

COOPERATION AGREEMENT

Contract on cooperation within the framework of “YOUNG EUROPE IV”

This contract is concluded by and between

European Theatre Convention, Schumannstraße 13 A, 10117 Berlin, Germany
represented by Mrs. Heidi Wiley, Executive Director
hereinafter referred to as the “**Project leader**”

And

Badisches Staatstheater Karlsruhe, Baumeisterstr. 11, 76137 Karlsruhe, Germany
represented by Ulrich Peters, General Artistic Director
Hereinafter referred to as “**Partners**”

And

Belarus Free Theatre, 66 The Cut, SE1 8LZ London, United Kingdom
represented here by Nikolai Khalezin and Natalia Kaliada, General Artistic Directors
Hereinafter referred to as “**Partners**”

And

Cyprus Theatre Organisation (THOC), 9 Grigori Afxentiou Str., 1096 Nicosia, Cyprus
represented here by Savvas Kyriakides, Artistic Director
Hereinafter referred to as “**Partners**”

And

De Toneelmakerij, Lauriergracht 99c, 1016 RJ, Amsterdam, Netherlands
represented here by Marjolein van Bommel, Managing Director
Hereinafter referred to as “**Partners**”

And

Slovenské Národné Divadlo, Pribinova 17, 81901 Bratislava, Slovakia
represented here by Matej Drlička, General Director
Hereinafter referred to as “**Partners**”

And

SNG Nova Gorica, Trg E. Kardelja 5, 5000 Nova Gorica, Slovenia
represented here by Mirjam Drnovšček, General Manager
Hereinafter referred to as “**Partners**”

And

Teatru Malta, c/o Arts Council Malta 16, Casa Scaglia, Mikiel Anton Vassalli street, VLT1311 Valletta, Malta
represented here by Sean Buhagiar, Artistic Director
Hereinafter referred to as “**Partners**”

And

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PREAMBULE

Within the framework of the TRANSFORMATIONS project application pertaining to the Creative Europe – Culture Sub-programme of the European Commission and as a result of the application being selected for funding by the Education, Audiovisual and Cultural Executive Agency (hereinafter referred to as the Agency), the Project leader and the Agency have concluded an agreement (hereinafter referred to as the Grant Agreement) for the project **TRANSFORMATIONS**, of which the artistic collaboration project **Young Europe IV** (hereinafter referred to as the Activity) is one of its activities (Work packages 2,3 & 5).

The present contract represents an agreement between the Project leader and the Partners according to which, the parties undertake to implement the Activity **Young Europe IV** in accordance with the Grant Agreement.

The object of the present agreement is, on the one hand, to govern the relations between the parties for the duration of the cooperation project, notably in terms of financial liability, and, on the other hand, to establish a framework for the transnational collaborative creative work and actions.

ARTICLE 1

The project

1.1 Project duration

This contract shall come into effect on the day it is signed by all parties. The action and the period of eligibility of costs shall begin on 01-09-2021 (the "starting date of the action") and shall end on 31-08-2024 (the "closing date of the action").

1.2 Project objectives and project activities

Based on the European Theatre Convention's (ETC) flagship project Young Europe (EU success story), TRANSFORMATIONS features the 4th edition of the project.

Each Partner of the **8 Member Theatres delivers the co-creation**, consisting of:

"The production of new texts and productions with and for young people (age 12+), creating and promoting a European drama repertory for young people. The **expected artistic result is the creation of new classroom plays. Each Partner commissions 1 emerging playwright** from a considered minority within the European theatre canon. **These 8 playwrights will write 8 new plays for young audiences (12+) in a trajectory of one year**, after which each play will be produced and staged by each one of the Partners in classrooms. In Spring 2024, there will be a **joint festival**. An essential component of the project is to base the artistic output on the implementation of a **Writers' Lab** for playwrights, **including a thorough mentoring programme with 4 external mentors** involved, and **regular masterclasses**.

