

Meeting of the Executive Committee of the IATC

October 31st, November 1st, 2013, Bucharest, Romania

Part One: Administration Matters (October 31st)

1. Approval of Agenda

Approved.

Yun-Cheol expressed our gratitude to Alice for hosting such a large scale of IATC activities: in the framework of Bucharest festival she organized, besides the Excom meeting, the seminar for young critics, the conference of established critics and the IATC jury.

2. Members present, apologies for absence

The delegates of all national sections represented in the Excom are present. There are some replacements: Tomasz Milkowski is replaced by Konrad Szczebiot, Akiko Tachiki (or Mariko Anazawa) by Manabu Noda and Don Rubin by Brigitte Purkhardt.

3. Approval of the minutes of the Excom meeting of 24 May, 2013 in Jonkoping

Approved. It should be written Chinese Taipei instead of Taipei at item 5.2.

4. Matters arising from the Minutes (other than items on the following agenda)

None.

5. Reports (all written reports are copied below):

5.1 President

Yun-Cheol was in Melbourne, there is an interest in launching a national section in Australia (they intend to do it in the next six months). He informs us about fund raising for *Critical Stages*: the national section of Hong-Kong has donated cc 500e and Y-Ch would write a letter to all our sections and ask them for a similar support. Mark thinks the letter won't be of a great help if we don't have people "on the spot" willing to support and push forward this initiative.

5.2 Secretary General

In addition to his written report, Michel said he had a meeting in the Ministry of Culture of Quebec and they couldn't get the financial support for organizing an Excom meeting... He also received messages from the ITI: *World Scenography 1975-1990* will have to be sold at a more expensive price than expected and Nicole Leclercq, of ITI, is looking for contributors for the next edition of *A World of Theatre*.

5.3 Treasurer

Irene informs us that there were some new expenses (for language editors of CS), but also a certain income, as well. She would make two separate accounts for the IATC and CS. She reminds us which national sections didn't pay the fee and stresses the problem with the Russian section: we don't know who is responsible for the contacts with IATC.

5.4 Other excom members

Margareta informs us about the conference in Oslo on social networking and

criticism, development of Scandinavian collaboration in the field of criticism and IATC activities, collaboration with PEN, Deepa Punjani's plans to organize a conference for experienced critics in India in January, 2014. She also tells us that Alessandro Martinez would like to link Premio Europa with the project of the European cultural capitals.

Mark: there is now a greater geographical and cultural diversity among the participants of seminars for young critics (there was a predominance of Eastern Europe participants).

Manabu has nothing to add to Akiko's report: he expresses his gratitude to Chinese hosts for organizing the Asian Forum of IATC in Beijing.

Jeffrey – they are trying to identify young American critics who will be interested in taking part in IATC seminars (the membership of their national section is rather old): the question of extra IATC cards that American section needs was resolved – Irene could always send more cards to the person who is her contact but she can't send them upon any individual demand (Jeffrey should find her a contact person in the American section for this purpose).

Zhang Xian informs us about the World theatre education conference in Beijing (May 17th – 23rd 2014), he would like the IATC to be a co-organizer of this event, Y-Ch to give the opening speech and Michel to come to see at the same time about the organization of the congress; we thanked them for the invitation and accepted it.

Alice – since our last meeting in Jonkoping, she has been working on the preparation of the festival; there was a threat that the festival, including all the IATC activities, would be cancelled in the last moment due to the lack of financial support; she also remarks problems with identifying and encouraging young critics to take part in our seminars (they don't have time because they have to earn money).

Brigitte – she presents Don's report; we agree to discuss two main points from his report (the Nigerian proposal to organise IATC Congress 2016 and the leadership of *Critical Stages*) under the adequate items from the agenda.

Jean-Pierre – he stresses that in the last period it was possible to organise seminars for young critics in both official languages of IATC; it is difficult to collaborate with new managers of the festival in Naples; on the other hand, he would try to launch a collaboration with the new team of the Avignon festival; he still works with Bolivians on organising their national section.

Conrad – the majority of the activities of the Polish section has been concentrated on commemoration of Zurowski's death (publishing of his new book, launching of two others, and inauguration of the prize which is named after him).

Ivan – he has been working on his regular activities in IATC: maintenance of the web site (with Michel and Dusana), writing the minutes from our previous meeting in Jonkoping, organisation of IATC juries in the framework of MESS (Sarajevo) and Bucharest festivals, etc.; he accepted Y-Ch. invitation to become the editor of essays section in *Critical Stages*.

