



# **AITA/IATA asbl**

## **37<sup>th</sup> General Assembly Forum Book**

### **Monaco, 21 August 2021**

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# **Programme: 37<sup>th</sup> AITA/IATA asbl General Assembly Forum, and Regional Meetings**

## **Friday 20 August 2021 – Open Forum, Novotel**

|       |                 |
|-------|-----------------|
| 09:30 | Open Forum      |
| 10:45 | Break           |
| 12:30 | Open Forum ends |

## **Friday 20 August 2021 – Regional Meetings, Novotel**

|       |                       |
|-------|-----------------------|
| 14:00 | Regional Meetings     |
| 15:30 | Break                 |
| 17:00 | Regional Meetings end |

## **Saturday 21 August 2021 – General Assembly, Novotel**

|       |   |
|-------|---|
| 09:00 | Formal welcome to delegates by General Commissioner of the Mondial<br>Patrice Cellario and by President Béatrice Cellario |
| 09:15 | Reception for all delegates   |
| 09:45 | General Assembly continues  |
| 12:30 | Lunch   |
| 13:30 | General Assembly continues  |
| 15:30 | Break   |
| 15:45 | General Assembly continues  |
| 17:00 | General Assembly ends   |

# Agenda of the 37<sup>th</sup> AITA/IATA asbl General Assembly

## Saturday 21 August 2021

1. Official opening of the 37<sup>th</sup> AITA/IATA asbl General Assembly - - address by the Commissioner General, the Président of AITA/IATA and Mélanie de Massy  
***Break:** Reception given by H. E. Prime Minister*
2. Introduction and welcome from the President of AITA/IATA asbl, Béatrice Cellario
3. Appointment of the Presiding Chair of the 37<sup>th</sup> General Assembly Vote of GA
4. Agree the agenda of the General Assembly Vote of GA
5. Appointment of Tellers and appointment of Drafting Committee Vote of GA
6. Roll call of all Members in attendance (Monaco and online)
  - a. Confirmation of voting rights
  - b. Notification of proxy's
7. Ratification of new Members (National Centre) 2020 – 2021 Vote of GA
8. Call for written questions to Candidates for Election to Council
9. Approval of the Minute of 36<sup>th</sup> General Assembly by Zoom 1 August 2020 Vote of GA
10. AITA/IATA asbl review 2020 - 2021
  - a. Council review from President Béatrice Cellario Vote of GA
11. Finance review 2020 - 2021
  - a. Review of finance and approval of finance report by Treasurer Villy Dall Vote of GA
  - b. Discharge to Councillors Vote of GA
12. Regional Reports
13. Proposed amended AITA/IATA asbl Constitution
  - a. Introduction, questions and answers
  - b. Voting Vote of GA

### Sandwich Lunch at Novotel

14. Preparation for the Elections
  - a. Statements of Intent from candidates
 

|                    |                                      |
|--------------------|--------------------------------------|
| i. President       | Aled Rhys-Jones                      |
| ii. Councillor 1   | Christel Gbaguidi, Benin & Germany   |
| iii. Councillor 2  | Tim Jebesen, USA                     |
| iv. Councillor 3   | Ksenia Nesterova, Russian Federation |
| v. Councillor 4    | Patrick Schoenstein, France          |
| vi. Councillor 5   | Stephen Tobias, Canada               |
| vii. Councillor 6  | Anna-Karin Waldemarson, Sweden       |
| viii. Councillor 7 | Sofia Wegelius, Finland              |
  - b. Elections Vote of the GA

*The General Assembly goes into a short recess while the newly elected Council members take their place.*

15. AITA/IATA Vision statement by the new President
16. Other proposals submitted for consideration by the General Assembly Vote of GA
17. Budget 2021 – 2022
  - a. Proposed budget and proposals for fees and subscriptions Vote of GA
18. Host venues for 38<sup>th</sup> GA in 2022, 39<sup>th</sup> GA in 2023 and 40<sup>th</sup> GA in 2024
  - a. Presentation by Japan for PAT22
19. Other business
20. Closing of the 37<sup>th</sup> General Assembly of AITA/IATA asbl

# **Constitution of AITA/IATA asbl**

## **I. NAME, REGISTERED OFFICE, PURPOSE AND DURATION**

### **Article 1**

The association is named "Association Internationale du Théâtre Amateur - International Amateur Theatre Association - Asociación Internacional del Teatro Amateur", in short "AITA/IATA asbl", hereinafter referred to as "the Association".

### **Article 2**

The Association is constituted as a Belgian non-profit organisation, according to the Belgian Law of non-profit organisations (asbl-vzw) of 27 June 1921, as amended on 2 May 2002 (hereinafter referred to as "the Belgian Law of non-profit organisations").

The registered office of the Association is established in Belgium, Rue Washington, 40 – 1050 Brussels, in the judicial district of Brussels. It is at Council's discretion to change the Registered address of the Association if necessary, subject to the approval of the General Assembly following the change.

The registered number of the Association is 0863.683.050.

### **Article 3**

The Association is formed for the purpose of:

- a) Fostering dramatic art by all theatrical groups of the world devoted, without remuneration, to artistic and cultural aims;
- b) Promoting by permanent international contact and relationships those activities common to its members;
- c) Co-ordinating the actions of its members in their purpose of enriching human experience and educating through the medium of theatre;
- d) Facilitating international exchanges between all groups belonging to amateur theatre.

To establish these aims, the Association will employ the following means:

- a) The organisation or participation in the organisation of international congresses, conferences, seminars, festivals, courses, exhibitions and any other activity;
- b) The publication or assistance in the publication and distribution of books, periodicals and stage plays;
- c) The maintenance of one or more support, information or study centres on amateur theatre;
- d) Co-operating with other international organisations having similar aims or devoted to theatre and culture in general.

The Association may undertake or support any initiative and organise any activity that may contribute to establishing its aims or objectives.

### **Article 4**

The Association has been constituted for an unlimited period of time.

## **II. MEMBERSHIP**

### **Article 5**

The number of members of the Association is unlimited. Its minimum is fixed to three (3).

## **Article 6**

The admission of National Centre Members is decided by the General Assembly (hereinafter referred to as the GA) following the proposition of the Council. The Council may grant provisional admission to new Members, which must, however, be confirmed at the next GA.

A National Centre Member (hereinafter referred to as a Member) is a network, a concentrator of activities, local and global, working proactively in the field of amateur theatre and an official body representing amateur theatre activity on a national basis, where "national" indicates a "nation" or "self-governing territory".

## **Article 7**

All Members are required to pay the appropriate annual Membership Fee, relevant to their Membership category, as determined by the GA. The maximum amount of this Membership Fee is set at five thousand (5,000) Euro.

Non-payment of the Membership Fee will result in resignation by default of the Member.

# **III. GENERAL ASSEMBLY**

## **Article 8**

A Member who is up to date with their membership payments is entitled to six (6) votes in the GA.

A Member can delegate their votes by proxy to another Member. Each Member is limited to carrying one proxy.

A natural person can represent a maximum of two (2) Members.

## **Article 9**

Resigning and resigned, suspended or expelled Members, as well as their heirs or those having rights over a deceased Member, have no rights over the assets of the Association. They cannot reclaim Membership Fees, claim or request statements, rendering of accounts, nor inventories. Neither can they affix seals or proceed to precautionary attachment ("saisie conservatoire").

## **Article 10**

The legislative power of the Association is held by the GA. In accordance with Article 4 of the Belgian Law of non-profit organisations, powers that are exclusively reserved for the GA are the following:

- a) Alterations to the Constitution;
- b) The appointment and dismissal of Councillors and of the President of the Association;
- c) Granting discharge to Councillors regarding their obligations as Councillors of the Association;
- d) The approval of the budget and the accounts of the Association;
- e) The dissolution of the Association and the destination of the net assets of the Association following such dissolution;
- f) The expulsion of Members of the Association;
- g) The conversion of the Association into a company with a social purpose;
- h) All cases required by the articles of the Association.

In addition to the powers mentioned above, it is the authority of the GA to appoint one or more independent persons, who cannot be Councillors, as "third party" examiners of the accounts.

## **Article 11**

The GA is chaired by the President of the Association or by any other chair appointed by the GA at the beginning of the GA.

## **Article 12**

The President of the Association, on behalf of the Council, or upon request of at least one fifth (1/5) of the Members of the Association, will convene the GA by any appropriate means of communication as agreed by the Council. In both cases, notification which will include the draft agenda of the GA, will take place at least eight (8) weeks before the GA.

Any proposal to be considered by the GA must be supported by at least one twentieth (1/20) of the Members of the Association before it can be added to the agenda of the GA. Proposals must reach the Secretariat not later than four (4) weeks before the GA. The final agenda of the GA, containing all proposals by Members and all relevant documents, will be distributed to Members not later than two (2) weeks before the GA.

The GA can be held in any physical or digital format considered appropriate by Council. Voting procedures and/or systems in the GA are decided by the Council. Voting may be manual, postal, electronic or digital or by any means that the Council considers to be appropriate.

Abstentions and/or invalid votes are not taken into account when counting the votes and/or when defining majorities. Abstentions and/or invalid votes are not counted as a negative vote.

The GA can vote only on issues that are included in the Agenda.

## **Article 13**

### ***Attendance in the GA***

Regardless of the number of Members in attendance (present or represented), the GA is **constitutionally valid**, except for the decisions relating to:

- a) alterations to the Constitution;
- b) changing the purpose of the Association
- c) the dissolution of the Association.

Decisions relating to alterations to the Constitution and the dissolution of the Association require the attendance of at least two thirds (2/3) of Members (present or represented).

A second GA may be called if, in compliance with Article 8 of the Belgian Law of non-profit organisations, the abovementioned attendance criteria are not met, regardless of the number of Members in attendance (present or represented). Such a second GA may not be held within sixteen (16) days following the first GA.

### ***Decisions in the GA***

All **decisions** are taken by a simple majority (fifty percent (50%) plus one (1)) of the votes of Members in attendance at the GA (present or represented), except, as is compliant with Article 7 of the Belgian Law of non-profit organisations, for decisions relating to:

- a) the expulsion of Members;
- b) alterations to the Constitution;
- c) changing the purpose of the Association;
- d) the dissolution of the Association.

Decisions relating to the expulsion of a Member, as well as decisions relating to alterations to the Constitution, will be taken by a majority of two thirds (2/3) of the votes of the Members in attendance (present or represented).

Decisions relating to alterations to the Constitution concerning the purpose of the Association, as well as decisions relating to the dissolution of the Association, require a majority of four fifths (4/5) of the votes of Members in attendance (present or represented).

## **IV. THE COUNCIL, COMMITTEES AND NETWORKS**

## **Article 14**

The GA delegates the governance and day-to-day management of the Association to the Council.

The GA will, through an election process, appoint one (1) President and a maximum of eight (8) Councillors.

The President and the Councillors jointly form the Council. Their mandate ("the Mandate") is not remunerated by the Association.

The Council has the authority to appoint and dismiss from among the Councillors, officers as appropriate ("the Officers"), for example: Treasurer, Secretary, or any other function the Council considers appropriate.

Officers may resign or be dismissed from their assigned functions without effecting their Mandate as a Councillor.

The President and the Councillors of the Association are natural persons.

### **Article 15**

The President of the Association and Councillors are elected for a mandated period of four (4) years ("the Mandate Term").

An individual can serve a maximum of three (3) consecutive Mandate Terms on the Council, of which a maximum of two (2) consecutive Mandate Terms as Councillor, or a maximum of two (2) consecutive Mandate Terms as President.

In exceptional circumstances, the GA can extend the Mandate Term of the President, a Councillor and/or several Councillors, for a period to be decided by the GA. This decision requires a majority of two thirds (2/3) of the Members in attendance at the GA (present or represented).

The Mandate of a Councillor and/or the President will cease:

- a) At the end of the Mandate Term;
- b) Should the GA decide to end the Mandate. This decision requires a simple majority by the GA;
- c) Upon receipt of a written resignation (by letter, email or any other form of text message) to the Council.

Should a Councillor (including the President) be unable to complete their Mandate irrespective of cause, this Mandate will count as a fully completed Mandate Term.

Should a position on the Council become vacant, owing to the death, incapacity or resignation of an appointed Councillor, the Council may appoint a temporary replacement until the following GA. The appointee will function as a Councillor without voting rights.

### **Article 16**

The Council is convened by the President of the Association by any means that the Council considers appropriate and will meet at least twice between two GA's. The Council is constitutionally valid (quorate) if 5 out of 9 Councillors are present or represented.

Council meetings can be held in any physical or digital format considered appropriate by the Council. Voting procedures and/or systems during Council meetings are decided by the Council. Voting may be manual, postal, electronic or digital or by any means that the Council considers to be appropriate.

A Councillor can delegate their vote by proxy to another Councillor. Each Councillor can carry only one proxy.

### **Article 17**

The Council has unlimited executive powers in matters relating to the governance and day-to-day management of the Association.

Unless a power is, under the Belgian Law of non-profit organisations or under this Constitution, explicitly stated to belong exclusively to the GA, all powers are under the authority of the Council.

The Council may appoint any contracted individual and determine their job description and remuneration.

The Council has the right to delegate the day-to-day management of the Association, including the authority of signature in relation to the day-to-day management, to any contracted individual.

## **Article 18**

### **a) External relations**

The Council can establish or terminate any operational relationship, at any time, with any appropriate party, natural person, de facto association or legal entity, in the interest of the Association. These operational relationships are called **Networks**.

### **b) Internal relations**

The Council can establish or terminate, within the organisation, one or more **Committees**, where appropriate chaired by a coordinator or coordinating team. The Council will approve a Committee's internal rules.

The Council will appoint the members and the coordinator of any Committee. The Council can terminate the appointment of any coordinator or Committee member, at any time.

## **V. LANGUAGE**

## **Article 19**

The languages to be employed in all official business conducted by the Association are French, English and Spanish. In case of difficulties of interpretation of the Constitution and/or official documents of the Association, the French language will take precedence.

It is the responsibility of the Council to ensure that sufficient skills are available in the Council in order to address the Association's official languages and cultural issues.

## **VI. MISCELLANEOUS**

## **Article 20**

The Association is represented in legal agreements, including those where a public officer or a law official intervenes, and in legal actions, either by the President of the Association or by two Councillors.

## **Article 21**

The financial year will run from 1 April to 31 March of each year.

## **Article 22**

In case of voluntary dissolution of the Association, the GA will appoint two (2) liquidators and determine their powers.

## **Article 23**

In case of voluntary or judicial dissolution of the Association at any time and for any reason, the net assets of the Association will be allocated to an Association involved in similar works and with similar aims to the Association, as agreed by the GA.

This decision will be taken by a simple majority (fifty percent (50%) plus one (1)) of the votes of the Members in attendance (present or represented).

## **Article 24**

All decisions of the GA and of the Council are recorded in the form of minutes and signed by the President of the Association. The record is kept at the registered office where all Members and third parties may consult it.

## **Article 25**

All that is not explicitly stated in this Constitution will be determined by Belgian Law, in particular the Belgian Law of non-profit organisations.

Made in Lingen (Ems), Germany, 28 June 2018



# Minute of the 36<sup>th</sup> AITA/IATA asbl General Assembly by Zoom 1 August 2020

**1. Official Opening and welcome to the 36<sup>th</sup> General Assembly** – AITA/IATA President Béatrice Cellario declared the 36th AITA/IATA General Assembly (GA) open. She welcomed delegates to the Zoom GA forced upon the Association by the COVID-19 Crisis.

**2. Appointment of the Presiding Chair of the 36<sup>th</sup> General Assembly** – Council proposed Dirk De Corte and as there were no objections, he was appointed.

a. The Presiding Chair opened the proceedings by thanking delegates and outlined the arrangements for this unique Zoom GA. He hoped for an open, constructive, and inclusive debate and discussion. He reminded delegates of the need to give time for translation to ensure correct understanding by all.

