

Theater der Welt 2023

Programme Directorship
Guideline for Applicants

29th June to 16th July 2023

Theater der Welt 2023

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Thank you for expressing an interest in working at the *Theater der Welt Festival 2023* in Frankfurt and Offenbach, Germany.

This document contains information about the festival and its organisers, the role of the Programme Director(s) and how to apply for this position. It will also give you some background information about particular features of the festival and its locations.

The organisers of *Theater der Welt 2023*

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1. WHAT IS THEATER DER WELT?

Theater der Welt is one of the most important festivals for contemporary theatre and performance in the world. It was founded in 1981 by the German centre of the International Theater Institute (ITI) following the ITI festival *Theater der Nationen* (1979). Taking place every two to three years in a different German city and running for a period of about two and a half weeks, it presents groundbreaking performances and developments in theatre from all over the world to regional, national and international audiences.

For each edition, the ITI assigns the Directorship and management of the festival to one or more theatres in the selected city or region. The second edition of Theater der Welt took place in Frankfurt am Main in 1985. Other organising cities so far have been: Cologne (1981), Stuttgart (1987 & 2005), Hamburg (1989 & 2017), Essen (1991), Munich (1993), Dresden (1996), Berlin (1999), Halle/Saale (2008) and Mannheim (2014). In 2002, the festival took place in Cologne, Bonn, Düsseldorf and Duisburg simultaneously; in 2010 in both Essen and Mülheim an der Ruhr. Owing to the Covid-19 Pandemic, the 2020 edition in Düsseldorf was postponed until 2021.

Since 1996, the Programme Directorship of *Theater der Welt* has changed with each edition of the festival.

For the 2023 edition of *Theater der Welt*, the ITI put out an open call for applications for the first time. With their joint bid, the two cities of Frankfurt am Main and Offenbach am Main were chosen from four applicants to be the next hosts. Also for the first time in the festival's history, three equal partners from different fields of cultural work will collaborate as the festival organisers: a repertoire and ensemble theatre, an international production house for independent performing arts and a museum that stands for an innovative understanding of arts, design, fashion and performance. Schauspiel Frankfurt, Künstlerhaus Mousonturm and Museum Angewandte Kunst, representing the three cultural partners, will be jointly responsible for the 2023 *Theater der Welt* festival.

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2. THEATER DER WELT 2023: CONTEXT AND PREMISES

2.1. Urban Context: Frankfurt–Offenbach

Theater der Welt 2023 will take place in two adjacent cities, Frankfurt and Offenbach. The two cities form a common urban space. Although administratively and politically divided for historical reasons, they are harmonised on a social and economic level. The respective city centres (Hauptwache Frankfurt and Offenbach's market place) are only 10 minutes away from each other by suburban train (5 stops), while the cycle path along the river Main is one of the busiest routes for commuters between Offenbach and Frankfurt on weekdays. In summary, the two cities are experienced as one in the everyday lives of many of the region's citizens.

The Frankfurt-Offenbach urban area speaks volumes about the economic conditions in Germany and their connectivity to the global 21st Century. It is therefore an ideal "resonance-space" for a festival like *Theater der Welt*. As a former industrial city with 128,000 inhabitants, Offenbach am Main is still fighting the reputation of being a suburban ghetto of Frankfurt. The brutalist concrete buildings in the city centre and the mostly deserted main train station in Offenbach contrast with the shiny skyscrapers in the centre of Frankfurt, whose epitome of financial wealth and size (747,000 inhabitants plus 300,000 daily commuters) they undoubtedly represent.

A closer look, however, reveals that both cities have prosperous areas of growth alongside more problematic zones. With the University of Art and Design (HfG Offenbach), which is one of the most advanced institutions of its kind in Europe, and 3,000 associated companies, Offenbach am Main is one of the most important design clusters in Germany and a growing hub for the creative economy. The service sector is also large. Frankfurt am Main, on the other hand, is not only renowned as a global banking hub, but also hosts a drug scene, which is located around the central station and has lately been growing again. Districts in the east such as Fechenheim are struggling to find new post-industrial usages. Despite the historical and contemporary differences, which are also owing to their respective size and financial situation, the two cities are brought together, rather than separated by a range of further issues.