5.5 *Critical Stages*: Yun-Cheol

The main topic of the new issue – Internet criticism; YCh informs us that he stills wants to withdraw from the position of the editor in chief; he thinks that the Editorial board of *CS* should discuss the topic of succession, but that Excom of IATC should have its opinion, as well (not to impose it); Marg. thinks that we

have to clarify the relationship between Excom and CS and that the new editor in chief should be appointed by the Excom (in the past there was no need for such a procedure because the person who created and launched CS was also the president of IATC); Jeffrey agrees with Mar. and thinks that the editor should be appointed by the Excom; Mark argues that the collaboration between these two bodies should go in both directions; Don stresses in his report that two names have been mentioned as the possible ones for the new editors in chief – Savas and Ivan; Jeffrey asks if there is a possibility to have two coeditors concerning the fact how big this work is; the idea is supported by JP, Mark disagrees – he thinks we should have only one editor in chief.

6. Programme (including reports where needed)

6.1 Congress 2014: Zhang Xian

Beijing Congress will be from 15th to 20th October 2014. Arrival – 15th (for the Excom, 14th), departure – 20th. The main venue: the new campus of Central Dramatic Academy. They had a new activity with 120 participants as a “rehearsal” for the Congress and they organized a special Committee for the Congress; he confirmed that the participants of the young critics’ seminar are also included in the maximal number of 99 participants; Michel clarifies that each section has right to have 2 delegates (+ one if the section has a representative in the Excom); Irene suggests that France may support some activities because in 2014, France celebrates 50 years of relationship with China; Zh-X asks us to write a general overview of the theatrical situation in each of our countries (up to 6000 words) for a publication, saying a copyright will be paid; they still have problems with providing translators for both languages; Michel suggests to invite translators from Quebec (that was the case in Seoul, as well).

6.2 Executive Committee meetings: Michel

Michel informs us that the idea to organize the next Excom meeting in Quebec didn’t work with their Ministry of Culture; JP will do his best to organize a meeting in France – we have at least 2 days in Caen, he searches for a partner in Paris for 3 more days.

6.3 Young Critics’ seminar: Jean-Pierre, Mark

JP – there is only one invitation for 2014 – Beijing; there is an option for Cluj (Romania) in November 2014 (the Editorial Board of CS is also invited to Cluj); Mark – there are no proposals for Spring 2014; YCh thinks it would be possible to organise a seminar in Craiova (Romania).

6.4 Senior Critics’ symposia: Margareta

There is only one uncertain option for India (Kerala) at the end of January – 5 Indian critics, 5 foreign.

6.5 Other proposals

None.

7. Relations with other organizations: Yun-Cheol and Michel

Michel circulated to the membership a letter from ASSITEJ president Yvette Hardie about the project of deprioritisation of arts education.

8. Membership and Recruitment: Michel

8.1. New members

We have a new individual member in Germany, Friederike Felbeck, in addition to the three other individuals mentioned in Michel’s report (from Argentina, New-Zealand and Singapore). All are accepted as members.

8.2 Recruitment

See Michel's report. More sections are paying their dues: The Netherlands are now paid up for 2011 and 2012; Moldova paid for 2013 and 2014.

Part Two: Discussions & Decisions (November 1st)

9. Fund Raising for *Critical Stages*: Yun-Cheol

We agreed in Jonköping that everybody who finds money for *CS* could get, if she or he wishes, 20% of that donation; Jeffrey argues that this is not a good idea – if the supporting sponsor finds out this, it can withdraw the donation; on the other hand, if we are supporting it by ourselves (donations of the national sections such as the one from Hong-Kong), we have more chances to get donations from foundations. YCh will write a letter to all national sections to ask them for such a contribution. With the present donations, we have financial means for the year 2014; Irene argues that we should encourage theatres, festivals and theatre organizations all over the world to publish paid announcements in *CS*; we all support the idea; Jeffrey, Mark and Jean-Pierre are to conceive a policy of advertisement for *CS*.

10. IATC Juries: Ivan

Ivan informs us that we recently had two IATC juries in the frame of international festivals – one in Sarajevo at MESS festival (Zala Dobovšek from Slovenia, Matti Linnavuori from Finland and Liljana Mazova from Former Yugoslav Republic of Macedonia) and the other one in Bucharest (Michel Vaïs from Canada/Quebec, Ivan Medenica from Serbia and Monica Andronescu from Romania).

11. Theme of Colloquium for 2014 Beijing congress

There are two proposals: *The authority and professionalization of theatre criticism in internet area* (Chinese proposal) and *New world of criticism – authority and professionalism in the internet area* (Margareta's proposal); after a very long discussion we decided that Margareta, Jeffrey, Michel and Zhang Xian propose a final version of the title via e-mail.

