

**Congress Documents 2011  
Tromsø (Norway)**

**Volume 3**

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# **BIDDING TO HOST THE AITA/IATA asbl WORLD CONGRESS AND WORLD/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 Proposal**

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](http://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 format

- 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**

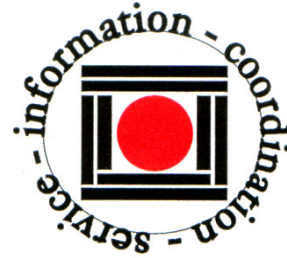
Call for preliminary proposals	World Congress 48 months before the proposed event
Submission of Preliminary Proposals to Executive Board	40 months before the proposed event
Candidate(s) Submit Full Official Bid(s)	Council Meeting 33 months before proposed event
Full Official Bid(s) submitted to a vote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

## European Centre Européen



Centre Européen de l' AITA/IATA asbl, Karolinenstr. 9,  
D-49808 Lingen

### Structure

The European Centre Européen of AITA/IATA, based in Lingen, Germany, was established as a Continental Service Centre due to a decision taken by the General Assembly of AITA/IATA in Halden (Norway) in 1991 in accordance with Article 24 of the Bylaws of AITA/IATA asbl. It does not infringe on the autonomy or identity of regions, national centres, institutions, initiatives or groups, but serves to strengthen and support them. It is supervised by a Steering Committee consisting of one representative of each of the Regional Committees, CEC, CIFTA and NEATA, and the President of AITA/IATA asbl, as well as the Director and/or the Administrator of the European Centre.

The centre conducts its business in English, French and Spanish; its current staff are Norbert Radermacher (director) and Anneliese Hanelt (administrator).

The fact that the centre has always received financial support from the Municipality of Lingen, the District Emsland, the Emsländische Landschaft (funds of the federal state of Lower Saxony), ministries of the Federal Republic of Germany, and partly from the European Union has enabled it to realise many projects.

### Objectives and Tasks

The most important tasks of the European Centre are: circulating the **information** of all European national amateur theatre centres of AITA/IATA asbl, the **co-ordination** of theatre work between the individual amateur theatre associations and amateur theatre groups and the **organisation** of European projects and events.

The main target of the European Centre, to set up an effective European network of amateur theatre and related fields, has been achieved.

### Co-operation

There is a permanent co-operation with EDERED (European Drama Encounters/Rencontres Européennes de Drama). EDERED organises children or youth encounters annually. Every year the encounters take place in a different European country.

## Organisation

The European Centre organises international conferences and events for theatre experts and for the administrators of the European National Centres of AITA/IATA asbl in order to further international development and exchange of information on practical and theoretical work in all fields of drama and making the results available to a broader public through documentation.

Within the last years the European Centre Européen has organised various European conferences and events which contributed to the network such as:

2008: International Symposium “Making Art!” which took place in the framework of the 4<sup>th</sup> Int. Festival of Senses 2008 - A theatre festival for disabled and non-disabled people

**2009: European Conference: “Theatre moves Europe” - The European Network of (Amateur) Theatre – Structures – Cultures - Organisations**

2010: International Symposium “Theatre as an Art of Survival” which took place within the framework of the 11<sup>th</sup> World Festival of Children’s Theatre

More than 2,000 scientists, artists and drama teachers from more than eighty countries have taken part in the events, congresses and symposia organised by the European Centre during the past 20 years. This, in addition to the numerous publications, shows how important the European Centre of AITA/IATA asbl has been for theatre pedagogy and amateur theatre in Germany and Europe. All these events have contributed to creating an important European, and to a certain extent a worldwide, network.

During all these years the work of the European Centre has only been supported by an annual, regular contribution from the town of Lingen (Ems), however, this money was far from enough to finance the wide international activities. Therefore the European Centre financed its work during the past 20 years through project funding, supported by the great voluntary contribution of its director Norbert Radermacher. This year, for the first time, the European Centre has not got project funding from the Emsländische Landschaft (funds of the federal state of Lower Saxony) for the planned conference “Volunteering in arts and culture – a challenge between profession and commitment”. This means that the European Centre cannot finance its work after 1<sup>st</sup> May, 2011 and that it has to close down completely.

This is not only regrettable for the region and the town of Lingen (Ems), but also for amateur theatre in Europe. We hope that a part of the work of the European Centre will be carried on in the future by the “European Theatre House” which is to be set up as an amalgamation of local structures with international associations this year.

There will be a respective report in one of the next newsletters of AITA/IATA.

