

AITA/IATA asbl

31st World Congress

Monaco 2013

Volume 3

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AITA/IATA asbl Regional Reports 2011 - 2013

ARC - Asia Regional Council

May 29, 2013

By Izumi YOSHIDA (Japan)

Council Member of AITA/IATA asbl Representing the Asian Region

We held the World Festival of Children's Performing Arts in Toyama, 2012 (PAT) as scheduled from July 31 to August 5. I am so thankful to those in AITA/IATA who helped us with this 9th international festival of ours held in Toyama, Japan.

Seventy nine groups from 20 countries came to participate in the Festival, among who were found 132 children and 3 performing groups from the areas attacked by the Great Earthquake and Tsunami. We had President, Vice-President and some important members of the Council of AITA/ IATA asbl as honourable guests as well as skilled artists who gave many attractive workshops.

At the same time we held one session of the Asian Performing Arts Film Festival which was presided by Dr. Chua Soo Pong from Singapore.

This time again was the fruitful result of the collaboration done by the Toyama Prefecture, mass-media and the people in general who worked as volunteers, which is called by those concerned "Trinity".

The gorgeous Official Memorial Book of the PAT was rapidly issued in November 2012, mainly and energetically edited by Mr. KOIZUMI, President of Toyama Prefectural Artistic and Cultural Association. The Books were distributed to all the world in December 2012.

Mr. KOIZUMI and Mr. FUNAMOTO just went to Korea on 27 and 28 January to make some researches on the actual situation of Korean amateur theatre.

The atmosphere there has been so still, so-called stagnant. We also wanted to see how much they have paid their membership fees. Anyway some groups have paid so and so, but even the National Centre didn't make any payments. We heard that some people in Korea are going to try re-establish the Korean Centre again in Chuncheon, Korea and these people came to Singapore to discuss the Asian situation in the Forum. We found this movement a very favourable symptom for the better future in Korean amateur theatre. For the time being they are now having the Festival and in June they will hold the national Meeting to decide how to come up with the new Centre. We will let you know as soon as we get their news.

We, the Asian Regional Centre and the Japan Centre of International Amateur Theatre Association (AITA/IATA asbl), were again trying to hold a Forum in Singapore in order to discuss the theatrical situation as well as some problems we may have. For this purpose we had a meeting in advance with Dr. Chua Soo Pong in Singapore in November, 2012, and he agreed that he will host this Forum. It was held on 23 February 2013 at 10:00 am at the Singapore the Arts House (the same venue as the previous forum held in 2011)

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The agenda was

- 1) Feedback of the World Festival of Children's Performing Arts in Toyama, 2012 and Asian Performing Arts Film Festival and discussion of how to improve the problems if there may be some.
- 2) In preparation for the congress of AITA/IATA asbl which will be held in Monaco in 2013, the participants understood each National Centre's situation as well as their problems and also to share and discuss the problems with all the members of Asian Region.
- 3) We are much interested in looking over the payment situation of the membership fee of AITA/IATA asbl. In order to make sure about this situation, we are willing to help AITA/IATA collect the fees if it is necessary.
- 4) Of course we have our Articles of ARC, but they came to seem to be a little out-of-date, so we are going to try to make some modifications to them. We need our Asian friends' approval in ARC to this matter.
- 5) Finally we discussed a little the personnel matters of ARC.

The participants were

Australia, Bangladesh (Representatives from 2 groups), China, India, Indonesia, Japan, Korea, Malaysia and Singapore.

*They were asked to submit one paper (A-4) report concerning the actual situation of each country's amateur theater and performing arts domain.

Finally as for Crea-Shakthi, India who wants to be an Associate, Anne asked me to give some comments about them. We asked them to come to Singapore to join the Forum, but they said they will have a festival just after the scheduled Forum in Singapore, so it was a pleasant invitation to them but this time we will not be able to meet them.

And as for Swee Sen LEE of Lee Wushu Arts Workshop, Malaysia, who also wants to be an Associate, this is the dancing company combining dance and military arts in Malaysia. I have met this young man several times in Singapore and he came this time again. They made the presentation of their theatre.

Very recently Mr. KOIZUMI and his wife Kuniko- went to Zalaegersceg, Hungary, where our very old good friend Dr. Pinczés is in charge of Griff Puppet Theater, in order to direct the puppet theatre, "Sannen-Netaro", a Japanese folktale written by Junji KINOSHITA. They stayed there almost one month. I myself was there with them and saw the premiere on 26 April. It was only too marvellous. The audience was enjoying the play to their heart's contents, and they saw for the first time "Bunraku" style of operating the puppets. Griff Puppet Theater will perform afterwards 35 times in the same hall and moreover they will go all around Hungary to give the same theater. Next September they will come to Toyama to do the performance with the subtitles in Japanese. This has made a very new page of our elaborate long history of cultural exchanges between Hungary and Toyama. We had a very fruitful result after this Hungarian visit.

Central European Committee (CEC)

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CEC - Central European Region

The present Board was elected at the General Assembly in Tromsö/Norway in July 2011.

President:	Josef Hollos / Austria
Vive-President:	Lenka Laznovska / Czech Republic
Treasurer:	Franz Josef Witting / Germany
Coordinator for artistic matters:	Matjaz Smalc / Slovenia
Secretary General:	Katerina Klementova (Dolezalova) / Czech Republic

Members of the Artistic Development Committee:

Iva Peter-Dragan	Croatia
Kevin Dowsett	Great Britain
Stephan Schnell	Germany
Roman Cernik	Czech Republic
Joke Elbers (Councillor)	Netherlands

Background

CEC works as a Regional committee taking into account the common aims of AITA/IATA asbl. CEC is one of larger Regions of aita/iata and active National Centres include Austria, Belgium (Flanders), Bulgaria, Croatia, Czech Republic, Germany, Great Britain, Hungary, Ireland, Israel, FYR Macedonia, Russia, Slovakia, Slovenia, Switzerland (German Speaking Region) and Ukraine and numerous Associates. CEC has had successful negotiations with Poland who have applied to re-join aita/iata as an Affiliate Member. CEC is also in contact with Albania, Belarus, Bosnia/Herzegovina, Georgia, Greece, The Netherlands, Romania, Serbia, and other countries to interest them to join or re-join AITA/IATA / CEC.

To become more efficient and to get new members especially from the Balkan Region was one of the main targets of the new Board for the coming year. The economic situation does not make it easy to get new countries on board, on one hand because of the membership fee on the other hand because of the lack of national structures. Single groups have contact to the AITA/IATA/CEC structure through festivals or seminars, but if they are asked to become an Associate, they disappear or try to avoid joining up. There are only a few people in those countries who promised to try to build up a structure and to seek responsible people to get support and act as an "umbrella" organisation. It means that what the Board targeted planned is not yet finished, the pioneer work is still ongoing.

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At the same time the Board decided to follow an initiative of Germany to strengthen cooperation within the European region. On one hand we are motivated by the different financial 'pots' for cultural and educational projects. On the other hand we do not know each other very well and more exchange would be good and could lead us to more fruitful activities. The third meeting will explore the ways we could use a European Forum of Amateur Theatre (EFAT) for our benefit.

Our secretariat is in Prague under the roof of NIPOS/ARTAMA, the Czech National Centre. Lenka Laznovska kindly offered CEC the use of the infrastructure of NIPOS to re-launch the CEC website. The website is closely connected to the AITA/IATA website. Our member-countries were asked to share their views about the latest version but unfortunately not many were interested enough to cooperate. A good functioning website is essential and means that we have to continue our efforts to be connected with all our partners. We must receive from them information about their activities; be linked with them; and have a real communication between all of us. But at the moment it seems that we have a good website and our Czech colleagues are ready for all good suggestion or innovations to improve it. A good website always depends on use by all our members. If it is not used by everyone, it will become a source of communication used only by a small minority.

Our secretary, Katerina, who married after Tromsö, has been on maternity leave since March 2012. We count ourselves lucky to have the offer from Lenka of Karel Tomas, who is well-known to many of us as the successor of Katerina in the secretariat. This means that we have continuity in the office and on website matters. The Board welcomed and co-opted him into the Board until our GA in Monaco as Secretary General.

The aim of CEC to become a legal body is still a necessity and will be finally discussed in the GA in Monaco as well as the adaption of the statutes in connection with the position of the CEC-delegate to the Council.

The dream for the establishment of a European Theatre House in Lingen/Germany as a communication and service centre for several theatre-organizations is no more. It will only be realised before summer for activities connected with the World-Children's Theatre Festival which takes place every four years in Lingen and the supporting programme with TPZ/Lingen and the University of Osnabrück/Lingen. AITA/IATA/CEC is a partner and we are looking at how we can bring in our resources and experience.

The team for artistic development is still working on the finalisation of an international list of skilled workshop-leaders and lecturers. Members are asked to add to the list with the names of colleagues from their country. The list should be continuously updated and can be seen on our website. The continuation of the traditional AITA/IATA project for young people - TIP (Theatre in Performance) – is

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this year taking place in Slovenia. The project is in the hands of an experienced team. The criteria for international festivals are constantly audited and adapted. For several years a list of national and international festivals has been, established by Joke Elbers and is constantly updated and can be found on the website. The team is working on a list of festivals for the CEC website.

The plan for a closer cooperation with IDEA Europe continues. The World Congress of IDEA will take place in the same year as our World Congress Drama in Education.

The daily substantial amateur theatre work and educational theatre work in all the different countries gives us – despite all known difficulties - a picture of efficient cultural and educational activities. A lot of festivals, events, congresses, seminars, courses and training are taking place every day in our member-countries: fruitful and immensely important work for a better society and a better world. Without our activities the world could be much poorer. We should never forget this: each of us is doing their own under given circumstances, but we never give up!

Some well known activities/festivals in our member countries:

Hronov/Czech Republic, in Kazincbarcika/Hungary, in Martin/Slovakia, in Gatchina/Russia, in Paderborn/Germany, in Friedrichshafen/Germany, in Brixen/Italy, in Aarau/Switzerland, in Turnhout/Belgium, FOCUS/Austria, Youth Theatre Festival in Rudolstadt/Germany, Drama in Education World Congress in Austria, Denizli-Festival in Turkey, World Children´s Theatre Festival in Lingen, Festivals in Slovenia, in Serbia and so on...

Josef Hollos, CEC president, March 2013



CIFTA - International Board of the Federations of Amateur Theatre for Latin Culture

As part of the National Festival of Contemporary Theatre, organised by the regional union of the FNCTA of Rhône-Alpes, the AGM of CIFTA was held from 18th to 20th May 2012 at Châtillon s/Chalaronne.

The Vice-President thanked the President of CIFTA for their financial support to the Moroccan Federation, enabling it to organise its theatre Festival at Oujda. This financing was used to develop theatrical courses during the Oujda Festival (at very competitive prices).