12. 2016 Congress in Abuja, Nigeria

YCh asked about the security guarantees from our Nigerian colleagues, although he stresses that Abuja is a safe city... Like Don, he thinks we should accept the invitation and refers to the benefits of this project: further cooperation with African colleagues, development of national sections on that continent... Margareta, Jeffrey, Mark and Manabu – all stress strong recommendations of their governments that their citizens should not go to Nigeria under the current political circumstances. Jeffrey argues that, as a big group, we could even become a better target; the Excom voted and didn't accept this offer (for security reasons), but expressed its gratitude to our Nigerian colleagues for the invitation; Y-Ch informs us that there is an unofficial invitation from Ravi Chaturvedi to host the 2016 Congress in India; the question was raised whether we could accept an invitation from an associate member if he or she is in conflict with the official national section; Y-Ch says he would write to all national sections to encourage one of them to organize the 2016 Congress.

13. Future Leadership: Margareta

Margareta and Jean-Pierre were asked in Jönköping to make a draft of the procedures for electing the new IATC leadership (President, Secretary General and Excom members) and its possible forms and working methods; Margareta gives a few general ideas: a) a balance between journalists and academics, experienced and young critics, b) a possibility of a co-presidency, c) a possibility to have interventions by Skype for our Excom meetings (if somebody isn't able to attend a meeting)...; a possibility of introducing a form of co-

presidency on an extraordinary general assembly which could be held on the same day as a regular one, but just before it – which is an acceptable procedure according to our Statutes, and has already been used – is rejected almost unanimously (a few Excom members spoke against the idea: Jeffrey, Mark, Ivan, Manabu...); Manabu argues that if we need to introduce in our Statutes a possibility of having, if needed, a co-presidency, this should be proposed by a new President elected upon the present Statutes; Mark is also against introducing a possibility of Skype interventions stressing that the level of attendance at our Excom meetings is very high and that we should support this tendency; Margareta asks Michel and Ivan about their plans concerning the elections for Secretary General, referring to the old idea of succession on that position; Michel answers that he intends to run for the position of Secretary General in Beijing; Ivan answers that he is not sure if he is going to continue being Michel's adjunct in the next period.

14. Thalia Award

We should announce the candidacy procedure for the Thalia Award for 2014 and have the names of candidates until the end of February. We should choose the winner at our next excom meeting in Spring 2014.

15. Other Businesses

Jay Handelman's proposal about paying fees for two years in advance was included in the American general report for the Bucharest excom meeting. Michel thinks that the General Assembly should decide about this proposal. YCh suggests that we should encourage national sections to pay fees for two years in advance. Irene stresses the fact that in some countries this wouldn't be possible (they are getting money for this purpose on an annual basis); Jeffrey proposes that we cancel the proposal for changing this item in the Statutes – instead, the president could send a letter to all the national sections to suggest the payment of fees for two years in advance.

16. Date and place of the next meeting

France, March 2014 (exact places and dates are not determined yet).

Secretary General of IATC
Michel Vaïs

Adjunct Secretary General
Ivan Medenica

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REPORTS

President's report

After our Jonkoping meeting, I worked with our editors to publish the 8th issue of *Critical Stages*. Due to several problems, budgetary and technical, it was posted later than scheduled, only in July. Since then I have been seeking an alternative webteam that will start working for CS from January, 2014. I have asked our Serbian team Dusana and Ivan about the possibility of their taking over the job, since they have been efficiently and competently operating our website, but have not got their answer yet. Meanwhile I succeeded in raising USD 9.000 for CS from the Korea International Communication Foundation, chaired by Dr. Yeo Suk-ki, who delivered his greetings to our assembly at Seoul Congress in 2006. In August, I was invited to TACT/FEST, an international festival for theatre for young audience in Osaka, Japan, and delivered my keynote lecture about "Criticism for Theatre for Young Audience." The city was also very interesting in terms of tradition, culture and

sightseeing, which is very near to Kyoto and Nagoya, another two very historical cities. The artistic director Kohei Nakadachi agreed to host our young critics' seminar in the near future, maybe from the next edition of the festival, which will occur in mid August, 2014. During my stay in Osaka, I met an Jordanian woman Lina Attel, Director General of the National Center for Culture and Arts, King Hussein Foundation, and discussed the possibility of establishing the Arab Regional Section of IATC, and she was very enthused about the idea. We have agreed to pursue the project and make it happen. She will invite me to Jordan in 2014 to facilitate the project.

At the end of August I attended the International Edinburgh Festival and interviewed Jonathan Mills, and artistic director of Traverse Theatre, which I will use for the 10th issue of CS. By the time I arrive in Bucharest, I will have finished my journey to Melbourne from October 20 till the 26th to attend its international festival, where I am asked to participate in the panel discussion about the nature and role of criticism in the 21st century. I will have also met Australian critics and introduced IATC to help them establish their national section. Josephine Ridge, artistic director of the Melbourne festival is very helpful in this project. She promised me that she would arrange a luncheon meeting between me and the local critics.

