



# **AITA/IATA asbl**

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

### **Debrecen, Hungary 24 June 2023**

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## **Programme: 39<sup>th</sup> AITA/IATA asbl General Assembly Forum, and Regional Meetings**

### **Friday 23 June 2023: Csokonai Fórum Theatre - Bar**

09:00 CEC Regional Meeting  
10:45 Break  
12:00 CEC Regional Meeting ends

### **Friday 23 June 2023: Csokonai Fórum Theatre - Ballet Hall**

09:00 NEATA Regional Meeting  
10:45 Break  
12:00 NEATA Regional Meeting ends

### **Friday 23 June 2023: Csokonai Fórum Theatre - Orfeum Hall**

14:00 Open Forum  
15:30 Break  
17:00 Open Forum ends

### **Saturday 24 June 2023 – General Assembly: University of Debrecen, 1st floor - Ceremony Hall**

09:30 Formal welcome to delegates  
09:45 General Assembly continues  
12:00 Lunch  
14:00 General Assembly continues  
15:30 Break  
15:45 General Assembly continues  
17:00 General Assembly ends

# Agenda of the 39<sup>th</sup> AITA/IATA asbl General Assembly

## Saturday 24 June 2023

1. Official opening of the 39<sup>th</sup> AITA/IATA asbl General Assembly - address by the President of AITA/IATA Aled Rhys-Jones and Róbert Keményfi, Dean of the Faculty of Humanities of the University of Debrecen.
2. Introduction and welcome from the President of AITA/IATA asbl, Aled Rhys-Jones
3. Appointment of the Presiding Chair of the 39<sup>th</sup> General Assembly Vote of GA
4. Roll call of all Members in attendance (Debrecen and online)
  - a. Confirmation of voting rights
  - b. Notification of proxy's
5. Agree the agenda of the General Assembly Vote of GA
6. Council's proposal to terminate the mandate of Councillor Anna-Karin Waldemarson Vote of GA
7. Appointment of Tellers and appointment of Drafting Committee Vote of GA
8. Acceptance of new Members (National Centre and Associate) 2022 – 2023 Vote of GA
9. Call for written questions to Candidates for Election to Council
10. Approval of the Minute of 38<sup>th</sup> online General Assembly by Zoom 23 July 2022 Vote of GA
11. AITA/IATA asbl review 2022 - 2023
  - a. Council review from President Aled Rhys-Jones Vote of GA
12. Finance review 2022 - 2023
  - a. Review of finance and approval of finance report Vote of GA
  - b. Discharge to Councillors Vote of GA

### Sandwich Lunch

13. Preparation for the Elections
  - a. Statements of Intent from candidates
    - i. Councillor 1 Stephen Tobias
    - ii. Councillor 2 Carlos Taberneiro
    - iii. Councillor 3 Kelli McLoud-Schingen
    - iv. Councillor 4 Heidi Troi
  - b. Elections Vote of the GA

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

14. AITA/IATA future plans by President Aled Rhys-Jones
15. Other proposals submitted for consideration by the General Assembly Vote of GA
16. Budget 2023 – 2024
  - a. Proposed budget Vote of GA
17. Report on PAT Toyama 2022
18. 25<sup>th</sup> Drama in Education Congress 22 – 27 March 2024
19. Host venue for 40<sup>th</sup> GA in 2024
20. Lingen World Festival of Children's Theatre 2025
21. Notification of host venue for 41<sup>st</sup> GA in 2025 (Monaco)
22. Other business
23. Closing of the 39<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 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 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.

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



# Minutes of the 38<sup>th</sup> AITA/IATA asbl General Assembly, 23 July 2022 by Zoom

**1. Official opening and welcome to the 38th General Assembly** – AITA/IATA President Aled Rhys-Jones declared the 38th AITA/IATA General Assembly (GA) open. He welcomed delegates to the Zoom and noted how time had flown since the Monaco GA.

**2. Appointment of the Presiding Chair of the 38th 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 the Zoom. Delegates agreed that the meeting could be recorded, and he asked all delegates to mute their microphone.

**3. Roll call of Members represented** – Dirk De Corte confirmed that **18** National Centre Members and **15** Associate Members had returned their Nomination Form. Two National Centres and one Associate Member had asked for a proxy and one individual would represent both their National Centre and their Association Membership. There were seven observers one each from Hungary, Flanders (SGT), Bangladesh and the Russian Federation and three from Spain.

**a.** The Presiding Chair confirmed that the GA was legally constituted and that delegates had correctly received GA documents. Delegates from the following **20** Members (National Centres) were entitled to vote:

Bangladesh – 6 votes; Denmark – 6 votes; Estonia – 6 votes; Finland – 6 votes; Flanders (SGT) – 6 votes; France – 6 votes; Germany (BAG & BDAT) – 6 votes; Great Britain (SGT) – 6 votes; Hungary – 6 votes; Iceland – 6 votes (by proxy to Finland); Israel – 6 votes; Italy – 6 votes; Japan – 6 votes (by proxy to Monaco); Latvia – 6 votes; Lithuania – 6 votes; Monaco – 6 votes; North Macedonia – 6 votes; Slovenia – 6 votes, Spain – 6 votes; Sweden – 6 votes. A total of 18 NC present representing 20 NC which gives **120** votes.

The following **13** Associate Members had registered to vote and actively participated in the voting process:

Austria (Salzburger Amateurteaterverband) – 1 vote; Central African Republic (FCAT - Fédération Centrafricaine de Théâtre) – 1 vote; Denmark – (Villy Dall) – 1 vote; Flanders (SGT) (de WAANzin) – 1 vote; Flanders (SGT) (Jozef Simonskring VZW, Stalteater) – 1 vote; France (Theatre de la Roële) – 1 vote; Great Britain (The Questors Theatre) – 1 vote; Great Britain (Unknown Theatre Company) – 1 vote; Ireland (Mary Pears) – 1 vote; Portugal (Teatro De Balugas) – 1 vote; Slovenia (Pionirski dom) – 1 vote (by proxy to Slovenia NC); Spain ('Federació de Teatre Amateur de la Comunitat Valenciana) – 1 vote; USA (Frank Peot) – 1 vote. A total of **13** votes.

**b.** Dirk De Corte outlined the method of voting by Zoom. First the National Centres would vote, then the two NC carrying a proxy would vote and then, the Associates would vote. He explained that the Zoom main room, in which all those attending were placed, would be the voting room.

Those **not** voting would be put into a breakout room so that only those in the main room could vote. A successful test poll was held.

c. The members of Council were introduced to delegates, apart from Frank Katoola who was encountering Wi-Fi issues, and it was noted that observers were also attending.

#### **4. Agree the agenda of the General Assembly (GA)**

**The agenda of the GA was agreed by a show of hands**

**5. Acceptance of new Members (National Centre and Associate)** - Dirk De Corte explained that under the Constitution, all Members (National Centres and Associates) proposed by Council to become a Member of AITA/IATA needed to be approved by the GA. The four new Members were listed in the Forum Book on page 22. Dirk asked delegates to vote on each organisation individually. The outcome of the voting is detailed below.

a. To accept Federació De Grups Amateurs De Catalunya as a National Centre Member (SGT) of AITA/IATA asbl.

**Using the online poll, Federació De Grups Amateurs De Catalunya was unanimously approved as a National Centre Member**

b. To accept Teatroff Drama as an Associate Member of AITA/AITA asbl.

**Using the online poll, Teatroff Drama was unanimously approved as an Associate Member**

c. To accept Boram Lee as an Associate Member of AITA/AITA asbl.

**Using the online poll, Boram Lee was unanimously approved as an Associate Member**

d. To accept Towarzystwo Teatralne im. Jędrzeja Cierniaka as an Associate Member of AITA/AITA asbl

**Using the online poll, Towarzystwo Teatralne im. Jędrzeja Cierniaka was unanimously approved as an Associate Member**

e. Following the acceptance of Teatroff Drama, Australia as an Associate Member (1 vote) and because they were present online, Dirk De Corte confirmed that the total number of votes available was **134** (20 NC with 6 votes each = 120 plus 14 Associate Members with 1 vote each = 14).

**6. Approval of the Minutes of the 37th General Assembly (GA), Monaco** – Dirk De Cote noted that the minutes of the 37<sup>th</sup> GA were in the online Forum Book. There were no questions and delegates were asked to approve the minutes by a show of hands.