Eugène Galère took over from Paul Lefin as Treasurer.

The following day after the AGM, the Board and the delegates of CIFTA were invited to participate in a debate on Latin-culture contemporary Theatre, presided over by an academy of authors and in the presence of practising authors of today.

From 3rd to 10th August 2012 in Belgium, were held the "Estivades" at Marche-en-Famenne; an international Festival on theatrical creation with the theme "ailleurs" chosen for 2012.

This international gathering of amateur theatre is organised by the Studio Theatre of Liège, under the High patronage of H.R.H. Princess Mathilde. An enthusiastic audience applauded theatrical troupes from France, Italy, Belgium, Switzerland, Monaco, Luxemburg and Quebec.

This 3-yearly Festival is an unforgettable experience where the delights of the stage mingle in a convivial atmosphere.

As the official Festival of CIFTA the "Estivades" were able to benefit from a financial support from CIFTA. The next Estivades will be held in 2015 and the chosen theme is "gourmandise" !

The Festival : "Francophonies du theatre amateur" which had to be annulled in 2012 due to financial reasons, subsequently saw the light of day on 21st to 24th February at the Grande Motte (thanks to the tenacity of the organisers).

This very first Festival was a great success, enabling the organisers to rally to their cause the Administrative authorities of the region.

The participants were thus able to admire the beautiful Mediterranean surroundings where flowers growing in the salt marshes mingled with the vineyards famous for the "Listel" wine.

We wish long life to this new Festival and many happy reunions in the years to come.

From 17th to 21st April 2013 : 3rd edition of the Festival "La Tour en Scène" at Tour de Peilz (Switzerland). This Festival is organised by the Swiss Federation (Fssta) and takes place every 2 years at Tour de Peilz, an enchanting place on the shores of Lake Lemman.



A magical train ride for the participants is part of the programme, starting from Tour de Peilz to the well-known terminus of Gstaad, with a stopover at Château d'Oex to sample the famous Swiss fondue.

This Festival is organised along the lines of a competition with a jury assessing the plays and attributing prizes and certificates. From 19th to 28th August will be held the 15th Mondial du Théâtre in Monaco.

Official manifestation of the aita/iata, the Mondial is under the High Patronage of H.S.H. Prince Albert II and is held in exclusivity every 4 years in Monaco since 1957. Concomitantly the Congress of aita/iata will be held on 23rd and 24th August.

With 24 countries selected, this event is on a world level. Every evening after the performances, a homage of the Festival is presented on stage. (A sculpture created by the Monegasque sculptor Marcel Sbirazzoli).

The performances, colloquies, workshops are open to all participants, delegates as well as the general public. Likewise the premises of the Festival Club, a convivial rendezvous for after performance hours and to dance away the night. (Sunrise over the sea is an unforgettable experience). 10 days of guaranteed euphoria; not to mention the Red and White evening at the Sporting Club and the closing dinner under the stars on the terraces of the Fairmont.

From 5th to 11th September 2013 will be held the 6th edition of the international theatre Festival of Mont-Laurier in Canada.

This is organised by Double Défi, and aims to promote and defend the economic, cultural and social interests of the region.

This Festival is competitive with a prize-giving at its conclusion. It is open to amateurs and professionals alike, and all forms of theatre are acceptable.

One can look forward to friendly theatre-motivated gatherings in a beautiful region aflame with the glorious colours of an Indian Summer, scattered with lakes and rivers and where the Canadian hospitality is not only legendary but a reality.

CIFTA repeats its request to the Board of aita/iata to pay particular attention that translation in the 3 official languages, i.e. French, English and Spanish, be respected when sending out information and especially any data originating from the organisers of international festivals for young people.

aita/iata is under the obligation of publishing in 3 languages any information posted on their website.

Let us hope that this request may become a rule in the days to come.

In order to obtain more transparency on the activity of the Federations, an enquiry is being held at the instigation of the President of CIFTA regarding the implication of the Federations "voluntary" service in the social activity of their country, aside from any theatrical activities.

CIFTA remains committed to supporting cultural diversity, yet one cannot talk of this when even today we have restrictions on free movement throughout the world.

It is essential that a collective effort be made towards improving this situation.

Nadia Barcoli

NARA – North American Theatre Alliance



United States – AACT (American Association of Community Theatre – www.aact.org) brings together over 7,000 theatres from around the USA, its territories and theatre companies consisting of the members of the armed services stationed overseas. Over 46,000 productions are staged every year reaching an audience of over 86 million people.

Every other year in the United States - AACT holds a competitive Festival that rotates throughout the country. It begins at the state level and the winner moves onto their Regional Festival and then from Regional on to the National Festival. All those entering follow the same rules.

In 2013, the Festival was held in Carmel, Indiana and the very informative website www.aactfest.org provides lots of information about the groups, workshops and performances.

While the rehearsals are being held, workshops take place for the attendees but when the performances begin the workshops end. Twelve shows are performed and adjudicated by three adjudicators and awards are given on the final Saturday night. After all the performances there is a party. It is a wonderful way to meet new members and see new and old shows.

Canada - With the help of Ron Cameron-Lewis Kathleen Maldonado, NARA Representative on the aita/iata Council, is pleased to announce that Theatre Ontario has joined aita/iata as an Associate. Their website is at www.theatreontario.org.

Key dates for USA National Centre

July 2012, New York - the USA National Centre met for a national conference and the International Committee met to consider Monaco

February 2013 - International Committee met to consider Monaco

June 2013, Indiana - the USA National Centre met for a national play festival and the International Committee met to consider Monaco activities and delegates, and to identify groups for international touring invitations.

Key dates

August 2012, Toyama, Japan - USA troupes present work at aita/iata-associated Festival

October 2012, Midland Texas - USA hosts EB and Council meetings

Future dates

Planning is currently underway for:

May 2014 - Liverpool International. Theatre Festival (Canada)

June 2014 - USA National Centre's International Play Festival

Submitted by Kathleen Maldonado



NEATA – North European Amateur Theatre Alliance

Body of cooperation for the Nordic, Baltic and neighbouring countries

Regional centre of the International Amateur Theatre Association (AITA/IATA asbl)

www.neata.dk

Founded the 8th of August 1998 in Harstad, Norway

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Countries that are members of NEATA:

Estonia, Latvia, Lithuania, Denmark, Norway, Finland, Iceland, Faroe Island, Sweden

The aims of NEATA, since its establishment in 1998, have been:

1. To prioritise the facilitation of international exchange between amateur groups and the establishment of networks between amateur groups.
2. To plan and implement common educational projects such as courses, workshops and/or conferences.
3. To organise on a regular basis with a two year interval, official NEATA Regional Amateur Theatre Festivals.

The vision of NEATA:

NEATA shall be one of the most active region in the world. It shall be well known in the world that NEATA is the place to turn to if you want to make theatre dream project come true.

The mission to gain the vision is also a working programme and in continuously development for the NEATA countries and we will present it here in short terms, for inspiration to other regions:

1. Communication, information, meeting places and inspiration.
2. Encouraging and supporting grass root projects within the NEATA countries.
3. Corporation and mutual understanding.



NEATA – North European Amateur Theatre Alliance

Completed NEATA projects:

1. DATS (Danish Amateur Theatre Association) hosted the VIIth NEATA Official Regional Amateur Theatre Festival in Sønderborg, Denmark in August 2012.

NEATA Youth Project 2012

In connection with the VII. Official NEATA Festival in Sønderborg, Denmark a NEATA Youth Nordic-Baltic theatre workshop for young people was arranged. The workshop ended up in a performance who was shown as a part of the Festival programme.

NEATA Youth – background

NEATA Youth is a group of young people under NEATA. NEATA Youth' aim is to produce activities for the young people between 16 and 25 in the Nordic-Baltic area who are seriously interested in theater and performing art.

NEATA Youth has emerged from NUTU, a committee and a part of the Nordic Theatre Council (NAR) in the years 2000-2008. The committee was composed of a young person from each of the Nordic countries including the Faroe Islands. Every year a NUTU theatre summer school was arranged – held by turn in the Nordic countries. In 2009 the committee opened up for a new development and change of work and the three Baltic countries were invited to join in. At the same time NEATA was asked if this new association could be a part of the NEATA organisation as an independent youth group under the name of NEATA Youth.

In July 2010 the former NUTU representatives and the three new representatives from the Baltic countries met for the first time in a seminar dealing with the purpose of NEATA Youth, the ways of cooperation and ideas and structure in relation to future projects. This meeting took place in Tallin in connection with The BØFF Festival in Rakvere and it was subsidised by The Nordic Culture Fund.

The NEATA Youth theatre workshop in Sønderborg.

The workshop started one week before the NEATA Festival and was led by a professional actor/director, who – in collaboration with the participants – created a performance that took up the theme of the Festival "Culture across borders – theatre crossing borders."

A theme that exactly matches the whole purpose of NEATA Youth. The fact that the participants in the workshop came from different countries had the effect that the product ended up to be an artistic experiment who united the countries in a scenic expression, and was a result from the different types of theatrical forms and techniques.

As an additional bonus the participants experienced knowledge of the organisation of larger festivals and theatre events, as they – apart from seeing the performances from all the different participating countries – also will give practical tasks during the festival.



NEATA – North European Amateur Theatre Alliance

The DigiDeLight NEATA symposium in Sønderborg 2012.

As part of the NEATA theatre festival in Sønderborg 31 July – 5 August 2012, we arranged a 4-day symposium – and invited all network participants from all 9 countries. The program was:

"State of the art" inspiration from the professional world. Talks by light, stage, video, costume, interaction and designers. Demonstrations of new trends and products with digital lighting and visualisation. Also workshops in "small light-and-design laboratories" – exploring and producing "digital scenic expressions".

Exchange of experience, ideas and visions among the approx. 30 nordic-baltic participants, who make up the working "core" group of the symposium.

The symposium ended in a digital light and design event: "3xD – Digital Dramatic Dreams - Stories of light". Arranged in cooperation with the municipality of Sønderborg and open to the public.

The symposium was recorded in text, photo and video. And the material was uploaded to the www.digidelight.dk/News/Newsletter website – under the title "The DigiDeLight Handbook.

Festival, Operational and future NEATA projects:

The VII NEATA Official Regional Amateur Theatre Festival in Finland, August 2014.

We, the NEATA-countries, are all looking forward to see all our theatre friends from around the world on the aita-iata asbl World Congress and festival in Monaco.

Steinar Arnesen

AITA/IATA asbl Council Representative

Reports of other Regions

**At the time of publication, no report has been received from
CARA or SARA**

How to finance the operations of AITA/IATA asbl?

Strategic financial analysis

After the announcement of the drastic reduction of our grants in 2011, I agreed to work in tandem with the Treasurer to analyse the factual operation funding of our Association in order to derive a new system of contributions (at that time we thought the Solidarity Fund was overtaken) and to foresee how to encourage a greater number of members to pay their dues.