Thus, each partner sets up professional artistic teams, a working structure involving a playwright, an in-house dramaturge, a stage director and actors for the classroom play. They design an education program and start the creative writing process and classroom play development phase with a kick-off workshop in Prague from 17-19 May 2022.

Planned productions are small scale, easy to be toured and exchanged between theatres/classrooms across Europe. Staging of the production by each theatre is realised with the theatres' own or mixed creation teams and resulting in a premiere in classrooms in season 2023-2024."

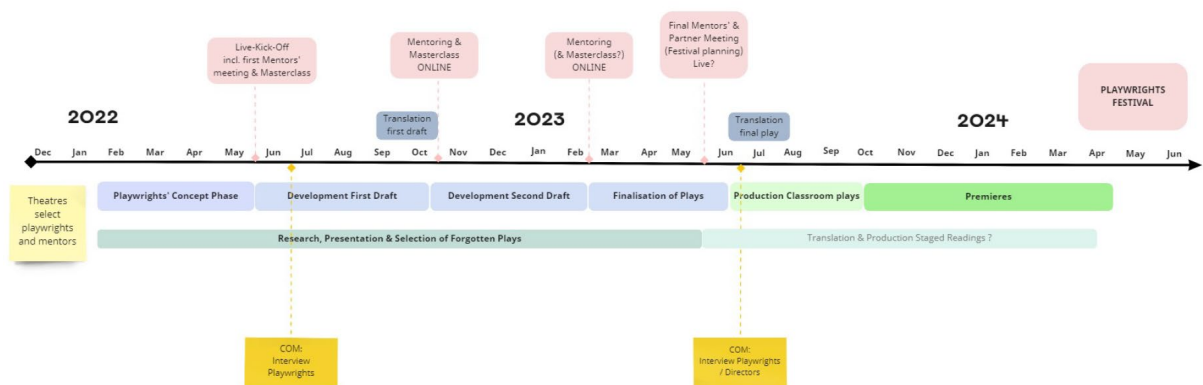
More information about the goal and collaborative parts of the project are outlined in Annex 1.

This cross-border, cross-sectoral project results in the following activities:

- 8 new theatre plays written in the original language, and translated into English;
- partial publication of all 8 new theatre plays (excerpts, synopsis, etc.) in the future ETC Virtual Library
- 8 **classroom** productions created by the participating theatres
- collaboration of all Partners on the design of the Writers' Lab and the production of a joint festival in 2024
- participation of all Partners & showcasing of the classroom productions at the Young Europe IV Festival in spring 2024
- publication of 2 cross-interviews with 4 + 4 Young Europe IV playwrights, by June 2022 and June 2023.

Timeline

- **December 2021 (online):** Project kick off meeting, setting up frameworks for playwrights and mentors
- **January 2022-May 2022:** commissioning of playwrights, idea/concept development classroom plays; development Writers' Lab; commissioning of external mentors
- **17 – 19 May 2022** (prior to the ETC international theatre conference): Kick-off meeting with playwrights and external mentors; first mentoring sessions; each partner theatre will participate with playwright & in-house-dramaturge
- **May 2022 – September 2022:** First draft of plays & first draft translation
- **September 2022, January 2023, April 2023:** 3 more mentoring sessions; finalisation of new plays
- **October 2022** (during the ETC international theatre conference): Project partner meeting focusing on the Young Europe IV Festival
- **June 2023-September 2023:** development and creation phase of classroom productions
- **Season 2023/2024:** Premieres of the classroom productions in the different countries
- **Spring 2024:** Young Europe IV Playwrights Festival



ARTICLE 2

Obligations of the Project leader and the Partners

The Project leader and the Partners are responsible for the execution of their respective and joint work shares in accordance with Articles 1 & 3 and the obligations arising from the signed Grant Agreement by the Project leader with the Agency. The parties to the Agreement shall conduct the work in accordance with the previously agreed schedule (Article 1.2) working to the best of their ability to achieve the defined results and taking full responsibility for their work as set forth hereunder and in accordance with accepted professional principles. The Project leader and the Partners shall provide staff, facilities, equipment and material to the extent needed for executing the work share assigned to them within the present Agreement.