**The Minutes of the 37th General Assembly (GA) were agreed by a show of hands.**

## **7. AITA/IATA asbl Reviews 2021 – 2022**

- a.** *Council Review by President Aled Rhys-Jones* – Dirk De Corte noted that the Council report was on page 19 of the Forum Book and invited President Aled Rhys-Jones to speak. President Aled Rhys-Jones noted that this 70<sup>th</sup> Anniversary of AITA/IATA was a historic occasion because it was the first time that Associates could vote in a GA, and he welcomed all Associates and National Centres to the GA.
- b.** Last year in Monaco, we all hoped that by now COVID would be over, and then came Omicron and Council's plans for a face-to-face meeting to team build and discuss strategy and planning kept moving into the future. We were finally able to meet in person in Nancy, France as guests of Councillor Patrick Schoenstein and Théâtre de la Roële whose hospitality was generous and outstanding. Council welcome offers to host a Council meeting and if an AITA Member wishes to host a one-and-a-half-day Council meeting please get in touch with the Secretariat.
- c.** My stated aim in Monaco was to set up three working groups: CYTheatre, focussing on Children and Youth; Digital Capabilities; and Finance. These groups have met regularly online, and their work is detailed in the Council report, but I would like to highlight a couple of matters. The CYTheatre group are working on an online conference to be held 5 November and they will be assisted by Edith Coen, a Master's Degree student from the University of Antwerp who is on a three-month placement with AITA/IATA, and we thank Dirk De Corte for facilitating this. She will also undertake some baseline research on the future of Children and Youth festivals post-COVID; their environmental impact; and how to run responsible events. She will contact many of you about this research and she will present her findings during the conference. The event is called *Curtain Up! The Kids are Back!* and will be partly funded by Goethe Institute, Germany.
- d.** We celebrated World Theatre Day on 27 March by launching our new website, development of which is ongoing. The Digital Capabilities group are exploring the possibility of creating a Members Platform on the site. The Finance group have been looking at new ways to raise money for AITA/IATA and discussions in Nancy generated many new ideas.
- e.** The new COVID variants continue to cause problems and some countries have difficult visa requirements in place. But amateur theatre is starting to deal with these new hurdles and festivals are starting to happen. I attended the Lingua Festival in Portugal in June organised by our Associate Member Teatro de Balugas. This new festival explored the role of minority languages through amateur theatre with international participation. These languages were: Sassarese from Sardinia; Extremaduran from Spain; and Mirandese from Portugal. I was very impressed by the festival's quality and organisation and the next one will be in two years. I also plan to attend the FITAG Festival in Girona and the Martin Festival in Slovakia.
- f.** Forward planning continues for the 2023 AITA/IATA Festival and GA in Debrecen on 19 – 25 June. I visited Debrecen earlier this year and you will hear more a little later today.

**g.** I am pleased to report that the new Council is working well and the dynamic in the team is positive and collaborative and, while there is much to do, we are moving forward. The ethos of AITA/IATA is to be inclusive, and unity is our watchword and our message of understanding and education through amateur theatre is as important now as it was 70 years ago when, in 1952 a group of passionate theatre dreamers brought AITA/IATA into existence. Happy 70<sup>th</sup> birthday to AITA/AITA.

**h.** There were no questions and delegates were asked to vote on the Council's review by a show of hands.

**Council's review was agreed to by a show of hands.**

**8. Financial Review 2021 – 2022, Treasurer Anna-Karin Waldemarson** – Anna-Karin first thanked Villy Dall, former Treasurer and Poul, the Bookkeeper in DATS, the Danish Theatre Association, for maintaining the finance and the bookkeeping. She referred delegates to the financial reports on page 24 – 30 of the Forum Book. She noted that it had taken a long time, first to have the updated Constitution accepted by the Belgian Moniteur and then to transfer the Belfius Bank account from Villy Dall to her, this work was still not completed.

**a.** She turned to the three elements of the finance in the Forum Book. First, Income and expenditure 2021- 2022. She noted that income from membership fees was € 12,975 (National Centres) and € 5,025 (Associate Members) giving a total Membership income of € 18,000. Turning to the Expenses, which are mainly the cost of the sub-contracting the secretariat and hosting and some travel expenses and grants giving a total of € 15,240. The profit last year was € 3,449, more than the previous year because we had to cancel some planned events owing to COVID – namely education, World Theatre Day and Children & Youth.

**b.** Turning to the statement of balance you can see the total assets of € 86,433 with allocated funds and provision of € 51,738. Moving on to the cash statements, you will see that the cash position at the end of year is € 86,433 with a total cash movement of € 3,635. You can see that the allocated funds on C&Y were not spent nor were the funds allocated for the World Theatre Day meaning that the amount of money at the start of the book year is the same as at the end which is € 57,673.

**c.** Anna-Karin asked for comments or questions. There were none and Dirk De Corte asked delegates to approve the financial report presented by Council using the online poll.

**Using the online poll, the Financial Review 2022 - 2022 was unanimously approved.**

**9. Discharge to Councillors** – Dirk De Corte explained the meaning behind this vote was to confirm that delegates trusted the work of the Councillors and that the financial work of AITA/IATA was being carried out correctly in accordance both with the AITA/IATA Constitution and financial accounting principles. Dirk asked delegates to confirm that they gave their discharge to Councillors using the online poll.

**Using the online poll, delegates unanimously approved the Discharge to Councillors.**

**10. Budget for 2022 – 2023** – Anna-Karin Waldemarson noted that the budget was on page 31 of the Forum Book and that Councillors had worked hard to create a balanced budget. AITA/IATA had budgeted to raise income and reduce expenditure. The Fees will continue at the same level; delegates had already heard about the grant from the Goethe Institute for the Children and Youth Conference; and the fund-raising team are looking at ways to raise more income. Total expected income is €23,807. On expenses, the secretariat costs to continue at the same level but there may be a small increase in some external subscription fees, but the cost of meetings has been reduced as some will be held by Zoom. The total anticipated expenses are, therefore, €23,807. This is the budget proposed by Council. She asked if there were any questions.

**a.** There were no questions and Dirk invited delegates to vote.

**Using the online poll, the Budget for 2022 – 23 was unanimously approved**

**11. Other proposals submitted for consideration by the General Assembly (GA)** –

Dirk De Corte confirmed that no proposals had been submitted for consideration by the GA by the deadline.

**12. Announcement of the host venue for 39<sup>th</sup> GA in 2023** – Dirk De Corte asked János Regös, Hungarian National Centre, to speak about the 39<sup>th</sup> GA to be held in Debrecen, Hungary. János Regös noted that the next AITA/AITA Festival and GA would be in Debrecen, Hungary, taking place within the framework of the Theatre Olympics which take place between late May and the end of June. He confirmed that the Hungarian parliament had recently accepted next year's budget, with only a small reduction in the funding allocated to the festival's theatre partners in the Hungarian National Theatre. Their budget included the funding for the Debrecen Festival and there was sufficient to hold the festival as planned.

**a.** They planned to invite about ten groups, plus one spare, to be hosted for the entire festival. They would host the GA representatives – about 100 people – and Council. Official approval had been given in Debrecen, including by the university, to host the GA and the guests of the GA. Debrecen had recently opened a new, large and well-equipped theatre venue to hold the performances, the colloques and other events. He noted that Debrecen was a very nice city in the East of Hungary in the protestant tradition with a large church.

**b.** A Joint Committee from AITA/IATA and the local organisers would organise the festival and the GA. From the Hungarian side, members in addition to himself would be: Zsigmond Lakó, resident and local to Debrecen, a professor in the University and leader of the University amateur theatre. He is also a member of our presidency in the NC and an important person in the project. Also, on the Joint committee is Péter Gemza, Director of Csokonai Theatre in Debrecen; and István Puskás the Cultural Deputy Mayor of Debrecen who is also a professor of theatre. The festival would be held 19 - 25 June 2023 and he asked delegates to spread the news of the event. Zsigmond Lakó confirmed that Janos had covered all the key matters and he hoped to meet everyone in person in Debrecen next year.

c. Villy Dall asked if next year's GA would be a hybrid event - both online and in person - which he felt enabled people from around the world to take part in the democracy of the organisation. Zsigmond Lakó thought that this should be technically possible, but President Aled Rhys-Jones hoped that as many as possible would attend in person.

**13. Written questions from Members** – Dirk De Corte confirmed that a question had been received from the Associate member from the Central Africa Republic (CAR). President Aled Rhys-Jones noted that it had been received just after the deadline and the question asked was to become a National Centre Member. Aled explained that there was a necessary process to follow which included research into the organisation which was not possible in the short time available between receipt of the request and today's GA. He confirmed that Council would address the request at their next Council meeting and, if deemed suitable to become a National Centre, they would be proposed by Council at next year's GA. Dirk De Corte explained this in French to the CAR Associate Nazir Eliakim Raizou, present at the GA.

**14. Questions or remarks from delegates** – Mary Pears said hello to everyone and apologised for her earlier technical issues. Béatrice Cellario from Monaco congratulated Dirk de Corte for his work. Dirk thanked everyone for their attention.