I have also discussed with Gabor Tompa, the director of the Hungarian State Theatre in Cluj, Romania, now directing *Death of Danton* with a Korean company at Seoul Arts Center, on our young critics' seminar and editorial board meeting of CS. He wants to host these two events in the frame of his 2014 Interference Theatre Festival at Cluj, a biannual festival with high reputation for its excellent selection of shows, which starts at the end of November, and lasts for two weeks. I am sure these two IATC events will materialize and satisfy us.

At personal level, I was appointed Director/chairman of the Korea National Archive of the Arts, which is an organization of the Ministry of Culture. This new responsibility is both enjoyable and stressful as you may easily guess. Thank you.

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Secretary General's Report – Michel Vaïs

Since our excom meeting in Jönköping, in May, 2013:

- I had a meeting with three members of the staff of the minister of Culture of Quebec to get some travel support for my work with the IATC. They said it was obvious that the minister would agree with this. But in spite of three reminders, I received no news since May, 2013, except promises that I would get an answer soon.
- After this meeting, on a subsequent encounter, I accompanied Brigitte Purkhardt, who asked the ministry for support to be able to host an excom meeting in Montreal in May, 2014. No news since then.
- I corresponded with Deepa Punjani, who invites some of us to India in January, 2014, for a senior critics' symposium. Unfortunately, I won't be able to attend for lack of travel support.
- During my vacations in a remote French village in the summer, I filled up complicated forms and exchanged many e-mails and faxes with the University of Illinois in Chicago for their support to *Critical Stages*.
- I have received but renounced invitations from Estonia, the Czech Republic, Spain (Balearic Islands), Argentina and Georgia, for lack of travel funding.
- I have exchanged several e-mails with our Nigerian section, which invites us for our 2016 Congress; with Ms Nicole Leclercq from the ITI, who wishes our help for the next issue of *A World of Theatre*; with Yvette Hardie of ASSITEJ and Tobias Biancone of ITI to support their petition so that theatre education would not be de-prioritized at UNESCO.
- I have asked Dusana to update the web site with new addresses, and new officers in our sections, namely in Slovenia and Turkey.

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I wish to remind the members of the excom to forward my e-mails to their deputy if they cannot come to a meeting, or better, give me the e-mail address of their deputy if they have one, so that this person can be informed about our next meeting.

New members:

Pablo Gorlero (Argentina)
Ms Sharu Delilkan (New Zeland)
Chua Soo Pong (Singapore)

I corresponded with critics interested to join the IATC, or renew their membership, in:

Armenia (a new section according to Tomasz Milkowski)
Mexico (Ms Isabel Quintanar)
Saint-Petersburg, Russia (Oksana Kushljaeva)
Australia (Jessica Cole)
Jordan (Hussein Al-Khateeb)
Cameroon (Mike Lawrence)
Egypt (Samia Habib)
Spain (José Gabriel López Antuñano, who wants to help us get Mexican and Columbian critics join the IATC)
Algeria (Ababou Mohamed)

Apparently, none of these have paid their membership fee yet.
Since I will be again in Baku in November, I may meet the critics from Arab countries (Jordan, Egypt, Algeria), and also bring back the dues from Azerbaijan (100 euros)...!

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Paris, le 13 octobre 2013

Pièces jointes : état des comptes jusqu'au 13 octobre 2013, liste des sections, membres individuels et associés n'ayant pas réglé leur cotisation.

Remarques sur les comptes en comparant les crédits et les dépenses jusqu'à mi-octobre 2013 avec les crédits et dépenses de l'année 2012.

Sur le compte

début 2012 : 13 244 €,

début 2013 14 756 €

Dépenses totales 2012 : 3 877 €

Dépenses totales 2013 : 3 528 €

La rubrique qui a augmentée légèrement en 2013

Divers en raison des frais de Critical Stages

2012 : 2 080 €

2013 : 2 300 €

Crédit

Fin 2012 – 14 756 €

Octobre 2013 – 17 461 €

Cotisations 2012 – 5 339 €

Cotisations 2013 – 5 701 €

Crédit : 488 €, donation de Taiwan pour Critical Stages

Remarques et propositions

Je propose de suspendre de la liste des membres le Maroc qui n'a pas réglé ses cotisations depuis 3 ans.

Je n'ai reçu aucune réponse aux mails.

Les Pays Bas m'a assuré qu'il va régler ses cotisations pour cette année et les deux années précédentes.

Irène Sadowska Guillon

Trésorière

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EXCOM REPORT

DON RUBIN

Sincere apologies for not being with you this week. I was chairing an international conference on the Shakespeare Authorship Question at my university which took every bit of my time and energy. I am still finishing up bits and pieces of it. I have asked Brigitte to replace me for this meeting and I know she will do a brilliant job.

A few items to report.