## Publication

The European Centre has published documentations of most of its conferences, which are still available at the centre. Significant recent publications are:

Norbert Radermacher (Editor):  
“Working Fields of Theatre Pedagogy in Europe”

Norbert Radermacher (Editor):  
“Give Children a Stage – 20<sup>th</sup> Anniversary of the World Festival of Children’s Theatre”

Documentation on the International Symposium “Theatre as an Art of Survival” which took place in Lingen (Ems), Germany, within the framework of the 11<sup>th</sup> World Festival of Children’s Theatre in June 2010

Publication on the exhibition “The Power of Art” which took place within the framework of the International Symposium “Theatre as an Art of Survival” / 11<sup>th</sup> World Festival of Children’s Theatre.

## **The report of the Asian Regional Center ARC**

Asian Regional Center of AITA/IATA asbl had the regional meeting in Singapore in January, 2011. The present situation of Asian theater was discussed and the following decisions taken:

- 1) The next Regional Meeting will take place in 2012, on the occasion of PAT 2012 (The World Festival of Children's Performing Arts in Toyama 2012).
- 2) In the Festival of PAT 2012, we'll hold the Video Festival of Asian countries, in addition to the children's performances from abroad,
- 3) Indonesia wants to join AITA/IATA as an affiliate member, and Malaysia desires to become an Associate of AITA/IATA asbl, and we'll do our best to help them realize their desires.
- 4) I-Lien Drama Society in Singapore helped us very much in hosting our meeting in Singapore, and it was their first international collaboration since their foundation which has 53 years of history, and we are so glad to know the fact.
- 5) China will hold their World Arts Festival of Youth in 2012 and 2013 (two years successive!), while we'll do in 2012 in Toyama and Australia in 2012 too.
- 6) We, the Japan Center insist on Australian attending the Congress in Norway, in 2011, because they will hold their Festival in Australia. We thought they were a little obliged to go to Norway and do by all means some presentations there.
- 7) We just confirmed that this year in Norway there will be Japan, China and Bangladesh who will surely attend the Congress.



## **The report of the Central European Committee CEC**

President Josef Hollos (Austria)  
 Vice President Mary Pears (Ireland)  
 General Secretary Norbert Radermacher (Germany)  
 Treasurer Lenka Laznovska (Czech Republic)  
 Artistic coordinator Joke Elbers (Netherlands)  
 Administrator Doris Schweitzer (Germany)

The present Board's four-year period (it was elected in South Korea, 2007) is coming to an end and therefore it is the right time to look back at past achievements and failures.

First of all we have to realize that there are quite a number of European countries where no umbrella society or National Centre exists. These countries are not, therefore, able to contact other National Centers but we know that a lot is being done in the field of amateur theatre in these countries. Some progress has been achieved, for instance in Poland and some of the Balkan States, but a lot has still to be done. In some countries "sleeping" National Centres exist and we will have to find ways to interest and reactivate them. At this time, the "active part" of CEC needs help from neighbouring countries and countries like Germany and Russia have shown how this can be done.

Our next target was to achieve a quality increase in the productions presented at international festivals, which should present only exemplary artistic theatre work. It was the task of the Artistic Development Committee, headed by Joke Elbers, and supported by Lars Göhmann (up to 2010), Matjaz Smalc, Michal Hecht and Josef Hollos, to develop criteria for festivals. These have been widely accepted and appear to be a well-accepted CEC-tool for performing in a festival. It is in the interest of all of us to present good examples and to encourage other National Centers to take a risk and accomplish our socio-educative task as a cultural institution.

The next task was to put together an international list of trainers / tutors according to the recommendation of each National Centre and to make this list available to all countries for further development of all theatre practitioners. This list is well developed and encourages our members to also have theatre practitioners from their own countries on the list so that it becomes more and more international in its outlook.

The next point was our presence on the internet. Our website has been installed and is continually looked after. To keep it up to date, it will be necessary that all our members take an active part by sending and presenting relevant data in time. We think this co-operation is really necessary.

Our work also looked at the re-activation of TIP (Theatre Integrates Performance). After a successful new launch in Hronov, Czech Republic in 2009, a second TIP was held in Bulgaria

in 2010. The third TIP will take place this year - 2011 - in South-Tyrol. We take it for granted that TIP will remain a permanent CEC event and, in the future, CEC would welcome it being jointly organized with AITA/IATA.

During the later phase of our period of work, we have started to consider the possibility of performing international training and development courses for actors of amateur theatre and are now ready to decide in which way we should offer such training and how we can certify it.

