

TEATRU



MALTA

CALL TIME.

PROGRAMME SPRING / SUMMER 24



Network Name:
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A NOTE BY OUR CEO

A note by Dominic Galea / CEO / NAPA

I have been following TeatruMalta's work since the beginning of 2016 and I have always had admiration for the particular style of artistic content in every programme. Of course, thanks to the vision of dynamic artistic director, Sean Buhagiar.

Since 2023, Teatru Malta has become one of the three entities, together with ŻfinMalta and KorMalta, which are operating under the umbrella of the National Agency for Performing Arts (NAPA) and therefore I feel privileged to work with TeatruMalta's talented team.



This season's programme will again be varied and includes:

The *Trikki Trakki* and *Każin 60+* festivals held annually; workshops for *Xeni*, *Klassi tas-Surmast*, and *Studio Francis Ebejer*; and we will be looking forward to the new Hybrid Group programme where artists engaged in addition to the work of actors will have another theatre-related role within the company.

All this work will be possible thanks to the enthusiasm and passion of Teatru Malta's entire team.

LEAPING OUT OF OUR SKIN

A note by Sean Buhagiar / Artistic Director



As the Artistic Director of Teatru Malta, I am excited to unfurl our Spring 2024 Programme - without any theatre production. You read that right. Dumbfounding isn't it? This programme is simply a prism of calls. Now, let me explain why I am still excited.

Teatru Malta's program for the upcoming months is uniquely absent of any theatre production but this is not a pause or an intermission. In an industry brimming with small to medium-scale performances and lacking spaces and audiences, we opt not to vie for the spotlight with similar shows but to channel our resources to longer-term change.

I'm delighted to announce that we've secured two more ETC (European Theatre Convention) co-production grants, widening our horizons as we aspire to share stories and the soul of Maltese theatre with a European audience. Our productions, *GUTZ* and *The Best European Show*, are poised to become blueprints for Teatru Malta as we continue to establish ourselves as roving cultural emissaries. Since our inception, we have pulsed to the rhythm of productions. We will continue to do so very soon, but we are changing our skin.

We are looking at the dawn of the Hybrid Group — an innovative collective that seamlessly blends

performance with the creativity and management needed behind the scenes. More than a mere initiative, it's a cultural uprising for us, offering a sustainable model for local artists engaged with the National Theatre Company, and fostering Teatru Malta's growth as an all-encompassing creative ecosystem.

Our workshops, like *XENI*, *Klassi tas-Surmast* continue to be lighthouses of learning and training with the famous Suzuki method and costume design as this year's focus. *Studio Francis Ebejer* has found a robust future, guaranteeing the inception of new Maltese works across premier venues like Teatru Manoel and Spazju Kreattiv and an annual Teatru Malta production, thus establishing itself as an incubator for three new Maltese plays annually, and a radio play.

Trikki Trakki is also flourishing; we're nurturing its growth with a summer bootcamp and a project for our alumni, culminating in the formation of a Youth Theatre Company. More on that during our next programme. *Każin 60+* is thriving under its new passionate leadership and in collaboration with the regional capital of culture (Reġjun Lvant); this project will now see six groups, one per region, celebrating theatre at our annual festival, *Gambori*. These festivals solidify our role as cultural bedrocks, highlighting and honing local audiences and talent