1. I have been in close contact with our Nigerian colleagues. They are very serious about hosting the next congress. Having visited Nigeria several times, I want to acknowledge that it is certainly a problematic country to deal with because of security concerns. That said, the problems are generally focused on the northern half of the country (from the city of Jos north). The proposal is to host the Congress in the national capital, Abuja, which is as secure as can be. The government is in Abuja. There are good hotels. There are numerous theatres and facilities there. I would have concerns almost anywhere else but Abuja is safe and international flights fly in and out on a very active schedule. As well, the Nigeria Society of Theatre Artists (within which the Nigerian section of the IATC exists) is well-connected and well-respected. If they make an application to government, it is very official and treated as important. At this point, the government is waiting for Excom to accept the offer for 2016. Things will move quickly once that happens. IATC has never met in Africa. Nigeria is Africa's most populous country and oil money has made it wealthy enough to initiate activities in the cultural field. My own sense after all my conversations is that we should support them.
2. At the last meeting of the Editorial Board for Critical Stages, I was asked to initiate some discussions about the publication's future Editor in-Chief given Yun-Cheol's stated desire to step down. I have spoken to many of the editors and I will be reporting to them that everyone wants Yun-Cheol to remain. He is the unanimous first choice. But if he really does want to step down, two names keep coming up to replace him: Savas Patsalidis of Greece and Ivan Medenica of Serbia. Let me underscore that these conversations were entirely informal. No vote has been taken. I have not spoken to either person in any official capacity. I am simply "reporting out." A number of people suggested that perhaps Savas and Ivan could become co-editors, each responsible for one issue per year. I offer this information to you because at this point it is unclear what the procedures actually are for replacing our esteemed Editor. Is this an Excom decision? Is it a CS Editorial Board decision? I leave this for you and Yun-Cheol to ponder.

Best regards to all.

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Japanese Section's Report

- 1) To secure the independent media of theatre criticism, we, the Japanese Section of AICT continue to publish our critical magazine, "Theatre Arts" in Japanese language periodically. It is becoming more important to have the independent media for critics free from any influence of the outside.
- 2) To encourage the theatre criticism in Japanese, the Japanese Section annually honour the prominent works of the year in that field, for the publication with AICT Prize and for critical essay with Theatre Arts prize. This year, we awarded the book about Hisashi Inoue who is an important novelist/playwright written by Akihiko Senda and the interesting analysis of the underground theatre in the post war period written by a young scholar, Itsuki Umeyama. In accordance with this award, we organized "Theatre Critic Now 2013" symposium with the participation of these authors and Kohjin Nishido as MC.
- 3) Our respective members are active to participate other symposia to encourage theatre exchange especially with Korea and China and other Asian Countries. We will make efforts to strengthen our cultural tie with other Asian countries as well as Western countries.

Akiko Tachiki
On behalf of the Japanese
Section, AICT

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Mark Brown's report to IATC excom, October/November 2013, Bucharest, Romania

October 30, 2013

Firstly, dear colleagues, please accept my apologies for the lateness of this report; it is the result of a recent illness from which, I am pleased to say, I have recovered sufficiently to join you in Bucharest.

Since our last meeting in Sweden, I have, with my colleague and friend Jean-Pierre Han, monitored a successful IATC young critics' seminar in Varna, Bulgaria (which was held at the Varna Summer Theatre Festival in June). Jean-Pierre and I were also invited to present papers at the international symposium which was held in Varna during the Festival. Following the symposium, I was invited to adapt my paper as an article for the leading German theatre magazine *Theater der Zeit*; the piece, entitled 'Alles in Webberland' appears in the current (autumn) edition of the magazine. Of course, I have taken the opportunity in the article to promote both IATC and *Critical Stages*.

Jean-Pierre and I have also, with the tremendous assistance of our dear friend Alice Georgescu and her colleagues at the Romanian National Theatre Festival, been organising an IATC young critics' seminar to be held during and after the period of our excom meetings in Bucharest. We are greatly encouraged by the number of applications and the level of the applicants, who come from countries as diverse as New Zealand, South Korea, France and, of course, Romania.

As I explained in my last report, we had to turn down the application of the Finnish section of IATC to hold an IATC seminar in Helsinki in November, on the grounds that the funding they had secured stipulated that participants must be from Scandinavia and the Baltic region only. However, I am pleased to say that the Finnish

section has accepted my suggestion that they hold a regional seminar under the auspices of their section. They have decided that the working language of the seminar should be English, and have invited me to monitor it. I have accepted the invitation warmly, and the seminar will take place between November 14 and 17.