**3. Number of Members represented** – Dirk De Corte, as Presiding Chair, confirmed that 20 Members had completed and returned their delegate form by the deadline of 1 July, however only 19 Members had logged on. Forty-one delegates had confirmed in writing that they would be represented but not everyone had logged on at this point. There were no proxy votes. A further seven Associates had applied to observe the GA. They were: De WAANzin (Belgium); The Questors Theatre (Great Britain); Theatrehouse Network and Poupoulo (Greece); Mary Pears (Ireland); Teatro De Balugas (Portugal); Piano Theatre (Russian Federation).

a. The Presiding Chair confirmed that the GA was legally constituted and that delegates had correctly received GA documents. Delegates from the following **19** Members (National Centres) were entitled to vote:

Austria – 6 votes; Czech Republic – 6 votes; Denmark – 6 votes; Faroes (The) – 6 votes; France – 6 votes; Germany (BAG & BDAT) – 6 votes; Great Britain – 6 votes; Israel – 6 votes; Italy – 6 votes; Japan – 6 votes; Latvia – 6 votes; Lithuania – 6 votes; Monaco – 6 votes; North Macedonia – 6 votes; Russian Federation – 6 votes; Slovakia – 6 votes; Spain – 6 votes; Sweden – 6 votes; USA – 6 votes. A total of **114 votes**.

b. Dirk De Corte confirmed that the GA was quorate. A successful test poll was held.

**4. Approval of the Minute of the 35<sup>th</sup> General Assembly, Saint John, Canada 2019** – Dirk De Corte noted that minute of the 35<sup>th</sup> GA was in the online Forum Book. There were no questions and delegates were asked to vote using the online poll.

**Using the online poll, the minute was approved by 95% of the delegates**

**5. AITA/IATA asbl Reviews 2019 - 2020**

a. *Council's Report by the President Béatrice Cellario* – Dirk De Corte noted that the report of Council was in the Forum Book. He shared online the written additional comments from President Béatrice Cellario (to be found at **Annex A** of this minute). There were no further questions and delegates were asked to vote using the online poll.

**Using the online poll, the minute was unanimously approved**

b. President Béatrice Cellario informed the GA that during a recent Zoom Council meeting, Councillors had discussed a proposal from Councillor Christel Gbaguidi about CY Theatre (Children

& Youth Theatre). He wished to make a short statement which was a follow up to his presentation at the 2019 GA in Saint John, Canada. But much more work was needed before the project would be formally announced and its financial impact was not reflected in the published budget. Council would keep Members and Associates informed of progress.

c. Christel Gbaguidi noted that there were 230 participants in the CY Theatre Facebook page. They were invited to take part in the project called *Let Them Get Into Play*. This will be a platform to unite people working together on theatre. The platform will be a way to support groups from developing countries and help them to take part in international festivals. He stressed that it was still at the idea stage and more work was needed but he hoped to see results soon. The aim was to unite those involved in AITA/IATA and help gather funds to enable AITA to become more efficient. He would write more about it and will discuss with Members and Associates. Dirk De Corte thanked him for the presentation and said delegates would hear more in Monaco.

**6. Financial Review by Councillor/Treasurer Villy Dall** – Villy Dall referred delegates to the financial reports starting at page 20. He noted that in the French Forum Book on page 21, 'Total Revenu' should show € 14,874 (not € 14,094). He also noted that if the actual budget was compared with that proposed in 2019 in Saint John, a saving of around € 4,000 had been made by reducing expenditure. This also reduced the deficit from € 14,000 to € 10,000. The reduced expenses were the result of a reduction in operation costs, namely the cancellation due to COVID-19 of the spring Council meeting planned for Nizhny Novgorod, Russia. Villy Dall noted that the net worth at 31 March 2020 were € 45,000 plus € 18,000 allocated funds giving a total of € 64,000 funds in the Association. Villy Dall referred to the statement by the financial controllers, both of whom were present, who had confirmed the accounts. Villy Dall asked if there were any questions.

a. *Nadia Barcoli, Monaco* asked about the meaning of item CEC Fees € 450 Euro in the Statement of Balance. Villy Dall explained the agreement with CEC that AITA/IATA collects the CEC Membership fee at the same time as the AITA/IATA Fee and passes the funds to CEC and that € 450 was the amount still to be transferred to CEC on 31 March 2020.

b. *Josef Hollos, Austria* asked about the impact of the increase in the Membership Fees and Associate Subscriptions on AITA/IATA. Anne Gilmour, Secretariat, noted that of the 37 Members who had paid in 2019, only four had not yet paid. Sixty-five Associates had paid to date and 17 of those who paid in 2019 had not yet done so. She suggested that the impact of COVID-19 was greater on the smaller organisations who had fewer resources. Nadia Barcoli asked about the level of the Associate Fee which Anne Gilmour confirmed was € 75, € 50, € 50, € 25 for UN (United Nations) HDI Categories (Human Development Index) 1 – 4 respectively.

c. Dirk De Corte asked that delegates approve the financial report presented by Council using the online poll.

**Using the online poll, the Financial Review was approved by 95% of the delegates**

**7. Discharge to Council** – Dirk De Corte confirmed the meaning of this vote was that delegates would acknowledge that the GA grants discharge to the elected Councillors of AITA/IATA confirming that they have acted in good faith and within the authority granted to them in

accordance with Article 17 of the AITA/IATA Constitution. Dirk asked delegates to confirm that they gave their discharge to Councillors using the online poll.

**Using the online poll, delegates agreed the Discharge to Councillors unanimously**

**8. Budget for 2020–2021** – Villy Dall this noted that this budget revised the one presented in 2019 in Saint John, Canada. He referred to the discussion at that GA about the need for Council to reduce expenditure, which was mainly Secretariat costs and accommodation costs for Council. He noted that the Secretariat was essential for the organization – as also stated by delegates in Saint John. The deficit had been reduced from € 14,000 to € 7,800 because meetings had been held online but it was important to meet physically from time to time. He noted that this budget had reduced operation costs from € 11,500 to € 6,500. If most Council meetings were to take place by Zoom, there would be sufficient funds for one physical meeting. There were no questions and Dirk De Corte asked delegates to vote on the proposed budget for 1 Apr 2020 to 31 Mar 2021 the online poll.

**Using the online poll, the Budget for 2020 – 2021 was approved by 95% of the delegates**

**9. Budget for 2021 – 2022** – Villy Dall noted that this was a very provisional budget but done using the same template as the 20-21 budget. It showed a deficit of € 9,300 due mainly to possible expenses required for the 2021 GA. He noted that the text about Estimated net worth at the bottom of page 29 should read 31 March 2021 (not 31 March 2022). He noted that if both budgets were realised, the net worth would only be € 27,000 as of 31 March 2022 while the remaining allocated funds will of course depend on how much AITA/IATA spends. There were no questions and Dirk De Corte asked delegates to vote on the proposed budget for 1 Apr 2021 to 31 Mar 2022.

a. *Patrick Schoenstein, France* thanked Villy Dall for his work at this difficult time. He noted that since the 2015 GA in Ypres, AITA/IATA delegates had voted on a deficit budget. He wanted delegates to be conscious of the fact that this could not go on forever as it meant AITA/IATA was putting itself in a situation of inevitable death. He would vote in favour of the budget, but all delegates had to ask themselves how they could help the organisation. In Saint John, he had taken the responsibility to organise a Council meeting to be held in April 2021.

b. There were no further comments and Dirk De Corte asked delegates to vote using the online poll.

**Using the online poll, the Budget for 2021 – 2022 was approved by 90% of the delegates**

c. Villy Dall then went on to raise four issues. i. Can AITA/IATA reduce Secretariat expenses? ii. Can AITA/IATA reduce its meeting and travel expenses and find Members or Associates to host AITA/IATA Council meetings so that only travel costs for secretariat and travel grants to Councillors crossing continents are incurred; iii. can the Membership Fees and Associate Subscriptions be raised again in 2022; iv. How do we get more Members (National Centres) and Associates to join?

d. Dirk De Corte thanked Villy Dall for his questions. *Torben Sundqvist, Sweden* remarked that a forum of this type was very unsuitable for the discussion of such matters. *Mary Pears, Ireland*, in reply to the issue of getting more associates was to give them a vote. Dirk De Corte noted that when delegates next meet in Monaco, this would surely be an issue that will be addressed very seriously, and that Council would work on.

**10. Other proposals submitted for consideration by the General Assembly** – Dirk De Corte confirmed that no proposals had been submitted to the GA by the deadline of 3 July 2020.

**11. Update on the 37<sup>th</sup> World Forum and GA in 2021 (Monaco), 17 – 22 August 2021** – Although this item was on the agenda after the matter of the announcement of the 38<sup>th</sup> GA, Dirk De Corte suggested that as it came next chronologically, Councillor Pierre Cellario should make his statement. This was agreed and the statements is at **Annex B** Error! No bookmark name given..

a. *Patrick Schoenstein, France* asked for clarification on whether Members (National Centres) had been asked to propose two or three shows for Monaco? Pierre Cellario confirmed that it was the task of the Member to do as they like, but it made the job of the Committee Mixed easier, if Members (National Centres) proposed only one show. *Patrick Schoenstein* also suggested that in future, AITA/IATA should only hold a physical GA when held alongside a Festival (2021 and 2023 and so on) and use this format for the 2022, 2024, 2026 and so on, General Assemblies.

**12. Announcement of host venue for 38<sup>th</sup> General Assembly in 2022** – President Béatrice Cellario noted that no venue for the 38<sup>th</sup> GA and Festival had yet been received. Members were encouraged to consider if they would be able to host the event.

**13. Questions from Associates** – President Béatrice Cellario noted that AITA/IATA Associates had been invited to submit a written question. One had been received from *Andrea Bath*, Associate, The Questors Theatre from London. She had asked "How do we support the Black Lives Matter movement so that we can make a difference?" President Béatrice Cellario responded to the question with a written text which is at **Annex C**. She also remarked that it was a difficult question to deal with. As there were no responses from delegates, *Andrea Bath* responded by thanking the President for her reply which was much appreciated.

**14. Questions from the floor** – Dirk De Corte asked if delegates had any questions that they wished to raise.

a. *Josef Hollos, Austria* noted that during the 2019 GA in Saint John, Canada, delegates asked Council and Christel Gbaguidi to work more with IDEA (International Drama/Theatre and Education Association) and ASSITEJ (International Association of Theatre for Children and Young People). Councillor Aled Rhys-Jones replied that Council was in discussion with Dagmar Höfferer of IDEA and the Austria Member (National Centre) to see how AITA/IATA could help to promote the Drama in Education congress in 2021. Christel Gbaguidi would also be included in these conversations to see how better links could be taken forward. *Dagmar Höfferer, Austria* said she has been in contact with Aled Rhys Jones and sent Council a concept which make the possibility of a face to face and online meetings. She was still in discussion with him about this and wish to continue to make this possible. Also hoped to be in contact with Christel Gbaguidi to discuss this.

b. *Alejandro Cavadas, Spain* had a question for Villy Dall (Zoom chat). He asked "How to improve the financial situation of AITA/IATA, can we access grants from the European Union, UNESCO (United Nations Educational, Scientific and Cultural Organization) or other international organisations, as well as the search for sponsors for its events?" Villy Dall thought it might be possible to access EU Funds. There has been co-operation with EFAT (European Forum of Amateur Theatre between CEC, CIFTA and NEATA) but it had failed to present projects that could generate funds. He noted that to access EU funds could be expensive because professional assistance would be needed. He added that AITA/IATA was a global organisation and EU grants were mainly for EU activities. It was an area in which Aled Rhys-Jones had experience through AMATEO (European Network for Active Participation in Cultural Activities). Aled Rhys-Jones noted that money was available in Europe and perhaps post-COVID even more money might be available for re-building communities. But applications would have to come from the European organisations – NEATA, CEC and CIFTA. If there was a willingness to come together to do this, then let us talk. He felt that AITA/IATA needed to start talking to sister organisations that are not involved in theatre such as those involved in amateur dance or singing to understand how they operate and to learn how they access funds.

*Ramon Costa, Spain* asked if AITA/IATA could open the website for advertisements and publicity which might bring in more money. Villy Dall noted that UNESCO only recognise one organisation for theatre and that is ITI (International Theatre Institute) for professional theatre. But President Béatrice Cellario noted that to support developing countries, every Member could access UNESCO funds via its national committees.

*Josef Hollos, Austria* had taken part in UNESCO meetings and wondered if more could be done to build contacts. President Béatrice Cellario noted that they sent invitations but usually too late.

**15. Closing of the 36<sup>th</sup> General Assembly of AITA/IATA asbl** – president Béatrice Cellario thanked Dirk De Corte for his handling of this first online AITA/IATA General Assembly and Councillor Carlos Taberneiro for his translation into Spanish. She was sorry not to be able to have the sort of discussion that usually occurred in the GA but she looked forward to seeing everyone back in Monaco in August 2021 when there would be an open discussion on finance and diversity.

The meeting closed at 14:25

## **Comments by President Béatrice Cellario on the 2019 – 2021 Council Report**

I will talk about the highlights of the Council's activity since the last GA.

It is quite obvious to address first the impact that the health crisis has had on Culture and in particular Amateur Theater. During this period, the Council contacted its Members, who provided information on their reactions and responses to this crisis. It turns out that, as we expected, our Members were affected economically, because the show's receipts were nil, and artistically, because they suffered the cancellation of all their activities.

Most of the events expected for World Theater Day have been cancelled, and it is a shame that this happened for the first entry on the AITA/IATA website dedicated to this day.

The official AITA/IATA Festivals were impacted, the Toyama Festival in Japan was postponed, and the Rizhao Festival in China had to stop its call for nominations process. The Mondial du Théâtre de Monaco 2021 has had to reduce its format, Pierre Cellario will mention in a few minutes.

Nevertheless, in the context of Covid-19, the Council has nevertheless continued its activities and met virtually three times between May and July 2020. We are really looking forward to resuming our face-to-face meetings as soon as possible. possible.

One of the problems, which our Association has to face, remains the financial case. Our resources are dwindling, and solutions must be found to remedy this. One of these solutions would be to open up the Association to more Members and Associates. It is obvious that we will only be able to attract more Associates if AITA/IATA gives them more rights. The Council continues to work on it and will, probably for Monaco, make a proposal that goes in this direction, without harming the National Centres, without depriving them of their power or any right to express themselves.

I repeat, it was not my intention to change anything at the level of the Constitution, but the reality of the financial situation pushes us to consider another model without harming the current Members, I insist.

The issue of Children's and Youth Theater is studied by Christel Gbaguidi, who with the help of Frank Katoola, is developing a fundraising project to support the actions of the CY-Theater. Christel Gbaguidi will give you a brief update on the project he submitted to the General Assembly last year in Saint John.

We wanted to keep you informed of the conclusions of our meetings between two General Assemblies, and from Saint-John, you can follow the work of the Council thanks to the notes sent regularly by the Secretariat. So don't hesitate to step in and ask questions at any time of the year.

About the next General Assemblies, I must tell you that after the one in Monaco in 2021, there is no place planned to host those of 2022 and 2023 and that we are open to all proposals for a place for these future GA as well as for the organization of official AITA/IATA festivals.

I know that organizing a GA is a huge job, but by relying, for example, on an existing festival, as Monaco does every four years, it is quite doable because the Council and our Secretariat provide efficient logistical assistance.

This year 2020 will remain deeply rooted in our memories, but not necessarily for good reasons. And it is our responsibility to ensure that AITA/IATA looks to the future with serenity and confidence. I count on everyone's solidarity.

Thank you for your attention

## **Comments by Pierre Cellario about the 17<sup>th</sup> Mondial du Theatre 2021**

Like all cultural events, the Mondial du Théâtre is affected by the economic crisis that accompanies the health crisis. So the festival format has been reduced to 6 days (instead of 10 days). It will take place from Tuesday 17 to Sunday 22 August 2021. This festival will receive 15 troupes (instead of 24 usually), again for two performances. Ten people per group will be accommodated for 6 days. It should be noted that the support was previously 4 days for 10 people.

One Colloquy will be held each morning and two Workshops in the afternoons.

The AITA/IATA Congress will take place at the Auditorium on Saturday August 21 and Sunday August 22, Regional Committee meetings are scheduled for Friday August 20.

On the elections in Monaco: 1 President and 4 Councillors

VERY IMPORTANT: applications for the participation of the groups in the festival must be sent before November 10, 2020. I appeal to the National Centers on this subject.

The Joint Committee will select the participants at the end of November 2020 and the results of the selection will be communicated at the beginning of December.

We look forward to seeing you and celebrating the Amateur Theater.

