

Report on the Janus Project 2005-2006



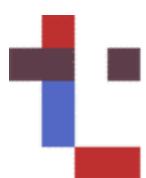
Janus Project

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Janus report

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- **A note on the authoring of this report.**

Wherever possible this report is written by the appropriate Co-organising Partners or the participants and beneficiaries of the Janus project. It has been assembled and edited on their behalf by Jonathan Meth of writernet and Alex Chisholm of West Yorkshire Playhouse, under the guidance of the Janus External Evaluator, Deb Durrant of Be Curious

Executive Summary

Key Janus Milestones

- October 2004 – Preparatory Fence meeting, Graz – initial script selection protocols agreed
- October 2004 – Janus bid submitted to EU Culture 2000
- March 2005 - Preparatory Fence meeting, Belgrade – script selection continues
- May 2005 - official confirmation of success with Culture 2000 for Janus bid
- May 2005 – withdrawal of Bulgarian co-organising partner
- May 2005 - final script selection for Tampere
- June 2005 – Start of Janus project
- June 2005 – Co-organising partners meet in London to rescope
- August 2005 - Janus launches as part of the Tampere International Theatre Festival with 4 staged readings, a series of seminars and debates and other festival productions. Script selection protocols are revised and the co-organisers work with the External Evaluator to establish an evaluation framework.
- August 2005 – Promotion of Janus to international theatre practitioners gathered in Edinburgh at the Festival, with support from the British Council
- September 2005 – Theater Instituut Nederland agrees to act as replacement co-partner
- November 2005 – postponement of Graz to allow room for Dutch meeting and further development of Austrian domestic partners
- November 2005 – Second Janus meeting in Amsterdam and Utrecht, coinciding with the IETM. Final script selection debates for Graz and Leeds
- March 2006 – Third Janus meeting in Graz with 5 scenic readings , and a series of debates and seminars
- May 2006 – Fourth and final Janus meeting in Leeds with 6 staged readings, seminars, debates, scratch nights, student productions of excerpts from the other 10 Janus plays - and other festival productions.
- May 2006 Janus formally concludes
- July 2006 – Documentation of processes, debates, seminars and interviews with playwrights completed
- July 2006 - Report written and submitted
- Autumn 2006 - publication of Janus scripts in Graz and Leeds

Key Janus Objectives

- Build networks for transnational new writing
- Professional development for playwrights through transnational working
- Successful translations in text and context
- Successful festivals and readings
- Overview of other countries developments in playwriting
- A sustainable legacy for Janus

Key Janus achievements

- ✓ 90 plays nominated, read and circulated on CD RoM
- ✓ 16 plays translated, on cultural identity: cultural diversity
- ✓ 15 of these developed and presented as staged readings
- ✓ average audience per reading: 80
- ✓ 10 excerpts of these plays presented separately and in addition, by students
- ✓ 17 excerpts or short plays presented over 3 scratch nights
- ✓ 2 symposia held on cultural diversity in European playwriting and the playwright in a post-dramatic world
- ✓ 2 meetings exploring different elements of Finnish playwriting
- ✓ 3 meetings exploring different elements of Dutch playwriting
- ✓ 4 meetings exploring different elements of Austrian playwriting
- ✓ playwrights and cultural operators from 25 different countries participated
- ✓ 5 co-organising partners successfully collaborated
- ✓ 4 meetings of The Fence European network of playwrights and cultural operators
- ✓ The Fence network grown to 25 countries with over 100 participants
- ✓ Specific interaction with 3 other Culture 2000 funded programmes
- ✓ 23 country profiles on playwriting available online
- ✓ 4 aspects of Finnish playwriting documented
- ✓ 3 aspects of Dutch playwriting documented
- ✓ 4 aspects of Austrian playwriting documented
- ✓ 16 playwrights interviewed
- ✓ post reading discussions on 11 plays documented
- ✓ 2 symposia documented
- ✓ Discussions and feedback on the Janus project and Fence network at all 4 meetings documented

Key Janus outcomes

- plans for productions of 5 of the plays, from Romania, Netherlands, Greece, Turkey, Scotland: continued work on the others
- plans for the next 4 Fence meetings, Turkey, Scotland, Romania, Canada: further possibilities for Greece and Italy
- potential new future Fence participants identified from Iceland, Italy, France, Belgium, Latvia, Sweden, Bosnia, Macedonia, Spain, Cyprus
- reciprocal translations planned between 5 sets of collaborating Janus playwrights
- plans for a series of specific bi-lateral collaboration, between institutions (Uni-T and TIN, West Yorkshire Playhouse and writernet, West Yorkshire Playhouse and TIN, writernet and TIN)
- invitations from across Europe for Janus participants to attend and participate in Theatre Festivals
- 4 playwrights from The Fence developed their Cities project for 2006-2007 during Janus. Each will visit the others' city and write (Berlin, Kampala, London, Minsk)

Key Janus Learning

Our American participant Catherine Coray summed this up in her feedback:

"It seems to me that with Janus, The Fence has created opportunities for expanding cultural boundaries by meeting the challenges of language and sensibility differences – in other words – it is the "problems" encountered which offer the best opportunity for moving the exchange forward – to me, this specifically means looking at:

1. The translation process (whether to use direct translations or "adaptations")
2. Questions of presenting excerpts or readings of the entire play.
3. Whether or when to use full production values (which pieces are served by being fully "realised", and which are better served by just being heard).
4. A more specific "feedback" process – from writers, certainly, and also from other participants (perhaps one that involves an intimate debriefing among members of a specific project before moving on to the larger group).

I'm not sure I can yet articulate all I have learned from being here, but I can say I am grateful to have been here to witness cultural differences in aesthetic, organisation, priorities which will inform my own international initiatives in the US"

1. An overall assessment of the results of the project as compared with the initial objectives

Janus successfully delivered 15 bilateral writer collaborations which translated, developed and presented 15 plays on the theme of cultural identity: cultural diversities, across 3 festivals in Tampere, Finland; Graz, Austria; and Leeds, UK. A 16th play will be showcased as part of Steirische Herbst in Graz, in Autumn 2006

These presentations were supported by additional programmes of workshops, debates, meetings, scratch nights and productions.

Instead of a conference focusing on tradition and innovation in contemporary European playwriting in Varna, Bulgaria in June 2005 to launch the project, we held a symposium in collaboration with the Theatre Institute Netherlands as part of the Informal European Theatre Meeting in Utrecht, in November 2005

The 16 plays are being published in either English, German or Finnish languages.

The project ran from June 05 to May 06.

The call for submission of scripts went out through theatres, writers and cultural operators across Europe including the 25 Member states, the EEA/EFTA countries and candidate countries.

Around 100 scripts were nominated

The co-organisers and associate partners (up to 25 writers and cultural operators) had begun the script selection process previously in Belgrade in March 2005. They then met in Tampere in August 2005, to further develop the script selection process for Graz and Leeds.

Scripts were selected according to quality of writing, wide geographical and cultural diversity, suitability to theme of project and production potential in one of the host countries.

Each host country undertook a different approach to translation, dramaturgy and staging

The staged readings were all prepared by two days rehearsals involving writers, director/dramaturges and actors. Some also involved collaboration with visual artists

These staged readings were placed in the context of wider public debates in England and the Netherlands, discussions with cultural operators and playwrights from all 4 host countries with students and academics from

universities in Utrecht, Maastricht and Amsterdam, Tampere and Helsinki, Leeds, Bradford, London and Graz exploring and issues shown in the plays and the wider cultural situations for playwrights.

What results are anticipated on a long-term basis?

Janus has helped The Fence to grow a network of bilateral and multilateral relationships between playwrights and cultural operators from Austria, Belarus, Bulgaria, Canada, Czech Republic, Croatia, England, Finland, Germany, Greece, Hungary, Ireland, Netherlands, Lithuania, Poland, Portugal, Romania, Russia, Scotland, Serbia, Slovakia, Slovenia, Turkey, Uganda, USA,

30 playwrights/dramaturgs from across Europe, are now more able to situate themselves culturally within a European context.

Janus has successfully developed the playwriting and dramaturgical skills of the core participants and documented different models of culturally sensitive translation. This, coupled with the number of focused artist-to-artist face-to-face encounters provided across the project (over 150, with a minimum of 5 days) will enhance the movement of writers and texts between cultures.

Janus has seen the integration of international new work into national festivals

- Uni-T, Interpretationssache & Steirische Herbst
- West Yorkshire Playhouse and Northern Exposure
- Finnish Theatre Information Centre and Tampere International Theatre festival

We have raised awareness of writers and stories from other countries and cultures and provided access to these stories for public, students and young people.

A legacy of 15 new published plays in translation will continue to speak to current and future generations of Europeans, disseminated by participants and by inclusion in the ICDE database.

We look forward to and are continuing to work towards future productions of translated plays by participant writers.

1.1 Tampere

The Finnish theatre Information Centre participated as one of the co-organisers in the JANUS Project, led by West Yorkshire Playhouse and

Writernet and financed by EU Culture 2000 programme. The Finnish Centre joined willingly the project knowing that the main objectives of the JANUS were also key issues in our own activities: to promote creativity in dramatic writing and cultural dialogue between writers and audiences, to increase mobility of writers and texts and to strengthen public awareness of European cultures of playwriting.

The project fulfilled our expectations and we consider it a great success. The network of writers and cultural operators across EU25 got acquainted with almost a hundred plays from several European countries and selected 16 of them to be translated and presented in staged readings in three countries and three languages during the project. We had interesting discussions among participants and audiences, we learnt a lot of other countries' theatre cultures, dramatic writing and playwrights' situations and created an international network that will continue to work together and promote the mobility of contemporary European drama.

1.2 Amsterdam/Utrecht

The Theatre Institute Netherlands (TIN) got involved into the Janus project in a rather late phase: after the Bulgarian partner had withdrawn the partners of the Janus project asked if the TIN would take its place. Since the TIN had been in the Fence network, and has a high focus on playwriting within their mission, that question could easily be answered. The TIN also showed up at one of the preceding meetings (Belgrade, March 2004), where the Janus project was presented and the request for the sending in of European texts had been laid down with several other countries as well. Anja Krans of the TIN had been working at that time in a working group to propose Dutch texts for the Janus project, and at the same time help select texts by the German speaking countries. The TIN became official partner in the project in September 2005, therefore missed the initial (officially first) meeting in Tampere.

Thanks to the other partners TIN could also develop a serious part within their programme, as well as making it a contribution to the Dutch theatre world. In the first place TIN was involved in the selection process of the playwrights, both on the Dutch side as well as in general. Time was spent in organising meetings with potential Dutch candidates to see where their interests would meet those of the Janus project.

1.3 Graz

uniT worked for the following objectives:

We attended the meetings in Tampere, Amsterdam, and Leeds.
We provided plays for translation.
We arranged the meeting in Graz.

We offered a workshop for the translators and the authors whose plays were translated.

6 plays were translated. We supervised the translation work.

We staged scenic readings.

We published the translations in a literary journal.

We made public relations for the project.

We involved the following partners, who are important for the project: literary journal Lichtungen, Theaterland Steiermark, Steirischer Herbst, Schauspielhaus Graz.

For The Fence we brought in the NY University as a new network partner. (This contact is very important as there is a festival for new plays each year.)

We took an active part in evaluation.

This project was highly important for us because it enabled us:

- to strengthen contacts to other partners
- to learn about the state of dramatic writing in many other countries
- to learn about the quality difference in various countries
- to get to know authors of other countries

1.4 Leeds

The Janus project was a great success for West Yorkshire Playhouse. The creativity and skills of our selected playwrights were developed through collaboration on translation and we enabled a diverse range of work from new Europe to reach and engage our audience. We were particularly successful in engaging with students and young people, who were involved as participants and audience members. Through selection, casting and culturally sensitive adaptation of plays we engaged with culturally diverse artists and audience particularly British Asian, Afro-Caribbean, African and Turkish.

We achieved our objective of enabling bilateral and multilateral relationships between playwrights. These relationships are ongoing and will result in new translations.

We succeeded in enabling playwrights to place themselves culturally and economically within a European context. The biggest impact we had was with Cem Duzova, playwright from Eastern Turkey who had never left the country before. His play 'Ah Tamar' was a huge success with the audience and he was able to see how his story reached a wide audience. Also the play developed through collaboration with Eamon Rooney and director Serdar Bilis and the new version is being considered for production in Turkey. This would not have happened without it receiving attention abroad.

