documentation centre of UNIMA Portugal.
- Presence of the President of the Board of UNIMA Portugal at the World Congress of UNIMA in Chengdu - China.
- Organization of the 4th meeting of UNIMA Portugal
- Election of new board of UNIMA Portugal 2012 - 2015

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The Russian UNIMA Center

The Russian UNIMA Center was founded in 1958 at All Russia Theatre Union and transformed into Theatre Union in 1990. At present UNIMA Center consists of 55 collective and 83 personal members. Two theatres and 12 personal members entered the Russian UNIMA Center for the previous 4 years. The executive secretary of UNIMA Russian Center is a member of International department of Theatre Union of the Russian Federation. That's why all the activities of the Center as well as important events are being performed in cooperation with Theater Union Cabinet of the theatres for children and youth and puppet theatres and with its direct financing.

During the past four years UNIMA Russian Center regularly participated in all statutory UNIMA events due to authority of the Center and Theatre Union, which support letters made the financing possible from different sources. No doubt, many interesting projects were born during such UNIMA events in the meeting people and were performed by the Russian Centre.

Some of these projects are:

'Window to Russian Puppetry' project

Occurred under the initiative of the C.I.T.(Centro de Iniciativas de Tolosa), organizers of a puppet festival «Titirijai» in Tolosa, Spain during **November 29 - December 07, 2008**. Russian UNIMA Center was the coordinator from the Russian side. The key project became the exhibition of theatre puppets from three puppet theatres, namely: Obrazstov' theatre, Yekaterinburg puppet theatre and "Shut" puppet theatre from Voronej. It was really unexpected for organizers of the exhibition, but it was very impressive and various in spite of the fact that it reflected only the small part of the puppet art of the Russia. According to the information of the organizers about ten thousand of people visited the exhibition. They are not only the Tolosa residents, but the guests from other Spain cities and neighboring European countries besides the participants of the Festival.

According to the conditions of the project the performances of 5 Russian theatres were shown within the program of the «Titirijai» festival, being very different, as the Russian puppet theater as a whole.

Meeting of UNIMA Executive Committee

was held in **Yekaterinburg** during **September 9 – 11, 2009**. We hope that the level of organization and artistic program of that meeting prepared by Yekaterinburg puppet theater together with the city Administration was just satisfactory for all 18 members of the Executive Committee. Many had the possibility to get familiar with the opinions of the participants of the meeting. It is worth noting that after that honor event the desire of the hosts to conduct the main puppet forum – XXII UNIMA Congress in Yekaterinburg in 2016 became more stronger.

The First World Festival of puppet theatre schools

was conducted during **August 25 - September 5, 2010 in Saint Petersburg**. Its direct organizers – Directorate of "Kukart" International Festival – with the UNIMA support during the Executive Committee in Yekaterinburg involved funds to receive 10 Russian and 12 foreign puppet schools in Saint Petersburg. About 40 performances were shown, many meetings and master classes with the leading puppet specialists took places. Besides the performances itself there was the presentation of puppet schools of the participating countries every evening at the Actor Hall. The performances of puppet schools representatives had a great interest especially among the artistic youth.

Meeting Professional Training Commission of UNIMA was conducted within the framework of the Festival. UNIMA rendered the help in the arranging of Festival program. It is worth saying that the performances of the professional puppet theatres were also included in the program. These performances were shown for the disabled children and were in the program of street performances on September the 1st, which is celebrated in our country as "Day of knowledge" beginning the school year. We have no possibility to tell in details about the activities of the Festival, but let us note that according the experience of different participants of the festival such festivals are extremely necessary, as it involve rather many artistic youth and no doubt assists to development of puppet theater art.

Meeting of UNIMA EUROPE Commission

was held on **June 25, 2011** in **Saint Petersburg** within the framework of KUKART X International Festival and XII Puppet Theatre International Festival of Baltic Countries. We hope it will be stated in the report of Nina Monova, the Commission President.

International Conference for “The problems of creative work and art perception in modern puppet theatre

was held twice in **October 2008** and **September 2010** within the framework of International puppet theatres festival named after Serguey Obraztsov. More than 100 representatives from 26 countries took part in it, as well as UNIMA members, Executive Commission members, many of them were lately invited to different Russian puppet theatre festivals as guests and jury members. But the main thing is that the Russian practitioners (directors, actors) had the possibility to know about the live of puppet theatre abroad, to exchange the experience, and the foreign specialists got acquainted with the theatre and cultural situation in Russia.

The Club “Brodyachiy kukolnik”(Wondering puppeteer)

was organized by the Cabinet of theatres for Children and Youth ant Theater Union of RF and UNIMA Russia Center under the initiative of Moscow puppet theatres “Shutik” and “Trilika” in 2010. Every fourth Tuesday during the theatre season the Club collects the Moscow puppeteers and fans of puppet theatre in Lecture Hall of the State Central theatre museum named after A. Bakhrushin . The programs of these meetings include the shows of new productions of the theatres which do not have their own buildings as well as the discussion of these works. There are also on the program the meetings with leading animators and the shows of their new works, master-classes of the painters and the authors of methodic programs of the pedagogical work with the children on the basis of puppet theatres and so on. Managers of the Club prepared and conducted the meetings to the memory of outstanding people of puppet theatre such as V. Novatsky, Jou. Fridman, N. Tselikov, S. Obraztsov. The meeting with Elka Shuman, the wife of Mr. Peter Shuman, the famous founder of “Bread and Puppet” puppet theatre was actually warm and interesting. Being in Moscow she kindly agreed to meet with Moscow puppeteers and told about life and work of the outstanding artist. She presented video of grandiose performances of Peter Shuman created in different time and some were shocked by the range of creation work of the artists, whose contribution to the art of puppet theatre is unique.

Assistance in arranging and conducting master-classes and performances of foreign puppeteers

Russian UNIMA Center performed in cooperation with theatres, Culture centers of Embassies in Moscow who invited them. So, in April 2009 in Blue Hall of the Theatre Union of RF there was a meeting with **Basil Twist (USA)**, in March 2010 there was a meeting with **Pierre Blaise (France)** in the theatre governed by Teresa Durova, the meeting with **Emilia Volonte (France)** in Theatre Center on Strastnoy and the meeting with the team of **«Nihon Buyo»** - traditional Japanese drama and dance theatre together with companies of “ART – Parter”. The meeting with Canadian colleagues **Marta Adam and Louiza Lapoint** was held within the framework of the “Moscow holidays” Festival of chamber puppet theatres in March 2010. They told Moscow puppeteers about the modern puppet theater of Canada. The Russian Center was glad to assist **Marta Adam and Louiza Lapoint** to arrange their business and cultural program for a week stay in Moscow.

UNIMA Russian Center Assembly

Took place on September 12, 2011 in Ryazan city within the framework of XII International puppet theatre Festival “Ryazanskie Smotry”. More than one third of all National Center members – 16 theatre teams and 20 personal UNIMA members took part in it.

In result of the voting the new Council of UNIMA Russian Center is as follows:

Alexander GREF, leader of "Brodachii vertep" theatre, Moscow greffoto@gmail.com

Petr STRAZHNIKOV, Director of Yekaterinburg puppet theatre, elected as vice-president UNIMA Russian Center director@uralkukla.ru

Stanislav DUBKOV – director of State puppet theatre “ARLEKIN”, Omsk city arlekin@org.om-skreg.ru

Stanislav ZHELEZKIN – artistic director of municipal puppet theatre “Ognivo”, Moscow region, Mytishi town. ognivo3@yandex.ru

Dmitriy LOHOV, artistic director of State puppet theatre of Arkhangelsk city atpuppet@sanet.ru

Nina MONOVA, literary manager of Serguey Obraztsov’s theatre, Moscow n.monova@mail.ru

Valeriy SHADSKIY - artistic director of State puppet theatre of Razan city ryzkyk@mail.ru

Elena TOCHILKO– executive secretary of UNIMA Russian Center, Moscow rusunima@mail.ru

Elena IVANOVA – artistic director of Ivanovo puppet theatre and of International festival of puppet theatre "Muraveinik" was elected as the President of Russian UNIMA Center engels48@bk.ru.

It was decided at the conference that **Olga GLAZUNOVA, Stanislav ZHELEZKIN and Baleriy SHADSKIY** be made the honorary members of Russian UNIMA Centre.

During the last four years the members of Russian UNIMA Center took active part in many Russian and foreign festivals and conferences. The information on international puppet theatre festivals, UNIMA events was sent by the Center by means of Information Letters even every month. Many Russian puppet theatres used that information and could participate in the programs of foreign festivals.

The Center rendered support in solving complicated artistic and organizational situations which UNIMA member faced. National Center sent letters and Valery Shadsky – the president of the Center met the theatre managers being in charge for the theatre future.

The Russian UNIMA Center tries to regularly place information on their activity on the WEB site of the Theatre Union of RF and on the pages of “Strasnoy Bulvar 10” monthly magazine (www.strast10.ru) being published at the Theater Union of RF. Russian UNIMA Center participates in edition board of “Theater of wonders” magazine, which is being published in the Obraztsov’s theatre (www.puppet.ru). It is necessary to state that there are many regional editions in Russia which observe the events taking place in the puppet theatres of the country and UNIMA.

The Russian Center is open for interesting offers of foreign colleagues. So, at the suggestion of USA UNIMA magazine «PUPPETRY INTERNATIONAL» Aleksey Goncharenko prepared the materials about young Russian puppeteers published in issue 9, 2010.

Russian UNIMA Center, as all national centers undertook great editorial work for the preparation of Russian articles for WEPA for publishing in English and now is looking for the possibilities of re-edition in Russian. We hope, that UNIMA colleagues will support us in this and many other initiatives directed to popularizing and development of puppet art in Russia and in the whole world.

At last it is necessary to state that in spite of difficult financial situation in Russia, as well as in the world, state authority of our country continues to support the theatres for children and particularly puppet theatres. It's enough to remember that during last years the theatres were build and/or reconstructed in Petrozavodsk city, Omsk, Jouzhny Sakhalinsk city, Kirov, Kazan and many of these theatres began the interesting work. Of course we do know the negative examples, when the theatres are being built for a long period and someone wants to re-orientate them into the trade centers (Tula city, for example), but the public actively defends the children’s institutes. All this makes us hope that even economical and organization reforms of the government will not prevent the development of art of puppet theatre.

A Report on Activities of the Slovak Centre of UNIMA

UNIMA has been active in Slovakia since its foundation in 1929 and former Czechoslovakia was one of its foundation members. The Slovak Centre of UNIMA (SC UNIMA) was founded after the splitting of the federal republic in 1993. Since its foundation as a regular member of UNIMA it participates in organizing activities of puppetry life in Slovakia and mediates contacts with other national centres of UNIMA. The report briefly evaluates activities of SC UNIMA from 2008 to 2011.

SC UNIMA //www.unima.sk// has 52 individual members as of March 31, 2012 and 8 collective members. It was lead by a five member committee until 2011, since the annual assembly in 2011 the committee has 7 members; the head of the committee is Ivan Gontko. The members of the committee are Juraj Adamik, Eva Carska, Ida Hledikova, Marica Mikulova, Daniela Papayova and Ivan Sogel. The committee met regularly, in total 14 times. In 2009 and 2011 the annual assembly took place. By March 31, 2012 SC UNIMA met all obligations resulting from its membership in UNIMA and membership contributions are paid until the end of 2013.

2008

In 2008 SC UNIMA focused on a critical reflection of the production of Slovak puppet theatres which took place in two-year cycles and the culmination was when the "Hasterica" ("Squabble") Prize for a Creative Achievement in Puppetry was awarded. The Theatre Institute from Bratislava //www.theatre.sk//, the civic association "Razcestie" and SC UNIMA participated in the evaluation of Slovak puppet theatre production. SC UNIMA delegated Ida Hledikova to be a member of the jury and she was also the head of the jury. The "Hasterica 2008" Prize was awarded to the Stare Divadlo (Old Theatre) in Nitra for the state production "*The Catcher in the Rye*" directed by Jakub Krofta. The prize was awarded at XVI. International Festival of Puppet Theatres *BABKARSKA BYSTRICA 2008*, which took place on October 3 – 7, 2008 in Banska Bystrica.

In June 2008 The Puppet Theatre Zilina prepared zero year of the festival *BABKOVA ZILINA*. The organizers answered the call of Slovak puppeteers to have their own festival and prepared the event to gather Slovak puppet theatres and to display Slovak puppet theatre productions. Zero year met with an extremely positive response and revealed the need for a regular meeting of Slovak puppeteers.

Summer months traditionally belong to the 8th International Festival of Alternative and Puppet Theatres for children *HRAME PRE VAS (WE ACT FOR YOU)*. The festival was founded by Eva Carska in the International House of Arts for Children BIBIANA in Bratislava. The festival takes place during a summer weekend and in 2008 10 companies participated in it.

The year 2008 was also a year to prepare the edition of World's Encyclopedia of Puppetry Arts, which also thanks to the share of work by SC UNIMA members became a genuine source of information for all puppet theatre lovers and the proof of recognition for this kind of art.

A sad moment of the year 2008 for Slovak and international puppetry world was when a world known puppeteer Anton Anderle died.

2009

Events of 2009, where SC UNIMA participated were dedicated to 80th anniversary of the UNIMA foundation. After the success of the zero year on June 19 – 17, 2009 1st year of the festival *BABKOVA ZILINA* was held. During three days 14 companies from Slovakia performed. They brought theatre productions of their own choice. The festival confirmed the importance of regular meetings of national theatres and companies. Organizers decided on the basis of the experience of first two years to organize the festival as a biannual festival. The festival of Slovak puppet theatres will therefore regularly alternate with the international festival *BABKARSKA BYSTRICA*. The announcement of results of the competition of original Slovak drama texts for children and young people ARTUR 2009 was a part of the festival. During the festival the first annual assembly of SC UNIMA took place.

In May *STRETNUTIE - GATHERING*, 11th year of the festival of theatres from V4 countries and invited guests, took place in Stare divadlo K. Spisaka Theatre. The festival accentuated the production of puppet schools students. During summer months the festival *HRAME PRE VAS (WE ACT FOR YOU)* was held again in Bratislava. The invitation of BIBIANA to participate in 9th year of the event was accepted by theatres and companies from 6 countries.

Between September 3 – 5, 2009 1st year of the International Festival of Traditional Puppet theatre *ANDERLEHO RADVAN 2009* //www.gasparko.sk// took place, in the memory of Anton Anderle, who in 1998 prepared the first festival devoted to traditional puppet theatre. The festival was prepared by the Slovak Centre for traditional culture in cooperation with SC UNIMA, the State Scientific Library in Banska Bystrica and the Anderle family. In addition to organizational work on the festival SC UNIMA prepared also the International

Theatrical Conference "Traditional Puppet Theatre in Europe". The performances of European folk puppeteers were inseparable part of the conference. They took place during the whole duration of the international folk puppet theatre festival *ANDERLEHO RADVAN 2009*. The guarantor of the scientific conference was Juraj Hamar. He prepared the conference and his invitation for the conference was accepted by important theatrologists who deal with folk puppet theatre in Europe, John McCormick from Ireland and Ida Hledikova from Slovakia. Other participants were Wim Kerkhove and Otto van der Mieden from Holland, Paly Janos and Lenart Andras from Hungary, Salvatore Gatto from Italy, Olaf Bernstengel from Germany, Gerlinda and Walter Persché from Austria, Clive Chandler and Robert Fowler from Great Britain, Sona Zabkova, Milan Rusko and Juraj Hamar from Slovakia.

The important project, which SC UNIMA accomplished in cooperation with the Bratislavsky Gasparo association in 2009 was the acquiring of the premises on Rudnyaovo namestie square in Bratislava and the initiation of the activity of *Gasparovo divadlo a galleria (The Gasparo Theatre and gallery)* //www.bratislavskygasparo.sk// at the 80th anniversary of UNIMA foundation. The main activity in the premises is to offer puppet theatre performances for youngest children and to organize exhibitions. Performances make displays of various forms of puppet theatre and speak more about the work of puppet artists and companies from Slovakia. The exhibitions are organized also from private collections.

In addition to these projects which were devoted to the anniversary of UNIMA, SC UNIMA participated in critical reflection of the Slovak puppet theatre production. It included the visits of puppet theatre performances as a part of the award process for the creative accomplishment in the field of the Slovak puppet theatre, "Hasterica" ("Squabble") Prize. In the period between 2009 and 2010 SC UNIMA was represented in this activity by Barbara Palikova.

The sessions of the Executive board and chairs of committees of UNIMA in Jekaterinburg took place in September 2009 as a part of the International Festival of Puppet Theatres in Jekaterinburg. Ida Hledikova, our SC UNIMA member, participated.

2010

There were three important puppet theatre festivals in Slovakia with guests from abroad. From the perspective of the international participation the International Festival of New Puppet Theatre for children and young people *BABKARSKA BYSTRICA 2010 – Dvojity impulz (Double Impulse)*, whose XVII. year took place between September 25 – October 1 in Banska Bystrica, was the most important from the point of view of international participation. The festival offered new ideas and pointed a direction to the future. The prize for creative achievement in the field of Slovak puppet theatre "Hasterica 2010" was again after a two year break awarded at the festival. The prize was awarded to the producers from the Department of Puppetry of the Academy of Performing Arts in Bratislava for the production "Zazi v metre" ("Zazi in the underground") directed by Peter Palik and the special prize from the jury for the creative achievement awarded to Dezorovo puppet theatre.

The second international event was the festival *STRETNUTIE - GATHERING* in Nitra, where traditionally in addition to established theatre companies from six European countries also the students from puppetry departments from Poland, Czech Republic, Slovakia and Hungary performed.

The third event was 10th year of the international festival of alternative and puppet theatres for children *HRAME PRE VAS (WE ACT FOR YOU)*. Eleven theatre companies from six countries performed regularly every summer weekend in Bratislava in the premises of the International House of the Arts for Children and Young People BIBIANA.

