



Europe Commission

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President : Clément Peretjatko (France)

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(it is possible to join the committee during the 4-year mandate).

Recall of the description, objectives and projects of the commission defined by the president.

The report describes the goals and projects of the commission established by the president. The commission focuses on the role of puppetry in cultural policies, ecological and climate challenges, digitization and new technologies, knowledge exchange, the development of new skills, professional and amateur exchanges, refugees' rights, and cultural rights. The commission aims to promote international relations and dynamics between members, national centers, geographic and thematic commissions, and the UNIMA General Secretariat. The commission also seeks to bring together existing national centers while encouraging the creation of new centers in countries with established dynamics.

Goals :

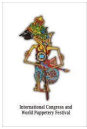
The president proposed the formation of a working group, and all who wished to join the commission were accepted. However, the group's involvement is not yet optimal, and there has been little proactivity. The commission's desire to establish dynamic exchanges for each of its focuses is still under study. The report outlines several areas of focus, including a comparative study of national centers, the tracking of refugees in Europe, the professionalization of artists, and a better understanding of UNESCO.

The president has followed meetings initiated by French and Italian centers to compare the functioning of their centers and those in Spain, including an analysis of regional dynamics. The commission presented the first steps of this reflection on the UNIMA stand at the 2021 Charleville-Mézières World Puppet Festival. The president invites other national centers to join the commission's work to expand the reflection and continue to create links.

Several major areas of work have emerged over the past two years:

7. A first comparative study of national centers.
8. Monitoring refugees in Europe.
9. Professionalization of artists.
10. Better understanding of UNESCO.

1. At the initiative of the French and Italian centers, the president attended numerous meetings aimed at comparing the functioning of the French, Italian and Spanish centers. This reflection included the analysis of regional dynamics. The first stages of this reflection were presented at the UNIMA booth by



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the representatives of the national centers during the 2021 edition of the Charleville-Mézières World Puppetry Festival.

The president would now like other national centers to join the commission's work to expand the reflection and continue to create connections.

2. The commission approved the invitation of two Afghan puppeteers who recently arrived in France as refugees to the Charleville-Mézières World Puppet Festival. They participated in the roundtable "ResiliArt and after?" which concluded the ResiliArt UNIMA program initiated during the pandemic in connection with UNESCO. The two puppeteers are now in Norway, and a link has been established with the UNIMA Norway Center through Helena Nilsson, former president of the European Commission.

The ongoing war in Ukraine, which began in 2014, has resulted in the deliberate destruction of many cultural sites, including puppet theaters, and has destabilized UNIMA Ukraine. Three main projects are currently being developed to support Ukrainian puppetry, including finding a financial mechanism to pay for Ukrainian students' university fees, establishing international projects involving Ukrainian artists, and working with the UNESCO 2005 Convention to fund the reconstruction of UNIMA Ukraine. Additionally, the Michael Meschke Prize was awarded to the team at the Mariupol Puppet Theater, and a twinning project between Charleville-Mézières and Kharkiv is under consideration, with students from the Kharkiv school participating in World Puppetry Day 2023.

3. The president of the Commission has been authorized by the Executive Council to oversee the EVOC project on behalf of UNIMA, in collaboration with the treasurer and the coordinator of UNIMA's paid actions. UNIMA is coordinating a working group on artist professionalization and understanding the professional sector and the integration of young artists in countries involved in the project. The project has received ERASMUS+ funding and representatives from several European national centers participated in a working meeting on professionalization. The UNIMA will soon publish the conclusions, and further continuation of the project is being considered.

4. The president is seeking to establish a virtuous circle between UNESCO, the national offices of UNESCO, the liaison office with NGOs at UNESCO, UNIMA International, and the national centers of UNIMA. We particularly thank President Karen Smith for strongly supporting this initiative. Several national centers of UNIMA participated in a commission meeting in early 2023 to establish a common strategy with the aim of responding to UNESCO's questionnaire on the statute of artists.

In conclusion, the President would like to see better collaboration with the UNIMA office. A request was made in this regard during my Executive Committee meeting in Pilzen (Czech Republic) in 2022, but the Secretary-General did not follow up. Much information comes through "unofficial" channels, and it is sometimes difficult to steer the work objectives alone. It is important to work together transparently and in liaison with each other. The President strongly emphasizes the effectiveness of the mailing list provided by the secretariat to contact national centers, which is increasingly poor.

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