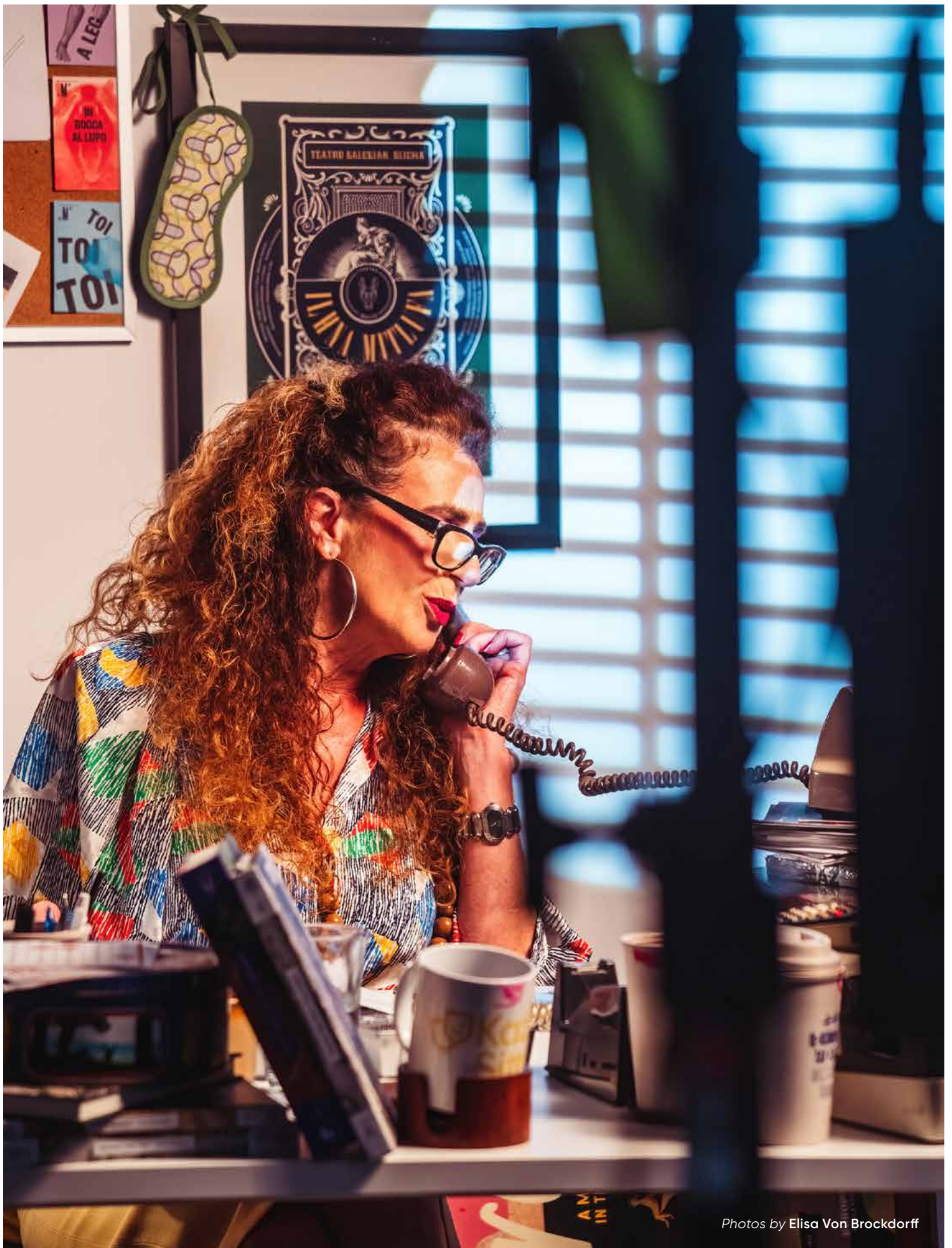
while reiterating our commitment to fostering the next generation of Maltese artists.

We are on the cusp of revealing exciting venue developments, born from fruitful discussions with stakeholders, NAPA and the Ministry of Culture. These advancements promise to herald a new era of artistic ambition and scope.

In refining our focus, the stewardship of the Kritika Kultura provocation now resides with the Arts Council, aligning with our progression towards the national performing arts agency. Consultations we had with ACM and UOM were setting the stage for a theatre journal that continues to elevate critical discourse and cultural critique.

My deepest gratitude goes to the resolute team at Teatru Malta and NAPA, our collaborators, and you, our cherished partners and audience—your faith in our vision lights our path. Further acknowledgments are due to the Ministry and Arts Council whose unwavering support has been pivotal through these recent fluctuating tides of artistic pursuit.

With open arms, we invite you to join us as we delve into these rich opportunities, crafted to inspire dialogue, collaboration and reflection. Let us revel in the possibilities together before we get back to producing, with that new skin.



Photos by Elisa Von Brockdorff

OPPORTUNITIES



TEATRU MALTA'S GROUP

Positions Available

A minimum of four performers / multidisciplinary artists

Weekly Hours

40 Hours

Contract Duration

12 months,
with the option for medium
to long-term extension

Remuneration

€25,000
per annum gross, plus VAT

Start Date

September 2024,
preceded by a brief R&D
(Research and Development)
and rehearsal period in the summer
that will also serve as a probationary
period

In the vast and vibrant realm of contemporary performing arts, Teatru Malta proudly introduces its first-ever theatre troupe with a hybrid. This initiative combines performance, community engagement, and a versatile creative practice into a dynamic ensemble.

We are embarking on a journey that blends the traditions of the stage with the diversity of the circus, integrating multiple disciplines into one role to be able to provide a service contract for performers and creatives which along with our strategy, can develop into longer-term work.

We are eager to welcome exceptional all-rounders as the inaugural members of this ensemble. These performers will not only showcase their theatrical talents but can also engage in a behind-the-scenes role. This commitment offers unmatched opportunities for personal and professional growth within the performing arts.

Drawing inspiration from the diverse skill set of circus artists—

who manage everything from performances to logistical tasks—our new initiative seeks performers who are versatile and adaptable, willing to undertake a hybrid role within Teatru Malta and contribute to a truly hybrid team.

A hybrid ensemble in our artistic and cultural landscape means more than just actors performing; it involves a troupe dedicated to long-term projects, touring various spaces like schools and communities, engaging in artistic research and development whilst helping out with the company's daily routines. Besides this and considering the state budget that we have and the resources when.

We have developed this concept with some of our colleagues at the ETC, and also ensemble members within international co-producers, with very positive feedback. Aligning well with the ETC's Next Theatre Generation Programme and the local realities, such roles are also being implemented in other smaller European countries.

Terms & Conditions

Work is offered on a contract-for-service basis. It is agreed that the Service Provider shall not engage in similar duties or work for another similar organization without prior agreement from all parties involved during the term of service. Details will be negotiated.