ARTICLE 3

Role and financial contribution of the Project leader and the partners

3.1 The Project leader

a) Role

ETC has full responsibility for the project management and coordination, ensuring that the action is implemented by all partners in accordance with the Grant agreement signed between the Agency and the Project leader and in accordance with the present agreement.

b) Financial contribution

As part of the TRANSFORMATIONS programme, and subject to final approval of each yearly work program and EU grant payment by the Agency, the Project leader makes available the following amounts to realize the activity Young Europe IV:

22 960 EUR for season 2021/22

12 320 EUR for season 2022/23

24 000 EUR for season 2023/24

TOTAL: 59 280 EUR

3.2.1 Partners:

a) Role

- The Partner is fully responsible for the artistic idea and the financial as well as the organisational implementation of the co-creation, as described in Article 1, 1.2, in agreement with the Project leader and the other collaboration Partners. Each Partner respects and fulfills its obligations resulting from the Grant Agreement (respecting budget chapters and providing reports within set time frame) as communicated by the Project leader.
- The Partner executes the work in such a way that no actions or omissions in connection with this contract shall represent, cause, or contribute to a breach or non-fulfilment of his respective obligations within the Project. The Partner undertakes to oblige all third parties (i.e. not the Project leader, not the Partner), who may be engaged by the Partner to execute certain work (e.g. sub-contracting), to abide by the same terms and conditions of the contract.

- The Partner ensures that all information to be provided to the Agency is sent via the Project leader.
- The Partner informs the Project leader immediately of any event liable to substantially affect or delay the implementation of the action of which they are aware.
- The Partner provides the Project leader with all the necessary documents in the event of audits, checks or evaluations, including signed copies of sub-contracts.

b) Financial contribution & EU grant payment schedule

- Each Partner shall receive the following grant payments as part of the TRANSFORMATIONS programme to realize the Young Europe IV activity from the Project leader, on behalf of the European Commission:

Season 2021/2022:

Each Partner receives a total financial support of up to **1.383,- EUR**, arranged as follows: After having signed the agreement, and after the receipt of an invoice from the Partner to the Project leader, a payment shall be made by the Project leader to the Partner which corresponds to the maximum amount of **840,- EUR**, which has to be spent for **travel and subsistence costs** for the kick-off meeting in Prague.

The Project leader directly covers accommodation costs in Prague for each Partner (i.e. max. 2 nights for 3 PAX per theatre) in the maximum amount of **543,- EUR**.

Season 2022/2023:

After having signed the agreement, and after the receipt of an invoice from the Partner to the Project leader, a payment shall be made by the Project leader to the Partner which corresponds to the amount of **500,- EUR**, which has to be spent for **translation costs (first draft)** latest by August 2023.

Season 2023/2024:

After having signed a financial support agreement, and after the receipt of an invoice from the Partner to the Project leader, the third payment shall be made from the Project leader to the Partner which corresponds to the amount of **3.000,- EUR**, which has to be spent for the **participation and showcasing of the classroom plays in the Young Europe IV playwrights festival** until July 2024. The grant shall be used for travel, accommodation, and subsistence expenses.

- All grant payments from the Project leader to a Partner are subject to:
 - Payment of ETC membership fee of each calendar year by the Partner
 - Approval of yearly work programme and budget by the Agency for the TRANSFORMATIONS project
 - Approval of yearly annual report by the Agency for the TRANSFORMATIONS project
 - Timely payment schedules aligning each due payment per project phase and season
- All grant payments are including VAT.
- The Partner shall co-finance the action out of his own resources and funds.

Article 4

Submission of reports and other documents

The Project leader shall submit the deliverables, financial statements and other documents referred to the Grant agreement in electronic format within 2 months following the closing date of the action to the Agency.