**15. Closing of the 38<sup>th</sup> General Assembly (GA) of AITA/IATA asbl** – President Aled Rhys-Jones thanked Dirk De Corte for his stylish handling of the online GA and thanked the Secretariat Anne Gilmour for her hard work and patience and thanked Council for their hard work and looked forward to seeing everyone next year in Debrecen.

The meeting closed at 14:50 UK Time.

# Current Membership of AITA/IATA asbl

## **AITA/IATA asbl Membership Figures as at 3 June 2023:**

### **Member (National Centres)**

**32** Paid by 31 March 2023, or with the agreement of Council, by an extended deadline of **3 June 2023**

### **Member Associates**

**59** Paid by 31 March 2023, or with the agreement of Council, by an extended deadline of **3 June 2023**

**Countries and territories represented** **54**

## **New Membership Applications to be approved by the General Assembly**

**Central African Republic:** National Centre FCAT - La Fédération Centrafricaine de Théâtre

**Sweden:** National Centre Sveriges Arbetarteaterförbund – ATF

**Sweden:** National Centre Amatörteaterns Riksförbund – ATR

**Australia:** Associate Teatroff Drama

**Georgia:** Associate Sighnaghai Theater

**Georgia:** Associate Ivane Javakhishvili Tbilisi State University's theatre "skhveni"

**Morocco:** Associate Dramatic Troupe for Artistic Creation

**Serbia:** Associate Proster Theatre

**Slovakia:** Theatre Association Partizánske

**Syria:** Associate Koma Sanoe

## **AITA/IATA asbl Council 2022 – 2023**

### **Council**

President	Aled Rhys-Jones (Great Britain)
Councillor (Vice President)	Sofia Wegelius (Finland)
Councillor (Vice President)	Tim Jebsen (USA)
Councillor	Frank Katoola (Uganda)
Councillor	Ksenia Nesterova (Russia)
Councillor	Patrick Schoenstein (France)
Councillor	Carlos Taberheiro (Spain)
Councillor	Stephen Tobias (Canada)

Councillor (Treasurer) Anna-Karin Waldemarson (Sweden)

Council voted to remove the Council-appointed responsibility of Treasurer from Ms Waldemarson with effect from 9 am UK, 2 May 2023. Her mandate as a Councillor was suspended by Council on 30 May 2023.

## **AITA/IATA asbl Council Meetings 2022 – 2023**

Since the last General Assembly held by Zoom on 23 July 2022, the Council of AITA/IATA has met:

- September 2022 Zoom meeting online
- December 2022 Zoom meeting online
- January 2023 Zoom meeting online
- February 2023 Zoom meeting online
- March 2023 Zoom meeting online
- April 2023 Zoom meeting online
- May 2023 Zoom meeting online
- June 2023 Debrecen, Hungary (pre-GA)

## **Council Activity Report 2022 – 2023**

Dear AITA/IATA Members

This is my opportunity to share with you the work of the team that you elected to manage, create activities and develop the organisation on your behalf. I'm pleased to report that we largely achieved and delivered the promised programme we presented to you at the online General Assembly in 2022. In addition to overseeing and engaging in the operational management of AITA/IATA asbl, the Council Team have all taken on distinct responsibilities to help move the organisation forward.

The CYTheatre Conference – 'Curtain Up! The Kids are Back...' was a major undertaking for the Council and a steep learning curve but the experience gained, and the new contacts made for the organisation were absolutely invaluable. Vice President Sofia Wegelius and Councillor Ksenia Nesterova led a team to create a diverse and informative conference of which we are justifiably proud. Sofia's report on the event is included below.

Through the labours of Master's student from the University of Antwerp, Edith Coen we commenced a research project into Amateur Theatre activity post-COVID. Edith presented on her work at the 'Curtain Up! The Kids are Back...' Conference. Edith has had to withdraw from this work, and we are currently looking for someone to take on the task she started.



Councillor Patrick Schoenstein is our UNESCO representative who ensures that we remain in operational relations with UNESCO by attending occasional meetings and reporting back to Council.

Councillor Carlos Taberheiro took over the management of the World Theatre Day website and refreshed it in time for the 27<sup>th</sup> March event in 2023. A complete review of the World Theatre Day website will now be undertaken in preparation for a relaunch in early 2024 with more interactive possibilities.

Councillor Stephen Tobias took on the job of running our third Online International Amateur Theatre Festival from Saint John in New Brunswick, Canada. His detailed analysis of the event is included below and will help inform our thinking on future online festivals.

I was able to attend the FITAG Festival in Girona in August 2023, the last event led by Marti Perraferre Vayreda, who has welcomed amateur theatre companies to the festival for 16 years. The strength and reputation of this festival truly reaches across the globe, and it was a delight to experience a diverse mix of quality amateur theatre, in different performance spaces in this ancient Catalan city. From Girona I travelled straight to northern Slovakia for the 100<sup>th</sup> Scenic Festival in Martin. Here I also experienced a very warm welcome and spent several days immersed in a theatrical indulgence. Here there was a complete change of emphasis from Girona where ensemble companies were the main participants; in Martin I saw several challenging, provocative and high-quality performances that relied on one actor with a supporting chorus. I was invited to take part in a celebratory theatre event to mark the 100<sup>th</sup> occasion of the festival, where I was interviewed and asked to talk about AITA/IATA and the relationship with Slovakia and international amateur theatre in general. Thank you to Marti and his team in Girona and thank you to Josef Krazula, Tina and Sasha in Martin.

In October 2022 I attended the NEATA Festival in Örebro, Sweden and enjoyed a weekend of theatre, workshops and discussions organised by SAR. Thank you to Mats, Astrid and team. I also went to Vilnius to attend the 2nd NEATA Network Development Project Meeting in March 2023. Thanks to Jakob, Sofia, Auksé and Vita. And in April 2023, AITA/IATA offered live streamed lectures as part of the Hugin/Munin project on the topic: 'writing theatre plays for and in collaboration with children', organised by NEATA Member Finlands Svenska Ungdomsförbundet. Lectures included sessions led by Ola Animashawun and Bryony Lavery.

Secretariat Anne Gilmour and I made an exploratory visit to Antwerp in December 2022, courtesy of Visit Flanders who paid for the trip. We took the opportunity to arrange a meeting with Joke Quaghebeur and Opendoek staff, representatives of Visit Flanders and personnel from the City of Antwerp, regarding a potential future event in the city. More to follow...

Sofia Wegelius, Stephen Tobias, Anne Gilmour and I travelled to Debrecen in January 2023 to join the Festival Organising Committee to form a Joint Committee for the Selection of the Plays for the AITA/IATA International Amateur Theatre Festival, Debrecen, Hungary in partnership with the Hungarian Amateur Theatre Association and 10<sup>th</sup> Theatre Olympics. Our visit took us to all the potential theatre venues and the university location for the 2023 General Assembly. We spent a whole day selecting the plays, a task which has become 'easier' over the years with the ability to

view online video links of the applicant productions in advance of attending the meeting. We were hosted for lunch by the Deputy Mayor of Debrecen Dr Puskás István. A refreshing, charming and likeable local politician, a cultured man who appreciates the arts and understands the value of taking part in amateur theatre.

I recently attended a meeting in Lingen, Germany with Nils Hanraets the Director of Theaterpädagogisches Zentrum der Emsländischen Landschaft (TPZ), Norbert Radermacher and various members of Lingen City Council including the Oberbürgermeister Dieter Krone and, Landrat for Emsland, Marc-André Burgdorf. The meeting was productive and positive, and Nils will announce the dates of the next AITA/IATA World Festival of Children's Theatre at the General Assembly in Debrecen.

The Council are always happy to meet with any Member who would like to discuss the possibility of hosting a future event in partnership with AITA/IATA. This might be a festival, training course, Forum or Council Meeting. There are of course, many models for a festival. They can be geared towards adults, youth, seniors or children, or a mixture of all... They can be held in formal theatre spaces, or they can follow the model of the Spots op West Festival in Westouter – Flanders, where the 2017 AITA/IATA International Amateur Theatre Festival enjoyed a huge success with performances held in church spaces, barns, bars and garages around the village of Westouter. Or somewhere else site-specific... If your company or organisation would like to host an AITA/IATA event, please get in touch. Hosts for a two-day Council meeting are currently being sought for a meeting in the late autumn of 2023.

In March/April 2023 Council came across some issues with the financial management of the Association, which led to the decision on 2 May to withdraw the appointment of Treasurer from Councillor Anna-Karin Waldemarson. This led to the further decision taken by Council on 30 May 2023 to suspend the mandate of Councillor Anna-Karin Waldemarson to prevent damage to the reputation of the Association. Council will ask the General Assembly in Debrecen to terminate the mandate of Councillor Ms Waldemarson.