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Frankfurt-Offenbach is a hub in the middle of Western Europe and at the same time one of the continent's largest transit areas. With the stock exchange, the European Central Bank and the German Federal Bank, it is not only one of the world's most important financial & aviation centres, but also Europe's largest cargo airport, the largest European highway interchange and the world's largest internet hub. In addition, the Rhine-Main metropolis is located on the rail corridor Italy – BeNeLux and on the only navigable connection between the north and south of Europe. Mobility, immigration and emigration: an international perspective is both embedded in the regions' DNA and forms an integral part in the daily lives of its citizens.

Frankfurt and Offenbach are growing steadily; this applies in particular to those parts of the population with a migrant background. With migrant populations of 63% (Offenbach am Main) and 54% (Frankfurt am Main), Frankfurt-Offenbach is one of the most cosmopolitan urban areas in Germany with people from 177 different nations. Offenbach is considered an "Arrival City" (the title of the spectacular exhibition about Offenbach in the German Pavilion at the Venice Architecture Biennale in 2016), a first port of arrival and a place that migrant workers often desire to leave again as soon as financially possible, hoping for better prospects elsewhere. But Frankfurt am Main is also characterised by a highly fluctuating population. Every 15 years, half of Frankfurt's population is exchanged completely. Offenbach has a similar rate. The vast majority of the remaining, more sedentary fifty percent, who stay in Frankfurt-Offenbach on a more permanent basis, do not have a German passport.

This reality has turned the narrative of a homogenous and dominant community, which for a long time characterised the prevalent image of Frankfurt, into a work of fiction. Both cities have long since ceased to have a so-called "majority society", because all citizens are part of a minority or of different minorities that demarcate themselves, merge into one another, negotiate their coexistence and constantly redefine it. Economic realities of life play a decisive role here. The wage gap is large in both cities, and the housing market is narrow and expensive. Against this background, concepts such as internationality and interculturality are constantly at issue. "Expats" from mostly other Western countries are sent to the region by their companies and financial institutions or apply from abroad to one of the international institutions, such as the European Central Bank (ECB). They often commute weekly between Frankfurt am Main and other international cities. At the same time, migrant workers and refugees working in the low-wage sector of Frankfurt-Offenbach are, owing to their passport, residence status and financial situation, much less able to move fluidly between different countries and contexts than others or are not even allowed to be mobile at all.

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The urban space of Frankfurt-Offenbach is a good example of how local and global realities intertwine in multiple ways. Local urbanity is globalised and the global becomes local. Everyone must constantly negotiate what it means to live in this place. Common, more homogeneous forms of urban self-awareness have proven to be obsolete, as have their cultural and artistic representations. Therefore, a new, more comprehensive and profound understanding of diversity and its associated concepts and programmes, as well as the necessary structural change within the institutions and initiatives of civil society themselves is increasingly asserting itself on a cultural level in Frankfurt-Offenbach. With a wide range of alternative or sub-cultural offers, these cultural agencies permanently or temporarily enrich an urban space that has one of the most diverse cultural landscapes in Germany.

2.2. Profiles of *Theater der Welt 2023* organisers and co-hosts

For the first time in the festival's history, a repertoire and ensemble theatre (Schauspiel Frankfurt), an international production house for independent performing arts (Künstlerhaus Mousonturm) and a museum that stands for an innovative understanding of arts, design and fashion (Museum Angewandte Kunst) are responsible as equal partners and organisers for *Theater der Welt 2023*. The Amt für Kulturmanagement der Stadt Offenbach (Offenbach Council Office for Cultural Management) will join the three organisers as an associated partner.

Mousonturm Artistic Director Matthias Pees, Schauspiel Artistic Director Anselm Weber and Museum Director Matthias Wagner K jointly hold the general directorship of *Theater der Welt 2023*.

Together with their teams, they will help facilitate the funding, programming, planning and execution of the festival. The organisers will not only open their venues and infrastructures for *Theater der Welt 2023*, they are looking for an inspiring and sustainable exchange with the festival's Programme Director(s) that responds to and expands on the reality of Frankfurt-Offenbach and the specific profiles of the hosting organisations.