The Partner

- a) undertakes to forward all the financial documents in due time needed by the Project leader to produce the final financial report. Any invoices or financial documents justifying the spent grant amount needed by the Project leader should be transmitted to the Project leader after a mutually agreed schedule between the Project leader and the Partner. Any financial documents forwarded to the Project leader shall be checked and approved before by the Partner's financial officer. All full costs of the budget (100%) have to be justified and copies of receipts need to be presented with the annual reporting.
- b) shall forward to the Project leader the data needed to fulfil any deliverables connected to the activity;
- c) shall document the work executed in connection with the Project, making available to the Project leader all supporting documents in original form when necessary;
- d) shall follow the instructions of the Project leader regarding any documents needed to fulfil deliverables connected to the activity and assure the promotion;
- e) shall inform the Project leader immediately of any delay in performing tasks allotted to the Partner within this contract;
- f) will provide the Project leader with a complete press kit containing all printed and audiovisual published material at the latest one month before the end of the project (31. July 2024). In addition, the Project leader and the Partner agree on the following;
- g) the Project leader has the right to reject any costs that shall not be considered eligible and are not mentioned in the Estimated and Eligible Budget of the Project.

All due documents have to be delivered by the Partner to the Project leader by July 15 of each project year. If not so, the Project leader has the right to claim back the paid grant amounts.

Article 5

Publicity obligations

EU publicity

In application to the Grant agreement, the Partner shall use the EU logo alongside the following phrases on every publication about the project:

- a) Visibility materials: "As part of ETC's TRANSFORMATIONS programme, Young Europe IV is co-funded by the Creative Europe Programme of the European Union"
- b) Publications: "Young Europe IV has been funded with support from the European Commission. This publication reflects the view only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein."

ETC publicity

The Project leader

- a) shall use the logo of each Partner on every publication;
- b) is responsible for the elaboration of the communication strategy;
- c) shall approve all publications written by the Partner before publication.

The Partner

- a) shall use the logo of the Project leader with the phrase:
“Young Europe IV is an initiative by the European Theatre Convention.”
- b) shall follow the instructions of the Project leader to fulfill the communication strategy and provide the Project leader with every communication materials that could be used to complete the final report;
- c) is responsible for their own local, regional and national promotion of the project based on the communication strategy provided by the Project leader;
- d) shall use the press release and project press kit provided by the Project leader, as base for local, regional and national promotion.

Article 6

Property rights

(1) Each Partner shall be responsible to acquire all rights and licenses necessary for the performance of his own production, in particular acquire a (non-exclusive) worldwide, non-expiring, factually unlimited right/license including the right to grant sublicenses, for any and all kinds of use whether now known or hereafter devised (to the extent applicable to the particular kind of work or neighbouring right), especially including but not limited the right to rework and/or reduce, under all works or neighbouring rights which are used in the performance, including without limitation:

(i) all literary works used in or in relation to the performance such as the play; the translation; the surtitles; the programme booklet etc.; (ii) all musical works used in or in relation to the performance; (iii) all pantomimic works including works of dance used in or in relation to the performance (iv) all works of photography, film and audiovisual works used in or in relation to the performance, (v) all neighbouring rights of performing artists, phonogram manufacturers, broadcasting entities, film manufacturer etc. used in or in the context of the performance.

(2) Each Partner shall be solely responsible to bear all costs, fees, royalties and any other remuneration for the acquisition of the rights and licenses set forth in Sect. § 7 (1) with relation to his production and shall indemnify each other Partner from any and all third-party claims and damages raised by a third party resulting from a violation of Sect. § 7 (1).

Article 7

Liability

The Partner is liable for any loss, destruction, damage, death, or injury of persons or property belonging to the Partner, employees of the Partner or third parties related to the Partner, which incurred directly or indirectly in association with the execution of work specified in this contract.