FAQs

Will I be able to do other creative work?

Possibly. As long as it does not conflict directly with your commitments to the National Theatre Company. A mutually agreed modus operandi and timeframes will be established to harmonize your other creative pursuits with the ensemble's schedule.

What kind of other work besides performance are you looking for?

We value the diversity of the sector and are looking for various skills, including but not limited to other creative work like scriptwriting, content writing, social media content creation, photography, videography, translation, dramaturgy, directing, composing, playing instruments, but also non-creative work like proofreading, website development, programming, software development, project management, stage management and marketing.

We are open to utilizing any ancillary professional skills you might bring, whether you are also a doctor, lawyer, or even a farmer!

How many hours will I spend on performance and how many on other tasks?

The distribution of your time between performance and other tasks will be decided in discussions with the artistic director and may vary depending on the programme's needs. Your primary role will be artistic.

IDEAL CANDIDATE PROFILE

The ideal candidate for the Hybrid Theatre Ensemble is someone who:

- Has a robust background in theatrical performance with demonstrable skills;
- Possesses additional skills outside of acting, such as writing, digital content creation, or technical expertise in sound and lighting;
- Is adaptable and eager to take on varying roles within the organization, from performance to project management;
- Thrives in a collaborative environment and is comfortable with the dynamic nature of a hybrid role;
- Is committed to contributing creatively and administratively to the growth and success of Teatru Malta.
- Can write, communicate and perform in Maltese and English

HOW TO APPLY?

We invite you to showcase your unique talents and professional background. Please submit the following to contact@teatrumalta.org.mt:

Artistic Portfolio

Share any relevant work that highlights your skills and achievements in the arts.

CV/Resume

Detail your professional experience and educational background

Motivational Letter

Explain why you are the ideal candidate for this hybrid role and how you envision contributing to Teatru Malta.

Motivational Video

A short video expressing your passion for the arts and this opportunity.

Feel free to include additional materials that you believe will demonstrate the strengths and skills you bring to this role. We encourage creativity in how you present your qualifications and artistic perspective.

APPLICATION DEADLINE & WAY FORWARD

The deadline for the applications is **17th June 2024**, noon.

Once we receive your application, we will begin creating a shortlist. If you are shortlisted, we will notify you and provide the criteria and details for the interview and audition.

COMMITMENT TO DIVERSITY & INCLUSION

Teatru Malta is committed to fostering an inclusive environment. We welcome and encourage applications from performers of all abilities, races, ethnicities, religions, and gender identities. We strive to create a diverse community that reflects the richness of our audience and the broader society, while steadfastly maintaining excellence and innovation as our core ethos.

Stay tuned for further details on this exciting opportunity, and if you're intrigued, consider joining our mailing list for updates on this and other initiatives. For more information, send us an email or join our mailing list to stay in the loop with Teatru Malta's other endeavors.

XENI

**Dates**

Monday 3rd June – Friday 7th June

Time

10am – 5pm

Theme

Costume Design

Location

Teatru Malta Vestwarju,
located in MCAST, Paola

Fee

€50

XENI is our masterclass by theatre-design, stage-art, or stage management professionals to up-and-coming theatre makers interested in working behind the scenes. This year, *XENI* will be focusing on costume design with Irish costume designer Joan O'Clery.

The 5 day workshop will cover the process of costume design, primarily focusing on costume for stage. Using examples from Joan's work and

Teatru Malta's extensive wardrobe, the attendees will learn the ins and outs of creating a successful costume design from script and conceptualisation to the final designs. Participants shall look into the many aspects of the design process and the communication of ideas, as well as investigate elements related to production such as pattern drafting and fitting.



Photos by Elisa Von Brockdorff

WHO IS JOAN O'CLERY?

Joan O'Clery is a costume designer working across stage and screen. Her thirty-year industry experience is diverse and comprehensive, having designed costumes for classic dramas, opera, dance, interactive theatre, new writing premieres, tv drama series, tv comedies, and feature films.

Based in Dublin, Ireland, her stage designs have been seen across the world with productions in Europe, Broadway, Australia, and the U.K including the WestEnd, The Globe, and the RSC, and of course on the many stages in Ireland. Joan has a long association with Ireland's National Theatre, The Abbey, where she also was Costume Department Head from 2002 - 2007

Highlights of her design work include world premier productions by celebrated Irish writers Brian Friel, Seamus Heaney, Enda Walsh and Tom Murphy, and she has regularly worked with distinguished directors such as Louise Lowe, Conall Morrison and Mark O'Rowe. She is three times winner of The Irish Times Theatre Award Best Costume Design.

Joan also designs costumes for screen, originating Season 1 of the TV series *Kin*, and costuming the acclaimed movies *Rose Plays Julie*, *The Delinquent Season* and *Dating Amber* among others. Her work will be seen in the forthcoming feature film *The Wolf*, *The Fox* and *The Leopard*.

WHO IS ELIGIBLE TO APPLY?

We're looking for applicants who:

- Are enthusiastic, committed and good spirited team players;
- Have a good command of the English language, as masterclass will be mentored in English;
- Are 18 years old or over;
- Have their own means of transport; and
- Have availability throughout the whole duration of the masterclass.