The rapid resignation of my partner in this work did not allow the confrontation of our analysis. In his version of the project, Tom recommended a rise of at least € 100 in the upper portion of the contributions, it was immediately rejected by the Board.

It seems it is still necessary to publish an outline of this analysis, although the Solidarity Fund has now been reactivated (see the dedicated section), to facilitate the work of the next Treasurer that you will elect and to challenge certain received ideas.

Current situation:

This will not surprise anyone, but it is important to clarify that before 2011, AITA/IATA asbl was never able to function only through members contributions.

The operations of the office/secretariat in Tallinn was only possible thanks to grants. As soon as they stopped, the office had to be closed.

The operations and activities of the Association were able to function only through donations in kind from National Centres who have hosted festivals, events and EB & Council meetings, and by the fact that the travel costs of the volunteers were supported by their original National Centres and even, for some individuals, by the elected officers themselves.

Finally, the operation of the Association and of its activities has been possible thanks to the many hours of skilled labour provided by volunteers; except for the position of administrator of the secretariat, all functions are run by volunteers who give their time, but also provide their equipment and cover travel costs at their own expense. [Just as an example, I spent over one year some hundreds of hours in working on translations, development of this financial strategy and supporting the campaign for collecting membership fees, not counting the time spent for the statutory meetings; all together this represents thousands of dollars, even using the time rate for non qualified employee].

You already know this or less, but these contributions were never really assessed. It is good to put numbers (even approximate) on these items in order to fix the ideas and help to establish a realistic financial strategy for the future.

After reviewing the income over the past 15 years, I chose to take 2010 as an example from the past because it was the last year without a Congress, an event for which an increase in contributions is assumed, and the other reason for this choice is that the Swedish grant was cancelled in 2011. Within a few dollars, the income in 2010 was identical to that in 2009, which puts into perspective the importance of the Congress in the collection of fees.

How to finance the operations of AITA/IATA asbl? Strategic financial analysis

The state of our finances in 2010

I speak here of the consolidated funds, not just the cash balance (cash movements). These consolidated resources also include in-kind donations and an evaluation of volunteer hours. I consider only the resources because it is obvious that expenses will be adjusted to stay in balance with resources.

Own resources Fees and subscriptions	Grants Norway & Sweden	In kind donations* Different members	Voluntary service** EB, Council, Committees
€ 24 000 (cash)	± € 20 000 (cash)	± € 25 000 [± € 50 000] ¹	± € 20 000

* Minimum assessment for hosting statutory meetings (Council and EB), joint committee, meetings of Children & Youth Committee and costs of administrators' travel supported by themselves and/or the National Centres they originate from. In case of Congress years (odd years) hosting EB and Council (for ten days) should be added as well as the cost of the General Assembly (rooms + simultaneous translation in three languages), which correspond wholesale to double this position .

¹ This assessment does not take into account the costs of organising festivals (with or without Congress). 2010 was the year of the World Festival of Children's Theatre in Lingen, only meetings of the Board (including accommodation of officers) were taken into account

** These volunteer hours are only for members of the EB, the Council and the Committee on Children and Youth, not only for attending meetings or achieving representation of the Association, but also the time spent in the preparation of documents, translations, book-keeping, etc.. The hourly rate used to calculate this position is € 10 / h.

Total	± € 89,000
	approximately 50% in cash

In the same year it is worth noting that the proportion of full-rights members responding to the call for fees in one way or another was less than 50%. We can already say that if almost all members were paying their dues, the cut of the Swedish subsidy would not have led to the closure of the office in Tallinn.

Let us have a look at the figures by categories of members (there is no question here of Associates whose motivations are different and which contribute to less than € 3,000).

How to finance the operations of AITA/IATA asbl? Strategic financial analysis

48 National Centres are listed in our records	Category 1: 25 out of 35 had paid Category 2: 2 out of 9 had paid Category 3: 2 out of 4 had paid Total 29 out of 48 had paid Not a single call for help to Solidarity Fund*
16 Affiliated members listed in our records	Category 1: 1 paid (Faroe Islands) out of 16 Only one call to Solidarity Fund (*) Only 2 Affiliate Members showed an interest to continue relationships with AITA/IATA 14 did not answer in any way to the call for fees
64 full-rights members listed in our records	31 answered to call for fees (48.5 %)

* It is clear that the operation of the Solidarity Fund is not sufficiently known, there will be a dedicated section in this volume

Beyond the lack of resources, some fundamental issues must be addressed:

- when you do not pay dues, can you still be considered as a member? There is a need to update the lists
- Why do we admit Affiliates who never pay their dues and require only very rarely the support of the Solidarity Fund? Better monitoring of the membership is needed
- Is it possible to better use the Solidarity Fund, especially now that the Norwegian grant is totally affected to this fund? Improved information is needed (see page 37 of this volume)

How to finance the operation of the Association in the coming years?

The structure of expenditure has completely changed with the closure of the office in Tallinn and the signing of a service contract. In 2010, the budget for salaries and the secretariat's operating costs exceeded € 25,000 for a year without Congress, compared to € 10,000 for contracted services.

One can imagine it is possible to structure the consolidated resources as follows:

Fees: 75 % of members	Contribution to Solidarity Fund	In kind donations from members	Voluntary service : EB, Council, Committees	Sponsors in cash or in kind
€ 36 000	€ 7 000	± € 25 000	± € 25 000	€ 0 to 10 000

a total of € 93 to € 103,000 including in cash either € 43,000 to € 53,000 or 46% to 51%

So we get approximately the old balance

With the contract of services now in place, the provisional account of the annual cash flows can be balanced with an inflow of cash from € 27,000 to € 30,000, which is

How to finance the operations of AITA/IATA asbl? Strategic financial analysis

well secured with the current contribution levels, especially if the rate of return is improved and/or if the Solidarity Fund is better used.

Remarks:

1. At first, my analysis assumed the disappearance of the Norwegian grant for the Solidarity Fund and I therefore studied the possibility of imagining solidarity provided by the contribution of the upper class categories. The confirmation of the Norwegian allocation for the years 2012 and 2013 pushes back the working hypothesis by a couple of years. I leave my work available to the new treasurer in case of need
2. At no time, did I consider using the reserves to finance the operations, it is against my principles, but be aware that the reserves in the balance sheet are a comfortable mattress that could be used for investments if necessary. Members and officers to be elected will have to ensure that these reserves will be used wisely.
3. *It is shocking that a minority of "members" bring all the resources needed by the association either through their contributions (cash) or by in-kind donations, while another half does not contribute in any way and still claims the benefit of all services [strictly a personal opinion of the writer]*

Prospective

The fee system

I was not a member of the Council when, in 2005 I believe, it was decided to use in future a fee system based on the UN HDI index. The decision to share the financial burden according to the resources of members was commendable, but an update has not been made since the adoption. The HDI initially included three categories, it then increased to 4 and countries in each category change every year, which creates administrative problems for the Secretariat. Furthermore, it was quickly apparent in other Associations, which had the same approach, that HDI does not really take into account the financial resources of nations but rather the quality of life in some countries, which has little to do with the means available to a National Centre. There are also countries that have not submitted data and find themselves not in any category (Monaco) or even more bizarrely in the bottom category (as the Gulf emirates about which we cannot say they are poor!).

The World the Blind Union has done an outstanding job and you will find below a comparison of the 2012 HDI and classification of the 2008 WBU. I would recommend my successor to consider positively the WBU list that suits our needs better. All our problems will not be solved in so far that some countries belong to the upper class of the HDI **and** the WBU, but their National Centres have not (even never) paid their dues: this is not because a country is prosperous and/or enjoy a high quality of living nor that the federation of theatre in this country has comfortable financial means. This is where the Solidarity Fund should be better used, possibly for a portion of the fee. I leave of course the new Treasurer as master of the choices remaining at his disposal to provide any further useful information on the analysis I made.

We also have a small problem to solve: in 2011 we granted permanent Affiliate status to autonomous territories recognised by UNESCO. It would be good to

How to finance the operations of AITA/IATA asbl? Strategic financial analysis

implement, only for these autonomous territories, a contribution rate of about 50% of a National Centre for the same category.

Level of contributions: long-term prospects

In the lines above, I have evaluated the need for the cash necessary to pay for the contract of services and to cover current expenses to a maximum of € 30,000. With improved collection rates and better functioning of the Solidarity Fund we should be able to increase the number of members with full rights, contributing to the Association to 60. Therefore, we could target an average value for contribution of € 500.

I therefore propose to consider for future contributions a chart of fees as follows. *Warning*, this chart is not provided as a proposal for 2014 and 2015, but it is the product from the work I've done and I leave it as a "legacy" to the person who will resume the work:

Category of Member	Level 1 (L-1)	Level 2 (L-2)	Level 3 (L-3)	Level 4 (L-4)	A. T.
National Centre	€ 30	€ 300	€ 500	€ 625	
Affiliated Member	€ 30	€ 300	€ 500	€ 625	
Autonomous Terr.					€ 315
Estimated by category	3 to 5	8 to 10	14 to 16	30 to 35	2 or 3

It is anticipated that the Solidarity Fund will mainly concern levels 1 and 2, which would increase the number of members in contact with the organisation without any significant increase on the total resources. See below for specific chapter: **The Solidarity Fund: how does it work?**

***Contribution of Jacques Lemaire
20 July 2013***

Comparison between countries in the UN HDI Index 2012 and the World Blind Union 2008

HDI Very High Level		WBU High Level	Differences between Indices
Argentina		Antigua & Barbuda	(HDI High)
Australia		Aruba	(not listed in HDI)
Austria		Australia	
Barbados		Austria	
Belgium		Bahrain	(HDI High)
Canada		Belgium	
Chile		Canada	
Croatia		Denmark	
Czech Republic		Faeroe Islands	(not listed in HDI)
Denmark		Finland	
Estonia		France	
Finland		Germany	
France		Greece	
Germany		Iceland	
Greece		Ireland	
Hungary		Israel	
Iceland		Italy	
Ireland		Japan	
Israel		Korea, Rep	
Italy		Malta	
Japan		Monaco	(not listed in HDI)
Korea (Republic of)		Netherlands	
Latvia		New Zealand	
Lithuania		Norway	
Malta		Portugal	
Netherlands		Puerto Rico	(not listed in HDI)
New Zealand		Singapore	
Norway		Slovenia	
Poland		Spain	
Portugal		Sweden	
Singapore		Switzerland	
Slovakia		United Kingdom	
Slovenia		United States	
Spain		Virgin Islands	(not listed in HDI)
Sweden			
Switzerland			
United Kingdom			
United States			

Comparison between countries in the UN HDI Index 2012 and the World Blind Union 2008