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Chers collègues,

Tout d'abord je m'excuse pour vous faire parvenir mon rapport aujourd'hui à peine, mais les préparatifs du Festival National de Théâtre de Bucarest ont pris tout mon temps les derniers mois. En plus, l'argent que le Ministère de la Culture devait nous verser est arrivé extrêmement tard (trois semaines seulement avant le début du festival!), ce qui a fait que mon travail devienne vraiment dur tant au niveau physique que – et je dirais: surtout – au niveau émotionnel: il y a eu de longues journées où je me suis demandée si je n'allais pas être forcée d'annuler tout l'événement, y compris nos réunions et le séminaire pour jeunes critiques...

Mes efforts se sont donc concentrés sur l'organisation du cadre "théorique" du festival: j'ai essayé de convaincre quelques personnes – de Roumanie, mais aussi de l'étranger – de prendre part au colloque dont je vous ai parlé lors de notre rencontre de Jönköping (que je me rappelle avec un grand plaisir - merci, Margareta!) et de trouver les jeunes critiques désireux et en même temps aptes de suivre les travaux d'un séminaire - non seulement en anglais, mais aussi en français, ce qui pose (malheureusement) un nombre de problèmes.

J'ai été obligée, étant donnée la situation, de refuser de participer moi-même à quelques rencontres professionnelles comme, par exemple, celle de Tbilissi, en Géorgie, organisée par notre collègue Irina Gogoberidzé, mais aussi en Hongrie, en Bulgarie et en Slovaquie.

En somme, mon travail a été cette année plutôt celui d'un administrateur que celui d'un critique. Mon seul espoir est que ce détournement d'identité vous fera bénéficier d'un séjour agréable à Bucarest en tant que membres du Comex, mais aussi en tant que "simples" spectateurs de théâtre.

Alice Georgescu

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Rapport de Jean-Pierre Han

Après le Comex de Jönköping en mai dernier, j'ai été à Varna (Bulgarie) afin de diriger un stage pour jeunes critiques. Celui-ci s'est bien passé, et les organisateurs ont été très heureux de cette expérience. Nous avons pu organiser, non sans mal, deux groupes, l'un en langue anglaise (que Mark Brown a animé), l'autre en langue française. Le Festival était de bonne qualité et les stagiaires ont été satisfaits du travail effectué.

- J'ai ensuite été invité au Festival de Naples, en Italie. Mais comme la direction a changé, il semble très difficile, voire impossible, de songer à organiser quoi que ce soit avec l'AICT avec la nouvelle direction.
- Je suis intervenu au Festival d'Almada au Portugal afin de rendre hommage à son créateur-directeur, Joaquim Benite, qui vient de disparaître. Francisco Rodrigo lui a succédé et a dû faire face aux coupes budgétaires du gouvernement de son pays. Cela dit, nous restons en étroite relation avec lui.
- Le Festival d'Avignon où je suis resté 15 jours va avoir dès l'année prochaine un nouveau directeur, le metteur en scène Olivier Py. Nous pourrions voir avec la nouvelle équipe s'il est possible d'organiser des rencontres avec l'AICT.

J'ai passé beaucoup de temps à essayer d'organiser avec Jean Lambert-wild, le directeur du CDN de Caen où nombre d'entre vous avez, depuis trois ans, été invités, le prochain colloque qui devrait avoir lieu en mars 2014. Notre idée est de rester deux jours à Caen, et d'assister à la mise en scène d'*En attendant Godot* que présente Jean Lambert-wild, puis de venir trois jours sur Paris dans un autre théâtre. Dans un premier temps, le Théâtre national de Chaillot, avait donné son accord, mais il vient tout juste de désister. Nous cherchons en ce moment un deuxième partenaire, toujours sur Paris.

Je travaille toujours à la constitution du groupe de critiques boliviens.

Je dois par ailleurs rencontrer des critiques du groupe des Îles Caraïbes à Paris en novembre prochain. Alvina

Ruprecht m'ayant demandé d'intervenir auprès d'eux (ils viennent pour une manifestation Caraïbes à Paris).

Sur les contacts avec d'autres théâtres en France susceptibles de nous accueillir chez eux, je citerai le CDN de Besançon où la jeune metteur en scène Célié Pauthe vient d'être nommée. Célié Pauthe (que j'ai eu autrefois comme étudiante à l'Institut d'études théâtrales de Paris III-Sorbonne nouvelle) est tout à fait intéressée par mes différentes propositions.

Je suis également en contact avec une Fabrique théâtrale (un lieu atypique) près de Paris, Anis Gras à Arcueil. Eux veulent s'engager avec nous dès 2014. La directrice et ses artistes associés sont extrêmement intéressés par nos différentes propositions (colloque, séminaire pour jeunes critiques, etc.)

Les derniers jours avant notre réunion ont été consacrés à organiser un séminaire pour jeunes critiques ici, à Bucarest. Aux dernières nouvelles nous aurions deux groupes. 11 stagiaires pour le groupe anglophone qui travaillera sous la direction de Mark Brown, 8 stagiaires pour le groupe francophone qui travaillera sous ma direction. Un tel résultat (la constitution des deux groupes) a été rendu possible grâce notamment à Alice Georgescu (que je tiens à remercier ici) qui a pu faire venir pas moins de 7 stagiaires roumains.