In addition to these events SC UNIMA prepared a proceedings for print from the international theatrical conference "Traditional puppet theatre in Europe", which took place as an accompanying event of the International Festival of Traditional Puppet Theatre *ANDERLEHO RADVAN 2009*. The publication of the proceedings was a continuation of the above mentioned project and at the same time the contribution of SC UNIMA to 80th anniversary of UNIMA, which the organization celebrated in 2009.

In 2010 the session of the Board of UNIMA took place and the special congress of UNIMA in Dordrecht was held. SC UNIMA was represented by Eva Carska and Iva Hledikova, which at the same time is the chairperson of the International Commission for the Puppet Theatre Research UNIMA.

2011

13th year of the festival of puppet schools from V4 countries *STRETNUTIE - GATHERING* as it is a tradition opened the series of events organized by puppeteers. The theatre companies from Lithuania, the Ukraine participated in the festival. They were also participants of the common project "Flying festival."

In June 2011 2nd year of the Slovak puppet theatre festival *BABKOVA ZILINA 2011* was held. During three days 11 professional puppet theatres and companies performed the theatre production, which were created in the past two years. The part of the festival was also an announcement of the results of the competition of

original Slovak dramatic texts for children and young people ARTUR 2011. The "Hasterica" ("Squabble") Prize was awarded to Slovak dramaturge, director and teacher Josef Mokos to celebrate his anniversary. From 2013 the festival *BABKOVA ZILINA* will be a national festival of Slovak puppet theatres and companies and the prize for a creative achievement in the field of puppet theatre will be awarded at the festival.

11th year of the festival of alternative and puppet theatres for children *HRAME PRE VAS (WE ACT FOR YOU)* was held in September and October in BIBIANA in Bratislava. Seven theatre groups participated in the festival. They enriched the offer of their programme for children in summer months.

In September 2011 2nd year of the International festival of traditional puppet theatre *ANDERLEHO RADVAN 2011* took place. The invitation from organizers was accepted by 10 puppeteers from seven countries who do traditional puppet theatre.

The year 2011 was the year when the next two-year cycle of critical reflection of the Slovak puppet theatres production was situated in Babkove divadlo Zilina theatre. It exchanged the Theatre Institute from Bratislava, which is going to become the site of the ceremonial to award the prize in the field of creative achievement "Hasterica" ("Squabble"). Marica Mikulova from the Department of Puppetry from the Academy of Performing Arts in Bratislava represents SC UNIMA in the jury in this period.

In addition to it this year was also the year of preparation for 21st UNIMA Congress in Chengdu. SC UNIMA initiated the participation and performance of the theatre company of Stare Divadlo K. Spisaka theatre from Nitra with the performance "Thumbeline" at 21st UNIMA Congress and World Puppetry Festival.

Conclusion

The report is not a complete description of the activities of the committee of SC UNIMA. It focuses on the most important activities, which SC UNIMA participated in. In addition to the above mentioned activities it is necessary to mention that the evaluated period was extremely important for the development of Slovak puppetry. It was exactly in this period that all Slovak theatres commemorated special anniversaries in this period: 50 years from its foundation - Bratislavské babbkove divadlo (The Bratislava Puppet Theatre) in Bratislava (1957) //www.babkove-divadlo.sk//, Babkove divadlo Kosice (The Puppet Theatre Kosice) in Kosice (1959) //www.bdke.sk// and Babkove divadlo na Razcesti (The Puppet Theatre at the Crossroads) in Banska Bystrica (1960) //www.bdnr.sk//, 60th anniversary of the Babkove divadlo Zilina (The Puppet Theatre Zilina) in Zilina (1950) //www.bdz.sk// and Stare divadlo K. Spisaka (K. Spisak's Old Theatre) in Nitra (1951) //www.staredivadlo.sk/.

It is also important that in addition to professional puppet theatres which are established by local government there have been many independent theatre groups founded in the past 20 years in Slovakia. We can mention: PIKI Theatre //www.piki.sk//, Neline Teatro, Happy Theatre, Maskrta Theatre //www.divadlomaskrta.sk//, Zihadlo Theatre //www.zetty.estranky.sk//, Harry Theatre //www.harryteater.sk//, Dezorovo lutkove divadlo Theatre //www.dezolutky.com//, Babadlo //www.babadlo.sk//, Carnevalo Theatre, Tyjatr //www.tyjatr.sk//, K.B.T. Theatre //www.divadlotus.sk// and many other.

The future of Slovak puppet theatre is in the hands of theatres, companies and individuals, who are devoted to the Slovak puppet theatre in any form and together with the Department of Puppetry at the Academy of Performing Arts in Bratislava //www.vsmu.sk// are a guarantee to the fact that puppetry will live in Slovakia. It is necessary to add that the most of the above mentioned activities of SC UNIMA but also of puppet theatres and companies were made possible thanks to the financial grant system of the Ministry of Culture of the Slovak Republic //www.culture.gov.sk//.

At present the main goal of SC UNIMA is to deepen the international cooperation with national centers and the members of UNIMA. The participation of Slovak representatives at 21st UNIMA Congress and World Puppetry Festival is a step to fulfill this goal.

March 2012

Ivan Gontko
Chairman SC UNIMA



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MEMORIA DE ACTIVIDADES UNIMA FEDERACIÓN ESPAÑA 2008-2012

UNIMA Federación España, Centro nacional español de la Unión Internacional de la Marioneta, fundada en 1985, cuenta con 234 asociados que desde sus diferentes puntos de partida tienen en común la promoción y difusión del arte del teatro de títeres. Entre los asociados se integran más de 150 compañías de títeres (profesionales y amateurs) pertenecientes a 11 Asociaciones Federadas de 10 Comunidades Autónomas.

Durante estos últimos 4 años UNIMA Federación España ha desarrollado numerosas actividades encaminadas a promover y difundir el Arte de la Marioneta mediante todas las formas posibles de comunicación entre titiriteros y amantes de ese arte, siendo una de sus preocupaciones principales la formación y reciclaje profesional de los titiriteros impulsando para ello la formación profesional y propiciando la profundización en la investigación, se ha estado presente en los eventos de exhibición (Festivales, Encuentros, Jornadas, etc.) más importantes, obteniendo el reconocimiento por parte del gran público y de las instituciones como un arte escénica más como lo corrobora la concesión del primer premio nacional de teatro infantil convocado por el Ministerio de Cultura que fue concedido a los Titiriteros de Binefar.

UNIMA está en acción permanente para llevar al Teatro de Títeres al lugar que le corresponde como medio de educación ética y estética, transmisor de valores y conciencia crítica de la sociedad.

Las principales actividades que lleva cabo anualmente UNIMA Federacion España son las siguientes:

Becas de Formación

Es una de nuestras apuestas más fuertes en este campo y sus frutos ya son palpables en el panorama de los títeres en el ámbito nacional. El objetivo de Unima España es el de establecer y facilitar el acceso a cursos de reciclaje profesional a sus socios para estar en pleno conocimiento de los avances que se hacen día a día en el ámbito de su oficio. Las normas para las ayudas a cursos de formación profesional posibilitan la participación abierta de todos sus miembros en igualdad de condiciones.

Escuela de Verano

Organizada (desde el año 2010) por UNIMA FEDERACIÓN ESPAÑA, □ UNIMA EUSKALHERRIA, y el TOPIC, Centro Internacional del Títere de Tolosa, la Escuela de Verano, tiene como objetivo la formación de los profesionales del Títere y el reciclaje profesional de los mismos, formación que desde UNIMA se considera fundamental, teniendo en cuenta que en nuestro país la mayoría de los profesionales del títere son autodidactas y que no existe en todo el Estado español una educación formal que atienda las necesidades de los profesionales del Arte del Títere, tal y como existe en otros países del mundo.

Es en este sentido que Unima España concibe la idea de crear la "Escuela de Verano" en el año 2002 y paliar así la necesidad de tener un espacio que facilite el aprendizaje de las distintas disciplinas del mundo del Títere, acercando y ofreciendo a los titiriteros un conocimiento profundo de las artes propias y aledañas así como las nuevas tendencias escénicas y los avances en la tecnología del espectáculo aplicado al títere. (210 profesionales han pasado por la escuela desde su creación). En su novena edición la Escuela de Verano para titiriteros, se desplazó desde la Comunidad de Madrid donde, en distintas localidades (Bustarviejo, San Martín de Valdeiglesias, Torrelaguna), tuvieron lugar las escuelas anteriores, hasta Tolosa en el País Vasco, gracias a la generosidad del TOPIC que la acogió, poniendo a su disposición sus magníficas instalaciones y su infraestructura humana y organizativa.



A partir del año 2011, la Escuela se abre, no sólo a los profesionales del mundo del títere, sino también a otras disciplinas artísticas y a profesionales del mundo de la enseñanza, esto enriquece el proyecto y dar a conocer el mundo del títere a otros sectores para los cuales es un gran desconocido. Además nos permite que la Universidad del País Vasco a través de sus cursos de verano participe en uno de los cursos de la Escuela el cual además ofrece un diploma oficial a los cursillistas.

El último año participaron en la Escuela más de 40 alumnos que se beneficiaron de los cinco cursos que a lo largo de sus 8 días de duración se impartieron.

Edición de “FANTOCHE”

Este año 2012 verá la luz el número 6 de esta revista especializada en el mundo del títere que pretende defender y difundir el arte de la marioneta, profundizar en su conocimiento y ser un foro de reflexión. Esta revista (como toda actividad llevada a cabo desde este Centro Nacional) es fruto del trabajo de un grupo de colaboradores que de forma voluntaria aportan su sabiduría y buen hacer. La distribución de la revista era una tarea pendiente, ya que se difundía solo entre los socios, el “mercadillo”, la librería Tropos y el TOPIC, pero en el año 2011 se ha intentado solventar haciendo un plan de distribución en el que se incluyen universidades, Centros de Documentación, etc.

Titereando Xpress

En realidad se trata de un instrumento para difundir toda aquella información de interés para los socios que llega a la Secretaría General, la cual la distribuye casi inmediatamente entre todos los asociados. Haciendo una labor de puente entre todo aquel que quiere difundir una información y los miembros de UNIMA Federación.

Página Web

El año 2011 se inició el proceso de actualización de la **página web** (www.unima.es) para dotarla de los instrumentos necesarios para hacer de la misma una web dinámica en la que no sólo se recojan las informaciones relativas a la propia Asociación, si no también aquella relativa a los socios. Nuestro objetivo es que esta web se convierta en una especie de escaparate abierto al mundo, de las actividades de nuestro socios.

Digitalización de Textos teatrales

En el año 2011 se comenzó este proyecto de recopilación y digitalización de textos teatrales para títeres. La conservación y protección del patrimonio literario generado por la escritura teatral para Teatro de títeres es una vieja preocupación tanto de la UNIMA, como de grupos o instituciones relacionadas con el Arte del Teatro de Títeres. Lamentablemente muchos textos de titiriteros populares han desaparecido y el mismo destino cabe esperar a textos contemporáneos si no se toman medidas al respecto.

Muchos titiriteros no registran sus obras y los que lo hacen se preocupan más por el simple hecho de la recuperación de sus derechos de autor. Por supuesto que siempre animaremos a los titiriteros a registrar sus obras como medio de proteger sus derechos, pero la protección de los derechos de autor se rige por criterios diferentes al del propósito de esta base de datos.

Se trata pues de crear un banco de textos teatrales para títeres que ahonde en el pasado hasta donde razonablemente podamos llegar, incluya el mayor número de textos actuales y recoja los que en el futuro puedan crearse.

Naturalmente se han tomado todas las medidas sobre protección de datos que marca la ley, de manera que el autor exprese su autorización explícita a la publicación de todos o parte de los campos de esta base de datos.

WEPA

Conforme a lo acordado en el Congreso Extraordinario de Dordrecht, UNIMA Federación España ha llevado a cabo las correcciones y actualizaciones de la Enciclopedia Mundial de la Marioneta y ha iniciado gestiones para llevar a cabo la traducción. Se ha conseguido que la Universidad del País Vasco asuma la traducción de los textos como parte de las prácticas de la Facultad de Filología y de la Facultad de Interpretación. De esta forma con la cantidad prevista por UNIMA Internacional para la traducción al español (17.500€), podremos llevar a cabo una traducción, que a precio de mercado sería muchísimo más costosa, así como el resto de las acciones necesarias previas para la edición ya sea en papel o digital de la versión en castellano de la Enciclopedia Mundial del Arte de la Marioneta.

Secretaría General

Desde principios de este año 2012, contamos con una oficina para la Secretaría General, hecho que nos permite una estabilidad, ya que hasta ahora la “sede” de UNIMA Federación estaba donde estuviera el Secretario General, cosa que complicaba mucho el traspaso de documentación e información cada vez que había cambio en el Comité de Gestión. Con este cambio esperemos que se estabilice y mejore el funcionamiento de la Secretaría General. Esto ha sido posible gracias a la colaboración de ASSITEJ, Asociación con la cual compartimos oficina.

Presencia Institucional

En representación de UNIMA Federación, su presidente fue invitada a participar con una mesa redonda en las Jornadas “Encuentro Cuba-España de teatro para niños” que tuvo lugar en Matanzas (Cuba) entre los días 6 y 11 de Abril. La mesa redonda tenía por título “Las organizaciones de teatro para niños, niñas y jóvenes en Cuba y en España”. Además de nuestra presidenta, Idoia Otegui participaron María Dolores Lara, presidenta de ASSITEJ España, Ana Isabel Gallego, vicepresidenta de la Asociación TE-VEO, Rubén Darío Salazar, Secretario General de UNIMA Cuba, Yamina Gibert, teatróloga y directora de



relaciones internacionales del Consejo Nacional de las Artes Escénicas de Cuba.

La aportación de UNIMA Federación a estas jornadas fue especialmente considerada ya que el Centro Nacional de UNIMA en Cuba acababa de nacer y hubo muchos intercambios de ideas, experiencias, etc.

La presencia de UNIMA Federación España en los órganos de gestión de UNIMA Internacional sigue teniendo importancia. Desde el año 1980 de los 18 miembros del Comité Ejecutivo Internacional siempre ha habido uno o dos miembros españoles. En este momento tenemos al alicantino Angel Casado. Idoya Otegui es presidenta del Comité de Elecciones además de miembro de varias comisiones, al igual que Miguel Arreche, Joaquín Hernández y Alberto Cebreiro miembros activos de varias comisiones de trabajo Internacionales.

A nivel Estatal, Idoya Otegui, como presidenta de UNIMA, participa desde el año 2010, como vocal en el Consejo Estatal de las Artes escénicas y de la Música, se trata de un reconocimiento importante para nuestra asociación que por primera vez en la historia forma parte con voz y voto en uno de los órganos asesores del Ministerio de Cultura de España.

Unimas Autonómicas

UNIMA Federación España como su propio nombre dice es una “Federación” de UNIMAS que tienen una vida propia, como en todo de las 11 asociaciones que forman UNIMA España, unas son más activas que otras. A continuación vamos a detallar la actividad de aquellas UNIMA que han sido más activas.

UNIMA ANDALUCIA

En Andalucía, Unima viene realizando las siguientes actividades durante estos últimos años:

Encuentros de titiriteros andaluces

Durante el 30 festival de marionetas de Sevilla, Unima Andalucía realizó el Encuentro Andaluz de Titiriteros que se celebra cada dos años, en esta ocasión sirvió para festejar los 30 años del nacimiento del festival y de la Unima Andalucía. Se realizó una **Exposición de Marionetas** de compañías Sevillanas.

También durante el Encuentro tuvieron lugar diferentes charlas:

- “30 años del festival de Sevilla” a cargo de Paco Cornejo y Julio Martínez.
- Presentación del “Topic” por Idoya Otegui, Presidenta de Unima Federación y Miguel Arreche.
- Colaboramos en la organización de los cursos para profesionales de marionetas organizados cada año durante el festival de Títeres de Sevilla en el Teatro Alameda.

Podemos también destacar la convivencia que se realizó durante las jornadas, con participación del 1º presidente de Unima Andalucía, a si como todos los demás presidentes y secretarios de Unima.

Mercadillo de UNIMA Andalucía

Desde hace años UNIMA Andalucía monta un mercadillo, espacio de venta de libros, marionetas y artículos relacionados con el mundo del títere, con el que se desplaza a aquellos lugares donde son requeridos, enumeramos algunos lugares donde somos asiduos asistentes:

- Festival de marionetas de Sevilla
- Feria de San Juan, en Cabra.
- Festival de Títeres en Ecija que ya cuenta con un mercadillo permanente.
- Jornadas en Montilla.
- Festival "la Posada de los Titeres en Sierra Morena" Cazalla
- Sala gestionada por la Cia Tanit Teatro, en Málaga, también cuenta con un mercadillo permanente.
- y hemos sido invitados a participar en el festival de marionetas de Fuente vaqueros para 2011. etc.



Festival de marionetas de Cazalla de la Sierra

Cada año, colaboramos con el festival de Marionetas de Cazalla de la Sierra, celebrado en la última semana de Agosto. Organizando cursos y talleres de construcción de títeres así como con la presencia del Mercadillo de libros y títeres de Unima.

Cursos para profesionales organizados por UNIMA Andalucía

Cada año, Unima Andalucía realiza, organiza o colabora con los cursos que se realizan para titiriteros andaluces, y abierto al resto del territorio nacional, como:

Cursos de Teatro de Sombras patrocinado por Acta, Asociación de empresarios teatrales de Andalucía, impartido por Eugenio Navarro, de la Fanfarra. Festival de Títeres de Sevilla.

Curso de Improvisación Teatral impartido por Damiana Puglia. Compañía "Sol de Noche" Festival de Cazalla de la Sierra.

Curso de construcción de títeres de Guante. Juan Benito, de La Gotera de la Azotea, Festival de Títeres de Cazalla de la Sierra.

Construcción y Vida de las Marionetas. 1º y 2º Parte: Imparte Greta Bruggeman. Festival de Títeres de Sevilla. 2010 y 2012.