HDI High Level		WBU Upper Mid Level	Differences between Indices
Algeria		Argentina	(HDI V High)
Antigua and Barbuda		Barbados	(HDI V High)
Bahrain		Chile	(HDI V High)
Brazil		Croatia	(HDI V High)
Bulgaria		Czech Republic	(HDI V High)
Colombia		Estonia	(HDI V High)
Cuba		Gabon	(HDI Med)
Georgia		Grenada	
Grenada		Hungary	(HDI V High)
Jamaica		Latvia	(HDI V High)
Malaysia		Lithuania	(HDI V High)
Mexico		Malaysia	
Peru		Mexico	
Romania		Poland	(HDI V High)
Russian Federation		Romania	
TFYR of Macedonia		Russian Federation	
Trinidad and Tobago		Slovak Rep	(HDI V High)
Tunisia		South Africa	(HDI Med)
Turkey		Trinidad	
Ukraine		Turkey	
Venezuela (Bolivarian Republic of)		Venezuela	
HDI Medium Level		WBU Lower Mid Level	Differences between Indices
Dominican Republic		Algeria	(HDI High)
El Salvador		Brazil	(HDI High)
Gabon		Bulgaria	(HDI High)
Honduras		Cameroon	(HDI Low)
India		Colombia	(HDI High)
Indonesia		Congo, Rep.	(HDI Low)
Morocco		Cuba	(HDI High)
Namibia		Dominican Republic	
Nicaragua		El Salvador	
Philippines		Georgia	(HDI High)
South Africa		Honduras	
		Indonesia	
		Jamaica	(HDI High)
		Macedonia	(HDI High)

Comparison between countries in the UN HDI Index 2012 and the World Blind Union 2008

HDI Medium Level	WBU Lower Mid Level	Differences between Indices
	Morocco	
	Namibia	
	Nicaragua	
	Peru	(HDI High)
	Philippines	(HDI Med)
	Tunisia	(HDI High)
	Ukraine	(HDI High)
HDI Low Level	WBU Low Level	Differences between Indices
Bangladesh	Bangladesh	
Burkina Faso	Burkina Faso	
Cameroon	Congo, Dem. Rep	
Congo	Cote d'Ivoire	
Congo (Democratic Republic of the)	Honduras	(HDI Med)
Côte d'Ivoire	India	(HDI Med)
Kenya	Kenya	
Nepal	Nepal	
Nigeria	Nigeria	
Uganda	Uganda	
Zimbabwe	Zimbabwe	

Sponsors? Some thoughts of Jacques Lemaire, before leaving the Board

Before leaving the Board I would like to share a personal reflection I have had for a couple of years in order to launch a think-tank on how to recognise the sponsors of our organisation with a double aim to both acknowledge our actual supporters and to enjoy an increase in the contribution of individuals and institutions.

In some of the international organisations of which I am member there are categories of sponsors such as diamond, gold, silver, bronze ... according to the levels of sponsors' contributions like the following:

For those contributing regularly we could have the following levels:

Diamond: more than € 5 000 per year

Gold: more than € 3 000 per year

Silver: more than € 1 000 per year

In case of aita/iata, I would propose to put "out of category" those institutions which give grants or organise large events many times: Denmark, Norway, Sweden, Monaco, Prefecture of Toyama, City of Lingen, City of Tallinn.

This system is not structured enough in my mind to be considered as a proposal. I propose that EB constitutes a small group to stimulate a brainstorming to feed the think tank. I believe also that we have to find the words to encourage voluntary services.

We also have to detail, in full transparency, the different possibilities to become a sponsor of the association; indeed the following list has to be amended to be more comprehensive:

Give cash money to the funds of AITA/IATA

- Cultural & Education Fund [as defined already]
- Solidarity Fund [see definition and operation of a SF below]

Provide in-kind resources to support operations (only actual costs are accounted in this section)

- host the office of the administrator (City of Tallinn)
- host a world congress
- host a meeting of the EB and/or the full Council
- host a meeting of an official committee or of a working group
- support the travel costs of an elected member of EB or Council (individual or organisations)
- finance the cost of operation of a volunteer such a secretariat facilities, media accesses, ...
- support the travel costs of the member of a committee or of a working group

Sponsors? Some thoughts of Jacques Lemaire, before leaving the Board

Provide in-kind resources to support operations (estimation of voluntary services) *

- in preparation and during a world congress
- in preparation and during a meeting of EB and/or full Council
- in preparation and during a meeting of an official committee or of a working group
- in achieving secretariat and book-keeping tasks
- in achieving translations and all media communication
- in preparing and attending meetings of various sort but dedicated to operations of AITA/IATA asbl

* It would be helpful to ask members of EB, Council, Committees and Work Groups to keep a record of how many hours they spend on a month basis for doing what they have accepted to do and to add the time spent together in meetings. I made this exercise and recorded an average of 40 hours per month, excepted in June and July this year: the preparation of the Congress book consumed about 100 hours in each month (some days up to 8 - 9 hours!).

There are many options to valorise the voluntary work: in the document on how to finance, I use a value of € 10 per hour, which is not a realistic one when volunteer is doing a managerial work, but it gives an evaluation at minimum. Other options exist but they need to record the work done in 2 or 3 tiers of qualification.

If a team is continuing the reflection, I will remain open to spot questions, but not to be member of the team on a regular basis.

Contribution by Jacques Lemaire

22 July 2013

Bidding to host an AITA/IATA asbl World Congress and International Theatre Festival

PROCEDURES FOR CANDIDATES

Any candidate wishing to host the World Congress and International Festival must first submit a preliminary proposal to the AITA/IATA asbl Executive Board.

1. PRELIMINARY PROPOSALS

A preliminary proposal, which does not yet constitute an official bid, should be based on the Guidelines for Hosting & Organising International AITA/IATA asbl Festivals document (which are available from the Secretariat or can be downloaded from www.aitaiata.org), and should include a detailed festival plan which answers the following questions:

- Why do you want to host the Congress and Festival?
- Where will you stage the event, in which town/city and what venue(s)?
- When will the event take place? (please give dates and year)
- What format/theme are you proposing for the festival?
- Who will organise the festival? Please specify the proposed Organising Committee, organisations, associations, sponsors, etc?
- Which individuals will fulfil leadership roles? Please indicate their experience and suitability for the project.

The preliminary proposal should include:

- I. A detailed Congress and Festival plan and Timeline
- II. An outline budget proposal giving sources of funding and including support for a Joint Committee
- III. An organisational structure giving key responsibilities
- IV. A description of local accommodation options
- V. Length of presentations and information on other activities such as workshops, colloques, symposia, etc
- VI. Support from your AITA/IATA asbl National Centre where one exists and your AITA/IATA asbl Regional Committee
- VII. Evidence that you are able to guarantee access to all country representatives, regardless of race, religion, gender or nationality
- VIII. An undertaking to abide by the AITA/IATA asbl Constitution and to uphold the spirit of the guidelines for Hosting and Organising International AITA/IATA asbl Festivals.

Note: Candidates are encouraged to seek any relevant clarifications from the Secretariat/Executive Board while preparing their preliminary proposal.

2. PRELIMINARY SCREENING

When screening a preliminary proposal the Executive Board will take into account the criteria listed above giving particular attention to the following:

- Ability to manage the multicultural nature of the event
- Practicality of the proposed Festival form

Bidding to host an AITA/IATA asbl World Congress and International Theatre Festival

- The Candidate's previous experience in organising events (local, regional, national, international)
- The degree of local/Regional support
- Resources available
- The thoroughness of the Festival Plan submitted

The Executive Board wishes to work positively with any candidate and will delegate one of its members, or nominate a representative, to visit a candidate should any issues need clarification, to ensure the development of an appropriate proposal.

3. SUBMITTING THE FINAL OFFICIAL BID

Once the Executive Board is satisfied that a Preliminary Proposal meets the criteria, the Candidate will be invited to submit a comprehensive Final Official Bid for endorsement by the Council. This official bid to host the Congress and Festival will be circulated by the Secretariat to all National Centres and Affiliate Members. Candidates may also send additional publicity material directly to all National Centres and Affiliate Members.

4. VOTING

At the preceding World Congress, the General Assembly will vote on the Final Official Bid(s) approved and endorsed by the Council. Time will be allocated to Candidate(s) to address the Congress, and a vote will be taken. If there is only one bid, the General Assembly will be asked to approve the sole Candidate.

5. JOINT COMMITTEE

A Joint Committee will be established of representatives of the organising committee and the AITA/IATA asbl Council. The AITA/IATA asbl Council will appoint representatives to include the Regional Representative to the Council and a member of the Artistic Development Committee.

6. TIMETABLE

Call for preliminary proposals	World Congress 48 months before the proposed event
Submission of Preliminary Proposals to Executive Board	40 months before the proposed event
Candidate(s) Submit Full Official Bid(s)	Council Meeting 33 months before proposed event
Full Official Bid(s) submitted to a vote at General Assembly	World Congress 24 months before the proposed event

7. BRANDING

The official title of the event should be agreed in discussion with the Council. All marketing and publicity materials should include the official logo and branding of AITA/IATA asbl, which are available in various formats from the Secretariat.

10 June 2007

Bidding to host the AITA/IATA asbl World Festival of Children's Theatre

STEP ONE: PRELIMINARY PROPOSAL

Any candidate wishing to be considered to host a World Festival of Children's Theatre must submit a preliminary proposal in writing to the AITA/IATA Secretariat for consideration by the Standing Committee on Children and Youth (SCCY). This preliminary proposal, which does not yet constitute an official bid, should include a brief Festival Plan, which answers these questions:

- Why do you want to host the festival?
- Where will you stage the event? Specify the location and the proposed venue(s).
- When will the festival take place? Specify the proposed dates in the operative year.
- Who will organise the festival? Specify the proposed Organising Committee: organisations, associations, sponsors, etc.
- Which individuals will take on leadership roles? Indicate their experience and suitability for the project.
- To what extent are you able to guarantee access to representatives of every country, regardless of special needs, gender, race, religion or country of origin?

The preliminary proposal should include:

- An outline budget proposal, including sources of funding.
- An organisational chart, including the key individuals
- A description of local accommodation options
- An undertaking to abide by the AITA/IATA Constitution and the Rules and guidelines regarding World Festivals of Children's Theatre

Note: Candidates are encouraged to seek clarifications from the Secretariat/Executive Board/Chair of the SCCY while preparing their preliminary proposal.

STEP TWO: PRELIMINARY SCREENING

The SCCY will screen the preliminary proposals, taking the following criteria into account:

- Ability to handle the multicultural nature of the festival
- Viability of the proposed festival format
- The candidate's previous experience in organising similar events (local, regional, national, international)
- The degree of local support and the local resources available
- The thoroughness of the Festival Plan

Bidding to host the AITA/IATA asbl World Festival of Children’s Theatre

When possible and practical, an interview with members of the Organising Committee will be held.