## **Response to the question about Black Lives Matter**

AITA/IATA is an association which, by its nature, composition and goals, is always concerned with the protection of human dignity and the defence of the values of respect for the person, whoever they are.

But we do not play politics, nor do we interfere with religions and beliefs.

This silence does not mean that we are neutral, on the contrary. It is through our actions, our commitments, our projects, the spirit that drives us all within our association, that we offer the tools to fight against all forms of discrimination.

Everyone can join us, whatever the colour of their skin, religion, gender, sexual orientation, political orientation, everyone has their place in our fight for "education and understanding through theatre" which is the currency of AITA/IATA.

We are convinced that Amateur Theatre in its educational role is our best tool to raise awareness. If we remain true to our role then we can greatly influence change for the future.

There are many causes to defend: equality between men and women, the fight against paedophilia and feminicide, the fight against racism, the defence of oppressed minorities, the defence of the environment ...

For that we must play our educational role, without being either opportunistic, nor detached from reality. The cause we must fight for is amateur theatre, because it is through this that we will be able to influence the future.

Finally, I would like to announce that the Council has agreed that 'Diversity and Amateur Theatre' will be the theme we will address at the 2021 Forum in Monaco.

Thank you for your attention.

## **AITA/IATA asbl Council 2020 – 2021**

### **Council**

|                             |                                       |
|-----------------------------|---------------------------------------|
| President                   | Béatrice Cellario (Monaco)            |
| Councillor (Vice President) | Rob Van Genechten (Belgium, Flanders) |
| Councillor (Vice President) | Aled Rhys-Jones (Great Britain)       |
| Councillor (Treasurer)      | Villy Dall (Denmark)                  |
| Councillor                  | Pierre Cellario (Monaco)              |
| Councillor                  | Christel Gbaguidi (Benin/Germany)     |
| Councillor                  | Frank Katoola (Uganda)                |
| Councillor                  | Carlos Taberneiro (Spain)             |

## **AITA/IATA asbl Council Meetings 2020 – 2021**

Since the last AITA/IATA asbl General Assembly held by Zoom on 1 August 2020, the Council of AITA/IATA asbl has met:

|                 |                               |
|-----------------|-------------------------------|
| • August 2020   | Zoom meeting online (post-GA) |
| • October 2020  | Zoom meeting online           |
| • November 2020 | Zoom meeting online           |
| • December 2020 | Zoom meeting online           |
| • January 2021  | Zoom meeting online           |
| • March 2021    | Zoom meeting online           |
| • May 2021      | Zoom meeting online           |
| • June 2021     | Zoom meeting online           |
| • July 2021     | Zoom meeting online           |

## **Current Membership of AITA/IATA asbl**

### **AITA/IATA asbl Membership Figures as at 1 August 2021:**

|                             |    |  |
|-----------------------------|----|--|
| • Member (National Centres) | 32 | Paid by 31 March 2021, or with the agreement of Council, by an extended deadline of 31 July 2021 |
| • Associates                | 63 | Paid by 31 March 2021, or with the agreement of Council, by an extended deadline of 31 July 2021 |

**Countries and territories represented** 55

### **New Associates as at 1 August 2021:**

Since 31 August 2020, **7** new Associates have joined AITA/IATA asbl

### **New Membership Applications to be Ratified by the General Assembly:**

There are no New Membership Applications that require ratification.



## **Council Activity report 2020 – 2021**

Dear AITA/IATA Members,

First of all, allow me to thank you for participating in the General Assembly of our Association, whether face-to-face in Monaco or virtually through the Zoom connection. It is very important for our community to come together regularly in order to maintain this link and to develop the Association.

This year was again marked by the health crisis that hit the world. It was impossible to bring together the actors of the troupes, to attend theatre classes, to put on shows or festivals or to organise public workshops... The frustration of the heads of amateur theatre associations and of festival organisers was immense. No doubt the constraints will be lifted soon, giving us a glimpse of the hope of living again as before, while taking into account the experiences lived during the crisis.

The AITA/IATA Council wanted to adapt to this binding framework, turning to the possibilities offered by digital technology. And it is with the help and support of partners such as the Russian National Centre, Central European Committee (CEC), Northern European Amateur Theatre Alliance (NEATA) and the Associate Corredor Latinoamericano de Teatro that we have set up an online festival at the end of 2020 and theatre workshops in three languages since the beginning of this year. These two projects were made possible thanks to the determination of Aled Rhys-Jones assisted by our Secretariat.

In March, AITA/IATA provided effective support to the Drama in Education Congress which was also held online. And still online, I represented AITA/IATA at the General Assembly of the International Theatre Institute in December 2020 and at the International Conference of NGO Partners of UNESCO in May. It emerges that, despite the health crisis, the need for communication, links and exchanges has been strongly felt. All these exchanges across the planet remain very enriching. The participants are strongly involved.

For now, the two festivals in the making, in Rizhao in China and in Nizhny Novgorod in Russia, are postponed to a later date. Their organisers, still in contact with Rob Van Genechten, remain motivated.

Since the announcement of the first lockdown in March 2020, the AITA/IATA Council have met monthly thanks to Zoom. Anne Gilmour perfectly organised these virtual meetings and knew how to manage the tools which allowed us to meet. For each of these online Councils, you received a list of the decisions taken. The work of the Council has thus been tightened up and better explained to Members in recent months. I wanted Members to be kept informed of the activities of the Council and I hope that will continue.

I do not avoid addressing the finances of the Association which are, as you know, a concern of the Council and of each General Assembly. These two 'Covid' years have enabled us to save these resources and have a positive result. But the question keeps coming back, how to spend less and / or how to receive more subsidies. The Membership and subscription fee increases voted by the Saint John General Assembly will not be enough to generate revenue to host meetings or support long-term international events. I take this opportunity to appeal for the hosting of Council meetings and others by our Members, at the festivals they organise.

At the 2018 AITA/IATA General Assembly in Lingen, Germany, delegates accepted a proposal from Council to change the purpose of the Solidarity Fund. In addition to creating a new Strategic Development Fund, Council took the opportunity to review the terms and conditions of the grant. <sup>1</sup>

We have also taken into account the feelings of the last General Assembly and considered proposing to you an overhaul of the Constitution of the Association. The approval of a new Constitution, which would include a new category of members, could contribute to a certain financial balance.

At this 2021 General Assembly, organised by the Studio de Monaco, not all parts of the world will be present. But, as I write these lines, I still see that, given the circumstances, a not insignificant number of delegates have registered. This reflects the interest of Members in AITA/IATA.

These two years since the Saint John General Assembly have been a life experience unlike any I have ever had. And I thank my colleagues on the Council for their work and kind support.

I wish the next President of AITA/IATA an eventful term of office!



Béatrice Cellario

President of AITA/IATA 2019-2021

Monaco, 22 June 2021

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<sup>1</sup> both documents appear as **Annex E and F** at the end of this Forum Book.

# Online Training Programme in collaboration with CLT Corredor Latinoamericano de Teatro

## **Background**

In 2020, Corredor Latinoamericano de Teatro - CLT approached the AITA/IATA Council with a request for project support from the former AITA/IATA Culture & Education Fund. Following discussion in Council and a number of online meetings with CLT, a revised submission was agreed by the AITA/IATA Council. At **Annex D** is a SWOT analysis from Manuel Ortiz, Director CLT.

## **The Project**

CLT agreed to provide three Workshops – one in Spanish, one in French and one in English. Each workshop to have an overarching theme and comprise four separate 1½ hour Zoom sessions to be held every other Monday in the early evening Paris time. All to be free of charge for up to 30 participants and the Zoom videos of each session to be available on the AITA/IATA website for two months. The AITA/IATA website carried details of each workshop session along with a profile of the three tutors and the links to the online booking forms. An online Feedback form was created which all participants were invited to complete immediately after the session.

### **I. Spanish Language Workshop**

With an overarching theme of *Improvisation as a Creative Tool* and taking place between 18 January and 1 March 2021, the four sessions covered: Improvisation; Action; Character; and The Actor as Playwright. They were led by Mauro Molina, Executive Director of CLT, an Argentinian Director, playwright, interpreter, teacher and producer, currently based in Spain.

## **Summary**

| Session       | Total Applications | Approved | Took part | Feedback form |
|---------------|--------------------|----------|-----------|---------------|
| 1             | 38                 | 30       | 15        | 12            |
| 2             | 31                 | 31       | 17        | 8             |
| 3             | 53                 | 34*      | 14        | 7             |
| 4             | 29                 | 29       | 10        | 4             |
| <b>Totals</b> | 151**              | 124**    | 56        | 31            |

\* two were replacements / \*\* some applied for more than one session and were approved for more than one session

A total of 97 different people applied to take part in one or more sessions from 15 countries. Ages ranged from 18 – 78 years with 57 men applying and 40 women. Of those who applied for each of the Spanish courses only 38% actually took part. This opened a discussion regarding the psychology behind committing to attend activities that have no participation fee, which is apparently common with training events.

Of those who took part in the sessions, ages ranged from 18 – 75; slightly more men than women took part and participants came from seven countries. Five participants mentioned that technical difficulties prevented them from taking part, some sent apologies for not attending.

**Feedback** - The Feedback Form sought responses to some questions on a scale of 1 (low) – 5 (high) and others sought more considered answers. Some comments were made after watching the session's video and not as a result of taking part in the session. Here is a summary of the rankings:

| Score | Did you enjoy the workshop? | You learned something new? | Would you advise friends and colleagues to view the recording? | Are you likely to sign up for more sessions? |
|-------|-----------------------------|----------------------------|--|--|
| 5     | 26                          | 18                         | 26   | 30   |
| 4     | 5                           | 8                          | 4  | 0  |
| 3     | 0                           | 4                          | 1  | 0  |
| 2     | 0                           | 0                          | 0  | 0  |
| 1     | 0                           | 0                          | 0  | 0  |

**Feedback comments** - Many of those who completed a Feedback form made helpful comments: *Very interesting and knowledgeable; a fantastic and very enriching course; super instructor; I improved for the first time in my life and I felt very comfortable; dynamic and interesting; You make possible something very valuable: contact between actors from different countries.*

## **II. English Language Workshop**

With an overarching theme of *The Actor Author*, and taking place between 15 March and 26 April, the four sessions covered: The Nature of an Action; Sources for Building an Action; An Action with Purpose; and My Personal Action. They were led by Manuel Ortiz, Executive Director of CLT, who Graduated in Arts from the University of Chile and his training includes the FONDART study internship in Italy, Poland and Slovenia.

### **Summary**

| Session       | Total Applications | Approved | Took part | Feedback form |
|---------------|--------------------|----------|-----------|---------------|
| <b>1</b>      | 34                 | 34       | 26        | 8             |
| <b>2</b>      | 22                 | 22       | 15        | 10            |
| <b>3</b>      | 18                 | 18       | 12        | 6             |
| <b>4</b>      | 21                 | 21       | 13        | 5             |
| <b>Totals</b> | 95**               | 95**     | 66        | 29            |

\*\* some applied for more than one session and were approved for more than one session

While fewer people applied for these sessions, more people took part. Because only 38% of those who applied for the Spanish language sessions actually took part, it was agreed with CLT that more than the originally agreed maximum of 30 per session would be approved: this resulted in more participants per session.

A total of 57 people applied for one or more of the sessions: they came from 22 different countries, ages ranged from 15 – 79 years; and 34 were women and 22 men and one declined to say.

Of those who took part in the sessions, ages ranged from 15 – 75; gender balance was slightly in favour of women and participants came from 19 countries.

**Feedback** - The Form was slightly revised for the English Language workshop. Here is a summary of the rankings:

| Score | Did you learn something new? | Did you enjoy the session? | Would you advise friends and colleagues to view the recording? | Are you likely to sign up for more sessions? |
|-------|------------------------------|----------------------------|--|--|
| 5     | 15                           | 19                         | 23   | 22   |
| 4     | 11                           | 10                         | 3  | 8  |
| 3     | 4                            | 1                          | 6  | 0  |
| 2     | 1                            | 0                          | 0  | 0  |
| 1     | 0                            | 0                          | 0  | 0  |

**Feedback comments** - *Manuel had a great way of illustrating the concepts he was communicating; Enjoyed theory and practice. Thanks to Manuel Ortiz; Such fun and clarity. 100 percent tops; Excellent class. Good examples. Straight forward explanation. Intelligent reasoning of complicated theories in accessible ways; Very enjoyable course. An excellent overview of the main practitioners and imaginative use of techniques to bring it to life; Manuel is a very competent, friendly, natural teacher. He really knows his topic.*

### **III. French Language Workshop**

The overarching theme of the French language workshop was *Performative Theatre* and took place between 10 May and 21 June. The four sessions covered: Practice and Theory; Visualisation of the scene; Presence and Visualisation; and The Look. The workshop was led by Cris Diniz, who was professor of directing, lighting and scenography in Brazil and who creates lights and sets while aesthetically thinking of the visual dramaturgy of scenic play.

#### **Summary**

| Session       | Total Applications | Approved | Took part | Feedback form |
|---------------|--------------------|----------|-----------|---------------|
| <b>1</b>      | 45                 | 40       | 31        | 16            |
| <b>2</b>      | 22                 | 21       | 14        | 5             |
| <b>3</b>      | 5                  | 5        | 3         | 1             |
| <b>4</b>      | 11                 | 11       | 6         | 4             |
| <b>Totals</b> | 83**               | 77**     | 54        | 26            |

\*\* some applied for more than one session and were approved for more than one session

A total of 54 different people applied to attend one or more sessions, they came from six different countries; ages ranged from 15 – 77; 41 were women and 13 men. Unlike the first two workshops, 83% of those who signed up in total, did so for the first session. Only 9 more people expressed an interest in taking part in the remaining three sessions.

Of those who took part in the sessions, ages ranged from 26 – 77, with a clear bias towards older participants after session 1. Because nearly 70% of those who signed up were women, only 10 attendances across the sessions were men and only two men attended more than one session. Of the 40 who attended session 1, only 11 attended one or more further session.

**Feedback** – As can be seen from the table above, fewer people participated in these sessions. From the total of 26 individuals who completed a feedback form, here is the summary of responses.

| Score | Did you enjoy the workshop? | Did you learn anything new? | Would you advise friends and colleagues to view the recording? | Are you likely to sign up for more sessions? |
|-------|-----------------------------|-----------------------------|--|--|
| 5     | 9                           | 2                           | 11   | 17   |
| 4     | 12                          | 9                           | 11   | 5  |
| 3     | 4                           | 12                          | 2  | 2  |
| 2     | 1                           | 3                           | 1  | 1  |
| 1     | -                           | -                           | 1  | 1  |

**Feedback comments** – As can be seen from the above Summary Table, most feedback was received from the first session. Those who left comments were mostly positive, although it would appear that for some, the tutor's accent over Zoom was an issue. *"I enjoyed this session on physical theatre, on the commitment of the body to ensure its presence on stage; This consolidated my choices as a director to prepare my actors!; Well done and thank you; Friendly atmosphere, benevolent and interesting host; "Bravo for this beautiful first! Nice mix of genres: physical warm-up (body), videos (passing your emotions through body expression), a very "inspired" "(spiritual) theoretical course !!! Thank you!" Feedback from sessions 2-4 included: "very friendly and great way to meet people who share our passion; I attended two sessions in Spanish, and the last session in French. Nice exchanges. Thank you!; These workshops were aimed at confirmed amateurs, which is not my case. We always get something positive out of it.*

#### **IV. How did you hear about this workshop?**

Of those who completed a feedback form, most of those who attended the Spanish Workshop had heard about it through a National Centre, CLT or an AITA Associate and a few others through Instagram or Facebook. Those who attended the English sessions were mostly connected with an AITA/IATA National Centre or Association. For the French Workshop, over half of those who completed a feedback form from the first session were not connected with AITA/IATA, while the four who completed the final feedback form were all connected with AITA/IATA.