As well as developing the skills of our playwrights we significantly raised the profile of international work in our region, raising awareness among audience, artists and students. There will be a student production of Romania 21 by Peca Stefan, one of the selected plays for Graz at Leeds University in 2007. We will publish and disseminate in book and CD the plays gathered through the project and aim to produce at least one of the translated texts ourselves.

2. Information on the development, progress and achievements of the project including information on interaction with other projects

How did the co-organisers co-operate in the implementation of the project?

Overwhelmingly Janus went according to plan, with all the resultant opportunities for cultural enrichment that we had hoped for and more. Each of the four hosts has succinctly outlined what was achieved in Finland, Netherlands, Austria and England (*please see 2.1,2.2,2.3,2.4*)

Occasionally things did not go according to plan, but owing to the strength of the partnership, we were able to adapt and learn from these instances.

When our Bulgarian partners withdrew less than two weeks before we were due to go to Varna at the very start of Janus, the co-partners quickly regrouped in London and managed to find a replacement partner, thanks in part to support from the British Council in Netherlands. We also anticipated that Tampere would feel the impact of the withdrawal coming only 8 weeks later in the schedule.

We did not want to leave our Bulgarian participant with a sense of failure and disconnection. We dispatched an experienced playwright and dramaturg, who is part of the Fence network, to participate with students in the Varna Festival; we continued with the play selection process, yielding a Bulgarian play for Janus in Graz; and we welcomed back our Bulgarian Fence participant to Janus in Leeds.

We learnt that our Bulgarian partners had had a different understanding about scenario planning around what we would do if we were successful with this Culture 2000 bid, and what we would do if we were not. So in Tampere the Janus co-partners worked extensively with the External Evaluator to revisit all aspects of the project and come again at a clear shared understanding; focusing her input here, rather than later on.

With one of the plays for Leeds we encountered a particular difference of cultural systems. For the English section of Janus, playwrights from host and guest countries would work collaboratively from literal translations to create a new text. While English is a language very often translated into, as a nation we are less experienced in the cultural nuances of translation than some other cultures. We learnt that in Czech culture the specialist processes of translation are highly developed. While this caused some consternation between the English and Czech participants we succeeded in accommodating the Czech approach, allowing a fully realised reading to successfully emerge.

Part of creating an open, multilateral and diverse environment was to allow individual participants to analyse what elements of the Janus processes can be adapted and adopted for their own purposes.

A Yorkshire based participant was so inspired by encountering the vitality of a European network that she immediately went back to her rural sub-region and established her own network of playwrights to galvanise her work and that of her colleagues.

A Romanian participant was so inspired by the scratch nights model and process that she will establish scratch nights at her festival as a way of bringing together different theatre practitioners, from different parts of the country; some working independently, some working for the State Theatres, to collaborate and move beyond the relative entrenchment of their sectoral positions.

A successfully produced Greek playwright was shown how his unproduced first play can work in another language and in another cultural context, and has gained the confidence to pursue production in his own country.

We now have a documented overview of the strengths and weaknesses of different models of play translation, and how they fit into cultural contexts. Available on-line, this is an important aid to mobility as it moves beyond mere information to nuanced knowledge transfer.

Our willingness to learn from each other and listen to external advice, enabled us to successfully negotiate our collective way forward..

What is the added value of the co-operation on a European level?

As well as the 15 staged readings, translations, seminars and debates The Fence European network of playwrights and cultural operators, established with EU EQUAL funding, cut across all the four centres of activity

Janus provided The Fence network with its second quartet of meetings (Tampere, Amsterdam/Utrecht, Graz, Leeds) building on the first quartet (Birmingham, Budapest, Graz, Belgrade) and enabling plans for the third quartet (Turkey, Scotland, Romania, Canada)

All the preparatory work done on script selection and nomination by Fence participants and prospective Janus co-partners in Graz in October 2004 and Belgrade in March 2005 meant that we were able develop transnational lines of communication and script exchange even before the start of Janus

The readiness of the Dutch partners to come on board at short notice is a testament to their flexibility and the depth of relationships built with Fence members. Although we were very disappointed to lose our Bulgarian co-partners, we saw this as an opportunity and in addition to our replacement meeting in Amsterdam, were able to participate in the Informal European Theatre Meeting in Utrecht, further developing our formal collaborations with them at previous IETM meetings in Birmingham, Budapest and Belgrade

The long term commitment of The Fence as a network from which projects can spring is part of Janus' living legacy

Each host country's willingness to open up its systems and structures to engage its playwrights and cultural operators towards international encounter meant we learnt a great deal about how Dutch, Austrian, English and Finnish playwriting happens. Documentation of all these processes and exchanges, and their posting on-line via the wrinternet Fence/Janus website has made - and will continue to make - this knowledge available to a potentially much wider audience.

Every co-partner's hospitality and sound organisation enabled participants to focus on the work, build relationships and also enable us to develop an accessible working culture from a very diverse group of participants.

Through creative and determined collaboration it was possible to circumvent national restrictions:

plays not yet produced in their own countries, for example Turkey, will now receive productions after their involvement with Janus:

playwrights banned from participation at the staging of their own readings because of government restrictions (Belarus) were able to use video link up. Following the lifting of restrictions the Austrian director and Belarusian playwright were reunited thanks to an invitation to an international Turkish theatre festival by our Turkish participant.

By mixing playwrights with cultural operators from different countries, languages and systems we at times had some stormy exchanges around ownership and programming decision-making. But we found that playwrights benefited over time, from being exposed to the strategic aspects of project delivery and of considering the requirements of funding. Equally, cultural operators benefited from having playwrights as an integral part of the project's process, with clearly mandated voices as part of the participant centred approach to rolling evaluation at each of the 4 meetings.

Some translations in English made as part of the Janus process and Fence network have resulted in plays being translated into further European languages, thereby enabling a route through, for example for Portuguese work, to Poland.

The scratch nights were a further democratisation of collaboration, and a response to the desire from participants to engage with each others' work, beyond that formally scheduled. With actors, directors, dramaturgs, playwrights and cultural operators all pitching in to translate, rehearse and perform something in a day, in between the scheduled activities, everyone's mutual trust and support enabled a high level of activity - 17 short pieces performed over three late night sessions. It is no accident that we decided to run the scratch nights only at the last stage of the programme in Leeds, as it takes time for this trust and openness to thrive. But it unleashed a powerful energy and enthusiasm and revealed further insights into playwrights and translation processes as well as sewing important seeds for intended future collaborations .

By opening up participation beyond Europe's boundaries, to an American with Lebanese origins, a Canadian with Bosnian origins and a Ugandan, we were able to further explore our European-ness – our identities and diversities - through the enlightening filters of others. Invitations to host a future Fence meeting in Canada, collaborate on a future Fence meeting in Romania with New York partners and to remake the European model of The Fence for and with Africa testify to the benefits of this open interplay.

What interaction did Janus have and will it have with other projects?

We liaised closely with the ICDE Database project (Culture 2000, 2004-2005), taking a presentation from Andrea Zagorski in Utrecht. Through TIN we will ensure that wherever possible details of the Janus scripts are incorporated; not just those given staged readings but those which were nominated and are eligible.

John Retallack of European Theatre Café, participated in the Leeds edition of Janus and we will continue to share models, advise on playwrights and offer support as his Culture 2006-2007 project develops.

We used the IETM in Utrecht to explore a partnership with the SEAS project North/Black with Adam Jeanes and Intercult, particularly around the three planned Fence meetings in Turkey, Romania and Scotland. We hope to collaborate on artist encounters, artist mentors and writers creatively capturing and responding to the programme, as it develops

4 playwrights meeting through Janus and The Fence (David Lindemann, Andrei Kureichik, Charles Mulekwa and Gabriel Gbadamosi) will

collaborate on the Cities project, with each spending a week in the others' cities and then writing (Berlin, Kampala, Minsk, London).

2.1 Tampere

As a co-organiser our task was to arrange first play readings with a seminar for participants. This event was scheduled from August 8 through August 14, 2005 in Tampere, Finland in connection with the Tampere Theatre Festival, which is the largest international theatre festival in Nordic countries. We planned an international seminar called *Play in Focus* and invited participants from the Fence network and some individual cultural operators of play mobility.

The main agency of foreign plays in Finland, the Nordic Drama Corner OY *Näytelmäkulma* has taken these four JANUS plays in its selection of plays it is representing for productions in Finland. The agency has promoted these plays in its newsletters and sent them to many theatre directors and dramaturges for reading. These plays exist as prints in its library and in electronic form to be sent for readers. This is the normal system in Finland: plays are not printed in a book form but exist in electronic form for circulation. The agency tells that all JANUS plays have been read by several and especially *The Breathing House* by Arnott has arisen great interest and is seriously considered for a full production by some Finnish theatres. It is a big play with a big cast. The *Näytelmäkulma* agency has followed the project's continuation and has asked also other JANUS plays for reading and for consideration to be represented by it in Finland.

From the Finnish point of view we were happy to be able to promote five Finnish playwrights, Leea Klemola, Sirkku Peltola, Pirkko Saisio, Reko Lundán, Heikki Kujanpää during the project. Leea Klemola's play *Kokkola* was the one which was chosen for readings in Graz (Austria) and Leeds (UK). Some project participants have even shown an interest for full productions of it, as well as of Sirkku Peltola's play *The Finnhorse* and of Reko Lundan's play *Unnecessary People*.

We have presented JANUS project in other international networks we are involved in: ICDE – International Centre for Drama in Europe and Playservice.net, ENICPA – European Network of Information Centres for Performing Arts, IETM – International network for contemporary performing art, ITI Playwrights Forum, Nordic Theatre Union and of course informed about it by numerous newsletters and meetings in Finland. It has arisen great interest as a good model of promoting individual artists' and texts' mobility and awareness of the rich diversity of European theatre cultures. It will certainly have a multiplying effect in near future and we will see many of JANUS plays in full productions in different EU25 countries.

2.2 Amsterdam / Utrecht

Two plays selected

From the Dutch entries: Ko van den Bosch with *Gaga*, Judith de Rijke with *Pens* and Mariëlle van Sauers with *Joachim and m’Oma*, the last two were selected to be translated by respectively the British and the Austrian partner. Both plays were going to be translated in close connection with a translator and a playwright from the ‘other’ country, and were going to be presented in the form of staged reading in the respective countries.

Whereas I would like to state that ‘staged reading’ was done so well that they were almost performances. In the case of Judith de Rijke, her dramaturg travelled with her to Austria, where they both collaborated on the direction of the piece as well, in that case bringing a very Dutch practice to Graz.

In the reports one can read the meaning of at the one hand the collaboration with another playwright on a text, but also to have it staged by a director and actors with another cultural background. The playwrights could perceive their own work and practice with different glasses, which made them aware of certain faults, hang-ups or habits. At the same time, through the presence of many more playwrights and intense working processes, they got another light on their own practices, both in form and in content. Themes amongst the different playwrights were different, subjects could be very poetic or political, depending on the country of the playwrights. The fact that the translators and ‘home’ playwrights worked together on the plays, had the advantage that they all got some kind of cultural adaptation, which made the differences amongst them clearer, on the other hand made them more accessible to one another.

Results: Judith de Rijke

The factual results were beyond belief and expectation: in the case of the collaboration between Judith de Rijke and Johannes Schrettle from Austria, dire. Dieter Boyer, a true understanding and interest in each others’ work grew. In the encounters they had they worked on the text, but even took the chance to further collaboration in Leeds where De Rijke, who’s a director as well, tried out newly written scenes of Schrettle. They developed future plans of collaboration, whether it will be writing new texts, directing each others work, or even trying to create pieces together. On an institutional level the Theatre Institut has planned to make concrete plans of playwright-playwright or playwright-director exchange with the Graz-partner Uni-T. Plans to be developed and conceived in 2007.

The work which was presented in Graz by Judith de Rijke, had also been translated into English, and was fragmentally presented in the West Yorkshire Playhouse. This led to the interest by Catherine Coray, from the HotINK Festival, New York, who would like to read the whole play and is considering inviting De Rijke to New York, January 2007.

