

**COUNCIL 2018  
BOCHUM**



**NATIONAL CENTERS  
REPORTS  
2016 - 2017**



## **Report of the Argentina National Center (2016-2018)**

In Argentina, in recent times, culture, human rights, health, education, and therefore art, have suffered cuts and abuse from a disastrous neoliberal government, creating an extremely sensitive social climate.

It is precisely for this reason that from the National Center of UNIMA, we have been working on redoubling the energy in these last two years, maintaining activities at an average of nine per year.

Courses, talks, meetings, projection and discussion of videos, samples of work in progress, among other proposals; besides sponsoring cycles, the national prize "Javier Villafañe" and the publication of two books, "Anthology of works for puppets I", edited by the Cultural Center of Cooperation, and "Beyond the screen", by Fabrizio Montecchi edited by UNSAM).

With great joy we founded a new regional center in the Province of San Juan, in whose next festival in July, on the 7th, we will hold the Ordinary National Assembly, with the election of new national authorities. Given that the distances in our territory are large, we have decided and communicated to all the affiliated puppeteers of the country, the possibility of voting by mail. Our idea is that the meeting will also be broadcast live on youtube.

On the other hand, in recent months, we have suffered from a small group of puppeteers not affiliated with UNIMA, strong and unfounded criticism by social networks. In short, we do not want to go into details here, but this fact triggered a series of misunderstandings that grew and communicated to the outside as if they were true questions. However, as can be perfectly corroborated, they lacked real foundation.

From the directive Commission we maintain that the only truth is the concrete facts, and not the invented gossip. And in a delicate social and political climate like the one we find ourselves in, anger and misunderstandings appear and multiply easily. It is easier to throw stones than to build bridges with them.

Just in the last month of March we were able to sit down to talk with these colleagues with an opinion contrary to the existence of UNIMA, and to clarify all the points of a discussion that did not make sense, and to bring positions together, sharing common opinions and objectives.

In these moments we are together, working and building a new stage in our National Center, with the assembly of internal commissions and concrete actions tending to the flourishing of other regional centers in the rest of the country. In the month of May next, before the national elections, we will have the elections of the Metropolitan Center of the Unima, where to date, only one list has been presented, by consensus, which shows that the dialogue has been more than fruitful.

From the executive committee of our national center, we would like to especially thank Idoya Otegui and Manuel Morán for their intention to put themselves at the service of all in helping to build a stronger national and federal center, as is our goal.

Reflecting on these past events, we believe that the metaphor we hold that "UNIMA we all all" is just that: a metaphor, a desire, a utopia to follow, which clearly is not real. UNIMA does not represent everyone. Professional puppeteers and lovers of puppet art in the world are many more than the number of affiliates we are. And UNIMA is not enough known by all of them in many countries. Argentina does not escape this reality.

Giving more visibility to our institution is very necessary at all levels and in all territories.

The commission I represent (Antoaneta Madjarova, Carlos Martinez, Nelly Scarpitto, Claudia Villalva, Karina Gozzi, Alicia Gerhardt, David Gardiol) has been working persistently, with love and continuity, and against all odds since the refoundation of the National Center in the 2007 thanks to the efforts made at that time by Miguel Arreche.

Step by step we continue building and advancing, by unity, federal construction and in pursuit of the common good of our art.

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Following is a summary of the activities carried out in the last two years:

## AÑO 2016

**30/4/16** – Taller de Teatro de Objetos: “El intérprete, el objeto y la metáfora” dictado por Pablo Gershanik.

**02/7/16** – Encuentro y workshop con Julia Sigliano y Pierrick Malenbranche, integrantes de la Cia. Philippe Genty, quienes compartieron su experiencia como intérpretes del espectáculo “Viajeros Inmóviles”.

**18/6/16** - Encuentro y charla con el grupo suizo Le Guignol a Roulette, con proyección de sus trabajos más significativos.

**27/8/16** – Exposición de Azul Borenstein: “ El Vastísimo Universo de lo Titiritable: de la forma abstracta al cuerpo imposible”

**29/10/16** – Taller de Entrenamiento corporal aplicado al escenario: “El Cuerpo Silencioso”(basado en ejercicios de distintas disciplinas orientales como Tai chi chuan y Chi kung para titiriteros) dictado por Eleonora Dafcik.

**11/2016** – Auspicio de la III Edición del Premio Javier Villafañe, única distinción en Latinoamérica que premia específicamente espectáculos de Títeres y Teatro de Objetos.

**15/12/16** – Auspicio el espectáculo “Patatas de Gallo” de la titiritera turca Cagri Yilmaz de gira por Latinoamérica.

– Auspicio y colaboración en la publicación del libro Antología para Teatro de títeres y objetos “Títeres en palabras- 1” (dramaturgia para teatro de títeres de autores argentinos), colección dirigida por Jorge Dubatti – Ediciones del CCC.

– Apoyo y difusión a la visita de Fabrizio Montecchi de la Compañía Gioco Vita de Italia, y la edición de su libro “Más allá de la Pantalla” por la Universidad Nacional de San Martín.

## AÑO 2017

**15,22 y 29/4/17** – Seminario Especial: “Sergey Obraztsov: Conversaciones” con proyecciones, dictado por Pasha Kyslychko.

**30/5/16** – Mesa especial “La Dramaturgia para Teatro de Títeres: de ayer, hoy y mañana” - poéticas, estilos y tendencias.

Con la presencia de : Silvina Reinaudi, Ana Alvarado y Javier Swezky. Moderadores: A. Madjarova y T. Lorefice.

**24/6/17** - Mesa sobre “La Producción Teatral en el teatro de Títeres” con la presencia de Daniela Fiorentino, Carmen Kohan y Ariadna Bufano.

**26/8/17** – Mesa: “El Universo Shakesperiano” Noche de Epifanía, del texto al Teatro para títeres y actores” (con fragmentos de la obra dirigida por Laura Gutman.

Con la presencia de : Jorge Dubatti – Sergio Amigo – Laura Gutman – Elena Gowland – Ever Cativilla y Jorge Orlando.

**02/9/17** – Charla debate organizada por Pierre-Alan Rolle sobre. “La Producción de Títeres en Argentina” con las valiosas presencias de representantes de teatro de títeres de Argentina y Suiza, Modeladora: Marisa Rojas, periodista, investigadora, jurado de premios, especialista en teatro de títeres y teatro para niños.

Participantes: Pierre Alain Rolle de la Cia. Le Guignol a Roulettes- Omar Alvarez del Centro Cultural Espacios de Villa Ballester – Ariadna Bufano del GTTSM – Gustavo y Natividad Garavito del Centro Cultural El Trompo de Boedo -

Antoaneta Madjarova - Grupo Kukla – CCC – Daniela Fiorentino de Pan y Arte – Casa de Títeres – Sergio Rower del Grupo Libertablas - Gabriela Marges de Babelteatro - Tito Lorefice de la UNSAM – y Mailen Wilders, titiritera independiente.

**25/9/17** - Apoyo en la organización y formación de la sede UNIMA SAN JUAN - Previas reuniones con David Gardiol, Edita Sigalat, y titiriteros de la provincia.

### **30/9/17: FUNDACIÓN DEL CENTRO REGIONAL UNIMA SAN JUAN**

**11/17** – Auspicio y apoyo al Centro Cultural de la Cooperación y a la Universidad Nacional de San Martín en la organización de la actividad especial para el cierre del año del Centro Nacional de la UNIMA, con la visita de la Compañía china “**Yangzhou Puppet Troupe**”, quienes presentaron fragmentos del espectáculo “El Libro de la Selva” en versión libre, en la Sala Solidaridad del centro cultural de la Cooperación, el Teatro Tornavías, muestra en sala Espacios y función en Teatro José Hernández, de Villa Ballester

### **AÑO 2018**

14/2/18 – Trabajo interno entre miembros de la comisión de cara al llamado a Asamblea general y elecciones de las nuevas autoridades del Centro Metropolitano y del Centro Nacional UNIMA de Argentina.

12/3/18 – Reuniones con titiriteros no afiliados a la UNIMA, en diálogo franco atendiendo distintas opiniones y propuestas de cara al futuro de la profesión en nuestro país, en las circunstancias actuales.

# **UNIMA Australia Inc.**

## **Report to the UNIMA Bohum Congress, May 2018**

The Australian UNIMA Centre is a not for profit membership based organisation headquartered in Melbourne in the State of Victoria. We have been running for 48 years and will be celebrating our 50<sup>th</sup> anniversary in 2020. We have a Management Committee of nine people coming from 5 out of 8 States and Territories. The Committee is elected every 2 years. Currently we have more than 100 members and this continues to grow.

### **Managing Income and Expenses**

Our income is derived from membership fees and donations. UA does not receive government grants or support, though some of its members do. Membership income covers our annual operating costs, website, newsletters and subscriptions. Due to generous donations from members, and in particular the Gardner family, we established the Lorrie Gardner Scholarship, an education and training scholarship awarded every two years to an outstanding member.

UA is set up under a government-approved set of rules (Constitution) overseen by the Management Committee. Committee positions are voluntary and there are no paid staff.

We have representation on the Asia Pacific Commission and two International Councillors.

### **Asia Pacific**

Australia is physically remote from Europe, Africa and the Americas. The Asia Pacific Region is in our back yard and we share (mostly) the same time zones. The growth of more international puppet festivals in China has enabled our members to meet and talk with UNIMA Executives, Commissioners and performers from the other side of the world. This has been very important to grow stronger connections. These festivals have also brought us closer to puppeteers in our region and UNIMA Australia is keen to develop more exchange with our neighbours.

### **Committee Meetings via Zoom Platform**

Australia is a huge country (it takes four and a half hours to fly from Perth on the west coast to Sydney on the east coast) and is separated by three time zones.

To manage the business of UA, the Committee meets six times each year online. We have used Zoom (video conferencing program similar to Skype) for 3 years now and it is an effective way to hold meetings and communicate throughout Australia and the World.

Committee meetings includes reports from the President, The Secretary and Treasurer, plus discussions on the puppetry activities of our members. We want to engage more with our Asian neighbours using Zoom technology to meet, learn and share our common interests.

Zoom allows us to record meetings, share our screens and demonstrate our craft.



We are exploring how we can use Zoom run web-based seminars for our members.

### Member Planet

We recently introduced Member Planet – an online membership management platform. When fully operational it will ease the burden of maintaining membership communications and associated services.

Anyone in the world who wishes to join UA can do so via Member Planet. We strive to be an organisation that is welcoming and open to all.

### UNIMA Australia E-Newsletters

We use Mail Chimp to send out regular newsletters and email notices, and it has been an easy way to send news to other UNIMA centres around the world.

Here is our most recent newsletter in March 2018:

<http://mailchi.mp/fdd60e5e62ed/march-newsletter>

### UNIMA Oz Magazine

UNIMA Oz is an online magazine about puppetry in Australia and abroad. We have a free preview version for non-members (viewable at [www.unimaoz.org](http://www.unimaoz.org)) and paying members receive the full version, which is password protected.

### Youtube Channel

We have created a new Youtube Channel for UA!

[https://www.youtube.com/channel/UCOCXhhgLfdeVc4sQjj\\_wPw/featured](https://www.youtube.com/channel/UCOCXhhgLfdeVc4sQjj_wPw/featured)

So far the channel includes a video slideshow that was presented at The World Puppet Festival in Charleville-Mézières, France, where there was a special video presentation organised by the UNIMA Asia Pacific Commission. The channel also has a 'puppetry demo' video by our President, Richard Hart. We will add to this channel with more videos from our members sharing their knowledge and skills to a wide audience.

### **Social Media Groups**

We have a UA Facebook account and others are being formed by puppeteers around Australia.

Much of the running of our organisation has shifted online (with Member Planet, E-newsletters, E-magazines and Zoom online meet-ups). This is not to replace face to face meetings, festivals and workshops but Australia is a vast country and we must use every opportunity and tool to stay connected.

I would like to thank my Management Committee colleagues, Katherine Hannaford, Richard Hart (President), Kay Yasugi (General Secretary) and Tony Riggio (Treasurer) for their contributions to this report.

I trust you will find it informative.

Richard Hart.

President of UNIMA Australia.



**Belgian UNIMA Centre**  
**Belgisch UNIMA-Centrum**  
**Belgisches UNIMA-Zentrum**  
(asbl – vzw – VoE)

## **Activities report 2016-2017**

The Belgian UNIMA Centre, chaired by Ronny AELBRECHT until 2017, renewed its board of directors in 2017. It is currently composed as follows:

Chairman: Philippe SAX

Vice-chairman: Jan VANDEMEULEBROEKE

Secretary-Treasurer: Edmond DEBOUNY

**Administrators/directors:** Alain VERHELST, Carlo TROVATO, Steven-Luca GROENEN.

He makes sure to maintain cordial, solid and constructive bridges between the two sections, Flemish and French-speaking, of our country.

Every year, a "Belgian Centre Day" brings together puppet friends from the three communities of the country, alternately in Flanders and Wallonia. In 2016, at the initiative of the French-speaking Section, it was in Tubize (Walloon Brabant) as part of a friendly street festival "Saintes en Fête". This day favored happy encounters... between the jungle and the clearings. In 2017, it was the Flemish Section that had the initiative. Unfortunately, internal restructuring in this section did not allow it to take over, as planned. But it is only part postponed for this year 2018. On each Belgian Centre Day, participants have the opportunity to applaud performances by French, Flemish and German-speaking theatres. They are the occasion of rich meetings between friends of the puppet speaking different languages but sharing the same passion.

The Belgian Centre participates, of course, in all the events - congresses or councils - organized by UNIMA International. This is how he was present at the congress in Donostia/Tolosa in 2016.

**The Belgian Centre shines, obviously thanks to the initiatives of its two very active sections in their respective communities.**

### **The Francophone Section**

Despite a very meager financial support from the government of the French Community of Belgium, support threatened with extinction from this year 2018, the French-speaking Section publishes an interesting quarterly periodical: "Marionnettes en Castelets". It is printed and sent to all members as well as to various organizations and personalities. It may also be sent electronically to other UNIMA national centers upon request.

The Francophone Section continues, of course, to successfully disseminate the rich documents that have been published or reprinted in recent years:

"I build puppets, technical file"

"Guignol, Tchanchès and the others, pleasure to learn with puppets"

"Oh miracle! The puppet!" a publication of the World Commission on Puppets and Education

"Puppets with cardboard skeleton", a work by Marcel Orban.

It manages its own website [www.unima.be](http://www.unima.be) .

It organizes meeting and training days for its members.



In collaboration with other organizations, it manages a rich library and documentation centre in Tubize. She inherited the puppets made by the late Marcel Orban, an ankle worker of the Théâtre des Gros Nez. She entrusted them to the Association "On tire les Fils" of Tubize, which was responsible for drawing up a precise inventory, researching the texts of the pieces created by Marcel Orban, digitizing certain documents and presenting this heritage in the context of various exhibitions.