Terms & Conditions

The attendees should have a keen interest in this aspect of theatre making, however it need not be their main discipline. Ideally the attendee has some knowledge of the overall process of theatre production, but enthusiasm and interest are the main requirements. A preparatory online meeting will be held with the workshop leader and all participants.

The week will enhance an understanding of costume design as an element of theatre making, and will be of benefit for those already interested or involved in other creative departments, as well as those who wish to focus on costume solely.

Attendees do not need sewing skills - please note this is not a costume making workshop. Nor do they need drawing skills, although this is a bonus. Must have a good command of the English language as masterclass will be mentored in English. Must be 16 or over and have their own means of transport. Attendees must consent to the taking of and use of photography and videography which will be taken to document and promote this programme.

HOW TO APPLY

Interested individuals are asked to submit the following in English:

Artistic CV/Portfolio

Share any relevant work that highlights your skills and achievements in the arts or detail your professional experience and educational background.

Motivational Letter

A 300-word motivational letter on: Why is it important for you to join the masterclass? What will you provide to the group dynamic? Applicants can opt to send this letter as a short video.

The above should be sent on xeniworkshop@gmail.com by not later than **24th May, 2024**, noon CET.

Please contact us to let us know if you have any access requirements.

FEES

Selected applicants will be asked to pay a €50 fee to enroll in the workshop.

If you are unable to pay the enrollment fee at this time, Teatru Malta may offer to redeem the fee as a deposit towards a future service as part of a Teatru Deposit scheme. This means that the €50 fee would be subtracted from your total fee on a future service contract and you would not need to pay it now.

This arrangement can be made within three years of the workshop's end, subject to the terms of a separate agreement. If you are interested in the Teatru Deposit option, please include an explanation in your motivational letter.



Photos by Elisa Von Brockdorff



KLASSI TAS-SURMAST: THE SUZUKI METHOD

Dates

Monday 15th – Friday 19th July 2024

Schedule:

Warm up: 13:30 – 14:00

Workshop Part 1: 14:00 – 16:30

Break: 16:30 – 17:30

Warm Up: 17:30 – 18:00

Workshop Part 2: 18:00 – 20:30

Venue

Theatre Next Door
Triq Il-Kapella Ta Santa Marija,
Naxxar, Malta

Language

The session will be in English.

Teatru Malta is pleased to bring to Malta a workshop in Suzuki Method of Actor Training this coming July. Suitable for all theatre practitioners, from actors to directors, this workshop will give participants the opportunity to master the Suzuki method.

The main objective of the method is the restoration of the totality of the human body in the theatrical context and the discovery of the actor's innate expressive abilities. This is a rigorous physical discipline, also built

through different influences such as ballet, traditional Japanese and Greek theatre, martial arts, which aims to increase the actor's power as well as his emotional and physical commitment.

The Suzuki Method of Actor Training was created by Tadashi Suzuki and the workshop will be led by Mattia Sebastian Giorgetti who is an associate of SCOT.



Photos by Elisa Von Brockdorff

ABOUT TADASHI SUZUKI

Tadashi Suzuki is the founder and director of the Suzuki Company of Toga (SCOT) based in Toga Village, located in the mountains of Toyama prefecture. He is the organizer of Japan's first international theatre festival (Toga Festival) and the creator of the Suzuki Method of Actor Training.

OUR WORKSHOP LEADER

Mattia Sebastian Giorgetti

Mattia is a director, actor, associate of SCOT (Suzuki Company of Toga), and educational director of Centro Teatro Attivo, Milan.

Objectives and contents of this year's workshop include:

- The expressive power, the use of the voice and the concentration
- The inner sensitivity
- The primitive energy
- The voice of the body and the silence

SUZUKI METHOD OF ACTOR TRAINING

A Fundamental Technique and Theory of Acting

i. To act, one must have a point of view.

“Acting” is the formal act or experiment that tries to convey a particular point of view, derived from an investigation of human behaviour and relationships. It can also be seen as a kind of game that intrinsically motivates us—visually through the human physique and aurally through the spoken word. Acting is an art form, creatively examining how human beings exist within the systems and groups that maintain social life.

ii. For acting to begin, one must have an audience.

A heightened awareness of displaying one's body and communicating written language can only be achieved when another person observes it. Even though actors may not be able to see themselves or the others sitting in front of them, they can still be aware of a presence—be it human, animal or god—that is watching their movements and hearing their language. Once actors perceive this presence outside of themselves in space, they quickly form a desire to communicate their point of view, stimulating this presence with a written text made flesh through physical and vocal craft.

iii. To sustain acting, an awareness of the invisible body is required.

For any infant to become independent, it must learn to consciously control the key physical functions required to achieve its daily needs, the most important of which are (1) energy production, (2) breath calibration and (3) center of gravity control. Since none of these phenomena—energy, oxygen and center of gravity—can be seen with the naked eye, they do not receive a lot of attention in our daily life. Through disciplined, integrated development of these three parameters, the body gains strength and agility, the voice acquires range and capacity and an awareness of the “other” grows. Such work develops the expressive potency needed to transmit the actor's point of view. It follows, then, that the core requirements for the art of acting lie in disciplines created to deepen an awareness of these three crucial, interrelated, “invisible” phenomena.