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Report Bucharest oct 13
Margareta Sörenson

After the Biennial in Jönköping I have made some evaluation with the organisers. The next Biennial of Performing Arts will be organized 2015 in Malmö, on the Swedish south coast close to Copenhagen, Denmark. The possibilities for a future IATC arrangement are good as the presence of international critics is much appreciated.

In early October I took part in a critic's symposium in Oslo, Norway, organised by the Norwegian Critics Guild, where all disciplines in criticism is united; the theatre critics form a group within the organisation. The conference, titled "*The role of the critic at the cross-road of art, journalism and academic writing*" focused on social media and internet forum, networks and blogs. Cecilia Djurberg, (some of you met her in Gävle two years ago) is specializing on cultural journalism and the new media world at the national Swedish Broadcast company and made an interesting paper on how criticism could learn of contemporary interactive theatre and the way it approaches the audience.

This could be an interesting perspective for our congress theme. This Scandinavian meeting probably will have a continuation in two years, hopefully in the framework of the Swedish Biennial in Malmö.

The Oslo meeting also approached to Norwegian critics, and I will continue to urge Norwegian and Finland critics to find a candidate for the "scandinavian chair" in the next excom.

I have addressed PEN International for a contact on future exchanges, but not yet had a reply.

I am in contact (as are Yun-Cheol and Michel) with Deepa Punjani about a seminar (for experienced critics) in Kerala, India in January 2014. At this moment it seems likely that it will take place. The topic of the conference will refer to the Indian theatre and the "ability to intermingle with other art disciplines" as presented in the interview written by Deepa in the last issue of Critical Stages.

Premio Europa

I have addressed Georges Banu, president of the jury, and we discussed the excom proposal to write a letter to the organisation and suggest changes of the routines, the level and other aspects of the event. Georges does not think this is a good idea, that the prize most likely is dying since a plan for Poland and a series of years was interrupted due to lack of funds.

The director of Premio Europa, Alessandro Martinez, proposed that I should take place in a honorary group supporting Syracuse as a cultural capital in 2018. I will answer him that I prefer not to be in such a group, where I have only a place as "decoration". (There is a competition between several Italian cities for the mission as cultural capital and I have no reason to prefer one of them before another.)

Thalia, the IATC prize

One of my "homework" tasks from the last excom meeting was to prepare for the call for candidates for the Thalia prize. I propose this text, used in context with our latest prize given to Kapila Vatsyayan, India:

The Thalia prize of IATC is a young one, and we would like it to be given to someone who made a change to us, the critics. Someone who made critics or theatre goers in the world learn something new and guide us all to a better understanding of the performing arts, their tradition and to what extent they are parts of global exchange and patterns.

With this additional sentence:

It is of greatest importance that proposals for candidates come from all the continents on the globe to confirm the internationality and actuality of our work

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Tomasz Milkowski
A brief report

1 Polish section IATC sponsored the edition of the book by Andrzej Żurowski *Scenariusze szekspirowskie* [The Shakespeare' scenarios], edited by a publishing house in Wrocław in July 2013.

2 Polish section organized the presentations of two books related to the work and activities of Andrzej Żurowski (mentioned *Scenarios* and the book dedicated to Andrzej Żurowski *Szekspiromania*, published by the Publishing House of the Warsaw University). The presentations took place during the theatre festivals in Hel and Wrocław and in the Institute of Theatre in Warsaw. Special thanks to prof. prof Don Rubin and Maria Shevtzova for sending the memories of Andrew. Warmly thanks to the colleagues who have submitted their work to the book *Szekspiromania*.

3 Preparations are underway for the next presentations during theatre festivals in Gdynia and Torun. Mayor of Gdynia will announce the establishment - at the request of the Polish section of AICT - The Andrzej Żurowski Prize for Young Critics.

4 Polish Section supported an international theater festival, One Actor Festival in Wrocław (WROSTJA , 18-22 October) – I monitored there the seminar on the actor's work on the monodrama with the participation of professors of the School of Theatre in Wrocław. 5 We are continuing efforts to publish the materials of the seminar " Theatre Beyond the Theatre" held at the recent Congress of IACT in Warsaw.