In 2017, as part of an operation called "UNIMAge", she took the initiative to help Belgian puppeteers, members of UNIMA, to be present in Charleville-Mézières during the World Puppet Theatre Festival. Eighteen companies, including a Flemish and a German-speaking company, supervised by 61 volunteers presented shows that welcomed a total of nearly 2,500 spectators! An original, important and expensive work that has been so successful that the operation will normally be republished in 2019.

The Francophone Section also works with schools to encourage the use of puppets as educational tools in project, among other things.

### **The Flemish Section**

The Flemish Section experienced a difficult transition following the restructuring of the official body "Opendoek" set up by the Flemish government to support amateur theatre, including puppet theatre. Since then, this restructuring has not received the same public support or any administrative aid. So she had to face difficult times and, in a way, reinvent herself.

This did not prevent her from putting the emphasis on training by multiplying very varied initiatives with various partners; she organized workshops for the children in collaboration with cultural centers, improvement courses with an Antwerp company, two workshops of introduction to the manipulation of the puppets with Paul Contryn... Various puppeteers also participate in training within the framework of the fundamental teaching, mainly.

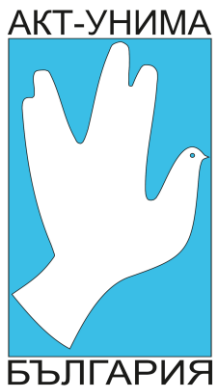
The "Unima-Flanders" Section wants to offer a more structural and efficient offer. With this in mind, it addresses the very important issue of harassment. The puppet is a particularly adequate tool to sensitize children but also adults to the ravages of this very current problem.

It also collaborates with the commission "Puppet, Education, Development and Therapy" and this is how its representative presented very concrete action testimonies during the days organized by UNIMA International, during the World Festival of Puppet Theaters in Charleville-Mézières.

The Flemish Section also supports companies by offering them the opportunity to present shows, for example, at the Bokrijk Open Air Museum in Belgian Limburg, during the summer months. She has been involved in the organization of several exhibitions. One of these highlighted the puppet theatre in West Flanders and its evolution through the ages. It could lead to a real laboratory allowing enthusiasts to start from the past and its traditions to develop new experiences with characters or objects.

Unima-Flanders is certainly experiencing difficult times; it is thinking seriously about an essential repositioning in the Flemish cultural landscape; it has the will to make puppet theatre known and recognized as an art in its own right; it intends to promote, over the coming months and years, a gathering of puppeteers and friends of puppetry under a common flag and with common enthusiasm.

Edmond DEBOUNY,  
Secretary of the Belgian Centre



## AKT\_UNIMA, BULGARIA

115 membres

### General context

In 2007 Bulgarian National Centre of UNIMA 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 Theatres – Union International de la Marionnette, Bulgaria).

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.

### National center objectives

Promote, through all possible forms of communication, contacts and exchanges between Bulgarian puppet art and the puppet art of other continents and nations; Organization of congresses, conferences, festivals, printed publications, exhibitions and competitions, or the taking of patronage over them; Assisting members of the Association in the exercise of their democratic, inter-trade union, financial and legal rights in the framework of their professional activity; encouraging the professional formation of its members; expanding historical, theoretical and scientific research; Maintaining traditions in puppet theater, while encouraging the renewal of puppet art; Taking part in the work of other organizations with similar goals; Making and organizing cultural events for the presentation and promotion of the Bulgarian cultural heritage.

### Type of the members

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 115, composed of nearly all the state and municipal theatres with their actors' teams, as well as individual members.

### Two last years report

#### FESTIVALS

Numerous international and national festivals are organized in Bulgaria and good parts 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.

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

2. "Puppet Fair" – International Festival for Street and Puppet Theatre – a biannual, organized by Sofia Puppet Theatre every other September.
3. "Pierrot" – International Puppet Theater Festival – a biannual for adults, organized by State Puppet Theater – Stara Zagora at the end of September.
4. "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.
5. "Puppetry days" – Annual International Puppet Open Air Festival – organized by State Puppet Theater – Burgas in second decade of August

## **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 /2018/ the award will be bestowed for a ninth time. The initiative is gradually developing into a tradition and that is our way to celebrate World Puppetry Day.

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 and best artistic achievements in the field of puppet theatre award (individual award). The award ceremony is broadcasts live on the Bulgarian National Television.

## **JOURNALS AND PUBLICATIONS**

AKT-UNIMA issued 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. Last year /2017/ we celebrated ten years from the foundation of the magazine.

## **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.

## **Action realised with international UNIMA**

Participation in the work of the 22nd Congress of UNIMA in Tolosa. Three consuls attended the Congress.

## **News of the year**

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

1. Mr. Viktor Boychev – President and Councillor
2. Mr. Darin Petkov
3. Mrs. Vera Stoykova
4. Mrs. Hristina Arsenova – Councillor
5. Mr. Ivan Raykov – National secretary and Councillor



## UNIMA-CANADA

Since the last Congress in 2012 and the Council in 2014, UNIMA-CANADA has continued its groundwork across the country. For 2016, UNIMA-CANADA regroups 158 members registered in 3 sections and living in 9 provinces spread across 6500 km from coast to coast: sections *Québec* and *Ontario*, and the newly created *Atlantic Section* in 2015. This new section was formed thanks to a wonderful collaboration with Mermaid Theatre that took the administrative process under their wing. We hope the puppeteers of the prairies and western Canada will also regroup... The future will tell!

### **National projects:**

The work of these last few years has been accomplished largely thanks to the leadership of Isabelle Payant, president of UNIMA-CANADA. Joining Mrs. Payant, the board of directors of UNIMA-CANADA is composed of 7 members from across all 3 sections: Marthe Adam (Québec), Sabrina Baran (Québec), Zach Fraser (Québec), Jim Morrow (Atlantic), Stephanie Filippi (Ontario) and Shawna Reiter (Ontario). Since 2016, our projects have evolved around two themes: communication and immersion.

The UNIMA-CANADA website continues to be updated regularly. It is the starting point for information on puppetry in Canada. Information can be found on the organization, festivals presented in Canada, training, projects and the work of our councilors. The directory of members is also online to put forward the work of Canadian puppeteers. Every month, an on-line newsletter is sent out to our members to share the development of the organization, promote new work in puppetry, touring shows, calls for projects, etc. Our objective is once a month. All of our communications are available in French and English. Finally, UNIMA-CANADA is present on Facebook where more than 1375 people "like" the page.

Developed in 2015, the lottery project has been maintained and improved. This project was developed in collaboration with the Casteliers Festival in Montreal and was extended to the FIAMS in 2017. This lottery enables two members to receive lodging on site at the festival and receive a full Festival passport. In exchange, the members must give a little time, usually around the service of meals to the guests. This project provides an extraordinary opportunity for two puppeteers in developing their eye on puppetry and giving them wings in their own creative processes. Ideally, the lottery is offered to puppeteers living further away from the centers to create a sense of community.

## THE SECTIONS

### **UNIMA-CANADA, Section Québec / AQM**

For the past 35 years, AQM has been supporting the work of Quebec puppeteers and for this reason, this section is the driving force of puppetry in Canada.

#### *PROFESSIONAL MEETING TO PROMOTE THE WORK OF ARTISTS IN QUEBEC*

Organized for the past 8 years by AQM in collaboration with Casteliers during the festival, the professional networking meeting gathered 100 people, 40 of which were programmers from Canada and abroad, along with members of AQM - artists and companies. This convivial event supports Quebec puppetry by facilitating contacts that lead to tours around the world. A similar event was developed in 2017 as part of the FIAMS Festival in Saguenay. Once again, the activity was a success for the members and the delegates. Finally, a round table discussion was held with Quebec programmer as part of the festival. This enabled everyone to better understand the issues of touring for puppetry arts in the country.

#### *PROMOTIONAL TOOLS*

The 6<sup>th</sup> edition of AQM's *Marionnettes* magazine publication was launched on the opening night of the show *Plastic Heroes* presented by Casteliers at Théâtre aux Écuries in November 2017. With 1500 copies

printed, this bilingual document was distributed to professionals in Quebec, Canada, will be offered at the UNIMA Council in Bochum in May 2018. The AQM website was redesigned and is a tool to share with our international friends. The promotional video celebrating AQM's 35 years is on the home page and was viewed more than 3200 times on the internet.

#### *MIAM*

AQM continues its close collaboration with Casteliers to develop the Maison Internationale des Arts de la Marionnette (MIAM – International Home for Puppetry Arts). This unique research and creation venue will be a central force for the development and the promotion of puppetry arts. The venue will include a workshop, a rehearsal studio, a space for residencies, conferences and training intensives. The MIAM will be inaugurated in 2018. As part of this project, a collaboration was developed with the Robert-Bourassa library who will integrate a documentation center on puppetry arts.

Puppetry is alive and well in Quebec, and continues to grow at home and abroad.

#### **UNIMA-CANADA, Ontario Section**

Re-established in 2010, Section Ontario regrouped 30 members in 2017. The Section Ontario has not been very active over the past 2 years and has been at a status quo. They are now working to create a synergy with the Ontario Puppetry Association who is at a rebirth stage. Ex UNIMA representative Dan Wood has just been elected president and Stephanie Filippi, now the Ontario representative for UNIMA as just joined the OPA board. Section Ontario and members of the OPA board have agreed to meet regularly in the spring of 2018 to develop in consultation with their membership new strategic/marketing plans, identify strategies to encourage collaborative partnerships. These new strategies will help foster Puppetry growth in Ontario moving forward, stronger voice and cohesion within the sector provincially.

#### **UNIMA-CANADA, Atlantic Section (ACPA/AMCA)**

The Atlantic Canada Puppetry Association was created in 2015 with headquarters at Mermaid Theatre of Nova Scotia. As the Atlantic Canada section of UNIMA-International, their mandate is to link puppeteers nationally and internationally; to support professional training programs; to stimulate the general public's interest in the art of puppetry; and to promote the visibility of Canada's puppeteers abroad.

The ACPA/AMCA currently has 15 members, and its principal activity has been to promote the achievements of the exceptional artists and puppetry scholars in our region through the medium of our quarterly bilingual online journal. A vital aspect of our operations includes the mentoring services provided without fee to regional and international creators and performers under the auspices of Mermaid Theatre of Nova Scotia's Loft Residency program.

## **THE COMMISSIONS**

UNIMA-CANADA members are always very active within the UNIMA Commissions. Canada's three councilors, Marthe Adam, (publication and training) Sabrina Baran, (communication and youth) and Jim Morrow will continue to bring Canadian voices to the international Commissions. Magali Chouinard, (independent) is pursuing her work within the Cooperation Commission, Louise Lapointe (executive committee) is the president of the Festival Commission and Isabelle Payant, president of UNIMA-CANADA, is part of the Three Americas Commission. Canadian women are very active!

UNIMA-CANADA is proud to encourage its members to make additional financial contributions that go directly to the International Cooperation Fund when paying their dues. We invite all international centers to adopt this action with a common goal of sharing our resources.

UNIMA-CANADA The association remains fragile in some sections but we are counting on the positive energy of new members to solidify our presence with the objective of sharing our passion from east to west.

## **Work Report from UNIMA China (2016-2017)**

UNIMA China has been actively supporting and participating in various activities organized by UNIMA and UNIMA Asia-Pacific Commission, since its headquarters located in Chengdu (China), meanwhile, and closely cooperated with China Puppetry and Shadow Art Association in actively seeking support from Chinese government in various levels and organizing series of international exhibitions, performances and seminars. These activities have enhanced the connection among different national centers, promoted the exchange and cooperation among artists, expanded the visibility and influence of UNIMA, raised people's awareness about protecting intangible cultural heritage, and displayed the achievements in puppetry and shadow art inheritance and protection in different countries.

### **I. Organization of and participation in international activities promoting artistic exchange**

1. Participated in the organization of 2nd China Nanchong International Puppetry Art Week, during which over 500 thousand audiences watched at least 150 performances by over 700 artists in 46 troupes from more than 20 countries and regions all over the world.

2. Jointly held the 5<sup>th</sup> China Shanghai International Puppetry Festival with Shanghai Municipal government, during which there are performances at theatre stages, communities, parks, schools, and artistic exchange seminar, etc. 30 shows were displayed by troupes from different countries.

3. Assisted in organizing the 5<sup>th</sup> China Quanzhou International Puppetry Festival during the Maritime Silk Road International Festival. 74 shows in different styles were presented by 400 artists in 31 troupes from various countries and regions.

4. Had established close connections with other national centers and recommended theatres and troupes in Chinese to artistic exchange activities organized by UNIMA Croatia, Russia, and Indonesia, etc.

5. After Nanchong International Art Week, the Center invited 15 experts including UNIMA Secretary General Idoya and EC members to visit the newly opened Chengdu Museum and participate in the unveil ceremony of UNIMA Asia-Pacific International Base for Puppetry and Shadow Art Research, Education, Performance and Exhibition. During the meeting with the directors of the museum, experts donated exotic and exquisite shadow puppets and puppets to the museum. In addition, UNIMA delegates also jointly signed a letter about add "puppetry" in the name of the "National Shadow Puppetry Museum in Chengdu". The whole event was a great promotion of the visibility and influence of UNIMA.

6. For the first time during the Nanchong International Puppetry Art Week, a ceremony was held to give Life Achievement, Outstanding Contribution and Remarkable Contribution award to national masters from different countries. And also for the first time during the Art Week, an exhibition was held to appreciate the stage and puppet design by puppetry artists all over the world.

### **II. Promote the influence of puppetry art in every ways**

Organize various activities while cooperate with Chinese government in different levels and China Puppetry and Shadow Art Association:

1. Cooperated with Quanzhou Municipal government and jointly held "6<sup>th</sup> Chinese Traditional Puppetry and Shadow Art Showcase of Inheritance by Young and Middle-aged Puppeteers". 56 shows were presented by nearly 300 participants from 21 theatres and troupes.

2. Jointly held with Wuhan Municipal government the 2016 Chinese Traditional Puppetry and Shadow Art Festival and Symposium. 9 Theatres displayed their achievements in protecting the inheritance of Chinese traditional puppetry and shadow art through presentation of 12 performances. The splendid speeches given by the 18 experts and scholars have promoted the theoretical construction of ancient puppetry and shadow art.

3. Jointly held the "Beauty of Shadows" National Shadow Puppetry Exhibition in Changsha with Hunan Provincial Department of Culture.