Un saludo de parte de los titiriteros Andaluces.

UNIMA ARAGON

El trabajo de Unima Aragón en el periodo 2008-2011 se ha centrado en la incorporación del teatro de títeres a las enseñanzas profesionales de teatro en la Escuela Municipal de Teatro de Zaragoza. Es ésta una Escuela que desarrolla enseñanzas de grado medio en artes escénicas durante un periodo formativo de tres años. Las asignaturas que se imparten tienen que ver casi en su totalidad con la interpretación actoral, y al igual que la inmensa mayoría de las escuelas de teatro de este país, no consideraba en absoluto el teatro de títeres.

Nuestra pretensión inicial era la creación de una asignatura específica dedicada a los títeres, por lo menos una cuatrimestral en algún momento de los tres cursos del plan de estudios. De momento el objetivo no se ha cumplido, pero las relaciones con la Dirección de la Escuela han ido evolucionando del escepticismo a la colaboración. Cada año se ha hecho un curso para los alumnos de la Escuela, aunque ha habido que ir variando la duración e intensidad, de acuerdo con las posibilidades que nos ofrecía la Escuela. La experiencia ha sido muy positiva y ha sido la aprobación de la misma por parte de los alumnos lo que ha motivado la colaboración de la Dirección. La actividad está ya firmemente asentada y lo que tratamos ahora, con la experiencia acumulada durante estos años, es fijar las condiciones de la misma.

Se han impartido el curso a alumnos de 1º, de 2º y de 3º. En ocasiones ha tomado la forma de un taller de una semana al comienzo o al final de curso académico, en otras hemos llegado casi al formato de asignatura, dos horas semanales durante tres meses. Nuestra pretensión es ahora fijar con la Dirección de la Escuela un curso de al menos 16 horas (intentando ir aumentando), a comienzos del año académico e impartirlo a los alumnos de 3º, los que de momento hemos comprobado que consiguen un mejor aprovechamiento de las enseñanzas.

Unima Aragón organizó también en septiembre de 2011 un curso de ventriloquia clásica. El mismo tuvo una duración de 35 horas y fue impartido por el profesor Miguel Ángel Lembo, presidente de la asociación de ventrílocuos argentinos.

Por supuesto resaltar la implicación de Unima Aragón en el trabajo de Unima Federación España. Aparte de las colaboraciones e implicaciones personales de algunos socios, toda reunión del Comité Federal o del Congreso de Unima Federación ha estado precedida de una reunión de Unima Aragón en la que se han estudiado los temas que se iban a tratar.

UNIMA CASTILLA LA MANCHA

2008

Títeres en la biblioteca municipal de cuenca.

Dos actuaciones al mes de un grupo de Títeres.

Encuentro con nuestros Titereros

En Toledo los días 15 y 16 de Marzo, nuestro amigo Jesús García Erades, (TITERES LOS PILUCOS) nos mostró su taller y sus Títeres.

Homenaje a Pepe Otal en Albacete

Se celebró los días 23, 24 y 25 de Mayo un homenaje al entrañable titiritero Albaceteño Pepe Otal.

Caravana de Títeres UNIMA Castilla La Mancha

Este año la caravana viajó a TRILLO (GUADALAJARA), un fin de semana de Julio

2009

Títeres en la biblioteca municipal de cuenca.

Hubo 18 actuaciones de 10 grupos de títeres

Encuentro con nuestros Titereros

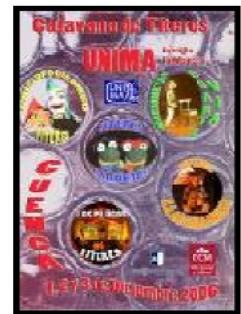
En Toledo los días 7 y 8 de febrero, repetimos el encuentro con nuestro amigo Jesús García Erades, (TITERES LOS PILUCOS) nos mostró su taller y sus Títeres.

Homenaje a Pepe Otal en Albacete

Se celebró los días 23, 24 y 25 de Mayo un homenaje al entrañable titiritero Albaceteño Pepe Otal.

Caravana de Títeres UNIMA Castilla La Mancha

Este año la caravana viajó a SAN CLEMETE (CUENCA), los días 10, 11 y 12 de Julio, programándose 6 actuaciones



Día Mundial de la Marioneta

Se celebró de acuerdo al siguiente programa:

12H. Salón de Aguirre (Cuenca) - Títeres Los Pilucos (Toledo).

15H. Paella UNIMERA

18H. Bajada a San Miguel con Títeres Cristoforo Colombo (Hervás. Cáceres)

TITIRICUENCA

El Festival Titiricuenca se celebró entre los días 5 y 14 de Junio con gran éxito de público

Encuentro con Titereros en UNIMA Castilla La Mancha

Está tercera edición se celebró los días 13 y 14 de Junio, durante la misma se homenajeo a KUKAS e Isabel Rey de Galicia y a Felipe Garduño del País Vasco



2010

Encuentros con nuestros Titereros

Este año conocimos a nuestros amigos Marisa y Fernando (Títeres La Cacaramusa) de Cuenca, nos enseñaron su taller, sus TÍTERES y sus historias. El encuentro tuvo lugar los días 6 y 7 de Febrero en Cuenca y se desarrolló de acuerdo al siguiente programa:

Día 6 de Febrero:

12h. En Cuenca. Visita Casco Antiguo.

14,30h. Comida.

17,30h. Visita Taller La Cacaramusa

22h. Cena en Cuenca

Día 7 de Febrero:

12h. ASAMBLEA UNIMA CLM.

14,30h. Comida.

Despedida y cierre.

Día Mundial de la Marioneta

Se celebró de acuerdo al siguiente programa:

19H. Café de la Comedia: Presentación de 2 DVDs y Encuentros con los Titiriteros de

TITIRICUENCA 2010

Caravana de Títeres UNIMA Castilla La Mancha

Se celebró del 4 al 7 de junio en Guadalajara y se programaron 6 actuaciones

2011

Día Mundial de la Marioneta

Se celebró de acuerdo al siguiente programa

11

14h. Comida Titerera

18H. Asamblea de UNIMA CLM

20H. Pasacalles Titerero

21H. Día Mundial del Títere (Copa espectáculo). 15€.

Casa del Títere – actuaciones de grupos de Cuenca

20-3-2011

12.30H. Lectura del Mensaje del Día Mundial, seguida de espectáculo

14H. Comida Unimera

Caravana de Títeres UNIMA CLM

Del 7 al 8 de mayo en Villanueva de Alcarcete (Toledo), se llevaron a cabo 3 actuaciones.

TITIRICUENCA

Se celebró del 3 al 12 de junio, en cuyo marco también tuvo lugar el IV Encuentro con Titereros en UNIMA CLM, en esta ocasión se homenajeó a los titiriteros ALBERTO Y SISE del Teatro de Títeres LOS DUENDES de VALENCIA y a ENCARNI Y MANOLO del grupo TXOTXONGUILLO de SAN SEBASTIAN

Encuentro con nuestros Titereros

CECILIA Y MIGUEL (TITERES CRISTOFORO COLOMBO) nos mostraron su taller y sus TÍTERES, CABEZUDOS... En Hervás (Cáceres) los días 1 y 2 de Octubre.

25 Aniversario de Títeres Larderos

Se celebró los días 3 y 4 de diciembre en Cuenca

UNIMA EUSKAL HERRIA

2008

Durante el año 2008 Unima E. H. realizó diversas asambleas encaminadas a encauzar sus relaciones con Unima Federación y a la vez con la Unima Internacional, así como a solventar los asuntos relacionados con nuestras propias actividades y nuestras necesidades como asociación.

Txotxongilo Eguna'08.- La actividad principal de la asociación ha sido un año más la organización, realización y justificación ante las instituciones subvencionadoras del TxE, que este año se celebró de nuevo en la localidad vizcaína de Sondika.

Estas jornadas, pensadas para facilitar el encuentro entre los grupos vasco-navarros y el público amante de las marionetas, tuvieron bastante éxito además de las representaciones de 12 grupos, hubo talleres de construcción de marionetas, una exposición de fotografías con marionetas del mundo y un cariñoso acto de reconocimiento a Nati Cuevas y Javier Pérez, los dos compañeros que en las últimas ediciones han posibilitado la celebración de estas jornadas que comienzan a dar carácter a los títeres vascos.

En el caso de Javier, tuvo un doble homenaje, al recibir también una placa conmemorativa de los 25 años de su grupo, Cobaya, con los títeres. Por olvido llegaba unos años más tarde, pero más vale tarde que nunca. Sus compañeros no olvidamos todo el trabajo que el grupo ha hecho y mucho menos sus mejores tiempos, como aquellos de "Trik y Trak" que fue declarado *execuo* mejor espectáculo del año en aquellas añoradas jornadas del *Festival de Títeres del Estado* que se celebraban en Tarrasa.

"BITXIKERIAK. Andanzas de títeres y titiriteros de Unima Euskal Herria"

A propuesta de uno de sus socios, de forma paralela al TxE08, se ha ido elaborando el libro Bitxikeriak que tras una breve historia de los títeres en el País Vasco a cargo de Enkarni Genua, recoge los sucesos más curiosos o reseñables que cada grupo ha querido dar a conocer. La suma de todos ellos da una idea del devenir de los grupos vascos.

Creemos que se trata de un libro de gran utilidad al incluir un directorio de todos los grupos que forman parte de Unima E. H. y al incorporar un listado de los festivales de marionetas del País Vasco y Navarra. Es reseñable el esfuerzo de distribución que se ha hecho, haciéndolo llegar a las ferias de teatro de Donostia y Galicia, al repartirlo entre todos los asistentes al Comité Federal de Alcázar de San Juan, entre programadores, festivales y un largo etcétera.

Día Mundial del Títere.- Otro objetivo de la Junta Directiva de UNIMA E.H. es la celebración de esta jornada, celebración que se llevó a cabo en Bilbao, el 21 de marzo.

2009

Hay que destacar el ambiente de compañerismo, de colaboración y de trabajo que hay en esta Unima autonómica que le está permitiendo abordar las tareas propias y de relación con la Unima Federación y la Internacional, con un ambiente muy agradable. Algo que es posible, gracias, tanto a la buena disposición y entendimiento dentro de la Junta Directiva, como a la posición constructiva de todos los asociados.

Además de las actividades encaminadas a cumplir los trámites administrativos de rigor, que no son pocos y que tampoco carecen del mismo, cabe destacar las siguientes actividades:

Celebración del Día Mundial de la Marioneta en Bilbao

Sumarnos a la celebración del Día Mundial del Títere era uno de los objetivos de Unima E. H., algo que por fin ha sucedido. Más de ochenta personas, entre titiriteros y amigos de las marionetas, se juntaron el 21 de marzo en la Sala L'Mono, en el barrio Irala de Bilbao. En un pabellón industrial dedicado ahora a la creación artística, en un ambiente amable e informal, se desarrolló una entrañable celebración que, conducida por nuestra Presidenta Enkarni Genua, comenzó con la lectura del manifiesto de este año: *Una leyenda bien real*, elaborado por el checo Petr Matásek. Tras la lectura del manifiesto comenzó una interesante conferencia–espectáculo sobre la historia de las marionetas a cargo de Felipe Garduño con la colaboración de Ainhoa Etxebarria.

A continuación Santi Ortega, anfitrión de la velada, ya que la sala es la sede de su grupo *Mi cabeza que habla*, mostró la exposición de marionetas que este grupo, *El Tenderete, Goloka*, así como otros creadores del entorno, habían montado para completar el sugerente aspecto de ese lugar que irradiaba imaginación creativa.

También se pudo contemplar la exposición fotográfica de Nati Cuevas *Marionetas del mundo*, una pequeña selección de las muchas fotografías que esta fotógrafa artística viene realizando durante tres décadas en todo tipo de festivales.

Termino el acto con una pequeña fiesta disfrutando durante la cual dos de nuestros socios Inés y Santi representaron una breve escena de su espectáculo *Cabaret infantil* y se visionó un corto que sobre ese tema ha realizado Santi Ortega.

Teniendo en cuenta que era la primera vez que realizábamos esta celebración, fue todo un éxito, tanto desde el punto de vista de la asistencia como del contenido.

Séptimo Encuentro de los Titiriteros Vascos en Zugarramurdi

Con carácter bianual se viene celebrando en la localidad navarra de Zugarramurdi, famosa por su cueva en la que, según la leyenda, se realizaban los *akelarres* que dieron lugar a un famoso sumario inquisitorial, un caso real en el que más de treinta hombres y mujeres fueron acusados de brujería y juzgados, torturados hasta la muerte y quemados vivos los que se negaron a admitir las acusaciones de connivencia con el diablo.

En estos encuentros se rinde homenaje a los titiriteros Mikel y Estefanía, fallecidos en plena juventud poco después de afincarse en Zugarramurdi y crear allí un teatro en el que recreaban la historia de la Madre Naturaleza y de las brujas de ese famoso antro. Antes habían pasado por la Facultad de Bellas Artes, por Kukubiltxo y por la escuela de formación de Charleville. Tampoco conviene olvidar que son los ejecutores de aquel interesante trabajo de la ETB llamado *Txokolatex*, que fue la versión vasca del *Spitting image* inglés.

La participación de los grupos de Unima Euskal Herria, respondiendo al llamamiento de la organización que corre a cargo del evento, la asociación *Kisulabe*, formada por los jóvenes de Zugarramurdi, aquellos que convivieron con los homenajeados, ha sido generosa y entusiasta. En este séptimo encuentro los grupos que han podido acudir han sido: Colectivo Humo, Iñaki Mata, Erre ke Erre, Bihar, Goloka, Taun Taun, los gallegos Viravolta (como invitados especiales), El Tenderete (que ha tenido el privilegio de actuar en el interior de la cueva), Kukubiltxo, Azika, Antzezkizuna y Taupada.

Txotxongilo Eguna (11, 12 y 13 de septiembre)

El simple hecho de que esta sea la 7^a edición, muestra que Unima E. H. lleva un largo periodo de actividad en el que varias juntas directivas han venido trabajando en pro del mundo de las marionetas en nuestro ámbito territorial. La edición de este año se ha trasladó a Sestao.

La estructura del TxE 09 fue similar a las anteriores: Talleres, Actuaciones y Debates sobre la Marioneta. La novedad de este año fue que se impartió un “Curso de bolas” (Títeres de guante) a cargo de Beñat Lefever de Azika (Bayona), en el local de la compañía Bihar.

Los dos talleres de construcción de marionetas estuvieron a cargo, respectivamente, de Rafa Villa y de Maribel Tena. También se realizó el, ya tradicional, taller de pintura veneciana a cargo de Ana, Alazne y Amaia (grupo Sortzen).

Los grupos que participaron con espectáculos dirigidos tanto a adultos como al público infantil son los siguientes:

- **El Tenderete** con “Urrun erreinua” (Bilbao)
- **Mi cabeza que habla** con “Sos y los demás” (Bilbao)
- **Panta Rhey** con “Txaribari” (Vitoria – Gasteiz)
- **Taun Taun** con “Batuta” (Donostia)
- **Corrado Masacci** con “Paracalles” – Ondarroa (Bizkaia)
- **Txotxongilo** con “Eman eta gero” – (Donostia)
- **Antzezkizuna** con “Ipuin Lapurra” – Otxandio (Bizkaia)
- **Cobaya** con “¿Hay crisis en el cielo?” (Bilbao)



- **Bihar** con “Haritzeko ipuinak: Tartalo eta sorgina” – Sestao (Bizkaia)
- **Behibi's** con “Murren bidaia” – (Donostia)
- **Pro-ismo cero** con “Amares revueltos” – Armentia (Araba)
- **La enana naranja** con “Loló: Encargo 215” – (Bilbao)

De forma paralela se llevaron a cabo debates sobre la relación que Unima Euskal Herria debe tener con las diversas instituciones para facilitar el desarrollo del teatro de marionetas y para que sea reconocida en su justa medida.

También se abordó el tema de la formación del titiritero, prestando atención al proyecto del centro para la enseñanza de las artes escénicas que previsiblemente se ubicará en Bilbao, así como a las enormes posibilidades que el TOPIC de Tolosa, ofrece en este terreno.

Actividades de los socios:

Destacaremos en primer lugar la interesante exposición de marionetas que el CIT de Tolosa, promotor del Festival de esa localidad y del TOPIC, realizó del 24 de julio al 6 de septiembre en la sala que la Kutxa tiene en el Boulevard de Donostia/San Sebastián.

La exposición, bajo el título de “TOPIC, un Mundo de Títeres” mostró una parte de las marionetas que a partir de noviembre de ese año se pueden ver en ese centro de singular importancia para Tolosa, para todo su entorno, para el País Vasco y el resto de España. Conviene no olvidar que sus promotores lo han planificado para que tenga una repercusión a nivel mundial.

Un magnífico catálogo recoge los tres apartados de la exposición, cada uno ubicado en una planta diferente del edificio y con el siguiente contenido:

Sembrando ilusiones. - Bajo este concepto se presentaron marionetas del País Vasco, resto de España y de otros países europeos. También se pudieron ver algunas de origen africano o americano. En definitiva se ofrecía una pequeña visión de las marionetas del mundo.

Asia, la cuna del títere. - Un interesante artículo en el que se analizan los orígenes del títere nos presentó también las marionetas en China, Sri Lanka, Myanmar, Indonesia y Vietnam, componiendo una de las exposiciones más completas en este género.

Mariona Masgrau, artista y titiritera. - Otra de las plantas estuvo dedicada a la creación de esta titiritera catalana prematuramente desaparecida y que ha sido cedida en depósito por su hijo Octavi a los titulares del TOPIC. Se pudo ver tanto la creación de la época de La Fanfarra, como la que luego realizó en solitario y que quería continuar en el Espacio Fénix que había creado un par de años antes de su fallecimiento.