The accounts for 2022-2023 have been prepared by Michalis Karampelis, a friend of the organisation, on a pro-bono basis. I will present a report on behalf of Council at the General Assembly in Debrecen. Council have subscribed to a new accounting package and the day-to-day management of the accounts will be brought in-house under the supervision of a new Treasurer to be appointed by Council. Council would like to record their sincere thanks for the objective counsel and support of former AITA/IATA Treasurers Dirk de Corte and Villy Dall.

Vice President Tim Jebesen and Councillor Frank Katoola will be leaving us in Debrecen, and we thank them for their contributions to the work of the Association and for their time on Council.

There follow reports on progress from the three priority working groups of the Council.

## CYTheatre

### Report by Sofia Wegelius - Vice President AITA/IATA asbl

Curtain up! The Kids are Back!

The online Children's and Youth Theatre Conference.

On 5th March 2023, AITA/IATA organised a **one-day online programme, via Zoom, for those interested or involved in theatre with children and young people.**



The event was for those looking for ways to get new inspiration and improve their educational theatre programme or who wanted new ideas after the long struggles during the pandemic.

AITA/IATA assembled speakers from across the globe to talk about their own practices, research and findings concerning children's and youth theatre. The conference offered talks in English, French and Spanish. Translation happened simultaneously, and where it was not possible, the recording of the talks with subtitles in the three languages was available online for the those who had bought a ticket, during the two weeks that followed the conference. AITA/IATA united and linked amateur theatre groups, community theatres and organisations actively working for theatre amateurs and individuals throughout the world who loved creating and making theatre in their free time. We linked with people and organisations, working with and for children, with young people and with adults. AITA/IATA brings people together by offering meeting places, so that they can share knowledge and practice within the field of theatre in order to deepen understanding, develop practice, create new opportunities and strengthen the global amateur theatre sector.

The programme of the Conference was as following:

Panel – Nurturing Creativity as a Right in Season and out of Season: Glimpses of Children and Youth Theatre in Asia with **Surangi Kosala (Sri Lanka), Hyejin YUN (South Korea), Su Rong (China/UK) and Fredyl Hernandez (Philippines).**

Le personnage de théâtre pour enfant, ce grand éducateur de l'enfant with **Elisabeth Toulet** from France – this workshop was in French.

Finding the Voice of the Young person in Theatre for Young Audiences: Case of Productions born out of research using participant-led and creative strategies in Uganda, East Africa with **Lillian Mbabazi** from Uganda.

**Edith Coen** from Belgium who was working on her Master's Degree and interviewed amateur theatre organisations about the **impact of COVID and other issues on their theatre's young people and youth programmes**, reported on her findings to date.

**Keynote speaker, Professor Gillian McNally** from the University of Northern Colorado USA, spoke about the **importance for children and youth to have the ability to work with**

**theatre and the effect it has on them.** She also talked about her experience working with theatre for the very young.

**The Art of Trusting Again** with **Liliana Galván** from Peru – workshop held in Spanish.

**Work ensemble: communication, trust, friendship, collective creation with Ekaterina Vetrov** from Canada.

**“INVOLUCR-ARTE”/“GET INVOLVED”** with **Galo Ivan Granda Sarmiento** from Ecuador – workshop held in Spanish.

**Performance and Theatre for Young Audience in Post-Pandemic Times with Shoaib Iqbal** from Pakistan.

Roxana Avila Harper from Costa Rica and Robin Wohlin from Sweden gave free online participatory workshops offered for young people in English, French and Spanish.

The 'Curtain Up!' conference was a very new way for AITA/IATA to work and a test to see what sort of projects the organisation could do in the future. Even though most members have indicated that physical meetings are something they would prefer, as a world organisation it is not always easy or financially possible to organise. The pandemic opened our eyes to other possibilities, not excluding the live meetings, but as an add-on to what already exists. To organise a conference with multiple speakers at the same time and translated simultaneously over zoom, was something that we had not tried before. And it proved to us that it is something we can do also in the future. The programme and the quality of the talks was something we are very proud of, and the speakers all brought interesting and inspirational viewpoints on the work with theatre with children and young people.

The theme of the conference might be something we would reconsider in the future, since there are so many networks that already work hard within the theatre for children and youth genre, and many of our members focus is not on this work. For the organisation it would be important to be able to offer themes that benefit our current members, but that also keeps us relevant for possible new members. At the same time, we feel that the work for children and youth is something very important and something AITA/IATA wishes to focus on in the future as well. But this work could be through more direct projects for children and youth, instead of projects for those working with children and youth.

When planning the event, one focus point besides the high quality of the speakers, was to make sure that the event represented a diversity of views from around the world and that it would be accessible for members worldwide. To ensure that the event would be accessible, there was two different ticket categories, and all the talks were recorded so that you could watch them later if there were time zone differences or if attending the conference live was hard due to an unreliable internet connection. The speakers were all chosen keeping in mind their expertise, but also the region they represented.

One other aspect in working with this conference that was something we considered and that is important also regarding the future, is making sure that our members benefit from being our members. Therefore, we gave our members the possibility to offer their members and groups a 15% discount. This is something that the council feel is important to work for. To ensure that all our members benefit from their membership in AITA/IATA.

The event was a success but didn't reach its full potential due to less participants than we hoped for. But it did show that these kinds of events are possible for AITA/IATA to arrange. The conference was supported by the Goethe Institute, for which we are most grateful. All in all, we sold 38 tickets to the event and the talks were followed by around 30 people live online.

## **Digital Capabilities**

We are keeping our website under review and will be adding a couple of new interactive dimensions in the coming weeks. The World Theatre Day website has taken some invasive attacks and is currently offline. This will provide us with the opportunity to review and refresh and to relaunch in January 2024. Councillor Carlos Taberneck is leading on the World Theatre Day website and Vice President Sofia Wegelius is overseeing the development of the main website. As part of the technical requirements for the 'Curtain Up! The Kids are Back...' Conference, we upgraded our Zoom capabilities and took out a ticketing facility to allow us to charge for events when appropriate.

## **Finance and Resourcing**

The Finance working-group have drawn in Euros 3,000 to the organisation in new funding. The Goethe Institute contributed towards the 'Curtain Up! The Kids are Back...' Conference and the Saint John Theatre paid a facility fee for support and in organising the 3<sup>rd</sup> AITA/IATA Online International Amateur Theatre Festival. It's early days and further work will be undertaken under the new Council and new Treasurer.

It has been a busy year with increased activity and new initiatives. The work undertaken by our stalwart Secretariat Anne Gilmour should not be underestimated. She rarely complains and is always solution focused. Her industry and dedication are recognised by Council, and they wish to demonstrate this with a long-overdue review of the Secretariat Fee. With this in mind and the increase in costs of everything we will have to consider an increase in Membership Fees. As we have been without a Treasurer for months and a new Treasurer will have to find their feet, Council have agreed to postpone the fee increase for 12 months.

## **Final Report for the AITA/IATA Online Festival, by Stephen Tobias**

March 23, 2023

### **Preamble:**

In the fall of 2019, the Saint John Theatre Company (SJTC), in partnership with Imperial Theatre, hosted the IATA International Theatre Festival in Saint John NB, Canada. Six groups were hosted, as well as the AITA/IATA board and delegates for the general Assembly. While the event struggled from under-funding, the Saint John team was able to make adjustments and deliver the festival, albeit with a reduced complement of theatre companies.

Performances from Germany, France, Belgium, Portugal, Czech Republic, and Hungary were staged at the BMO Studio Theatre and the Imperial Theatre. Having International artists interact with our local artists and our community was a powerful experience and we have been committed to hosting more international festivals in the future.



The SJTC is in the middle of a campaign to develop a new 250-seat theatre in our community to address a facility gap between the 100 seat BMO Studio and the 900 seat Imperial Theatre. When complete, this would give the company three stages upon which to manage a broader range of programming. One of the opportunities available would come from the ability to deliver a range of festival concepts. However, the disruptions brought about by the COVID-19 crisis have delayed construction and disrupted in-person theatre presentations for three years.

As a means of building our international network and gaining experience in international festival presentations, the SJTC offered to partner with AITA/IATA with the goal of delivering a Digital Theatre Festival. The AITA/IATA Board discussed this at a meeting in Nancy, France in June of 2022. The proposal was agreed upon and a date of February 21 – 25, 2023 was selected.

### **Establishing the Festival**

The Festival concept was as follows:

The Saint John Theatre Company (SJTC), as a member of the IATA Organization, would like to curate and host a digital international festival from February 20 – 25, 2023. The goal is to identify seven to ten international theatre works for presentation on-demand. These productions would run for at least one week and be supplemented with a range of scheduled collateral material.