#### **V. Future sessions**

Participants of each session were asked about other topics for future workshops. Responses were as follows:

*Spanish Workshop:* Non-verbal language, how to build a character; VOICE (projection and vocal management), STAGE SPACES, TECHNIQUE (lighting design, table recording ...); The counter-scene or reaction to the circumstances, the other, etc. Dramaturgy, acting and stage direction, stage lighting, stage costumes, theatre criticism, management and production of stage shows; facial and body expression in the theatre; theatre in several languages at the same time (English / Spanish / French ...); classical versus contemporary theatre techniques, staging, how to animate a theatre workshop; Technique: lighting and scene recording; I would like you to talk about creating the character to bring it to life; Interpretation methods; Face-to-face; Theatre technique (lighting,

scenography, audio ..); melodrama- absurd- character construction; Body expression; Interpretation through the voice and the body. Gestural Theatre; Dramaturgy, The mask in the theatre; Dramaturgy, The mask in the theatre, Collective creation; About technical things: lighting designs, lighting assemblies, scenography; how the actor should understand the text well for his character; Dramaturgy of the actor; LIGHTING AND SETTING; Methods of action. Resources for the actor.

*French Workshop* include: gestures, hand, silence, objects; The voice - The emotions; Power of voice. Mechanism of laughter and crying; practical exercises ... less theory; The place of the body in theatrical play, references on this theme, theories.; Animation of workshops; The general management; ON THE VOICE; The voice; How to create an online theatre workshop for children and adults; The voice; Animation of amateur theatre workshop; Work the voice; French writing workshop; Stage play and learning methods; THE VOICE; How to approach classic pieces revisited without falling into the overplay, often desired by some directors and how to share this vision with partners; staging.

*English workshop*: Brecht; I'm interested in practical acting workshops like this one as well as playwriting discussions; How Theatre Companies Are Innovating During the COVID-19; Imagination training techniques; directing; writing a script; Acting, directing would be great; Contemporary directors and their styles. Theatre mavericks of today; directing; playwriting, directing, methods for C & Y

## CLT - Corredor Latinoamericano de Teatro

**Retrospective Analysis on the online theatre workshops held in cooperation with the International Amateur Theatre Association AITA/IATA asbl.**



### SWOT Analysis

In order to contribute to the evaluation made by AITA/IATA, we made a report applying the SWOT analysis method, which seeks to identify the Strengths, Weaknesses, Opportunities and Threats of the project.

#### STRENGTHS

**Diverse cultural encounter:** The participation of actors from 19 different countries accounts for the impact in terms of the attendance as well as qualitatively, generating a theatrical training experience enriched by cultural diversity.

**Team:** The team formed between AITA and CLT functioned optimally with fluid communication, agreeing on a joint project design at the beginning and making appropriate changes as the project developed.

#### WEAKNESSES

**Attendance:** We believe that given the context (high supply of online activities, audience burnout) the numbers of attendees are within the average, but there is room for improvement. We believe that the day and time we designated (Monday 7pm, Paris time) is not very compatible with the Pacific time (1pm). Perhaps scheduling the workshop on a Saturday could work better for different time zones. Given the interest, we also think that a greater number of workshops could be explored but of shorter duration.

#### OPPORTUNITIES

**Development of a permanent training project:** We are convinced that there is an interest in quality training activities, and we believe that the alliance between our organizations can generate an interesting and different scenario where a powerful cultural crossroads can take place.

#### THREATS

**Continuity:** We believe that the project accounts for the possibilities of collaboration between our organizations, but given the unitary nature of the project, it is important to make the necessary efforts to give continuity and future projection to this project, strengthening the strategic alliance that our organizations maintain.

Manuel Ortiz

Executive Director

CLT - Corredor Latinoamericano de Teatro



# **AITA/AITA Theatre is My Love, Online Festival November 2020 and November 2021**

## **Online festival held under the aegis of AITA/IATA through the organisational and creative support of the Russian Centre of AITA/IATA, CEC and NEATA**

In response to a request from President Béatrice Cellario and the AITA/IATA Council for ideas on how to keep theatre going in a time of COVID, Alla Zorina from the National Centre of the Russian Federation came forward with the suggestion of hosting an online festival, Theatre is My Love.

The AITA/IATA Council discussed this in July 2020 and warmly welcomed Alla's kind offer. They agreed that AITA/IATA Councillor Aled Rhys-Jones should work with Alla Zorina through regular Zoom meetings to put the festival into effect and to keep the AITA/IATA Council informed of progress.

The notice of the festival was posted on the AITA/IATA website and invited groups to submit videos of a production no longer than 60 minutes which had been recorded after 1 January 2018. Twelve of the eighteen videos submitted were selected to be watched two each day on a YouTube Channel set up and overseen by Artem Sergeev in Russia. The videos were to be shown between 22 and 28 November and the event was opened by AITA/IATA President Béatrice Cellario. On the final day all the participants, and a wider audience, took part in short discussions of each production, followed by a fascinating discussion forum for theatre directors. President Béatrice Cellario said a few closing words.

Ten of the videos are still available [HERE](#) on the International Online Festival of Amateur Theatre YouTube Channel which has 51 subscribers. The Russian Video has had 525 views, while others have between 132 and 502 views. The opening of the festival has 128 views and the closing discussion 181 views. Council was very pleased to note that the video from the German group UK-Theater der Geschwister Scholl Schule Weingarten for disabled actors was very warmly received and noted the festival had provided a wider audience than they usually reached. All those who took part received a diploma and some very positive comments such as - *Congratulations to the team to have maintain a form of theatre festival during such troubled period* - were received.

As the COVID pandemic continued to keep many people across the globe in some form of lockdown, Council agreed that a second Theatre is My Love Online Festival in November 2021 would be an excellent idea. Alla Zorina and the Russian National Centre not only agreed, again, to host it but also to create a festival website with all relevant information and to where participants could send their entries and follow progress. This is available through the AITA/IATA website and by direct access [HERE](#).

This year's online festival has expanded – it has two programmes. The Children and Youth event will take place 19 – 23 November and the Adult programme 24 – 28 November. Each programme will be followed by a short discussion of the performances, a thematic discussion on international festivals and a short closing ceremony. Applications to both programmes is open until 15 September and Council urge all Members and Associates to visit the website and send in their entries.

Anne Gilmour  
31 July 2021

# Proposed Amended Constitution of AITA/IATA asbl

## I. NAME, REGISTERED OFFICE, PURPOSE AND DURATION

### Article 1

The association is named "Association Internationale du Théâtre Amateur - International Amateur Theatre Association - Asociación Internacional del Teatro Amateur", in short "AITA/IATA asbl", hereinafter referred to as "the Association"

### Article 2

The Association is constituted as a Belgian non-profit organisation, according to the **Belgian Code of Companies and Associations of 23 March 2019, published in the Belgian Moniteur on 4 April 2019 (hereinafter referred to as the "Belgian CCA")**.

**The registered office of the Association is established in Belgium, Brussels Region.**

The registered number of the Association is 0863.683.050.

### Article 3

The Association is formed for the purpose of:

- a) Fostering dramatic art by all theatrical groups of the world devoted, without remuneration, to artistic and cultural aims;
- b) Promoting by permanent international contact and relationships those activities common to its members;
- c) Co-ordinating the actions of its members in their purpose of enriching human experience and educating through the medium of theatre;
- d) Facilitating international exchanges between all groups belonging to amateur theatre.

To establish these aims, the Association will employ the following means:

- a) The organisation or participation in the organisation of international congresses, conferences, seminars, festivals, courses, exhibitions and any other activity;
- b) The publication or assistance in the publication and distribution of books, periodicals and stage plays;
- c) The maintenance of one or more support, information or study centres on amateur theatre;
- d) Co-operating with other international organisations having similar aims or devoted to theatre and culture in general.
- e) The Association may undertake or support any initiative and organise any activity that may contribute to establishing its aims or objectives.

### Article 4

The Association has been constituted for an unlimited period of time.

## II. MEMBERSHIP

### Article 5

The number of members of the Association is unlimited. Its minimum is fixed to **two (2)**.

### Article 6

**The General Assembly of the Association is composed of the Members.**

The admission of Members is decided by the General Assembly (hereinafter referred to as the GA), following the proposition of the Council. The Council may grant provisional admission to new Members, which must, however, be confirmed at the next GA.

The organisation accepts 2 (two) categories of Members:

- A **National Centre Member** is an organisation or a federation of organisations who are networks, concentrators of activity, local and global, working proactively in the field of amateur theatre and/or representing amateur theatre activity on a national basis, where "national" indicates a nation, a self-governing territory, or self-governing territories.

**National Centre Members** are hereinafter referred to as "**National Centres**".

- An **Associate Member** is an organisation, a federation of organisations, or an individual with an interest and/or activity in the field of amateur theatre.

**Associate Members** are hereinafter referred to as "**Associates**".

### Article 7

All Members are required to pay the appropriate annual Membership Fee, relevant to their Membership category, as determined by the GA. The maximum amount of this Membership Fee is set at five thousand (5,000) Euro.

Non-payment of the Membership Fee will **automatically** result in resignation by default of the Member.

## III. GENERAL ASSEMBLY

### Article 8

A **National Centre** who is up to date with their membership payments is entitled to six (6) votes in the GA. These votes have to be cast in one block of six (6) votes.

An **Associate** who is up to date with their membership payments is entitled to one (1) vote in the GA.

A Member can delegate their votes by proxy to another Member. Each Member is limited to carrying one proxy.

A natural person can represent a maximum of two (2) Members.

### Article 9

Resigning and resigned, suspended or expelled Members, as well as their heirs or those having rights over a deceased Member, have no rights over the assets of the Association. They cannot reclaim Membership Fees, claim or request statements, rendering of accounts, nor inventories. Neither can they affix seals or proceed to precautionary attachment ("saisie conservatoire").

### Article 10

The legislative power of the Association is held by the GA. In accordance with **the Belgian CCA**, powers that are exclusively reserved for the GA are the following:

- a) Alterations to the Constitution;
- b) The appointment and dismissal of Councillors and of the President of the Association;
- c) Granting discharge to Councillors regarding their obligations as Councillors of the Association;
- d) The approval of the budget and the accounts of the Association;
- e) The dissolution of the Association and the destination of the net assets of the Association following such dissolution;
- f) The expulsion of Members of the Association;
- g) The conversion of the Association into a company with a social purpose;

h) All cases required by the articles of the Association.

In addition to the powers mentioned above, it is the authority of the GA to appoint one or more independent persons, who cannot be Councillors, as “third party” examiners of the accounts.

### **Article 11**

The GA is chaired by the President of the Association or by any other chair appointed by the GA at the beginning of the GA.

### **Article 12**

The President of the Association, on behalf of the Council, or upon request of at least one fifth (1/5) of the Members of the Association, will convene the GA by any appropriate means of communication as agreed by the Council. In both cases, notification which will include the draft agenda of the GA, will take place at least eight (8) weeks before the GA.

Any proposal to be considered by the GA must be supported by at least one twentieth (1/20) of the Members of the Association before it can be added to the agenda of the GA. Proposals must reach the Secretariat not later than four (4) weeks before the GA. The final agenda of the GA, containing all proposals by Members and all relevant documents, will be distributed to Members not later than **fifteen (15) days** before the GA.

The GA can be held in any physical or digital format considered appropriate by Council.

### **Article 13**

#### **1. Attendance in the GA**

Regardless of the number of Members in attendance (present or represented), the GA is **constitutionally valid**, except for the decisions relating to:

- a) **the expulsion of a Member;**
- b) alterations to the Constitution;
- c) changing the purpose of the Association
- d) the dissolution of the Association.

Decisions relating **to the expulsion of a Member**, alterations to the Constitution, **changing the purpose of the Association** and to the dissolution of the Association require the attendance of at least two thirds (2/3) of Members (present or represented).

A second GA may be called if, in compliance with **the Belgian CCA**, the abovementioned attendance criteria are not met, regardless of the number of Members in attendance (present or represented). Such a second GA may not be held within **fifteen (15) days** following the first GA.

#### **2. Decisions in the GA**

All **decisions** are taken by a simple majority (fifty percent (50%) plus one (1)) of the votes of Members in attendance at the GA (present or represented), except, as is compliant with **the Belgian CCA**, for decisions relating to:

- a) the expulsion of a Member;
- b) alterations to the Constitution;
- c) changing the purpose of the Association;
- d) the dissolution of the Association.

Decisions relating to the expulsion of a Member, as well as decisions relating to alterations to the Constitution, **require** a majority of two thirds (2/3) of the votes of the Members in attendance (present or represented).

**Associates do not have voting rights with regard to the decision of the expulsion of a National Centre.**

Decisions relating to alterations to the Constitution concerning the purpose of the Association, as well as decisions relating to the dissolution of the Association, require a majority of four fifths (4/5) of the votes of Members in attendance (present or represented).

### **3. Voting in the GA**

Voting procedures and/or systems in the GA are decided by the Council. Voting may be manual, postal, electronic, or digital or by any means that the Council considers to be appropriate.

Abstentions and/or invalid votes are not taken into account when counting the votes and/or when defining majorities, neither in the numerator nor in the denominator.

The GA can vote only on issues that are included in the Agenda.

## **IV. THE COUNCIL, COMMITTEES AND NETWORKS**

### **Article 14**

The GA delegates the governance and day-to-day management of the Association to the Council. The GA will, through an election process, appoint one (1) President and a maximum of eight (8) Councillors.

The President and the Councillors jointly form the Council. Their mandate ("the Mandate") is not remunerated by the Association.

The Council has the authority to appoint and dismiss from among the Councillors, officers as appropriate ("the Officers"), for example: Treasurer, Secretary, or any other function the Council considers appropriate.

Officers may resign or be dismissed from their assigned functions without effecting their Mandate as a Councillor.

The President and the Councillors of the Association are natural persons.

### **Article 15**

The President of the Association and Councillors are elected for a mandated period of four (4) years ("the Mandate Term").

An individual can serve a maximum of three (3) consecutive Mandate Terms on the Council, of which a maximum of two (2) consecutive Mandate Terms as Councillor, or a maximum of two (2) consecutive Mandate Terms as President.

In exceptional circumstances, the GA can extend the Mandate Term of the President, a Councillor and/or several Councillors, for a period to be decided by the GA. This decision requires a majority of two thirds (2/3) of the Members in attendance at the GA (present or represented).

The Mandate of a Councillor and/or the President will cease:

- a) At the end of the Mandate Term;
- b) Should the GA decide to end the Mandate. This decision requires a simple majority by the GA;
- c) Upon receipt of a written resignation (by letter, email or any other form of text message) to the Council.

Should a Councillor (including the President) be unable to complete their Mandate irrespective of cause, this Mandate will count as a fully completed Mandate Term.

Should a position on the Council become vacant, owing to the death, incapacity or resignation of an appointed Councillor, the Council may appoint a temporary replacement until the following GA. The appointee will function as a Councillor without voting rights.

## **Article 16**

The Council is convened by the President of the Association by any means that the Council considers appropriate and will meet at least twice between two GA's. The Council is constitutionally valid (quorate) if 5 out of 9 Councillors are present or represented.

Council meetings can be held in any physical or digital format considered appropriate by the Council. Voting procedures and/or systems during Council meetings are decided by the Council. Voting may be manual, postal, electronic or digital or by any means that the Council considers to be appropriate.

A Councillor can delegate their vote by proxy to another Councillor. Each Councillor can carry only one proxy.

## **Article 17**

The Council has unlimited executive powers in matters relating to the governance and day-to-day management of the Association.

Unless a power is, under **the Belgian CCA** or under this Constitution, explicitly stated to belong exclusively to the GA, all powers are under the authority of the Council.

The Council may appoint any contracted individual and determine their job description and remuneration.

The Council has the right to delegate the day-to-day management of the Association, including the authority of signature in relation to the day-to-day management, to any contracted individual.

## **Article 18**

### **a) External relations**

The Council can establish or terminate any operational relationship, at any time, with any appropriate party, natural person, de facto association or legal entity, in the interest of the Association. These operational relationships are called **Networks**.

### **b) Internal relations**

The Council can establish or terminate, within the organisation, one or more **Committees**, where appropriate chaired by a coordinator or coordinating team. The Council will approve a Committee's internal rules.

The Council will appoint the members and the coordinator of any Committee. The Council can terminate the appointment of any coordinator or Committee member, at any time.

## **V. LANGUAGE**

### **Article 19**

The languages to be employed in all official business conducted by the Association are French, English and Spanish. In case of difficulties of interpretation of the Constitution and/or official documents of the Association, the French language will take precedence.

It is the responsibility of the Council to ensure that sufficient skills are available in the Council in order to address the Association's official languages and cultural issues.