Warsaw, 25th October

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Report to the Executive Committee
International Association of Theatre Critics (AICT-IATC)

=====31 October 2013=====

Jeffrey Eric Jenkins (American Theatre Critics Association, USA)

- 1) The American Section is working to identify and pre-qualify possible Young Critics participants so that we can have someone ready when applications are announced for upcoming seminars.
- 2) The ATCA International blog (<http://atcainternational.blogspot.com>) has been less active in the early part of this year due to technical issues that were difficult to resolve. The most recent report on Mario Fratti receiving honors from Italy we hope marks a return to more regular reporting. We also use the site jointly with the American Theatre Critics Association's website, Facebook and Twitter to promote *Critical Stages*, when possible.
- 3) AICT-IATC President Yun-Cheol Kim asked the American Section to assist in obtaining funding for *Critical Stages*. Following a lengthy process of advocacy during budget development and negotiations, the Dean of the College of Fine and Applied Arts of the University of Illinois agreed to support *Critical Stages* in the amount of \$5,000 per year for five years with the stipulation that the Head of the Department of Theatre shall serve as Executive Editor and member of the Editorial Board of *Critical Stages*.

During the process of getting the money disbursed, the Dean said that it would not be possible to commit to more than one year. We have spoken with the IATC president and will seek to continue

providing support—in some lesser amount—using funds directly given by the Department of Theatre without the support of the FAA college. This will require faculty support in the department.

The university moved slowly in getting this year's advertising expense processed. The \$5,000 finally arrived in Paris on 22 or 23 October.

- 4) A question has arisen again in the past few days about IATC membership cards. (See also: May 2013 report) May we obtain more cards? We have none currently for our members.
- 5) Jay Handelman served as deputy for the American Section in Jonkoping. At the direction of the AICT-IATC Excom, he created an English-language proposal for shifting the AICT-IATC dues payment schedule to a biennial basis. That version has been edited and is presented as a second page for discussion.

=====END=====

AICT-IATC PROPOSAL
Change of Dues Payment Schedule
31 October 2013
=====DRAFT FOR REVIEW=====

- 1) It was proposed by Don Rubin at Jonkoping that AICT-IATC explore changing the schedule of dues payment from annual to biennial, which might give a more stable income and expense model.
- 2) The proposal was accepted and a decision was made to attempt to make this change immediately—in advance of the next World Congress—and to implement the new policy in Bucharest in October 2013.
- 3) Jay Handelman, deputy to the American Section representative, was tasked with writing the proposal for consideration. It follows here, edited:

In order to better plan operations, AICT-IATC requests that membership dues of national sections and individual members, beginning in 2015, be paid on a biennial basis, coinciding with the issuing of two-year membership cards.

Nations and individuals that face issues or hardships with the payment schedule, may address those concerns to the Secretary General, who may make alternate arrangements for payments.

- 4) Michel Vaïs examined the Statutes of AICT-IATC and found the following item:

Article 6: Financial Resources

The financial resources of the IATC consist of:

1. **Membership dues, which are paid directly to the General Treasurer. Membership dues are determined by the General Assembly, except that the Executive Committee may adjust dues in unusual circumstances, such as, but not limited to, the combining of several associations into a de facto National Association.**

- 5) Michel suggests that we wait for the next General Assembly where we might obtain a vote to implement the new schedule. This course of action would not prevent the AICT-IATC Excom from requesting that national sections and individual members begin paying on the changed schedule.

=====END=====

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Zhang Xian's report

1 About 2014 Congress

- ✧ The time will be from Oct.15 to 20 approximately. The main venue will be at the Chang Ping Campus (the new one) of the Central Academy of Drama. A rehearsal, which is a 120-participant activity, has been operated. After this EXCOM meeting, a special organizing committee will be set up.
- ✧ The symposium of established critics and the young critics seminar: TOPIC- "A new world of criticism: the (the nature of criticism) status and professionalism in the Internet era." (À considerer entre Michel, Jeffrey, Zhang Xian et Margareta.)
- ✧ China section would ask every participants/speakers to provide an article (in English) with at least two production pictures, about the situation of the theatre in their own countries. Hence China Section will publish two proceedings after the Congress: one of the articles about theatre nowadays and the other of the articles presented at the symposium. China Section will pay the royalties accordingly.
- ✧ Thalia Prize. China Section needs to know the candidate/winner. China section hopes that the winner could make a keynote speech/lecture for Chinese theatre artists. I humbly suggest that the invitation (to give a lecture) would be extended in the name of IATC EXCOM.
- ✧ French-English translation. We would consider the translators recommended by EXCOM members if the requests of both sides could meet.
- ✧ The productions. During the Congress, both Beijing Fringe Theatre Festival and Theatre Olympics will go on in Beijing.

2 Other activities

- ✧ China Section has succeeded in applying for a funding (2 years, RMB 50000 YUAN) to set up an IATC prize for the best productions annually in Beijing.
- ✧ China Section will invite EXCOM members as juries of the IATC prize.
- ✧ China Section plans to organize a symposium of China mainland, Taipei and Hong-Kong area in 2014.

3 About the 1st Theatre Education Conference in Beijing

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