

FENCE/TINT Notes

Thursday, January 22, 2015

11:00 – 1:00pm – *Production conversation*

Next Steps:

- Penny will send good practices document (rights and fees etc.)
- Create a translation working group (perhaps with Dramatists Guild, as it is a place to go and figure things out)
- Send Translation guidelines from Canada (Use it as a starting point and then create an international contract)

Meeting notes:

- Discussed industry standards
 - Translation Association Guidelines (for writers and directors worldwide)
 - Collective management associations
 - Good practices- in keeping author's financial and moral rights?
- Agencies function differently in Europe most agents are publishers
- In France and Poland- publishing and performing/performer rights are different

Suggestions for deepening connection to international work:

- Patricia – has a festival 8 new international plays. Every relationship was different with each person. Had to start from the ground up. Let's all start from the same place. Had a speed dating events- producers, directors and meet people
- Charles - Voyage Theatre Company- plays in translation (www.voyagetheatrecompany.org)
- Patricia- found the Lark, Play Co and Antje
- Wayne- Lincoln Center Directors Lab
- Dan Bye- Contact him for Filipino playwrights
- Contact Jonathan for Malaysian playwrights
- Contact academics (scholars) to teach content to students and further the reach of work
- Goethe institute- has a database

What is the driving motivation for doing international work? Cultural tourism?

- Dan B- no one does my work because it's in English
- Melissa- we were aware there was not much international work in the US, so we wanted to do more.
- Charles - wanted plays to be accessible to American audiences if we didn't have the British translation. Did my own translation of the Pelican-
- Svetlana - are British and Irish plays foreign?
 - Patricia- I consider British foreign first I fall in love with the play?
 - Sarah- depends on the audience
- Sarah and Jen- There are more translations in the last 10-15 years but mostly readings not productions.

- Sarah Sunde- Reaching across borders. Individual moments of connections. An act of peacebuilding when you find something that is untranslatable, together.

How do we get more international work done?

- Ask for more funding!
- Doris Duke and capacity building grants
- We want to experience different ways of creating more audience toward experiencing a different perspective. How? We need more cultural investment; look outward instead of inward
- It is tough, as we are inward as opposed to outward looking...we think of ourselves as Exceptional (the US). We can offer America a different version of itself
- If you have a hit that is a foreign play- you can make money

Neil to Haoran- You work in China?

- Yes, I work in mainland China. In Hong Kong, all theatres import a lot of drama from Europe, America, South America. Quite open minded
- Audiences in China are very interested. Welcome all kinds of plays.
- Check out the Hong Kong Arts Festival- on Amazon- that book is in English
- Ulrike- astonished at how many people went to performances in China

How many of these plays that are translated get productions?

- Jonathan- we get readings but not productions. The readings kill the production
- Many readings of international plays presented at Segal Center- none get productions
- In the academy, but the academic world is separated from living theatre world

Readings of translated plays

- The play reading circuit is a very closed circuit
- Patricia- I disagree. Sometimes it's the only way to introduce people the new work. Has to be intentional, not a casual experience.
- Lloyd- And incredible value to writers-what a particular project needs & what the writer self identifies.
- Lisa - Global programming - working exchange, building community. Can be very valuable.
- Can lead to multiple productions, publications, etc
- A play should be on its feet. 3 Dimensional and not around the table.
- Andrea H- Obstacles we have with the English language- I have observed- biases. "This is easy to read so I like it." What was easy to read on the page.

New name: Theatre in Translation (TINT)

Thursday, January 22, 2015

2:30 – 3:30pm – *Translation Contracts and Guidelines* lead by Robin Sokoloski & Beth Bickers

Translation guidelines from Canada

- Use it as a starting point and then create an international contract
- Between Translator and Playwright
- Propose a letter of agreement ahead of time
- Approval of translation- have a third party to ensure artistic integrity
- Billing/credit

Differences between translation for production vs. publishing

- Malgorzata- translating for TV, Theatre/ Radio paid by the minute. Never invited to the awards ceremony. In Hungary: no awards with money attached
- If there is a production- translator deals with the theatre. So they don't have to deal with 2 people
- SACD- dispatches the money
 - Beth finds them controlling but they would say protective

Dramatists Guild, PCG Guild, PACT

- You don't have to be a member of the U.S. to be a member of the guild.
- There are some producers who don't want to do a Dramatists Guild Members play
- There is a "Promulgated agreement" for Broadway. Not allowed regionally or off- Broadway
- PCG Guild is not a union but you can negotiate every 3 years
- PACT (Prof Assoc. Canadian Theatre)
 - A lot of theatres don't do so they have a non PACT agreement (?)
 - Beth: Reason 687 it'd be better to be in Canada. We just need a one sentence law to allow them to go to the DG (When Senator Hillary Clinton passed a bill for the 1 sentence – it looked like it might go through, but unfortunately was not senator long enough to make it happen. Never got passed. Now it is 40 pages long- with a 40 page rider. Producers don't want to come to the table, to renegotiate.
 - Robin- Contracts have drastically changed over the last 3 years. There are separate clauses for musicals, 12% for them and for young audiences.