The Chair of the SCCY will formally recommend the committee’s choice to the Executive Board.

STEP THREE: FINAL, OFFICIAL BID

After the Executive Board has decided that the proposal meets AITA/IATA criteria, the candidate will be asked to submit a comprehensive, Final Official Bid for endorsement by the Council. This official bid to host the festival will be circulated by the Secretariat to all National Centres and Affiliate Members. Candidates may also send additional publicity material to all National Centres and Affiliate Members at the Candidate’s expense.

At its next meeting, the Council will vote on the proposal and at the following World Congress at the General Assembly the host for the next World festival of Children’s Theater will be presented/ make a presentation for the congress.

TIMETABLE

Call for preliminary proposals	48 months before the proposed event
Submission of preliminary proposals to SCCY and Secretariat	40 months before the proposed event
Candidates(s) submit full official bid(s)	Council meeting 33 months before the proposed event
Announcement at preceding World Festival of Children’s Theatre	24 months before the proposed event
Presentation at next General Assembly	12 months before the proposed event

The AITA/IATA Call for Bids will be issued at and between every World Congress.

BRANDING

The official title of the event is the AITA/IATA asbl World Festival of Children’s Theatre. All marketing and publicity materials should include the official logo and branding of AITA/IATA asbl, which are available in various formats from the Secretariat.



Guidelines for the World Festival of Children's Theatre

Introduction

The AITA/IATA Standing Committee for Children and Youth believes:

- World Festivals of Children's Theatre celebrate the world of the child in a creative, non-competitive, safe and open atmosphere. Each festival has at its core, the appreciation of cultural differences and similarities through the production of high-quality children's theatre.
- Each Festival is a forum where children meet not only as theatre-creators, but also as theatre-audience. Within the perspective of children performing for children, it is also a forum for children to talk about what they have seen and to be inspired for future productions.
- It is essential that the participating children have the opportunity to meet and work together with children from other countries in a variety of ways. The festival itself will include all children, regardless of their special needs, gender, race, religion or country of origin.
- For the directors and other interested adults, the Festival is a meeting place for discussion, development, exchanges, and creation of networks.
- To gain all of the benefits from such a unique event, both the directors and the children will prepare carefully for full participation in the entire Festival program.

The Standing Committee for Children and Youth (SCCY) expects that the Host Organising Committee (HOC) for each Festival shares these beliefs and that their work will reflect them.

Responsibilities of the Host Organising Committee (HOC)

The HOC should be aware of individual countries child protection issues

The HOC is responsible for organising the Festival in ways which:

- Keep the children safe and healthy
- Honour children's creativity and cultural backgrounds
- Are financially sound
- Are structured around four components: theatre performances, workshops, Director's Forum, and social activities
- Follow the laws of the host country and city, including performer and audience safety and copyright
- Provide sufficient health and liability insurance to cover the HOC and the SCCY, if necessary.

Rules and Guidelines for the World Festival of Children's Theatre

Performance Selection Process

The HOC and the SCCY are a Joint Committee in the organisation and realisation of the Festival. Two members of the SCCY will participate in the Selection Committee. The HOC is responsible for deciding how many groups can participate. Consideration must be given to representation from as many parts of the world as possible; including marginalised and /or socially excluded children.

Selection Criteria

The performers are generally children up to sixteen (16) years of age.

The production is a complete theatre product, centred around a clear narrative. It could be or use, other artistic forms.

If the HOC decides to invite productions which go beyond the selection criteria, such productions must be clearly indicated in the program and all publicity materials.

When the selection process is complete, the HOC will notify the National Centre of each selected production and the Chair of SCCY of the HOC's invitation.

Structure

The Festival is composed of four parts:

Theatre Performances

- All the participating groups and directors watch the performances

Workshops

Workshops are led by experienced leaders with the help of at least one assistant (for example, a mature student)

- Children attend workshops in groups which are composed of children of all participating countries

Director's Forum

- All directors attend the Director's Forum to discuss topics closely connected to the performances and to children's theatre

Social Activities

- Participating children are given various opportunities to socialise with each other and learn about the host country, its culture and children (for example, playgrounds, excursions, discos, etc.)

Adopted by AITA/IATA council 7 November 2009

Guidelines for the World Festival of Youth Theatre

Introduction

The AITA/IATA Standing Committee for Children and Youth believes:

- A World Festival of Youth Theatre celebrates the world of young people in a creative, non-competitive, safe and open atmosphere. Each festival has at its core, the appreciation of cultural differences and similarities through the production of high-quality theatre.
- Each Festival is a forum where young people meet not only as theatre-creators, but also as theatre-audience. Within the perspective of young adults performing for their peers, it is also a forum for discussion amongst themselves about what they have seen and to inspire them for future productions.
- It is essential that the participating groups from different countries have the opportunity to meet and to work together under their own guidance.
- The Festival is a meeting place for discussion, learning, development, exchanges, and the creation of networks.
- To gain all of the benefits from such a unique event, the groups are expected to participate fully in the entire festival program.

The Standing Committee for Children and Youth (SCCY) expects that the Host Organising Committee (HOC), which organises the festival, shares and respects these beliefs.

Structure

The Festival is composed of two parts:

1. Theatre Performances

- All participating groups watch all the performances
- All participating groups participate in giving feed back

2. Devising Theatre Workshops under the Theme

- The workshops are composed of young people from all the participating countries
- The workshops are led by international theatre students together with selected peers from the participating groups
- In cooperation with an artistic coordinator, the participants create a final performance, which will be shown to a public audience.
- This performance should reflect the beliefs, hopes and visions of the participating youth

The Festival starts with a session for all participants with the purpose of introducing and building up the different teams and working groups. All participants are expected to attend this first meeting.

Rules and Guidelines for the World Festival of Youth Theatre

Cooperation and responsibility between HOC and SCCY

The HOC and the SCCY are a Joint Committee in the organisation and operation of the Festival.

- The HOC determines the overall logistics (number of groups, variety of productions, etc.) of the festival and its formal realisation.
- The HOC should be aware of individual countries child protection issues.
- The SCCY is responsible for recruiting the group of international students which devise the theatre workshops
- Members of the SCCY are part of the Selection Committee.

Selection Criteria

- The performers are young adults between 16 and 22 years of age.
- The production must carry out the theme and the criteria of the festival set by the hosting country.
- Consideration must be given to representation from as many parts of the world as possible.

When the selection process is complete, the HOC will notify the National Centre of each selected production and the Chair of the SCCY of the HOC's invitation.

Adopted by AITA/IATA council 7 November 2009

Procedure for Awarding Official AITA/IATA asbl Status to International Theatre / Drama Events

INTRODUCTION

Any applicant wishing to apply for official AITA/IATA asbl status for an international festival or event must submit a proposal to the AITA/IATA asbl Council.

Currently there are seven events which have been awarded official AITA/IATA asbl status:

- Drama in Education Congress held every two years in Austria
- International Amateur Theatre Directors' Course - University of Klaipeda, Lithuania
- Stanislavski Seminar held in Russia every two years
- CARA, CEARA, SARA Latin American Theatre Festival 2006 (*temporary status awarded*)
- Festival of Senses (Theatre and Disability) organised by the European Service Centre (ECE) Lingen, Germany (*temporary status awarded*)
- World Congress and Mondial du Theatre held every four years in Monaco
- World Festival of Children's Theatre held in Lingen, Germany every four years.

Members or Associates with approval of their National Centres and/or where there is no National Centre the appropriate Regional Committee may bid to host the World Festival of Children's Theatre and/or World Congress and International Festival of Amateur Theatre to alternate between the Lingen or Monaco events respectively. For further clarification of the timings and dates of currently planned events please contact the Secretariat. The official AITA/IATA asbl World Festivals for Children's Theatre and the World Congress and International Festival of Amateur Theatre are unique events for which there are separate Bidding Guidelines which are available from the Secretariat or can be downloaded from www.aitaiata.org

Any other event that would like to apply for official AITA/IATA asbl status should be able to prove that the event has taken place on at least one occasion and be able to demonstrate an acceptable level of success. It is unlikely that any new untried event from outside AITA/IATA asbl will be offered official status.

The proposal should take into consideration the advice offered in the Guidelines and Manual for Hosting & Organising International AITA/IATA asbl Festivals (where appropriate). These are available from the AITA/IATA asbl Secretariat or can be downloaded from the AITA/IATA asbl website at www.aitaiata.org The proposal should include a detailed Plan which answers the following questions:

What, Where and When?

What is your event (course, conference, festival, seminar etc)?

Where will it take place? Please state which town/city.

When will it take place? Please state the date and year of the next event.

How often does your event take place?

Why are you applying for official status for your event?

Procedure for Awarding Official AITA/IATA asbl Status to International Theatre / Drama Events

Your Event in Detail

A full description of what is planned.

Detail of performances spaces, venues etc

Accommodation and performance spaces should be of acceptable standard and take into consideration the health and safety of all participants.

Participants

Who will take part in your event?

Are you targeting a specific age group or interest group (children, youth, seniors, disability, minority language, cultural community etc)?

Are you targeting specific countries/regions/continents?

Will the participants have to pay?

How much will they have to pay?

What will the participants get for their money?

Are there subsidies available for participants from specific countries/regions/continents?

Will some elements of the event be free to participants?

Event Status

Is your event recognised nationally or does it have accreditation from another official organisation eg

Cultural Body or Education Department? Your event should have the support of your AITA/IATA asbl National Centre where one exists and your AITA/IATA asbl Regional Committee.

Organisation

Who will organise the event?

Please name the Organising Committee, partner organisations, associations, sponsors, etc.

Who will lead the event and what suitable experience do they have for the responsibility?

How will your Organising Committee plan and carry out the event?

You will need to state the structure of your Organising Committee, have a detailed operational plan, a proposed budget and be able to show how much local/national support you have and what local/national resources are available to you?

Is your event open to representatives from all countries, regardless of race, religion, gender or nationality?

Checklist

Your proposal should include:

Procedure for Awarding Official AITA/IATA asbl Status to International Theatre / Drama Events

A draft timetable of events

A budget proposal

The degree of local support and the local resources available

Your proposed sources of funding

Your organisational structure

Written support from your National Centre if one exists and from your Regional Committee

Location and detailed description of any venues and facilities offered

An undertaking to abide by the AITA/IATA asbl Constitution and to uphold the spirit of the guidelines for Hosting and Organising International AITA/IATA asbl Festivals.

Note: Applicants should contact the Secretariat for further information or clarification.

THE NEXT STAGE AND THE ROLE OF THE EXECUTIVE BOARD/COUNCIL

The Executive Board will check the application based on the above criteria. It will pay particular attention to the intercultural nature of the event and to the ability of the applicant to deliver such an event. A vision for the future of the event should be at the core of the proposal.