El catálogo está completado con un artículo de Toni Runbau sobre la personalidad y la creación de Mariona y recoge una amplísima colección de fotografías de las marionetas, lo que le convierte en una interesante pieza para los coleccionistas o los estudiosos del género.

Aun cuando no sea esta una actividad de Unima Euskal Herria, es para nosotros un honor que TOPIC, el Centro Internacional para el desarrollo de la Marioneta que está gestionado por Miguel Arreche e Idoya Otegui, miembros ambos de nuestra UNIMA, vaya a ser pronto una realidad.

Las actividades de los miembros de UNIMA, a nivel particular, siguen a buen ritmo. Como aspectos novedosos queremos destacar que el grupo BIHAR, con motivo de cumplir 30 años el 5 junio, realizó un acto con compañeros y amigos en su ampliado y remodelado local, poniendo una pequeña exposición con sus títeres y habilitando un local para posibles cursos de formación que lo ha puesto a disposición de UNIMA Euskal Herria.

Por otra parte el grupo ERRE ke ERRE, que retomó el montaje de PILINDRAJOS bai, con su nuevo espectáculo denominado GIMNASIA PARA CIEGOS, ha participado en el Festival de Rock de Añon del Moncayo (a 20 km. de Tarazona). Lo subrayamos por la novedad que supone abrir nuevos caminos para los títeres.

En Septiembre RAFA VILLA, miembro activo de nuestra UNIMA, estrenó en GETXO una exposición de pintura en donde los títeres tuvieron también su hueco.

Estas son las actividades recogidas, pero son muchas más las que los grupos de Unima E. H. vienen desarrollando.

Durante los años 2010 y 2011 UNIMA Euskal Herria continuó con su actividad fundamentalmente con la organización del Txotxongilo Eguna y con la co-organización (a partir del año 2010) junto con UNIMA Federación España y el TOPIC, de la Escuela de Verano para Titiriteros que se viene celebrando en Tolosa desde el año 2010

UNIMA GALICIA

2009 – 2012

Agosto 2009

Escuela de Verano UNIMA Galicia 2009 ofreciéndose los talleres de:

Talla en Madera, Dramaturgia, Manipulación, y Programación Digital de Luz y Sonido.

Septiembre 2011

UNIMA Galicia renueva su directiva con la finalidad de dar un nuevo impulso a las actividades regionales dándoles a nuevos miembros de la asociación, sumar y aportar sus ideas, conocimiento y entusiasmo a la noble labor de difusión del títere en esta región.

Noviembre 2011

Promoción y entrevistas en prensa, radio y TV regionales para dar a conocer una nueva etapa de UNIMA Galicia, su participación en Culturgal 2011 y el lanzamiento de la Escuela Permanente.

Primer Taller de la Escuela Permanente: *Construcción y Manipulación de Títeres de Calcetín* dirigido a docentes de cualquier nivel escolar, animadores y terapeutas.

Diciembre 2011

Culturgal 2011: Feria das Industrias Culturais

(2, 3 y 4 de Diciembre, Pazo de Cultura, Pontevedra, Galicia, España)

En dicha Feria se presentó el Plan UNIMA Galicia 2011 – 2012 haciendo también el lanzamiento de la Escuela Permanente UNIMA Galicia. Se llevaron a cabo animaciones y presentaciones ante medios y público en general del trabajo de los miembros (personas y compañías) miembros de UNIMA Galicia.

Se montó un Stand promocional de UNIMA Federación y UNIMA Galicia, así como venta y muestra del acervo bibliográfico de la asociación.

Febrero 2012

Segundo Taller de la Escuela Permanente: *Dramaturgia para Títeres* dirigido a guionistas, escritores e interesados en la escritura de historias para el teatro de títeres.

Los objetivos de UNIMA Galicia son el incremento de la visibilidad de UNIMA Galicia y de su programa de trabajo, así como motivar a profesionales, amateurs y público en general a unirse a UNIMA en alguna de las modalidades de asociación y/o en las propias actividades, a fin de fortalecer y consolidar regionalmente a la asociación.

Objetivos Específicos

- 1. Crear una Escuela Permanente de formación, capacitación, actualización, experimentación y encuentro** para: titiriteros, aficionados, profesionistas, técnicos, artistas y público en general.
- 2. Difundir el quehacer de UNIMA a nivel regional**, incrementando la participación de UNIMA Galicia en foros, ferias, exposiciones, reuniones de trabajo, así como intensificando las relaciones públicas y presencia en los medios de comunicación.
- 3. Crear un premio UNIMA Galicia para reconocer la labor de personas, compañías, grupos, asociaciones o entidades** que hayan contribuido en algún aspecto al desarrollo, difusión y creación del Arte de la Marioneta.
- 4. Crear un programa de actividades periódicas para compartir el mundo de los títeres con el público adulto e infantil**, en un marco festivo y relajado (días de campo al estilo juglar).

UNIMA MADRID

2008

7ª Escuela de Verano para titiriteros

Celebrada en la localidad madrileña de Torrelaguna desde el 25 de junio hasta el 2 de julio.

Participaron 12 socios de UNIMA de distintas autonomías.

El curso contó con el siguiente programa:

- Diseño escénico para el teatro de títeres. Impartido por Zenén Calero Medina y Rubén Darío Salazar (Cuba). La duración del curso fue de 32 horas.
- Taller de improvisación. Impartido por Carles del Castillo (Valencia). La duración del curso fue de 17 horas.

Además en la escuela se programaron tres conferencias (Yanisbel V. Martínez Xiqués, Estrella Ortíz y Eduardo Di Mauro), una actividad de videoforum y un taller de construcción de títeres para l@s niñ@s del municipio de Torrelaguna.

Premio Gorgorito 2008

La entrega del Premio Gorgorito 2008 tuvo lugar el 29 de junio en la localidad de Torrelaguna, dentro del marco de la Escuela de Verano para titiriteros. El premio le fue concedido al titiritero argentino residente en Venezuela Eduardo Dimauro.

El jurado encargado de otorgar el Premio Gorgorito 2008 estuvo constituido por un grupo de titiriteros e investigadores del mundo del títere (Ángel Casado, Francisco Peralta, Jorge Rey, Adolfo Ayuso, Guadalupe Tempestini y Concha de la Casa) y otro internacional (Gerardo Potes López, César Tavera, Elvira Mante, Freddy Artiles y Carlos Converso).

2009

8ª Escuela de Verano para titiriteros

Celebrada en la localidad madrileña de Torrelaguna desde el 25 de junio al 2 de julio. Participaron 18 personas, 17 de ellas soci@s de UNIMA de distintas autonomías.

En el programa del curso se incluyeron los cursos:

- Detrás de la pantalla (Teatro de sombras). Impartido por Fabricio Montecchi (Italia). La duración del curso fue de 40 horas.
- Curso de narración: objetos y cuentos. Impartido por Estrella Ortíz (Guadalajara). La duración del curso fue de 14 horas.

Además en la escuela se programaron dos conferencias (Manuel Román, Sara Bianchi), una actividad de promoción y difusión de textos de títeres (Tropos) y un taller de construcción de títeres para l@s niñ@s del municipio de Torrelaguna.

Premio Gorgorito 2009

La entrega del Premio Gorgorito 2009 tuvo lugar el 28 de junio en la localidad de Torrelaguna, dentro del marco de la Escuela de Verano para titiriteros. El premio le fue concedido a la titiritera argentina Sara Bianchi. El jurado encargado de otorgar el Premio Gorgorito 2009 estuvo constituido por un grupo de titiriteros e investigadores del mundo del títere (Ángel Casado, Jorge Rey, Adolfo Ayuso, Guadalupe Tempestini y Concha de la Casa) y otro internacional (Gerardo Potes López, César Tavera, Elvira Mante, Freddy Artiles y Carlos Converso).

Viendo Títeres

Programa de actividades en torno a los títeres y la animación. En el 2009 se realizaron 2 sesiones consistentes en la visualización de un vídeo de animación y en la asistencia en grupo a un espectáculo programado dentro del marco de Teatralia.

2010

Taller de formación

Taller de 25 horas de duración que tuvo lugar entre los días 13 y 17 de septiembre en la ciudad de Madrid. Asistieron 7 participantes, 5 de ell@s miembros de UNIMA de distintas autonomías. El taller “Clown para titiriteros” fue impartido por Ramón Albistur (Navarra).

Premio Gorgorito 2010

La entrega del Premio Gorgorito 2010 tuvo lugar el 2 de julio en la localidad de Tolosa, dentro del marco de la Escuela de Verano para titiriteros. El premio le fue concedido a la titiritera rumana Margarita Niculescu.

El jurado encargado de otorgar el Premio Gorgorito 2010 estuvo constituido por un grupo de titiriteros e investigadores del mundo del títere (Ángel Casado, Jorge Rey, Adolfo Ayuso, y Concha de la Casa) y otro internacional (Gerardo Potes López, Sara Bianchi, Fabrice Guilliot y Carlos Converso).

2011

Taller de formación

Taller de 20 horas de duración que tuvo lugar entre los días 19 y 23 de septiembre en la ciudad de Madrid. Asistieron 5 participantes, 4 de ell@s miembros de UNIMA Madrid. El taller “Escenografía portátil” fue impartido por Martí Baltá (Barcelona).

Premio Gorgorito 2011

Dada la actual situación de crisis económica este año se decidió dar una dotación económica al Premio de 2.000 euros.

El Premio Gorgorito 2011 fue concedido a la compañía de títeres peruana Kusi-Kusi, integrada por Vicky Morales y Gastón Aramayo.

El jurado encargado de otorgar el Premio Gorgorito 2011 estuvo constituido por un grupo de titiriteros e investigadores del mundo del títere (Ángel Casado, Guadalupe Tempestini, Tony Rumbau) y otro internacional (Gerardo Potes López, Ciro Leonardo Gómez, Fabrice Guilliot, Francisco Garzón Céspedes, Carlos Converso, César Tavera y Elvira Mante).



Homenaje a Pepita Quintero

El día 13 de mayo UNIMA Madrid realizó un acto-homenaje a Pepita Quintero, quien fue la presidenta de la Asociación y miembro de la compañía de Maese Villarejo, creadora del personaje "Gorgorito".

En una sencilla ceremonia se nombró a Pepita Quintero Socia de Honor de UNIMA Madrid. El acto tuvo lugar en la ciudad de Madrid con la asistencia de soci@s de UNIMA

UNIMA VALENCIA

2008

Festival de Títeres del Mediterráneo 2008

Se celebró en Castellón, Elda, Elx, Torrent y Valencia en las siguientes fechas, 8, 20, 22, 23, 28, 29, 30 de noviembre y 1 y 2 de diciembre. En total se llevaron a cabo 27 funciones, 3 pasacalles y 3 talleres en los que participaron 7 compañías.

2009

Curso de Claudio Hochman

Se realizó los días 16, 17 y 18 de enero de 2009.

Participaron 16 socios de UNIMA VALENCIA. El contenido del curso que tuvo una duración de 40 horas, se desarrolló en torno a diversas situaciones dramáticas de la obra OTELO de W.

Shakespeare que debían ser resueltas con objetos. El buen resultado de esta experiencia motivó contemplar la posibilidad de un trabajo de mayor amplitud.

Laboratorio taller sobre los derechos del niño

Como hemos señalado en el párrafo anterior, este ha sido motivado por el buen resultado del curso realizado en Enero. Se ha realizado este trabajo en cuatro etapas que se llevaron a cabo en los meses de abril, julio, septiembre y noviembre. Trabajaron en este proyecto doce socios de UNIMA VALENCIA correspondiente a nueve compañías (Puppenkiste Petrer, Garabatos de Ilusión y Titelles d'en Tonet de la provincia y ciudad de Alicante y La Estrella, Entucole, El Ombligo y la Pelusa, Tramant Teatre, Taller de Amparo, y Los Duendes de la ciudad y provincia de Valencia. La dirección estuvo a cargo de Claudio Hochman. Se concretaron varias escenificaciones hechas con objetos construidos con papel y cartón y basadas en los derechos del niño. Entre los temas abordados están tratados derechos relacionados con no ser maltratados, a tener una nacionalidad, a no ser explotados laboralmente, a tener una familia, a poder asociarse libremente, a participar de la defensa ecológica, a la salud de forma prioritaria, a no ser víctimas de las guerras, a ser escuchados, a poder jugar, a la educación, a la alimentación, etc. A pesar de estos temas, se ha huido de didactismos y de lo moralizante. A cambio se propone humor, ironía y emoción. Culminando este proyecto, se realizó el estreno de la obra titulada TODO EN CAJA el día 21 de noviembre de 2009.

Las funciones continuaron los días 22, 28 y 29 de ese mismo mes y el 2 de diciembre se presentó en el FESTIVAL INTERNACIONAL DE TOLOSA. En esta ocasión se ofreció una tertulia a todos los asistentes a este importante festival, donde se informó de los pormenores de este proyecto y los objetivos alcanzados, habiendo despertado sumo interés entre los participantes, especialmente de otras UNIMA AUTONOMICAS que llevarán a sus respectivas asociaciones esta iniciativa para realizarla en su entorno cultural.

IV Festival de Títeres del Mediterráneo (FETIME 09)

Como en años anteriores, se ha realizado este festival que ha contado con la colaboración de las salas de nuestros socios en Elche, Valencia y Castellón y también del Ayuntamiento de Elda. En esta cuarta edición, que como siempre vinculada a UNICEF, se procedió al estreno el espectáculo que UNIMA VALENCIA, TODO EN CAJA. en conmemoración del 20 Aniversario de la Declaración de los Derechos del Niño como asimismo otras actuaciones de las compañías que integran UNIMA VALENCIA, y talleres para niños y familias en Elda, Torrent y Valencia.

Ayuda a la creación de la página web “periscopio”

Se ha aprobado una ayuda de 600 € para poner en marcha la web: “w.periscopiounima.org”, iniciativa de la COMISION DE INTERNACIONAL DE INTERCAMBIO CULTURAL, que pretende divulgar (de manera gratuita, a través de la web) experiencias y proyectos que vinculen a los títeres con valores sociales y derechos humanos, de acuerdo con los estatutos y la finalidad de Unima. Se establece que esta ayuda tendrá una continuidad anual y se ha invitado a otras UNIMAS FEDERADAS a colaborar en esta propuesta.

Creación de una web de UNIMA Valencia

Se han solicitado presupuestos para nuestra página web cuyo contenido deberá incluir:

- Directorio de Grupos
- Directorio de Festivales
- Apartado de formación
- Publicaciones
- Historia del títere en la comunidad Valenciana
- Foros de debate
- Links a páginas de interés

Exposición itinerante sobre el títere en la Comunidad Valenciana

Su contenido deberá incluir:

- Propuestas didácticas (dirigida a colegios, centros culturales, festivales etc...)
- Contenido divulgativo sobre personajes, compañías, festivales, historia etc...)
- Formulas de gestión y producción (costes, seguro, transporte, difusión, maquetas etc...)

Diseñadora y Comisario de la Exposición: Amparo Delgado que tendrá como base la documentación ya elaborada con anterioridad por Ángel Casado, que se ha puesto a trabajar sobre este ambicioso proyecto.

2010

1985 – 25º ANIVERSARIO - 2010

A pesar de la situación económica que todos estamos viviendo, podemos decir que se pudieron llevar a cabo una serie de actividades, fundamentalmente gracias al espíritu solidario y profesional de los socios de nuestra UNIMA VALENCIANA.

Así que dentro de nuestras limitaciones financieras conseguimos celebrar, aunque muy modestamente, nuestro 25º Aniversario con las siguientes actividades, centradas a esta ocasión en la **FORMACION** y la **SOLIDARIDAD**:

ACTIVIDADES DE FORMACION:

Práctica escénica a través de diez funciones de “Todo encaja”

Producto del laboratorio dirigido por Claudio Hochman que contó con la participación de 15 socios pertenecientes a nueve compañías de títeres valencianas, continuamos la tarea iniciada en 2009, año en que hicimos cinco funciones, tres en Valencia y dos en TITIRIJAI, el Festival Internacional de Títeres de Tolosa, uno de los más importantes de España. Esta actividad tiene por finalidad experimentar sobre el mismo escenario los pormenores de la actuación y la reacción del público. Cada actuación se graba y es analizada por el director y por los participantes, que por turno van teniendo la oportunidad de actuar.

3 funciones a beneficio de UNICEF

El domingo 3 de enero en Torrent y el 20 de Febrero en el Centro Cultural de Bancaja en Valencia, 10 compañeros se involucraban generosamente en estas dos funciones cuya recaudación total fue destinada a paliar los efectos del la catástrofe que azotaba a Haití.

3 funciones en la provincia de Huesca

Con el propósito de colaborar con el CIRCUITO POPULAR DE TITERES que ha creado el grupo LOS TITIRITROS DE BINEFAR, el elenco al completo de TODO ENCAJA realizó los días 5, 6 y 7 de Marzo estas actuaciones en Sabiñanigo, Barbastro y Huesca cobrando apenas para cubrir los gastos que ocasionaron el traslado y la estancia.

1 función en Banyeres de Mariola

El 8 de Abril hicimos esta primera función cobrando un precio que podríamos llamar “profesional”. Pero eran tantos los gastos que teníamos acumulados, que los actores y técnicos tuvieron que seguir aportando generosidad para que este proyecto siga en pie.

Luego de varios meses de inactividad, TODO ENCAJA volvió a la acción y lo hizo con grandes perspectivas, pues actuó en los festivales más importantes de la Comunidad Valenciana.

4 Funciones en festivales valencianos

El domingo 24 de Octubre lo hacía en la Sala Escalante dentro de CONTARIA, el viernes 12 de Noviembre en Aielo de Malferit dentro de la programación de la MOSTRA INTERNACIONAL DE TITELLES A LA VAL D'ALBADIA y el 3 de Diciembre inauguramos FESTITITERES, el Festival Internacional de Títeres de Alicante, con dos actuaciones.