Mariëlle van Sauers

The piece by Marielle van Sauers was translated by the Jamaican-British playwright Marcia Layne, and directed by Sarah Punshon. The first basic translation was made by Sarah Punshon. The translation process went very well, and also the staging of the piece made a spectator say that this was the first political play for children that he had ever seen. Making pieces for youth theatre is pretty new to Britain, and with this play, that won a prize in the Netherlands, Van Sauers and Punshon addressed a new audience, even though it was a staged reading. As a result back in the Netherlands Van Sauers lengthened the play, to accomplish a full production. The West Yorkshire Playhouse is considering the production of it.

Also John Retallack, director of the Company of Angels, and knowing the Dutch youth theatre pretty well, came especially to Leeds to watch the reading. He was impressed and showed interest in Van Sauers.

Besides all fantastic plays that gave so much inspiration, sometimes irritation, sometimes raised questions, the continuity of the network and the intensity of the meetings and working processes of the playwrights proved to be of great value. The network really became a network, which offered all playwrights, had their plays been read or not, the opportunity to discuss not only their work but also the work of others in a very open and honest way. Even though meeting other cultures and their plays, it also became the exchange of ideas and the development of skills through the way of discussing other one's plays.

Besides concrete plans, ideas have come up with several countries and partners. All with one big advantage: that we know who we are, what we are doing, and why we are doing so. A real network among countries is existing, and in some cases it's sure that future projects will emerge.

Plays on paper

And what happened to all plays? After each meeting every partner received the plays on a CD-Rom. Since the Theatre Institute Netherlands owns THE theatre library in the Netherlands, all texts (about 90) have been printed, bound and literally been put in the library, where they will be stored. The texts can be found through the database of the Theatre Institute (free access to everyone; texts are on loan for members; non-members may read the texts in the library), where they have been described.

Looking back

Finishing this report I would like to stress that the great value for our participants and for us as Theatre Institute, we are very happy and even proud that we could invest in this kind of network. The network and all meetings were produced in a highly professional way, never underestimating the importance of the initial goals, and always with much love for the playwright, plays and all European cultures, in their similarity and diversity. In particular Alex Chisholm and Jonathan Meth should be thanked in this place for their big hospitality, their great management of the project, their moral support, and the GOOD work they've doing over and over again.

2.3 Graz

Our co-operator Dieter Boyer, a director, was invited to Turkey and to Skopje. In January 2005 he presented a play of Milena Bogovac in NY during the festival of new plays at the University in NY. He had met the author during work with the Janus Project.

As a result of translation of plays there arose good relations between the authors and the translators. Some of them will work together in future.

More translations are planned in this connection.

A play of Johannes Schrettle will be translated into Dutch, a play of the young author Ewald Palmetshofer will be translated by a young British colleague.

This is a chance for Palmetshofer to be invited to the festival of new plays at the University in NY in January. (A representative of the University got to know Palmetshofer's work in Leeds.)

Steirischer Herbst is interested in the author Stefan Peca whom they met in the project.

We are also in contact with the theatres in Graz and in Mainz.

The literary journal will be sent to significant publishers in Germany to call attention to the young authors who worked in our project.

Furthermore we'll present them to all theatres in Austria as well as to Fringe groups. We therefore presume that we will succeed in fixing dates for performances of translated plays in the near future.

2.4 Leeds

The Janus Project was particularly successful for West Yorkshire Playhouse because of the involvement of key members of creative and organising team in the development and progress of the project. Members of our team attended meetings in Finland, the Netherlands and Austria so we were well informed and prepared for the meeting in Leeds, UK.

After the meeting in Tampere, Finland, we took charge of the reading and script selection process. We gathered over 70 scripts sourced through the Fence network and our own networks. We then organised the reading of all these scripts either in English or in their original language. We also circulated copies of the scripts on CD-Rom to other members of the network for them to read. The findings of the readers were discussed in a meeting in Amsterdam where opinions of other writers and dramaturges were taken into account. The final selection was made in discussion with Edith Draxl, of Uni-T, Austria. This discussion took into account the quality of the scripts, the suitability for the host country and the benefit to the writer.

I am very pleased to say that all scripts selected for translation and presentation in Leeds had no previous translation into English and had been read and selected from their original language. This demonstrates how the Janus Project in the case of West Yorkshire Playhouse has overcome the traditional language barrier of the transmission of scripts into English and has enabled a more culturally diverse range of work to find its way into English language market.

Our process for translation was to firstly commission a literal translation from a native speaker of the original language, and then commission a writer attached to West Yorkshire Playhouse to collaborate with the original writer and translator to achieve a culturally sensitive, dramatic English Version. We were very careful in our matching of playwrights, including culturally such as putting together a British Jamaican and Dutch Surinamese writer.

The playwrights met either a month before the meeting or the week before to work together on the text, in 5 cases with the translator also present. These texts were then given two or three days rehearsal with the playwrights present to further inform and develop the text and performance. These were then presented in public performance in the West Yorkshire Playhouse over a week, part of the Northern Exposure Festival.

We achieved 5 very successful translations and one less successful due to the Czech playwright's disinclination to collaborate. However, even that experience taught us a lot about culture in Czech Republic and the nature of collaboration and we achieved 6 very successful readings of the selected plays.

3. Qualitative evaluation of the execution of the tasks laid out in the bid

We had planned to launch Janus without the pressure of staged readings as part of a Festival. With the withdrawal of the Bulgarian partner at the start of Janus, we realised that Tampere would be more challenging. We would have to achieve more and also resolve any confusion arising from being unable to participate at Varna. So we decided to invest significantly in our External Evaluator, Deb Durrant. This was so that she could reflect back to the co-organising partners what she saw as the main challenges, as well as providing us with an evaluative framework for ongoing assessment of how the project was developing, so we could monitor its progress

3.1 Janus Evaluation Framework and Workplan

The overall aim of the evaluation for Janus was to promote the commitment to the continuous improvement of Janus and to address the extent that the project meets its own objectives.

At a meeting in Tampere, Finland August 2005, the partners restated the objectives for Janus as;

1. Build networks for transnational new writing
2. Professional development for playwrights through transnational working
3. Successful translations in text and context
4. Successful festivals and readings
5. Overview of other countries developments in playwriting
6. A sustainable legacy for Janus

The partners agreed a set of success indicators for each of these objectives These are outlined below, along with their tracked progress.

	Objectives	Indicators of Success (agreed in Tampere)	Achieved to date 08/03/06 (agreed in Graz)	Further activity outlined 8/03/06	Achieved to date 21/07/ (agreed in Leeds)
1	Build networks for transnational new writing	<p>Increasing numbers of Fence participants and countries represented, including those from outside of Europe.</p> <p>Connection to more external initiatives.</p> <p>Activities and actions of Fence participants outside of Janus.</p> <p>A list of institutions, playwrights and projects, which could be accessed through a website.</p>	<ul style="list-style-type: none"> - Third quartet of Fence meetings planned for Turkey / Romania / Canada / Scotland / Greece - Fence membership increased - Fence country numbers increased - Information about countries developed on website - Collaboration between Cities playwrights 	<ul style="list-style-type: none"> - Target new fence members and countries for Leeds - Develop countries more. . - Uncover further collaborations 	<p>Ireland, Ugan and USA added in Leeds; Italian and French fu participants identified</p> <p>satellite proj already happening, such as London –Paris (Acts of Translation) and London, Berlin, Kampala, Min (Cities)</p> <p>future plans developed for next 4 Fence meetings in Turkey, Scotland, Romania and Canada</p> <p>Potential collaboration 'North/Black Sea Project' with European Theatres Café and with Middle Eastern Drama Forum initial proposals to create an African network based on The Fence</p> <p>Development of Fence and Jar sections of the wrinternet web</p>

					to encompass extensive documentation Janus project
2	Professional development for playwrights through transnational working	<p>A curation of the process in Graz and Leeds.</p> <p>Feedback from playwrights and other practitioners on process.</p> <p>Processes articulated and reflected both on the website and in other documentation.</p> <p>Satisfaction of playwrights.</p> <p>On going relationship between writers with influence on one or both's work.</p> <p>Understanding of each others' culture.</p>	<p>Playwrights contracted for Leeds in relationship to obligations around process.</p> <p>Written feedback received from Peter Arnott on Tampere, Jackie Bolton, Sarah Punshon and Ian Bloomfield on Amsterdam, plus Fence Feedback captured in Tampere session.</p> <p>Post-dramatic seminar: notes taken</p> <p>Meeting playwrights in Tampere etc which is fully documented</p> <ul style="list-style-type: none"> • 	<p>Clarification of the curation process from the team in Graz</p> <p>Jose Maria reflections on Tampere. Chris Thorpe's as well.</p> <p>Janos, be in touch with Janos and Lazlo to give us feedback.</p> <p>Post-project tracking of ongoing relationships</p> <p>Work out how to test our understanding of one anothers' culture.</p>	<p>Working processes in Tampere, Graz Amsterdam at Leeds documented</p> <p>Encounters with Finnish, Dutch and Austrian playwrights, institutions and systems also documented.</p> <p>Playwrights interviewed. Feedback documented.</p> <p>Available in reports and via the writernet website.</p> <p>Scratch nights piloted as model for playwright developing and seeing each others work. This will continue as feature of Fence meetings.</p> <p>Connections made between people; systems and structures explained; similarities and differences debated and</p>

					contextualise
3	Successful translations in text and context	Gauging the reaction of audience, writer, director, actors. Reaction of publishing houses and other people in theatres, press etc in the host country. Satisfaction of writers.	Numbers captured in Tampere. Pub house engaged in Graz List of invitees drawn up for Leeds. Janus promoted at British Council networking breakfasts at Edinburgh in August 05. WYP putting full weight behind marketing/ press and PR.	Need to work out how to capture reactions for Graz and Leeds Ask Riitta for any outcomes/ feedback from the Tampere programme Clarify the criteria for the satisfaction of writers.	CD Rom disseminated with all submitted scr on. Successful translations completed of 16 selected plays: 2 in Finnish, 5 in German, 9 in English. Feedback focus on post-show discussions. Partnerships towards production and development; soon for this outcome to be delivered. Tracking will be incorporated in The Fence's information exchange and knowledge gathering
4	Successful festivals and readings	15 high calibre plays selected around the theme of cultural identity and diversity. Engagement with local practitioners and systems.	Following an iterative process, not only 15 plays selected, but a further 50 plus plays were considered and circulated among Fence participants.	Audience Figures need collating from Tampere. Audience Figures to be collated from Graz and Leeds. Find out if there's been	Audience figures collated See reports from Finland, Netherlands, Austria and UK for specifics

	<p>Audience figures.</p> <p>Reaction of audience and press.</p> <p>Range of participant audiences.</p> <p>Participant feedback.</p> <p>Plays published and distributed.</p> <p>Increased interest in people represented.</p> <p>Productions scheduled.</p> <p>Press and PR delivered to promote Festivals and Janus.</p> <p>Promotion of Janus nationally and transnationally.</p>	<p>Successful engagement in both Finland and the Netherlands.</p> <p>Production of initial postcard.</p> <p>Participation and promotion at Utrecht IETM and Edinburgh festival.</p> <p>Promotion through the Fence network.</p> <p>Information on writernet website.</p>	<p>feedback/coverage in Tampere?</p> <p>Work out how to capture this in Graz and Leeds.</p> <p>How are we defining the range of participant audiences for Graz and for Leeds?</p> <p>Participant feedback: how can we best build on the partial feedback we have received from Tampere and Amsterdam without overloading artists with dry questionnaires.</p> <p>Publishing: Graz has publishing partners, Jackie and Sarah are working on Leeds, have the Tampere plays been distributed and PDF? To what effect? Check with Riitta. Check with</p>	
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			<p>Graz around publishing and distribution plans.</p> <p>We will liaise with ICDE programme to make 15 plays available online.</p> <p>Increased interest in people: how will be gauge this both during the project and in terms of post project tracking?</p> <p>Productions scheduled: likely to happen as part of post project tracking, but how will we track this?</p> <p>As we are commissioning the translations, how are we stipulating that Janus is credited in any resultant productions?</p> <p>How will Press and PR be captured?</p>	
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				What further evidence of promotion is there for Tampere, Graz and Leeds?	
5	Overview of other countries developments in playwriting	<p>List of playwrights in country contexts.</p> <p>Key figures and places that hold data and information.</p> <p>Understanding of what makes success factors in other countries eg values, cultural diversity.</p> <p>Data capture and securing a commitment to keep this data current.</p>	<p>See writernet website</p> <p>Information on website and in notes on discussions on cultural diversity at first Fence meeting. This will inform how we facilitate the debate in Leeds.</p>	<p>Ask Fence participants to add/ modify their own selection of playwrights and country information.</p> <p>Work out how to facilitate the debate in Leeds and how it will be captured.</p> <p>Engage Fence participants to contribute something on cultural values etc beforehand.</p> <p>Rely on growth of Fence network/ engagement to deliver the data current. Writernet will curate it.</p>	<p>Ongoing</p> <p>Cultural diversity documented</p> <p>writernet committed to growing knowledge base and maintenance of information held on count</p>
6	A sustainable legacy for Janus	<p>A clear vision for the future.</p> <p>Resources identified.</p>	<p>Debate began in Tampere, will continue in Graz and conclude in</p>	<p>Once we have worked out what we want to do, we will then have to find the</p>	<p>Debates held across the 4 locations.</p> <p>Feedback captured.</p>