At this stage the Executive Board member and/or member of the Standing Committee for Children and Youth and/or a Regional Representative and/or a member of the Artistic Development Committee may visit the applicant in order to clarify any issues.

Following which the Executive Board will advise an applicant if a proposal does not have the potential to fit with AITA/IATA asbl criteria.

If there are any changes necessary the applicant will then be asked to submit a modified and updated application to be considered by Council.

GENERAL ASSEMBLY

All events applying for official status must be ratified by the General Assembly. At the World Congress, the General Assembly will vote on the recommendations of Council. Time will be allocated to applicants to address the Congress, and a vote will be taken. The awarding of official status in no way implies any financial or legal responsibility upon AITA/IATA asbl. A plenary session of Council may at any time decide to withdraw official status from an event; this decision would be subject to ratification by the General Assembly.

TIMETABLE

An application may be submitted at any time. However, to be considered at the following General Assembly an application must be submitted in sufficient time for the above process to take place. An application should be submitted twelve months in advance of any General Assembly to allow for any necessary research.

Procedure for Awarding Official AITA/IATA asbl Status to International Theatre / Drama Events

BRANDING

If an event is awarded official status, all marketing and publicity materials should include the official logo and branding of AITA/IATA asbl, which are available in various formats from the Secretariat.

MONITORING + EVALUATION

The Council of AITA/IATA asbl encourages organisers to undertake evaluation of their events and will request copies of any internal evaluation reports of official events. In order to monitor events awarded official status AITA/IATA asbl will in turn supply official events with a simple evaluation form to be submitted following the completion of each event. In addition Council may from time to time send a representative to an event with official AITA/IATA asbl status to provide the Council with an independent report.

Please note: Applications for Official Status will be subject to these guidelines from July 2007, assuming approval by General Assembly. Until such approval is granted, all other Official Events will be offered temporary ratification by Council. Any event offered temporary official status will be discussed by Council under the new criteria at the first Plenary Session of Council following the General Assembly in Masan, Korea July 2007.

Paddy O'Dwyer
Mary Pears
Aled Rhys-Jones

18 November 2006

Culture and Education Fund: Funding Criteria and Conditions of Grant

Principal criteria

1. The principal criteria which must apply for applications to the Culture and Education Fund are as follows:
 - a) Applications must demonstrate strong international elements of education and theatre
 - b) Priority for funding will be given to aita/iata members (an exception may be made for a country where there is no National Centre or Affiliate Member)
 - c) Projects must be related to official aita/iata events or have a strong connection with aita/iata.
2. aita/iata expects applications to demonstrate adequately the need for the project and that they will have a high intention of artistic quality.
3. The application **must** include the following:
 - a) detailed description of the project in English, French or Spanish, but no more than two sides of A4 paper. Additional material may be supplied.
 - b) copy of your constitution and/or by-laws
 - c) copy of your most recent (audited, if possible) accounts
 - d) projected income and expenditure analysis for the project
 - e) letters of support from partner organisations involved in the project. This could include Ministries, other aita/iata Regions, National Centres, specific groups, etc.

Funds available

4. The maximum amount allocated per project will be € 2,500 and up to four projects will be supported each year.
5. The deadline for the applications each year is 1 June and 1 November. aita/iata does not have the resources to assist in the process of application. If an application is incomplete it will not be considered. It is preferable for all material to be sent electronically. The Conditions of the Grant provide a legal and binding agreement between the grant recipient and aita/iata. The aita/iata Secretariat will assist with any difficulties of understanding and interpretation.
6. Applications should be sent to the aita/iata Secretariat
Anne Gilmour
19, Dorset Avenue, Southall
Middlesex, UB2 4HF
United Kingdom
E-mail: secretariat@aitaiata.org
7. The Fund members are the Vice-President of aita/iata and the Co-ordinator of the Children and Youth Committee. They will scrutinise applications and make recommendations to the next meeting of the Council. This may involve a delay of some months. The decision of the Council is final and no appeals will be considered. When a recipient is informed of a positive decision to grant the money, the recipient has to confirm acceptance of the grant in writing to the aita/iata secretariat. Once the aita/iata secretariat has received the written acceptance, aita/iata and the

Culture and Education Fund: Funding Criteria and Conditions of Grant

recipient are bound by the standard conditions of grant outlined below and any special or additional conditions set out in or attached to the offer of the grant by aita/iata.

Standard Conditions of the Grant

aita/iata undertakes:

8. aita/iata undertakes to transfer the money to the recipient's official account within four weeks of receipt from the recipient of written confirmation of the acceptance of the grant. This confirmation must include sufficient details of the recipient's bank account to enable the money to be transferred. If, within three months of the date of aita/iata's offer of the grant, the recipient has not confirmed in writing the acceptance of the grant, aita/iata may, at its sole discretion, withdraw the grant and bring this agreement to an end by giving written notice to the recipient.

The recipient undertakes:

9. The recipient undertakes to:
 - a) conduct the project, assisted by the aita/iata Culture and Education Fund, in accordance with the principles set out in the aita/iata Constitution and bye-laws.
 - b) use the grant and carry out and complete the project as described in the grant application
 - c) notify aita/iata immediately of any material changes in the circumstances or plans affecting the assisted project
 - d) unless agreed in advance in writing by aita/iata, not use the grant as a reserve for any other activity
 - e) acknowledge the grant on all printed and electronic material in the form "Supported by the Culture and Education Fund of aita/iata"
 - f) display the official aita/iata logo available from the Secretariat on all published and printed material
 - g) submit a written report and actual accounts of the project to the aita/iata Secretariat within three months following completion of the project
 - h) not use the acknowledgement of the grant or any other references to aita/iata in any way to imply that aita/iata undertakes or accepts responsibility to third parties for the grant recipient's debts or obligations.

Default

10. aita/iata may in its absolute discretion and without prejudice to any other rights that it may have against the recipient either require the recipient to return all or part of the grant that may have been paid and/or withhold any outstanding payments of grant should any of the following events of default arise:
 - a) The recipient has failed to observe any of its undertakings to aita/iata as defined above
 - b) If any information or representation provided to aita/iata in connection with the grant has found to have been made fraudulently, incorrectly or is misleading;
 - c) the recipient has acted fraudulently or negligently in relation to carrying out the assisted project?
 - d) the recipient ceases to operate or is declared bankrupt or goes into liquidation.

The Solidarity Fund: how does it work?

History

Some people might think that the Solidarity Fund was abandoned, I admit that I was one of them, to the extent that I thought it was necessary to develop a compensation system between the highest contributions and those of countries in economic difficulty.

But in recent weeks, the question no longer arises since the Norwegian Centre has decided to contribute to the funds for the years 2012 and 2013. They had already informed us in Tromsø that their grant for 2011 must be fully paid to the Fund and they have helped many participants to come to Tromsø.

The mechanism of this money already existed under my Presidency, but it ceased to be used with the introduction of three levels of contributions (based on the UN HDI index) that would allow each member to contribute according to its financial resources. Examination of accounts since 2005 shows that almost no one ask to use this Fund and the number of countries requesting support from the Fund continues to stagnate.

Now that the Norwegian Centre has decided to pay an annual subsidy to the Fund, it should return it to its original use. But Norwegian Centre will make their decision every year in total independence but with the current reserves, the Fund could function until next congress.

The Solidarity Fund is not a cash reserve for the aita/iata, but is an independent Fund in our book keeping (in contradiction with recent accounting presentations that rolled forward the reserve year after year without any use).

At its origin, the Fund was set up to support the contribution of a Member, which could not temporarily pay dues for one year or two. The Fund managers had to check if the request was justified and could then cover the fee in full or in part. The endowment of the Fund was then fed by the surplus of the previous year. The goal was not to accumulate wealth but to not reject anyone.

So, there should be a formal request from the member concerned, explaining why they cannot pay. This audit was sometimes perceived as humiliating, but was necessary to ensure that the money saved was not used to join any other association or to host a meeting or convention of another association (this is mentioned here because of real cases!).

The Fund was considered obsolete when everybody thought they had found a solution based on the HDI system until Tromsø. I think that the Norwegian Centre realised that, in order to have a good geographical representation in the Congress and the festival, they needed to directly assist a number of delegates for their travel and for the payment of their dues so they could vote in the General Assembly. Having realised the importance of this assistance, the Centre decided that, in future, the grant would be used to pay the fees of those in difficulty. The operation of the Solidarity Fund was raised again and, although the Council itself did not well understand the process of its operation it has officially recorded the commitment of the Norwegian Centre.

The Solidarity Fund: how does it work?

Then we had no news until the payment of two instalments (2012 & 2013) in early July 2013 from Norway, stating that the grant was intended for the Solidarity Fund (SF).

How does it work?

After several reorganisations within the Executive Board and the Council, it was decided that the funds would be administered by the Treasurer under the direction of the President, working in tight relationship with the President of the Regional Committee of the applicant, in order to verify the legitimacy of the application. The option of providing only partial support was abandoned a few years ago.

So there must be formal request from a Member to appeal to the Solidarity Fund. This possibility is mentioned in calls for contributions and reminders, as well as all documents pointing out that the right to vote or to participate in a festival is only possible after payment of Membership's dues or after having obtained an exemption.

Once the World President and Regional President give their agreement, an amount equal to the fee category of the applicant is transferred by the Treasurer from the SF reserves to the contributions section as if the member had actually paid. The Member then gets then all their rights validated. For aita/iata, it is real money coming in, just as if it were a contribution. This is a book entry since the SF's reserve is small and the cost of a specific account would be too expensive, but we must be aware that, as long as the money of the SF's reserve is not used to pay a fee it is not (yet) the money of aita/iata

I think that many members do not dare ask for support: they do not consider aita/iata is a charity and they do not want to receive their membership fee as a 'free gift'. On the contrary, when they do not make this request they deprive aita/iata of a way of getting back money that the organisation cannot access any other way. Other bodies which remain in contact with the aita/iata via the website just do not see the point of being members since all information is freely available and can they participate in many events without contributing any fee.

Thanks to the generosity of the Norwegian Centre, it is possible for aita/iata to remain accessible to an organisations in difficult and become part of a real community of members. To me it is clear that a body which has not paid its dues (or obtained an exemption) is not a member but a contact.