Planning Timeline:

August 19th - distribution via the IATA and SJTC networks

October 7th - deadline for festival applicants

October 10th - 15th – SJTC team to meet with IATA team to make final selections

November 22nd – SJTC announces line-up

Note: after productions are selected, collateral programming will be determined

### **Early Challenges:**

1) **Lack of applicants:** As the October deadline approached, it was clear that the festival was lacking in applicants. Less than ten had applied as we approached the deadline. A decision was made to extend the deadline to December 16th which coincided with the deadline for the IATA Debrecen Festival.

Anne Gilmour (AITA/IATA Secretariat) sent out notices on behalf of the IATA Organization, and SJTC sent a range of direct email invitations to apply to members of the IATA network. By December 16th, the festival had 18 applicants. The initial plan was for 7 – 10 theatre works to be showcased in the festival. Given the low number of applications, we reduced this number to 6.

2) **Lack of Good Quality Video:** Digital Theatre Presentation became very popular (and necessary) during the pandemic. In response to the diminished audience capacities, many companies acquired new equipment and skills to manage the new medium of digital presentation. However, among the applicants for the Saint John Digital Theatre Festival, the video quality was lacking in many of the presentations, or the sound was not good. We have learned that digital theatre attention spans are much shorter than the attention spans in a live venue. If the video or sound is weak, or the story not filmed with small-screen viewing in mind, audiences lose interest quickly. Many of these projects were clearly strong works of theatre, but were not filmed well. This made them unsuitable for the digital festival.

Eventually, we were able to select 6 Digital Theatre Works that were appropriate for the festival:

**The Book of Sirens** by ProEnglish Theatre from Kyiv, Ukraine. Staged and performed in the bomb shelter/theatre in Kyiv in March 2022. A story of a little German town being bombed during World War II, and a little girl who learned to read in a bomb shelter.

**Valerie and Her Week of Wonders** presented by the V.A.D. Theater from Kladno, Czech Republic. A parable about the lightness and darkness of coming of age and the mysteries of life.

**Matchmaking at the Five-foot Way** presented by Nam Hwa Opera Limited from Singapore. A love story set in the 1960s in Chaibow, Singapore.

**Following Anne Frank's Diary** presented by S. K. Társulat from Pápa, Hungary. A one-person play, bringing to life the diary of young Anne Frank.

**Asderfef** based on *The Chairs*, presented by Coopérative Théâtrale Machahu from Tizi-Ouzou, Algeria. A glimpse of the lives of artists who suffered from marginalization in Algeria.

**Test: t4** presented by Tràfec-Teatre from Berga, Catalonia. A metaphorical staging of life in the Nazi camps and the experience of the moment of liberation.

3) **Time:** The schedule was already tight. With the delayed application deadline, our team fell behind on logistics. We caught up, but there was quite a scramble to get the video files ready for presentation by February 20.

4) **Time Zones:** In a live festival, everyone is physically in the same place at the same time. Arranging meetings, post-show discussions, colloquies, etc. is a straightforward exercise. Initially, we planned to broadcast a range of discussion groups that would happen "Live" with a scheduled broadcast. This led to questions such as: Which time zone should we refer to? How do we get people together from multiple time-zones? Etc. The fact that our team was 5 – 12 hours behind the selected companies, made even the most basic communication difficult. We would get messages mid-day and by the time we would respond, the messenger would then be unavailable.

Ultimately, the solution was to abandon the thought of having live events. No group discussions. No 'Live' broadcasts. Everything would be pre-recorded and released at the same time.

A series of interviews were arranged with the various groups. Conversations of roughly one hour were recorded.

Some of them were conversations between the artists and Stephen Tobias.

János Regős joined in the conversation with the Hungarian team to help with language

James McClure from Saint John joined the conversation with Chemakh Fariza from Algeria

Local Politician Dominic Cardy joined the conversation with Alex Borovenskiy from Ukraine

The team from Catalonia pre-recorded a statement, as they weren't confident of their abilities to manage in English.

5) **Language:** There was a challenge in offering video content available in the three official languages of AITA/IATA: English, French and Spanish. Drew Murdock, our Video Production manager, sourced a software application offering automatic translation services. According to Drew, *"We made use of the Premiere Pro speech to text software to create closed captions in the original language of the production. We then exported the captions as SRT files and translated them through an SRT translator powered by Google. Then uploaded the original and translated caption files directly to Vimeo, which gave viewers the option to choose the desired language of the closed captions."*

6) **Licensing:** Video distribution operates in a different legal framework than live theatre presentation. Even though we stressed this in the festival rules, we still had one company drop out at the last minute because they could not get a license for a piece of music. While Digital has many upsides, one of the downsides is that the content is fixed and cannot easily be changed. In a live presentation, they could have cut the song or exchanged it for another. Fortunately, the rights for this project were secured in time and we could again include the Digital Theatre Work in the broadcast schedule.

### **The Festival:**

All six videos were prepped for broadcast. All had a similar format. They opened with a general welcome from AITA/IATA President, Aled Rhys-Jones. This was followed by a video from for our City of Saint John, in case anybody wants to come visit us. Then a specific video intro was included for each production. The intro would mention the production, the theatre company, and the country of origin. Possibly a few sentences about the nature of the production. Then the entire video of the theatre production would be shown, followed by a post-show discussion with the creative team and special guests. This format generally seemed to work well. The best post-show discussions were the ones where all participants functioned well in the same language.

The videos were released on schedule on February 20th and there was an initial rush of interest. Based on the early numbers, we opted to extend the viewing period until March 15th as was contemplated in the Festival Rules.

### **Impact:**

We were pleased with the reception. Given the level of continuing concern about COVID-19 in mid-2022, we assumed there would be lingering issues mid-winter of 2023. That would have boded well for digital viewing. However, there is now a general lack of concern about COVID-19. In fact, some of our live theatre projects are attracting record audiences. This may have reduced numbers somewhat, but we remain pleased at the results.

There was a range of Education Outreach activity, which helped. During the peak of COVID disruptions in 2020 and 2021, the SJTC developed a practice of broadcasting content directly into classrooms. As a result of this past outreach, we are aware of schools that showed some of the videos to their students. There was also a special performance arranged where we broadcast **The Book of Sirens** from Ukraine directly into a school theatre. The broadcast was followed up with a live interactive discussion between the students and Alex, the director of the play.

### **Numbers:**

Total Views (this includes even partial views)

Following Anne Frank's Diary	Hungary	386
Valery & Her Week of Wonders	Czechia	308
The Book of Sirens	Ukraine	255
Matchmaking at the Five Foot Way	Singapore	182
Test T4	Catalonia	150
Asderfef: after The Chairs	Algeria	134

Total 1415

Given the various groups, and the fact that most people consume digital theatre content with a partner, we estimate the views being well in excess of 2000.

Regional viewership occurred in 34 different countries, the top five being:

Canada	148
Czech Rep.	143
Lithuania	75
Hungary	70
Spain	46

Note: there were no viewers from Ukraine. We surmise that this must be due to the use of outside servers due to the ongoing invasion.



## **Learnings:**

I am personally committed to the idea of digital distribution of theatre events. I have come to view it as a question of accessibility. My company started Digital Streaming as a response to COVID-19. Then, I became aware that seniors in Special Care Homes were watching our events because they lacked the mobility to attend, even with no health restrictions. This got us thinking about the many people who struggle with live events due to issues of scheduling. There are the secondary costs of transport, childcare, etc. Some people have mental health and stress issues which makes it difficult to manage large crowds. For all these reasons and many more, I feel that digital distribution is an important vehicle to engage a broader audience.

That said, I have also noted that a higher level of quality is required. Video and sound production must be exemplary. The lighting for video is very different from theatre lighting, so simply recording a live event is not always ideal. Digital Theatre is often viewed on a smaller screen like a laptop... sometimes even a phone. This requires an understanding of how different lenses work. It requires a range of closer shots so that the camera can help tell the story by offering close-ups. In theatre, we can easily create focus with creative use of lighting. In digital presentation, it is the camera that controls the audience's focus. Our company filmed several productions and each one required a range of special filming sessions to capture close-ups and angles not possible in a live event. Even in front of a live audience, we would create new lighting levels for the benefit of the recording.

Given all this, I was surprised that other companies had not engaged in similar video technology upgrades. The general video quality for some of the applicants was based on a single-camera archival video. This is not exactly the same thing as a purposeful digital theatre creation. When we hosted the live festival in 2019, we had close to 90 applications and many of them had better quality archival videos than we saw delivered for the digital festival. Should we do this again, that is something that really would need to be stressed for prospective applicants.

## **If we were to do such a digital festival again:**

- We would look for longer planning windows in order to – possibly – coach companies to create better digital versions of their work.
- Build a larger international team regardless of the broadcast location of the event
- Try to envision more possibilities for interactive opportunities between the artists from different countries
- Seek more language diversity on our team or.....work harder to develop festival participants who were able to function well in English. We could add French/Spanish translation later.
- Develop more group viewing opportunities. For example, in each of the companies involved in the festival: could they have group viewings? Could we get more schools? Etc.
- Try to find opportunities for audience to engage with artists.
  - o Zoom talkback sessions
  - o Meet the artist sessions?
- Develop more School outreach in more communities. That was the most inspiring aspect of the project.