Our other activities were connected with participation in the CEC-festival in Kazincbarcika, Hungary; the organization of the 1st World Youth Festival in Vienna, Austria; participation in the CEC Festival in Hronov, Czech Republic; the World Festival of Children's Theatre in Lingen, Germany; the World Congress of Drama in Education, Austria; and the already mentioned TIP. We held quite a number of Board meetings, a General Assembly in Hronov, several ADC meetings and we participated in several international meetings in connection with the UNESCO Road-Map – arts education/arts in education - as well as in meetings, congresses and seminars of other international theatre organizations.

And last but not least we came together in a think-tank meeting in Antwerp, Holland where we discussed the future of our Committee and tried to find answers to the questions raised by our members during the plenary meeting in Hronov. The answers will be available by this summer.

March, 2011

Josef Hollos, President,

Norbert Radermacher, General Secretary



Conseil International des Fédérations de Théâtre Amateur de culture latine

**CIFTA**

## **The report of the CIFTA**

CIFTA is the regional committee of AITA/IATA asbl grouping the federations using one of the Latin languages (Catalan, Castellán, French or Italian), its official language is French. It was created in 1947 and groups 14 federations spread on 3 continents and 9 countries

The council of administration (2011 - 2014) is composed of **Jacques Lemaire**, president; of **Fiammetta Fiammeri** and **Mohammed Benjeddi**, vice-presidents; of **Christiane Ledoupe**, secretary general and archivist; of **Paul Lefin**, treasurer (until 2012)

CIFTA will be represented at the AITA/IATA Council by **Nadia Barcoli** (2011-2014)

### **Aims of CIFTA since its creation**

CIFTA's action was always aiming to get closer to the cultures of the world and, as soon as 1952, its members were among the founders of AITA/IATA. Its influence was such that the language of reference selected at that time was French, the other official language being English;

It is a member of CIFTA, the Studio of Monaco, which proposed to establish a world festival of amateur theatre in Monaco on 1957; this event, organized without any interruption every 4 years, offers AITA/IATA a real existence on stage through an encounter which welcome troupes coming from the five continents.

In a complex world, where quick communication tends to use a single language to facilitate the day to day contacts, CIFTA is acting for the preservation of cultural diversity and of French and Latin cultures which gather a tremendous and diversified immaterial heritage in theater. Members of CIFTA supported with determination the adoption of Castellán (Spanish) as the third official language within AITA/IATA asbl.

CIFTA wants also act towards modernity and its dead Honorary president, Guy Villers, established in 1988 a festival of creation on an imposed theme, Les Estivades, which remains unique in its way and is taking place every 3 years (next one in 2012 with theme Elsewhere).

### **Orientations of CIFTA**

Indeed CIFTA encourages its members to create new international festivals; French speaking Swiss did it in 2009 and installed a biennial festival in la Tour de Pez and France is going to launch a French Speaking international festival in February 2012.

It is not always easy to establish a festival 100% dedicated to foreign troupes, it is why most of our members federations chose to invite one or a couple of foreign shows during a national or local festival. This way of doing is often the case in France and Morocco, where a lot of events invite at least one foreign troupe.

CIFTA is concerned by the low involvement in application of the Chart of Cultural Diversity voted by UNESCO; the main encountered difficulty is that cultural exchanges between North and South are well working only in one direction, the troupes from the from the North have an

easy access to South while groups coming from the South could not enter in Europe or north America. Some members of CIFTA took steps with their governments, so far without success. CIFTA is most concerned as 2 of its members are from Maghreb as Morocco invites a large number of performances from CIFTA European countries. It remains quite impossible to invite in return a troupe from Maghreb in an European festival.

### **Actions of CIFTA since 2009**

CIFTA had revised its constitution in 2009 in Monaco, nothing very news but a necessary make-up to incorporate new ways of operations. During the same GA, CIFTA had adopted a new logo and a new letterhead which are used to present this report.

CIFTA also printed a flyer introducing itself. For the moment it is available in French and Italian and it is scheduled to get a translation in Castellan.

CIFTA also open a web site on [www.cifta.org](http://www.cifta.org) ; where it is now possible to get information about Estivades at <http://estivades.cifta.org/topic/index.html>

Apart Les Estivades in 2009, there was no official festival in CIFTA. Concept of official festival does not fit well with the Latin spirit; during this period there were plenty of festivals organized by members federations of CIFTA which widely welcomed foreign troupes (France, Morocco, Quebec, Switzerland, Tunisia)

CIFTA sent a French show to 6th official festival officiel of NEATA (Island 2010) and its members have selected performances for the festival in Tromsø 2011.