HOW TO APPLY?

We're seeking theatre makers, actors and directors to join us for this exciting masterclass. The masterclass is limited to 20 participants.

Interested participants are asked to submit the following in English:

Artistic CV/Portfolio

Share any relevant work that highlights your skills and achievements in the arts or detail your professional experience and educational background.

Motivational Letter

A 300-word motivational letter on: Why is it important for you to join the masterclass?

The above should be sent on **contact@teatrumalta.org.mt** by not later than **23rd of May 2024**, noon.

Please contact us to let us know if you have any access requirements.

FEES

Selected applicants will be asked to pay a €75 fee to enrol in the masterclass.

If you are unable to pay the enrollment fee at this time, Teatru Malta may offer to redeem the fee as a deposit towards a future service as part of a Teatru Deposit scheme. This means that the €75 fee would be subtracted from your total fee on a future service contract and you would not need to pay it now.

This arrangement can be made within three years of the workshop's end, subject to the terms of a separate agreement. If you are interested in the Teatru Deposit option, please include an explanation in your motivational letter.

Terms & Conditions

Refreshments will be provided on site; You are requested to bring your own lunch and plenty of water. The timings allow for 30m personal warm-up at the start of each session. Punctuality is critical, late-comers are not allowed in the session. On-street parking is available; Submitted applications will undergo a selection process to be part of this masterclass; Full commitment to the whole duration of the masterclass is a must. Workshops will involve discussing, devising, rehearsing and sharing feedback during the masterclass. Individual participants can be assigned work to perform at their own discretion, during the undesignated hours of the masterclass; Applicants must be enthusiastic, good spirited, committed and team players; Must have a good command of the English language as masterclass will be mentored in English; and Must be 16 or over and have their own means of transport. Must consent to the taking of and use of photography and videography which will be taken to document and promote this programme.



STUDIO FRANCIS EBEJER



Teatru Malta, Teatru Manoel, and Spazju Kreattiv in collaboration with Arts Council Malta are united to unveil this year's edition of the Studio Francis Ebejer initiative, extending an invitation to scriptwriters for the submission and development of theatre and radio plays, primarily in the Maltese language.

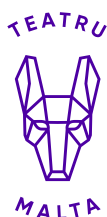
Studio Francis Ebejer represents a beacon of opportunity for both emerging and seasoned scriptwriters, setting the stage for their creations to come to life. This esteemed programme, riding on the history of the Premju Francis Ebejer and the Atelier Francis Ebejer, is designed

to equip writers with the essential resources for thorough research and development. Our goal is to cultivate high-caliber scripts that will resonate on stage and radio, culminating in their production by our trio of national cultural institutions. Last year had seen Teatru Malta and Teatru Manoel at the helm of the Studio Francis Ebejer programme. This edition grows in ambition with Spazju Kreattiv joining as co-producers, and with the backing of Arts Council Malta, we are set for a strong future for new work in Maltese.

WHAT WE SEEK

Open to works primarily in the Maltese language, we are on the lookout for:

- 1 Radio Play**
- 3 Theatre Scripts**



CATEGORY A: RADIO SCRIPTS

Submissions may comprise a single 20-minute play or a series split into episodes of approximately 20 minutes each. Writers are invited to submit a detailed treatment and at least one scene. Those with a completed script are encouraged to present it in its entirety.

The selected radio script will be podcasted on Spotify (and/or similar platforms) within an exclusive album dedicated to radio plays, hosted by the co-producers. Besides this, the play may be aired on a radio station.

Selected playwrights will engage collaboratively with Teatru Malta, Teatru Manoel, and Spazju Kreattiv, aligning on development, R&D, and production schedules that honor the creative process. All R&D and production expenses will be covered by the co-producers.

A creative team, assembled by the Artistic Directors of the producing organizations, will be dedicated to the production of the radio play. The writer's role will remain strictly that of the playwright, while the selection of the director and the creative team will rest with the co-producers.

The appointed Scriptwriter will receive a fee of €1,500 (excluding VAT) for:

- A completed script—either standalone or episodic
- Up to 3 drafts preceding the final rehearsal draft. (The need, timeframe and process of drafting will be agreed upon with the co-producers)
- Ongoing consultative availability during production

The scriptwriter will retain the creative rights of the script, with exclusive production licensing rights being given to the producers, and the writer royalties based on streaming/broadcast platform outcomes. The co-producers retain the write for the first publication of the script.

The airwaves await.

CATEGORY B: THEATRE SCRIPTS

Writers are invited to submit a detailed treatment and at least one scene. Those with a completed script are encouraged to present it in its entirety. Three scripts will be selected for production — one by each collaborating entity. The distribution of the selected scripts among these institutions will be a collaborative decision between the artistic directors. Writers are free to express their preference for the type of venue where they envision their work being produced.