Si bien diez funciones en el año no es una programación que se pueda considerar cuantitativamente importante, si lo es cualitativamente, como lo demuestra el hecho de que todos los festivales valencianos hayan querido contar con su concurso y también porque ha recibido una reacción muy favorable por parte del público, tanto infantil como adulto, que ha colmado todas sus representaciones. Y desde nuestro punto de vista, sentir que el proyecto en el que hemos puesto tanta ilusión y en el hemos conseguido algo nada habitual entre los artistas que trabajan en las artes escénicas, continúa marchando y cada vez con mejores perspectivas, nos hace sentir orgullosos y nos alienta y estimula a proyectar otras empresas similares.

Esto certifica que la palabra UNION con la que comienza nuestra denominación social es el motor que da la FUERZA a nuestros proyectos, que supondrán consecuentemente un progreso en este arte de la marioneta en el que cada uno de nosotros y cada vez más, nos sentimos intensamente comprometidos.

Curso de sombras

El fin de semana del 17/19 de Septiembre realizamos un curso sobre teatro de sombras con el prestigioso profesional Eugenio Navarro del Teatro LA FANFARRA de Barcelona y actual director de la Sala La Puntual.

Acudimos 25 compañeros de UNIMA y dentro de un clima del compañerismo que caracteriza a estas actividades, tuvimos la oportunidad de adentrarnos en los pormenores de este legendario arte, posiblemente el más antiguo con respecto a la aparición de esta forma teatral que utiliza un objeto intermediario, en este caso figuras articuladas proyectadas sobre una pantalla, para expresar emociones de una forma sencilla a la vez con grandes ingredientes de magia y sugerencia.

Ayudas para la realización de cursos

Aunque es muy difícil justificar económicamente esta actividad, ya que solo solicitamos un recibo, hemos ayudado a nuestros socios a participar en curso que se han realizado en este año 2010.

Esta ayuda consiste en pagarles el 50% del costo de la matrícula (Adjuntamos información de estos cursos y algunos comprobantes bancarios de las transferencias hechas por este concepto) Cada uno de los beneficiarios debe realizar un informe exhaustivo del curso al que ha asistido y ello sirve para que los compañeros que no pueden asistir tengan la oportunidad de poder informarse sobre los contenidos del curso.

CURSO DE ILUMINACION (Pamplona) Asistieron María Jesus San Juan, Cecilia Siva, Emilio Perez y Ricard Soler.

CURSO SOBRE ESCENIFICACION DE CUENTOS (Alcázar de San Juan) Carlos Ruzzo, Cecilia Silva, Amparo Delgado y Emilio Pérez

Solidaridad

Además de UNICEF, hemos ayudado a sufragar la web de Periscopio, diseñada por José Bolorino, director de la conocida web TITERENET, y que tiene por fin informar sobre proyectos solidarios realizados con títeres y en la que participan socios de las diferentes UNIMAS NACIONALES de los mas de 85 países que se integran en nuestra asociación.

Últimamente se han realizado gestiones con TITERENET y a cambio de una suscripción (básica) de la los socios de nuestra UNIMA, a precio reducido, podremos contar con la posibilidad de divulgar los contenidos previstos, en una sección destacada dentro de TITIRENET.

2011

Tal como estaba programado, se realizó el Curso-taller sobre construcción y manipulación de títeres de mesa basado en las pinturas de Wozniak a cargo de las profesoras Greta Bruggeman y Sylvie Osman de la Compañía Arketal de Cannes (Francia). Esta actividad se llevó a cabo en los locales del Teatro de Títeres Los Duendes del lunes 25 al sábado 29 de abril, totalizando cuarenta horas lectivas.

ARKETAL es una compañía profesional de teatro de marionetas implantada desde 1984 en los Alpes Marítimos. Desde hace muchos años, sus creaciones se inscriben en una búsqueda decididamente orientada hacia la expresión plástica. Tras haber tenido la oportunidad de trabajar en numerosas ocasiones con artistas plásticos en la concepción de sus espectáculos, hoy decidimos ir un poco más lejos en esta cooperación. Nuestro proyecto se basa en dar vida a un espacio de formación y de intercambio en torno a las técnicas de construcción de la marioneta, un lugar que permita a los marionetistas y a los artistas domesticar la materia, pero también y sobre todo que permita a los artistas plásticos, pintores, escultores, descubrir la marioneta, los materiales en movimiento, la materia como prolongación del hombre que es el manipulador.

Durante este curso se consiguieron los siguientes objetivos:

Crear y desarrollar vínculos entre la imaginación de un pintor o de un artista plástico y el teatro de marionetas.

- Construir los mecanismos que permiten el movimiento.

- ¿De qué maneras permanecer fieles a la concepción inicial sin dejar de aportar la interpretación propia?

- El trabajo en el Taller (lugar en el que se confrontan ideas y técnicas) aborda estas cuestiones en concreto y plantea otras nuevas.

- Manipulación de marionetas.

La metodología de la construcción fue la siguiente:

- Usando los dibujos de Wozniak como punto de partida, cada cursillista ha de concebir una figura, dibujarla y construir un títere de mesa.

- Se usarán los siguientes materiales: madera, papel, cuerda, tela, etc

- Construcción de cabeza, cuerpo y demás miembros

- Construcción de articulaciones



- En cuanto a la manipulación y animación de los títeres se realizaron las siguientes actividades
- Ejercicios técnicos de base: inclinación, rotación, la mirada, caminar...
 - Aprender a transmitir la energía del manipulador al cuerpo de la figura: Traspasar el movimiento al cuerpo de la marioneta. Trabajo sobre la respiración y la energía.
 - Es la marioneta la que actúa: ejercicios
 - Es la marioneta la que habla
 - Traducción de las palabras, del sentido del texto, el lenguaje del movimiento.
 - La respiración
 - Adquirir confianza en el objeto
 - Hacer hablar a la materia. La marioneta es materia en movimiento
 - Trabajo de coordinación del texto y del movimiento
 - La marioneta en movimiento. Anticipar el movimiento
 - Manipulación con objetos (cubos)

El 8 de Julio se realizó la Asamblea Anual de Socios en la que además de considerar las actividades y proyectos para este ejercicio se procedió a la renovación de la Junta Directiva que quedó constituida de la siguiente forma:

PRESIDENTA: Cecilia Silva Ramos; VICEPRESIDENTA: María José Fabra Part; SECRETARIO: Ricard Soler López; SECRETARIA ADJUNTA: Claudia Verdecchia; TESORERO: Alberto Cebreiro Parodi; TESORERO ADJUNTO: Emilio Pérez Dolz

Entre las actividades proyectadas se aprobó la realización de tres cursos talleres durante el mes de octubre sobre los siguientes temas:

1. CURSO TALLER DE INICIACIÓN AL TEATRO DE TÍTERES
2. EL TITERE EN LA EDUCACION
3. TITERES EN FAMILIA

Debido a la situación económica actual, los compañeros Cecilia Silva, Claudia Verdecchia, Amparo Delgado, Emilio Pérez, Ricard Soler se ofrecieron a trabajar desinteresadamente como profesores de dichos cursos, y Alberto Cebreiro como coordinador de estas actividades, encargándose de la convocatoria, alquiler de los espacios, provisión de materiales necesarios, aunque en la mayoría de los casos, se elementos reciclados. Estas actividades se realizarían dos veces por semana y cada una de ellas se trataría de sumar unas veinte horas de actividad.

En cuanto a otras actividades, tales como una nueva edición del Festival de Títeres del Mediterráneo, el curso de iluminación, la edición de libros, la exposición de títeres, debido a la actual situación económica y la aminorada Ayuda de Teatres de la Generalitat, se han dejado para próximos ejercicios.

El censo de la asociación alcanza a veintiocho socios, pertenecientes a dieciséis compañías:
TRAMANT, LOS DUENDES, LA VARITA MAGICA, LA ESTRELLA, EL HOME DIBUXAT, TITELLES DE D'EN TONET, GARABATOS DE ILUSION, PUPPET MAGIC, LA CARRETA, BICHO CANASTO, ENTUCOLE, LA FANFARRA, PAMPOL, NELO CORLEONE, EL OMBLIGO Y LA PELUSA, EL REDOBLE, el taller de construcción MADE IN TITERE y FESTITITERES, el Festival Internacional de Títeres de Alicante.

Estas son las actividades de aquellas UNIMAS Autonómicas que nos han facilitado sus memorias, lo cual no significa que las demás autonomías no hayan llevado a cabo actividades si no simplemente que no nos han llegado a tiempo para poder incluirlas en este informe.



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UNIMA-Sweden's national website is www.unima.se. The UNIMA sections of Sweden, Norway and Denmark share a Scandinavian website www.unima.nu where you can read the three different countries' magazines. UNIMA-Sweden also has a facebook page called Dockteater-Unima Sverige.

In the beginning of 2012 UNIMA-Sweden had 160 individuals and 37 groups as members.

NATIONAL CENTRE REPORT FOR UNIMA-SWEDEN 2008-2012

Despite the economic crisis in the world and lack of educational opportunities in Sweden, the art form is thriving and the interest in puppet theatre is growing. We can see that new audience is finding our events. Now there are about 40 professional puppet theatre groups in Sweden. Most of them have no permanent stage and are touring groups. Marionetteatern is the only institutional puppet theatre group, and is connected to the Stockholm city theatre.

UNIMA-Sweden arrangement

UNIMA-Sweden has, since last congress, arranged and supported several meetings, debates and parties. This has given professionals, pedagogues, and amateurs' etc opportunities to meet and discuss the puppet theatre situation in Sweden.

UNIMA-Sweden has arranged regular open stage evenings, called Puppet Jam. It has been very well received and attracted a lot of people, including new audience. The proceeds were given to the international fond, which enables our Latin American colleagues to take part in the Congress 2012.

Commemorating the 100 anniversary of the death of August Strindberg the 2012 annual meeting was held at the Strindberg museum. The members got a lecture about Strindberg by Margareta Sörensson and got opportunity to see the Marionetteaterns performance *Lillian och pappa August*.

2011 the annual meeting was held at the Gripe Model Museum, in the city of Nyköping. The members had the opportunity to see two model theatre performances, take a guided tour of the museum, get a lecture and have dinner together.

2010 the annual meeting was held at the puppet theatre Sesam in the city of Gothenburg. The members had the opportunity to see one of there performances and have dinner together.

2009 in connection to the annual UNIMA meeting, held in Culturen in the city of Västerås, the members was invited to see a performance, get a guided tour and have dinner together.

The House of Culture in Frölunda, Gothenburg, has together with UNIMA-Sweden arranged several seminars in the field of puppetry, for example about model theatre and about 'the giraffe-language' with focus on the possibilities of using puppets in therapy and pedagogy.

2011 UNIMA-Sweden co-produced a seminar in Stockholm, inviting Matthew Bernier from Estern Virginia Medical School USA, about terapeutic use of puppet theatre.

2010 Pygméteatern and UNIMA-Sverige invited the shadowpuppetmaster Mustafa Mutlu from Turkey, to Stockholm.

2010 at the children and youth Biennial BIBU in the city of Lund, Unima-Sweden and Pygméteatern arranged a seminar about puppet theatre in relationship to theatre in general, to popular culture and about an age divided audience.

UNIMA-Sweden also arranged a seminar 2008 at the children and youth Biennial BIBU in Lund.

Baltic sea

UNIMA-Sweden is engaged in The Baltic Sea festival. In June 2011 the Baltic Sea festival was held in S:t Petersburg, Russia, and 2009 in Northheim, Germany. In connection with the festivals there was Baltic Nordic meetings where UNIMA-Sweden participated.

About educational opportunities in the field of puppet theatre in Sweden

We still do not have a higher education in puppet theatre in Sweden. In 2011 the two university bodies, Dramatiska Institutet, University College of Film, Radio, Television and Theatre, and the actor training's school, Stockholm Academy of Dramatic Arts, created a new university together called Stockholm Academy of Dramatic Arts, StDH. UNIMA-Sweden works for the new university to involve a puppet theatre education. The sketch is still in progress and will most likely not propose a regular puppet theatre education, but independent classes and programs that could be combined within a master program. The two themes most intensively discussed is 1. Puppets, Animations in relation to Film and Television and 2. Acting within Puppet, Object and Shadow Theatre.

UNIMA-Sweden has several times met other UNIMA centres to discuss educational opportunities and exchange experience. Meetings have been held for example 2009 in Oulu, Finland, 2010 in Turku, Finland, 2010 in Dordrecht, Holland, 2011 in Copenhagen, Denmark, 2011 in Tallinn, Estland and 2011 in S:t Petersburg, Russia. We have also discussed how collaborations across national borders could look like and other matters related to puppet theatre.

Publication

During 2009 the editorial staff of the UNIMA-Sweden magazine, called *Dockteatern*, changed it's form and turned it into a net based magazine. The web magazine will continually be updated with new material from both the editorial staff and the members of the society.

UNIMA-Sweden also publishes a regular annual publication called *Dockument*. The theme of these publications has been *model theatre* and *the authors and the puppet theatre*.

Others in the field of puppetry...

The Marionette museum of Stockholm is since April 2011 in care of Stockholm Music and Theatre Museum.

In 2009 puppet and mask artist My Walther made a research study "Puppets as expression on stage" in the University College within the program of artistic research at post-master level.

Also in 2009 Mirella Forsberg Ahlcrona finished her research (defended a thesis) about "The puppet's communicative potential as a mediating tool in preschool" in the University of Gothenburg. She presented her research at a seminar held at the House of Culture in Frölunda, Gothenburg.

RAPPORT UNIMA SUISSE 2008-2012

Le cadre

Nombre de membres 311, dont 70 professionnels, 45 amateurs et 85 thérapeutes

Bureau, nouvelle adresse : Eggstrasse 21, CH-9100 Herisau - info@unimasuisse.ch

Comité

Président, Sergio Muggli / Vice – président : Christian Schuppli / membres :

Elise Joder, Margaretha Kraemer, Markus Vogt

Nouveau membre d'honneur : Gustav Gysin, ancien rédacteur de la revue des marionnettistes suisses (1968 – 1997), ancien délégué suisse auprès de UNIMA (1972 – 2004): membre de la commission de publication, rédacteur de l'EMAM, membre de la commission des élections

Délégués suisses auprès de UNIMA: Véronique Winter, Christian Schuppli, Michael Huber, Pierre-Alain Rolle

services : diffuser l'information de base et professionnelle à travers de deux outils :

- le Journal FIGURA : Eveline Gfeller, rédactrice eveline.gfeller@hispeed.ch
- le site www.unimasuisse.ch voir liste de toutes les compagnies, les thérapeutes, les salles, les festivals

Principales activités :

En 2009 UNIMA Suisse a fêté le jubilé de ses 50 ans d'existence. En juin une rencontre a rassemblé les membres à Fribourg pour une belle fête. Le président de l'UNIMA Dadi Pudumjee et Lucille Bodson, directrice de l'ESNAM à Charleville-Mézières, nous ont fait l'honneur de leur présence. A l'occasion de ce jubilé nous avons publié un numéro spécial de notre revue "figura" avec un article de Ueli Balmer qui montre les circonstances de la création de l'Association Suisse pour le Théâtre le la Marionnette en 1959. Ueli Balmer a été membre du Comité Exécutif UNIMA de 1969 à 1980.

La VENTANA SUIZA à Tolosa

En novembre et décembre 2011 UNIMA Suisse a collaboré à l'invitation de MIGUEL ARRECHE à l'organisation de la VENTANA SUIZA à Tolosa (Espagne). Cinq compagnies suisses ont été invitées. A cette occasion UNIMA Suisse a été invitée à réaliser une exposition de marionnettes. C'est Michael Huber et Pierre-Alain Rolle qui ont pris la responsabilité du projet. Ils ont confié à Paola Busca la réalisation de l'expo. L'« EXPO Marionnettes Suisses » a montré 300 marionnettes suisses pour la plupart créées au vingtième siècle. Le catalogue édité à cette occasion regroupe 87 photographies en couleur et 11 articles de fond dans un volume broché de 82 pages. Le succès de ce projet a été retentissant, donnant une visibilité nouvelle à la marionnette suisse au niveau international.

L'originalité des créateurs suisses et leur grande liberté sont les points forts que l'exposition a mis en valeur. EXPO Marionnettes suisses se trouve sur internet, avec un trailer sur vimeo (<http://vimeo.com/34365306>) des extraits de presse et des photos sur facebook.

L'exposition continue à tourner. Contact PIERRE-ALAIN ROLLE parolle@bluewin.ch

Le catalogue peut être commandé auprès de UNIMA Suisse info@unimasuisse.ch

Marionnettes et Thérapie :

En août 2009 l'École pour la Marionnette en Pédagogie et en Thérapie a commencé son travail à Interlaken. L'école offre une formation de trois ans structurée en deux cycles: le premier se concentre à la pédagogie et création de marionnettes, le suivant prépare le diplôme en thérapie (direction Elisa Hilty et Cornelia Kihm). Les premiers étudiants terminent leurs études en 2012. L'offre en formation continue est décrite sur postée sur le site d'UNIMA Suisse ou sur le site de l'école www.figurenspieltherapie.ch/hoehere_fachschule/hoehere_fachschule.htm .

L'association alémanique pour la thérapie par la marionnette (Fachstelle für Figurenspiel-Therapie - FFT) possède un nouveau site : <http://www.figurenspieltherapie.ch>.

UNIMA Suisse lutte pour sa survie.

Longtemps soutenue de manière substantielle par l'État notre association se heurte depuis 4 ans à une importante révision des règlements de subvention. Dans un premier temps il a été signifié à UNIMA Suisse qu'une association regroupant amateurs et professionnels ne pourrait plus être soutenue à l'avenir. Les délégués de UNIMA sont intervenus auprès de l'État, la commission des statuts a précisé le point de vue de UNIMA dans tous les pays du monde sur ce sujet et le secrétaire général de UNIMA Jacques Trudeau a également signifié son inquiétude au gouvernement suisse. Cette affaire a très fortement marqué l'association et l'engagement des membres du comité et de l'administratrice Barbara Weibel dans ce dossier ont été déterminants, ainsi que l'appui de tous les membres qui ont soutenu financièrement la démarche. Aux dernières nouvelles il semble que les chances de surmonter ces difficultés sont réelles. Des changements structurels seront inévitables mais l'association les aborde avec sérénité.