The profiles of all (co-)organisers of *Theater der Welt 2023* are deeply informed by their location in the culturally diverse urban space of Frankfurt-Offenbach. All of them are open platforms for artistic experimentations and public debates, nurtured by the complex interdependencies of local articulations and global developments. Schauspiel Frankfurt, Künstlerhaus Mousonturm, Museum Angewandte

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Kunst and the Offenbach Council Office for Cultural Management combine, in their specific fields of activity, expertise of local and international developments with high standards of artistic excellence.

Künstlerhaus Mousonturm is an artists' house which, in an alliance with six other production houses in Germany and within a network of many international partners, produces and presents performance works both by Frankfurt-based artists and renowned international independent artists and collectives. Its productions are shown with great success all over the world. The Mouson tower was once the central building of a famous soap factory and was Frankfurt's first high-rise building when erected in 1922; it was transformed into a cultural space in 1988. Mousonturm's programme is formed by contemporary dance and choreography, performance and innovative forms of international theatre by directors, writers and actors coming from beyond German-speaking territories, who are therefore able to bring Frankfurt audiences closer to unfamiliar forms of aesthetic expression and radical methods of political action. Associated Artists of Künstlerhaus Mousonturm are Jetse Batelaan, Eisa Jocson, Dieudonné Niangouna, Mats Staub and Akira Takayama; artists and groups regularly working with Mousonturm are Marcio Abreu, Lola Arias, Bruno Beltrão, Guillermo Calderón, Boyzie Cekwana, Cena 11, Steven Cohen, Marcelo Evelin, Forced Entertainment, Gob Squad, Florentina Holzinger, Christiane Jatahy, Anne Teresa de Keersmaecker, Amir Reza Koohestani, Angélica Liddell, LIGNA, Faustin Linyekula, Living Dance Studio, Lina Majdalanie, Mapa Teatro, Dana Michel, Marlene Monteiro Freitas, Leonardo Moreira, Nástio Mosquito, Rabih Mroué, Kornél Mundruczó, Nature Theater of Oklahoma, Needcompany, Toshiki Okada, Mariano Pensotti, Philippe Quesne, Nuno Ramos, Milo Rau, Anta Helena Recke, Rimini Protokoll, Lia Rodrigues, She She Pop, among many others. Alongside its performing arts programme, Mousonturm offers a series of international concerts and invites artists and their audiences to explore the city and the metropolitan region as a stage and space for artistic interventions.

Schauspiel Frankfurt is a municipal repertory theatre producing performances for the region's civic society while frequently collaborating with international freelance directors and artistic teams such as Mateja Koležnik, Saar Magal, Miloš Lolić or Luc Perceval, among others. The theatre has a permanent ensemble of 27 actors and puts on about twenty new productions per season in four venues, presenting classic literary drama as well as contemporary new writing and interdisciplinary work. Its CYP department "Junges Schauspiel" works directly with about 500 young people per year in theatre labs, open workshops and productions. In collaboration with Künstlerhaus Mousonturm, Schauspiel Frankfurt also coproduces international productions of independent artists at its venue "Bockenheimer Depot", among those the world premieres of *Out of Order* by Tim Etchells/Forced Entertainment in 2018, *Chinchilla Arschloch waswas* by Helgard Haug/Rimini

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Protokoll in 2019 and *Burt Turrido. An Opera* by Pavol Liska and Kelly Copper/ Nature Theatre of Oklahoma, scheduled for January 2021. Many local independent artists were invited to participate in *All our Futures*, a three-year-long cultural education and outreach project with 180 young participants in 4 different suburban districts of Frankfurt (2017-2020). Burning social and political issues are addressed in the current season's focus on racism and anti-Semitism through specific artistic productions, roundtable conversations, panel discussions, talks and a symposium. Together with the Frankfurt Opera, Schauspiel Frankfurt constitutes the municipal Städtische Bühnen. Both theatres reside in the same post-war building at Frankfurt's central Willy Brandt Platz, situated between the main station and the city's commercial centre.