The timeline for development of the script and the R&D of the production will be crafted in collaboration with the Artistic Director of the producing partner. All R&D expenses will be covered by the co-producers.

A creative team, assembled by the Artistic Director of the producing organization, will be dedicated to the production. In the case of Teatru Malta, the venue will be selected by the artistic director and the creative team. The writer's role will remain strictly that of the playwright, while the selection of the director and the creative team will rest with the producer.

Selected playwrights will be remunerated with €3,500 (excluding VAT) for:

- Up to 3 drafts preceding the final rehearsal draft. (The need, timeframe, and process of drafting will be agreed upon with the producer)
- A final, polished script
- Ongoing consultative availability during production

The scriptwriter will retain the creative rights of the script, with exclusive production licensing rights being given to the producers which will last up to one year post-premiere. The co-producers retain the write for the first publication of the script.

The stage beckons.

JOURNEY THROUGH THE TIMELINE

30th June 2024

Submissions deadline

July – September 2024

Deliberations ensue

September 2024

Announcements of the chosen works

September 2024 – October 2025

Script development, assembling the creative teams, R&D and rehearsal process for the production.

(In the case of Spazju Kreativ and Teatru Malta, this period may be extended in line with the programmed dates as outlined below)

October 2025 – July 2026

Productions debut. The first production is set for October 2025 at Teatru Manoel. This will be succeeded by performances at Spazju Kreattiv in March/April 2026, and Teatru Malta will stage its production in June/July 2026.

HOW TO APPLY?

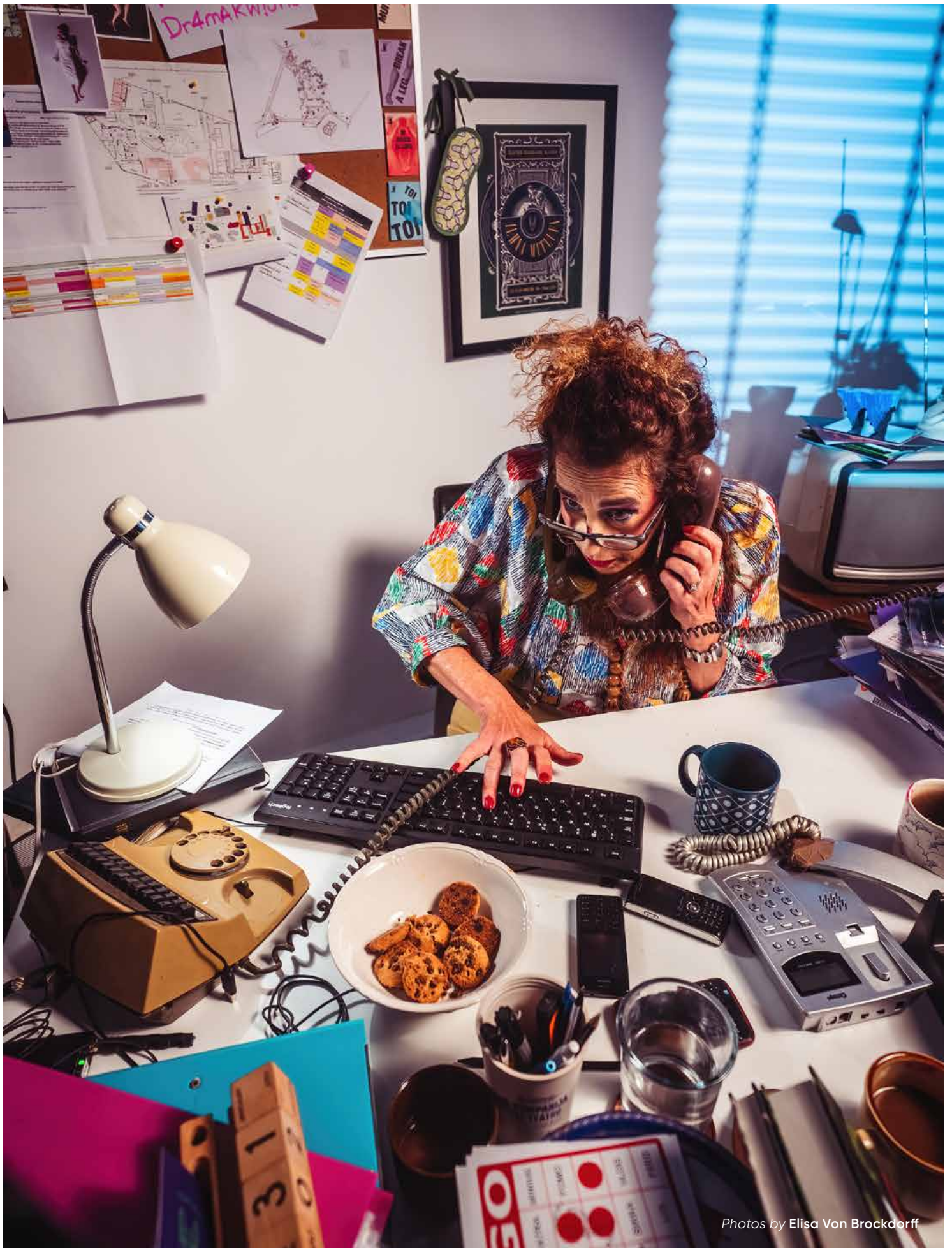
- Multiple submissions are permissible.
- The scripts are evaluated by a panel of the three Artistic Directors and an Arts Council Malta-appointed consultant.
- The Artistic Directors maintain the prerogative to forego the selection of any submissions should they not meet the requisite standard of quality.
- Submit Your Work

Ready to embark on this artistic journey?