	<p>Resources embedded within an organizational framework to ensure it is kept current.</p> <p>Future options articulated and negotiated.</p> <p>On going projects between partners.</p> <p>Feedback from EC on project report.</p>	<p>Leeds.</p> <p>As curator of the Fence, writernet undertakes to keep the future vision live.</p> <p>There are existing collaborations between partners, such as Transmission Arts Education, ICDE database, Theatre Writing Network in Yorkshire.</p>	<p>resources.</p> <p>Options for Legacy beyond the Fence need to be identified at Graz/Leeds.</p> <p>Need to clarify whether the partnership wishes to work together again as a team of 5 organisations, and if so on what .</p> <p>Feedback from EC follow project report.</p>	<p>local / sub-regional activi already happening</p> <p>pan-European activity to be determined through consultation across The Fe network follow distribution of report drawing on documents feedback; wit recommendat and an accompanying options analys</p> <p>Publication of extracts from Leeds and contextual interviews due for publication the Autumn.</p>
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3.2 Participant feedback

We can assess the impact that the Janus project has had on its participants from extensive documentation of the artistic processes as well as interviews with playwrights, and discussions. Some excerpted examples of feedback are featured in the next section to illustrate what we learned

In order to discourage self-censorship, the decision was taken to submit written feedback in this section anonymously

3.2.1 on dramaturgy

“As a dramaturg it was very interesting to see the whole process sped up, what would normally take place over weeks and months happened in the space of a few days, and within one week a foreign script had become a workable piece of English theatre”.

3.2.2 on translation

“That it is good to have the translator collaborate with the author. That the right way of presenting a play depends a lot on the nature of the play itself”.

“What I’ve learned is about the way of translations. I think it’s a really good thing of the Janus project that there is a literal translation made, and then a writer works on it. Makes it his or her own. I think that’s really a good way of working. I never realized. I never thought about it really, how you translate a play, but it’s such a good thing to let another writer work with it, and not just a translator, who do all the words fine and in a good order, but someone who has a theatrical mind as well. And makes it, not really a new version of the play, but an adjusted version”.

“....but it’s really important for a playwright to really want to understand the voice of another writer. And I don’t think that’s something all playwrights can or want to do”.

“What I really learned, this experience of being responsible for somebody else’s work. So, because, the thing was, this is not my play, it has to be my play in the process of work, but I am responsible for his piece of art to be conveyed in the best way... and this was very interesting because it meant for me to structure my day very carefully, because there was a deadline set, and then it has to be ready, and I function like this and I

need this time, it's not because of me, but because of his art, and this is very exciting, because it forced me to get a step back from myself and say "I'm not the important person here" and this is very interesting."

"the main problem is that there are only few plays ever were translated to other languages. Mostly, all our literature and all our plays are, exist only, in the Russian, or Belarusian language. And it – I was waiting for experience, to see a Belarusian play, my play, translated into another language. It's very interesting, it's my first translation to another language, so I was expecting... I was trying to find out how it works, how it **ethics** to the text: is it really clear cultural context, for audiences of other countries. Well, so it was just like opening night for Belarusian translating, the translating of Belarusian plays, it's great".

3.2.3 on collaboration (other artists, scratch nights, playwright-to-playwright)

"Access to theatre networks in other countries is more possible than we had thought. A day spent with this group is worth 1000 emails".

"Every thing depends on personal touches. When (once) I've met authors, I'm more interested to know what they write".

"Sometimes you have conferences of things, you pack your suitcase, and you're polite and you have your breakfast and some discussions and you go home. And this was really like we really met, a few people really met, and we had good discussions about. Something really happens. And that's not all the time, all the time not the case. You understand what I mean?"

"The first read-through occurred on Monday. Again we faced the warm weather (which, given the heatwave in the play, seemed quite apt). It was interesting fielding questions from the actors; before working together, I had assumed that I would take a backseat role to Andreas in this process. But the actors seemed keen to address us both as a kind of double-headed entity: Tajeas Hayrakis. We took to sitting next to each other in the Courtyard Theatre with our feet perched up in the air".

"Those involved gained a greater appreciation of the differences between foreign theatre and English theatre, and the ways in which some of those differences can be overcome and translated into performances, giving each play its own sense of individuality drawn from a combination of cultures and experiences. The close collaboration of all those involved meant that friendships and working partnerships have been made that

bridge international borders, and should help unite more people from different backgrounds to enjoy theatre in the future”.

3.2.4 on staging

“The reading itself was a joy for me. What I learned only after was that play readings in public are just not a thing that happens in Finland, and that not only was I gaining from the attention of highly skilled and emotionally committed actors and a director from another culture to my play...(as well as the perennially fascinating experience of translation of action and performance as well as words)...but they too were experiencing something new...and nerve wracking, as they afterwards confessed. The quality of the result, is testament not only to the performers, but perhaps that a little dose of the Brit culture of chucking something on asap seemed stimulating to them”.

“That using fine artists instead of set designers might be very interesting - more interesting? That it is possible to get a flavour/ impression of play for 20 minutes worth in German - I was worried that this wasn't an accurate impression but from talking to those who understand German/ have read the whole play it seems it is. Possibly not as useful for the writers but very good for the audience”.

3.2.5 on festivals

“I want to emphasize the importance of the set of events we witnessed on Friday night. I learnt how effective a chain of readings/ performances can be. Also. I've discovered that there is great interest among Austrian colleagues for theatre/ literature of other countries/ people and how much they're working hard to make these things happen”.

“This is the first time I was invited to a festival, in fact I didn't think it was going to be this well organised, this festival that I was coming into. And I'd never seen a rehearsed reading before so I didn't know what it was. And this has been extremely helpful for me, this has really shown me a new window, opened a new window for me. That was my first experience of this sort of excitement and I'm very pleased now from the outcome. This was a turning point really for me, coming out of Van and for the first time... I'm very pleased and very proud of this work now”

3.2.6 on country contexts

“One of the things we've done and it's a very concrete and important thing - is learned some stuff. On one level this is banal and personal. But every nugget of information allows an insight and there are lots of nuggets. For myself. I've learned how directors are trained in Bucharest, the new writing policy of theatres in Ljubljana, the truths behind the

myths about German-Speaking theatre (and far more myths) - and a whole lot more. All of this is incalculably useful".

"But I really like talking about politics, and to know about a country and the country's history, and sometimes feel that they are similar to mine and sometimes feel that they have different problems. So I learned a lot about different countries that I didn't know. That was very interesting. I really liked that"

3.2.7 on diversity

"Cultural Diversity is a chance to enrich my theatre".

" 'Cultural diversity' – sounds like a command from some lofty politician in Brussels and is not actually interesting for us as theatre practitioners. Things fall into place when people are brought together".

"Because the last things I did in Holland were like International productions, actors from different countries and also the text I wrote is being translated into different languages in a way that actors with minority languages spoke a minority language, so my plays were dialogues between all those people who couldn't understand each other. And speaking, spoke some broken English but tried to communicate with their.... And that really interested me. There was a freedom in working with people from other countries, because then there's no, you have to make your own culture together. There's no rule about "acting is this" or "acting is that". I think when you work with all English actors there's a kind of rule about acting. When you put on an English actor and a Turkish actor and one of Holland together, it's completely different, so you have to make your own thing together. And it's a really open way of working and it's really inspiring, and there's a lot of freedom in that. So from there on I thought, well I'm living abroad at the moment as well, so I thought, well maybe there's more freedom when you work in another language with other people. So that's why I'm crossing the boarder now in different ways".

"In Holland which is a multi cultural society we don't have so many different European cultures in Holland, so that's quite a experience to meet people from Greece and Romania and from that sort of countries. And it's really... to me it feels that, in a sense of story/ storytelling, that there isn't one European language. There are so many different sources of where a story comes from, histories that every country has a history: like a Serbia story, that's so different from the things we explored in Amsterdam for example. It's really funny that this European thing is so diverse".

"...we have this critical tendency in Austria concerning the European union, so we have a broad discourse of 'what should this union be?' 'What can we

alter in this concept?" "How can we make it more open?'. I guess when you watch the play, these two discourses of the play, it's political reality and the critical discourse, get into contact with each other. So then it's "how can we change this union whose concept we really adore and get it into, make it more open when we get aware of the problems that are caused by a very rough process of integration. We have a discourse already, and then we see something from the same discourse from another perspective, and these discourses get into contact. And I guess that is what this play gained, because there already is a discussion there, and I guess this discussion needs some positive, new points of views, perspectives, and different perspectives".

"...well when I was working in the arts there was so much about cultural diversity, there was so much about people living in one place, but it being so much about race and I just think something like this is quite refreshing because it's not looking at... I suppose it's... Let me have a think about how best I want to say this. I think it's about - for me - when I've worked in cultural diversity, it's been about addressing a balance because anyone who wasn't white European was the other and it was like, how we include them in... you know - make things more inclusive for them... and then a project like this is just about people from different countries, with different languages, different ways of life... and so it was just completely a positive, like.... Just coming from a completely more positive platform, rather than thinking, how do we include people who feel excluded?"

3.2.8 on mobility

"Alex Chisholm, the director in the *West Yorkshire Playhouse*, had the idea of employing actors from the English-Asian community. I found the idea quite intriguing and it was a brilliant experience to hear the actors narrating stories of their lives so similar to the family tradition this play is dealing with. *Antelopes* is my first play. I finished writing it at the beginning of 2000 and never got a production in Greece, which had much to do with my faith in it. I was always afraid that the non-linear narration as well as the exclusive time and space I had invented for this play had made it more complicated than it should be. After attending the reading of *Antelopes* at the *West Yorkshire Playhouse*, for the first time since I wrote it I felt that this play could work very well on stage".

"I've learned practical things like how can I show my play to other people; how can I have an opportunity to have opinions from other people and this is by knowing people and talking with people. It's not just about sending your play to someone you don't know. It's also good that you meet that person, and you start talking, and you say "Oh, probably she'll be interested in my play, or he will be interested in my play, because we share some ideas". So I will send them the play. I think its about communication, and understanding about with whom you get along.....

... The people I have met, every time I write a new play, and I have an English draft, rough translation, I will send to, well not all of them, but to some of them. And that's a very good thing, and I'll hopefully get some impressions from them, and I would also do the same. I mean, I would also like to receive, I am receiving plays from all these people I meet. And the ones I like I am showing to Portuguese people, theatre people, so this is a sort of exchange that will continue. Definitely."

3.2.9 on Janus...

"I thought it was really an interesting way, for writers, theatermakers and everyone else involved with theater, to learn about the way of theatermaking/writing/thinking throughout Europe... I found it an inspiring festival and I was proud that my work was selected for it."

"It was a great experience to work collaboratively with Cem Duzova the Turkish/Armenian writer of 'Ah Tamar' and the Turkish director Serdar Bilis... The response afterwards was brilliant; I had crossed another bridge in my apprenticeship as a playwright. I had developed my confidence in my ability to translate and work collaboratively."

"Let me thank you once more for all your support and the wonderful week in Leeds. Thank you for having been given this extraordinary opportunity. Thank you for the Scratch Night - I am really glad about the quite positive reactions on "Helden/Heroes" – well, certainly I owe Neil's translation much."