## **VI. MISCELLANEOUS**

### **Article 20**

The Association is represented in legal agreements, including those where a public officer or a law official intervenes, and in legal actions, either by the President of the Association or by two Councillors.

### **Article 21**

The financial year will run from 1 April to 31 March of each year.

**Article 22**

In case of voluntary dissolution of the Association, the GA will appoint two (2) liquidators and determine their powers.

**Article 23**

In case of voluntary or judicial dissolution of the Association at any time and for any reason, the net assets of the Association will be allocated to an Association involved in similar works and with similar aims to the Association, as agreed by the GA.

This decision will be taken by a simple majority (fifty percent (50%) plus one (1)) of the votes of the Members in attendance (present or represented).

**Article 24**

All decisions of the GA and of the Council are recorded in the form of minutes and signed by the President of the Association. The record is kept at the registered office where all Members and third parties may consult it.

**Article 25**

All that is not explicitly stated in this Constitution will be determined by Belgian Law, in particular the Belgian CCA.

Made in Monaco, 22 August 2021

Signed, Béatrice CELLARIO, President



## Call for nominations: 37th AITA/IATA asbl General Assembly Monaco 22 August 2021

22 October 2020

In accordance with the **Constitution of AITA/IATA asbl**, the 2021 General Assembly in Monaco will proceed to the renewal of Council. The President will reach the end of her two-year term of office<sup>2</sup> and three Councillors will reach the end of their four-year term of office. There is one vacant Councillor post<sup>3</sup>.

- **President Béatrice Cellario**
- **Councillor Villy Dall (Treasurer)**
- **Councillor Pierre Cellario**
- **Councillor Christel Gbaguidi**

President Béatrice Cellario has declared her intention not to seek re-election to continue her first term; Councillor Villy Dall is no longer eligible; Pierre Cellario has declared his intention not to seek re-election for a second term; Councillor Christel Gbaguidi has declared his availability to renew his mandate as Councillor at the end of his first term in office.

The 2021 General Assembly will, therefore, elect four Councillors and the President who will all be appointed and take office immediately following election. The President and Councillors are elected for a mandated period of four (4) years ("the Mandate Term"). These posts take an active role in the general management of the Association.

Any natural person can announce their candidacy for these posts. Each candidate needs the written support of at least two (2) Members (National Centres). Only Members (National Centres) who have paid their 2020 Membership Fee can support candidates. Only Members (National Centres) who have paid their 2021 Membership Fee can vote at the 2021 Monaco General Assembly.

### ***Description of functions under the Constitution of AITA/IATA asbl***

**President** – The President of AITA/IATA asbl represents the Association officially upon all occasions.

**President and Councillors** - share the joint responsibility, delegated to them by the GA, for the strategic governance and the day-to-day management of the Association by ensuring that the vision, mission, values and practices are in line with the objects of the Association.

The President and Councillors are not remunerated by AITA/IATA asbl, nor do they receive any allowances. To enable Council to deliberate validly, candidates **agree to participate in all statutory meetings** and must have secured the provision for funding their travel expenses before submitting their application. These points should be **clarified explicitly** in the Candidates application letter.

*Candidates who believe that they can fulfil the duties either of the President or a Councillor, are called upon to declare their intention to stand for election. Following the approval of candidates by Council, approved candidates must comply with the precise terms and procedures of the timetable attached to this notification.*

In accordance with the Election Timetable below, a candidacy must have been received by the President and Secretariat by **midnight GMT on 7 December 2020**.

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<sup>2</sup> To bring the election of the AITA/IATA President back to Monaco, the candidates standing for President in 2019, agreed to resign half-way through their four-year term in office.

<sup>3</sup> Councillor Harald Volker Sommer stood down as a Councillor after the deadline for elections in 2019 leaving a vacant post.



## Electoral Process and Timetable 2020 - 2021

To prepare the elections with greatest transparency in time for the General Assembly of 2021, Council will proceed according to the following timetable, which is limited to change only within the Constitution.

- **31 August 2020:** date by when candidates who wish to renew their mandate announce their intention to do so.
  - President of AITA/IATA Béatrice Cellario
  - Councillor Villy Dall (Treasurer)
  - Councillor Pierre Cellario
  - Councillor Christel Gbaguidi
- **31 October 2020:** date by when the call for candidates to the role of President and four (4) Councillor posts will be sent to all Members (National Centres) with voting rights. Any natural person can announce their candidacy. For a candidacy to be valid, a candidate must have the support of at least two (2) Members of the organisation<sup>4</sup>.
- **7 December 2020:** date by when a candidacy must have been received by the President and Secretariat. The Secretariat will check all candidacies received and acknowledge their receipt.
- **28 February 2021:** date by when Members will receive the first call of the General Assembly by email.
- **31 March 2021:** date by when the complete list of individual candidates will be sent by email to Members with voting rights: these will be Members accepted by the AITA/IATA Council as having membership rights for 2020.
- **25 April 2021:** date by when the Secretariat of AITA/IATA asbl must receive at least two Member (National Centre) Support Forms for each candidate. In accordance with the Constitution of the Association, only Members (National Centres) with voting rights at the 2021 General Assembly can support candidates.
- **27 June 2021:** date by when Council will have examined the validity of and agreed the list of candidates. These will be emailed to all Members together with the Statutory documents of the General Assembly, at least two months prior to the meeting of the General Assembly in on Sunday 22 August 2021 in Monaco.

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<sup>4</sup> In order to be valid, the support of at least two (2) Members must be on a Support Form which will be emailed to all Members. (Decided by Council in October 2016)

## **Candidature for President Statement of intent by Aled Rhys-Jones**

Aled Rhys-Jones BA FRSA  
12 St Patrick's Court, Linnet Close, Cardiff CF23 7HG, WALES, United Kingdom  
Mail: a.rhys-jones@virginmedia.com

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To the President AITA/IATA asbl  
Mrs Béatrice Cellario  
c/o MAI, 40 Rue Washington  
1050 Bruxelles-Ixelles,  
Belgium

29<sup>th</sup> November 2020

Dear Madam President

### **Statement of Intent to stand for election as President of AITA/IATA asbl**

I have the honour to inform you of my desire to present my candidacy for election to the post of President of the International Amateur Theatre Association, at the organisational General Assembly in Monaco in August 2021.

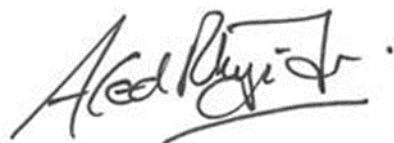
If elected, I hope to build a team to create a forward-thinking and developmental energy within the Council, stimulating new creative activity and increasing the visibility and economic viability of the organisation.

2020 has proved a challenging year for society as a whole and, with the need for safety paramount and international travel placed under the scrutiny of the microscope, cultural exchange through digital communication has realised a whole new significance. The success of the AITA/IATA Online International Theatre Festival in collaboration with CEC, NEATA and the Russian and Estonian National Centres, has demonstrated the strength of the AITA/IATA network and the benefit of exploring alternative means of coming together and sharing through amateur theatre.

I am committed to the ethos of AITA/IATA and have worked for the organisation in various capacities since 1995. I regularly attend and support amateur theatre festivals at home and internationally.

I have the full support of the British National Centre, where I have been a member for 25 years and have served as Vice President since 2001. As candidates are now required to identify how they will support their travel to Council meetings; I have always supported my own travel to meetings and, if elected, will continue to fund my own travel.

Yours sincerely



**Aled Rhys-Jones**

# **Candidature for Councillor Statement of intent by Christel Gbaguidi**

**Christel Gbaguidi - Stresemannstr. 64 - 10963 Berlin, Tel.: (0049)15786330408-  
christelgbaguidi@cgac.eu**

Berlin, 07 December 2020

**A**

**Madam President of  
The International Association of Amateur Theatre  
(AITA/IATA)**

## **Motivation letter - Application to the BOARD of AITA/IATA.**

Madam President

I am very happy to have for almost 5 years contributed a little to the development of AITA/IATA, especially the section of children and youth that you entrusted to me in the World Council of our organisation. At the end of my term, I feel like I have accomplished my mission halfway. That is why, in this cover letter, I am here to submit once again my Candidacy for the Position of Advisor and if possible, the Coordination of the CY THEATER Children and Youth Section of **AITA/IATA**. The Theatre is, and remains, the place of children and young people. To grant them a place in a High Institution such as AITA/IATA, is to restore the word Theatre to its main character, that of the Game. For every child under any sky, play. A normal child has to play. A child who doesn't play must be a concern. And wondering why the child is playing is like wondering why he is a child. The Covid 19 held us back towards the end of our mandate and all our actions became virtual, but our motivation to meet each other with innovative ideas to strengthen the bonds between us, remains forever.

Indeed, in view of the various actions I have taken, I would like, if the General Assembly allows me, to carry them out to the end. I am pleased that the Facebook platform CY THEATRE /AITA/IATA that I proposed and was validated by the General Assembly is functional and now has **238** members. In my next term, I intend to revitalize this platform with virtual animation programs that would encourage the world of youth and youth at the Theatre. One of my main objectives is to put my expertise and multiple experiences in the management, coordination, innovation and implementation of Amateur Theatre Projects at the service of our dear **AITA/IATA**. I am determined to give a global framework my know-how especially by relying on the work we are doing between Africa and Europe around the Amateur Theatre with my Organization Arts Vagabonds Rézo Afrik Benin for almost 12 years.

In the hope of a favorable follow-up, please accept **Madam President, the** expression of my most distinguished sentiments and tributes.

**Christel GBAGUIDI**

## **Candidature for Councillor Statement of intent by Tim Jebson**

Thank you for the opportunity to announce my candidacy for a position on the AITA/IATA council. I have been involved in amateur theatre since my parents took me to summer drama camps in the early 1970s. I have worked in amateur theatre in the United States since 1992. For the past twenty-four years, I have served as the Executive Director of the Midland Community Theatre (MCT) in Midland, Texas, where we produce 14 shows per year in three performance spaces. In addition to my work at the theatre, I have taught drama classes at Midland College for the past twenty-two years.

From 2015-2019, I served as the Vice President of AITA/IATA and worked with the council to move forward the mission of this organization. I attended council meetings and festivals and made many new theatre friends throughout the world. In addition to my work on the council, I have directed shows that have been performed in Norway, Guyana and Ireland. MCT hosted an international theatre festival for the American Association of Community Theatre (AACT – the USA National Centre) in 2006, and I was the chair of this event. MCT's founder Art Cole was very involved in international amateur theatre, and I am pleased to continue this work for our theatre and represent North America at meetings and events around the world.

As a member of the Council, my goal would be to assist the vision of the President and support the council in their work for all amateur theatres. I would like to resume the work that I participated in during my previous time on the Council and continue to increase the communication between National Centres and encourage dialogue. I pledge to be available for the regularly scheduled Council meetings each year that help to manage the organization, and I would be willing and available to represent the AITA/IATA in other requested public events or festivals.

Many thanks to everyone who has welcomed me and my wife Lisa to past AITA/IATA festivals, activities, and events. If elected, it would be an honour to continue to serve this organization. Thank you for your consideration.

Timothy Jebson



Timothy Jebson

Executive Director, Midland Community Theatre

2000 West Wadley Avenue, Midland TX 79705

(432) 682-2544 - work

(432) 528-4363 - cell

[tim@mctmidland.org](mailto:tim@mctmidland.org)



## **Candidature for Councillor**

### **Statement of intent by Ksenia Nesterova**

Dear Council, Members, and Associates,

I am pleased for this opportunity to introduce myself to the AITA/IATA organization as well as National Centres in different countries.

It would be an honour for me to become a part of the rich history AITA/IATA.

The mission of the organization very close to my own ideals as I also have a passion for creating events that unite creative people from all over the world.



Let me explain further.

Five years ago, I became a volunteer for the Piano Theatre, a theatre where not only deaf children play pantomime and but also a theatre in which a unique method of improvisation in movement transforms deaf children into leaders who are able to take power over their own lives.

Within these 5 years, under my support and leadership, the following projects have become possible:

- international concert tours and workshops were organized in Russia, Germany, Italy, South Tyrol, Canada, France, Monaco, Japan, China; strengthening international relations.
- the management structure of the theatre was reorganized into a State Theatre.
- Fundraising for theatrical projects have also grown substantially. All projects are funded by educational and theatric organizations of the host country, sponsorship of international companies or foundations and private donations.
- in 2019 the team of the "Piano" theatre has successfully organized the international inclusive festival "Piano-Fest", which is now an annual event. Piano-Fest's objective is to unite deaf people from different countries to show their talents to the world.

For AITA/IATA I am ready to offer my expertise in the following fields:

1. Attracting additional financial and/or material support to the organization. I will be able to use my 10-year experience in attracting sponsors' participation in events organized by the 'Ignesko' company ([www.ignesko.ru](http://www.ignesko.ru)) to also attracting partners in the cultural sphere.
2. Developing the growth of inclusive theatre, based on my 'Piano' Theatre experience. The 'Piano' Theatre is ready to open its doors and share the experience and methods of improvisation with all categories of actors and actresses, adults as well as children, with or without disabilities.
3. Piano Theatre looks forward to hosting an international event in cooperation with AITA/IATA.

Thank you for your attention and I hope you will get an opportunity to visit our wonderful theatre!

Sincerely,

Ksenia Nesterova

June, 4<sup>th</sup> 2021 Nizhny Novgorod, Russia

## **Candidature for Councillor**

### **Statement of intent by Patrick Schoenstein**

President of the Fncta (National Federation of Amateur Theater Companies) - French National Center

Associate member 348 for the Compagnie Théâtre de la Roële.

I have represented the French National Center at various AITA/IATA General Assemblies since 1990 and have participated in various Forums and think tanks on the modification of the statutes of AITA/IATA. I have, in particular, defended what is, according to me, the vital place of national centers in our organisation.

New statutes have been adopted; they are now the “law” of our Association.

A new stage is planned which will give the right to vote to Associate Members; it seems fair to me insofar as Associate Members are Members of our Association. Nevertheless, I intend to ensure that the National Centers retain the majority in decision-making bodies because the National Centers remain the heart of our association.

The future of AITA/IATA demands that we simultaneously develop the number of National Membership Centers and the number of Associate members, so that we are truly representative of amateur theater movements at the international level.



# **Candidature for Councillor**

## **Statement of intent by Stephen Tobias**

June 1<sup>st</sup>, 2021

To: AITA/IATA

From: Stephen Tobias

The Saint John Theatre Company

Re: Statement of intent for inclusion on the AITA/ATA Council



I am pleased at the opportunity to stand for the position of Council Member.

In my theatre practice, I started as a professionally trained actor and a portion of my 20's working as a freelance actor in my region of Canada. In 1990, I left my professional career, became a founding member of the Saint John Theatre Company, and have served as Executive Director of that organization until now. During that time, the SJTC organization has grown to be a major provide of theatre in our region. The company manages an annual series at the 900 seat Imperial Theatre, as well as 2 theatre series at the 100 Seat BMO Studio Theatre (owned by SJTC) The company also manages the Fundy Fringe Festival and The Loyalist City Shakespeare. The SJTC has a professional wing, called the Atlantic Repertory Company (ARC) which was launched two years ago to enhance the talent base in our region while providing developmental opportunities for emerging theatre professionals. IN 2020, the company purchased a 200-year-old historic courthouse in our city and we are in the process of developing a new 250 seat venue to allow for more programming growth.

While managing the growth of our theatre organization, I have also managed an entrepreneurial business career that involved retail, restaurants, construction and residential & commercial real-estate development. This background has proved to be useful in the development of our theatre company.

My first contact with AITA/IATA came in early 2018 when several members of the Council visited Saint John to assess the community as a potential host site for the 2019 general Assembly and Festival. That prompted me to travel to Lingen, Germany in August of that year to attend the General Assembly and Youth Festival. I was extremely impressed with the organization and became committed to facilitating the 2019 events in Saint John New Brunswick. I had further dealings with Rob Van Genechten, Aled Rhys Jones and Anne Gilmour as we engaged in the selection of performers for our festival. In December of 2019, I travelled to Antwerp to participate in the Council meetings and report on our progress in coordinating the festival and General Assembly in Saint John. Although we encountered issues with our Canadian Federal Funders, I was committed to the festival and was pleased that we were able to host the General Assembly along with six incredible works of theatre from Belgium, Germany, France, Czech Republic, Portugal, and Hungary.