4. Supported Hunan Zhuzhou city in holding the National Shadow Puppetry Showcase Week and Academic Seminar of Shadow Art.
5. Facilitated the coproduction “The Jungle Book” by Yangzhou Puppetry Research Institute and UNIMA Professional Training Commission. The show has been toured both in China and Argentina.
6. Organized puppetry and shadow art lectures for interpreters in Shadow Exhibition Hall of National Shadow Puppetry Museum in Chengdu. Invited Chinese puppetry and shadow art experts as consultants to the new Museum and participated in the designing of the exhibitions.
7. Co-organized with Shanghai Theatre Academy the “National Intangible Cultural Heritage Class on Puppetry and Shadow Art Training”, and coordinated participants, teaching program, lecturers, etc. President Dadi and former vice president Annette were invited to give special lectures.
8. Jointly organized the “National Rod Puppetry Performance Training Class”, during which 36 trainee (including trainees from Taiwan for the first time) attended classes composed of 12 subjects given by 11 professional experts. British puppetry pedagogical experts Ms. Cariad Astles gave lectures on puppetry performance theory.
9. Each year on March 21<sup>st</sup> “World Puppetry Day” and “China National Cultural Heritage Day” in June, the Center organizes member entities to display uniform banners and hold non-profit performances, workshops, and organize making, performing and drawing activities for primary school students. According to incomplete statistics, in 2007, hundreds of children from different provinces participated and send their original drawings, among which 40 drawings were selected and sent to be exhibited at UNIMA headquarters.
10. During summer vacation in Chengdu Museum, the Center invited the successor of Jim Henson, founder of Muppet, and member of International Crane Foundation, Ms. Heather Henson to organize workshop for children on living condition of endangered crane, environment conservation.
11. Succeed in coordinating UNIMA Secretary General Ms. Idoya, EC member Mr. Ardalan and vice president of UNIMA Asia-Pacific Commission Mr. Jacques to participate in the Council Meeting of the Silk Road International League of Theatres and International Art Fair in Guangzhou, China.
12. Won support from Langzhong Municipal Government in establishing International Puppetry and Shadow Art Exchange Center and Practice Base of Langzhong Shadow Wang”. It will be accomplished in 2018 and be the foreign exchange base for UNIMA Asia-Pacific Commission and UNIMA China.
13. Respected national puppetry masters from different countries were awarded with “Life Achievement”, “Outstanding Contribution” and “Remarkable Contribution” for the first time during the Nanchong International Puppetry Art Week. And also for the first during this event, an exhibition on puppetry stage design and puppet design was held for designers all over the world.

**III. The Center has endeavored in accomplishing work assigned by UNIMA** and established friendly and extensively connection with other national centers. For instance, submitted materials for leaflet of UNIMA APC and video presentation of puppetry in Asia-Pacific region, participated meetings in Charleville and Lisbon, and collected and sent drawings of students for World Puppetry Day 2017. Recommended Chinese theatres from Rogao and Guangxi for festivals abroad and received international awards like “Best Performing Art”, “Best Performance”, “Best Scenographer”, “Best Group Animation”, Etc. In 2016, 32 theatres have been overseas 45 times and given 210 foreign exchange performances. The center also organized theatres to participate in the International Performing Art Fair of Silk Road International League of Theatres, during which over 400 theatres, troupes and companies all over the world participated and gave performances and various different activities.



## Costa Rica

16 members

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### General context

There are 1 to 3 premieres of shows for puppets a year.

The few existing groups are focus on the metropolitan area and the vast majority of them perform shows for children. The great majority of puppeteers in the country are self-taught. There is no specialized teaching institution and none of the theatrical institutions in the country offer courses on the subject. The presentations in theaters are isolated and conjunctural and there are no spaces or exclusive theaters for this art. The country has few artists dedicated to the art of puppets, many have other nationalities than the Costa Rican. In recent years more theatrical groups have been interested in venturing into this art. The techniques used are diverse and the stories they tell range from literary adaptations to original ideas.

### National center objectives

Unima Costa Rica aims to promote and make visible the puppet art in the Costa Rican territory, as well to establish relationships in the worldwide network of UNIMA International, the oldest theater association in the world (1929). In this way, the generation of contacts and exchanges with people, groups and organizations that share the same objective is stimulated: keep the tradition of the puppets alive and at the same time promote renewal in this art. Any person interested in the art of puppetry (professional, amateur, amateur) can be a member of UNIMA Costa Rica.

### Type of the members

Anyone interested in the art of puppetry can be a member of UNIMA Costa Rica.

Adhesion to UNIMA is individual.

The personalities that have acquired exceptional merits in the development of the puppet art and whose work has an international projection can be named honorary members of UNIMA Costa Rica.

### Two last years report

The National Center UNIMA Costa Rica was constituted in April 2015, in San José. It has at this date 16 members.

Since its creation it has used different ways to maintain communication with members and people interested in activities related to the world of puppets (local presentations, calls for scholarships, festivals, residences and national workshops), whether they are organized by the organization or not:

Facebook "UNIMA Costa Rica" (404 followers)

Email [costaricaunima@gmail.com](mailto:costaricaunima@gmail.com)

Diffusion group for WhatsApp members

Online registration form

Development of a website.

Since 2016 the UNIMA Costa Rica organizational image has been established, thanks to an agreement with the University Creative

The partnership with the children's theater association Educarte is maintained to date, which consists of supporting the administration of resources from it's bank account. The funds raised to date allow the financing of legal formalization of the organization.

Costa Rica was represented at the UNIMA Tres Americas Intercontinental Meeting, held in December 2016, in Matanzas, Cuba.



In partnership with state institutions, it was possible to bring and finance presentations and workshops of international teachers related to the art of the puppets, as well as supporting a UNIMA International commission meeting:

1. National Theater Encounter (ENT 2015): The Wise Frog (ECUADOR). "Puppeturgy" Workshop and a presentation of a show.

2. National Theater Encounter (ENT 2017): Meeting of vice-presidents of the UNIMA Three Americas commission (financed by the Costa Rican government and the members of the commission). Two presentations by Magali Chouinard (CANADA), with the street show "La Femme Blanche" and a "Direction and design in the theater of figures" workshop with the Cuban artists Rubén Darío Salazar and Zenén Calero (CUBA).

Between 2016 and 2018 have been made: 5 Titeretulias (puppet gatherings), 3 workshops, 1 celebration of the World Puppet Day, the organization of 1 presentation of Teatro Las Estaciones (CUBA) and social meetings with the national artists and the members of the commission.

Between 2016 and 2018, 3 members of UNIMA Costa Rica have received grants from UNIMA International. The research "Chronicles of Threads and Gloves: A Brief History of the Art of Puppets in Costa Rica", by Diego Soto (presented at a conference in the framework of the ENT 2015) has been published between 2016 and 2017, in 4 specialized magazines.

### **Action realised with international UNIMA**

Participation in the UNIMA Three Americas Intercontinental Meeting, held in December 2016, in Matanzas, Cuba. Its president, Kembly Aguilar, is a member of the Tres Américas and International Cooperation commissions. In October 2017, a meeting of vice presidents of the commission was held in San José, Costa Rica, which was financed by the Costa Rican government and the members of the commission.

### **News of the year**

Change on May 1, 2018

It is difficult to take bigger actions because the small number of members and the budget. It is also important to create publics.

### **Upcoming projects**

Continue adding member adhesions. Consolidate the creation of a legal figure that allows formalizing the organization. This will allow the organization to participate in culture fund contests to finance dissemination and training events in the near future.

## The overview of the Czech UNIMA Centre in 2017

On 21<sup>st</sup> March, the Czech UNIMA Centre traditionally celebrated the World Puppetry Day. The author of the message the center distributed to theatres and press was Nancy Lohman Staub, one of the *Encyclopédie Mondiale des Arts de la Marionnette* editors. It is the first time the three international non-governmental theatre organizations – ASSITEJ (International Association of Theatre for Children), UNIMA (Union Internationale de la Marionnette) and ITI (International Theatre Institute) – have agreed to celebrate their “days” together. They announced the **World Theatre Week (March 20-27)** to emphasize the importance, energy and magical power of theatre to help and positively influence the world of children, youth and adults using their joint promotion and mutual support of their theatre holiday.

The Czech UNIMA Centre and the Society for Puppeteer Magazine Publication (in cooperation with the Minor Theatre and financially supported by the Ministry of Culture of the Czech Republic and the Capital City of Prague) organized the 27<sup>th</sup> **ONE FLEW OVER THE PUPPETEER’S NEST (November 3-5, 2017)** in the Minor Theatre with 15 productions. By tradition, the Czech UNIMA Centre organized the professional polls regarding the most inspiring event in puppet and alternative theatre for the past year. The winner receives the challenge **Erik** cup. The 2017 winner was Naïve Theatre with Filip Homola’s **There Are Places Popular with the Darkness...**

**The presidium called the UNIMA general meeting on 5<sup>th</sup> November 2017 with information about activities, the outline of activities in the upcoming period, and the elections of the new presidium on the program. The elected members are:** Jaroslav Blecha, Stanislav Doubrava, Michal Drtina, Jan Dvořák, Jakub Hora, Simona Chalupová, Klára Konopásková, Kateřina Lešková-Dolenská, Nina Malíková, Jan Novák, Lenka Šaldová. In December, the first meeting of the committee elected Nina Malíková the chair of the Centre.

The Czech UNIMA center met the requirements of the organizers of the 12<sup>th</sup> National Showcase of Individual Performances with a Puppet and agreed to co-organize the event.

The committee of the Czech UNIMA Centre proposed Václav Poul to receive the Thalia Award for his contribution to puppet theatre.

Czech UNIMA Centre finished the revision of member contacts and on its website <http://unima.idu.cz/cs/>, the center provided information about its activities, current puppet exhibitions, festivals, grant possibilities, memberships etc.

During the Puppet Theatre World Festival in Charleville-Mézières, Nina Malíková (the talk and the Power Point presentation at the UNIMA meeting) and Stanislav Doubrava talked about Czech center activities, enlisting the Czech puppet theatre on the list of UNESCO intangible heritage and the preparations for the 90<sup>th</sup> anniversary of UNIMA foundation at the meeting of the UNIMA executives in September 2017.

**The main tasks and program of the Czech center were tasks related to the preparations of the 90<sup>th</sup> UNIMA foundation (in Prague in 1929). The following important events in the Czech lands were discussed:**

- Preparation of the publication mapping the importance of UNIMA for the development of Czech and world puppetry (the editor is the Puppet Museum in Chrudim)
- Preparation of the international symposium on the role of UNIMA for the puppet theatre acknowledgement and participation in the development of theatre art in the 20<sup>th</sup> century (at the Prague Quadrennial in June 2019)
- preparation of the Czech puppet theatre exhibition (in Prague, May – September 2019) - - celebrations of the UNIMA foundation in Prague in May 2019 (for the members of the Czech center and invited guests)

Foreign cooperation (in progress) :

- participation (materials and puppet collections for the exhibition organized on the occasion of the World Puppet Festival in Charleville-Mézières (September 2019)



## **UNIMA Eesti Keskus**

### **REPORT of UNIMA ESTONIA for 2017**

The last Report of UNIMA Estonia was presented a year ago, in March 2017.

During the last year the number of **individual members** has increased to 51. (incl. 8 honorary members. A new honorary member was announced – Lully-Lyanne Gustavson). Beside the individual members we have 14 **collective members** – mostly semi-professional and amateur theatres and groups, NUKU (a Centre of Puppetry Arts - Theatre and Museum) being the only professional puppet theatre. The list of the changes in the membership is added to the Report.

**The problems** that UNIMA Estonia has to face are the same as were pointed out on the last Congress of UNIMA. The puppeteers are getting older and there are not enough younger people to substitute them. But we are really happy to have two new theatre groups consisting mostly of children and young people. Maybe they are our future.

**The Board of UNIMA Estonia** was elected In April 2016. The President of UNIMA Estonia is Mihkel Tikerpalu (NUKU), the Vice President and the Treasurer is Riina Buldas (Marionet Theatre), the Secretary of the Board is Harry Gustavson (Harry Gustavson's Puppet Theatre). The members of the Board are Rein Agur, Liia Kikas (Old Plant's Theatre), Romet Koser (Viljandi Puppet Theatre) and Allan Kress (Theatre Banana Fish). Riina Buldas and Harry Gustavson are Councillors. The meetings of the Board have been gathered regularly once a month.

The Board is trying to be as effective as possible to get closer to every member, to help to solve their problems, to join them together. The Board has invited the representatives of the member theatres and other members to a number of meetings of the Board to discuss the most vital problems and to listen to the needs of the members. We have renewed our home page ([unimaeesti.weebly.com](http://unimaeesti.weebly.com)) and invited our friends to Facebook. There are an open area and a closed area (the latter being used by members only) in our Facebook.

The Board of UNIMA Estonia has formed **three commissions**.

**The Festival Commission** (with Rein Agur in the head) started in January 2015 a new project, The Puppet Theatres' Winter Festival. In February 2017 the 3<sup>rd</sup> festival took place with certain changes and the festival was called UNIFEST. The Estonian puppet theatres showed their performances to the audience in Tallinn. For the first time the festival included a theatre from abroad, from Lithuania. Two puppet-making workshops were organized for children. In the discussions after the festival our leading theatre critics took part. The next, the 4<sup>th</sup> UNIFEST on March 18<sup>th</sup> is dedicated to the 100<sup>th</sup> anniversary of Estonia.

The members of UNIMA Estonia have organized several **events and festivals** on their own.

Since 2007 The Estonian Puppet Theatre (NUKU) has organized great puppet and visual theatre festivals TALLINN TREFF FESTIVAL on the first week of June. During the years this festival has also undergone certain changes and the name of the last festival was **NuQ Treff 2017**.

The 21<sup>st</sup> International Mini Form Puppet Theatres' Festival "**Theatre in a Suitcase**" in Viljandi took place in May 2017. Beside the Estonian puppet theatres also theatres from Poland, Lithuania, Latvia, Finland, Sweden and Russia have taken part in the festivals. Organizers – Altmar Looris and Viljandi Puppet Theatre.

In 2015 another new tradition was started in Jõhvi (a town in the north-eastern part of Estonia). The **Puppet Theatres' Fest** takes place there in October every year.

A number of puppet theatres performed in several festivals abroad. NUKU, for example, took part in the Festival in Charleville-Mézières in September 2017. On September 23<sup>rd</sup> the first-night of the play "Bon Voyage and other Lies" took place there.

Beside festivals it was a pleasure to UNIMA Estonia to host "Stuntmen of Theatre" (Adam Walny, Tadeusz Wierzbicki and Krzysztof Zemlo) from Poland. They played 4 different one-man performances in Tallinn on May 23, 2017.

**The Statute Commission** (with Mihkel Tikerpalu in the head) made certain updates to the Statute of UNIMA Estonia. The main purpose of the updates was to bring together our rules of procedure and the requirements essential to be recognized as an association of performing arts in Estonia. The new version of the Statute was accepted by our General Meeting on April 14, 2017.