"It seems to me that with Janus, The Fence has created opportunities for expanding cultural boundaries by meeting the challenges of language and sensibility differences – in other words – it is the "problems" encountered which offer the best opportunity for moving the exchange forward – to me, this specifically means looking at:

1. The translation process (whether to use direct translations or "adaptations")
2. Questions of presenting excerpts or readings of the entire play.
3. Whether or when to use full production values (which pieces are served by being fully "realised", and which are better served by just being heard).
4. A more specific "feedback" process – from writers, certainly, and also from other participants (perhaps one that involves an intimate debriefing among members of a specific project before moving on to the larger group).

I'm not sure I can yet articulate all I have learned from being here, but I can say I am grateful to have been here to witness cultural differences in aesthetic, organisation, priorities which will inform my own international initiatives in the US"

4. List of main activities

What activities were planned? Where and when did these take place, and how long did they last?

4.1 Tampere

The process of identifying and nominating plays had started already (in Graz, October 2004 and Belgrade , March 2005) before we had any decision concerning EU funding of the JANUS project. After the withdrawal of our Bulgarian partners, as first ones to organise readings we had shorter time than other co-organisers for the selection and translation process and that's why we chose to present only four plays, two in Finnish translations and two in English translations. The chosen plays were:

- José Maria Vieira Mendes' play ***1 Bed Flat***, English version by Chris Thorpe from a translation by Monika Koencke
- Paul Brodowsky's play ***Stadt, Land, Fisch (Fish Soup)***, English translation and adaptation by Neil Fleming
- Janos Hay's play ***Gezagyerék (Kivivahti)***, Finnish translation Pasi Koste
- Peter Arnott's play ***The Breathing House (Hengittävä talo)***, Finnish translation by Aleksi Milonoff.

The readings were preceded by two-three days rehearsals and workshop with the writer, the translator, the director and the cast. With the exception of Paul Brodowsky all writers and translators were present in Finland. The directors were Pauliina Hulkko, Heikki Kujanpää and Matti Kuikkaniemi from Finland and Svetlana Dimcovic from UK. Professional actors came from Tampere, Helsinki and Hämeenlinna. Total cast for four plays was 25 actors.

The readings were held as matinee performances on four days August 9-12 at the Café Theatre Kivi of the Tampere Theatre, which provided the stage property, lighting, rehearsal rooms and technical assistance to the readings. Audience figures for *1 Bed Flat* 55 persons, *Kivivahti* 73 persons, *Fish Soup* 48 persons, *Hengittävä talo* 67 persons, total 243.

4.2 Amsterdam/Utrecht –

please see 5.2

4.3 Graz

Uni-T produced

a staged reading of ***The Sky***, by Andrei Kureichik aka Nikita Mitskevitch at the Schauspielhaus Graz, (March 23rd 2006)

and Scenic presentations in Schloss Retzhof of

Romania 21, by Peca Stefan

Pens, Judith de Rijke

Nowhere For Now by Ana Lasic

Dog House by Youriy Datchev

(March 24th 2006)

Audiences were 94 for The Sky and 89 for each of the others

4.4 Leeds

West Yorkshire Playhouse produced 6 full readings of the following texts:

Greece: ***Antelopes*** by Andreas Flourakis

Austria: ***Welcome Home World (Dien Projekt Liebt Dich)*** by Johannes Schrettle

Turkey: ***Ah Tamar*** by Cem Duzova

Serbia: ***Dear Dad (Dragi Tata)*** by Milena Bogavac

The Netherlands: ***Joachim and Nana (Joachim en m'Oma)*** by Marielle van Sauers

Czech Republic: ***Theremin*** by Petr Zelenka

For these readings we employed 5 directors and 35 actors. Of these 8 were British Asian, 4 mixed race, 2 Turkish, and one Black Afro-Caribbean.

We also presented short extracts in English of the other 10 selected plays, which were produced by students and recent graduates of Leeds University. 2 extracts were presented before each of the evening performances. Of the 16 selected playwrights all but 2 attended the Leeds meeting and saw their work performed.

5. List of seminars, meetings, training sessions, number of participants

5.1 Tampere

38 foreign participants from 19 countries, all of them except two came for the first time in Finland. In addition some Finnish writers and cultural operators participated as guest speakers and participants to the seminar, the total being 55 people

Four sessions were held at the Old Library House and one session at the Scandic Hotel Tampere meeting room. The sessions were presided by Jonathan Meth, Gabriel Gbadamosi, Anneli Kurki and Deb Durrant. The themes were to introduce the aims and objectives of the JANUS project, to focus on the twin themes of the mobility of individual artists and cultural diversities, to discuss and plan the continuation and evaluation process of the project, to explore different ways of play development and to introduce the participants to the Finnish playwriting and theatre life and enjoy the Tampere festival. Finnish guest speakers were Satu Rasila, president of the Finnish Playwrights' Union, Riitta Pohjola, dramaturge of the Nordic Drama Corner, Marina Meinander, dramaturge and representative of Swedish-language theatre community in Finland, Raija-Sinikka Rantala, Riitta Seppälä and Anneli Kurki, representing the Finnish Theatre Information Centre, Kristian Smeds, Leea Klemola, Heikki Kujanpää and Sirkku Peltola, Finnish playwrights and directors, whose plays were in the repertory of the festival.

Documentation available online covers

5.1.1 What is the Fence network now? Impressions so far:

5.1.2 Fence Enquiry: Finnish Playwriting

Finnish Playwrights Association

Swedish Language Playwriting

Drama Agency

KOM Theatre Helsinki: Pekka Milonoff

Kristian Smeds: Director and Playwright, Kajaani City Theatre

Finnish Theatre Information Centre

5.1.3 The Janus Project

What the Project Sets Out to Do.

Play Selection

Cultural Diversity

The Experience of the Playwright

Relationship between Janus and the Fence

5.2 Amsterdam / Utrecht

In November 2005 a big meeting of three days took place in Amsterdam, followed by meetings during the IETM in Utrecht. In Amsterdam organisations of all Dutch playwrights organisations, schools and companies were gathered and met the European counterparts. Amongst the Dutch organisations, also some playwrights were introduced and had the chance to exchange ideas about backgrounds, wishes, practices in several countries. They were meetings of playwrights with playwrights, and not so much with translators. It was meant to find out about how playwrights are trained, developed, and produced in the Netherlands, and to discuss the challenges and possibilities for international collaboration. What models could be envisaged for future collaboration? What do playwrights want and need for productive collaboration? How could Dutch playwriting cross borders? It gave the clear insight to the other partners that the Dutch situation of playwriting is in some sense very different from the one in other countries and vice versa: in the Netherlands much stress is put on the production, and the playwright is only one partner in the whole process of accomplishing a performance. In other countries this is very different. Also the topics of the plays are different, but that's a cultural factor to be found in many countries. The Dutch on the other hand could get information about Greek, Turkish, British, German playwriting, the status of the playwright in each country, and the diverse themes to be addressed in pieces.

Another day within the conference / Janus meeting was the discussion of all plays that have been sent in by different partners and other countries. Small reading committees of different countries had read as much as 90 pieces, to select from those the plays that were about to be translated and presented in Graz en Leeds. Discussions and presentations followed. A rough selection was made, although the discussion process amongst the Austrians and the British continued in order to make their final selections.

The meeting in Amsterdam was followed by a debate "The Playwright in the Post-Dramatic World" in Utrecht, during the IETM. A German playwright (David Lindemann), a British playwright (Gabriel Gbadamosi, the Dutch founder of the Playwriting Department of the Utrecht School of the Arts (Nirav Christophe) discussed the roles of the playwright in creating performance and how the playwright's work should be developed and valued. The question was if we are living in a Post-Dramatic World, as argued by Hans Thies Lehmann, or if we have moved beyond to a *post* Post-Dramatic world? The debate under moderation of Kees Vuyk, director of Theatre Institute Netherlands, addressed several issues about politics in theatre, the well made play, new dramaturgy and the needs of the playwright to be part of the production process, amongst other things.

Documentation available online covers

5.2.1 Fence Enquiry: Dutch Playwrights and Playwriting Translation Issues

5.2.2 Dutch Playwriting and International Collaboration

What do Dutch Playwrights want from international collaborations?

What are some useful models for international collaboration?

How Can Dutch Playwrights and playwriting cross borders?

5.2.3 The Playwright in the Post-Dramatic World: Off Meeting, IETM, Parnassus, Utrecht 24.11.05

5.3 Graz

First there were preliminary meetings of the authors with the translators of their literary works. Those took place in Bucharest and London.

Previous to the festival in Graz there was a workshop for the authors of the Fence (5 days). During the same period of time the authors, the translators, the director, and the actors developed the play which then was presented at the festival. Artists for fine art were taking part as well. Thus they worked again on the texts and the translations. This was also a learning process for all 23 participants.

After that there was a workshop programme for the participants of the meeting in Graz.

One of the workshops was presented under the leadership of the dramatic advisor of a theatre in Graz (Schauspielhaus). Themes were: Theatre work in the German-speaking part and the position of authors. Another theme was: Assessment criterion for texts in the German-speaking theatre world (length of workshop: 3 hours with 35 participants). In another workshop the Literaturhaus Graz and literary journals of Graz were presented (3 hours, 40 participants). There also was a workshop concerning the presented plays as well as the working process of the translators (8 hours, 55 participants).

Above all there was a lot of time for informal talks.

Documentation available online covers

5.3.1 Fence Enquiry: Theatre Systems in German Speaking Theatres Schauspielhaus Graz

5.3.2 About the Literatur Haus -

5.3.3 Literature Magazine Lichtungen

5.3.4 Writers Association of Graz

5.3.5 Discussion on the Janus plays seen at Schloss Retzhof and the processes leading up to their presentation

5.3.6 Discussion on The Fence and the Janus project

5.3.7 Feedback on The Fence and Janus project

5.4 Leeds

For each full reading we had a discussion with the original playwright and where possible the translator and English playwright. This gave audience and participants opportunity to find out more about the writer and their work and the culture they came from. It also explored the process they had been through presenting possible models of translation practice.

There was one discussion to evaluate the project and to discuss what the network could do in the future and another discussion on Cultural Diversity in European Playwrighting. The speakers were the playwrights Andrei Kureichyk (Belarussia), Milena Bogavac (Serbia), Cem Duzova (Turkey) and Gabriel Gbadamosi (UK). It was chaired by Christopher Rodriguez, playwright and literary manager of Talawa Theatre Company.

The participants were taken to Theatre in the Mill, in Bradford to see two short pieces by the theatre's young companies in residence. This was followed by an Indian meal, an important part of Bradford's Asian culture!

We held three 'scratch nights' where work by any of the participating writers could be shown. Playwrights and cultural operators collaborated by translating, directing and acting in each others work. 17 new short pieces were presented.

The beneficiaries of the Janus meeting in Leeds were

12 selected playwrights for Leeds

23 out of 32 selected playwrights who attended Leeds

7 translators

5 directors

35 actors

88 participating playwrights and cultural operators

36 student participants (6 assisting in rehearsals, 30 producing extracts)

40 student audience members

471 audience members for Janus readings (185 general public, 286 invited audience)

3318 attenders to other Festival activities

All participants received a CD Rom with all plays read and selected for the Janus project. In the end around 90 plays were included on the CD.

Extracts from the 16 selected plays will be published in a book documenting the project.

