The project of the Professional Training Commission (Irina Niculescu's idea) is to make an International Conference on Training, bringing together artists and teachers to discuss and exchange their ideas and experience of professional training in the arts of puppetry.

Since the 1970s, puppet theatre experienced several profound changes:
- **a new status of the puppeteer** viewed as a stage artist who masters a diversity of performing skills such as acting, dance, music, a variety of traditional puppetry techniques and the ability to invent new puppets and new techniques
- **the opening of the traditional puppet booth to the big space**, which brought the puppet and the puppeteer next to each other, changed the poetics of space, and gave birth to a new relation between the puppet and the puppeteer
- **crossing borders**: the intertwining of puppetry with other performing arts and the creation of new dramaturgies
- a new approach to matter (material) and form and their dramatic potential

This new approach to puppetry required new skills and gave birth to a diversity of professional training structures and programs teaching the arts of puppetry, from higher education (university training) to independent theatre schools, workshop programs, master classes, and training inside theatre companies.

What are the missions of the different types of programs? What students do we wish for our schools? What are the criteria for auditions? What are the challenges of today training, the victories, the failures, the doubts, the questioning?

What kind of training do we envision for the future?

**GUESTS / SPEAKERS**
- university professors of puppetry arts
- program founders/directors who have an interesting vision on training
- stage directors who are also teaching and have a personal vision on training
- master performers who are teaching and have a personal vision on training

**WHEN and WHERE**: in the I.I.M. in Charleville-Mezieres, France, September 2015, during the World Festival of Puppet Theatre.

**LENGTH**: 3 days - 5 sessions (mornings and afternoons)

1. **PROGRAM**
   3 mornings: individual presentations – number of speakers to be discussed
   2 afternoons: open discussions between chosen guests and the public
   2 evenings: video presentations with wine and friendship

2. **PUBLICATION**
The conference will have as a result the publication of a book containing the articles and public debates taking place during the three days.

专业人士和教师，讨论和交流他们在戏剧艺术中的训练经验。自20世纪70年代以来，木偶剧经历了深刻的变化——
- **一种新的表演者身份**：被看作是一位在表演、舞蹈、音乐、传统木偶制作技巧和发明新木偶和新技术方面都具备多样技能的舞台艺术家。
- **传统木偶展位向大型空间开放**，这使得木偶和表演者可以相邻，改变了空间的诗意，并促使了木偶和表演者之间关系的改变。
- **跨越边界**：木偶艺术与其他表演艺术的交织，以及新戏剧的创造。
- 新的物质和形式的新方法，以及它们的戏剧潜能。

这种新的木偶艺术要求新的技能，并催生了多样化的专业培训结构和项目，涵盖高等教育（大学教育）、独立戏剧学校、工作坊课程、大师班以及戏剧公司内部的训练。

不同的培训项目的使命是什么？我们希望我们的学校培养什么样的学生？选拔的标准是什么？当今培训的挑战是什么？我们的疑问是什么？

未来的培训方式能是怎样的？

**嘉宾/演讲者**
- 大学木偶艺术教授
- 有培训愿景的项目创始人/导演
- 在教学中也具有个人培训愿景的舞台导演
- 在教学中也具有个人培训愿景的资深表演者

**时间与地点**：在法国香槟-阿登的圣派尔学院（I.I.M.），2015年9月期间的世界木偶剧节。

**时长**：3天 -- 5节（上午和下午）

1. **节目**
   - 3个早晨：个别报告
   - 2个下午：选择嘉宾和公众之间的公开讨论
   - 2个晚上：视频介绍，伴以葡萄酒和友情

2. **出版**
   - 该会议将产生一本书，书中包含会议期间举办的公开辩论文章。
   - 彭妮布尔·瓦尔莫尔的《Moin Moin》年度木偶剧评论，巴西圣卡塔琳娜大学出版社（Florianopolis, Brazil）将为该会议出版2015年号的文章。