**The Commission for Forming an Association of the Puppetry Art** (with Mihkel Tikerpalu in the head) made an attempt to be recognized as an independent unit beside the other associations of the performing arts. This would have helped UNIMA Estonia to get some financial support from the government to achieve its main goal - further development of the puppetry art in Estonia. Unfortunately our first attempt was denied. Nevertheless, the Commission will go on working on the subject.

The Board of UNIMA Estonia goes on with **the educational programs** for our puppeteers. The 4<sup>th</sup> Summer School took place in July 2017. The professional trainings were supervised by the artistic director of the NUKU Theatre Mirko Rajas.

It has been a long term tradition to celebrate **the World Puppetry Day** on March 21. Many puppet theatres played their performances for free on the Day and organized different workshops both for children and grown-up puppet theatre lovers. To celebrate the Day we followed also the UNIMA's call to ask children to draw and write about their experiences with puppet theatre. We received 71 drawings and short stories from 70 children from 13 schools, kindergartens and individuals. A number of them were sent to the UNIMA Head Quarters and they were exposed in the exhibition during the Festival in Charleville- Mézières. Part of the texts and drawings were exposed in Tallinn to celebrate the International Children's Day on June 1<sup>st</sup>.

UNIMA Estonia was founded in October 1997. The last year we **celebrated the 20<sup>th</sup> birthday of our Centre**. All our activities during the year were dedicated to this anniversary. The celebrations culminated in the beginning of November. On Nov 1, 2017 it was an official opening of the exhibition of the texts and drawings sent to us by children as an answer to the Call of UNIMA in spring. All the little artists were invited together with their parents and teachers. The exhibition was open till Nov 20<sup>th</sup>. The festive celebration of the anniversary of UNIMA Estonia took place on Nov 5<sup>th</sup>. The day started with a conference. The main subject of the discussions was a look into the dramaturgy used by our puppet theatres admitting that children are our main audience. After seeing a performance by the Russian Puppet Theatre (director of the play is the honorary member of UNIMA Rein Agur) the festive evening was organized for all our members. The Board expressed their gratitude to our supporters and active members. A new honorary member of UNIMA Estonia was announced.

In the name of the Board of UNIMA Estonia  
Mihkel Tikerpalu,  
President of UNIMA Estonia  
[unima.eesti@gmail.com](mailto:unima.eesti@gmail.com)

# UNIMA FINLAND REPORT 2016-2017

## OFFICE AND STAFF

The office of UNIMA Finland is in the Cultural Centre Vernissa in the city of Vantaa, 30 minutes' drive from the capital city Helsinki. The part-time secretary's temporary agreement has been regularised.

## MEMBERS

2016: individuals 175, students 8, honorary members 14, companies 13 = altogether 210

2017: individuals 177, students 3, honorary members 14, companies 14 = altogether 208

## EVENTS

### **Finnish Puppetry Day**

UNIMA Finland celebrates the Finnish Puppetry Day on the 11<sup>th</sup> of February. According to a tradition, the *Declaration of National Puppetry Day* is written and announced by a person or a group, having remarkably developed Finnish puppetry and having thus received the Finnish UNIMA's annual Puppetry Award. In 2017, the award was given to Satuteatteri Punahilkka (Theatre Little Red Riding Hood) for its 35 years high-level work on the field of amateur puppetry.

### **Finland 100 Years: Showcase of Finnish Puppetry 2017**

Among about 5000 projects, the Finnish UNIMA's festival *Showcase of Finnish Puppetry* received the status of being a part of the official Finland 100 Years jubilee programme. The projects and their events created the widest jubilee programme ever built in Finland on six continents and in over a hundred countries.

The *Showcase* festival was held in the Cultural Centre Vernissa (Vantaa). Its 12<sup>th</sup> edition on the 6th-7th October 2017 consisted of 10 Finnish puppet shows performed, produced and assisted by 45 employees with their audience of 620 spectators. In addition, the programme included a puppet exhibition, a workshop on puppet making, a presentation of a Finland 100 Years community puppet art project, animated films and street performances. The festival also facilitated an event in which a theatre director Kirsi Siren and a puppet theatre artist Leila Peltonen were honoured by UNIMA Asia-Pacific Commission for their long-lasting work for the art of puppetry.

### **Katsos! Charleville-Mézières**

As part of its Finland 100 Years project, UNIMA Finland supported the realisation of KATSOS! – the showcase of Finnish puppetry in Charleville-Mézières, France. The showcase, consisting of eight Finnish shows and 26 performances, was included in the main program of the festival.

### **Power of Object Expression – seminar**

UNIMA Finland participated in organising a seminar for discussing object theatre, focusing on both artistic and applied contexts of object expression for adults. The seminar was held in 2017 and the main organiser was the Art Promotion Centre Finland.

## INFORMATION AND COMMUNICATION

UNIMA Finland publishes a magazine *Nukketeatteri* (Puppet Theatre) twice a year the circulation being 350 copies. *Nukketeatteri* is a member of The Association for Cultural, Scientific and Advocacy Magazines and is financially supported by Ministry of Education and Culture. For the members of Finnish UNIMA, the magazine is included in the membership fee. Moreover, complimentary copies are regularly posted to decision-makers in the field of culture and to the stakeholders of UNIMA Finland. Since 2016, the issues of *Nukketeatteri* include articles not only in Finnish but also in English and are available for all in the internet: <http://unima.biz/publications.html>

In 2016-2017, newsletters for members were sent by email 20 times per year. UNIMA Finland on Facebook: [www.facebook.com/UNIMAFinland](http://www.facebook.com/UNIMAFinland)

On its web pages [www.unima.fi](http://www.unima.fi), UNIMA Finland has 1000-1500 visitors monthly.

### **EDUCATION**

The 4-year degree of puppet theatre at Arts Academy Turku /University of Applied Sciences was closed in 2015. Students of theatre can still include courses on puppetry in their curriculum. It's also possible to accomplish vocational examination in either puppetry education or puppet building. To complete this competence-based qualification, candidates must demonstrate certain skills and competence required in the profession. These skills are outlined in the Requirements of Competence-based Qualifications defined by the Finnish National Board of Education.

In 2017, UNIMA Finland organised two short courses focusing on puppet building. On its web pages, UNIMA Finland admins a record of artists and companies that organise courses in puppetry.

### **INTERNATIONAL AFFAIRS**

In its general assembly 2015, UNIMA Finland appointed three councillors for the term 2016-2020. The councillors are Ms Johanna Salo from Lapland, Ms Katriina Andrianov from Western Finland and Mr Aapo Repo from Eastern Finland.

UNIMA Finland is a member of NEECPA - *The Northern and Eastern European Centre for Puppet Arts*, a cooperation network of Northern and Eastern European puppet theatres and organizations (founded in 2011).

### ***Nordic Puppetry Directory NordPu***

In 2016-17, UNIMA Finland created a directory of Nordic puppeteers and a net portal [www.nordpu.net](http://www.nordpu.net) for collecting information on both actors and activities in Sweden, Denmark, Norway, Iceland and Finland. The objective of this project is to create a Nordic network for collaboration and for developing the professional puppeteers' visibility and employment.

### **FINANCES**

UNIMA Finland's incomes consist of grants, membership fees, ticket sales and magazine subscriptions. In 2016-2017 the membership fees were 30 €, 15 € (student) and 120 € (company). Support of the state is vital. In 2016-2017, Ministry of Education and Culture granted 9000 € per year for general purposes and 2500-3000 € for the magazine. In addition, in 2016 the Nordic Puppetry Directory *NordPu* was supported by The Nordic Culture Fund (14000€) and in 2017 the city of Vantaa supported the festival *Showcase of Finnish Puppetry* (3000 €).

### **TRADE UNION WORK**

In 2009, a Puppetry guild was established within the Trade Union for Theatre and Media Finland. Since then, UNIMA Finland have organized annual guild gatherings for discussing the present state of puppeteers' working conditions and salaries. In 2017, the focus was on creating a unified employment contract.

### **Contact information:**

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[www.unima.fi](http://www.unima.fi)



## **Unima Report : THEMAA- French center of the UNIMA**

### **General context**

The puppet arts have reached a "maturity" in France: diversity of creation, institutional recognition, cooperation of the actors of the sector...

In 2018, the French State will create a new "label", the National Puppet Centres, production and distribution tools with the particularity of having a construction workshop, and supported by the Ministry of Culture at a minimum amount (which remains to be determined). These CNM were obtained thanks to the close cooperation, with the State, of the associations THEMAA and Latitude Marionnette (network of 18 cultural structures of diffusion and production).

Fragilities nevertheless remain: insufficient public funding, precarious structures, support for fluctuating local authorities, and upheaval in local cultural policies (notably as a result of territorial reform and the creation of new French Regions).

### **Objectives of the national centre**

>Knowledge, recognition and promotion of the puppetry arts:

- Edition of Manip, the puppet newspaper
- Observation and analysis of the sector in France

>Support and development of puppetry arts

- Professionalization: via information days, a tutoring system for young administrators
- Defending the interests of the puppetry arts: in terms of cultural policies, regulations, etc.

>Dialogue and consultation: **interprofessional, cross-sectoral**

- Representation of the profession: with the State and institutions
- Networking of the different actors of the profession, between them and with other cultural sectors or fields of social life.
- Activism: in favour of the values of cooperation, the social and solidarity economy and the public interest

>Exchange spaces, thought production, experimentation

- Professional meetings
- Artistic laboratories

### **Type of members**

THEMAA members are professionals of artistic creation - artists, companies - professionals who accompany artists and creation: venues, production structures, training, support, journalists, authors, academics, researchers... Without forgetting the sympathizers and friends of the puppet.

### **Report of the last two years (not exhaustive)**

#### **Knowledge, recognition and promotion of puppetry arts**

##### **Manip, the puppet newspaper**

Manip's new formula now includes 32 pages, a rich iconography in colors... it is the newspaper of reference of the puppet sector. It is both a professional tool and an awareness and openness tool for non-specialists. Manip's summer supplement, which presents all the shows programmed in Avignon by THEMAA members, is distributed during the festival. It is an important vector of visibility the puppet.



## **Support and development of puppetry arts**

### **Structuring of the sector**

THEMAA contributed to the development of the specifications of the new label "Centre national de la marionnette", as a member of the working group led by the Ministry of Culture and organized information meetings on the subject, in collaboration with Latitude Marionnette, a network of venues.

### **Interprofessional cooperation**

It is an original tool for mutual aid and cooperation: experienced professionals, the "tutors", accompany young professionals. Each year, 3 days of transmission and exchange, the "B.A.BA/basics" are designed for their attention and open to all THEMAA members. Recent themes: production, administration, database management, mediation...

### **Support for creative projects**

THEMAA coordinates the "A Venir" project, led by a group of 25 distribution structures with the objective of developing the visibility of puppet creation within the production and distribution network as wide as possible. 12 projects in the process of being created were presented in Charleville in 2017.

### **The working groups**

The richness of THEMAA lies in the involvement of its members in actions and in the framework of several working groups. For example, the group of puppet creators-builders has been working for a few years on the recognition of their profession: in 2017 it organised its first two meetings dedicated to the reality of the profession and the workshop, called the "Dessous de la marionnette", during the Charleville and Marionnettissimo festivals.

## **Exchange spaces, thought production, experimentation**

### **Professional meetings**

They are organized by THEMAA, often in partnership with other structures and are deployed in various registers. For example, the "P'tits Dèj" of THEMAA at the Charleville festival allowed, over a croissant café, to dialogue with French and foreign puppet actors on stimulating themes such as the place of women in the puppetry arts, creation in difficult contexts, the place of the puppet in the media, the development of a project in rural areas. THEMAA offered simultaneous English/French translations during its meetings in Charleville-Mézières.

The meeting "Intersections critiques #2" organized with the Jardin Parallèle during the Metacorpus festival, proposed a reflection on the place of criticism in the puppetry arts and invited artists, researchers, critics, directors of cultural structures... to conceive together an experimental device allowing to produce and publish reviews of shows.

### **National Meetings on the "Poetics of Illusion", Nov 2016**

Laboratories between puppet artists and new magic, round tables, artistic contributions... have demonstrated the permeability of the puppet with other arts and its openness. Upcoming publication: Poétiques de l'illusion - Dialogues contemporains entre marionnette et magie, Ed Alternatives Théâtrales, June 2018

## **Actions carried out with UNIMA International**

### **Participation in the congress, work with a commission...**

4 advisors represent THEMAA within UNIMA International: Lucile Bodson is a member of the Executive Committee of UNIMA as Treasurer; Véronika Door is a member of the Professional

Training Commission; Greta Bruggeman is a member of the Professional Training Commission; Clement Peretjatko is a member of the Youth Commission and the European Commission.

THEMAA actively contributed to the 2016 Congress in Tolosa, by publishing and distributing the International English/Spanish Manip and by working out with the 4 advisers, two international meetings as well as a "carte blanche" evening to close the Congress. THEMAA has the will to develop its relations and future collaborations with UNIMA.

## **News of the year**

### **Change of presidency, new lines of action, difficulties...**

THEMAA has a new Secretary General, Gentiane Guillot, who took over from Emmanuelle Castang in July 2017. The association continues to grow, with 350 members in 2017. THEMAA will change presidency at its General Assembly in June 2018, to which everyone is invited, on 8 and 9 June in Belfort.

## **Upcoming projects**

The THEMAA project from 2018 is based on a challenge: preparing for the future. The "Puppet Laboratories 2020" will address themes chosen collectively to deploy them in workshops, workcamps, meetings. It will be a question of developing modalities of reflection, sharing and action following the principles of artistic experimentation: accepting displacement and discomfort; seeking risk-taking and imbalance; allowing oneself to make mistakes in order to invent better. It will be a question of privileging **transversalities** and **decompartmentalisation**, of exploring "elsewhere": spatial, temporal, **sectoral**, including possible futures by resorting to foresight.

# Report of UNIMA Germany

for the council in Bochum, May 2018

March 2018

## The Puppet Conference

The conference includes puppet-shows, workshops, participant projects and classes called „meet the master“, where the invited artists share their experiences with the participants.

Last year the participants could work with Margit Gysin on story telling, Scot Köhler from Companie Philippe Genty and Shadow Master Richard Bradshaw.

A Symposium with the Titel „Puppetry and Politics“ was accompanied by several performances (p.e. „Spatacus“ by theatre la licorne).

Ralf Kiekhöfer (Germany), Neville Tranter (Netherlands), Richard Bradshaw (Australia); Dara Ivanova (Ukraine) and Claire Dancoisne (France). They also talked about their experiences with puppetry and politics and how it influences their work.

We established the puppetry conference to connect the german puppeteers, to strengthen the links to puppeteers all over the world and to develop a creative atmosphere between puppeteers, organizers, producers, teachers and scientists. The feedback from the media and puppetry scene has been very positive.

This year we are looking forward to the artists Mechtild Nienhaber (puppet construction) Cariad Astles (Object theater), Mervyn Millar (Researches on the connection between audience and artist).