Documentation available online covers

5.4.1 Interviews with playwrights and their creative collaborators

Jose Maria Vieira Mendes

Marcia Layne, Mariella van Sauers and Sarah Punshon

Peter Arnott

Stefan Peca and Ewald Palmethofer

Judith de Rijke

Paul Brodowsky

Andreas Flourakis

Johannes Schrettle, Oliver Emmanuel and Dan Bye

Petr Zelenka

Cem Duzova, Eamon Rooney and Serdar Billis

Andrei Kureichik

5.4.2. Discussions on the Janus plays seen at West Yorkshire Playhouse and the processes leading up to their presentation

Theremin with Petr Zelenka

Antelopes with Andreas Flourakis

Dein Projekt Liebt Dich with Johannes Schrettle

Dear Dad with Milena Bogovac

Joachim and Nana with Marielle van Sauers

Ah Tamar with Cem Duzova

5.4.3 Discussion on Cultural Diversity and Cultural Identity in European Playwriting. Chaired by Christopher Rodriguez

5.4.4 Discussion on the Future of the Fence network and the legacy of the Janus project.

(further documentation is available)

- + photographs taken at Tampere, Graz and Leeds
- + CD Rom of all plays submitted considered for readings

(work-in-progress)

- + publication of plays in German in Lichtung magazine
- + publication of plays in English, excerpts with playwright interviews set in cultural contexts

6. Indication of trips made and their objectives

6.1 Finnish Theatre Information Centre

As a co-organising project partner Riitta Seppälä took part in an unscheduled meeting in London in June 2005, to reorganise following the withdrawal of our Bulgarian partner, in Tampere meetings and readings in August 2005, in Graz meeting *Interpretationssache* and readings in March 2006, and in JANUS readings in Leeds in May 2006. In Graz and in Leeds also Leea Klemola was present as one of the chosen playwrights. In the rescheduled Amsterdam/Utrecht meeting the Finnish partner was not present because of other obligations.

6.2 Theatre Institute Netherlands

As TIN joined the partnership after Tampere, Anja Krans took part in the Graz and Leeds meetings.

6.3 Uni-T

As a co-organising partner Edith Draxl took part in the reorganisation meeting in London in June 2005, in Tampere meetings and readings in August 2005, in November 2005 in Amsterdam and Utrecht for the replacement meeting for Varna; in hosting the Graz meeting *Interpretationssache* and readings in March 2006, and in JANUS readings in Leeds in May 2006. In Tampere, Amsterdam/Utrecht, Graz and in Leeds Dieter Boyer, key creative collaborator, was also present. Johannes Schrettle was present as one of the chosen playwrights in Leeds and went to London to work with Judith de Rijke with whom he was collaborating. Ewald Palmesthofer went to Romania to work with Stefan Peca, rather than the other way round

6.4 West Yorkshire Playhouse

As Lead co-partner, Alex Chisholm went to London in June 2005 to reorganise, following the withdrawal of Varna; to Tampere in August for the readings , to Edinburgh in August to promote Janus through the British Council international networking breakfasts; to Amsterdam and Utrecht in September to secure and negotiate with the replacement Dutch partners; to Amsterdam and Utrecht in November for the replacement meeting for Varna,; to the Graz meeting *Interpretationssache* and readings in March 2006, and in hosted readings in Leeds in May 2006

6.5 wrinternet

Jonathan Meth was in London in June 2005 to facilitate the reorganisation, following the withdrawal of Varna; went to Tampere in August for the readings, to Edinburgh in August to promote Janus through the British

Council international networking breakfasts; to Amsterdam and Utrecht in November for the replacement meeting for Varna,; to the Graz meeting *Interpretationssache* and readings in March 2006, and to Leeds for the readings in May 2006

6.6 trips made to the 4 main locations

Tampere

38 playwrights and cultural operators from 19 countries
17 practitioners from Finland

Amsterdam

24 playwrights and cultural operators from 11 countries
43 practitioners from Netherlands

Graz

26 playwrights and cultural operators from 13 countries

Leeds

???????????

Appendix 1

Janus participants

Leeds

<i>name</i>	<i>profession/organisation</i>	<i>country</i>
Birgit Logar	UniT	Austria
Dieter Boyer	director	Austria
Edith Draxl	Project Partner, UniT	Austria
Evelyn Tschernko	UniT	Austria
Ewald Palmetshofer	playwright/UniT	Austria
Johannes Schrettle	playwright	Austria
Andrei Kureichyk	playwright	Belarus
Kamelia Nikolova	professor	Bulgaria
Sonja Novak	student	Croatia
Vedrana Stakic	student	Croatia
Jitka Sloupova	lit.agent	Czech Rep.
Petr Zelenka	playwright	Czech Rep.
Leea Klemola	playwright	Finland
Riitta Seppalla	Director of FTIC	Finland
Claudia Gabler	playwright	Germany
David Lindemann	playwright/ dramaturg	Germany
Werner Paul Brodowsky	playwright	Germany
Andreas Flourakis	playwright	Greece
Anja Krans	TIN	Holland
Anne Marielle van Sauers	playwright	Holland
Judith de Rijke	playwright	Holland
Judith Wendel	dramaturg	Holland
Saskia Huybrechtse	theatre maker	Holland
Janos Hay	playwright	Hungary
Vincent Woods	playwright	Ireland
Aiste Ptakauskaite	playwright	Lithuania
Margorzata Semil	dramaturg	Poland
Joana Frazao	programmer	Portugal
Jose Maria Vieira Mendes	playwright	Portugal
Alexandru Berceanu	director	Romania
Andreea Valean	playwright	Romania
Stefan Peca	playwright	Romania
Marija Stojanovic	playwright/transl.	Serbia
Milena Bogavac	playwright	Serbia
Milos Kreckovic	dramaturg	Serbia
Jure Rudolf	producer	Slovenia
Cem Duzova	playwright	Turkey
Charles Mulekwa	playwright	Uganda
Alan Lane *	Slung Low/ The Mill/WYP	UK

Alice Nutter *	playwright	UK
Alys Torrance *	Hi Veld	UK
Amanda Roberts	producer, Birmingham Rep	UK
Anne-Marie Draycott	administrator, Writernet	UK
Annette Brook	student on placement	UK
Ben Payne	Ass Dir., Birmingham Rep	UK
Chris Thorpe*	playwright	UK
Colin Buckle	script yorkshire	UK
Dan Bye *	Silver Tongue	UK
Daniel Wagstaffe	script yorkshire	UK
Eamon Rooney *	playwright	UK
Gabriel Gbadamosi	playwright	UK
Gadi Roll	belgrade theatre, coventry	UK
Hamish Glen	Artistic Dir, belgrade theatre	UK
Holly Kendrick	NSDF	UK
Iain Bloomfield *	Theatre in the Mill, Bradford	UK
Jack Meredith **	student dramaturg	UK
Jess Inzani **	student dramaturg	UK
Jodie Marshall *	playwright	UK
Jonathan Meth	Director of Writernet	UK
Julie Ellen	Dir, Playwrights studio	Scotland, UK
Kara McKechnie	Uni of Leeds	UK
Kerrie Leyland **	student dramaturg	UK
Laura MacKay **	student dramaturg	UK
Lily Bourne **	student dramaturg	UK
Lindsay Ashton **	student dramaturg	UK
Lynn Crosby	script yorkshire	UK
Marcia Layne *	playwright	UK
Mark Catley *	playwright	UK
Mark Kirkby *	playwright	UK
Mary Cooper	script yorkshire	UK
Matt Aston	lakeside arts centre	UK
Michael Stewart	script yorkshire	UK
Neil Fleming	playwright/transl.	UK
Nicola MacKenzie **	student dramaturg	UK
Oliver Emanuel *	Silver Tongue	UK
Penny Black	translator	UK
Peter Arnott	playwright	Scotland, UK
Phil Porter	playwright	UK
Richard Warburton *	Lost Dog Co.	UK
Sara Clifford	Writernet, playwright	UK
Sarah Dickenson	Writernet	UK
Sarah Punshon *	director	UK
Tajinder Singh Hayer *	playwright	UK
Julek Neumann	translator	
	UK/Czech Rep.	
Lucy Hind *	Hi Veld	UK/SAR
Ozgun Akbaba	musician	UK/Turkey

Serdar Bilis *	director/Everyman	UK/Turkey
Alison Watt	playwright	UK
Chris Bridgeman	North West Playwrights	UK
Christian Winkler	student	
	UK/Austria	
David Overend	Lit Ass, Traverse Theatre	Scotland, UK
Liz Ryan	playwright	UK
Sheila McAnulty	North West Playwrights	UK
Catherine Coray	actor/teacher	USA

Graz

Dieter	Boyer	Austria
Manfred	Weissensteiner	Austria
Uschi	Strauss	Austria
Johannes	Schrettle	Austria
Ernst	Logar	Austria
David	Kleinl	Austria
Christian	Eisenberger	Austria
René	Stessl	Austria
Alexander	Sitzmann	Austria
Gerhild	Steinbuch	Austria
Bernhard	Studlar	Austria
Ewald	Palmetshofer	Austria
Dieter	Boyer	Austria
Edith	Draxl	Austria
Birgit	Logar	Austria
Sonja	Friedrich	Austria
Evelyn	Tschernko	Austria
Wolfgang	Rappel	Austria
Youriy	Datchev	Bulgaria
Simona Snajperkova, Republic	dramaturg/ translator	Czech
Riitta Seppala		Finland
Leea Klemola		Finland
Andreas Flourakis		Greece
Anja Krans		Holland
Judithde Rijke		Holland
Malgorzata Semil		Poland
Jose maria Vieira mendes		Portugal
Alexandru Burceanu		Romania
Peca Stefan		Romania
Zuzana Ulicianska		Slovakia
Ana Lasic		
	Slovenia/Serbia	
Kemal Basar		Turkey
Linda Brogan	playwright	UK

Sarah Dickenson	dramaturg, writernet	UK
Sarah Punshon	director	UK
Daniel Bye	director, Silver Tongue	UK
Oliver Emanuel	playwright	UK
Jacqueline Bolton	student dramaturg	UK
Alan Lane	director, slung low	UK
Jonathan Meth	Director, writernet	UK
Alex Chisholm		UK
Neil Fleming		UK
Sara Clifford		UK
Penny Black	translator, playwright	UK
Milan Govedarica		UK / Serbia
Catherine Coray		USA

Amsterdam/Utrecht

Cecile Brommer, Zuidelijk Toneel
Marian Boyer, Platform Onafhankelijk Auteurs
Miriam Boolsen
Sebastiaan Beerendonk
Neske Bek
Nirav Christophe, Utrecht Hogeschool
Dorine Cremers, Generale Oost
Bodil de la Parra
Willem de Wolf
Rob de Graaf
Don Duyns
Paul Evans
Rachel Feuchtwang, British Council
Jarrod Francisco, Like Minds
Shirley Gast
Esther Gerritsen
Ozkan Gölpinar
Katja Heiminga, Cosmic Theater
Pieter Hilhorst
Arnoud Holleman
Saskia Huybrechtse
Marcel Lenssen
Alexandra Koch, hotel dramatik
Anja Krans, Theater Instituut Nederland
Emanuel Muris
Franck Mineur
Marike op den Akker
Onno Stokvis, Theater Instituut Nederland
Sabine Preuss, Theater Instituut Nederland
Ditte Pelgrom
Hubert Roza, Hogeschool Utrecht
Kees Roorda
Paulette Smit, Cosmic Theater
Marijke Schermer
Alexander Schreuder
Annemarie Slotboom
Maarten Verhoef, Huis van Bourgondie
Sanne Vogel
Jeroen van den Berg
Marielle van Sauers
Erik Ward Geerlings
Magne van den Berg
Hiekelen van den Herik
Ko van den Bosch
Oscar van Woensel, Dood Paard

Lot Vekemans
Karst Woudstra
Peer Wittenbols

Dieter Boyer, Uni-T, Austria
Andrei Kureichik, Belarus
Jitka Sloupová, Czech Republic
Claudia Gabler, Germany
David Lindemann, Germany
Andreas Flourakis, Greece
Laszlo Upor, Hungary
Ingrida Daunoraviciute, Lithuania
Andrea Vălean, Romania
Marija Stojanovic, Serbia
Jurij Rudolf, Slovenia
Kim Komljanec, Slovenia
Kemal Basar, Ankara State Theatre, Turkey
Iain Bloomfield, Theatre in the Mill, Bradford, UK
Jacqueline Bolton, University of Leeds and the West Yorkshire Playhouse,
UK
Alex Chisholm, West Yorkshire Playhouse, UK
Gabriel Gbadamosi, UK
Svetlana Dimcovic, UK
Jonathan Meth, UK
Sara Clifford, UK
Sarah Dickenson, writernet, UK
Julie Ellen, Playwrights Studio, Scotland
Sarah Punshon, UK
Chris Thorpe, UK