The Partner shall release the Project leader and vice-versa as well as any other Partner from any claim or liability made against the Project leader in association with a breach of copyright, of other non-private property rights or of a legal protective right relating to a report or any other documentation delivered to the Project leader by the Partner within the scope of this contract.

The Project leader is under no commitment to provide insurance coverage for persons engaged by the Partner to execute activities associated with the present contract.

Article 8

Amendments

Amendments to this contract need approval by both parties. They shall come into effect following signing by authorised representatives of both parties.

Article 9

Dispute resolution and applicable legislation

In the event of any dispute or differences between the parties in connection with the contract itself or the activities contained within, including disputes related to quality, the parties shall at first attempt to resolve their differences in a friendly manner. In the event of any dispute the agreement should be interpreted according to the text of the agreement written in English.

In case a friendly agreement cannot be concluded, the dispute is subject to the jurisdiction of the courts in Berlin (Germany). The Agreement should be subject to German law.

If a stipulation of this agreement is void in whole or in part for legal requirements, all other stipulations remain valid and binding to both parties.

For the European Theatre Convention (ETC)

Done at

Date:

Heidi Wiley, Executive Director

Stamp of the organisation

For Badisches Staatstheater Karlsruhe

Done at

Date:

Ulrich Peters, General Artistic Director

Stamp of the organisation

For Belarus Free Theatre

Done at

Date:

Natalia Kalaliada, General Artistic Director

Nikolai Khalezin, General Artistic Director

Stamp of the

For Cyprus Theatre Organisation (THOC)

Done at

Date:

Savvas Kyriakides, Artistic Director

Stamp of the organisation

For De Toneelmakerij

Done at

Date:

Marjolein van Bommel, General Manager

Stamp of the organisation

Slovenské Narodné Divadlo

Done at

Date:

Matej Drlička, General Director

Stamp of the organisation

SNG Nova Gorica

Done at

Date:

Mirjam Drnovšček, General Manager

Stamp of the organisation

Teatru Malta

Done at

Date:

Sean Buhagiar, Artistic Director

Stamp of the organisation

N.N.

Done at

Date:

N.N

Stamp of the organisation

Young Europe IV

The stories we tell each other are not harmless.

The way we look at the world is constantly reaffirmed through books, movies, television series and plays. And in the European theater world, it is the white, heterosexual, male gaze that determines our experiences. Most of the plays produced are written by white men, especially the classical repertoire. These plays are rich and beautiful and we know all about the fear, the shame, the existential struggle of the white, heterosexual man. But now it's time for other stories, told from different perspectives. Recent, worldwide emancipation movements such as Me-too and Black Lives Matter emphatically underline this need for new narratives and ways of looking at the world.

For some time now, there has been a humanistic tradition in theater that aims to say something about the human condition. It assumes that there is one human condition that applies to everyone. His story became the story for everyone. This old humanist idea in which the white heterosexual male perspective is regarded as universal needs drastic revision.

In many European countries the people are attached to the classical repertoire, but these stories essentially serve to maintain the predominant power structures. Female characters have been written by men and since ancient times women have been told to shut up: "Be silent, woman", Penelope's son corrects her in the Odyssey and this pattern of silencing is as present in today's context of online threats and hate that women in public positions face as it was then.

The stories we tell are not harmless.

Ibsen has written female lead roles such as Nora and Hedda, who go through their own existential development and choose their own path. But they are tragic women who end up in desperate situations. That too is a cliché: the tragic heroine who is allowed to go her own way but eventually has to die. And this legacy has been upheld since Antigone.

The stories we tell are not harmless. It is therefore vital to stimulate the writing of new repertoire and to encourage theaters to perform it. We need new texts because we know by now that identity has a major influence on the way someone experiences the world and, in turn, is treated by the surroundings. Women, people of color and from non-western cultural backgrounds, the LGBTQIA+ community, need to see themselves represented in the stories that are told. The lack of representation creates a single story of womanhood, of blackness, of queer people and so on. The 'single story' is perhaps the biggest problem of our cultural archive. If there is hardly any representation, and the representation that does exist always

confirms the same (often problematic) stereotype, as a person or child belonging to a historically minoritized group you cannot relate to the multitude of possibilities your white counterparts are provided with. And then you eventually turn into that single part that you've learned you can be.