The Symposium will work on puppetry and neurology.

International participants are very welcome!

## **Das Andere Theater – the magazine of UNIMA Germany**

Redaktion: Kobalt-Theater Lübeck: Stephan Schlafke, Silke Technau, Stefan Wunsch and Dr. Vera Wunsch.  
Layout Martin Labedat

2017 we published two editions, one edition for drama teachers and schools:

„Figuren Theater Gestalten, a collection of puppet building technics for educational projects. The second edition was about the conference in 2017 the results of the symposium, festivals and current themes.

At the moment we work on a new edition for teachers and schools:

„Figuren Theater Spielen“, which will talk about performing projects in an educational context. It will be available in summer 2018.

Our aim is to build a curriculum for Figuren theater-Pädagogik ( Puppet Theater Pedagogy). We want to help drama teachers to include puppetry as a self-evident art form in their educational program.

All editions of the DaT are available in our office: [buero@unima.de](mailto:buero@unima.de).

## **Establish contact to puppet-schools**

UNIMA Germany held the last annual meeting at the university in Stuttgart (Studiengang Figuren theater an der Hochschule für Musik und Darstellende Kunst (HMDK)). We also presented the Unima with its advantages and tasks to new Students this march.

This year the university in Berlin (Abteilung Zeitgenössische Puppenspielkunst an der Hochschule für Schauspielkunst Ernst Busch) will host us for our annual general meeting. And we hope to include the students of puppetry more in our political and social issues.

**Contact to the UNIMAS on the german border**

UNIMA Germany wants to use the yearly meetings to get into contact with the neighbour-UNIMAS. Next year we plan a meeting with UNIMA France in Gengenbach/Strassbough/Kehl.

**Puppets and Therapy**

The therapeutic society, which is a member of german UNIMA, has organized a very interesting and rich symposium, near Frankfurt with speakers from Switzerland, France, Norway, Ireland, Russia, Sweden and Germany. More Informations about the results are on [www.dgtp.de](http://www.dgtp.de)

**Political Activities**

In addition to our working groups, we represent puppetry in several political associations like the „Fonds Darstellender Künste“ or „Deutscher Kulturrat“. We recognized that our active presence encountered a positive perception of puppetry in the cultural political scene.

# REPORT OF THE NATIONAL CENTER OF UNIMA INDONESIA 2015-2017

## INTRODUCTION.

Unima International should receive the report of the National Center, which usually happens every two years on the occasion for the council and Congress and communicate from May- January in French, English or Spanish. The deadline is 28<sup>th</sup> February 2018.

Based on that introductory from Unima International, the National Center of Unima Indonesia will prepare the report either internal or external activities.

## INTERNAL ACTIVITIES.

1. To Celebrate the 6<sup>th</sup> years of anniversary of Unima Indonesia on December 16<sup>th</sup>, 2015 by organizing the Potehi Chinese Glove Puppet played by the student from Indonesian University. They played the legend story of Shie Jin Kwie. The duration of the play was 3 hour in Indonesian language, some words in Chinese language.  
The performance was held at the Theater Kautaman, Gedung Pewayangan Kautaman TMII(The Beautiful Indonesian Miniature).
2. Accordingly, to introduce puppet for young generation, Unima Indonesia in cooperation with Bank Central Asia TBK, organized "Wayang For Student" on November 24<sup>th</sup>, 2016 at the National Museum. The participants consist of the Junior and senior High School. We introduced "wayang Golek "Wooden puppet" by young puppeteer. Enthusiasm of the student were very high and there were questions and answered between students and the puppeteer .
3. To celebrate 7<sup>th</sup> years anniversary of Unima Indonesia by performing 2 programs :Sasarehan (discussion in depth regarding the preparation of Indonesian as The Host of International Congress and World Puppet Festival 2020) and performing "Wayang Kulit /leather shadow puppet by puppeteer Ki Dalang Sambowo and played the legend of Mahabarata:"Kresna Duta/Kresna as a special envoy", the beginning of the Holy War- Bharatayuda Jaya Binangun. The duration was 3 hours and most of the guest still stay until the played is finish.
4. The celebration of the 8<sup>th</sup> anniversary of Unima Indonesia was held on December 16<sup>th</sup>, 2017 at the theater Kautaman at TMII. The programs consist of 2 :
  - a. Ngremo Dance –traditional dance from East Java by two University students from ISI/Institute of Art of Indonesia – Surakarta
  - b. Wayang Kulit/leather Shadow puppet by puppeteer ki Bagus Baghaskoro Wisnu Murti, Art lecturer from ISI/Institute of Art Surakarta. He played Ramayana epic story "Banjaran Dasamuka". For 3 hours. The story about Dasamuka (ten heads person) who're very strong and want to take Shinta as daughter. Shinta is a wife of Rama , Dasamuka believe that Shinta is reincarnation from Princess Widowati. Dasamuka Brother's Laksamana Mondro Kumoro rejected his idea because He believed that Dasamuka falling in love with Shinta. Which one the correct one? It's depend which angle you see.
5. We have another activities but still in the framework of Unima, it's was the performance of Wayang Beber Nusantara. The Javanese picture scroll theater it's specific for it use of painted scroll on the paper or material for storytelling by puppeteer. The guest usually sit on the floor and listening to the puppeteer telling the story.

## EXTERNAL ACTIVITIES.

1. Unima Indonesia participated in Festival at Guanghzu – China on 8 – 14 November 2015 and performed "Wayang Sandosa" Shadow puppet with large screen and 8 puppeteers , used lighting technic to make the puppet much bigger. They played 3 times in the theater at school and open air. Unfortunately the weather was cold and raining .

2. Unima Indonesia participated in Unima International Congress and World Puppet Festival at Tolosa – san Sebastian- Spain on May 28 until June 5<sup>th</sup> ,2016. The Indonesian delegation consist of President Unima Indonesia. Mr. samodra, Yulita Samodra, Widya and Susanto Hartanto, and 3 councillor, Mr.Gauramancacaritadipura. DR. Mas Hikam, Mr. DR Zastrouw Ngatawi. Point of the meeting was Symposium. Festival was conducted at Festival Club DSS 2016 Headquarter Easo, 43 at san Sebastian.

The first day of opening Cocktail, 28 May 2016, lobby team led by Mr.Gaura Mancacaritadipura were mingle in the middle of the guest to looking for general picture of South Korea, the most potential Rival for Indonesia. Fortunately 2 competitors were cancelled there were USA and Thailand. On May 30<sup>th</sup>, 2016, Indonesia had an opportunely to deliver its speech, the content of the speech was emphasis on the establishment of Unima and all the activities, either internally or externally. Also described the panorama of Bali and Gianyar more specifically. Indonesia also performed some Balinese dancing, Tari Legong,Topeng Tua and Rangda which is so impressive for quests.

On the first of June 2016, the congress conducted a show down between Indonesia and South Korea. The out came of this show down was 68-44 for Indonesia.

On June 15<sup>th</sup>,2016, General Secretary Mrs Idoya Otegui sent a letter to Indonesia and mentioning the result of the congress and mentioned clearly that Indonesia elected as the host of International Unima Congress and World Puppet Festival at Gianyar Bali on April 2020.

During the symposium in which represented by Maria Theresia Widyastuti said that the simultaneous translation were not work professionally. The topic of the symposium were “ la Maquina Real and Puppet Theater Repertoire in Europe and America.

3. On January 18<sup>th</sup>, 2017, Dadi Pudumjee invited Unima Indonesia to participate at Ishara Theater Trust, one of the famous Contemporer theater in India . The puppeteer of the trust was to promote wayang either traditional modern.

The performance was conducted on February 3<sup>th</sup> , 2017

February 12, 2017 at Ishara International Puppet theater Festival in New Dehli from 7 to 12<sup>th</sup> February 2012.

Ishara, the puppet theater Trust was back with the 15<sup>th</sup> edition of their International Puppet Festival.

It has brought to India over 90 International Puppetry Companies and promote numerous India genuine protection.

What to look out for?

From the traditional to modern performance of puppetry ranging from rod to string puppet, to mixed performance with dance theater, music and more festival has dazzling line up of pioneering puppetry entertainment and storytelling for all ages. Participating countries included Afghanistan, Germany, India,Indonesia, Iran, Palestina, Spain, Sweden an Taiwan.

4. Indonesia was invited by the art director, organizing countries of China, Nanchong International Puppetry Art Week to be held in Nanchong China from June 1 to June 16<sup>th</sup>, 2017.

Indonesia performed Wooden Glove puppet from West Java-wayang Golek Giri Komara.led by Ki Apep Agus Sobari from Bandung. They performed the legend of Ramayana Epic and the title was “ Dasamuka Pejah” The dead of Dasamuka. The performance consist of 6 peoples and the duration was between 50 -60 minutes. They performed twice at the Century Hall of North Sizchuan Medical University at open air.

The judge from 9 different countries decided that Wayang Golek ( wooden puppet ) from Indonesia got 3 winner awards all together:

- a. The best performance award
- b. The best Music Award
- c. The best Drama award.

Jakarta , 31 January 2018  
T.A.Samodra Sriwidjaja  
President Unima Indonesia



## Mobarak UNIMA (UNIMA Iran)'s Report (2016-2018)

- **Board Members**

In the Mobarak UNIMA general assembly on 21 December 2017, these people were selected as new board members of Mobarak UNIMA for next four years from 2017 to 2021:

Dr. Ardeshir Salehpour (president), Salma Mohseni (International affairs manager), Majid Bourbour (Executive manager), Farnaz Behzadi (Vice president), Ramin Cohen (Public relation manager), Fahimeh Mirzahosseini (Secretary), and Abbas Khandani (Finance manager).

These board members have worked since 21 December 2017. They held 5 face-to-face meetings, and other coordinations have been done via email and social media. (Commission meetings and weekly or monthly coordinations of towns and provincial offices are not included in this statistics).

Based on the membership files existed in Mobarak UNIMA office, Mobarak UNIMA has 550 active members from its 21 local offices of different cities, towns and villages; who are in contact with the main office in Tehran and pay their membership fees annually.

- **Strategic programs and plans:**

- Preparing a comprehensive information bank of personal, educational, and professional information of members in Farsi. (Making an English list is in process)
- Preparing a film, photo and document archive from all Mobarak UNIMA activities
- Establishing the Hamadan provincial office and planning to establish the East Azerbaijan provincial office in Tabriz.
- Constant contact with provincial offices via social media and receiving periodic report from provincial offices' activities.
- Determining and setting three new committees: 1. Student committee, 2- Museum and Documentary committee and 3- entrepreneurship committee
- Reporting UNIMA activities and international open calls via social media, press and newspapers.
- Supporting and cooperating with peoples' organizations and associations to discover, protect and revive of ritual and traditional Iranian dolls and puppets.
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- **Executive programs and plans:**

- Holding workshops and professional meetings and performing are the main activities which are done in 2 parts:
  - 1- Plans done by the provincial offices based on their requirements
  - 2- Plans suggested by the provincial offices and supported and held by central Mobarak UNIMA office with the support of some cultural governmental organizations.
- Performances:

- 1- More than 50 shows are performed by mobarak UNIMA members for children and youth annually in all parts of the country.
- 2- Performing in carnivals and street shows with giant puppets

- Workshops:

About 28 national and international short and long period of time work shops were held around the country by support or partnership of Mobarak UNIMA; include:

Shadow theatre by Frans Hakkemars (September 2016- Tehran), Basics of puppetry and making puppets by Banafshe Badie and Nazila Noorishad (July 2017- Golestan), Giant puppets from design and build to street shows by Majid Bourbour and Soheila Bajlan (January and February 2018 – Anzali, Gilan), Basics of Puppet theatre by Hamidreza Ardalan (December 2016 - Hamadan), What is Marionette opera by Behrooz Gharibpour (January 2016- for the Mobarak UNIMA members of Hamadan) and.....

- Meetings and Seminars:

1- Inviting UNIMA General Secretary Idoya Otegui and holding meeting about International UNIMA in 16<sup>th</sup> International Puppet Festival of Tehran-Mobarak, September 2016; with the support of 16<sup>th</sup> International puppet festival directorship.

2- Mobarak UNIMA board members' meeting with Dadi Pudumjee, the President and Idoya Otegui, the General Secretary of International UNIMA – September 2016; with the support of 16<sup>th</sup> International Puppet Festival's directorship

3- The first meeting of the managers of Mobarak UNIMA provincial offices and Mobarak UNIMA board members in Sanandaj- Kurdistan- December 2016

4- The Second meeting of the Heritage Commission of International UNIMA with the members of commission, representatives of UNESCO, ICOM, Iran Cultural Heritage Organization and Puppet researchers and artists with the support of Tehran Ritual Traditional Festival- September 2017 - Tehran

5- Cooperation on holding the International Ritual Traditional performances Seminar- 30-31 August 2017- Tehran

**2018 Plans and programs:**

- Open call for design, build and introducing "*Amoo Nowruz*" (*Uncle Nowruz*) national doll on the occasion of "World Puppetry Day" of 2018/ The result will be announce and exhibit during the 17<sup>th</sup> International Puppet Festival of Tehran- Mobarak, September 2018
- Holding a puppet exhibition titled "*Iran Puppets, world puppets: yesterday, today and tomorrow*" with the association of ICOM, national committee of Iran museums and governmental and private museums and collectors (24-31 May 2018)
- Holding the second meeting of Mobarak UNIMA provincial offices
- Holding short and long period of time workshops for towns
- Publishing the research yearbook of puppet theatre in Iran
- And ...





## UNIMA Japan

256 membres

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### General context

Japan has a rich history of puppetry.

We have a lot of modern & traditional, professional & amateur puppeteers and groups.

Puppeteers are very active in the every part of the society, ( Theater, TV, school, home, local communities, hospital, etc.).

### National center objectives

UNIMA-Japan was authorized NPO by The Tokyo Municipal Government in 2015.

UNIMA-Japan celebrated the 50th anniversary in 2017.

We are making efforts to receive acceptance in the society.

### Type of the members

A :

Honorable members 4

Individual members 173

Collective members 14 (consisting of 79 persons in total)

B:

Professional & amateur puppeteers, researchers, puppet lovers, etc.

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### Two last years report

See the attachment...UNIMA-Japan1.pdf

### Action realised with international UNIMA

Participation to the congress, works with commissions

\*The UNIMA Congress and World Puppet Festival in Tolosa & San Sebastian, Spain in 2016

Three councilors of Tamiko Ongai, Yasuko Senda and Ichigen Takahashi attended the Congress.

Shadow Puppet Theatre KAKASHI-ZA and Karakuri Ningyo were invited to perform in the Festival.

\*Asia-Pacific Commission

Two councilors, Tamiko Onagi and Yasuko Senda, attended China (Nanchong) 2nd Asia-Pacific International Puppetry Festival in Nanchong, China , in June 2017.

They made a presentation at the lecture meeting.