Museum Angewandte Kunst has been taking up a position as a model for contemporary museum concepts since its reopening in 2013 by negotiating new perspectives, approaches and strategies in dealing with the existing collections and the knowledge they have accumulated. With its thematic exhibitions like *Under Arms. Fire & Forget 2* or *Contemporary Muslim Fashions*, with theatre performances and collaborations, it has developed into a platform for public reflexivity and negotiation processes - as an urban meeting place for sensory spaces of thought and experience, for the performative, for conversations and discussions. A four-week guest performance by Sámi National Theatre Beaivváš (SNTB) with the German premiere *Johan Turi* as part of the *House of Norway* exhibition, the world premiere of Julian Barnes *Vom Ende einer Geschichte*, performances as part of *The Fashion Film Effect* and *Lara protects me - A Georgian Narrative*, the scientific-artistic project *Sense of Doubt. Against Forgetting* with the video art exhibition *memórias inapagáveis* about cultural, social and political constructions of memories as narratives of power are just a few examples of the museum's interdisciplinary, networked work. Museum Angewandte Kunst was built by Richard Meier in the centre of Frankfurt's famous Museumufer, at the southbank of the Main river. Due to its glass facades, it is flooded with light on nearly all levels of its 4000 m² exhibition space that will be fully available for *Theater der Welt 2023*, as well as the surrounding Metzlerpark.

The Offenbach Council Office for Cultural Management is the major facilitator and supporter for culture and the arts in Offenbach am Main. The office regularly conceives and organises innovative projects and activities in the field of visual and performing arts, literature, and music, together with various institutional and independent partners in the city. The annual art event *kunstansichten* and the Riviera festival for music have gained recognition in the whole metropolitan region. All projects are guided by the desire to use the diverse cultures present in the city as a creative driving force and to establish cultural events of high quality despite the lack of resources and big cultural institutions in the city.

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Active in different areas of art and culture, all (co-)organisers of *Theater der Welt 2023* seek to draw attention to the interdependencies between artistic and socio-economic fields, as well as between local developments and those in other parts of the world. They build platforms in an international urban context in which burning contemporary issues such as cultural identity, gender, sustainability, politics and equality can be discussed and negotiated artistically; especially those that can no longer be expressed in certain political and social contexts, as they deal with the complexities of present-day society and oppose simplistic views on concepts like the nation state and national identity, including a (German) *Leitkultur*. By supporting the clash of forms, norms and ideas, the organisers want to provoke differentiations, nurture the growth of ideas and intellectual depth in exchange with the diverse audiences and their cultures representing Frankfurt and Offenbach. Schauspiel Frankfurt, Künstlerhaus Mousonturm, Museum Angewandte Kunst and the Offenbach Council Office for Cultural Management are thus well prepared for a joint project like *Theater der Welt*.

2.3. Internationality and Diversity

Starting from the reality of the urban space Frankfurt-Offenbach and from their own profiles, the organisers are interested to question together with the programme direction of *Theater der Welt 2023* the terms of "internationality" and "diversity" ; terms that are being discussed in the multiple arenas of present-day society, that need to be defended, re-evaluated and redesigned. Especially in relation to the politics of representation and visualisation that are deeply entangled with structural racism, colonialism and totalitarianism as well as with democratic history.

For the first time in its history, *Theater der Welt 2023* is co-hosted by a theatre, a production house, a museum and the cultural department of a city as associated partner. These structures represent together an enormous variety of working practices and artistic disciplines. Based on this diversity, the partners want to encourage an interdisciplinary approach for *Theater der Welt 2023* that gives voice to various contemporary aesthetic practices and to artistic references from different provenances.

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2.4. Possible Audiences

The Rhine-Main Metropolitan Region has a large, committed and diverse cultural audience across art forms. Schauspiel Frankfurt, Künstlerhaus Mousonturm and the Museum Angewandte Kunst alone regularly attract around 470,000 visitors each year. These numbers have been rising incrementally for several years now, reflecting the steadily growing interest in advanced and interdisciplinary approaches (prior to the Corona pandemic). Large-format events and collaborations like *Tanzfestival Rhein-Main*, the festival *Frankfurter Positionen* and the festival for young audiences *Starke Stücke* radiate throughout and beyond a metropolitan region of 5.7 million people: an immense and diverse potential audience. The Frankfurt-Offenbach conurbation alone has a population of around 2.3 million.