Réseau International

UNIMA Suisse a collaboré avec UNIMA en ce qui concerne les tâches suivantes :

Corrections pour **la traduction en anglais de l'Encyclopédie Mondiale des Arts de la Marionnette**, accueil d'une **séance de la commission des statuts** pour préparer la révision de Dordrecht.

UNIMA Suisse a reçu l'appui du président Dadi Pudumjee présent lors de notre anniversaire en 2009, et l'appui du secrétaire général Jacques Trudeau qui nous a soutenu auprès du gouvernement suisse en 2011.

UNIMA Suisse a tissé des liens étroits avec le centre français (**Themaa**) à propos de l'échange d'informations pour les tournées des compagnies. Ce projet est arrêté suite au manque d'intérêt des marionnettistes suisses francophones.

UNIMA Suisse a signé un accord de coopération avec le **centre UNIMA du Burkina Faso**. Cette relation privilégiée permet d'obtenir des informations de première main sur la vie du centre.

UNIMA Suisse a participé à la recherche de fonds dans le cadre de **l'action de soutien aux marionnettistes chiliens** suite au tremblement de terre de 2010. La générosité des membres a permis de faire parvenir 1500 US dollars au Chili.



TOGO

UNION DES MARIONNETTISTES DU TOGO

Association Régie par la loi 40-484 du 1^{er} Juillet 1901

Enregistrées au Ministère de l'Intérieur et de la Sécurité le 24 février 1999 sous le Numéro 0661

08BP 8789 Lomé

Email- unima.togo@yahoo.fr

Tél: 00 (228) Cel: 9030 74 39 & 9004 51 90

Lomé, le 08 mars 2012

Rapport du Centre National UNIMA - TOGO pour le Congrès 2012

- Restructuration de l'UNIMATO

Compte tenu de la situation socio politique qui a dominé la vie de notre pays depuis plus d'une décennie, les activités artistiques n'ont pas été épargnées. Elles ont connu des difficultés énormes. La suspension de la coopération internationale a du reste sombré les quelques velléités qui se manifestaient contraignant les artistes à rester en ombre, ne pouvant émerger, confinés dans une lassitude inconfortable. Depuis près de neuf ans, les artistes marionnettistes n'ont pas pu s'exprimer, leurs activités étant rarissimes. Ainsi ont-ils presque perdu leur notoriété sur le plan international pour se faire dépasser aujourd'hui par les pays jadis inconnus sur l'échiquier de l'art des marionnettes en Afrique.

Le 14 Février 2009 enfin, ils se sont réunis pour jeter un coup d'œil sur cette période peu glorieuse et se pencher sur l'avenir de leur art en vue de reprendre finalement leur place sur le plan international. Ceci ne peut se faire sans une restructuration en profondeur.

C'est pour cette raison qu'au cours de leur Assemblée Générale Extraordinaire Elective du 14 février, ils ont procédé au renouvellement du bureau par l'introduction des administratifs et posé des bases de redynamisation profonde des activités, de nouvelles orientations professionnelles quitte à titiller les artistes marionnettistes vers le professionnalisme, la compétitivité sur les plans international et mondial

UNE TRISTE NOTE

Dans la fièvre de cette réforme où tout semble partir pour une véritable reprise : Le ministère de la Communication et de la Culture rassurant de son accompagnement – Les Centres culturels et Artistiques de la place prêts pour accueillir les activités – Des bonnes volontés se manifestant pour offrir leur plate forme de projets pour la promotion de l'art des marionnettes, les artistes marionnettistes entrent subitement en deuil le 18 avril 2009, par la mort subite d'un des membres du Nouveau Bureau de l'UNIMATO, le Responsable à l'Organisation en la personne de M. DIALLO KIZA N'dambaka d'origine congolaise installé au Togo depuis les années 1993.

Une nouvelle Assemblée Extraordinaire de l'UNIMATO s'est tenue le 20 juin 2009 en vue de prendre des dispositions pratiques pour la bonne marche des activités de l'Union des Marionnettes du Togo. Nous avons surmonté toutes ces difficultés ce qui nous a permis de relancer notre centre national malgré le manque cruel de soutien financier.

ACTIVITÉS

Dans la même année 2009 avec l'appui des partenaires locaux une tournée nationale a été organisée.

Nous avons présenté plus de 250 spectacles à travers les villes et villages de nos régions économiques.

SAVANES – Sankansse Dapaong Tandjoare Mango

KARA - Kante Niamtougou

CENTRALE Bafilo Sokode

PLATEAUX Atakpame Ayengre Kpalime Avetonou

MARITIME Lome Tsevie Vogan

En 2010 la suite de ces activités a été menée seulement dans les écoles et centres d'handicapés de Lomé et ses environs

En 2011 nous avons initié plusieurs activités

La formation des Jeunes Marionnettites et l'encadrement des Animateurs des
entre et des Ophelinats

L'organisation des Journées Portes Ouverte sur la Marionnette

Pour l'année 2012 nous préparons plusieurs activités si nos partenaires nous accompagnent
Les journées du Contes et de la Marionnettes qui se dérouleront dans le cadre de

la journée mondiale de la marionnette 24 25 26 mars

La Semaine Togolaise de la Marionnette (S E M T O M A) 8eme édition

Les journées Portes Ouvertes sur la Marionnette (deuxième Edition)

Le Festival International des Arts de la Marionnettes au Togo (F I A M-TOGO)

Voilà un bref résumé de nos activités.

Kanlanféï D A N A Y E

ACTIVITIES OF UNIMA TURKEY NATIONAL CENTRE

April 2008 – April 2012

Representatives of our national centre participated the 20th UNIMA Congress held in Perth, Australia, 2-9 April 2008.

Our web site is reorganized again by the address www.unima.org.tr

8th International Puppet and Shadow Theatre Festival were held in Çanakkale in 26-30 May 2008.

In 22 July 2008, “Karagöz Workshop” was held in Ankara. Several organization and NGO representatives, artists, researchers and scientists attended the workshop. Moreover, a “Karagöz Action Plan” including the plans for further five years was prepared at the workshop.

Our national centre participated the UNESCO Intangible Cultural Heritage meeting held in Istanbul in 4-8 November 2008.

Persons and foundations researching, promoting and developing Traditional Turkish Theatre with their works were awarded 2008, 2010 and 2011.

Service medals were given to our Karagöz artists **Orhan KURT**, **Tacettin DİKER** and **Metin ÖZLEN** for preserving and presenting Karagöz art more than 50 years.

Istanbul Section of UNIMA Turkey National Centre was open on 5 May 2009.

In 4 June 2009 “Intangible Cultural Heritage and NGOs Workshop” was held in Ankara in cooperation with Gazi University Turkish Folklore Research and Application Centre, UNESCO Turkey National Commission, The International Organization of Turkic Culture (TÜRKSOY) and Aegean University Turkish World Research Institute.

Karagöz was accepted as Intangible Cultural Heritage of Turkey during the meeting of UNESCO Intangible Cultural Heritage Intergovernmental Commission Meeting in Abu Dhabi in 28 September – 2 October 2009. For the preparation of the proposal UNIMA Turkey worked in cooperation with Turkish Republic Ministry of Culture and Tourism UNESCO Turkey National Commission.

UNIMA Turkey National Centre has been accepted for the accreditation in UNESCO Intangible Cultural Heritage Intergovernmental Commission Meeting in Abu Dhabi in 28 September – 2 October 2009.

In cooperation with Bursa Municipality two times Bursa Karagöz, Puppet and Shadow Theatre Festivals were held in 7-12 December 2009 and 21-26 November 2011.

According to our Film Documentations of Classic Karagöz Plays Project, 33 Classical Karagöz Plays of Karagöz artists - Tacettin Diker, Orhan Kurt and Metin Özlen- were recorded. 33 recorded plays were transmitted to the DVDs. This project was held with the contributions of Ministry of Culture and Tourism.

20th Foundation year of our national centre was celebrated between 20 and 24 December 2010 with some activities.

Our national centre was participated the Meddah Workshop held by the Ministry of Culture and Tourism in 22-23 December 2011.

Our national centre come to an agreement with the Ministry of Culture and Tourism about free usage of the saloons for our member Karagöz and puppet artists.

Our national centre asked for its members to inform the centre every year to follow the works of artists and present their works on our website.

Video and voice records in our archive were transmitted into CDs.

Our national centre's identity cards were renewed and send to the members with their UNIMA International's identity cards.

A cultural project named "Dialog with Puppets and Shadows" in cooperation with UNIMA Bulgaria was offered to the European Union, but the project was not accepted.

Karagöz Play Writing Competition was held among high school students in Ankara in 2011 in collaboration with the Ministry of Culture and Tourism and Ankara Governorate. 5 students were awarded.

We have lost our four members in 20 July 2008 Cengiz Özyurt, in 29 October 2008 Prof.Dr. Metin And who was our ex and honorary president, in 23 July 2010 Erdinç Demiray – our İstanbul Section president- and in 14 March 2011 Cemal Dönmez.

UNIMA Turkey National Centre İstanbul Section became the project partner of İstanbul Puppet Festival held by Puppet İstanbul in March 2011.

During the December 2010 and 2011 4 days activities named "Karagöz Days" were held.

In cooperation with the Ministry of Culture and Tourism and Anadolu Insurance our Bursa Section held a Karagöz figures preparing course named **One Artisan Thousand Artisan** in 26 April -20 July 2010. Also our İstanbul Section organised a "**Karagöz Course**" in 6 March 2011 – 8 July 2011.

In collaboration with Azerbaijan Ministry of Culture and Tourism, UNIMA International and The International Organization of Turkic Culture (TÜRKSOY), UNIMA Turkey attended 1st Baku International Puppet Festival in 1-6 November 2011 in Baku, Azerbaijan.

Also our national held conferences, puppet and Karagöz performances and Karagöz figures and puppets exhibitions in cooperation with universities and other institutions.

Our 10th General Meeting was held in 17 March 2011.

Requests came from UNIMA International were answered; information and festival announces transferred to our members.

Report of UNIMA-USA: April 2010-April 2012

Membership

Current membership is 382.

Manuel Moran

UNIMA International Executive Committee Member

President of North America Commission

Manuel keeps UNIMA-USA abreast of UNIMA International issues. As president of UNIMA's North America Commission, Manuel has been very active.

Meghan Fuller

Director of Membership Services

She has been an invaluable asset to the center. Amongst responsibilities such as mailings to the members, processing memberships and orders, regular correspondence with members and the general public, database maintenance, and preparation of the directories (print and online), Meghan posts UNIMA-USA publications to all UNIMA centers around the world.

UNIMA-USA Financial Standing 2010-2012

The most pressing issue for our national centre continues to be our financial standing. The current world fiscal crisis has further stressed our center's financial resources. New strategies have also been tried to encourage new membership. For instance, UNIMA-USA has offered a joint membership offer with Puppeteers of America (PofA) for new members of one or both organizations with a discounted rate of membership to both. Fundraising efforts will continue to be needed over the coming years to balance our center's books and to provide the services and benefits members of UNIMA-USA expect.

These UNIMA-USA benefits include: two issues each year of our magazine *Puppetry International*; our annual "Citations of Excellence" awards; "Hands Across the Sea", which facilitates cultural exchanges among puppeteers; our scholarship program, which helps puppeteers get added training abroad; the resource publication *Puppetry Yellow Pages*, which is also accessible on the website with added features such as pictures and videos; and a blog for puppeteers and fans of puppetry to read and a place to share their opinions.

UNIMA-USA Publications

UNIMA-USA publications -- *Puppetry International* (*PI*) and *Puppetry Yellow Pages* (*PYP*) -- are where UNIMA-USA is most visible. *Puppetry International* and *Puppetry Yellow Pages* are posted annually to all UNIMA centers (now over 70 centers internationally). *Puppetry International* continues to be held in high esteem both with UNIMA friends abroad and here at home. There are many puppetry and theatre scholars in UNIMA-USA. Peer reviews ensure consistency in the quality of scholarship and practical expertise reflected in the written articles that are called/solicited for publication. *PI* peer reviews also encourage and support research and scholarship.

PYP is distributed to a number of entities beyond our membership base. It is also mailed to all UNIMA centers, national puppetry centers, state arts councils, libraries, and others. The *Puppetry Yellow Pages* online is a great resource for many people. *PYP* online is easily accessible, allowing for more visibility and greater marketability.

UNIMA-USA Website

Donald Devet is UNIMA-USA's Webmaster and he also serves with Steve Abrams as an electronic media consultant for the UNIMA-USA Board of Trustees. Donald Devet continues to expand the resources and abilities of the UNIMA-USA website. UNIMA-USA very much wants to hear news of any foreign companies that plan to visit the USA. We also welcome updates from other UNIMA centers. Often national centers put up a new web site or change contact information without notifying us. We kindly request that the UNIMA centers please keep us informed about changes in their sites.

UNIMA-USA News

UNIMA-USA News is an e-newsletter regularly sent out to membership. Meghan Fuller oversees the newsletter with input from several board members. It is a convenient way of informing membership of our center's activities and sharing information as well as showcasing puppeteers and companies.

Citations of Excellence

Founded in 1975 by Jim Henson, the Citations of Excellence are peer-judged awards. Reviewers are asked to see shows, and when three reviewers nominate a production, it receives a Citation. There is no maximum or minimum number of Citations awarded in a given cycle, so no show is in competition with another for a Citation. There are over forty reviewers across the USA and Canada. Productions must come from North America, including the USA, Canada, Mexico and the Caribbean. A "Recorded Media" category was added in 1994. The reviewers are anonymous to each other and to the producers they are reviewing. The reviewers are a diverse group of people, and the shows nominated reflect that diversity. UNIMA-USA's Board of Trustees have been discussing plans to allow more shows to be seen by more reviewers in a fair and equitable way. Winners of UNIMA-USA Citations of Excellence can be viewed on the UNIMA-USA website, as well as at our [Citations Interactive Book](#) site.

UNIMA-USA Symposia

Each summer, UNIMA-USA holds its annual Board of Trustees and General Membership meetings at one of the regional Puppeteers of America (PofA) festivals or at the biennial national PofA Festival. As part of the PofA Festival Workshop Program, UNIMA-USA organizes and hosts an open symposium. Each year a theme is chosen or special guests are the presenters at the UNIMA-USA Symposium. Though not a UNIMA-USA event, the conference held at the University of Connecticut on Puppetry in 2011 had a number of UNIMA-USA officers as part of the organizing committee and selected papers from this conference were recently published in *Puppetry International*. UNIMA-USA is working to create symbiotic relationships between scholarship and performance in symposia and publishing formats.

World Puppetry Day

The national puppetry association of the USA, Puppeteers of America, celebrates a national day of puppetry at a different time of the year than World Puppetry Day, and thus there is more awareness of that event rather than the March 21 celebration. Some individual puppeteers and companies that are members of UNIMA-USA do organize their own events on March 21. There has been some initial discussion between the national and international-affiliated associations regarding the possibility that PofA might consider changing its national day of puppetry to the World Puppetry Day date.

World Encyclopedia of Puppetry Arts

Karen Smith has been overseeing translation of the materials in the French WEPA into English (and eventually Spanish) and good forward movement has been made. While the effort is international, Americans (a number of whom are UNIMA-USA members) are well represented as both translators and advisors. Editor Smith, who is currently a UNIMA-USA board member, has taken on this enormous task with zeal and consults on the overall direction. Though bigger than a UNIMA-USA initiative, this project has been discussed and worked on in our meetings. Recent conversations have focused on developing an online version as a priority.

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Manuel Moran

COSTA RICA



Capital: San José

Extensión geográfica: 51.100 km²

Población: 4.301.712 (según estadísticas del 2011)

Idioma oficial: español

Límites: Al norte con la República de Nicaragua, al sureste con la República de Panamá y es bañado al este por el mar Caribe y al oeste por el océano Pacífico.

En **Costa Rica** existe alrededor de quince agrupaciones que trabajan profesionalmente haciendo espectáculos enteramente de títeres o en el que los títeres tienen un lugar importante dentro de la puesta en escena. El movimiento esta conformado en su gran mayoría por extranjeros que se quedaron viviendo en el país, aportando con su trabajo a la permanencia de este arte.

La mayoría de los titiriteros se concentran en la capital. Se les ve poco en salas de teatro y nunca en la calle, a diferencia de otros países latinoamericanos. Esto se explica por los altos costos que implica mantener una temporada en sala de teatro y porque las presentaciones en la calle están prohibidas al ser vistas por los gobiernos locales como trabajo informal. Solo se les puede ver en parques cuando se trata de una actividad de festivales y en ese caso, son contratados por los municipios organizadores (no improvisados).

Se carece de políticas culturales que beneficien la permanencia o proliferación de teatros. Éstos son vistos por la ley como cualquier otro local comercial. Los titiriteros viven en general de la venta de presentaciones a centros educativos públicos y privados, centros comerciales, así como otras empresas privadas y organizaciones comunales o del estado. Muchos combinan su labor con la producción de eventos, docencia u otras profesiones.

Salas

A la fecha no existe ninguna sala especializada para este arte. La única que existía para tal fin, perteneció durante 30 años a la agrupación “Moderno Teatro de Muñecos” (conocido como MTM), pero pasó en el 2011 a manos de la Compañía Nacional de Teatro (CNT), ya que estaba localizada en un terreno del estado y esto les imponía muchísimas limitaciones. Para defender la sala la agrupación recurrió a una lucha legal durante dos años con el apoyo del gremio y muchos amantes de la cultura, sin embargo era costosa y desgastante por lo cual tomaron la decisión de entregarla. Si bien el destino del lugar sería el de bodega de mantenimiento del museo contiguo, la CNT exigió se le fuera entregada para mantenerla como su sala de teatro infantil. La sala mantiene el nombre que le dio el MTM en memoria a su fundador y maestro titiritero: Juan Enrique Acuña. A la fecha, a pesar de su destino inicial, la sala es utilizada para espectáculos de teatro de pequeño formato sobre todo para público adulto. Desde que la CNT reabrió la sala al público, en junio del 2011, se han presentado tres espectáculos de títeres para adultos y tres para niños, de los cuales cuatro fueron parte del Festival Educarte, siendo la sala una de las sedes del festival.