Puppet Theater POPOLO was invited to perform in the Festival.

\*Research Commission

The symposium: The Broken Puppet: A Symposium on Puppetry, Disability, and Health in Cork, Ireland, in August 2017.

Yasuko Senda made a presentation there.

\*World Puppetry Day Drawing Competition

Two children applied to this competition, and one of them was awarded.

### News of the year

We are going to have the general assembly in May in Sapporo, Hokkaido.

The new board of directors is elected in two years, that is, in 2018.

We created Japanese logomark of World Puppetry Day!

We used to the logomark WPD for our member's flyers. >See attachment...UNIMA-Japan2.pdf  
 We need financial supports for our activities!

### Upcoming projects

We are going to publish the Yearbook with a grant of Agency for Cultural Affairs.  
 We are going to have seminars on modern and traditional puppetry.  
 We are going to have exchange meetings with visiting puppeteers both domestic and from abroad.

# UNIMA-Japan Report



1)Mr. Kusunoki Tsubame, President of UNIMA-JAPAN



2)Kansai-Project,(Kansai-Region of Japan), ASEAN-REPORT



3)Mr. Koryu NISHIKAWA the Vth, Hachioji-Kuruma-Ningyo Traditional Puppet Theatre Commission

4)Saloon We have communication-Saloon bi-monthly



5)Asia-Pacific Commission in Nanchong in China 2017



6)Maria-san visit UNIMA-JAPAN Talking about UNIMA 2020 in Bali



7)Special Project of Sanshou in Iida Festa, Instructor Mr. Sawa



8)Neville Tranter participated and dancing Ringon-Parade in IIDA FESTA



9)Kumi-Zumo, in Koyo-Jinja-shrine in Kyushu Area. Pray people's harvest and happiness through Sumo-wrestling-puppet made by wood. People think Gods lives within puppets.

Email:unima-jp@nifty.com  
 Established:Since 1967  
 Number of members: 261persons(dated 21 March 2018)  
 UNIMA Coucillors: Tamiko Onagi, Mamika Kawajiri,  
 Yasuko Senda、 Ichigen Takahashi

# UNIMA KOREA

80 membres

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## General context

- Invigoration networking through congress and general meeting based on Korean Puppetry Association.
- The 2nd Arts Puppetry Festival "Meeting Puppets" was held in May 2017, organized by Korean Puppetry Association.
- Strengthening Puppet networking and communities through and supported by Chuncheon Puppet Festival. (Puppetier's Night, General meeting of Puppet theaters)

## National center objectives

- To develop Korean puppetry and educate amateur puppet communities.
- To invigorate networking of Korean puppetry troupes and individual artists.
- To contribute overseas expansion and international exchange of Korean puppetry troupes.
- To organize various events relating to Korean Unima Center.

## Type of the members

-The members of UNIMA KOREA is 80 people. They are professional puppetry troupes, individual artists, members of the professional puppetry troupes, participants in professional puppetry academies, general people who are interested in puppetry.

## Two last years report

- Supported 28th Chuncheon International Puppet Festival.
- Supported Academy for Professional Puppetry in 2016.
- Supported the 2nd Arts Puppetry Festival 'Meeting Puppets' .
- Supported Academy for Professional Puppetry in 2017.
- Supported 29th Chuncheon International Puppet Festival.

## News of the year

- Reorganizing the secretariat of UNIMA KOREA
- Reorganizing Council of UNIMA KOREA
- President of UNIMA KOREA announcing his candidacy for mayor of Chuncheon city

## Upcoming projects

- Participation in Unima's Council in May in German
- Organizing an international conference in 30th Chuncheon International Puppet Festival in 2018
- Supporting the 3rd Arts Puppetry Festival 'Meeting Puppets'
- Renewing website for members of UNIMA KOREA



## UNIMA Netherlands

290 membres

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### General context

NVP-UNIMA = Nederlandse Vereniging voor het Poppenspel – UNIMA Centrum Nederland (in English : Association for Puppetry in The Netherlands – UNIMA Netherlands, UNIMA-NL).

The NVP, the Dutch Association of Puppeteers is founded in 1955, became in 1980 the UNIMA centre for the Netherlands and is now the Dutch Association for puppetry, UNIMA-NL

We estimate that about 500 puppetry groups, or performances using puppetry, visual and objecttheatre, perform at average 100 performances for an audience of 100 persons. Five million visitors of a population of seventeen million makes three out of ten watch yearly a puppetry performance. Puppetry and the techniques of puppetry can be seen everywhere in the arts, media and in public area. Although puppetry has the image being only for children It is an adult discipline with a qualitative professional top and a broad group of amateurs

### National center objectives

UNIMA-NL stimulates all performances given by amateurs and professionals anywhere, all workshops, all research and special projects like Dutch cultural heritage as well as the use of puppets in education. We are working with a policy plan for the period 2015 – 2020, with the following focus areas:

- A. The use of social and digital media
- B. The puppetry magazine, the library and publications
- C. UNIMA and international contacts
- D. Image of the Association, attracting more members, crowdsourcing and funding
- E. Research for more Cooperation at national and regional level
- F. Education, masterclasses, workshops, activities
- G. Organisationstructure of the Association (Board, Commissions)

### Type of the members

UNIMA-NL stimulates all performances given by amateurs and professionals anywhere, all workshops, all research and special projects like Dutch cultural heritage as well as the use of puppets in education.

### Two last years report

Website: [www.nvp-unima.nl](http://www.nvp-unima.nl) (also for information on the board members etc) Facebook: NVP-UNIMA and a community for members: NVP-UNIMA Ledenpagina Twitter: @NVP\_UNIMA

The Magazine: De wereld van het poppenspel (in English: The World of Puppetry) issues quarterly, including two special themes yearly, and is transforming from sharing and exchanging news from the members to a more specialist magazine for puppetry, visual and object theatre and their position in society.

There is a monthly digital Newsletter, a monthly calendar with puppetry activities,

Annually, UNIMA-NL organizes four network or inspirational meetings and offers special feature arrangements around festivals, a visit to an atelier or a museum.

UNIMA-NL hands out two prestigious bi-annual prizes: an Oeuvre Award (Wim Meilinkprijs) in 2017 for Riëks Swarte and an Incentive for upcoming talent (Ruth van der Steenhovenprijs) in 2017 for Between2hands.

Education and support

UNIMA-NL supervises the training course puppet and object theatre at Het Haags Theaterhuis

Further education is offered by: Feikes Huis, the Jan Klaassen Academie (Jan Klaassen is the Dutch version of Polichinelle, Kasperl, Punch, Petroucka and all the others)

There is the yearly Summerseminar of one week with masters as Neville Tranter, Duda Paiva, Damiet van Dalsum and this year Fabrizio Montecchi

There are also regional meetings of puppeteers, like POPU (provincial consultation for puppeteers in and around Utrecht) or meetings by subject, eg shadow theatre, like Droomtheater.

Many experienced puppeteers, like Max Verstappen, Elly Bakker, Ina Geisler, Jochen Lange, Wim Kerkhove, Koos Wieman, Neville Tranter, Damiet van Dalsum and Duda Paiva offer master classes or educational workshops.

Library of NVP-UNIMA

NVP-UNIMA has an extensive library of more than 1500 books in (2013 RB) Haarlem, Brouwersvaart 70, tel. 023 5317713. The library catalogue has been digitalized and can be downloaded at our website.

Museum

The Poppenspe(e)lmuseum/Puppetry Museum is located in Vorchten and houses a large collection of historical International and Dutch puppets, marionettes and Wayang figures. This museum also contains a large book collection with more than eight thousand titles.

There are 4 international Puppetry Festivals in the Netherlands:

Pop Arts Festival at Amsterdam, annual

Puppet International at Meppel, bi-annual

Vischmarkt Papiertheater at Harderwijk, bi-annual

International Micro Festival at Dordrecht, annual

Other festivals where puppets make their appearance are: Poppen in het park, Vertelfestival Roermond, Oerol, De Betovering, Straatfestival (strtfstvl), Stiltefestival, Sprookjesfestival.

Impresario's for puppet theatre

[Jeugdtheatergroepen.nl](http://Jeugdtheatergroepen.nl), De Reus, Totaal Impressariaat, Theaterbureau Frijns and Stip Theaterproducties

Dutch professional theatre

Fonds Podiumkunsten (in English: Performing Art Fund) gives information about professional theatre in The Netherlands, including information about Dutch professional puppetry.

Assitej Netherlands (ASSITEJ the international organization for professional youth theatre) includes professional puppetry.

The Fund for Cultural Participation subsidies (among others) the basic education in puppetry in The Hague and cofounded the shadow puppetry for elderly project Droomkoffer, (Dreamsuitcase) of Droomtheater, Rotterdam

Dutch Culture supports International Cooperation.

## **Action realised with international UNIMA**

UNIMA-NL is represented by four councillors:

1. Martine van Ditzhuijzen, our chief editor of The world of puppetry, dancer and puppeteer is member of the subcommission Puppetry Publication Online (PPO)
2. Otto van der Mieden, director of the Poppenspe(e)lmuseum and ex-puppeteer, is member of the Commission Heritage, the Commission Contemporary Writing and the subcommission PPO.
3. Ron Holst, ex-puppeteer and ex-treasurer, takes care for the Facebook page, Newsletter and website of UNIMA-NL and exchange of information with the UNIMA.
4. Frans Hakkemars, puppeteer is member of the Publication Commission and coordinates the subcommission PPO

Councillors, and is also corresponding member of the Commissions MOAN and Heritage

Darja de Caluwe is chosen supplementary councillor at the Congress in Tolosa 2016



The PPO-subcommission prepares an overview of all the puppetry magazines worldwide and likes to publish the first online Magazine with a selection of articles from those magazines around World Puppetry Day 2018 with the theme "Transition from traditional to modern puppetry" Frans Hakkemars attended most of the presentations of the UNIMA Commissions during the World Puppetry Festival in Charleville-Mézières in september 2017.

Martine van Ditzhuijzen participated in the international festival in Saguenay in Canada in 2017, where she also met other editors of international puppetry magazines.

Otto van der Mieden visited Iran for the second meeting of the Heritage Commission in the summer of 2017.

Eliane Attinger former artistic co-director of the yearly international festival POP Arts in A'dam and former director of Feikes Huis represented Puppetry in the Netherlands at the Piter Case in Sint Petersburg in oktober 2017

## News of the year

At the annual meeting 10 March 2018, Ron Holst, ex-treasurer and ex-webmaster got a honorary pin for more than 10 years of contributions to the Board. This honorary pin has been awarded to 56 members during the years for their contributions for Dutch Puppetry.

Alexander Bauwens has been chosen for President for the next three years. Cia Maureen van der Steenhoven is the new treasurer and Anke van Vliet replaced Sigrid de Reus as secretary

Stefanie de Reus, artistic director of Haags Theaterhuis replaced Sigrid de Reus as Board member.

Unfortunately the Dutch minister of Culture, the UNESCO representative of the Netherlands, and the Dutch Association for Cultural Heritage do not support the UNIMA petition to ask the UN to celebrate 21st March as an official UN-World Puppetry Day. The Culture Council didn't mention the specific position of puppetry in their report.

Although the Association is functioning well and we have a good quantitative and qualitative puppetry sector, there is still a lot of work to do.

## Upcoming projects

Summerseminar of 2018 is organized by Droomtheater,: this year a Masterclass Modern Shadowplay by Fabrizio Montecchi from 4 – 8 June 2018 in Rotterdam. If you like to participate you can mail [droomtheater@online.nl](mailto:droomtheater@online.nl)

Cia van Boort, the first known female professional puppeteer of the Netherlands has been elected as one of the 1000 women of the 20th Century. There will be published a book with information about all the women and an exhibition in Amsterdam Museum in the autumn of 2018.

In 2020 UNIMA-NL will celebrate its 65th birthday.

Further information

More information about the NVP-UNIMA can be obtained from our secretary ([secretaris@nvp-unima.nl](mailto:secretaris@nvp-unima.nl)) or the UNIMA-councillors ([unima@nvp-unima.nl](mailto:unima@nvp-unima.nl)).



## **REPORT OF ACTIVITIES OF THE POLISH CENTRE OF UNIMA – 2017**

I. The membership amount of POLUNIMA is now 70 individual members and 31 puppet theatres companies.

II. POLUNIMA activities were financed by “Arlekin” Puppet Theatre in Lodz, by income from membership fees and Instytut Książki in Krakow. The latter subsidy is devoted strictly to the publication of the „Teatr Lalek” magazine. Organization, like most of National Centruns of UNIMA, lacks the economical resources for any big projects.

III. Members of the Board met many times. They supported the initiatives of the puppet theatres to help to solve their important problems. Because of that the low on the organization and the management of cultural activities was changed in Poland they expressed opinions on candidate for the positions of director of some Polish theatre, recommending persons with unquestionable achievements.

IV. POLUNIMA regularly issues the magazine “Teatr Lalek” (“Puppet Theatre”) and the newsletter for its members “Animator”, providing the repertoire of Polish puppetry theatres, festivals and news about important events.

V. The Board of POLUNIMA constantly working with the Association of Polish Artists Scenes, the Theatre Institute in Warsaw and the Book Institute in Krakow. The Board members also participated in various artistic events and especially festivals and jubilee events in the puppet theatres.

VI. POLUNIMA moved for prizes and medals for representatives of Polish puppetry environment. The Minister of Culture and National Heritage appreciated the creative achievements of the stage designers, with many years of work contributed to the development and promotion puppetry art. On the occasion of the World Puppetry Day he decorated Mr. Janusz Ryl -Krystianowski - gold medal “Gloria Artis”.

VII. The member of the Board – Jacek Malinowski - participated in the festival in Charleville-Mezieres, he presented there the film promoting the Polish puppet theater.

VIII. We organized artistic puppetry workshops: first dedicated to 2-metre long string marionettes and second – to Bunraku theatre.

IX. We published two books: *Henryk Jurkowski In Memoriam* and *Classics and avant-garde in contemporary animation theater*.

X. The most important activities of the office:

- The current correspondence with POLUNIMA members and with the international bodies of UNIMA.
- Work on the issue of publications of POLUNIMA.
- 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.
- Running the Internet page: [www.polunima.pl](http://www.polunima.pl) and on facebook.



# UNIMA Portugal

62 members

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## General context

The national community is developing, both in terms of quantity and quality. New puppet companies are emerging; other companies although they may not dedicate themselves exclusively to our art, occasionally resorts to marionette theatre as a way to broaden their horizons. On the other hand, there are new festivals, small in size, but which reflect the vitality and territorial extension of the puppet theater.

However, there is still a lack of specific training in the universe of professionals in the field and, above all, there is a need to abandon some position of amateurism and voluntarism, an attitude that was both the catalyst and the brake on qualitative development.