In a continuous practice of self-critique, the organisers of *Theater der Welt 2023*, Schauspiel Frankfurt, the Museum Angewandte Kunst, Künstlerhaus Mousonturm and their associated partner, the Cultural Office of Offenbach, are concerned with the question of how to reach those audiences that are (still) not present in their programmes. They would expect the programme directorship of *Theater der Welt 2023* to follow this line and address as diverse and broad an audience as possible - including those that go beyond already existing attendance at art and theatre events.

In the cities of Frankfurt and Offenbach with their (post-)migrant populations, *Theater der Welt 2023* should not only present a diverse programme, but also aim to reflect the extreme diversity of the metropolitan region in the mix of people attending the events. It is a well-established fact that international programming does not automatically reach international audiences on location.

Theater der Welt 2023's organising institutions are happy to share the various strategies currently employed with respect to diversifying their audiences for the festival, such as the intergenerational mediation initiative ALL IN and the project *im*possible bodies* of the Mousonturm, *All Our Futures* from Junges Schauspiel Frankfurt or the series of public discussions *Change of perspective - shaping the future* with experts and visitors as well as the educational programme *Create* of the Museum Angewandte Kunst. The future programme direction of the festival is invited to regard the 2023 edition of *Theater der Welt* as an opportunity to build on existing cooperation initiatives and to seek out or initiate new projects that connect to various communities and non-institutional organisations, allowing these self-dynamic formatting paths to be either expanded, developed or improved.

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A particular concern is the further expansion of *Theater der Welt 2023*'s programme for a young or cross-generational audience. In addition to the presentation and (co)production of exemplary performance projects for a young audience, the co-organisers would love to develop strategies and formats that allow access to productions that were not originally developed for this target group and that promote a critical questioning of programmatic and institutional mechanisms of exclusivity and inclusivity. It is therefore intended that productions for a young or cross-generational audience should make up at least one-third of the programme.

All three hosting institutions have initiated several special research, training and residency programmes as well as educational measures in the field of young and inter-generational audiences that gained a wide reputation and remain at the disposal of *Theater der Welt 2023*. The activities can be realised in cooperation with well-connected international partners such as Assitej (Association Internationale du Théâtre pour l'Enfance et la Jeunesse) and the Centre for Children's and Youth Theater Germany, the Hessian Theatre Academy (HTA) and the international festival for young audiences *Starke Stücke*, which is active throughout the metropolitan region, and local partners such as the Theaterhaus Frankfurt. These partners could actively be involved in the conception, preparation and execution of the young *Theater der Welt 2023*.

While the systematic inclusion of young people already forms part of the ongoing work of the four partner institutions, they all still acknowledge persistent deficits with regard to the inclusion of people with disabilities on, behind and in front of the stage. In the sense of multiplying and strengthening diverse perspectives, the organisers of *Theater der Welt 2023* wish to involve persons with disabilities at different levels within the festival. Central activities in the field of access, which the "Junges Schauspiel" implements by consistently mixing its young performer groups and which the Künstlerhaus Mousonturm is currently initiating and promoting in the context of other special projects such as the Rhine-Main Dance Platform, should be (re)designed to capture the festival. Special formats for spectators with disabilities (e.g. audio description, relaxed performances or sign language translations) are to be developed and offered for individual events. It will not be possible to achieve accessibility for an entire festival of this dimension. However, by developing a corresponding concept by involving experts with disability, as many barriers as possible are to be removed, and the presence of remaining barriers is to be communicated transparently and clearly.

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2.5. Sustainability

A festival such as *Theater der Welt 2023*, which is based on the international exchange of artists and their mobility, must address questions of sustainability and structure itself accordingly, also regarding its (future) feasibility. It may not be possible to completely avoid carbon-intensive activities such as, for example, air travel. However, the organisers of *Theater der Welt 2023*, working together with the future programme direction and with an expert in environmental management, wish to develop specific measures in order to ensure that the festival will be as balanced as possible in its carbon and ecological footprint. The organisers will also want to implement a catalogue of voluntary commitments to sustainability.