Los títeres han encontrado un apoyo en el Centro Cultural de España (CCE), organización que ha programado prácticamente todos los espectáculos de títeres existentes en el país, en sus espacios infantiles *Estación farolito* y *Estación Siquirres*.

Financiamiento

Varios titiriteros han tenido acceso a financiamiento para sus montajes o para giras, a través de programas del MCJ como los son: becas taller, Proartes e Iberescena. Así como, a través del programa *Sin Telón* del CCE, el cual está diseñado para espectáculos de pequeño formato.

Es importante mencionar que el CCE graba y difunde por Internet, un programa radial sobre los títeres llamado *Titereteando*, el cual es dirigido por el grupo Yoruba y se retransmite por la radio en Internet del CCE de Córdoba, Argentina.

Festivales

Existen varios festivales que incluyen en su programación espectáculos de títeres entre su oferta al público. Los más relevantes son el Festival de las Artes y el Festival Educarte.

El Festival de las Artes es organizado por el Ministerio de Cultura; tiene dos modalidades: nacional (FNA) e internacional (FIA), las cuales se intercalan cada año. Este festival es el más grande de Costa Rica e incluye diversas manifestaciones artísticas entre las cuales los títeres no pueden faltar.

El Festival Educarte es organizado por la asociación cultural del mismo nombre. La asociación está conformada por agrupaciones independientes especializadas en espectáculos para infancia y juventud, de las cuales la mayoría son titiriteros. En el 2011, el festival fue beneficiario del fondo Iberescena, lo cual permitió que su edición número 10 fuera de carácter internacional. Espectáculos de Guatemala, México y Ecuador fueron parte del festival junto a los espectáculos de los miembros de la asociación costarricense.

En el marco del festival se realizó el *I Encuentro Centroamericano para profesionales del teatro de títeres*. Cabe destacar, que en Centroamérica no existe una escuela profesional de titiriteros, por lo cual este encuentro fue muy importante, dando de manera gratuita la posibilidad a profesionales de la región, y a algunos estudiantes de teatro interesados en el mundo de los títeres, de poder ampliar sus conocimientos sobre este arte milenario. El encuentro se dio de forma intensiva y gratuita, en San José, entre el 29 de agosto y el 5 de setiembre, contó con participantes de Guatemala, Costa Rica, Nicaragua y Panamá, ofreciendo la conferencia *La música en la escena* y los talleres: *La iluminación en el teatro de títeres, Producción y gestión de espectáculos, Dramaturgia para el teatro de títeres e Introducción al guión de ficción*.

Títeres populares

La costumbre de los gigantes y cabezudos traída de España, se quedó en Costa Rica tomando su propio color local. A principios del siglo XIX LA MASCARADA⁽¹⁾ era parte de las festividades a la Virgen de los Ángeles en Cartago, hasta que poco a poco se fue extendiendo por todo el país y en toda fiesta patronal de pueblo. Estos títeres gigantes y cabezudos, también conocidos como los mantudos, bailan al compás de las cimarronas (bandas de pueblo) y son seguidos por una gran cantidad de chiquillos en las calles. Entre los personajes que no pueden faltar están: La Giganta, el Diablo, la Muerte, el Policía, la Calavera. Aunque varios lugares se distinguen por esta tradición, el pueblo de Barva de Heredia es conocido actualmente como su mayor protector. Se trata de la comunidad con más número de artesanos dedicados a su fabricación, en su parque central se erige el monumento a la mascarada y en la última semana de marzo, la Municipalidad organiza la Feria Nacional de la Mascarada; la cual incluye exposiciones, concursos de cimarronas y bailes. Desde 1997 y en respuesta a la festividad de Halloween, el 31 de diciembre se celebra el Día de la Mascarada Tradicional Costarricense.

Por otro lado, el Juego o Baile de los Diablitos⁽²⁾ es una tradición del pueblo indígena Boruca, en el que podemos ver la lucha entre el pueblo indígena y el español a través de sus personajes: los diablitos y el toro. Los diablos están ataviados con máscaras de balsa y trajes de manta con hojas de plátano, mientras que el toro está hecho con una estructura de caña, cubierto con manta y cabeza de madera.

El juego se realiza durante tres días en los pueblos de Boruca y de Rey Curré. La música, la chicha y los tamales son parte fundamental de esta fiesta que representa el renacimiento año con año de la etnia boruca. De la época colonial data también el “baile de la yegüita”⁽³⁾. Este se realiza durante la celebración guanacasteca en honor a la virgen de Guadalupe, patrona del pueblo de Nicoya. Se trata de una procesión, que es precedida por la representación de una intervención milagrosa de la virgen entre dos hermanos indígenas que pelean a machetazos. Ante la imploración de los feligreses, una yegüa aparece de entre los matorrales y los separa con mordiscos y patadas, salvándolos a ambos; una vez a salvo desaparece del lugar ante la vista atónita de los presentes, lo cual es interpretado por los indígenas como un milagro de la virgen. Acompañados por música de flauta y tambor, un danzante se introduce en el títere de yegüa, que es una especie de falda montada en una argolla de bejucos, con cola en la parte posterior y al frente una cabeza de caballo tallada en madera; otro danzante lleva una representación de la virgen en sus manos. Esta fiesta se celebra los 12 de diciembre en el pueblo de Nicoya, Guanacaste.

(1) Más información sobre la mascarada:

<http://www.ticoclub.com/folclm.htm>

<http://www.costaricaexplorerguide.com/php/editorial.php?idm=1&editorial=148&dfpanel=0&menu=3>

(2) Los diferentes momentos de la representación:

http://www.google.co.cr/url?sa=t&rct=j&q=diablitos%20jose%20luis%20amador&source=web&cd=1&ved=0CCQQFjAA&url=http%3A%2F%2Fwww.iidh.ed.cr%2FBibliotecaWeb%2FVarios%2FDocumentos%2FBD_819498281%2FDiablitos.doc%3Furl%3D%252FBibliotecaWeb%252FVarios%252FDocumentos%252FBD_819498281%252FDiablitos.doc&ei=ZF0WT5_6CMqfgwfhy5zSAw&usg=AFQjCNGUe2AHwwvDZusHnOZEDKTXGOfxag

(3) Más datos en:

http://culturaliberiana.org/index.php?option=com_content&task=view&id=33&Itemid=30

<http://www.grupotiquicia.org/folklore/leyendas-tradiciones.html>

El MTM en el Festival de Chengdu

La agrupación Moderno Teatro de Muñecos (MTM) representará a Costa Rica en Chengdu. Fundada en 1968 por el maestro argentino Juan Enrique Acuña, esta es la agrupación titiritera más antigua en el país.

Durante el festival presentarán su producción *La Odisea*, un espectáculo apoyado por Iberescena y basado en el poema épico de Homero en una versión para muñecos y técnicas mixtas, dirigida a público joven y adulto.

Reconocimientos

Si bien en el país no existen premios a la labor titiritera, cabe destacar reconocimientos que visibilizan el espacio que ha ganado entre otras artes, durante los últimos años.

La ACAM (Asociación de Compositores y Autores Musicales) es la encargada de premiar la música más destacada del país. En el 2010, el compositor Jonatan Albuja de la Cía. La Bicicleta recibió una nominación al premio de *Música incidental*, por la música del espectáculo de títeres *Historias Cabécares*. La banda sonora compitió con la música de la gran producción *Salomé*, de la Compañía Nacional de Teatro y la de *Gestación*, el largometraje más destacado de la historia cinematográfica costarricense.

Este 2012, dos de los premios nacionales que entrega el Ministerio de Cultura y Juventud fueron atribuidos a los artistas Roberto White y Rubén Pagura (*Mejor dirección* y *Mejor actor protagónico*, respectivamente) por la obra de teatro de objetos *Romeo y Julieta: Tragedia gastronómica para actor y utensilios de cocina*. La obra es una versión del clásico de William Shakespeare, en ella un camarero del restaurante italiano “Verona”, comienza a contar a los clientes que esperan -o sea al público- la trágica historia de Romeo Montesco y Julieta Capuleto mediante los materiales que tiene a mano, es decir las servilletas, manteles, cuchillos, tenedores y demás artefactos.

UNIMA en Costa Rica

A la fecha Costa Rica tiene solo representación de UNIMA. La Asociación Producciones Artísticas Educarte, tiene dentro de sus proyectos del 2012 crear su Centro Nacional. En asamblea se determinó que será nombrada una comisión para la redacción de estatutos y el planeamiento de actividades para su promoción y difusión fuera de la asociación.

Possible proposals for modifications to the Statutes and/or to the Rules of Procedure

As new Statutes and Rules of procedure were presented and approved in June 2010 during the extraordinary Congress in Dordrecht, on 1/12/2011, the General Secretary had not received any request proposing and/or asking modifications

Proposals for the location of the next Council, 2014

The General Secretary received 2 candidacies, from the following cities:

- SOFIA, presented by the UNIMA Centre of Bulgaria
- VARADERO-MATANZAS, presented by UNIMA Centre of Cuba

АКТ-УНИМА



БЪЛГАРИЯ

**АСОЦИАЦИЯ НА КУКЛЕНТИТЕ ТЕАТРИ –
МЕЖДУНАРОДЕН СЪЮЗ НА КУКЛЕНТИТЕ ДЕЙЦИ**

АКТ-УНИМА, БЪЛГАРИЯ

България, София 1000, ул. "Генерал Гурко" 14,

тел: +359 / 2 9877288

akt@sofiapuppet.com

TO:
Mr. Dadi Pudumjee - President of UNIMA
TO:
Mr. Jacques Trudeau - General Secretary of UNIMA

Dear Sirs,

ACT-UNIMA Bulgaria has the honour and pleasure to propose the capital city of Bulgaria – Sofia to be the host of the next Council meeting of UNIMA in 2014 as a part of the International Festival of Street and Puppet Theatre “PUPPET FAIR” – 16-22 September 2014. The festival is organized by the Sofia Puppet Theatre, Sofia Municipality and the Ministry of Culture of the Republic of Bulgaria.

Bulgaria is one of the founder states of UNIMA and participated in the First Congress in Prague in 1929, represented by Mrs. Elisaveta Konsulova-Vazova.

The Bulgarian puppet theatre has a long-term tradition and almost one hundred years of history in its professional evolution and development. Today we have a developed network of state-owned, municipal and private puppet theatres. Bulgaria is one of the few countries in the world that offers higher education for puppet theatre and for 50 years already the National Academy of Theatre and Film Art trains highly qualified actors, directors and stage designers for puppet theatre.

The Bulgarian UNIMA centre was established in 1963 and during the years its activists have occupied an important place in the life and activity of the world organization. Evidence of that is the presence of our representatives in the executive structures of UNIMA like Professor Nikolina Georgieva, member of the Executive Committee 1970-1988, Professional Training Commission and Honourable member of UNIMA; Evgeni Fabiani – long-term member of the Statutes Commission and Honourable member of UNIMA, Professor Slavcho Malenov – member of the Executive Committee 1988-1996.

After the dramatic changes in the state governance from mid-1990s the Bulgarian UNIMA National Centre has undergone a financial and organizational crisis that necessitated internal restructuring and consolidation. We believe that today, based on the experience accumulated through the years and the support we receive from the Sofia Municipality and the Ministry of Culture we can forward this proposal and ultimately regain part of the positions we have lost in UNIMA.

We hope that our proposal will be carefully considered and accepted at the forthcoming World Congress of UNIMA in Chengdu - China this year.

Sofia, 27.03.2012



Associate Professor Petar Pashov
President of AKT-UNIMA, Bulgaria



СТОЛИЧНА ОБЩИНА
ул. Московска №33
РЕГИСТРАЦИОНЕН ИНДЕКС И ДАТА
1800 - 62 12 13.03.
2012

Столична община

София 1000 ул. "Московска" 33, телефонен номератор 9377xxx, факс 9810653, www.sofia.bg

ДО
Г-Н ДАДИ ПУДУМДЖИ
ПРЕЗИДЕНТ НА УНИМА

КОПИЕ ДО
Г-Н ЖАК ТРИОДО
ГЕНЕРАЛЕН СЕКРЕТАР
НА УНИМА

УВАЖАЕМИ ГОСПОДИН ПУДУМДЖИ,

София е столицата и най-големият град на България, а също така 15-ят по големина град в Европейския съюз. Тя е основен административен, индустриален, транспортен, културен, медиен, здравен, и образователен център на страната. София е модерен град с древни традиции, град, който чрез развитие на културното сътрудничество между творци, артисти и културни институции от различни държави изгражда европейското културно пространство. В този си стремеж, нашият град е кандидат за европейска столица на културата през 2019 г.

Община София има четири общински театъра, които поддържат високо качество на театралния продукт и са едни от най-добрите в страната. Един от тях е Столичен куклен театър. В Календара на културните събития на Столична община присъства Международният фестивал за уличен и куклен театър „Панаир на куклите“, инициатор на който е именно Столичен куклен театър. Фестивалът популяризира съвременните тенденции и художествени търсения в областта на кукления театър, като създава условия за общуване и творчески контакти на творци от различни страни.

През 2014 г. в периода 16 - 22 септември ще се проведе поредното издание на този форум. За нас е изключително важно високото ниво на провеждането на фестиваля и създаването на възможности за междукултурен диалог. В този смисъл отправям към Вас най-любезна и настоятелна покана за провеждане на заседанието на Съвета на УНИМА в рамките на «Панаир на куклите».

Уверявам Ви, че нашият град може да предложи добра организация и комфорт за участниците в заседанието.

За нас ще бъде чест и удоволствие да бъдем домакини при провеждането на такова важно събитие.

С искрени чувства:

За кмет
Мария Георгиева
Зам. кмет
РД-15 - 1233 2012
Заповед за заместване №

ЙОРДАНКА ФАНДЪКОВА
КМЕТ НА СОФИЯ



Stamp of Sofia Municipality
33 Moskovska Street
Registration Index and Date
1800 – 62 (2) 13.03.2012

SOFIA MUNICIPALITY

Sofia 1000, 33 Moskovska Street, telephone operator 9377xxx, fax 981 0653,
www.sofia.bg

TO:
MR. DADI PUDUMJEE
PRESIDENT OF UNIMA

COPY TO:
MR. JACQUES TRUDEAU
GENERAL SECRETARY OF UNIMA

DEAR MR. PUDUMJEE,

Sofia is the capital and the largest city in Bulgaria, as well as the 15th biggest city in the European Union. It is a basic administrative, industrial, transport, cultural, media, health and education centre of the country. Sofia is a modern city with ancient traditions, which is building a European cultural space through development of cultural cooperation between artists and cultural institutions from various countries. This drives the city to become an applicant for Cultural Capital of Europe for 2019.

The Sofia Municipality has four municipal theatres that maintain high quality of the theatrical product and are among the best in the country. One of them is the Sofia Puppet Theatre. Part of the cultural events calendar of the Sofia Municipality is the International Festival of Street and Puppet Theatre "Puppets Fair", initiated by the Sofia Puppet Theatre. The festival promotes the modern trends and artistic aspirations in the art of puppet theatre, creating conditions for sharing and creative communication of actors and artists from different countries.

In 2014 the successive edition of this forum will be organized in the period 16 – 22 September. For us it is extremely important that the festival offers high-level performance and creates opportunities for intercultural dialogue. To this end I would like to extend my most respectful and insistent invitation to hold the meeting of the Executive Committee in the framework of the Puppet Fair.

I assure you that our city can offer good organization and comfort to the participants in the meeting.

We would be honoured and pleased to be the host of such an important event.

Yours sincerely:

YORDANKA FANDAKOVA
MAYOR OF SOFIA
(signature illegible)

For the mayor:
Deputy mayor Maria Boyadjyska
RD-15-1233/ 2012

Round stamp of
Sofia Municipality



**MINISTRY OF CULTURE OF THE REPUBLIC OF
BULGARIA**

22 March, 2012
Sofia

TO:
MR. DADI PUDUMJEE,
PRESIDENT OF UNIMA

CC:
MR. JACQUES TRUDEAU
GENERAL SECRETARY OF UNIMA

DEAR SIRS,

I refer to the application of the Bulgarian section of UNIMA to host the Session of UNIMA Council in 2014 in Bulgaria.

Bulgarian membership in UNIMA has left its lasting traces in its history due to the active participation of artists such as Prof. Nikolina Georgieva, Prof. Atanas Ilkov, followed by the names in contemporary puppetry. Development of puppet art in Bulgaria is linked to the life of UNIMA and the general ideal of high artistic form, contemporary language and vivid contact of puppet theatre with its audience.

I fully support the initiative of Bulgarian puppet artists and I stand back of ACT-UNIMA's invitation to hold the next Session of UNIMA's Council in Sofia. Situating the initiative within the framework of the PUPPET FAIR International Festival of Street and Puppet Theatre in 2014 in Sofia would be a successful meeting of theoretical forum with live theatrical art not only in Bulgaria but also with visiting theatre productions.