## National center objectives

One of the main objectives of the national center is an interventionist attitude precisely in the area of training, through the creation of a program that meets the needs most felt by professionals, inviting accredited and recognized trainers within the various areas and themes directly or indirectly related to the activity. For this, it is essential to reinforce the budget of UNIMA-P

Establishment and maintenance of an up-to-date database of companies, their productions, festivals and other institutions related to the world of the puppet, which allows the national and international dissemination of the work that takes place in Portugal, through the creation of a newsletter that dissemination of information.

To strive for the enlargement of the number of members.

It is also proposed, above all, to try to foster the spirit of belonging to an association that only makes sense if the member

## Type of the members

Puppet theater companies, mainly

## Two last years report

(Only 2017) The official process of obtaining the status of Public Utility essential to attract investments and support, as been submitted. We await the ministerial resolution. The UNIMA P website was renovated, making it more attractive and functional. The use of the Facebook page was reactivated. An effort was made to strengthen contacts with members through the regular submission of information. We help in publicizing the activities that the associates have given us.

## Action realised with international UNIMA

In partnership with the Puppet Museum, the meeting of the UNIMA Executive Committee was held in Lisbon, Portugal.

## News of the year

The year 2017 was the first year of the new direction of UNIMA-P, elected on March 20, 2017.



## Upcoming projects

One of the priorities will be to continue the work carried out by the previous Directorate, concluding some of the actions previously proposed, including but not exhaustively:

- Prepare the new and eventual update of the previous entries to the Encyclopedia;
  - To honor the recently disappeared associate
  - Continuity of UNIMA Magazine
  - Sending regular information to members
  - Organize UNIMA national meetings
  - Organize trainings
  - Update the documentation center
  - Promote a grant to support the internationalization of companies
-



## UNIMA Russia

111 membres

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### General context

State puppet theaters are now operating in every region of Russia. Most of the large theaters have museums as well as small publications. The largest magazine about Puppetry is published at the State Puppet Theatre named after S. Obrastsov – “The Theater of Miracles”. In 2017 the first issue of the St. Petersburg magazine "The Neuropaste" was published, most of its articles are available in English. The authors of that magazine opened a web portal titled "Contemporary Russian Puppetry" ([ruspuppetry.art](http://ruspuppetry.art)), that is also available in English. More private theaters were opened in recent years, especially in Moscow and St. Petersburg. A number of artists have successfully staged performances in various theaters across the country, among them are directors Svetlana Dorozhko, Eugeny Ibragimov, Boris Konstantinov, Yana Tumina, puppet/set designers Victor Antonov, Victor Nikonenko.

### National center objectives

National center’s objectives consist of:

- promoting the mobility of puppeteers inland and abroad;
- involving directors and festival organizers in international activities;
- contributing to the professional education of puppeteers and their development
- publicizing information about events, performances, opportunities around the world among members of “UNIMA Russia”;
- involving young puppeteers in the activities of “UNIMA Russia”;
- Current and Future objectives consists of updating, translating and sharing information about Russian theaters and productions abroad.

### Type of the members

There are 40 collective members – mainly large state theaters and 71 individual members

### Two last years report

In 2016, the Center re-registered members in order to update all contact information and identify those members, with whom communication was lost. As a result, the number of members decreased, but at each of the past three meetings of the “UNIMA Russia” board, at least 4-7 applications for new possible candidates were considered. The Center associates this with the active development of the National Center’s web presence on the Internet, in particular, in social networks.

Festivals that took place in 2016-2017, held with the support and participation of “UNIMA Russia”:

The VII. and the VIII. International Festivals of Puppet Theater. named after S. Obrastsov, as well as conferences for puppet theater directors that were held in the during those festivals; In 2016, the conference was attended by Marek Waśkiel (Poland), Tito Lorefice (Argentina), Éloi Recoing (France), Neville Tranter (Netherlands-Australia), Terence Tan (Singapore), Cariad Astles (UK), Enrique Lanz (Spain) The VIII. International festival of puppet theater "Petrushka the Great" (September 15 – 20, 2016);

The International Festival of Puppet Theaters "Moskovskie kanikuly" (Moscow Holidays) (September 30 – October 3, 2016);

The IV. International Festival of Puppet Theaters "The Dream of Flying" (April 20 – 24, 2017);

The International Festival of Puppet and Synthetic Theaters "KUKART-XII" (June 22 – 30, 2017);

The XVI. International Festival of Puppet Theaters in Ryazan' "Ryazanskije smotriny" (September 9 – 13, 2017);

The V International Festival of Puppet Theaters "The Tea party in Mytishi" (September 15 – 20, 2017);

The IX International Ecological and Ethnic Festival of Puppet Theaters "Chir Chayan" (July 2 – 9, 2017).

Publications:

"UNIMA Russia" has published 2 articles in the magazine "The Theater of Miracles". One – about the Youth commission UNIMA, and the other – about the World Puppet Theatre Festival in Charleville-Mezieres and the UNIMA events held during that festival.

In 2017 Charles Manin's book "Histoire des marionnettes en Europe, depuis l'antiquité jusqu'à nos jours" has been fully translated and published. (Translation made by Boris Goldovsky (member of the "UNIMA Russia" board) and Natalia Raitarovskaya (UNIMA member)). A collection of articles by Henrik Jurkovsky "Puppets, Masks, Metamorphoses ..." compiled by Olga Glazunova (Honorary Member of "UNIMA Russia"), Boris Goldovsky and Natalia Raitarovskaya was also published in 2017.

Grants:

"UNIMA Russia" together with the Theater Union of the Russian Federation created 2 programs involving travel-grants:

- 1) For Russian puppeteers to take a trip abroad (TIP-Fest 2017, Turku, Finland)
- 2) For Russian-speaking puppeteers from abroad to visit a Russian festival ("Ryazanskije smotriny", held in 2017, in Ryazan, Russia)

We hope that the center will have the opportunity to implement that program every one or two years.

### **Action realised with international UNIMA**

After the Congress in Tolosa, where the Youth Commission was created and Boris Konstantinov was elected president, the first meeting of the Commission was organized in Moscow. The meeting was held during the VII. International Puppet Theater Festival named after Sergei Obraztsov. The festival and the meeting were also attended by the president of the Research Commission and the Youth Commission Correspondent – Cariad Astley (UK) and the president of the Professional Training Commission – Tito Loreface (Argentina).

In September 2017, the new National secretary of "UNIMA Russia", Anastasia Mashtakova, took part in the UNIMA International events, in Charleville-Mézières within the framework of the World Puppet Theatre Festival, that included her participation in the presentation of the Youth Commission together with two other Youth Commission members – Sabrina Baran (Canada) and Clément Peretjatko (France).

Currently, the Center (together with the UNIMA Europe, Research and Heritage Commissions) participates in the preparation of the Youth and Heritage project (workshops and symposium in September 2018).

### **News of the year**

This year, the councilor of the international UNIMA and the vice-president of "UNIMA Russia", the honorary member of UNIMA Stanislav Zhelezkin, has passed away. The National Secretary of "UNIMA Russia" Anastasia Mashtakova will take his place at the International Council. After a recent vote, Alexander Udalov (Saratov) has been selected as a new member of the board.

Until now, despite the re-registration, the problem of communication with members has not been fully resolved – some of them show no activity.

### **Upcoming projects**

In 2018, "UNIMA Russia" celebrates its 60th anniversary. In connection with this, it is planned to create a multimedia exhibition / film devoted to the contemporary Russian puppet theater and UNIMA activities, as well as to update information on UNIMA and the Russian National Center on Russian web resources. In addition, it is planned to host an anniversary gathering of UNIMA members at one of the Russian festivals (preliminarily – at the end of September, in Ekaterinburg, at the festival "Petrushka the Great"). One of the last projects this year should be a workshop of a foreign master-puppeteer for puppeteers from different regions of Russia within the framework of the festival of the Theater Union of the Russian Federation called "ArtMigration For Youth".

## Rapport annuel de l'UNIMA Slovénie

Although the main contours of the map of Slovenian puppetry for the year 2018 remain quite unchanged as compared to the one drawn two years ago, we are witnessing- as in the field of puppetry as well as in the field of culture in general-, many an unavoidable question or fact raised regarding the comparison and placement of Slovenia in the international picture.

In the last two years Slovenian artistic scene has offered a lot of quality production, which has however also faced problems of project funding, being unable to survive on such small cultural markets without a suitable support from the state. This is especially true for self-employed artists, creating outside public institutions. And those creating in the field of puppetry art are included as well.

The number of independent puppeteers in Slovenia has taken a substantial dive in the last ten years. The ones that remained, are mostly working with larger institutions, whereas the younger artists are not opting for a mere puppeteer status any more, since they are forced – in order to survive – to widen their creative spectre (working as narrators, set designers, actors, dramaturges, performers...).

What we have in mind here of course is also the fact that goes hand in hand with the development of media, performative art forms and practices, making the decline in the number of licensed “puppeteers” logical and natural itself. We are therefore witnessing certain profiling of theatre personalities, including in their expressions versatile performative art forms, among which puppetry as well.

In spite of the decline in number of individual puppeteers, both tradition and practice, or history and theory of this art form in Slovenia remain well presented at all levels. Beside the two main puppet theatres, boasting abundant programmes and constant international presence (Ljubljana Puppet Theatre and Maribor Puppet Theatre) we can also take pride in an exemplary organized Museum of Slovenian Puppetry in Ljubljana, Biennial Festival of Slovenian Puppetry ULU in Maribor and International Festival LUTKE in Ljubljana. Puppetry is successfully integrated into education programmes as at the Theatre Academy (AGRFT) as well as at all the three existing Educational Faculties in Slovenia.

Deprived of its own funding and thus a possibility of producing its original projects, the National Centre UNIMA Slovenia uses friendly hospitality of the Ljubljana Puppet Theatre and its employees to inform its members. Thus some of the previous international cooperations could be only realized with the kind support of both Slovenian Puppet Theatres (in Ljubljana and Maribor). Therefore we are extremely proud and happy that despite our limited possibilities Katarina Klančnik Kotucar – a member and delegate of the UNIMA Slovenia – was elected as President of Information Commission at the last UNIMA Congress.

Equality important for us was that Martina Maurič Lazar could take part in PRO – VOCATION PUPPETRY, 2<sup>nd</sup> International Meeting on Training in the Arts of Puppetry in Trgoviste (Romania), organised by the UNIMA Education Commission. Thus we could get acquainted with important essays and reports of researches and practitioners in the field of puppetry arts and pedagogy.

We have also continued our collaboration with the Museum of Puppetry, taking down memories of the puppet artists who are no longer active, yet still filled with vitality, theatre passion and interesting time comparative views of the art today and in the past. Last year we noted down the story of the first Slovenian independent puppeteer Cveto Sever.

The year 2017 was also marked by a release of yet another important publication about the puppetry art – Edi Majaron wrote down about his creative path, story and poetry in an comprehensive, rich and for our cultural space extremely valuable book *Belief in Puppet*.

Therefore we can say that the art of puppetry remains not only in the cultural map of Slovenia, but hopefully, due to its numerous tours abroad, on the one beyond its borders as well. We hope that we will be able to keep on sharing experience, knowledge and above all challenge and inspiration with other members of our international community in the years to come as well.

With kindest regards,



13/may/2018

## **UNIMA INTERNATIONAL COUNCIL BOCHUM/2018 (GERMANY) REPORT UNIMA SPAIN 2016-2018 WWW.UNIMA.ES**

The present report aims to provide a **report of the activity of UNIMA FEDERACION ESPAÑA (UFE)** since the last international meeting held in may 2016 at the Congress of San Sebastian.

UNIMA Spain this configured, from the organizational point of view, as a **federated structure** they currently belong to 222 partners (**13 Federated associations**).

So, first thing to highlight, in this brief memory, is the celebration of the **XXII International Congress of Unima in S. Sebastián**, which counted with the participation of 235 people from **46 different countries**.

**Congress allowed not only the encounter** of a multitude of people linked to the puppets but also participate in a **wide range of activities**: Debates, Symposium, performances and parallel activities which should be noted for its relaxed atmosphere the "Autonomic nights" with the presence of proposals for each territory and also enjoy the typical gastronomy of each corner, which favored coexistence and **relationship between the participants**.

The Congress also served to **account for the work of the various committees**, to bring the partners closer to their international representatives and also to **renew the executive committee of Unima International**.

**Also in 2016 UNIMA España**, (with a new management committee), **collaborates with the realization of the International Congress**, not only from an organisational point of view, with the participation in different work tables and outreach activities, but also with the Contribution of economic resources for the accomplishment of activities like the Symposium.

**Moreover, UFE is involved in defending the Puppeteers and the values that UNIMA represents** as it was revealed with the defense of the puppeteers imprisoned in Madrid for apology of terrorism and that were finally released and could act Presence in the Congress of Donosti.

**THE ROLE THAT COMES PERFORMING UFE IN THE PROMOTION OF THE ART OF THE PUPPET**, covers different facets:

**THE TRAINING OF PUPPETEERS** and people linked to the world of puppetry (teachers, artisans...). Highlights in this aspect is the so-called "**summer school**" where outstanding (in national and international level) professionals and artists come together to share knowledge and skills with students and those interested in general through workshops, conferences etc. is a few days of living together, annually, carried out in different places (depending on the project) and **with remarkable success**.

**UFE also promotes**, through an established system of scholarships, **the recycling** of the partners who participate in courses that are being promoted by various institutions and associations Federated.

**DISSEMINATION AND RESEARCH OF HISTORY OF THE PUPPET**, his characters and characteristics through publications such as the **magazine FANTOCHE** (annual) renowned for its content and international broadcasting.

**The WEB and social networks** (FB; Twitter...) of UFE, serve as a vehicle of disclosure and information on events related to puppets and with the internal life of the organization.

Likewise, the **participation of members of UFE in the writing and editing of the WEPA**, has been outstanding and has culminated with the translation into Spanish of this great encyclopedia and its broadcast free on the WEB, after a **long and arduous collective effort**.

**There are numerous initiatives of edition** of books, magazines, articles... related to the world of puppets. Among which, we can highlight, the **edition of a DVD with general information about the puppet in Spain** (groups of puppet theatres, museums, halls of representation, typical characters etc...), presented in the context of S. Sebastian Congress or **the digitalization of the historical magazine "Titereando"**, promoted by UFE.

The newly created **Committee on research**, has funded several research projects related to the historical and documentary heritage of the puppets, and expand its objectives and means to give greater projection studies.

Another task is **THE PROMOTION OF FESTIVALS**, samples and gatherings of puppeteers he UFE has been working, such is the case of the theatre "Puppets of el Retiro" (Madrid) or the realization of a sample coinciding with the annual congresses, or the support that comes with a different festivals carried out in all the Spanish geography.

**COMMITMENT OF UFE WITH UNIMA INTERNATIONAL**, not only with **the participation** of international advisors and partners of UFE at **all congresses, tips and Unima international initiatives**: world day of puppetry, puppets for peace, WEPA, Charleville etc...