Submit your script proposal and CV via email to studiofrancisebejer@gmail.com no later than **30th June 2024** at noon.



Photos by Elisa Von Brockdorff



Photos by Elisa Von Brockdorff

ONGOING PROJECTS



GAMBORÌ

Photos by Stefan Stafrace



Kazin 60+/Ġamborì is a theatrical commitment that Teatru Malta embraces among the Community. The project actively addresses the elderly. From May to November, six seasoned clubs will be meeting with their competent directors. This exciting time will be passed on to each other's company through theatrical games, prompt spirit training, movement, singing, storytelling and even through the teaching of some scenes and short writings.

At the end of November the six clubs will perform a short production

within the *Ġamborì* festival. For this edition, *Żararti* – a voluminous theatre organisation – will be taking over the role of Festival Directors. The directors who will be running the clubs during this edition of the 60+ and *Ġamborì* clubs are Nancy Calamatta, Josette Ciappara, Charlotte Stafrace, Joseph Galea, Anna Formosa together with Nicole Cuschieri and George Mizzi.

This project is supported by the Ministry for Active Ageing and the Eastern Regional Council.

REGIONAL DIRECTORS



NANCY CALAMATTA
Kazin Lvant



ANNA FORMOSA & NICOLE CUSCHIERI
Kazin Tramuntana



JOE GALEA
Kazin Nofsinhar



JOSETTE CIAPPARA
Kazin Punent



GEORGE MIZZI
Kazin Ghawdex



CHARLOTTE STAFRACE
Kazin Port



CALL FOR OLD SCRIPT SUBMISSION

Are you or any member of your family keepers of tales told in the melodious tones of Maltese? Have your scripts captured the hearts of community theatre audiences or swali tal-kappilan, echoing through the halls with laughter or tears, whispers, and applause? Teatru Malta seeks these written artifacts to showcase at our pioneering festival, *Ġambori* – a celebration of life's vibrant later chapters.

We're on the lookout for scripts and texts in Maltese that have previously charmed the stages of community

theatres, whether in the traditional 'teatrin' style or other engaging formats. This is an opportunity to breathe new life into old works with performers from the Kazin 60+ clubs, under the adept guidance of our distinguished directors.

Join us in crafting a festival that not only entertains but resonates deeply with an active ageing community.

Please send your scripts to Karl Cassar at karl@teatrumalta.org.mt, and let's make theatrical magic together!



Photos by Stefan Stafrace

TFAL TAT-
TEATRU

YOUTH THEATRE FESTIVAL

TEATRU



MALTA

TRIKKI TRAKKI

12 + 13 APRIL 2025

National Agency for
the Performing Arts

Aġenzija Nazzjonali
għall-Arti Performattiva



GVERN TA' MALTA
MINISTERU GĦALL-WIRT NAZZJONALI,
L-ARTI U L-GVERN LOKALI



GVERN TA' MALTA
MINISTERU GĦALL-EDUKAZZJONI,
L-ISPORT, IŻ-ZGĦAZAĠĦ,
IR-RICERKA U L-INNOVAZZJONI



TRIKKI TRAKKI

Workshops

19th & 21st November 2024

Production Week

7 to 13th April 2025

Performances

12th & 13th April 2025

CALL FOR SCHOOLS

Get ready for another season of Malta's only youth theatre festival by young people for young people! *Trikki Trakki* is back for its eighth year, and we're gearing up to make it the best one yet. With nearly 700 children having already participated, this festival continues to be a beacon of creativity for our young, developing theatre community. Spearheaded by our dedicated festival director, Rebecca Camilleri, we're excited to unveil what the next year has in store.

This year's festival is set to build on the success of previous years with more theatre arts workshops led by some of the finest practitioners on the island. This year's edition also boasts an amazing line-up of directors and will keep working towards making more strides towards inclusivity, accessibility, and sustainability, all while providing quality training to our youngest creatives.

Wondering what happens after the curtains close? We've got you covered with some very exciting post-festival plans. And... it gets better: this year, we're thrilled to extend our call to both Year 7 and Year 8 groups, opening our doors to even more young talent.

Trikki Trakki is not just a festival, it's a dynamic and evolving platform for young talent. We're growing, and we want YOU to be a part of its exciting story. Join us for an enriching journey of creativity, collaboration, and endless possibilities. This year promises to be our most innovative and inspiring yet.

Heads of schools, this one's for you - register your interest now at trikkitrakki@teatrumlata.org.mt. They'll thank you for it.