I have come to admire the team at AITA/IATA and look forward to an opportunity to work with the team to help support and build the brand. Canada, being such a large and geographically/culturally diverse country, may not easily house a single National Center. That said, I would be willing to look at helping create a regional center, if possible, as well as coordinate future AITA/IATA affiliated festivals for our community.

Stephen Tobias

Executive Director/Artistic Director

The Saint John Theatre Company-Atlantic Repertory Company

## **Candidature for Councillor**

### **Statement of intent by Anna-Karin Waldemarson**

*Dear Theatre Friends and Colleagues*

Our association AITA/IATA has so huge potential to connect people from a variety of nations, regions, cultures and theatrical expressions in order to meet, enjoy, experiment and learn from each other. Even if the information and the contacts mostly goes via the National Amateur Theatre Centers it is the personal meetings between people engaged in theatre activities that really counts. A theatre group from a minor village in Sweden that interact with a theatre group from another small village in Cuba, children from Nigeria who perform in a creative workshop together with children from India, theatre directors sharing knowledge and skills at the Colloques after performing at our international festivals, cozy small talk mixed with deep and serious conversations on theatre issues, culture, democracy, and life. As an individual in a local amateur theatre group you will belong to a wider international amateur theatre community – if we in AITA/IATA continue to work for these kinds of meetings.



An association is a forum for cooperation, information and organization. For me AITA/IATA Council is a tool. A tool to create opportunities for interaction and contact between theatre people. As councillor in AITA/IATA my intentions are to explore new arenas for interaction and contacts between theatre people. Another challenge for us as an international association is to become more global and I intend to use my other networks to reach theatre associations in areas where we still don't have any contacts.

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I'm active in one of the Swedish Amateur Theatre Associations (ATR) as a director and theatre pedagogue for children's theatre. I'm a member of the Board of ATR and of our national AITA/IATA Center – the Swedish Amateur Theatre Council (SAR). This gives me experience of theatrical theatre work as well as organizational development – both are activities where we meet in person as well as on-line. Experiences that can be of use in the development of AITA/IATA.

*I've been involved in AITA/IATA's activities (association and theatre events) continuously since the late 1990's, and therefore I have:*

- knowledge of AITA/IATA asbl Constitution and Bye-laws
- been Presiding Chair at the General Assembly 2018 and 2019
- represented the Swedish National Center (SAR) as a delegate at the General Assemblies
- participated in the discussions on the renewal of the organization
- attended Mondial du Theatre and AITA/IATA's international festivals
- attended the World Festival of Children's Theatre
- been member of the former NEATA Board – nowadays active in the NEATA network
- attended the NEATA festivals

Gothenburg, Sweden, 2021, June 4<sup>th</sup>

Yours sincerely

Anna-Karin Waldemarson

Dramabokhandeln, Box 7183, SE-402 34 Gothenburg, Sweden

anna-karin.waldemarson@axkultur.se / +46722601012



## **Candidature for Councillor**

### **Statement of intent by Sofia Wegelius**

Thank you for the opportunity to present myself and my visions for the International Amateur Theatre Association.

I am a cultural producer from Finland, and I work as a theatre coordinator for one of the three national amateur theatre organisations in the country. My organisation represents the Swedish speaking minority in Finland, and we have a special focus on cultural work for children and youth. Besides that, I am the president of the Finnish AITA/IATA-Centre and for many years I have been an active part of the NEATA working group.



My interest in theatre was born with the dream of standing on stage, but it soon changed into a passion for the art of production. As a doer, I love connecting the dots and make the impossible possible. Compared with many of my fellow candidates and current councillors, I may not be the biggest expert in the art of theatre, but I come with other qualities. For the work we are doing I believe that as important as a profound knowledge in theatre is the concrete practical work, so we also need doers. That is what I am. If I would be elected to represent you in the council, I would take the job with the utmost sincerity and work towards putting thoughts into action.

The Finnish AITA/IATA-Centre supports my candidacy and makes it possible for me to attend any physical meetings that the position will require. For this I am most grateful.

As I work a lot with young people and have witnessed their potential, I would love to involve more of the next generation in the AITA/IATA work and make them a more central focus for the organisation.

For an organisation to be successful in today's environment, it needs to be seen and heard. Therefore, I would also like to contribute to creating a more visible organisation and make sure that the work of our organisation is communicated widely and in as many relevant forums as possible.

My third focus would be to meet the challenges we face as an international organisation. If something good has come out of the COVID-19 pandemic, it has opened our eyes for new and useful ways to collaborate and share drama through digital content. This may not always be the way we prefer, but it does create opportunities if, and when managed well.

Working for the council is no new thing for me. I was part of the council from 2015 until the birth of my son in 2018. I learned a lot during my time as a member of council - this is especially true when it comes to the complexity of a world organisation.

With this knowledge, I would like to continue my work for the association. During my time within the council, our focus was mainly on the renewal of the organisation, and I would love to continue focusing on development of a successful organisation - now with a lesser focus on statutes and legislation and with more focus on activities and services. This is where my strengths lie.

It would be an honour and a privilege to be able to continue my work together with the council for a more pro-active and open AITA/IATA.

Thank you for your consideration.

Sofia Wegelius

# AITA/IATA asbl Regional Reports

## African Region



## Fédération Centrafricaine de Théâtre

Bangui, République Centrafricaine **Email:** [centrafrik.theatre@gmail.com](mailto:centrafrik.theatre@gmail.com)

**Tél. : (236) 75 05 48 41 – 72 38 41 64 – 75 57 28 91 – 75 26 28 27**

### ACTIVITY REPORT 2019-2021

#### GENERAL

As part of its 2019-2021 cultural and artistic activities, the Central African Theater Federation has been able to carry out certain activities, including:

#### ***In 2019***

From March 14 to 23, the training of directors including 10 actors who took part in this.

On March 27, organization of the World Theater Day with a large carnival, artistic performances and a conference debate on the Future of Central African theatre on the agenda.

September 15, organisation of an excursion of 100 km from Bangui (Boali).

The month of December was a moment of failure for our federation which did not receive funding to organise the 8th edition of the National Dramatic Arts Festival. This is so until 2021.

#### ***In 2020***

We organised the General Assembly of the FCAT on February 16 where the new leaders were elected.

This year is a failure for the organisation of any event because of the Covid-19. No funding, no subsidy for the theatre. Indeed, FCAT was organized to participate in the fight against Covid-19, by creating sketches and spots to support the Central African State and its national and international partners.

#### ***In 2021***

With the country unstable after the attack by armed groups, the country is slowing down, and the theatre industry has so far been unable to organise a cultural event. Only the troupes and theatrical companies carry out activities through their various rehearsal venues.

Also, the Federation organises the theatre company "The Perroquets of Bangui" for their participation in the Mondial du Théâtre on behalf of the Central African Republic.

This is in summary the results of the FCAT since 2019-2021.

RAIZOU Nazir Eliakim

# AITA/IATA asbl Regional Reports

## ARC – Asia Regional Council: 2019 - 2021

### *Report from the Japanese Centre of AITA/IATA (Sep 2019 to May 2021)*

#### **I. Cancellation of PAT 2020, the TOYAMA World Festival of Children's Theatre**

The Festival was planned to be held from Thursday 18 August to Saturday 22 August 2020. For the festival, the International Joint Screening Committee made up of the Executive Committee of the PAT and AITA/IATA asbl members, selected 19 international groups to participate. The Executive Committee of PAT includes: the Toyama Prefecture; the Japanese National Centre of AITA/IATA; the Toyama Prefectural Cultural and Artistic Association; and others. Unfortunately, due to the spread of the new Coronavirus infection, it was decided in 2020 to postpone the event to May 2021. Then, at the beginning of 2021, it was decided to cancel the event because the pandemic was not over, and it was agreed that the safety of everybody was the priority.

#### **II. PAT 2022: The World Festival of Children's Performing Arts in Toyama**

It was decided to hold a PAT2022 festival from Saturday 30 July to Sunday 3 August 2022 - 5 days. The application for participation will open in July 2021 on our Website. The previously selected groups for PAT2020 are welcome to send their application for the PAT 2022 Festival. The deadline for application will be the end of 2021.

#### **Yukihito FUNAMOTO**

President of Japanese Centre of AITA/IATA

#### **Tamami ARIKAWA**

Secretary-General of the Executive Committee of the World Festival of Children's Performing Arts in Toyama, 2022

### ***Australia – report from Associate Patrick Russell***

As far as I am aware, ARC is not a functioning entity - I have received zero communication from fellow members in the reporting period on matters pertaining to regional activity or cooperation. On the home front, I am pleased that my friends from the Lieder Theatre, Goulburn, have become an Associate Member.

### ***Malaysia - report from Associate from SERI KENCHANA***

The AITA/IATA Associate Seri Kenchana (KSSK) was established on February 6, 2014 through a formation meeting begun when the need to establish an Arts Club to highlight the artistic talent of employees and staff of the Ministry of Education (MOE) was identified. The Ministry of Education encourages artists to work and the (MESCA) held auditions to choose the appropriate talent.



KSSK actively participate in INTERNATIONAL FESTIVALS all over the world but note that of course they feel the impact of COVID. In March 2020 they were supposed to participate in a dance competition in Ukraine which had to be cancelled as the border gates were closed and Malaysia experienced its first 'lock down'. And they had to cancel their plans to take part in a dance competition in Bulgaria even though they had paid the fees.

But KSSK look on the positive side as the group is a non-profit organisation who voluntarily work in schools, colleges and with individuals who need their help. Therefore, they say that the COVID-19 pandemic has not been a big problem because they abide by the Malaysian government guidelines

which include: hold online meetings; train on a small scale; hold hybrid presentations; and have online programmes.

They note that if the COVID-19 pandemic continues, they will continue to conduct their activities and presentations with their group members and audiences virtually. But like all of us, they hope that the COVID-19 pandemic will end very soon, and everything will return to normal.

#### *Events September 2019 to date*

KSSK has participated in a number of live and online international theatre events during this period. International events include: the AITA/IATA World Festival of Youth Theatre in Tyumen, Russia; the online AITA/AITA Theatre is My Love festival in November 2020; the online Red Apple (from Sri Lanka) International Theatre Festival in December; and the VI World Cup of Folklore Veliko Tarnovo online festival from Bulgaria in May 2021. Malaysian events have included live and online festivals organised by groups from Selangor and Kuala Lumpur.

Future events planned include an online festival from Ulanbaatar, Mongolia in June and in September a festival in Putrajaya, Malaysia..

# AITA/IATA asbl Regional Reports

## CEC – Central European Region: 2019 – 2021



### Report

AITA/IATA Central European Committee

September 2019 - April 2021

In September 2019: in Valka, Latvia, the final part of the International Theatre Project "We play one Play" was held, which was attended by amateur theatres from Russia, Lithuania, and Latvia.

In Hungary, as part of the International Theatre Festival in Sopron, the General Assembly of CEC AITA was held.

In November 2019, the International Festival of Youth Theatres "Theatrical Revolution" was held in Tyumen, Russia. Amateur theatres from Lithuania, Estonia, Malaysia, Russia, Hungary, Germany, Armenia, the Czech Republic, Poland, Greece, observers from Austria, Great Britain, Hungary, Ireland, Lithuania participated, and the international expert council included specialists from Russia, Finland and Estonia.

In 2020, CEC, in cooperation with NEATA, participated in the preparation and holding of the AITA/IATA International Online Festival "Theatre Is My Love", which was held in November 2020. In November 2020, the AITA CEC General Assembly was held in an online format. At the CEC General Assembly, we were able to hear the stories of some countries exploring ways to keep the theatre alive with new approaches during the pandemic.

During 2021, the CEC took part in the development of regulatory documents for the preparation and holding of the 2nd International Online Festival of Amateur Theatres of AITA "Theatre Is My Love", which is scheduled to be held in November 2021.

In 2020, a number of CEC projects were cancelled or postponed due to the pandemic including: International practical seminar "The Method of Konstantin Stanislavsky today", which was planned to be held in Finland. During this difficult time, many National Centres of the CEC member countries and some theatres have rebuilt their work remotely to support amateur theatres. This experience has yet to be explored.

President of the CEC Region

Alla Zorina

# AITA/IATA asbl Regional Reports

## NARA – North American Theatre Alliance: 2019 - 2021



### Canada

**Canada Associate, *The Saint John Theatre Company Inc, Stephen Tobias,***

I offer a brief overview of company activities since September of 2019.

After playing host to the AITA/IATA Festival and General Assembly in Saint John, the company immediately geared up for several projects including a production of *Mary's Wedding* which eventually toured to three cities in Germany in October - November and culminated in a special performance at the Canadian Embassy in Paris France. The company also produced a new adaptation of *A Christmas Carol* at our Imperial Theatre.

In March 2020, the *Saint John Theatre Company* took ownership of a historic 200-year-old Courthouse for the purpose of building a new 250 seat theatre to expand programming. At the same time, several projects were in rehearsal when the organization shut down on 13 March as a result of the COVID-19 crisis.

In the coming months, the company invested in reconfiguring our BMO Studio Theatre to be suitable for presenting small theatre-works and concerts for intimate audiences. The company also invested in a full range of video and sound equipment to make a transition to digital content creation. This allowed for a series of four theatre productions at our BMO Studio in the fall and winter of 2020-2021 which were all produced within the local health authority guidelines. All were offered live and in digital streaming format. In May of 2021, we will offer a large musical, *Nunsense*, at the 850 seat Imperial Theatre – as well is digitally streamed.

Currently, we are engaged in planning for our 2021-2022 series of work.

**Canada Associate, *Smile Group Canada – Performing Arts Theatre for Teens and Kids, Ontario***

*Smile Group Canada* is an exclusive Performing Arts Centre located in Ontario, Canada lead by the artistic director Sasha Sinay.

The theatre taught to and performed by youth ages 10 - 18 specialises in various kinds and forms of Performing Arts skills such as Bubble Show, Juggling Show, Neon and LED Show, Effect Show and Giant-Dolls Show. The shows, created and performed by the group, also include various specific techniques of Street Theater, Circus elements, Acting, Dancing, Movement and Colourful music.

*Smile Group* represented Canada in the International Theater Festivals in Italy, 2016 and in the Czech Republic, 2017, represent Canada in Washington DC and participated in 2018 and 2019 in the TORONTO INTERNATIONAL BUSKERFEST – the only teen group between the professional theatre groups from all around the world!!

As the pandemic's limitations came into effect in March 2020, Smile Group continued to operate under special Covid-19 protocols such as social distancing in classes, a limited number of guests at the studio, mandatory face masks, sanitization and so on and forth. During quarantine periods which lasted few months in Ontario, Smile Group continued to operate Performing Arts classes through Zoom (online classes) which motivated our young students to stay woke and active during those challenging times. Unfortunately, events and entertainment services provided by Smile Group Canada were put on hold until the pandemic restrictions loosen in Ontario.

May 2021.

## **United States of America**

### ***Report from Tim Jebesen and Kathleen Maldonado***

United States amateur theatres were hit hard with the onset of the pandemic and COVID 19. Broadway shut down in NYC in March 2020, and most theatres across the country were closed and seasons were canceled. In the summer, “parking lot theatre” became popular, along with other forms of outdoor theatre that allowed socially distanced seating of the audience. In the fall, some theatres were able to resume small productions with limited audiences, but all amateur theatres had to reimagine their productions due to restrictions. Starting in 2021, theatres are slowly opening their doors and future seasons are being planned. The future of theatre in the United States is bright and the determination of all involved is the constant thread that keeps us alive and moving forward.

# AITA/IATA asbl Regional Reports

## NEATA – North European Amateur Theatre Alliance Report 2019 - 2021



**Body of cooperation for the Nordic, Baltic and neighbouring countries NEATA founded the 8th of August 1998 in Harstad, Norway.**

Since 1998, the Nordic and Baltic countries have been organising theatre co-operation work in The North European Amateur Theatre Alliance (NEATA). A total of nine countries belong to NEATA: Denmark, Finland, Sweden, Norway, Iceland, the Faroe Islands, Latvia, Lithuania and Estonia. The aim of the association is to establish connections and develop co-operation projects between the Nordic and Baltic countries.