But also engaging at all levels as **members of the Executive Committee, Secretariat**, and coordinating and participating in **different work commissions** (cultural exchange, cooperation, heritage, festivals, publications, Statutes etc...).

Finally, to point out the importance of the **federal structure of UFE**, as it facilitates the organization of **more activities and closer to their territorial context**. Starting in 2017, a protocol for the **economic collaboration of UFE with the federated associations** has been launched.





## UNIMA-SWEDEN

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Website [www.unima.se](http://www.unima.se) E-mail: [info@unima.se](mailto:info@unima.se)

### THE BOARD OF UNIMA-SWEDEN

Gustaf Kull - President & Webmaster / Sven Wagelin-Challis - Vicepresident  
Magnus Erenius – Treasurer / Lisa Kjellgren - Secretary  
Åsa Viklund – International Secretary, EDT / Annette Cegrell-Sköld - Member Secretary, EDT  
Other members of the Board: Karin Fichtelius, Augusto Cabrera and Torbjörn Alström

UNIMA-Sweden has 141 members (1 of Jan 2018).

### International Councillors:

Gustaf Kull and Åsa Viklund

In 2012 connected to the UNIMA Congress in Chengdu, China, Swedish UNIMA member Lisa Björkström was elected into The publishing commission and Åsa Viklund to Commission for Education, Development and Therapy respective (EDT). In Congress in Tolosa, Spain, 2016 Helena Nilsson was voted into UNIMA international board and president of the European Commission. Margareta Sörenson was elected a member of the Research Commission. All four still work actively in these commissions. To name some examples, Helena is planning an Commission event in Stockholm this year and Åsa has co-produced a form in 2017. Margareta Sörenson and Åsa Viklund formed the international Election Commission preparing the congress in Tolosa.

### **NATIONAL CENTRE REPORT FOR UNIMA-SWEDEN 2016-2018**

#### Publications and the Internet

UNIMA-Sweden's national website is [www.unima.se](http://www.unima.se). The UNIMA sections in Scandinavia share the website [www.unima.biz](http://www.unima.biz) where you can read the three different countries' magazines. For national topics on pedagogical and therapeutic puppetry there is a new website [www.unima-edt.se](http://www.unima-edt.se) UNIMA-Sweden also has a Facebook page called Dockteater-Unima Sverige with about 747 likes (Feb 2018) and a new one for the pedagogic-therapeutic network called Figurteater I Pedagogik & terapi (53 likes Feb 2018). UNIMA-Sweden publishes a regular annual publication called Dockument. Since 2009 most articles and information are found in the shape of a continuously updated net-based magazine at [www.unima.se](http://www.unima.se) Most of those looking at the webpage are first time visitors and a substantial deal from other countries than Sweden (up to 25% per year). Because of 30 % lesser support annually from the Swedish Arts Council (public authority under

the Swedish Ministry of Culture) since last year, the publication is at the moment only offered members in digital version.

### UNIMA-Sweden arrangements

UNIMA-Sweden has the last two years arranged and supported several meetings. This has given professionals, pedagogues, and amateurs opportunities to meet and sometimes to discuss the puppet theatre situation in Sweden. Here are some examples:

- UNIMA-Sweden has reoccurring arranged forums called Meet since 2014 in various parts of the country. Several artists have shared their artwork, knowledge and life events, creating a beautiful setting for inspiration and reflection. Every now and then they are set in a museum. Five Meets has taken place in the last two years.
- One open stage evening - Puppet Jam - has been arranged. It include objects, mask and animation. The proceeds were given to the international fond.
- Frölunda Culture Center Gothenburg, has together with UNIMA-Sweden arranged several activities. Some have been in cooperation with Torbjörn Alström at FIGUR, National Centre for Puppetry and Animated Theatre.
- DOCK18 is a national UNIMA platform celebrating the 60 years of Marionette Theatre for spreading national and international puppetry in Sweden during the year 2018. A number of events will take place peaking with the festival Pop Up Puppets in August 2018 in Stockholm, when also an international conference "The World in Europe" is being organized in collaboration with the UNIMA Research Commission. Productions and events created by Swedish theatre groups will be highlighted and co-structured through the year exposed at the DOCK18 special webpage.

### Puppetry in Pedagogic and Therapeutic Work Network

The first official meeting of the UNIMA Sweden network Figurteater I Pedagogik & Terapi was organized in November 2015 in Gothenburg with the mission to co-create a national network with similar purpose and goals as the international UNIMA Commission EDT (Education, Development, Therapy). Many were interested in collaborating. Two more have been held since, both at the same as first one at Frölunda Culture Center during the FIGUR festival in November. The third meeting included an Open house and several public presentations. Two of the members in the network are members of UNIMA-Sweden board and one in EDT Commission, UNIMA International. One has pedagogic background, the other therapeutic. Today the network has nearly 20 members. No additional fee on top of UNIMA annual fee is charged and other UNIMA national centre members are welcome to join if they understand Swedish.

### Others in the field of puppetry

Mirella Forsberg Ahlcrona (Phd) will start a new course in pedagogical puppetry. She is a lecturer at the University in Trollhättan in the West of Sweden.

Text: Åsa Viklund, international secretary, UNIMA-Sweden / 26'th of February 2018

## Report of UNIMA-USA: April 2016-April 2018

<b>UNIMA-USA Councilors, 2016-2018</b> Dmitri Carter Kristin Haverty Dr. Manuel Morán Karen Smith Kurt Hunter (at large)	<b>UNIMA-USA Officers of the Board</b> Vincent Anthony, General Secretary Kathy Foley, President Karen Smith, Vice President Kurt Hunter, Treasurer Trudi Cohen, Secretary <i>Full list of UNIMA-USA Trustees and Committees can be found at <a href="http://www.unima-usa.org">www.unima-usa.org</a></i>
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Current membership is 343

### UNIMA Day

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 2017 PofA National Festival, UNIMA-USA sponsored “UNIMA Day” which included performances by international companies and symposia, bringing together performers and scholars for presentations and discussions on topics of critical interest to contemporary puppetry, to encourage thoughtful contemplation and enhanced engagement with our art. Participants included scholars and puppeteers from around the globe. Irina Niculescu, past UNIMA-USA councilor and board member, served as the National Festival Co-Artistic Director. International performers on UNIMA Day included Company Teatro El Arca (Cuba), Teatro de las Estaciones (Cuba), and Yael Rasooly (Israel). Councilor Kristin Haverty moderated the symposium session *UNIMA in the World*, with current and past UNIMA councilors Steve Abrams, John Bell, Kathy Foley, Kurt Hunter, Louise Lapointe (UNIMA-Canada), Carol Sterling, and Marianne Tucker. The UNIMA-sponsored film, *Puppetry in the Hispanic Caribbean* by Dr. Manuel Morán was also presented.

### World Puppetry Day

Individuals and companies within the membership of UNIMA-USA have celebrated World Puppetry Day on March 21st, bringing greater awareness to UNIMA and UNIMA-USA. In 2017, UNIMA-USA member and former councilor Nancy Lohman Staub wrote the WPD message. <http://www.unima-usa.org/world-puppetry-day-2017/>

### UNIMA-USA Activities/Initiatives

#### Citations of Excellence

Founded in 1975 by Jim Henson, the Citations of Excellence are peer-judged awards. Winners of UNIMA-USA Citations of Excellence can be viewed on the UNIMA-USA website. Companies/practitioners honored during this period include Tory Bend and Bonnie Duncan and the Gottabees.

#### Hands Across the Sea

Supporting UNIMA-USA’s mission to link puppeteers nationally and internationally, the committee has created a database of puppeteers across the United States who wish to connect with international puppeteers by serving as a liaison to the local puppetry community, promoting a show, or simply meeting for a cup of coffee.

#### Publications

*Puppetry International (PI)*, continues to be a great resource for members and puppet enthusiasts. Issues

during this period include: *Materials: The Stuff of Puppetry, Avant Garde, Africa, Puppetry in Education*. In 2018 UNIMA-USA will be offering *Puppetry International* to members in electronic form as a PDF. UNIMA-USA acknowledges UNIMA Members of Honor Andrew and Bonnie Periale for their continued dedication to the periodical.

*Puppetry Yellow Pages (PYP)* lists UNIMA-USA member companies and is available online. The online resource allows images, video and company websites to be directly linked to listings. Companies can also be searched by geographic location or by category.

*UNIMA-USA News* is an e-newsletter regularly sent out to membership. Director of Membership Services Lindsay Baker oversees the newsletter with input from 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.

### **Scholarship Program**

UNIMA-USA continues to support puppetry training and scholarship through the scholarship program, overseen by committee chair Honey Goodenough. During this period, scholarships were offered to Dustin Curtis to study in Italy, Liz Oakley to study in France, and Valerie Meiss to study in Japan for a total of \$3,000.

### **Website**

UNIMA-USA launched an updated website in 2016. The new design allows the organization a better online platform to showcase activities and connect with existing members and individuals interested in knowing more about national and international puppetry. The new website maintains previous strengths such as the Citation pages and *Puppetry Yellow Pages*, but also delivers puppetry news and resources in a much more dynamic environment. The website features a page listing information for UNIMA Centers worldwide.

### **UNIMA-USA Financial Standing 2016-2018**

The board continues to balance cost of activities to promote UNIMA-USA's mission with income. Fundraising efforts will continue to balance the budget and to provide the services and benefits members of UNIMA-USA expect.



## Report Venezuela

### General context

With the first documentary records, it is known that there are puppets in Venezuela since the eighteenth century and have been kept over time. In the 20th century, European, Mexican and Argentine influences enriched puppetry and for decades the greatest demand for work has come from state institutions.

At present there is a significant decrease in activities; the blockade and the economic war that the country is going through make our work very difficult and does not allow professional groups to make a decent living from their jobs, so they are forced to leave the country. Festivals, training and work in the communities have ceased; the scarce puppetry infrastructure is in danger. Some who have stayed behind share their puppets with another profession and the new groups do not have enough resources to produce their shows

### National center objectives

To promote the development of puppet theatre in Venezuela.

Advocate for the individual and collective improvement of its members.

Encourage the cultural and humanist development of its public.

To promote puppetry in its different manifestations.

Strengthen the use of puppetry as an artistic, therapeutic and educational element.

Maintain constant activity in conventional and non-conventional communities and spaces.

To strengthen this art through festivals, congresses, research, etc.

Promote the creation of puppet museums.

To promote research and puppetry creation.

Study, preserve and disseminate its historical memory.

To provide meeting places for the exchange of regional experiences.

Systematize these experiences to continue professionalizing and dignifying this art

### Type of the members

43 (active) founding members, 4 active members and 3 aspirants

### Two last years report

Creation of UNIMA-Venezuela during its first National Congress (March 18, 2016), with 40 founding members from 12 states of the country.

Writing of statistics, report of the Congress and systematization of its working groups.

Opening of social networks for internal and external communication.

Drafting, legalization and registration of the Articles of Incorporation and obtaining the Fiscal Registry (RIF).

Internal organizational meetings, several face-to-face and most of them virtual.

Performing secretarial, filing and correspondence tasks.

Advice to the National Theatre Centre for: 1) Financial support for 4 festivals (Charlot Teatro, Tinmarín, Tempo and Movimiento Lambe Lambe Lambe in Caracas. 2) Puppetry Training Workshops in Guárico, Miranda and Aragua.

Elaboration of a First Digital Newsletter.

Support for regional initiatives to formalize Regional Puppet Days, supported by the governments of Zulia and Anzoátegui.

Selection of a person to write the National Messages, by internal process in 2017 and by open national election in 2018; selected: Lilian Maa'Dhoor and José León.

National open vote, by 3 geographical zones, to choose 6 puppeteer masters to pay tribute to them; winners: María Liendo, Violeta Poyer, Laura de Rokha, Carlos Aguirre, Carlos Aparicio and Israel Morillo.

Systematization of activities carried out in the country for the World Puppet Day, to gather them in a single program: 3rd and 4th National Festival March 21.

Celebration of World Puppet Days 2017 and 2018, with tributes to the laureates and readings of national and international messages.

Request and acceptance of exemption from payment of 2016 and 2017 fees to UNIMA-International.

Face-to-face meeting with 7 groups of regional puppeteers.

Creation of the digital magazine "Visión Titiritera", later published on the website of UNIMA-International: (<https://www.unima.org/es/revista-vision-titiritera/>)

Creation of an online Puppetry Research Committee.

Agreement with state institutions to perform puppet shows.

Accompaniment to festivals and exhibitions held by regional collectives.

Selection and sending of written and audiovisual material for the presentation of "UNIMA in the World" during the World Puppet Festival of Charleville-Mézières, France.

Appointment of a spokesperson for the UNIMA-Latin American Web site.

Preparation and collection of materials for the #2 of the digital magazine "Visión Titiritera".

Writing and sending correspondence to the interior and exterior.

Organization of the Pre-Congress and II National Congress, in Carrizal, Miranda State, 23-25 March 2018.

Press conference of the event

## **Action realized with international UNIMA**

Sending of written and audiovisual material for the Presentation of "UNIMA in the World" during the World Puppet Festival of Charleville-Mézières, France 2017.

Selection of a spokesperson for the UNIMA-Latin American Web site

## **News of the year**

The first Board of Directors was made up of: José Quevedo (President), Morelba Domínguez (Secretary General), Alejandro Jara (1st Vice President), Yelitza González (2nd Vice President), Yraima Vásquez (Treasurer) and Adnel García (Controller).

Rodney Pérez and Emmanuel Gunezler were subsequently elected as Councillors.

An exchange of positions was held between the General Secretary and the 1st Councillor, in order to make our activities more dynamic.

Since April 2017, several members of the Board of Directors have gone abroad: President, Secretary General, 2nd Vice President, Comptroller and 2nd Councillor. Given these absences, no bank account has yet been opened and we have worked without funds.

With the departure of the 1st Councillor, the current Board of Directors only has the 1st Vice President (Alejandro Jara) and the Treasurer (Yraima Vásquez), who have been approached by several puppeteers to continue the normal work of the Association and the realization of the next Congress

## **Upcoming projects**

Reactivate and strengthen the puppetry movement in the country.

To design strategies to professionalize the associates and the generation of relief through national and international agreements, scholarships, subsidies and others.

Encourage professional development in activities with individuals, private companies and state institutions.

Promote programs for the use of the puppet in therapy and education.

Prepare puppeteers for inclusion in audiovisual and cybernetic media.

Seek alliances, inside and outside the country to support projects such as:

1 Create the first puppet museum in Venezuela.

2 Strengthen the remaining festivals and promote new ones.

3 Continue puppetry work in marginalized and non marginalized communities.

4 Writing and editing the history of the Venezuelan puppet.

5 Implement more puppetry infrastructure: theatre halls, documentation centre, etc

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