At the same time, climate change-critical action should not deepen disproportional relations between the former colonialist states and the Southern Hemisphere. The organisers thus explicitly wish to avoid any disadvantage for artists, groups and visitors from historically or actually deprived or exploited regions. Models of curatorial partnerships or local scouts could reduce the necessity of long-distance travel for the programme team. Likewise, cooperating with local initiatives that promote ecological regional food or new systems of material recycling could improve the festival's overall ecological footprint. The standards developed for the festival will be incorporated into the ongoing business processes of all four participating institutions and might serve as a guideline for sustainable work in the cultural sector in the future.

2.6. Financial context of *Theater der Welt 2023*

In their first model budget, the organisers projected an overall festival budget of 4.4m Euros. Of these, staff costs are estimated to be about 1.3m Euros and production and presentation costs about 2.2m Euros. The funding strategy includes project funding of about 950,000 Euros and private donations of about 375,000 Euros, both still to be raised, as well as an expected box office income of about 275,000 Euros from around 100 events (30-40 different productions, total audience capacity of about 31,500). Secured funds to date amount to 2.8m Euros consisting of federal, state and municipal grants.

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3. PROGRAMME DIRECTORSHIP OF THEATER DER WELT 2023

3.1. Who can apply?

The organisers are looking for applications from individuals as well as joint applications from teams of two and groups, both formally established and informal.

Applicants should have

- extended experience in programming and organising international festivals or comparable events in the field of the performing arts
- the capability to lead a festival team working independently of the four organising partners
- extended experience in managing programme budgets responsibly and independently
- the specific interest to work in the urban area of Frankfurt and Offenbach, shifting perspectives of the organiser's institutions, partners, and networks
- the skills and talent to compose, present and represent a unique festival programme featuring strong curatorial positions

The working languages of the festival are English and German and the Programme Director(s) should be able to proficiently communicate in at least one of these languages.

Since its foundation, *Theater der Welt* has never been curated by a Programme Director from outside Europe. Hence, with the intent to shift perspectives and change practices in the field of international performing arts curation, the organisers explicitly encourage applications from abroad and overseas.

The organisers of *Theater der Welt 2023* also believe in the innovative power of cooperative practices and the enrichment of different perspectives. Therefore, they explicitly encourage team applications, i.e. a dual leadership, possibly mixing European and non-European perspectives, different artistic disciplines, abilities or other features and backgrounds.

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If you decide to apply as a team of two people or more and already have ideas about task allocation, decision-making and possible different workload capacities within your team, please share this information in your application.

3.2. Role and responsibilities of the Programme Director(s)

The organisers expect the Programme Director(s) to temporarily move the focus of their social and professional life to the Frankfurt-Offenbach region for the two-year period of preparing and implementing the festival.

The festival's General Directors will appoint a Commercial Director for the festival who will be responsible for the festival's budget management from autumn 2021 onwards. The Programme Director(s) will head, together with the Commercial Director as far as commercial aspects are involved, the festival team which shall consist of a core team from autumn 2021 and a full team from autumn 2022.

An informal regional advisory board consisting of Matthias Pees and Anna Wagner (Künstlerhaus Mousonturm), Matthias Wagner K and Mahret Ifeoma Kupka (Museum Angewandte Kunst), Anselm Weber and Alexander Leiffheidt (Schauspiel Frankfurt), Ralph Philipp Ziegler and Britt Baumann (Cultural Office of Offenbach), Daniel Weiss (Funders and Friends of the Festival) and possible other partners from the artistic and civil society sectors of both cities will accompany and advise the Programme Director(s) in regular joint meetings as well as in individual conversations, and, where possible and desired, also support them in questions of conception, preparation and implementation of the festival in the two cities. This process is informed by the desire to develop and establish for and with *Theater der Welt 2023* a new model of curatorial authorship and mutual partnership between the Programme Director(s) and the organisers. This will help to prepare the festival in inspiring and sustainable ways and anchor its activities in Frankfurt-Offenbach, not only in the art and theatre venues at disposal but also in alternative spaces and within the wider urban context.