I avail myself of this opportunity to wish you successful work,

VEZHDI RASHIDOV

MINISTER OF CULTURE



Secretaría Gral. Calle Ayuntamiento 8313. Matanzas 40100. Cuba
Tlfno 53 45 28 31 78. Correo electrónico: titeres@atenas.cult.cu
www.atenas.cult.cu/unima

Matanzas, 2 de mayo de 2012
Año 54 de la Revolución

Sr Jacques Trudeau, Secretario General UNIMA Internacional
Estimado Señor Trudeau:

Por este medio y teniendo en cuenta lo que plantea el Reglamento de UNIMA en su capítulo III.C.2: "La acogida de un Consejo será confiada a un Centro Nacional el cual habrá hecho la solicitud y quien estará en disposición de garantizar los medios financieros y logísticos para su buen desarrollo." El Centro Cubano de la UNIMA solicita organizar en la segunda quincena del mes de abril, de 2014, el Consejo de UNIMA Internacional. Proponemos que la sede de la reunión y el hospedaje sean en la Playa de Varadero, las representaciones artísticas en la Ciudad de Matanzas coincidiendo con la celebración del 11no Taller Internacional de Títeres, y ofreceríamos además una visita turística cultural a La Habana, capital de la República de Cuba.

Para ello contamos con el Centro de Convenciones Plaza América que posee equipamiento informático, imprenta, video beam, reproductor de video VHS multinorma, traducción simultánea, proyector de diapositivas y grabación de audio. Además también ofrece servicios médicos como ópticas, farmacias y asistencia médica directa. Se puede hacer cambios de divisa y transferencia de dinero, y organizar también reuniones sociales y banquetes. Se ubica en la hermosa Playa Varadero uno de los más importantes polos turísticos de Cuba. Muy próxima a los centros urbanos de Matanzas y La Habana, con fácil acceso tanto por tierra como por aire y mar, se encuentra situada en la costa norte de la Isla y posee una impresionante línea de playa de 23 Km, donde el sol tropical se refleja en el límpido azul de sus aguas de blanca y fina arena.

El Centro Cubano de la UNIMA, cuenta con el apoyo del Consejo Nacional de Artes Escénicas, que colaborará junto al comité organizador del Consejo para garantizar la logística adecuada y el proceso de otorgamiento de visados para los consejeros que viajen a Cuba desde sus respectivos países.

Puesta en su conocimiento nuestra solicitud, firma la presente,

Rubén Darío Salazar, Secretario General de UNIMA Cuba

Cc. René Fernández Santana, Presidente de UNIMA Cuba

La Habana 14 de septiembre del 2011.
“Año 53 de la Revolución”

Sr. Jacques Trudeau
Secretario UNIMA

Estimado señor Trudeau:

Me es muy grato dirigirme a usted para comunicarle nuestra aprobación al proyecto de organizar en La Habana, Cuba, la Reunión del Consejo UNIMA, en abril del 2014 en el marco del Festival.

Nos satisface acoger en nuestro país a delegados del Teatro para niños, adolescentes y jóvenes de estos países y propiciar un interesante intercambio de experiencias y el fortalecimiento de sus relaciones profesionales, que contribuiría asimismo a la elevación de la comprensión internacional y de los lazos de amistad que nos unen.

Tal como le han planteado nuestros directivos y como usted ha podido constatar durante sus visitas a Cuba, contamos con la infraestructura necesaria para el buen desenvolvimiento de dicho encuentro y además con el entusiasmo de nuestros artistas , gestores culturales, investigadores y de la población cubana en general, para garantizar la realización del Encuentro con calidad.

El Consejo Nacional de las Artes Escénicas, colaborará con los organizadores para garantizar una logística adecuada y el proceso de otorgamiento de los visados para los delegados que viajen a Cuba desde sus respectivos países.

Al mismo tiempo, reconocemos y apoyamos las acciones que la Organización a su digno cargo lleva a cabo en todos los países miembros, de todas las regiones y respaldan, a la vez que estimulan, la labor del Comité Cubano.

Saludos,

Julián González Toledo
Presidente
CNAE



Proposals for the location of the next Congress, 2016

The General Secretary received 3 candidacies, from the following cities:

- OULU, presented by the UNIMA Centre of Finland
- SAN SEBASTIÁN - TOLOSA, presented by the UNIMA Centre of Spain
- YEKATERINGBURG, presented by the UNIMA Centre of Russia



CITY OF OULU
FINLAND

15th of June 2010

Jacques Trudeau
UNIMA Secretary General
UNIMA Executive Committee

Letter of intent

Unima Finland has come forward and shown interest for applying the UNIMA World Congress and International Puppet theatre Festival to the City of Oulu in 2016.

Organizing international events and fostering actions that enable activities which are directed to children and youth are in accordance with the strategy of City of Oulu.

The City of Oulu has a positive attitude towards hosting the 2016 event, and is willing to continue negotiations in bringing the UNIMA World Congress and International Puppet theatre Festival to Oulu in 2016.

A handwritten signature in blue ink that appears to read "Matti Pennanen".

Matti Pennanen
Mayor
City of Oulu



Mr. Dadi Pudumjee
President of UNIMA

30.8.2011

Mr. Jacques Trudeau
General Secretary of UNIMA

Executive Committee of UNIMA

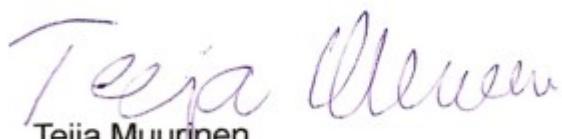
Unima Finland is willing to organize the UNIMA Congress 2016 in Oulu, Finland.

Unima Finland have been consulting the City of Oulu, and the City of Oulu is willing to host the Congress and the World Festival in co-operation with Unima Finland and The Puppet Theatre Akseli Klonk.

Oulu is a capital of Northern Finland, a modern city with all the facilities for the successful Congress. On the other hand, everything is near in Oulu, within walking distance, so the Festival and the Congress will be a compact event.

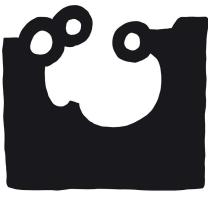
We warmly welcome The President and the General Secretary of Unima to visit Oulu in the end of October (27.-30.10.) on The End of Daylight Saving Time- International Theatre Festival 2011.

Sincerely Yours


Teija Muurinen
President of Unima Finland

JAN-NE 
Janne Kuustie
Chair of the Puppet Theatre Akseli Klonk





DONOSTIA 2016
SAN SEBASTIAN

Mr Jacques Trudeau
General Secretary of UNIMA
10, Cours Aristide Briand
CHARLEVILLE-MEZIERES
FRANCE

San Sebastian, 14th November, 2011

Dear Mr Trudeau,

We are contacting you in our capacity as the municipal body of San Sebastian responsible for organising the European Capital of Culture 2016 to propose the cities of San Sebastian and Tolosa as hosts in 2016 of the 22nd Congress & World Puppetry Festival organised by UNIMA, the Union Internationale de la Marionnette.

San Sebastian was recently named European Capital of Culture for 2016, a title it will share with the Polish city of Wroclaw.

The project underpinning our successful bid, *Culture to Overcome Violence*, concentrates on reformulating today's cultural policies, seeking new and more open models based on creativity and working with the focus on collaboration and participation, addressing activities for all publics from a double European vocation: we want to make ourselves known abroad, but we also want to include other experiences which, although apparently somewhat distant, are in fact closer than we think.

The cultural programme will spread its activities well beyond the limits of the city itself: it will also include activities organised throughout the project region, and even extend to different parts of Europe depending on the network of agents involved in their co-production.

The proposed activities will run from 2012 until 2016, and will be grouped into 4 themed lighthouses: *lighthouse of peace*, *lighthouse of life*, *lighthouse of voices* and *lighthouse of land & sea*.

The *lighthouse of voices* encompasses activities related to our linguistic and cultural plurality, reflected in an extensive wealth of enormously interesting artistic languages for building the Europe of diversity. Drawing on this potential, activities will emerge to create new songs and stories, to reinterpret those that already exist, to convey new values and create new myths, endeavouring to do so from all artistic practices, with the vocation of reaching all publics and of involving those from other parts of Europe and the world who come here to get to know us better and share their future with us.

A puppet opera entitled *The Alzo Giant* is one of the showcase activities in this lighthouse; a fable on the life of a giant from a town in Gipuzkoa devised to introduce spectators to Basque culture. The idea is that the opera will be co-produced with TOPIC in different parts of the Basque region throughout 2016.



Donostia-Urdaia
Ayuntamiento de San Sebastián



In this context, we firmly believe that it would be a great opportunity and highly appropriate if the 22nd UNIMA Congress were to be held in San Sebastian and Tolosa in 2016, in accordance with the rules and conditions established by UNIMA for hosting this kind of event.

We therefore repeat our interest and propose San Sebastian and Tolosa as candidate cities to host the Congress within the framework of the European Capital of Culture 2016.

Kind regards,

Eva Salaberria
Coordinator/Manager
San Sebastian European Capital of Culture 2016 Office





PRESIDENCIA:
Plaza Euskalherria, 1
20400 Tolosa- Guipuzkoa
Tlfno.: 656 819 997
presidente@unima.es

Mr. Dadi Pudumjee
Mr. Jacques Trudeau
UNIMA
10, Cours Aristide Briand
CHARLEVILLE-MÉZIÈRES
FRANCE

Tolosa, 12th December 2011

Dear President
Dear General Secretary
Dear Members of the Executive Committee, Councillors and National Centres

It is with great illusion that UNIMA Spain together with the bureau of "San Sebastián 2016" presents the candidacies of San Sebastian and Tolosa as venues for the UNIMA Congress 2016.

The Congress will be framed within the events of the European Capital of Culture of San Sebastian; fact that assures an international projection without precedent, and that will permit us to rank equally the puppet world with the great events that around that Capital of Culture are going to be organized.

We think that it is a unique opportunity to organize such a Congress in Spain and in a Spanish speaking country, something that in the 82 years of UNIMA's live still didn't occurred.

UNIMA Spain, besides the guarantees of the bureau "San Sebastián 2016" public corporation established by the San Sebastian Municipality and that has the financial support of the "Diputación Foral de Gipuzkoa", the Basque Government and the Ministry of Culture of Spain, counts with the logistic and organizational support of the TOPIC, International Puppet Center of Tolosa, all this together is an important backing for the good development and success of the Congress and the World Puppet Festival that goes with it.

That is why UNIMA Spain presents this candidacy of San Sebastian/Tolosa together, with the hope and desire to be elected as venues for the next Congress and World Festival of UNIMA 2016.

From UNIMA Spain we want to wish you all the best for the next year and hope to meet you all in Chengdu

Idoya Otegui
President
UNIMA Spain

Letter of the City of Yekateringburg



**АДМИНИСТРАЦИЯ
ГОРОДА ЕКАТЕРИНБУРГА**

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16.02.2011 № 011/01-10/340

На № 1 от 23.12.2010

Об участии в конкурсе на право
города принимать XXII Всемирный
конгресс UNIMA

Генеральному секретарю UNIMA

Господину Жаку Трюдо

Уважаемый господин Жак Трюдо!

От имени Муниципального образования «город Екатеринбург», учитывая поддержку Совета Российской центра UNIMA, а также инициативу коллектива Муниципального учреждения культуры «Екатеринбургский театр кукол», сообщаю Вам о готовности Муниципального образования «город Екатеринбург» участвовать в конкурсе на право города принимать XXII Всемирный Конгресс UNIMA (Всемирной организации театров кукол) в 2016 году.

В последние годы Администрация города Екатеринбурга активно поддерживает Екатеринбургский театр кукол в его деятельности, направленной на развитие международного культурного сотрудничества. В ее рамках в апреле 2008 года делегация от Екатеринбурга на XX конгрессе UNIMA в городе Перт (Австралия) успешно провела презентацию возможностей нашего города, в результате которой в сентябре 2009 года в Екатеринбурге прошел Саммит Исполнительного комитета UNIMA. Он получил высокую оценку членов UNIMA и широкий резонанс со стороны российской и международной общественности. В сентябре 2010 года по приглашению мэра города Шарльвиль-Мезьер (Франция) МО «город Екатеринбург» вошел в состав основателей Международной ассоциации городов-друзей кукольного искусства AVIAM.

В настоящее время Екатеринбург, как активно развивающийся мегаполис, является одним из крупнейших промышленных, торговых, логистических и культурных центров на границе Европы и Азии, располагает необходимыми ресурсами, финансовыми возможностями и опытом для проведения крупных международных культурных проектов. Немаловажным фактором также является то, что в Екатеринбурге успешно работает муниципальный театр кукол, имеющий репутацию ведущего театра в своем жанровом направлении.

В связи со сказанным направляю Вам на рассмотрение заявку Муниципального образования «город Екатеринбург» на конкурс за право города принимать в 2016 году XII Всемирный Конгресс UNIMA.

Глава Администрации города Екатеринбурга

А.Э.Якоб

UNIMA

**РОССИЙСКИЙ ЦЕНТР
МЕЖДУНАРОДНОГО СОЮЗА
ДЕЯТЕЛЕЙ ТЕАТРА КУКОЛ**

Россия, 107031, Москва, Страстной бульвар, 10.
Tel: (495) 650 3349 Fax (495) 650-01-32 E-mail: rusunima@mail.ru

Исх. № 1
23 » декабря 2010 г.

Главе Екатеринбурга —
Председателю городской Думы
Е.Н.Порунову

Уважаемый Евгений Николаевич!

Совет Российской центра УНИМА безусловно принял и поддержал предложение Администрации Екатеринбурга, изложенное в письме № 11/01/3033 от 20.10.2010г., о участии в конкурсе XXI Конгресса UNIMA (Международного союза деятелей театра кукол) за право города принимать следующий XXII Конгресс UNIMA и Всемирный фестиваль театров кукол 2016 года.

Секретариат Союза театральных деятелей Российской Федерации(ВТО) 6 декабря с.г. также рассмотрел и поддержал инициативу Вашей Администрации и Екатеринбургского театра кукол. Было решено включить в рамках бюджета СТД РФ (ВТО) мероприятия по организации и проведению презентации Екатеринбурга на XXI Конгрессе в Чэнду (Китай) в 2012 году и подготовке XXII Конгресса 2016 года в случае победы в конкурсе.

Российский центр УНИМА, в соответствии с протоколом UNIMA, просит Вас направить письмо с заявкой на участие Екатеринбурга в конкурсе за место проведения XXII Конгресса в 2016 году на имя генерального секретаря UNIMA Жака Трюдо(Jacques Trudeau) по адресу: "jacques Trudeau" <jacquestrud@sympatico.ca>

Мы уверены в творческом потенциале Вашего города и Екатеринбургского театра кукол. А так же надеемся на тесное сотрудничество для достижения первого этапа нашей цели – победы в конкурсе за выбор Екатеринбурга местом проведения XXII Конгресса и Всемирного фестиваля театров кукол 2016 года.

С уважением,

Президент
Российского центра
УНИМА

Администрация города Екатеринбурга
Сектор регистрации документов
111100001
17.01.2011

Прикреплено к документу Администрации города
Екатеринбурга

19.01.2011

мн. № 12012011

В.Н.Шадский

ЕКАТЕРИНБУРГСКАЯ
ГОРОДСКАЯ ДУМА
ОРГАНИЗАЦИОННЫЙ ОТДЕЛ
Вход № 66-83-31
12 01 2011

Translation of the Letter of the City of Yekateringburg

Dear Mr. Jacques Trudeau!

In the name of Municipal formation “Ekaterinburg city”, according to support of Russian UNIMA Center and also initiative of Municipal culture institution “Ekaterinburg puppet theatre”, I inform you that Municipal formation “Ekaterinburg city” is ready to take part in the competition for right to receive the XXII International UNIMA Congress (International Puppetry Association) in 2016.

For the last years Ekaterinburg Administration actively supports Ekaterinburg puppet theatre in its activity, directed to development of international cultural collaboration. In frames of it in April 2008, delegation from Ekaterinburg had successfully hold a presentation of abilities of our city on the XX UNIMA Congress in Pert (Australia). In the issue of it, in September 2009 the Summit of Executive committee of UNIMA was hold in Ekaterinburg. It's got a high evaluation of UNIMA members and draw a wide response from Russian and international community. In September 2010 on Sharleville-Mesieur major's invitation MF “Ekaterinburg city” entered a founding membership of AVIAMA (International association of puppet-friendly cities).

At present Ekaterinburg as an actively developing megapolis is one of the biggest industrial, trade, logistic and cultural center on the border of Europe and Asia, does have necessary recourses, financial opportunities and experience for holding big international cultural projects. An important fact is that there is a municipal puppet theatre, that successfully works and has a reputation as one of the best puppet theatres.

According to all that, I send You an application of Municipal formation “Ekaterinburg city” for competition for the right of the city to receive XXII UNIMA Congress in 2016.

Head of Ekaterinburg City Administration

A. E. Yakob

Translation of the Letter of the UNIMA Russia to the City of Yekateringburg

Dear Evgeniy Nikolaivich!

Russian UNIMA center Council unconditionally adopted and supported Ekaterinburg city Administration's offer of participation in competition of XXI UNIMA Congress (International Puppetry Association) for the city's right to receive the next XXII UNIMA Congress and International Puppet theatre festival in 2016, stated in a letter №11/01/3033 from the 22th of October, 2010.

Secretary of Union of theater Workers of the Russian Federation (Russian Theatre Community) on the 6th of December also examined and supported the initiative of Your Administration and Ekaterinburg puppet theatre. It was decided to include in budget of UTW RF (RTC) events on organization and holding of Ekaterinburg presentation on the XXI UNIMA Congress in Chengdu (China) in 2012 and preparation of XXII Congress in 2016 in case of winning the competition.

Russian UNIMA center according to UNIMA verbal asks you to send the letter with the application on Ekaterinburg participating in competition for a place of holding the XXII UNIMA Congress in 2016 on name of General Secretary of UNIMA Jacques Trudeau.

We are sure in artistic potential of your city and Ekaterinburg puppet theatre. We also hope for a close collaboration for getting the first step of our goal – victory in a competition for choice of Ekaterinburg as a place of holding the XXII Congress and International puppet festival in 2016.

Sincerely yours,

President of Russian UNIMA centre

V. N. Shadskiy

Proposed motions for examination during the Congress

Seven month before the date of the Congress (Rules of Procedure, Chapter III.A.2), the General Secretary had not received any motion.