### **Projets of CIFTA and of its members**

Les Estivades, triennial festival of theatre creation, will take place during summer 2012 in Marche en Famenne (Belgium), its theme will be Ailleurs (Elsewhere).

Members federations will continue to organize their own international festivals in agreement with CIFTA:

France (FNCTA) will organize in February 2012 "les Francophonies du Théâtre Amateur en Languedoc-Roussillon" in La Grande Motte with 7 foreign troupes invited

FNCTA will welcome Executive Board and Council of AITA/IATA asbl by end of February 2012 during its national festival l'Humour en Poche in Villers lès Nancy

FNTA (Morocco) will welcome French Speaking and Spanish speaking performances in 2012 and 2013, as it does every year.

FQTA (Quebec) and Double Défi organize in September 2011, and most probably in 2013, the International Festival of Mont Laurier

FSSTA (Switzerland) is now preparing its new edition of the festival La Tour en Scène for 2013.

And indeed Studio de Monaco will organize next Mondial de Monaco (the fifteen edition) in 2013.

## **The report of the North American Theatre Alliance NARA**

**Logo** Being worked on

### **Location**

AACT  
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Fort Worth, Texas 76107  
[www.aact.org](http://www.aact.org)  
Phone: 817-732-3177  
Fax: 817-732-3178

### **Members**

United States, its territories and our Armed Forces Overseas

The past two years theatres have been having festivals to choose which theatre in their region will perform at the National Festival in Rochester, NY June 21 – 25, 2011. Festivals begin at the state level, one or two (# determined by how many entries at each state) go on to their regional festival then one to National. Prior to the National Festival in Rochester a Community Theatre Management Conference and a Technical Theatre Conference will be conducted at the festival site. During the festival an Adjudication Workshop will be held. When not in rehearsal entrants and conference members will have a wide variety of workshops to choose from. Each evening there will be an after theatre party. Awards, vendor exhibits and a silent auction and design exhibits will happen throughout the week. Adjudicators will offer their critique after each production independently. A Star Studded Soiree conducted by Jim Sohre, followed by AACTFest 11 Awards and a reception conclude a wonderful week. And then we begin for 2013 – which really has already been started.

AACT is a very active organization and offers members much to do throughout the year. AACT is the resource for community theatre networking, resources and support to suit the needs of those involved in community theatre.



## The report of the North European Theatre Alliance NEATA

Body of cooperation for the Nordic, Baltic and neighboring countries  
Regional centre of the International Amateur Theatre Association (AITA/IATA asbl)  
[www.neata.dk](http://www.neata.dk)

Founded the 8<sup>th</sup> of August 1998 in Harstad, Norway

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[s-arnz@online.no](mailto:s-arnz@online.no)

### List of 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 prioritize 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 organize on a regular basis with a two year interval, official NEATA Regional Amateur Theatre Festivals.

In South Korea, 2007 at the General Assembly of NEATA the new president presented a vision and a mission for NEATA, which is still current for the region, with some changes from discussion from the last 2 years.

### 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, meetingplaces and inspiration.
2. Encouraging and supporting grass root projects within the NEATA countries.
3. Corporation and mutual understanding.

**Completed NEATA projects:**

1. BIL (The Icelandic Amateur Theatre Association) hosted the Vith NEATA Official Regional Amateur Theatre Festival in Akureyri, Iceland in August 2010.
2. Independent festival in Estonia, June 2010.
3. The NEATA magazine June 2009 - presenting all 9 NEATA countries.
4. NEATA Youth was establish in July 2010

**Operational and future NEATA projects:**

1. The VII NEATA Official Regional Amateur Theatre Festival in Sønderborg, Denmark august 2012.
2. A digital light and design symposium in Sønderborg, Denmark august 2012

**The President has visited the following events:**

- National Fringe Festival in Caracas, Venezuela February 2010.
- Meeting in the NEATA Working Committee July 2010.
- Festival in Paradise, Venice Beach, Florida.

**International Directors Course**

In 2008, the 5th International Theatre Directing Course finished one year studies. The International Theatre Direction Course had students from Faroe Islands, Georgia, Slovenia, Latvia and Lithuania. AITA/IATA financially supported 2 students from Georgia and Slovenia, recommended by CEC.

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

**Line Hauger**

President

**Kristian Hald**

Secretary General