Website: [www.neata.eu](http://www.neata.eu) Facebook page [HERE](#)

*Steering Committee:* President, Kristiina Oomer (Estonia); Vice-President: Sofia Wegelius (Finland); Secretary General: Noomi Reinert (Faroe Islands).

**The NEATA theatre festival** is held biennially and has taken place in the following locations: 2000 Trakai, Lithuania; 2002 Västerås, Sweden; 2004 Viljandi, Estonia; 2006 Torshavn, Faroe Islands; 2008 Riga, Latvia; 2010 Akureyri, Iceland; 2012 Sønderborg, Denmark; 2014 Porvoo, Finland; 2016 Torshavn, Faroe Islands; 2018 Anykščiai, Lithuania; 2020 Saaremaa, Estonia (cancelled); 2022 Sweden.

**Neata Youth** is an amateur theatre project that acts as a sub-section of the NEATA Festival (North European Amateur Theatre Association). During the Neata Youth events, individuals aged 18–25 years from different countries come together to see theatre through each other's eyes, experience and experiment with different approaches to acting.

Information from some NEATA countries:

*Iceland – BIL / Bandalag íslenskra leikfélaga – Website [HERE](#) Facebook [HERE](#)*

The amateur theatres in Iceland have been hit hard because of the pandemic in the last year and a half. Only a handful of productions have materialised in actual performances. Things are looking up as restrictions are being lifted slowly but surely. If all goes to plan there will be no restrictions at all by the end of June. Summer is traditionally a quiet period in the theatres but we are looking forwards to an exciting theatre season starting in late August.

The annual summer school run by the Icelandic Amateur Theatre Association had to be cancelled last year but this year we have 55 students registered for 4 different courses. The courses are Directing I, Acting II, the actor as a creative artist and curtains up, the last being a continuing course for scene design, costumes and props. The school starts June 19 and finishes June 27.



*Lithuania – Lithuanian Amateur Theatre Association (LMTS) - Website [HERE](#)*

Main events of the Lithuanian Amateur Theatre Association: 2019 Baltic Countries Amateur Theatre Festival "Baltic Ramp" in Kretinga; and 2020 Festival of all Lithuanian Amateur Theatres "Tegyvuoja teatras" in Pasvalys.

*Estonia – Eesti Harrastusteatri Liit; Website [HERE](#); Facebook [HERE](#)*

The Amateur Theatre Association of Estonia (EHL) had to cancel the 2020 NEATA festival in Kuressaare, Estonia. Based on the coronavirus infection rate, starting from August 2020, a two-week restriction on freedom of movement was applied to people arriving in Estonia from European countries: Sweden, Iceland and Denmark. Also those from Finland were recommended not to travel abroad in 2020.

In Estonia we were optimistic in July 2020 but we could not change the situation in the world. It was the year when we could not share our theatre experiences, nor did we have a chance to focus our thoughts on amateur theatre. In Estonia, some national theatre festivals took place in autumn 2020 but only online.

EHL published a book "Devotees of theatre. Amateur theatre in Estonia." by Rait Avestik. The book looks at (adult) amateur theatre's history as well as its contemporary social scale. Based on Statistics, in Estonia, there were 431 amateur theatres in 2019, 200 of those were for adults. The 320-page book aims to depict that boundless world of theatre by highlighting and combining vital events, tendencies and beliefs in the context of amateur theatre. The book sheds light on those scenes and communities, often away from the cities, which may be invisible to visitors of professional theatre.

Written on behalf of the NEATA countries

Kristiina Oomer

# ETH - European Theatre House

## Contact:

Vera Bruns, project manager (on maternity leave)

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Universitätsplatz 5-6

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Germany



## The European Theatre House

**The European Theatre House (ETH) was created in May 2013 to support the networking and exchange of theatre people, with the main focus on theatre pedagogy. The encounter with other disciplines like amateur theatre or children and youth theatre, is actively pursued. The ETH considers itself as a coordinator and “Think Tank” for international theatre work and adds to a professionally and cultural-politically sustainable network of individuals, organisations, and activities.**

In the past years, the ETH has become a platform for exchange between theatre pedagogues and theatre educators working with amateur players of all ages as well as university professors working in the area of theatre studies and applied performance studies.

Between September 2019 and April 2021, the endeavours of the ETH focused on finding formats to promote encounters and exchange of participants of theatre festivals. In August 2019 an expert meeting with 9 participants from different parts of Germany took place in Lingen, Germany.

The purpose of the meeting was to develop formats that would be exciting for festivals, which could be offered to organisers. Formats, the group was hoping to find, were supposed to be created either as conversational formats or as performance formats, so that they may be applied at international festivals.

In perspective, the expert group planned to enter into conversation with festival organisers well in advance of their events. The threshold should be kept as low as possible. The issue of hierarchies in thinking should be forgotten. A framework must be created in which things are enabled instead of excluded. Because of language and cultural barriers, articulation becomes simpler or poorer as different people from different backgrounds/countries come together. During the meeting, this was identified as a challenge, but not as a reason for not seeking international encounters. One should start from a limited common vocabulary and little competence in terms of language.

1. Work assignment: Collect examples from your own perspective.

When people sit in front of a performance and watch it, a discussion automatically takes place; confrontation takes place. Hierarchies immediately come into play (for instance one does not understand something, etc.). Consequently, the question must be how to create “equal” and “free” and how equal and free unfolds. A discourse/dialogue means transparency. If discourse means to speak publicly, then one must consider the degree of how empowered or restrained people are, so that they can speak freely in public. The question must therefore be how to create spaces in which everyone can be free and equal, and how to bring people together through spatial design.

Why do we want to initiate discourses/reflections about theatre experiences and how can people be invited and made capable of speaking? The group's reflections include not only the form of discourse, but also the structure of the festivals. In a design that focusses on openness and culture of conversation, the question of how we want to live together resonates. The goal is to change festivals in the long term, but also to promote a certain interaction. Formats should be built around encouragement, challenge, and a positive atmosphere.

#### Starting points

Identify festivals where format try-outs are possible: Scientific support should be offered to the festival organisers. One goal is to develop a toolbox or a wiki for formats (in cooperation with the "geheime dramaturgische Gesellschaft). Networks like the ASSITEJ and AITA/IATA may be used for contacts. Continuity is necessary, but festival visits or the implementation of formats should be regulated non-hierarchically.

For emerging formats there should be an application reference: The formats are accompanying programmes for festivals. It would be optimal if the group could find a festival that can be attended several times in a row, for instance 3 times in 3 years.

When creating formats, three pillars should be considered:

1. finding spaces for conversation or (artistic) encounters
2. making the invisible visible (making it artistically visible)
3. finding festival organisers who will commit to the project for 3 years.

Continuity ensures that something is created.

The ETH, located in Lingen, Germany, was founded by eight international, national, regional and local organisations. Those are: AITA/IATA (Association Internationale du Théâtre Amateur / International Amateur Theatre Association), EDERED (European Drama Encounters / Recontres Européennes de Drama), Bund Deutscher Amateurtheater e.V. (National Association of Amateur Theatre), Bundesverband Theaterpädagogik e.V. (National Association for Theater Pedagogy), Emsländische Landschaft e.V., County Emsland, City of Lingen, and the Institute of Theatre Pedagogy of the University of Applied Sciences, Osnabrück.

Manager of the ETH is Nils Hanraets, assistant manager is Nicole Amsbeck.

Vera Bruns 2021

## **AITA/IATA asbl Finance 2020 - 2022**

To delegates at the General Assembly 21 August 2021

### **Statements of Profit & Loss and Balance 1 April 2020– 31 March 2021**

- AITA/IATA Income and Expenditure 1 April 2020 – 31 March 2021
- The Statement of Balance at 31 March 2021
- Cash statement
- The Account Controllers' report 1 April 2020 – 31 March 2021
- Budget Proposals 2021 - 2022

On behalf of the AITA/IATA asbl Council as Treasurer, I submit the accounts for your approval.

Hurup Thy, Denmark, 8 July 2021



**VILLY DALL**

Treasurer

# AITA/IATA asbl Income & Expenditure

**1 April 2020 – 31 March 2021**

| <i>All amounts in Euros €</i>        | <b>INC/EXP<br/>2020/2021</b> |
|--------------------------------------|------------------------------|
| <b><i>INCOME</i></b>                 |                              |
| <b>SUM Membership fees</b>           | <b>€ 12,395.00</b>           |
| National centres                     | € 12,395.00                  |
| Waivers granted                      | € -                          |
| <b>SUM Subscription fees</b>         | <b>€ 4,726.75</b>            |
| Associated groups                    | € 3,908.82                   |
| Associated persons                   | € 817.93                     |
| <b>SUM Grants</b>                    | <b>€ -</b>                   |
| General grants                       | € -                          |
| Earmarked grants                     | € -                          |
| <b>SUM Withdrawals</b>               | <b>€2,875.00</b>             |
| Withdrawals Culture & Education Fund |                              |
| Withdrawals Solidarity Fund          | € 2,875.00                   |
| <b>SUM Financial income</b>          | <b>€ -</b>                   |
| Bank interests (after tax)           | € -                          |
| Realised exchange gains              | € -                          |
| <b>SUM Extraordinary Inc</b>         | <b>€ -</b>                   |
| Income from Festivals                | € -                          |
| Other extraordinary Income           | € -                          |
| <b>TOTAL Income</b>                  | <b>€ 19,996.75</b>           |
| <b><i>EXPENSES</i></b>               |                              |
| <b>SUM Personal</b>                  | <b>€ 12,000.00</b>           |
| Salaries                             | € -                          |
| Subcontracting                       | € 12,000.00                  |
| Other expenses*                      | € -                          |
| <b>SUM Office expenses</b>           | <b>€ 1,872.87</b>            |
| Housing                              | € 620.00                     |
| Office expenses                      | € -                          |
| Stationery                           | € -                          |
| Printing costs                       | € -                          |
| Postage & freight                    | € 84.19                      |
| Telephone                            | € 383.51                     |
| Internet & Web                       | € 785.17                     |
| Archives                             | € -                          |
| <b>SUM Running costs</b>             | <b>€ 330.00</b>              |

|                                      |                    |
|--------------------------------------|--------------------|
| Registration Belgium                 | € -                |
| Auditing                             | € -                |
| Congresses/Forum/GA                  | € -                |
| Translations                         | € -                |
| Other organisations                  | € 330.00           |
| Other expenses                       | € -                |
| <b>SUM Operation costs</b>           | <b>€ -</b>         |
| Meeting expenses                     | € -                |
| Travel expenses & grants             | € -                |
| Children & Youth                     | € -                |
| Representation                       | € -                |
| <b>SUM Expenses from Alloc Funds</b> | <b>€ 2,875.00</b>  |
| Expenses Culture & Education Fund    | € -                |
| Expenses Solidarity Fund             | € 2,875.00         |
| Expenses SCCF                        | € -                |
| <b>SUM Financial costs</b>           | <b>€ 465.22</b>    |
| Interests                            | € -                |
| Fees                                 | € 428.39           |
| Realised exchange losses             | € 36.83            |
| <b>SUM Depreciation</b>              | <b>€ -</b>         |
| Depreciations                        | € -                |
| <b>TOTAL Expenses</b>                | <b>€ 17,543.09</b> |
| <b>Profit or Loss</b>                | <b>€ 2,453.66</b>  |

## The Statement of Balance at 31 March 2021

| <i>All amounts in Euros €</i>                       | <b>BAL 2020-21</b> | <b>BAL 2019-20</b> | <b>Change</b> |
|---|--------------------|--------------------|---------------|
| <b>ASSETS</b>                                       |                    |                    |               |
| <b>SUM Fixed assets</b>                             | € -                | € -                | € -           |
| Tangible assets                                     | € -                | € -                | € -           |
| <b>SUM Current assets</b>                           | <b>€ 82,797.44</b> | <b>€ 80,372.25</b> | € 2,664.53    |
| Investments   | € -                | € -                | € -           |
| Bank 1: Current account                             | € 12,175.30        | € 12,026.11        | € 884.49      |
| Bank 2: Special account                             | € -                |                    | € -           |
| Bank 3: Savings account                             | € 66,430.82        | € 66,930.82        | € (1,000.00)  |
| Cash Treasury                                       | € 1,006.28         | € 818.53           | € 187.75      |
| Cash Secretariat                                    | € 73.39            | € 73.39            | € -           |
| Differences   | € -                | € -                | € -           |
| PayPal account                                      | € 3,111.65         | € 523.40           | € 2,592.29    |
| <b>SUM Accruals</b>                                 | <b>€ -</b>         | <b>€ -</b>         | € -           |
| Accruals  | € -                |                    | € -           |
| <b>TOTAL ASSETS</b>                                 | <b>€ 82,797.44</b> | <b>€ 80,372.25</b> | € 2,664.53    |
| <b>LIABILITIES</b>                                  |                    |                    |               |
| <b>SUM Net worth including allocated Funds</b>      | <b>€ 63,963.10</b> | <b>€ 64,384.44</b> | € (424.56)    |
| Results carried forward                             | € 45,836.14        | € 55,908.83        | € (33,483.95) |
| Result bookyear                                     | € 2,453.66         | € (10,072.69)      | € (10,072.69) |
| <b>SUM allocated Funds &amp; Provisions</b>         | <b>€ 15,673.30</b> | <b>€ 18,548.30</b> | € (1,875.00)  |
| <b>Funds Culture and Education</b>                  | € -                | € -                | € -           |
| Funds Solidarity Fund                               | € 7,823.04         | € 10,698.04        | € (2,875.00)  |
| <b>Funds SCCY</b>                                   | € 6,593.26         | € 6,593.26         | € -           |
| <b>Provision World Theatre Day</b>                  | € 1,257.00         | € 1,257.00         | € -           |
| <b>SUM Debts</b>                                    | <b>€ -</b>         | <b>€ -</b>         | € -           |
| Long term debts                                     | € -                | € -                | € -           |
| Short term debts                                    | € -                | € -                | € -           |
| <b>SUM Accruals</b>                                 | <b>€ 18,834.34</b> | <b>€ 15,987.81</b> | € 3,089.09    |
| Accruals  | € 18,284.34        | € 15,537.81        | € 2,989.09    |
| CEC Fees  | € 550.00           | € 450.00           | € 100.00      |
| <b>TOTAL LIABILITIES</b>                            | <b>€ 82,797.44</b> | <b>€ 80,372.25</b> | € 2,664.53    |
| <b>Net worth excl. alloc Funds &amp; Provisions</b> | <b>€ 48,289.80</b> | <b>€ 45,836.14</b> | € 2,450.44    |

| <b>RESULT ALLOCATION</b>                            |                     |
|---|---------------------|
| <b>Profit or Loss Bookyear</b>                      | <b>€ 2,453.66</b>   |
| <b>SUM Withdrawals from allocated funds</b>         | <b>€ (2,875.00)</b> |
| Withdrawals Culture & Education Fund                | € -                 |
| Withdrawals Solidarity Fund                         | € (2,875.00)        |
| Withdrawals Children & Youth                        | € -                 |
| Withdrawals WTD                                     | € -                 |
| <b>SUM Transfers to allocated Funds</b>             | <b>€ -</b>          |
| Transfers Culture & Education Fund                  | € -                 |
| Transfers Solidarity Fund                           | € -                 |
| Transfers Children & Youth                          | € -                 |
| Transfers WTD                                       | € -                 |
| <b>Withdr from/Transfers to alloc funds</b>         | <b>€ (2,875.00)</b> |
| <b>Profit or Loss Carried forward BY</b>            | <b>€ (421.34)</b>   |
| Profit or Loss previous years                       | € 45,836.14         |
| <b>Total Profit or Loss Carried forward to next</b> | <b>€ 45,414.80</b>  |