Translators frequently act as dramaturgs

Thursday, January 22, 2015

4:00 - 5:30pm - *Industry Roundtable: Beth Bickers, Antje Oegel, Robert Lyons, Kristin Marting, Ian Morgan and Lauren Weigel*

Lauren Weigel (Play Co):

- How we find work: Directors send us work, playwrights contact us.
- 15 years old
- Effort to being in new voices
- 18 years ago, Laszlo met Play Co.

Kristen Marting (HERE):

- Two theaters and a lounge space residency for artists long term (2-3 years)
- Premieres and then try to tour 4-5 works (Sept-May)
- Presenter of Int'l and National Work
- Local artists (international work in translation)

Robert Lyons (New Ohio)

- Develops, presents work
- 4 companies in residencies
- Summer festival of new work
- In The Eyes of Others: produced this play from Bulgaria that was in HotInk. Sam Buggeln directed.

Ian Morgan (New Group)

- 3 plays/year - mostly plays by US Writers
- We learn about ourselves by putting ourselves in other people's heads

Antje Oegel (Agent)

- Was a theatre presenter, producer/devised work
- Since 2008, agent for presenting artists to bring international work to USA
- Translators are great scouts

Beth B- (Agent at Abrams Artists)

- 23 years working in Theatre
- I want my world to get bigger
- There is a limit on how many things I will read and can see
- I want to be a conduit for this kind of work
- Want us to get beyond ourselves and then maybe to see ourselves a little more clearly
- Love NITE News!

Suggestions for getting international work done in US:

- Beth:
 - NY Fringe Festival
 - Rent a space and produce
 - Make a website (reviews, photos, video)
 - University marketplace
 - Midtown International Theatre Festival (MITF)
- Robert: There are a lot of independent theatre companies who don't have their own theatre space. If you can hook up with these companies- you can get a great production.
 - New Georges.
- David Diamond: La MaMa- presenting international work for 50 years. Hybrid work- Check out Culture Hub. They have a Telepresent Studio.
- Kristen- A lot of artists around the world are making hybrid work. Not thinking of it part of the same spirit
 - Once a year- open submissions.
 - We take 3-4 trips/year
 - How do we afford to get grants?
 - A big obstacle
 - Trust for Mutual Understanding
 - www.Here.org
 - www.Prototypfestival.org
- Antje- we have been way more successful getting work produced outside of NYC. Don't necessarily need to work here.
- Patricia- 6th year of an 8 night reading series (international)
 - Very curated- leads to productions
 - Young directors and producers- new can make mark with work
 - San Francisco, LA, Washington DC, Studio Theatre Pittsburgh
 - Universities
- Kristen- collection of varied works
 - Prepare tech riders for ISPA and APAP
 - Personal outreach
 - Pitch a particular piece
 - Identify 5-10 presenters. Don't cast your work out to everyone. Be specific. Find out who the presenters are.
 - Make a really good video- 3 minute trailer
 - University circuit- collaborate with students
 - Find collaborators. Playwrights might collaborate.

- Sturgis Warner: Do your work on street corners & parks!
- Adam Versenyi- University of North Carolina - Chapel Hill
 - Universities
 - Carolina Performing Arts Series
 - Get the work into young, students hands- they are the next generation of artists and theatre makers
- Ian- I usually read a play first. Even more than going to readings.
 - No mystery (meet the playwrights)
 - Hook up with American directors
 - Playwrights are also good advocates for other playwrights
 - Producers (sometimes) want plays to come unencumbered (ie. without a director attached)
- Lauren- we need/like advocates to filter how we can respond more efficiently
 - German theater does so much of what we like
 - Find out what theatres around the world are producing
- Malgorzata - Americans agents don't respond
- Beth suggested Tonda Marton- agent. Malgorzata had a hard time with her

On the other end of the world, translators are the advocates. The real link to having a play move to production.