A small drawing is often better than a long explanation (see next page):

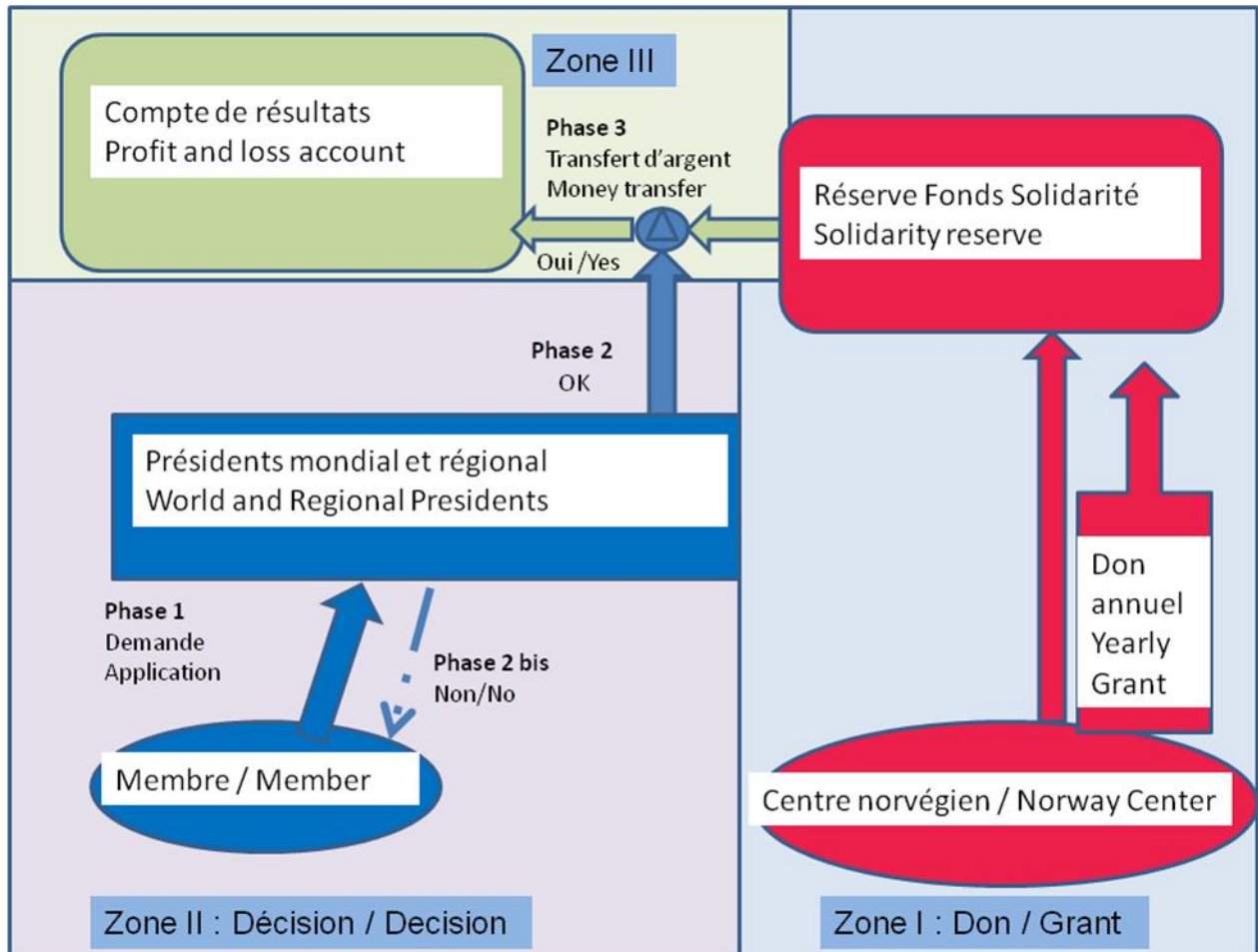
In red on the right, shows the process of supply to Solidarity Fund (as long as the Norwegian Centre decides to finance the Fund). Money in the red zone (Zone I: grant) is blocked as long as the blue circuit (Zone II: decision) has not worked favourably.

If the decision (Zone II: decision) is in favour of the exemption (phase 2), the valve opens and the transfer of an amount equivalent to the category fee of the beneficiary Member is transferred to the contributions section of the profit & loss

The Solidarity Fund: how does it work?

account of aita/iata (phase 3 and Zone III). This green block is under the direct and daily management of aita/iata, money is again usable.

If the decision is negative (Phase 2a), the Presidents inform the applicant stating the reason for the refusal. This case is quite exceptional, except for Affiliate members who do not meet the requirements of Article 4b after two or four years of existence (for short: they have not set up any real National Centre and remain an isolated body, only qualified to join the organisation's Associates)



If you wish to print the picture in black and white, please use the option 'grey scale'.

Contribution of Jacques Lemaire

20 July 2013

Communication and the Secretariat

Communication

Since the Tromsø festival & Congress in 2011, the EB and World Council have been discussing & developing the aita/iata website in the following ways:

Control

- The new Secretary has received extensive training in website management and development since mid-2012, and has assumed the function of Webmaster.
- The new Secretary continues to receive training in various website functions to keep postings current, prevent hacking, and make improvements to the site.

Supervision

- The supervision of the website's content has been exhaustively discussed & organised during EB & Council meetings between the Fall 2011 & Fall 2012.
- The new Vice-President has worked with the new Secretary since the Fall of 2012 to facilitate controlling content on the website.

Website development in-progress

- We are developing an interactive "forum" for members' discussions on various topics.
- We are developing a 3rd level of "private access" for confidential communications between & among EB & Council members.

Specific improvements in the Website since the 2011 Tromsø Festival and Congress

- These have been mentioned in the President's Report to the GA.

Functioning of the secretariat since November 1st, 2012

After the decision, taken during General Assembly, to close the secretariat in Tallinn, different options were investigated. Finally, the proposal that Anne Gilmour take over the secretariat duties appeared to be the most realistic, especially as she had in-depth knowledge of the organisation. She accepted the role.

Taking into account the difficulties that flow from conditions of employment in different countries and the low annual resources of AITA/IATA asbl, the options offered in British law were very favourable. In GB, renting working time is possible through a contract for services. This arrangement avoids all burdens for the "employer" which pays a fee (all taxes included) and the contractor is responsible of all social dues (taxes, social insurances, retirement etc.).

Such a contract had been signed between AITA/IATA asbl (by its President) and Anne Gilmour, as a self-employed person to provide services according to the following schedule:

	Key objectives - to ensure that:	Sub tasks
1	Electronic communication between aita/iata and its Members, Affiliates and Associates and external international partners is accurate, comprehensive, timely and informative and that new communication is initiated and sustained where possible	Keep the website technically current: ensure that the technical support is fully engaged, ensure that it reflects the information that Members and Associates ask is posted; ensure that Facebook and Twitter feeds are well used. Through the use of the website, email, phone, Facebook and tweets, communicate regularly and appropriately with Members, Affiliates and Associates and external international partners. The reason for communication can be to follow-up financial matters, ask about artistic developments, ask if posts for the website can be added. Also to encourage new members or lapsed members.
2	EB and Council members are appropriately prepared for all EB and Council meetings and receive timely and accurate support during and after the meetings.	Prepare the first draft of the agenda for confirmation by ESS (English Speaking Secretary) to put to the President for sign-off. Take the minutes of meetings and send the first draft to ESS; circulate the agreed draft of minutes of meeting; co-ordinate replies and submit to ESS prior to circulation to all members and presentation at next meeting. Act as the co-ordinator for accommodation arrangements made by the host of the meeting. Gather and disseminate information about the Board and Council's travel arrangements.;
3	EB and Council members are appropriately prepared for the General Assembly (GA) and Congress; that arrangements during the GA and Congress are effective; that an accurate record is made of the GA and that it is circulated within three weeks of the first meeting of the EB following the GA.	Liaise with the Congress and Festival hosts to ensure that preparations for the General Assembly and Congress are appropriate and timely. Set the timetable for the documentation and prepare all documents as necessary, including the Congress Book and the translation of all documents into the three languages. During the GA and Congress work with the organisers to ensure that all matters including accommodation, transport, translation, are appropriate. Ensure that the arrangements for the elections are appropriate and that there is an accurate record of the General Assembly. Hold a post Congress and GA review to ensure that lessons learned are carried forward
4	President, and the Treasurer receive timely, accurate and appropriate support	Ensure that the President and Vice President have all essential papers in preparation for meetings. Draft correspondence as required and send correspondence as requested. Alert the President and Treasurer to the need to ensure that the legal requirements of the organisation are met ¹ . Provide administrative support to the aita/iata Treasurer and requested. Send annual fee and subscription letter to Members, Affiliates and Associates, send reminders and send receipt letters. Work closely with the Treasurer to ensure that accurate records of payment are kept. Inform the Regional Representatives of payment by the National Centres in their Regions.
5	An accurate and accessible electronic record of Members, Affiliates and Associates is maintained. And development of new Members, Affiliates and Associates and contacts.	Gather and record information about all those who have been associated with aita/iata as a Member, Affiliate and Associate. Read the paper records that are available and ensure that useful knowledge is recorded electronically and assess if there are Member, Affiliates or Associates who should be re-contacted to see if they wish to re-join. Develop and build Members and Associates.
6	Self-administration	Ensure that I maintain an accurate record of my time and share with President on a monthly basis if requested. Ensure that aita/iata electronic and paper records are appropriately maintained and backed up.

¹ The Belgian Monitor

Farewell letter from the outgoing Spanish Speaking Secretary

What I write here is based on personal experiences, desires, unfulfilled expectations and situations lived by me in AITA/IATA as a delegate representing my country, as a representative of the South American Regional Alliance (SARA), and as a member of AITA/IATA Executive Board along two consecutive periods.

When I joined the organisation in 1998, I did get the conviction that I had found a family in which members, moved by love, dreams and common passions, were standing in front of the world carrying theatre as a way of life. As an image of those first impressions, I have fixed in my memory the moment when the World President Thomas Hauger, amid the Assembly, took his trumpet and started playing to honour Dirk de Corte, who had completed his term as Treasurer of the Association. It was a time to live up to what I expected! That was AITA/IATA for me!

From the beginning I tried to carry this message to all my friends and colleagues, spreading or trying to spread that enthusiasm and that conviction; not just in my country but also beyond its borders. Together with my Venezuelan friend Gustavo Ott, we decided to work hard to expand the organisation among all South American countries.

Gradually we could add more and more wills. Colombia applied for admission as a member, represented by the Cultural Corporation "Nuestra Gente", from Medellin. Peru struggled to reach the status of National Centre, as well as Argentina. Later our Chilean friends became interested while Brazil applied for membership through the group named Pombas Urbanas from San Pablo City.

We have to think that we are talking about a huge continent! Countries with a vast geography that greatly complicates contact and meetings.

However, overcoming all difficulties, a new way was being started.

Under those circumstances, we made the proposal that our language, Spanish, should become an official language of AITA/IATA. Not only because it is the second most spoken language in the world, but because it is the language of the vast majority of the American continent. Finally, thanks to the support of who at the time was the World President, Mr Leo Tromp, the motion was accepted by the General Assembly in Halifax.

The fact served to give new impetus to the work we were developing.

I ask myself how many Spanish-speaking countries are actively participating in AITA/IATA today ... And I think that I am not wrong if I say that there are only three: Spain, Cuba and Argentina!

Obviously that reality has nothing to do with what had been imagined when the General Assembly voted Spanish as the third official language of AITA/IATA!