| Cash Statement                 |               |              |           |
|--------------------------------|---------------|--------------|-----------|
| Cash Position start Bookyear   |               | € 80,373.25  | X         |
| Tot MF                         | € 12,395.00   |              |           |
| Tot Subs                       | € 4,726.75    |              |           |
| Tot Fin Inc                    | € -           |              |           |
| Tot withdrawals                | € 2,875.00    |              |           |
| Tot Extraordinary Income       | € -           |              |           |
| Tot Pers                       | € (12,000.00) |              |           |
| Tot Office                     | € (1,872.87)  |              |           |
| Tot run                        | € (330.00)    |              |           |
| Tot op cost                    | € -           |              |           |
| Tot expenses from Funds        | € (2,875.00)  |              |           |
| Tot fin costs                  | € (465.22)    |              |           |
| Total cash movements inc/exp   |               | € 2,453.66   | A         |
| Change accruals assets         | € -           |              |           |
| Change accruals liabilities    | € 2,846.53    |              |           |
| Total cash movements balance   | € -           | € 2,846.53   | B         |
| Change in funds                | € (2,875.00)  | € (2,875.00) | C         |
| Total cash movements bookyear  | € 2,425.19    | € 2,425.19   | Y = A+B+C |
| Cash Position end Bookyear     |               | € 82,797.44  | X+Y       |
| Cash Position in Balance sheet |               | € 82,797.44  |           |
|                                |               |              |           |
| allocated Ch & Edu             | € -           | AA           |           |
| start book year                | € -           |              |           |
| addition to fund               | € -           |              |           |
| withdrawal from fund           | € -           |              |           |
| end book year                  | € -           |              |           |
| total change fund              | € -           |              |           |
|                                |               |              |           |
| allocated SF                   |               | BB           |           |
| start book year                | € 10,698.04   |              |           |
| addition to fund               | € -           |              |           |
| withdrawal from fund           | € (2,875.00)  |              |           |
| end book year                  | € 7,823.04    |              |           |
| total change fund              | € (2,875.00)  |              |           |

|                              |                     |             |
|------------------------------|---------------------|-------------|
|                              |                     |             |
| <b>allocated SCCY</b>        |                     |             |
| <b>start bookyear</b>        | <b>€ 6,593.26</b>   |             |
| addition to fund             | € -                 |             |
| withdrawal from fund         | € -                 |             |
| <b>end book year</b>         | <b>€ 6,593.26</b>   |             |
| <b>total change fund</b>     | <b>€ -</b>          | CC          |
|                              |                     |             |
| <b>World Theatre Day</b>     |                     |             |
| <b>start bookyear</b>        | <b>€ 1,257.00</b>   |             |
| addition to provision        | € -                 |             |
| withdrawal from fund         | € -                 |             |
| <b>end book year</b>         | <b>€ 1,257.00</b>   |             |
| <b>total change fund</b>     | <b>€ -</b>          | DD          |
|                              |                     |             |
| <b>TOTAL allocated FUNDS</b> |                     |             |
| <b>start bookyear</b>        | <b>€ 18,548.30</b>  |             |
| addition to funds            | € -                 |             |
| withdrawal from funds        | € (2,875.00)        |             |
| <b>end book year</b>         | <b>€ 15,673.30</b>  |             |
| <b>total change fund</b>     | <b>€ (2,875.00)</b> | AA+BB+CC+DD |

# **Account Controller Certificate**

## **1 April 2020 – 31 March 2021**

Ghent / Stockholm, 8 July 2021

Dirk De Corte / Mats Wenlöf

We have examined the financial statements of AITA/IATA asbl for the year 1 April 2020 - 31 March 2021 which comprises the Profit and Loss Account, The Balance Sheet and related notes together with supporting accounting reports and copies of Bank Statements. We have also been supplied with copies of all Council Meeting Minutes which outline decisions taken in regard to financial transactions during the book year 1 April 2020 – 31 March 2021.

We have obtained all the information and explanations that we considered necessary to carry out our role as Account Controller and can confirm that proper books of account have been kept by AITA/IATA asbl, the financial statements are in agreement with the books of accounts, and that those financial statements are compliant with Belgian Accounting Practices for Not for Profit Organisations ( *verenigingen zonder winstoogmerk-associations sans but lucratif* ).



**Signature**  
Dirk De Corte



**Signature**  
Mats Wenlöf

# VISION STATEMENT

by Presidential Candidate Aled Rhys-Jones

Dear AITA/IATA Members and Associates

We've all learned a lot over the last 18 months.

The world has had to think fast and think smart and adjust to a new normal. Endurance in our theatre industry has been demonstrated by many of you who have been able to adapt and be flexible... and have sought and found new ways of making and sharing theatre.

Some changes are here to stay and, if elected as AITA/IATA President, my primary aim will be to navigate the organisation through the next period towards stability and from there to growth.

## **SO, WHAT DO WE KNOW SO FAR?**

In March 2021, Council considered a discussion paper on the Financial Security of the organisation which was then reworked and presented to the Members for discussion at the Online Forum on 22 May 2021.

During the Online Forum, Members were asked to consider and discuss five separate options:

1. A review of Membership Fees.
2. A fresh look at opening up the Membership.
3. Explore the potentials of Corporate Sponsorship.
4. Explore ways of increasing income.
5. Consider the commercialisation of some services, developing digital services and earning income from marketing opportunities.

## **NEXT STEPS...**

Options 1 and 2 will be considered by the Membership at the General Assembly in Monaco 2021. I hope that the Members will help Council in broadening the membership base by supporting the proposal to offer Associates voting rights.

After the General Assembly, my wish is to create a team and sub-teams within Council, to re-examine Options 3, 4 and 5 and to set tasks, strategic priorities and deliverable targets for the next two years.

## **THE TEAMS**

The plan is to create three or more new sub-teams from within Council:

- ❖ A new CY Theatre team tasked with placing social media central to our communications strategy for Children's and Youth Theatre, making CY Theatre more interactive, vibrant and visible. We will work with existing and new partners to raise the profile of this area and to seek opportunities for new initiatives.
- ❖ We need to improve our digital capabilities. A new Techno Team will be tasked with conducting a quick review of our current capabilities and drafting an organisational needs list. Our recent pilot work with online festivals and workshops, as well as our new commitment to World Theatre Day, have shown us the huge potentials that exist within our network and beyond.
- ❖ The third team will look at Finance and Resourcing and suggest ways in which we can grow the financial strength of the organisation and offer the organisation new sources of income.

## **THE DAY-TO-DAY STUFF...**

All the above has to be achieved in addition to keeping the current operation functioning. We are fortunate to have an experienced and reliable Secretariat service and Anne and I have worked well together over many years. Anne has been steadfast, flexible, and has adapted quickly to the new operational conditions dictated by the pandemic; wholeheartedly supporting the new initiatives that Council has launched during the past two years. We will continue to be mindful of the constant changes in the current operational environment.

Council and sub-team meetings will now largely take place online, with occasional face-to-face Council meetings dedicated to team and project development. With fewer face-to-face meetings, we hope that the Members will assist us in our work by hosting Council for these occasional meetings. This will strengthen the organisation's finances whilst ensuring that the organisation is present and visible where events are happening.

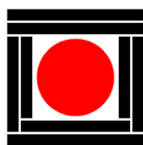
I very much look forward to working with all of you for next four years.

With warmest regards

Presidential Candidate - Aled Rhys-Jones

## Council's Proposed Revision of AITA/IATA asbl Budget 1 April 2021 – 31 March 2022

| Proposed 2021/22   |                    |
|--|--------------------|
| INCOME   |                    |
| Fees National Centres  | € 12,500.00        |
| Grants   | € -                |
| Waivers granted  | € -                |
| <b>SUM Membership fees</b>   | <b>€ 12,500.00</b> |
| Fees Associate Groups  | € 4,000.00         |
| Fees Associate Individuals   | € 500.00           |
| <b>SUM Subscription fees</b>   | <b>€ 4,500.00</b>  |
| Bank interests   | € -                |
| Realised exchange gains  | € -                |
| <b>SUM Financial income</b>  | <b>€ 0.00</b>      |
| <b>TOTAL Income</b>  | <b>€ 17,000.00</b> |
| EXPENSES   |                    |
| Subcontracting Secretariat   | € 12,000.00        |
| <b>SUM Personnel</b>   | <b>€ 12,000.00</b> |
| Misc Office Expenses   | € -                |
| Stationery   | € -                |
| Printing   | € -                |
| Postage & freight  | € 200.00           |
| Telephone  | € 700.00           |
| Internet & web   | € 1,100.00         |
| Archives   | € -                |
| <b>SUM Office expenses</b>   | <b>€ 2,000.00</b>  |
| Registration Belgium   | € -                |
| Auditing   | € -                |
| Forum/congress   | € -                |
| Other organisations  | € 150.00           |
| Other expenses   | € 250.00           |
| <b>SUM Running costs</b>   | <b>€ 400.00</b>    |
| Meeting expenses   | € 650.00           |
| Travel expenses & grants   | € 1,000.00         |
| Children & Youth   | € -                |
| Representation   | € -                |
| <b>SUM Operation costs</b>   | <b>€ 1,650.00</b>  |
| Bank fees  | € 300.00           |
| Realised exchange losses   | € 200.00           |
| <b>SUM Financial costs</b>   | <b>€ 500.00</b>    |
| Depreciations  | € 300.00           |
| <b>SUM Depreciations</b>   | <b>€ 300.00</b>    |
| <b>TOTAL Expenses</b>  | <b>€ 16,850.00</b> |
| <b>SURPLUS</b>   | <b>€ 150.00</b>    |
| Net worth at 31 March 2021 is € 45,289.80<br>+ Allocated funds € 15,673.30 = € 63,936.10 |                    |



## International Amateur Theatre Association

### NEW STRATEGIC DEVELOPMENT FUND

At the 2018 AITA/IATA General Assembly in Lingen, Germany, delegates agreed to a proposal from Council to change the purpose of the Solidarity Fund. The text of the proposal was as follows:

- a. that the GA decides to change the purpose of the Solidarity Fund
- b. that the new purpose is to support specific actions to further the mission of AITA/IATA in connection with important events throughout the world such as festivals, workshops, courses, meetings, provided they are of international importance
- c. that the primary focus of the Solidarity Fund will be countries or areas in category II, III, and IV of the Membership Fee levels
- d. that grants to events in category I countries or areas can only be provided under extra-ordinary circumstances or when Council considers the specific action to be of decisive importance to the world association and its mission.

#### What next?

Council to:

- formulate the purpose and criteria for awarding funds from the Fund
- put this information on the AITA/IATA Website and publicise this to members and Associates
- find a new name for the Fund

## STRATEGIC DEVELOPMENT FUND

1. This fund supports developmental work to further the mission of AITA/IATA. The standard AITA/IATA Standard Conditions of Grant can be found in the Hand-e-book available on the AITA/IATA Website.
2. AITA/IATA are looking to support events of international status and importance throughout the world such as festivals, workshops, courses, seminars, forums, encounters etc.
  - 2.1. A **maximum** grant of €1,000 will be available to each successful applicant project.
  - 2.2. Applications should demonstrate how the event will further the mission of AITA/IATA: to promote understanding and education through theatre.
  - 2.3. The Strategic Development Fund exists to support the artistic elements of an event which should demonstrate high artistic aspirations and have broad international outreach.
  - 2.4. Applications should consider how AITA/IATA Members and Associates will benefit from the project.
  - 2.5. There is no deadline or timeline for applications. Applications are considered by Council and grants are allocated on a rolling-basis.
  - 2.6. Funding will be prioritised for applications received from AITA/IATA Members and Associates and Official AITA/IATA Events.
  - 2.7. The AITA/IATA Council may also consider support for collaborative projects with strategic partnership organisations or networks.
  - 2.8. Funding will be awarded to applications from countries in Membership Fee Categories 2, 3 or 4.
  - 2.9. The AITA/IATA Council may consider an application from a Category 1 country, where the project is primarily designed to be of global outreach and benefit.
  - 2.10. The AITA/IATA Council may seek additional information from an applicant to support a decision.
  - 2.11. AITA/IATA may defer payment of some, or all, of a grant until after the event has taken place.
  - 2.12. All applications should be made via the online form on the AITA/IATA website at least 6 months, but no longer than 24 months, before the start of the event. Retrospective applications will not be considered.



- 2.13. The decision of the AITA/IATA Council is final, and no appeal will be considered for unsuccessful applications.
- 2.14. All successful applications will need to acknowledge that AITA/IATA has granted funds to the project by including: “Supported by the Strategic Development Fund of AITA/IATA asbl”, and displaying the official AITA/IATA logo, on all printed and electronic project related material.
- 2.15. The AITA/IATA Standard Conditions of Grant form part of the application and can be found in the Hand-e-Book published on the IATA/IATA website. These conditions provide the terms of a legal and binding agreement and, by applying for funds, the applicant accepts these terms and conditions.

**3. *Your application should include:***

- 3.1. A detailed description of the event in English, French or Spanish. Additional supporting materials may be supplied electronically to the Secretariat.
- 3.2. A budget for the event demonstrating how AITA/AITA funds will be allocated to support an artistic element of the programme and benefit participants.
- 3.3. Bank Account details: Name and address of the Organisation applying for funding, Account Number or IBAN, BIC/SWIFT Code, Bank Name, Bank Address. Payments will only be made by electronic bank transfer to an organisation account.
- 3.4. Letters of support from any partner organisations involved in the event, which could include Ministries, AITA/IATA Regions, National Centres, specific groups, etc.

## ***AITA/IATA asbl Standard Conditions of Grant***

*AITA/IATA will:*

- 1.1. Inform the applicant via email whether or not their application has been successful.
- 1.2. Transfer funds to the official organisation account notified by the applicant, within four weeks of confirmation of a successful application. If AITA/IATA have informed the applicant that some or all payments will be deferred until after the event has taken place, these will be paid within four weeks of the end of the event.

*The Grant recipient will:*

- 1.3. Conduct the project, assisted by the AITA/IATA Strategic Development Fund, in accordance with the principles set out in the AITA/IATA Constitution and Hand-e-book.
- 1.4. Use the grant and carry out and complete the project as described in the application.
- 1.5. Notify AITA/IATA immediately of any material changes in the circumstances or plans affecting the assisted project.
- 1.6. Acknowledge that AITA/IATA has granted funds to the project by including: “Supported by ‘*Name of Specific Fund*’ of AITA/IATA asbl” and displaying the official AITA/IATA logo on all printed and electronic project related material.
- 1.7. submit a report to the AITA/IATA Secretariat within three months of the end of the project. The report should reflect on whether the high artistic aspirations were achieved.

## **2. Default**

- 2.1. AITA/IATA may in its absolute discretion and without prejudice to any other rights that it may have against the recipient either require the recipient to return all or part of the grant that may have been paid and/or withhold any outstanding payments of the grant should any of the following events of default arise:
  - 2.1.1. The recipient has failed to observe any of the undertakings to AITA/IATA as defined above.

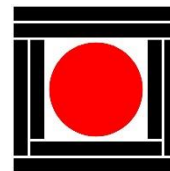
- 2.1.2. If any information or representation provided to AITA/IATA in connection with the grant has found to have been made fraudulently, incorrectly or is misleading.
- 2.1.3. The recipient has acted fraudulently or negligently in relation to carrying out the assisted project.
- 2.1.4. The recipient ceases to operate or is declared bankrupt or goes into liquidation.

Reviewed by Aled Rhys-Jones + Anne Gilmour

Approved by Council

May 2021

# Support form: AITA/IATA asbl 37<sup>th</sup> General Assembly, 21-22 August 2021, Monaco



Members (National Centres) of AITA/IATA asbl can support candidates standing for the post of President and or of Councillor.

A Member is a National Centre of AITA/IATA who has paid their 2020 Membership Fee. Please note that the 2021 Membership Fee should be paid to have full voting rights at the 37<sup>th</sup> General Assembly in Monaco.

For a candidate to be valid, they need the support of at least two (2) Members (National Centres) of AITA/IATA asbl.

To be valid, this form must be received by the Secretariat of AITA/IATA asbl by **25 April 2021** and must be completed by a Member (National Centre) with full voting rights.

## Election to the Council of AITA/IATA asbl 2021

Name of Member (National Centre) : .....

Name of country : .....

Name of candidate(s) to the post(s) of :

**President** : .....

In no particular order:

**Councillor 1** : .....

**Councillor 2** : .....

**Councillor 3** : .....

**Councillor 4** : .....

**Councillor 5** : .....

**Councillor 6** : .....

**Councillor 7** : .....

Signature<sup>5</sup> : .....

Title : .....

Date : .....

Please return by email to :

[secretariat@aitaiata.net](mailto:secretariat@aitaiata.net)

<sup>5</sup> The support form must be signed either by the President, the Secretary General or Treasurer of the National Centre.