All that said: I am extremely grateful to have access to the AITA/IATA organizational network. I am extremely grateful to those artists who consented to share their work with audiences worldwide.

Putting together the Digital Festival was tough for our team, but we are very happy to have had the opportunity and are pleased with the results.

Regards

Stephen Tobias

The Saint John Theatre Company Inc.

On behalf of the Council.

**Aled Rhys-Jones**

President

## Call for nominations: 39th AITA/IATA asbl General Assembly Debrecen, 24 June 2023

25 February 2023

In accordance with the **Constitution of AITA/IATA asbl**, the 2023 General Assembly in Debrecen will proceed to the renewal of Council. Four Councillors will reach the end of their term of office. Two Councillors were elected for a 2-year term of office in Monaco in 2021 to ensure that four Councillors could be elected at future General Assemblies, and two Councillors Frank Katoola and Carlos Taberheiro will reach the end of their four-year term of office.

- **Councillor Tim Jebsen** (elected for a 2-year term of office in 2021)
- **Councillor Stephen Tobias** (elected for a 2-year term of office in 2021)
- **Councillor Frank Katoola** (reached the end of a 4-year term of office)
- **Councillor Carlos Taberheiro** (reached the end of a 4-year term of office)

Councillor's Stephen Tobias and Carlos Taberheiro have declared their availability to renew their mandate as Councillors at the end of their first term in office. Councillors Tim Jebsen and Frank Katoola do not seek re-election.

The 2023 General Assembly will, therefore, elect four Councillors who will all be appointed and take office immediately following election. The 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 Centre or Associate). Only Members (National Centre or Associate) who have paid their 2022 Membership Fee can support candidates. Only Members who have paid their 2023 Membership Fee can vote at the 2023 Debrecen General Assembly.

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

**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.

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 Monday 10 April**

## Electoral Process and Timetable 2022 - 2023

To prepare the elections with greatest transparency in time for the General Assembly of 2023, Council will proceed according to the following timetable, which is limited to change only within the Constitution.

- **31 December 2022** : date by when Councillors who wish to renew their mandate confirm their intention to do so.
- **Saturday 25 February 2023** : date by when Members will receive the first call of the General Assembly by email. Also, the date by when the call for candidates to the role of four (4) Councillor posts will be sent to all Members 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 (National Centre or Associate) of the organisation<sup>1</sup>.
- **Monday 10 April 2023** : 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.
- **Saturday 29 April 2023**: date by when the complete list of individual candidates will be sent by email to Members with voting rights: these will be Members (National Centre or Associate) accepted by the AITA/IATA Council as having membership rights for 2022. **Also, the deadline for the draft agenda of the General Assembly to have been sent to all Members (National Centre and Associate).**
- **Saturday 27 May 2023** : date by when the Secretariat of AITA/IATA asbl must receive at least two Member (National Centre / Associate) Support Forms for each candidate. In accordance with the Constitution of the Association, only Members (National Centre or Associate) with voting rights at the 2023 General Assembly can vote for candidates. **Also, the deadline for the receipt of Members' proposals (National Centre or Associate) for consideration at the General Assembly.**
- **Friday 9 June 2023** : 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 **15 days** prior to the meeting of the General Assembly on Saturday 24 June 2023 in Debrecen, Hungary.

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<sup>1</sup> In order to be valid, the support of at least two (2) Members (National Centre or Associate) must be on a Support Form which will be emailed to all Members. (Decided by Council in October 2016)

## Candidature for Councillor Statement of intent by Carlos Taberneiro



**Carlos Taberneiro** (Caracas, 1953)

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I will save you from having to read my CV. Not much has changed since I introduced it in the 2019 General Assembly forum book where I was elected to my first term. But if you want to consult it, you can do it in Spanish, English and French at [THIS](#) link.

I present my candidacy for AITA/IATA councillor again because, like four years ago, I want to collaborate with the new team that emerges from this 2023 General Assembly and contribute my experience, in the non-profit associative world, for the development of this exciting collective project, a melting pot of cultures and experiences, which is the AITA/IATA asbl.

As I said four years ago, I have been part of the Board of Directors of various neighborhood, professional, union, political and, above all, performing arts associations. In this last field, I have been president of the Union Internationale de la Marionette (UNIMA) of the Community of Madrid for 4 years and, in 2009, I participated as a founding member, in the creation of the Escenamateur Federation (current Member National Center Spain). Within it, I actively collaborated in the development of various projects and co-led, as head of International Relations, the process for Escenamateur to enter AITA/IATA and the *Conseil International des Fédérations Théâtrales d'Amateurs de culture grecolatine* (CIFTA), of which I have been vice-president for four years and, currently, in charge of Mission.

As a delegate for the AITA/IATA Spain National Center and/or as an associate, I attended all the AITA/IATA assemblies since the 32nd General Assembly on July 9, 2015, in Ypres, Belgium, as part of the Drafting Committee, in the face-to-face assemblies. Since the 35th Assembly in 1919 in Saint John, Canada, I have been a member of the AITA/IATA Council.

I believe that the association, and the active collaboration between people, facilitates the achievement of objectives and common interests. It could be said that I am an activist of non-profit associationism. I believe that, in an organized group, there is a confluence of knowledge, experiences, opinions, ways of thinking and, in short, diversity of criteria, which requires the exercise of dialogue and the achievement of consensus, enriching personally, and essential for designing common action strategies.

Within an association, and regarding its working methods and internal organization, I defend teamwork, collective elaboration, democratic leadership, dialogue and constructive debates. I prefer convincing to winning, the "force of reason" to the "reason of force" and the *auctoritas* (moral authority) to the *potestas* (authoritarian power).

I would like to present a reflection that I would share with the other members of the council, if I have the honor of earning your trust for a second term. AITA/IATA has always expressed its desire for growth, in number of members and social support, which allows it to undertake, with greater resources, a more ambitious activity. But for this, in my opinion, it must work actively for the development of the sense of belonging of its members. This feeling of identity, which the individual generates with the community with which he interacts to achieve common goals, is a fundamental element in the constitution, rise and strengthening of human communities and, therefore, of associative entities.

To favour the establishment of these ties of identity, it is necessary to generate collaborative spaces and common interests, where the members of our association can interact and develop shared experiences; create internal communication channels; generate spaces for collective elaboration, social interaction between members and exchange of experiences and knowledge.

We need to strive to ensure that the members of our organization feel that their opinions and proposals are taken into account, that they feel part of this great family that shares their interests and objectives that they feel, in short, this organization as THEIRS. Only then will our commitment to AITA/IATA achieve secure, sustainable growth.

## **Candidature for Councillor Statement of intent by Stephen Tobias**



May 28, 2023

I am pleased at the opportunity to once again stand for the position of Council Member of the AITA/IATA organization.

For those who haven't yet met me, I am from Saint John, New Brunswick in Canada. My theatre practice started with professional conservatory acting training followed by spending a portion of my 20's working as a freelance actor in my region of Canada. In 1990, I left my professional freelance career, and became a founding member of the Saint John Theatre Company (SJTC), and have served as Executive Director of that organization until now. During that time, the SJTC organization has grown to be the largest theatre in our Province. The company manages an annual series at the 900 seat Imperial Theatre, as well as a theatre series at our 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 in 2019 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 still 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 IATA 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. 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. I 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 was honoured to have been elected to the IATA Council in the summer of 2020, in the midst of the COVID Crisis. The initial term, due to the election process, was for two years only. I have had some regret that, due to continuing disruptions during that two year period, I have not had as much face to face contact with the IATA team as I had hoped.

In spite of that, I have been pleased to participate in a range of discussions about how to enhance the IATA brand and to review ideas as to how to improve the financial position of the organization. I was also proud that our organization in Saint John was able to partner with the IATA team to host a digital festival of theatre earlier this year that included works from Singapore, Czech Republic, Hungary, Algeria, Catalonia, and Ukraine. I have also enjoyed my work with the Organizing Committee for the Derecen Festival.

I have come to admire the team at AITA/IATA and look forward to continuing to work with the team to help support and build the IATA Organization. I would welcome the opportunity to continue for another term to work with this team.

## Candidature for Councillor Statement of intent by Kelli McCloud-Schingen

May 12, 2023

Dear Colleagues of AITA/IATA,

I am truly excited about the opportunity to stand as a candidate to the council of this amazing organization.