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To reach this aim, the Programme Director(s)'s areas of responsibility include, among others:

- continuous research of the cultural scene and its socioeconomical conditions in Offenbach and Frankfurt
- development of a network of partners, co-hosts, coproducers, collaborators and accomplices in the region and abroad
- research and participation in the 2021 edition of *Theater der Welt* in Düsseldorf, scheduled for 17th June to 4th July 2021
- leadership of the festival team, together with the Commercial Director
- continuous communication and collaboration with the festival General Directors, the advisory board and its members and the organisers' teams, as well as with the German Centre of the ITI and the funders.
- development, implementation and execution of the festival concept and programme for existing festival venues as well as exploration and development of possible new locations. The main programme of the *Theater der Welt 2023* edition shall consist of a minimum of 30 productions with a total audience capacity of at least 30,000
- budget management, together with the Commercial Director of the festival
- active participation in raising the festival funding
- development and implementation of a marketing strategy for the festival, together with the head of marketing and the PR department
- development and implementation of strategies of accessibility, sustainability and audience development, together with specific experts and scouts
- advisory of and participation in the preparatory projects of the organisers prior to the actual festival period
- preparation and participation in all festival-related events prior to, during and after the actual festival period, such as press conference, programme presentations, Funders' and Friends' events.
- active participation in the festival's postproduction and evaluation.

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4. SELECTION PROCESS

The selection committee consists of the three General Directors of the festival (Matthias Pees, Artistic and Managing Director of Künstlerhaus Mousonturm, Anselm Weber, Artistic Director of Schauspiel Frankfurt and Managing Director of Städtische Bühnen, and Matthias Wagner K, Director of Museum Angewandte Kunst), Anna Wagner, dramaturge (Künstlerhaus Mousonturm), Alexander Leiffheidt, dramaturge (Schauspiel Frankfurt), Mahret Ifeoma Kupka, curator for Fashion, Body & Performance (Museum Angewandte Kunst), Ralph Ziegler, Head of Office (Offenbach Council Office for Cultural Management) and Britt Baumann, Head of Department (Offenbach Council Office for Cultural Management).

The application process consists of three phases.

First Stage

Please submit your application via the project website at 2023.theaterderwelt.de

The closing date for first stage applications is midnight (CET) on 31st January 2021.

The application must include

- name of applicant/group/team with representative's address
- phone number, e-mail address, website (if applicable)
- motivation letter (max. 3 pages)
- artistic/curatorial curriculum vitae (max. 3 pages)
- links to projects/work samples (max. 10 links)
- reviews, press articles on completed projects/productions (max. 10 articles)

Based on the first round of applications, invitations to the second stage will be made by 22nd February 2021.

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Second Stage

Participation upon request only.

Closing date for second stage applications is midnight (CET) on 5th April 2021.

Second stage applications must include

- outline of a possible artistic programme (max. 10 pages) for *Theater der Welt 2023*, including
- lead questions and/or hypotheses
- approaches to interdisciplinary cooperation
- tangible ideas for implementing the festival
- names of possible artists, artistic positions and/or projects
- names of possible cooperation partners

Third Stage

Based on the submissions of the second stage, candidates will be invited to Frankfurt-Offenbach in May 2021 for a personal interview with the selection committee. The final decision on the programme directorship of the 2023 *Theater der Welt* festival edition will be made by the selection committee in agreement with the German Centre of the ITI and is scheduled for the first half of June 2021.

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5. FURTHER INFORMATION

5.1. Links

www.mousonturm.de

www.schauspiel-frankfurt.de

www.museumangewandtekunst.de

www.offenbach.de/kultur

www.iti-germany.de/en/home/

<https://www.theaterderwelt.de/en/>

5.2. Contact and questions

If you have any questions about the application process or details within this information document, please do not hesitate to contact Teresa Uhr via e-mail recruitment23@theaterderwelt.de