Tampere

Edith Draxl	Co-ordinator, trans-national playwright
training programme, UniT, Graz, Austria; Janus co-partner	
Dieter Boyer	Free lance director, Co-ordinator, trans-national playwright training programme, UniT, Graz, Austria
Andrei Kureichyk	Playwright, President of the Belarus Playwriting Guild, Minsk,
Amela Simic	Executive Director/La Directrice générale, Playwrights Guild of Canada
Jitka Sloupova	Aura-Pont Agency and Alfred Radok Foundation, Prague, Czech Republic
Jacqueline Bolton	Dramaturg PhD student, England
Linda Brogan	Playwright, England
Jonathan Meth	Director, wrternet, England; founder of The Fence, Janus co-partner
Gabriel Gbadamosi	Playwright and dramaturg, England
Alex Chisholm	Literary Manager, West Yorkshire Playhouse, England;
Janus co-partner	
Sarah Dickenson	Information and Research Consultant, wrternet, England
Svetlana Dimcovic	Director, translator, International Associate, Gate Theatre, England/Serbia
Deb Durrant	Change Agent, Be Curious, England
Neil Fleming	Writer/translator (GER-ENG), England
Chris Thorpe	Writer/translator, England
David Lindemann	Playwright and Assistant dramaturg Volksbühne am Rosa-Luxemburg-Platz, Germany
Andreas Flourakis	playwright and dramaturg, Greece
János Háy	writer, Hungary
Laszlo Upor	freelance dramaturg, Budapest, Hungary
Siobhan Buorke	Founder and co-producer of The Theatre Shop, Board Member of the Abbey Theatre, Project Arts Centre and Dublin Theatre Festival, Ireland
Caroline Williams	Director/editor of The Irish Playography, Ireland
Aiste Ptakauske	playwright, Lithuania
Ingrida Daunoraviciute	Literary Manager of the State Youth Theatre of Lithuania
Malgorzata Semil	member of the editorial board of DIALOG and Literary Manager (dramaturg) at Warsaw's Teatr Powszechny, Warsaw, Poland
José Maria Vieira Mendes	playwright, Portugal
Elena Mindadze/Gremina	Playwright and leader of Theatre.Doc, Moscow, Russia
Tatiana Oskolkova	Translator and International Coordinator of the Lubimovka Young Playwrights , Russia
Andreea Valean	producer, director and playwright. Project manager for dramAcum in Bucharest, Romania

Milan Govedarice	Project Manager, NADA Project, National theatre Belgrade, Serbia
Marija Stojanovic	Playwright, Serbia
Peter Arnott	Playwright, Scotland
Jurij Rudolf	playwright and dramaturg, Slovenia
Kemal Basar	Director, Ankara State Theatre, Turkey
Pauliina Hulkko	director, Finland (1 Bed Flat)
Pasi Koste	translator (HU-FIN), Finland (The Stonewatcher)
Matti Kuikkaniemi	director, Finland (The Breathing House)
Heikki Kujanpää	director, Finland (The Stonewatcher)
Solveig Mattsson	Director/ Producer: Swedish Radio Drama Dept, Finnish Broadcasting Company, Finland (The Fence)
Aleksi Milonoff	translator (ENG-FIN), Finland (The Breathing House)
Raija-Sinikka Rantala	Freelance director, president, Finnish Theatre Information Centre, Finland
Riitta Seppälä	Managing director, Finnish Theatre Information Centre, Finland, JANUS co-partner
Anneli Kurki	information officer, Finnish Theatre Information Centre, Finland
Piia Kivinen	information secretary, Finnish Theatre Information Centre, Finland
Laura Schwöbel	project secretary, Finnish Theatre Information Centre, Finland/Germany

Appendix 2 – External Evaluator’s Report, sample

(*in italics the co-partners response to these recommendations*)

Janus Tampere, Finland 2005

Key Issues and Challenges

The withdrawal of the Varna partner

1. It was initially planned that the Tampere event would be the second in a series of four events from June 2005 – May 2006, however the partner in Varna withdrew from the project in June. The reason for the withdrawal was that written confirmation had not been received from the Culture 2000 office which meant that they were nervous about proceeding within their event that had been scheduled for June and spending money against it when they may not be able to recoup the costs. It will be necessary for the Varna partner to send a written explanation of why they have withdrawn from the project.

This was successfully actioned

2. The cancellation of the event in Varna meant that the Tampere event was the first opportunity that partners had to meet as a group to discuss project management issues. Four meetings were held over the course of the week for Project Management matters.

Evaluation Issues

3. Objectives were rescoped and agreed within a broad evaluation framework. Fifteen objectives were noted by the partners although these are not common to all projects.

- Increase interest in hard to reach plays
- Build networks for transnational new writing
- Promote own national playwrights to international markets
- Offer professional development for playwrights through transnational working
- Create production opportunities for foreign plays
- Undertake successful translations of plays in terms of text and context
- Produce successful festivals and readings (quality and well received)
- Raise the profile of international work
- Create opportunities for spin off projects
- To get an overview of other countries developments in new playwriting

- To develop relationship between artists in the creation of performance
- Publication of selected texts
- To create a model for the project
- To have a clear relationship between Janus, The Fence and the IETM
- To create a sustainable legacy for Janus

4. The partners refined and agreed on six evaluation objectives common to three or more partners. Success criteria were defined for each objective. Further work will need to be undertaken in the coming weeks to design evaluation tools to gather data for the evaluation.

	Objectives	Indicators of Success
1	Build networks for transnational new writing	<p>Increasing numbers of Fence participants and countries represented, including those from outside of Europe. Connection to more external initiatives.</p> <p>Activities and actions of Fence participants outside of Janus. A list of institutions, playwrights and projects, which could be accessed through a website.</p>
2	Professional development for playwrights through transnational working	<p>A curation of the process in Graz and Leeds. Feedback from playwrights and other practitioners on process. Processes articulated and reflected both on the website and in other documentation.</p> <p>Satisfaction of playwrights. On going relationship between writers with influence on one or both's work.</p> <p>Understanding of each others culture.</p>
3	Successful translations in text and context	<p>Gauging the reaction of audience, writer, director, actors. Reaction of publishing houses and other people in theatres, press etc in the host country.</p> <p>Satisfaction of writers.</p>
4	Successful festivals and readings	<p>15 high calibre plays selected around the theme of cultural identity and diversity.</p> <p>Engagement with local practitioners and systems. Audience figures. Reaction of audience and press. Range of participant audiences. Participant feedback. Plays published and distributed. Increased</p>

		interest in people represented. Productions scheduled. Press and PR delivered to promote Festivals and Janus. Promotion of Janus nationally and transnationally.
5	Overview of other countries developments in playwriting	List of playwrights in country contexts. Key figures and places that hold data and information. Understanding of what makes success factors in other countries eg values, cultural diversity. Data capture and securing a commitment to keep this data current.
6	A sustainable legacy for Janus	A clear vision for the future. Resources identified. Resources embedded within an organizational framework to ensure it is kept current. Future options articulated and negotiated. On going projects between partners. Feedback from EC on project report.

5. Evaluation objectives were shared with Fence participants in Tampere.

6. It was noted that writers that were selected for translation would be required to take part in the evaluation process in order to evaluate the work and also the impact on them in terms of their continuing professional development, however the nature of this is yet to be determined.

we agreed to interview writers, wherever possible, on tape and type up their responses

New Partners

7. Currently West Yorkshire Playhouse is leading on the negotiations with a new partner in Utrecht to host an event for Janus in November 2005 in the light of the Varna event being cancelled. Induction into the partnership will be important for the new partner. It is also important that Utrecht fully supports and endorses the evaluation objectives and success criteria agreed for the project and support the values of Janus.

in fact the proposed partner in Utrecht was not possible, rather one in Amsterdam

Values

7. The values for Janus are yet to be articulated. They will inform the selection process of plays for forthcoming events and the methods by which Janus operates and interfaces with the Fence.

the values of the Fence were restated and then revisited from its founding in October 2003

The Selection of Plays

9. The selection of plays gave cause for concern among delegates and gave rise to much discussion and debate. Selection criteria had been changed from what was agreed amongst Fence attenders in a project planning meeting in Belgrade since the timescale of the Tampere event and people's understandings of what the process was varied. Some countries had only made one submission for consideration and some had submitted three. In the light of this a new process was agreed by delegates. As new playwrights join the Fence it will be important to ensure that the selection process for Janus is clear and articulated to ensure that the selection debate is not re-opened at every meeting. Some playwrights talked about their discomfort about the disempowering and humiliating process of selection by a group of people forming Janus that before was part of an egalitarian network (The Fence). The project partners listened to the concerns of the Fence delegates primarily concerning the language that plays were to be submitted in. Partners amended their request that plays were submitted in a language they could understand; English, Greek, Dutch, French, Spanish, German, Portuguese. Instead they have undertaken to accept for consideration plays in any language. This will put an additional administrative burden on the English and Austrian partners and will incur an additional cost in order to get plays literally translated so that they can be considered for selection.

This was seen as important to be responsive to participant evaluation

10. Janus presents a continuing professional development opportunity for playwrights by providing an open and clear process for selection. It is important that Janus gives feedback to unselected playwrights to support their continuing professional development.

Rather than giving feedback (not a straightforward or even deliverable option) we decided to circulate their plays on the same CD Rom and seek inclusion where possible on the ICDE database

11. West Yorkshire Playhouse will undertake an audit of plays submitted and will act as gatekeeper for the plays and keep a script log.

Continuing Professional Development

12. It is recommended that Janus provides a list of 'winners and qualifiers' for the project with clear selection criteria and notes to support this. This

could form the basis for a future Janus seminar. They may be much to be learned for playwrights as to why plays have been selected and which ones are deemed to be more suitable to each country context.

This was not viewed as a viable option, instead the plays submitted will be available to download and the criteria will form part of the overall documentation of the project, which will also be available online

13. Delegates cited that it would be useful to have the opportunity to discuss the plays with playwrights and translators before and after each reading. It is recommended that this is built into future programmes. Additionally there may be an opportunity to continue discussions about the readings that have taken place in Tampere via the Janus website.

post reading discussions were implemented in Graz and Leeds and informal discussions held with all 4 Tampere writers when they came to Leeds. This was one of the benefits of bringing as many of the 15 writers to the final Janus gathering as we could.

Final Products

14. It is anticipated the final products at the end of Janus will include

- 15 translated plays
- A model of good practice for translation
- A Database of writers, translators and other key agents in country contexts
- A CD Rom of all plays submitted

all delivered

Financial Management and Audit Trail

15. It will be important for all attendees of Janus events, seminars and readings to be recorded and evidenced. The simplest system will be to ensure that all attenders sign into events. Further guidance should be sought from Culture 2000 desk officer in writing to ensure that data is captured in an appropriate manner and eligibility criteria are met.

sign in forms were used thereafter

16. It will need to be decided by Janus Project Management as to the terms of financial support for delegates to future events. It was noted that not all delegates that were paid for by the project attended all the Janus events. However, expectations were not made clear to delegates and future expectations should be communicated before the Utrecht event.

This was communicated by email to all participants

17. Audit trails will need to be kept in accordance with Culture 2000 guidelines. All transactions need to be recorded and Tampere will provide an acceptable format for previous Culture 2000 projects. The desk officer at Culture 2000 will give further advice on this – it will need to be checked that this format is still suitable.

This was checked by West Yorkshire Playhouse

Relationship to The Fence

18. Janus is yet to formalise and determine its relationship to The Fence. Janus has grown out of the Fence network and it is anticipated to be the first of many opportunities for projects. The Fence is a loose network and does not have articulated ground rules. Fence delegates enjoy the informal nature of the Fence, however as with all groups when people work together and begin to get to know each other and mode of working develops. The difficulty for new people joining the Fence is that there is no clear or stated rules or ground rules, therefore in trying to be inclusive by lack of rules, there is a danger in it becoming exclusive to the people who know how to operate within in it. It may be that over time a set of non negotiable and negotiable ground rules emerge. It would be helpful if there was a place for these to be discussed at a future Fence meeting so that Janus has a point of reference.

in planning the next quartet of Fence meetings we will be incorporating this recommendation

19. It is recommended that Janus considers forming a steering committee from the Fence with an agreed term of reference for the project. A radical option would be that the selection of one play to be translated is given over to the Fence to select. This changes the power structure for the project but also with give valuable cpd opportunities for the people selecting the play in dialogue with the host country.

as transnational co-ordinators, writernet took responsibility for ensuring that The Fence was represented at Co-organising partner discussions and that Fence participation was maximised.