In her Ted-talk *The Danger of a Single Story*, the Nigerian writer Chimamanda Ngozi Adichie describes the power of the single story. It creates a collective and stereotypical framework that is so persistent that it is impossible for an individual to break out of it, she explains. Therefore, we need new stories which don't have to replace the existing ones, but rather complement them:

"I've always felt that it is impossible to engage properly with a place or a person without engaging with all the stories of that place and that person. The consequence of the single story is this: It robs people of dignity."

So, the stories we tell each other are not harmless. They have an, oftentimes, damaging impact. It's time to change that. Time for new repertoire.

Paulien Geerlings
Young Europe IV - Artistic Project Concept and Lead

YOUNG EUROPE 4

ETC's international artistic collaboration project for young audiences

Project Goal:

With Young Europe 4 we explicitly focus on the non-dominant voices in our societies – on stories that aren't told or could be told more often – by highlighting "forgotten" plays and by writing new ones to be staged in classrooms: 8 emerging playwrights from considered minorities within the European theatre canon, and from 8 different countries will write 8 new plays for young audiences (12+) in a trajectory of one year, after which each play will be staged by one of the member theatres in classrooms. In Spring 2024, we will have a joint festival.

Collaborative project elements:

1.) ETC WRITERS' LAB

Training and promotion of a new generation of playwrights:

ETC Member Theatres commission the writing of new plays for young audiences to a new generation of playwrights representative of minorized voices in the European or their local theatre canon (i.e. female playwrights, writers of color, writers with a migrant- and/or bicultural background, writers from the LGBTQIA+ community, etc.). The playwrights write in their own language and during the writing process they share drafts translated into English with the others.

The playwrights follow a **1- year trajectory**, in which they:

- write classroom plays and share their writing processes
- are guided by mentors
- take master classes
- get to know already existing "forgotten plays"

2.) "FORGOTTEN PLAYS"

Creating an emphasis on forgotten works to 'revive' or 'rescue' the past: Plays by writers from historically minorized backgrounds have always been written but most of these plays didn't get a place in the European theatre canon. We give these forgotten plays a stage, also as a support for the emerging playwrights, and as a proof that there are already many plays worth seeing that have been forgotten due to one-sided history writing.

- The goal is to present these forgotten pieces as part of the festival in the form of staged readings.
- Each ETC Member can propose pieces they consider important, the proposals are discussed and selected by a committee.
- The research and work on the "forgotten plays" will be shared with the playwrights.
- Preferably, these existing plays are suitable for a young audience, but this is not a must.
- This part of the program offers city theaters the opportunity to establish an internal collaboration between dramaturges from the youth department and the adult theater.

3.) NEW CLASSROOM PLAYS

The project/the playwrights will produce classroom plays because in the classrooms we will find the most diverse and inclusive audiences. Classroom **premieres at the beginning of season 2023/2024**

4.) PLAYWRIGHTS FESTIVAL

In Spring 2024, we will have a joint playwrights festival, which will be a 3-day program showcasing the result of the ETC Writers Lab and presenting:

- the performances of the new plays
- staged readings of the best 'forgotten' plays that we want to become part of the European theatre canon

5.) COLLABORATION MODEL

The 8 participating ETC Member Theatres split up in 2 groups of 4 theatres.

Each partner theatre brings in:

- 1 emerging playwright
- 1 in-house dramaturg
- Already existing plays that one should know

Each partner theatre suggests:

- 1 mentor (i.e. experienced playwrights)
- Topics/experts for the masterclasses

The two groups of 4 theatres start together at a kick-off in Spring, then follow their own trajectory organising the meetings between mentors, mentees, and masterclasses. All partners come together again in the joint festival in 2024.