I am the Founding Artistic Director for World Stage Theatre Company in Tulsa, OK. We are a young company, founded in 2017 with the mission to "give actors and audiences access to the world by telling multicultural, inspirational, and transformational stories to connect our hearts and minds with people, places, and ideas. Under my leadership, our board has achieved the following in just 6 years:

- We were identified as Outstanding New Theatre Company in 2019
- We are the recipients of 9 Tulsa Area Theatre Excellence (TATE) Awards
- We offer free theatre training to students from under-served communities that don't have access to theatre training
- We have opened a storefront, black box theatre studio for intimate productions that seat 60

Our company is called World Stage, not just because of the Shakespearean quote, "All the World's A Stage..." but also because we are committed to cross-cultural engagement through international partnerships. In 2018 we took a small cast of a production to the Netherlands and performed in Amsterdam, Delft, and The Hague. We taught school children theatre and presented at a conference on multiple intelligences. In 2018 we also brought a production from Chile to Tulsa and in 2019 the director of our Chilean production came to Tulsa to direct his first English-language production. In 2020 we were to go to Ireland, but a little thing called Covid prevented us. This September 2023 we plan to host a theatre company from the UK. So, as you can see, we are committed to global theatre and intercultural relationships and understanding as a result of these partnerships. In my "day job" I am a Global Equity and Belonging specialist and had the opportunity to work in 17 different countries on 4 continents which has allowed me keep my finger on the pulse of the impact of the arts on culture and cultural change.

I offer humbly offer the following expertise to the organization:

- 30+ years of Diversity and Intercultural Communications expertise
- 30+ years of theatrical performance and direction expertise
- 20+ years of National and International organizational leadership experience
- Cultural curiosity and appreciation

I hope that you can see that I am not only interested in international engagement through theatre, but I am committed to how the arts have the ability to change the world. It would be an honor to serve AITA/IATA. I hope you will consider me as a candidate for this amazing opportunity.

Sincerely



Kelli McCloud-Schingen

Artistic Director

World Stage Theatre Company



## **Candidature for Councillor Statement of intent by Heidi Troi**

Dear Council, Members, and Associates,

Thank you for the opportunity to announce my candidature for a position on the AITA Council and to introduce myself.

As co-founder of the Theaterpädagogisches Zentrum (TPZ) Brixen, the focus of my work has always been on theatre for children and young people, but of course amateur theatre with adults and senior citizens is also of great concern to me. I am actively involved in theatre work myself and do theatre with people of all ages, sometimes on stage, sometimes purely for the purpose of personality development. It is not only in this work that I have been able to observe the changes that have happened in our society in recent years. But I have also been able to observe the positive effects theatre has, how beneficial it is in giving children and young people faith in themselves again, and I am convinced that our work is more important than ever and that this needs to be communicated.



International exchange has always been important for us from the TPZ Brixen and will continue to be. In my eyes, festivals and international workshops are an important contribution to peace education, to the development of tolerance and to the critical examination of prejudices. This is one of the reasons why we organise theatre festivals for children (International Children's Theatre Festival HOLLAWIND) and for young people (International Meeting for Youth Theatre SAPPERLOT) in Bressanone/Brixen, and we also plan festivals for adult theatre at irregular intervals. In the autumn we always have a conference on the various applications of theatre education and we are also very interested in networking with people from all over the world.

On the AITA Council, I would like to contribute my experience, skills and creativity and work with other members to develop innovative initiatives, programmes and policies that support and strengthen our diverse and vibrant theatre cultures around the world.

I believe that serving on the AITA Council is not only a great opportunity to contribute to a cause that is close to my heart, but also a chance to learn, grow and connect with other theatre professionals and organisations around the world. I look forward to the opportunities and challenges ahead and am confident that together we can make a positive impact on the world through theatre.

Sincerely,

Heidi Troi



# AITA/IATA asbl Regional Reports

## CEC Report August 2021 – June 2023



Darina Startseva, Germany - Board member / President of CEC

Jan Pirnat, Slovenia – Board member / President of CEC

Joke Quaghebeur, Belgium – Board member / President of CEC

Stephan Schnell, Germany – Board member / President of CEC

During this period CEC organized following events:

- ***New board chosen on the GA in Monaco on 20<sup>th</sup> August 2021***
- ***Workshop during Spots op West (Flanders) – 9 July 2022 (15 participants)***

Topics

1. What should be the status of CEC? Who can be a member? How can we open the network?
2. What can an international network like CEC do for international theatre work in times of war, pandemic, climate change?
3. What do you expect from an international network (CEC)?

- ***GA in South Tirol (Italy) on 18 November 2022***

The board presented a new vision which was unanimously confirmed:

1. We no longer see the CEC as a closed society of National Centres, but as an open network. CEC should be a network with just a minimum of a formal regulations.
2. Membership: In addition to the existing members (National Centres), associations, initiatives or individuals can also become members of the CEC.
3. New members: Membership is not linked to a financial membership fee. However, the members have to pay a fee to get access to some events (if the organizer decides).
4. For 2023 / 24, the previous funding should be invested in an activity.
5. For 2023 / 24 it should be concrete theatre activities (workshops or festivals).
6. The network is based on communication (sharing is caring) and not on hierarchy.
7. Likewise, the activities should be easily accessible.
8. In future, the CEC could give itself an annual theme that links the activities together.

Two workshops were held: Annual themes and projects 23/24 and Commitment and recruitment.

- ***New Year's zoom meeting on 5 January 2023***

How to join the new network

1. You can share your contact information [HERE](#).
2. The central place for sharing and getting the information about different international projects open for the CEC is the CEC- padlet [HERE](#).
3. There is CEC-Facebook group [HERE](#)

- ***Zoom meeting on 9 March 2023***

Topics: Project (cf. padlet) and communication. Announcement of CEC-Network-meeting on the 23rd of June 2023 during the AITA/IATA Festival in Debrecen. Announcement of CEC-Network-meeting on the 23rd of June 2023 during the AITA/IATA Festival in Debrecen.

# NEATA – North European Amateur Theatre Alliance

## Report 2022 - 2023



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

The last year has been celebrated with the return of several activities in the NEATA region. After a period marked by cancellations and funding difficulties, the network succeeded in arranging a number of events and are once again looking positively into the future.

August 2022 started with the region's youth network "NEATA YOUTH" successfully organizing a camp in Stockholm (Sweden). The camp marked the beginning of a renewal process in the youth group, with several new representatives and a new spokesperson to lead the work of re-organizing the network. Not long after, Amatörteaterns Riksförbund (ATR) arranged a NEATA Shortplay Festival in the city of Örebro, hosting several performances from the Nordic/Baltic countries over a weekend.

The year also marked the launch of the "NEATA NETWORK PROJECT".

The project invites representatives from the participating countries, to reinvent and discuss the future possibilities of an amateur theatre network in the region through a series of workshops. Meetings were hosted in Helsinki (Finland) and Vilnius (Lithuania) before the project concludes with its final meeting this autumn in Reykjavik (Iceland).



For the yearly celebration of World Theatre Day, the network has produced video greetings that has been shared through social media and local homepages. The videos consist of amateur theatre people from the participating countries sharing their thoughts and dreams on amateur theatre. The videos are still available from the NEATA homepage.

In May 2023, "NEATA YOUTH" succeeded in creating yet another event, teaming up with the Danish youth theatre festival Scenoskop. Representatives from all 9 NEATA countries travelled to the city of Odense (Denmark) to work together in a theatre workshop and share their process as part of the festival program.

Looking ahead, NEATA is focusing on creating possibilities for activities involving fewer countries, to ensure a steady flow of activities and events in the network between big festivals. In 2024 there are currently plans for a Kids Festival in Finland by Finnish AITA/IATA Centre as well as the next NEATA Festival in Lillehammer (Norway) where Norsk

Amatørteaterforbund (NATF) are preparing to host both adults and the youth network.

If you are interested in following NEATA, you can follow the channels listed below and sign up to the newsletter.

### **NEATA Steering Committee:**

President, Sofia Wegelius (*F.S.U. – Finland*), Vice-President, Noomi Reinert (*M.A.F. – Faroe Islands*), Secretary General, Jacob Galtung-Melchior (*DATS – Denmark*).