However, at that time, that disposition produced great results. Gradually, South America began to exist in the world of the Organisation.

And we continued to work. Over the years we could make the Association to be known in the countries of our continent. In February 2009, "La Comedia de Campana", AITA/IATA Argentine National Centre, hosted the meeting of the Executive Board, marking a milestone as it was the first time that the Committee met at the South of the

Farewell letter from the outgoing Spanish Speaking Secretary

Ecuador. In 2010 a similar meeting has performed in Santiago, Chile. At that time the representative of the host country, Victor Soto Rojas, formally expressed their interest in organising in Chile the official World Festival for Youth Theatre! It would have been another milestone!

At October 14, 2011, in response to our request, a delegation of AITA/IATA visited La Plata city, in Argentina, to discuss the possibility for that city to host the AITA/IATA World Congress and International Festival in 2015. The delegation was headed by our current President Merja Laaksovirta, who was accompanied by the English Speaking Secretary, Anne Gilmour, regional representatives Kathleen Maldonado, USA, and Steinar Arnesen, Norway, together with Svein J. Svensson, organiser of the Festival "Dialogue 2011" in Tromsø and President of the Norwegian Theatre Council.

Personally I thank our visitors for supporting our initiative and betting to that possibility.

However, despite all these efforts, if I have to develop an appreciation as a theatre man in South America, I must recognise that the real communication between the Organisation and the countries of our continent is extremely poor.

Every time I tried to show a colleague the benefits of AITA/IATA, I had to make a personal effort to counteract the effects of what eventually appeared as obvious: that it is an organisation formed by and for the theatre of the Northern Hemisphere. And this reality has worsened in recent times, when the political situation in most countries of the continent has experienced tremendous changes. For the first time in our history, South American countries seem to be mostly sharing the same ideal, revaluing their own culture and the great and deep elements they have in common.

Perhaps under these circumstances, that feeling of exclusion that emerges from the womb of AITA/IATA is even more remarkable.

I believe we must seize this historic opportunity! And seizing it is, in this case, synonymous of signing it and supporting it!

For example, I think that it is necessary to approach UNASUR (South American Union). Integrate there and carry forward the theatrical branch of this new continental organisation.

But to do so, I find it absurd that being Spanish one of the official languages of AITA/IATA, the name of our region is written in English. We should change SARA into ARSAT (South American Regional Association of Theatre), for example.

But further than that, and above all, I think that we (AITA/IATA Executive Board members) should do a deep exercise to widen the possibilities of our field of vision.

Today AITA/IATA is a European (or Eurasian, if we include ARC region) association.

All along the history of the Organisation there have been very valuable attempts to extend that range to the entire planet. Were it not so, I would not have ever accessed. When Tomas Hauger travelled to Argentina specially to help setting up our National Centre, there was no doubt that there was an organisation that looked forward to welcome people from all over the World to come into its structure.

At the present, a decade and a half after that visit, the President visited Argentina again, this time accompanied by a whole delegation, in order to help us to promote and strengthen the possibility of conducting a World Congress of the Organisation in the Southern Hemisphere.

Both one and the other were very valuable!

Farewell letter from the outgoing Spanish Speaking Secretary

But unfortunately between the first one and the last one, we could not succeed in changing the feeling that this is just a European organisation that, from time to time, tries to get links with theatre people from the South of the World.

Despite the incorporation of Spanish as one of the official languages, there is a big gap between the forms, the values and the priorities of the Executive Board of the Organisation in comparison to the forms, the values and the priorities of South American theatre people.

During the last months I have tried to stay out of the discussions of the Executive Board to take away and try to see reality from a more objective perspective.

In this context, the crisis that have suffered the economies of many European countries has contributed to making more visible the gap between North and South quite different from each other.

An example: I see the interest within the Executive Board to discuss who have paid the fee and who do not and how to act accordingly. And I must automatically refrain from making the slightest attempt to brothers from Bolivia and Paraguay, today still absent, to become interested in our organisation!

Another example: I see the insistence on putting locks and padlocks to some section on our website to be accessible only for those who have paid the money ... And honestly, I can not avoid feeling that I have nothing to do with that way of thinking Life and seeing the world!

In that sense, perhaps the biggest example of the gulf that separates us, is a publication addressed to "all the world" where a title in big letters says "Summer Edition" at a time when Southern people are disposed to receive Winter. I think that error clearly shows how the values and cultural circumstances of southern peoples are not being taken into account by the Organisation.

I can assure you that these are the errors that prevented the Congress 2015 in Argentina.

And maybe are these errors that prevented the further progress on that path initiated by Thomas and continued by presidents and officials of the Executive Board that, as our current President, continued to encourage the hope of forging a truly global theatrical organisation.

Some moments lived in the past serve to demonstrate that the enterprise is not an utopia, but it is possible. However, I think we are losing the achievements, going backward in our development as an organisation.

If what I say is not true, I wonder why there is not currently a representative of CEARA in the Council?

I remember the long conversations that several times I had with Julio Cesar Monge! A great fighter of theatre in El Salvador, he finally decided to resign to continue delivering energy to our Association instead to arrange it in areas more worthy of those efforts.

Which was the reason why that other great friend, Venezuelan Gustavo Ott, did not continue in AITA/IATA?

Why did people of Colombia, being so interested at first moment, leave to be so?

Farewell letter from the outgoing Spanish Speaking Secretary

Why Brazilian friends, with whom we met on several occasions to try to give a more comprehensive SARA, have done absolutely nothing about AITA/IATA once obtained admission to the Organisation?

And what to say about Chile, where Victor Soto bore on his shoulders the invitation for the AITA/IATA Executive Board to meet in his country, making an unforgettable personal effort, and that, after having enjoyed their hospitality, Executive Board members manifested disgust and disapproval!

However, gestures as Victor Soto serve to demonstrate that all is not lost!

On the contrary! If in a corner of the world there is a man, not rich or anything, who makes such an effort of his own pocket just to help home theatre, I believe that AITA/IATA has its meaning and rationale. But just to support here and there the efforts being made by individuals and institutions in all corners of the planet.

Unfortunately, in this environment and under these circumstances and realities, I shall not be able to attend the Mondial du Monaco this year. We had planned to be there; Ana (my wife) and I. She, as a delegate from our country, and me to conclude my term as Spanish Speaking Secretary.

But our current economic conditions do not allow us to take the trip.

Anyway, I will not say goodbye without sending my best wishes to Mr Jorge Crespi, who will be my follower as Spanish Speaking Secretary, and to whom I offer my help and my support since the first moment.

Personally I will continue doing my best to contribute to the development of the Organisation here in my region.

I am convinced that in this moment, the most important thing is to try to strengthen and give effective personality to this new institution that could be called ARSAT as a new version of that SARA which I believe must stay in the past as an initial instance already outdated.

I also offer myself to serve AITA/IATA as a faithful representative in the southern hemisphere of the planet, and offer my help to the Executive Board for something it can be needed in the future.

I send a hug to all of you, sending my expressions of best wishes.



Guillermo Rodoni

June 27th - 2013

Goodbye to AITA/IATA asbl by the outgoing French Speaking Secretary

Dear members and, after so many years of coexistence, I can really say dear friends.

You have certainly noticed that I did not stand for a new mandate, even if the Bye-laws offer this possibility; it's a so unusual behaviour that I am writing these lines to avoid any wrong interpretation of this decision. This is by no way a manner of expressing any type of divergence with the EB or with the Council; it is not also caused by some recent troubles with my health as my decision was announced to the President already last summer.

Since my election in 2009, our organisation had crossed many difficult periods and I was always in first line to help in securing our essential interests, exceeding many times the role of the French speaking secretary. It was the case in 2011 and 2012, when I entered in the process of analysing the financial strategy for the future and the evolution of fees at request of EB. It was initially a team work with Tom (our Treasurer at that time) but I had to conclude this work alone after resignation of Tom. It continued in 2012 when I accepted to organise, with the support of Anneliese Hanelt, the collection of 2012 fees; our first efforts to reorganise the Secretariat, after the closure of Tallinn's office, collapsed. It was concluded with success as our profit and loss account shows about the same level of incomes as in previous years. It was also the case also in 2013, when I seconded Anne in the same campaign; she was doing this for the first time as administrator of the Secretariat. I am also contributing now to the preparation of the Congress book, even for the English one, including the budgets (and indeed I have in charge the whole French version). No complain but it has been a lot more than expected when standing for the position!

But there was a domain in which I was always unable to invest myself: the website and the approach of the social media. To be sincere I felt unable to work properly with web tools and I did not want to (re-)enter in social media (it's a personal philosophical attitude aggravated by a bitter experience in the past). With that in mind, I realised that I was no more qualified for about half of the job and I decided not to stand again in order to open the position for a person being more qualified with internet and may be more familiar with social media. It's as simple as this!

I wish that both candidates will meet this expectation; this was well outlined when I launched a campaign inside CIFTA (of which I am president) to motivate candidatures and hopefully this Regional committee was able to encourage one candidature meeting well the criteria: Philippe Garcia. I hope the other candidature, presented independently from CIFTA, is also fully qualified in regards of these criteria.

The position of French speaking Secretary is particularly important as it guarantees the exactitude of reference texts (French is the reference language according to our Constitution and is also one of the legal languages in Belgium, where AITA/IATA asbl is registered), but it's also important that the texts are accessible on the French speaking website, together with information about activities.

Whatever your choice will be, I wish my successor full success and I will remain happy to help when questions about the past could appear.

It's with some real emotion that I close the last chapter of the last book I will contribute to after more than 20 years working with different teams within the Council of our association. I wish that AITA/IATA will enjoy favourable winds to navigate on the oceans of amateur theatre.

Goodbye and take care ...

Jacques Lemaire

14 July 2013 (yes I write this message the National day of my country!)

Errata, updates

Vol 1 (all languages)

Page 3 - 2014 Children's Festival is the 13th (not 12th) and Stratford Children's Festival is the 14th (not the 13th).

Page 3 – 2016 World Children's Festival, Stratford Ontario, Canada dates: arrive Saturday 4 June and Sunday 5 June; opening ceremony Sunday 5 June; closing ceremony Thursday 16 June; departure Friday 17 June.

Vol 2 (English)

Page 26 – Financial report from Mary Pears – add to the bottom of the report:

AITA /IATA asbl are extremely grateful to the Norwegian Centre and Norway for the very generous voluntary contributions received for 2012 and also for 2013.

By agreement with the Norwegian Centre these grants will go into the Solidarity Fund.

Vol 2 A (English and French)

Page 2 – Representations add:

- President and Josef Hollos attended the 15th International Seminar 'Konstantin Stanislavsky and Mikhail Chekhov today seminar at Valka, Latvia July 2013
- President attended 90th Scenicka Zatva Festival Martin, Slovakia