20. It is also recommended that Fence delegates that are paid to attend Janus events by Janus are required to take part in a formal evaluation. It is recommended that Tampere delegates are contacted by email for feedback.

feedback was sought during the course of Janus

Future Events

21. Tampere was very well hosted with clear information and an exceptional level of care provided to delegates. It has provided a benchmark for future events.
22. It was a very full week in Tampere and there were some lessons learned from it. There is a real value in the networking and peer learning opportunities. Time could be programmed into future events for cpd activities including;

Discussions with the Playwright and Translator before and after readings
Open space for delegates to lead on a cpd proposition
Talks from key agencies in host countries

The first and third of these were actioned; the second was too generic , but is under consideration for reformulation at future Fence meetings

23. It may also be helpful for delegates to receive, where available, translations of readings and recommended plays in advance of attendance to familiarize themselves with work before arrival at the event.

This was made possible for Graz and Leeds

Deb Durrant
Be Curious Ltd
22 August 2005

Appendix 2 – sample feedback from Graz

What is it that we've done?	What else do we want to do with this later?	What have we learned? Most interesting details of the meeting?	What do we want to do next?
We got more connected more introduced into Austrian Theatre. We met a number of theatre people and got to know about their qualities. The connections are deepened through practical work, discussions, informed meetings and footy! Also, I believe that the gathering of the Fence also contributed to The Local Theatre community paying more attention on young Austrian colleagues.	Using the assets of the project. Maybe translate them into English/ German/ French and publish them	Part of the answer is already in 1, but I want to emphasize the importance of the set of events we witnessed on Friday night. I learnt how effective a chain of readings/ performances can be. Also. I've discovered that there is great interest among Austrian colleagues for theatre/ literature of other countries/ people and how much they're working hard to make these things happen.	Paying attention to other regions/ countries in Europe w didn't reach/ reach sufficiently. For example: widening tie with other 1. Other German speaking countries/ regions: Germany, Switzerland 2. French Speaking Regions: France, Belgium 3. Spain 4. Slavic East (Poland, Czech Republic, Slovakia, Russia, Ukraine etc) 5. Countries surrounding Europe - N. Africa, Middle East 6. North America (Canada, New York)
We have experienced four interesting Readings of contemporary plays of different countries and by four very different playwrights; artistically well done, especially the involvement of the artists made the event very special (The fifth to performed later) also we have met each other,	To make time that the plays move, are read in more countries, by more artists who might find them interesting	We know more about interesting play writing in other countries, about other networks, about Austria, about the translation process	Looking forward to see the next 6 plays in reading in Leeds, to see the plays in print in Lichtungen and Lee Klemlas play in Graz in Austria. To promote these plays towards full productions. To keep in touch and hear about development in other countries. To plan next projects and meetings.

<p>playwrights, translators, dramaturges, actors, directors, facilitators of mobility of plays, had many inspiring talks and learnt more about Austrian Theatre life and the situation of playwrights here and elsewhere.</p>			
<p>Got 75 plays read by a group of Austrians and by a group of English people. Got 75 plays onto a CD. Watched 5 readings in Austria. Didn't understand lots of German but also surprised by how much I did understand. Met some writers. Started to discover the extent of my ignorance.</p>	<p>Get some plays into full productions!</p> <p>Advertise the CD/ Send the CD to theatres?</p>	<p>That editing a play down to half an hour makes it very confusing. That Austria actors aren't used to talking to writers in rehearsal. That using fine artists instead of set designers might be very interesting - more interesting? That it is possible to get a flavour/ impression of play for 20 minutes worth in German - I was worried that this wasn't an accurate impression but for talking to those who understand German/ have read the whole play it seems it is. Possibly not as useful for the writers but very good for the audience.</p>	<p>Makes me wonder whether we need to translate? Initially with good actors/ artists/ directors, could we do 'tasters' of plays in their original languages, which would help us decide whether to read the whole play and/ or get it translated. Would get a better idea of a play from a well- produced 10/15 minute extract than from reading a synopsis in English? Obviously both together is even better. Maybe better to say, is translation the first thing? Or is getting a little bit of the play performed? Obviously financial problem here.</p>

<p>Created a point of access to plays from other cultures (in door). Gone through that door: accessed new plays, new writers, new movers and shakers. Milked some metaphors for all they're worth. Allowed ourselves to learn about how theatre is made, perceived and discussed in other cultures (especially Austria). In doing so, we've learned a little bit about our prejudices and assumptions and perhaps challenged them. When I say 'we' I probably mean 'me'</p>	<p>Major success would be if these networks, friendships and dialogues (personal and artistic) flower into occasional productions of plays from across cultural boundaries. Then a little of what we've learned can be allowed to filter through into our wider culture. I don't think this is something that can be caused to happen anything other than organically. And I think the relative informality of the meetings should be retained at all costs.</p>	<p>I think I segued into this in question 1. One of the things we've done and it's a very concrete and important thing - is learned some stuff. On one level this is banal and personal. But every nugget of information allows an insight and there are lots of nuggets. For myself. I've learned how directors are trained in Bucharest, the new writing policy of theatres in Ljubljana, the truths behind the myths about German-Speaking theatre (and far more myths) - and a whole lot more. All of this is incalculably useful.</p>	<p>More of the same, with new combinations of languages, a new host city, it's difficult to see a point when this stops being a really fruitful exercise.</p>
<p>Primarily we have created a Europe wide network of playwrights, directors, translators and dramaturges able to call on each other's ideas. We have (at this and previous meetings) succeeded in altering our perspectives on our domestic theatre industries and we are slowly becoming</p>	<p>We should re-visit each play in the Janus project, choose 3 and try to create an actual touring production from them, for performance across a wide range of European countries. We should create a Janus website on which the plays are available to download.</p>	<p>1. Access to theatre networks in other countries is more possible than we had thought. 2. A days spent with this group is work 1000 emails. 3. Readings, particularly by non-native language actors, can distort a plays value. We should try to move some plays to the point of production.</p>	<p>Seek funding to start European Theatre Festival. Forge stronger links with a. The European Countries not represented here - France, Italy, Spain, Hungary, Sweden, Norway etc b. The US theatre Community</p>

European. Along the way we have translated and presented some plays.			
5.5 Readings. Meeting industry professionals. Meeting each other.	<p>Relationships, extracts, full translations, Expectations, Scene readings. Published, disseminate reflect, publicise, assess audience impact</p>	<p>Vertical and horizontal dramaturgy. Don't short circuit the process (Ana Lasic and translation). Cultural context informs aesthetic approach. Communication around the event = context. Importance of managed environment (Schloss and Schauspielhaus) and site specificity. Interconnectedness between networks. Importance of being well looked after. Space and time to reflect.</p>	<p>Analyse the experience, model, partnership, concept, funding. Return the gift to the Fence. Articulate pros and cons of experience for playwrights and cultural operators. Articulate framework for decision-making. Really capitalise on Leeds.</p>
"Janus must go on, not repeating the same". We've met together. We choose a thematic. We found 15 plays from all over Europe (5 in Austria). We have translations (good ones) and readings.	<p>We should make translations of these 16 plays in Greek and other minor or major languages. We should make publications with the whole Body of plays in Greece and other countries. We should make more readings, co productions and performances of these plays all</p>	<p>We've learned that we could do together a lot of things</p>	<p>Another project involving collaborations between us and others. We should find some way for paying playwriting by commissioning plays. We should do some seminars for playwriting and not only by English instructors.</p>

	over Europe.		
Produced German Translations of 5 plays, and shown English translation of 6th. Part of 16 plays translated during the project. Engaged Austrian practitioners and international in these five plays shown and the work of the playwrights. Brought new writers and practitioners into network from Austria, US, Romania and UK	Make 16 plays and further 75 available to network and beyond through CD-ROM. Make more UK theatres aware of work and facilities available in Austria especially work of Austrian Playwrights. Examine models of presenting new work in progress. Use different models in my own practise.	More about Austrian theatre and culture. Worked - managing balance formal and informal sessions. Creating a relaxed environment which kept people together through whole day. Not worked: not all plays given same level of interest and resources - Be even handed in treatment of writers. Could be better - more managed interaction between Austrian and International Artists.	Let someone else take over. Previous leaders except Writernet moved aside for new countries and institutions to take a lead. Personal interest in developing links across Balkans and Turkey - Linking Playwrights Turkey, Greece, Macedonia, Serbia and Romania
Translated 4 more plays. Brought a 5th play into a new market. Situated the project in German speaking context. Explored contexts of German speaking theatre. Explored models of presentation of plays in readings. Explored the writer/translator process	Ensure the distribution of texts through ICDE database, publications/ CD. Track the journey of scripts. Find out about any productions etc. Create productions? Theatre tour through all the different countries. Open up information about these plays to more and more people.	About each other and each others' markets. About differing styles of presentation. Artistic collaboration. Selection processes, although democratic are always subjective. To work harder to not be lazy about English - to find solutions to open up our networks of international practitioners at home.	Create more opportunities for writers to cross borders. To share work and also practise. To experiment.

We have got together and exchanged ideas/ understanding of different theatre practise and how that affects the choice of plays. We talked in too big groups. I would have preferred to see a play then talk about it more specifically afterwards. Going from the small to the big as opposed to the general around all plays.	Document it. Make it as specific as possible. Ensure everyone has access to each others' email and access to the plays. Try to make plays accessible to a wider audience through database networks.	Apart from the obvious (each country is different and it's not going to change tomorrow) I'm not quite sure. That taking care of the artists is important. That involving other artists, such as fine artists, was brilliant, adventurous and successful.	Expand the network to countries that do not have easy access to the resources/ information/ internet. Challenge people more.
Bringing people in a network. Facilitate playwrights to work on text. Giving opportunity to meet other playwrights.	Exploring future relationships. Continuity of network.	That you need a kind of luck with persons (who you choose) in terms of connections. Austria and Netherlands have something in common. That it's about personal networks.	Work on continuity. Strengthen personal networks. Find ways of building on persons.
Contact to Catherine Coray and many others. Successful presentation to audiences. Bringing foreign plays to Austria	Get to know more plays from other countries	That Cultural Diversity is a chance to enrich my theatre.	To continue.
Many connections, functioning network. I've heard parts of plays, I can imagine how the play works on stage, I can think/ imagine if it is also interesting for Czech theatres.	It's success to take ?? To show that these plays could be interesting	Many differences in different countries. UK x Romania x Austria x Czech republic. Very thing depends on personal touches. When I've met authors, I'm more interested to know what they	

		write.	
Very successful readings, amazing is the production was collaboration with plastic artist - extremely interesting	Do we need translations?	About the perception of new writing in different countries, the differences in style	I would like to have a sort of permanent panel for reading new plays from different countries - with links to readers in local languages - maybe associated with some festival on theatre to make a showcase of a few plays on a regular basis.
I couldn't focus on the Graz Meeting because of arriving late. I tried to concentrate on what's going on and what was done during a week.	I had started to give the scripts to the translators in Turkey. I will go on doing this. The meetings are fruitful for me. I am a director. It's wonderful to have new texts. I hope I will be able to find the opportunity to add some plays of Fence to the State Theatre's repertory		It's the most important thing - Yes, the project is finishing but the meetings feed me personally - I don't know what is it for new but we can develop another project. We must think about the answer of this question and give the answer later, maybe in a meeting in Turkey, after Leeds.
We've assembled in our pool a number of plays which reflect the "state of mind" and "the state of playwriting" in a number of European Countries - both EU and those aspiring. It reflects the variety of styles and attitudes, also the	Create a mechanism which would possibly get the plays themselves into other languages - english and German being only a step towards plays travelling from one country to another.	That it is good to have the translator collaborate with the author. That the right way of presenting a play depends a lot on nature of the play itself. I.e.. The reading of Sky was adequate for text play while the form of presenting Nowhere... by Ana Lasic... although was very	Expand Geographically.

<p>situation and position of playwrights in different countries. Bringing together playwrights and translators and visual artists broadened their understanding of each others' potential and craft.</p>	<p>interesting was not really serving the play very well. However, the whole evening was very affective method of showing a number of plays in a nutshell</p>	
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