TRIKKI TRAKKI

THE TRIKKI TRAKKI SUMMER BOOT CAMP

Save The Date

10 to 13 September 2024

Trikki Trakki Team, have we got news for you. Brace yourselves for an exciting new chapter in the *Trikki Trakki* journey! Introducing the first-ever *Trikki Trakki* 3-day summer boot camp, exclusively for *Trikki Trakki* alums. As we gear up for our next festival season, we're thrilled to offer this free opportunity to our *Trikki Trakki* family.

Under the expert guidance of a seasoned professional, participants will delve deeper into a range of theatre skills, honing their talents and expanding their artistic horizons. From acting techniques to stagecraft, this opportunity will allow them to further develop the skills they began refining during the festival and enhance their creative abilities.

But that's not all—stay tuned for a thrilling finale! At the end of the boot camp, attendees will have the chance to audition for something pretty cool. But more on that later...

Trikki Trakki is committed to extending theatre training beyond the festival season, and this boot camp is just the beginning. Alumni – you're not going to want to miss this!

Are you a *Trikki Trakki* Alumni?
Are you interested in attending our fun-packed *Trikki Trakki* Summer Boot?

Reach us now on
trikkitrakki@teatrumalta.org.mt



Photos by Elisa Von Brockdorff



Photos by Elisa Von Brockdorff

DIGITAL MEDIA INITIATIVES



It's finally time to share our beloved Vestwarju with all of you out there.

In our new social media series, **Djarju Vestwarju**, Wardrobe Supervisor Luke Dimech takes you on a fun, fashion-filled journey.

Expect themed videos showcasing incredible pieces from our collection, with special guest appearances you won't want to miss! Plus, all the costumes you see will be available to rent.

#BRINGITBACK

We're not just bringing back beloved productions – we're also bringing back snippets of past productions on social media! Follow us on our socials to relive some of Teatru Malta's most successful shows.

AVVIŻI

Our monthly newsletter is BACK! This delivers updates on Teatru Malta's latest productions straight to your inbox.

Sign up now at teatrumalta.org.mt to stay in the loop!

YOUTH AMBASSADOR



Teatru Malta is thrilled to welcome **Kristen Abela**, a passionate theatre enthusiast, as our official Youth Ambassador! Kristen will be your go-to source for all things Teatru Malta on social media, providing insider info, sneak peeks, and updates on upcoming events.

Be sure to follow her for the latest scoop!

Interested in becoming a Teatru Malta Youth Ambassador yourself? Reach out to us at contact@teatrumalta.org.mt for more information.

TEATRU MALTA TEAM



Artistic Director
Sean Buhagiar



Head of Productions
Elaine Bugeja



Location & Stage Manager
Sefora Mannino



Productions Manager
Rowena Zammit



Admin, Finance & HR Manager
Marvic Doughty



Education & Community Coordinator
Karl Cassar



Wardrobe Supervisor
Luke Dimech



Brand Marketing Executive
Kimberly Lowell



Social Media Marketing
Elise Darmanin

NAPA

The National Agency for the Performing Arts (NAPA) was established in 2023 with the distinct aim of raising the profile of performing arts in Malta, both locally and internationally. As the go-to agency for the performing arts, its aim is to have an active role in policymaking and advocacy for the performing arts as a discipline in all its facets – from backstage to onstage, from administration to performance and from development to legacy – through the creation of a sustainability strategy for the itself and the sector it operates within, as well as synergies with other Public Cultural Organisations (PCOs) and the private sector.

In its contribution towards fair and sustainable opportunities for engagement within the arts, NAPA administers and

sustains the three national companies of theatre, dance and choir – Teatru Malta, ŻfinMalta and KorMalta. Its organisational structure has been designed to strengthen the respective artistic visions, development, brands, and identities of Teatru Malta, ŻfinMalta and KorMalta ensuring that they are uniquely distinct to each produce a yearly stand-alone artistic programme, but synergised through co-productions and collaborations for a local and international audience.

The Agency is governed by one Board of Directors and a Chairperson and it is being managed by Mro. Dominic Galea as Chief Executive Officer, Director of Administration - Christabel Borg Preca and three Artistic Directors.

BOARD OF DIRECTORS

Chairperson
Alison Micallef White

Board of Directors
Mary Ann Cauchi
Felix Busuttil
Kate Decesare
Andrea Cassar
Joanne Butterworth
Adrian Mamo

EXECUTIVE TEAM

CEO
Dominic Galea

Deputy Director Administration
Christabel Borg Preca

Development Executive
Giuliana Barbaro-Sant

Marketing Executive
Suzanna Nikolic

National Agency for
the Performing Arts

Aġenzija Nazzjonali
għall-Arti Performattiva

ADMINISTRATION TEAM

Administration Officer
Claude Busuttil
Marlon Apap

Administration Officer II
Sylvia Attard



BINGO									
15	30	45	60	75	90	105	120	135	150
SELFE	LUO	BHARBA	WASHING	ACORDING	SICKA	VLOG	UT	LOL	FEED
ASIA	ANDAR	BOZJU	PATRA	SENJO	FOMO				