**Homepage:** [www.neata.eu](http://www.neata.eu) - **Facebook:** [www.facebook.com/neatatheatre](https://www.facebook.com/neatatheatre) - **Subscribe to newsletter:** [Click here!](#)

## **AITA/IATA asbl Finance 2022 - 2023**

To delegates at the General Assembly 24 June 2023

### **Financial Statements follow:**

- AITA/IATA Profit and Loss Statement 1 April 2022 – 31 March 2023
- The Statement of Balance at 31 March 2023
- The Account Controllers' Certificate 1 April 2022 – 31 March 2023
- Budget Proposals 2023 - 2024

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

16 June 2023

**Aled Rhys-Jones**

President

# AITA/IATA asbl Profit and Loss Statement

## 1 April 2022 – 31 March 2023

	2022	
	Closing balance (Debit)	Closing balance (Credit)
<b>PROFIT AND LOSS STATEMENT</b>		
<b>Operation Profit and costs</b>		
<b>Operating income (code 70/74)</b>		
<b>Membership, donations, legacies and subsidies</b>		
730010 - Membership Fees National Centres		11.375,00
730020 - Membership Fees Associate Members Groups		4.979,43
730030 - Membership Fees Associate Members Individuals		1.161,21
732010 - General Grants		2.300,00
<b>Total: Membership, donations, legacies and subsidies</b>		<b>19.815,64</b>
<b>Other operating income</b>		
740500 - Other Extraordinary Income		999,33
743000 - Miscellaneous operating income		1.222,81
<b>Total: Other operating income</b>		<b>2.222,14</b>
<b>Total: Operating income (code 70/74)</b>		<b>22.037,78</b>
<b>Operating charges</b>		
<b>Services and other goods</b>		
610900 - Subcontracting	12.000,00	
611011 - Office Expenses	57,42	
611015 - Telephone	709,47	
611016 - Internet & Web	2.484,31	
615000 - Registration Belgium	384,20	
615002 - Congresses, Forum, AGM	2.200,00	
615006 - Legal Fees	1.391,50	
616002 - Travel expenses and grants paid	1.210,16	
<b>Total: Services and other goods</b>	<b>20.437,06</b>	
<b>Other operating charges</b>		
644000 - Miscellaneous operating charges	472,95	
<b>Total: Other operating charges</b>	<b>472,95</b>	
<b>Total: Operating charges</b>	<b>20.910,01</b>	
<b>Total: Operation Profit and costs</b>		<b>1.127,77</b>
<b>Financial revenues and costs</b>		
<b>Financial charges</b>		
<b>Other financial charges</b>		
651002 - Bank fees	75,00	
657000 - Other financial charges	269,15	
<b>Total: Other financial charges</b>	<b>344,15</b>	
<b>Total: Financial charges</b>	<b>344,15</b>	
<b>Total: Financial revenues and costs</b>	<b>344,15</b>	
<b>Extraordinary revenues and costs</b>		
<b>Extraordinary income</b>		
<b>Adjust, / provisions for extraordinary liabilities and charges</b>		
762100 - Write-back Provisions		1.257,00
<b>Total: Adjust, / provisions for extraordinary liabilities and charges</b>		<b>1.257,00</b>
<b>Total: Extraordinary income</b>		<b>1.257,00</b>
<b>Extraordinary charges</b>		
<b>Other extraordinary charges</b>		
664000 - Other extraordinary charges	1.640,24	
<b>Total: Other extraordinary charges</b>	<b>1.640,24</b>	
<b>Total: Extraordinary charges</b>	<b>1.640,24</b>	
<b>Total: Extraordinary revenues and costs</b>	<b>383,24</b>	
<b>Result</b>	<b>400,38</b>	
<b>Total: Profit and loss statement</b>	<b>1.127,77</b>	<b>1.127,77</b>

# The Statement of Balance at 31 March 2023

View options	
Balance: Type <u>Balance / Profit &amp; Loss</u>	Show <u>Both</u> Level <u>Extensive</u>
Financial year <u>2022</u>	Period _____ After entry <input checked="" type="checkbox"/>
Compare with _____	
	<b>2022</b>
	Closing balance (Debit)      Closing balance (Credit)
<b>BALANCE SHEET</b>	
<b>Assets</b>	
<b>Current assets</b>	
<b>Deferred charges and accrued income (Asset)</b>	
490000 - Accruals Deferred charges - Invoices to send out	3.300,00
<b>Total: Deferred charges and accrued income (Asset)</b>	<b>3.300,00</b>
<b>Cash at bank and in hand</b>	
550000 - Belfius Current Account	14.680,10
550001 - Belfius Savings Account	65.430,82
<b>Total: Cash at bank and in hand</b>	<b>80.110,92</b>
<b>Total: Current assets</b>	<b>83.410,92</b>
<b>Total: Assets</b>	<b>83.410,92</b>
<b>Liabilities</b>	
<b>Social fund</b>	
<b>Associate funds</b>	
<b>Starting capital</b>	
100000 - Association Funds	1,00
<b>Total: Starting capital</b>	<b>1,00</b>
<b>Total: Associate funds</b>	<b>1,00</b>
<b>Allocated funds</b>	
131011 - Fund for Children and Youth	6.593,00
131012 - Strategic Development Fund	7.823,00
<b>Total: Allocated funds</b>	<b>14.416,00</b>
<b>Accumulated profits / Lost</b>	
140000 - Profits carried forward	51.739,00
<b>Total: Accumulated profits / Lost</b>	<b>51.739,00</b>
<b>Total: Social fund</b>	<b>66.156,00</b>
<b>Provisions</b>	
<b>Provisions for liabilities and charges</b>	
<b>Other liabilities and charges</b>	
161500 - Provision for Legal Fees	1.391,50
<b>Total: Other liabilities and charges</b>	<b>1.391,50</b>
<b>Total: Provisions for liabilities and charges</b>	<b>1.391,50</b>
<b>Total: Provisions</b>	<b>1.391,50</b>
<b>Debts</b>	
<b>Deferred charges and accrued income (Liabilities)</b>	
493100 - Accruals pre paid income - invoices to receive	15.113,04
493110 - CEC Fees	350,00
<b>Total: Deferred charges and accrued income (Liabilities)</b>	<b>15.463,04</b>
<b>Total: Debts</b>	<b>15.463,04</b>
<b>Total: Liabilities</b>	<b>83.010,54</b>
<b>Result</b>	
Result selected periods: 1 - 12	400,38
<b>Total: Result</b>	<b>400,38</b>
<b>Total: Balance sheet</b>	<b>83.410,92</b>
	<b>83.410,92</b>

# Account Controller Certificate

## 1 April 2022 – 31 March 2023

### AITA/IATA Account Control Certificate

Bookyear 01/04/2022 – 31/03/2023

Ghent/Västerås, 14 June 2023

Dirk De Corte/Mats Wenlóf

We have examined the financial statements of AITA/IATA asbl for the book year 1 April 2022 - 31 March 2023 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 2022 - 31 March 2023.

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*).

However, the association has been unable to provide us with a statement regarding the PayPal account. So we have not been in a position to check the balance of this account. Therefore we have instructed the association to write off 1.640,24 EUR which was supposedly on the account. In the books, the PayPal account is set on 0 EUR. This item now appears as an extraordinary expense in the 2022-2023 books.

Signatures



Dirk De Corte



Mats Wenlóf

## Council's Proposed AITA/IATA asbl Budget Profit and Loss: 1 April 2023 – 31 March 2024

<b>INCOME</b>	
National Centres and Self-Governing Territories	€ 12,500.00
Associate Members	€ 6,500.00
<b>SUM Membership Fees</b>	<b>€ 19,000.00</b>
Bank Interests	€ -
Realised exchange gains on currencies	€ -
<b>SUM Financial Income</b>	<b>€ -</b>
Fundraising	€ 1,000.00
Grants	€ 2,000.00
<b>SUM Extraordinary Income</b>	<b>€ 3,000.00</b>
<b>TOTAL Income</b>	<b>€ 22,000.00</b>
<b>EXPENSES</b>	
Subcontracting Secretariat	€ 13,200.00
<b>SUM Personnel</b>	<b>€ 13,200.00</b>
Miscellaneous Office Expenses	€ -
Postal Address (MAI)	€ 300.00
Postage & Freight	€ 200.00
Telephone	€ 700.00
Internet & Web & Conference Tech	€ 2,500.00
Archives	€ -
<b>SUM Office Expenses</b>	<b>€ 3,700.00</b>
Registration Belgium	€ 500.00
Auditing	€ -
Forum/Congress	€ -
Other Organisations (UNESCO & FAIB)	€ 600.00
Other Expenses	€ 250.00
<b>SUM Running Costs</b>	<b>€ 1,350.00</b>
Meeting Expenses	€ 1,200.00
Travel Expenses & Grants	€ 2,000.00
CYT Online Conference	€ -
Representation	€ -
<b>SUM Operation Costs</b>	<b>€ 3,200.00</b>
Bank Fees	€ 350.00
Realised exchange losses on currencies	€ 200.00
<b>SUM Financial Costs</b>	<b>€ 550.00</b>
Depreciations	€ -
<b>SUM Depreciations</b>	<b>€ -</b>
Potential Write-Off of PayPal Funds	€ 1,250.00
<b>SUM Extraordinary Expenses</b>	<b>€ 1,250.00</b>
<b>TOTAL Expenses</b>	<b>€ 23,250.00</b>
<b>Income Less Expenses</b>	<b>€ (1,250.00)</b>