

Annexes

(Procès-verbal de la réunion du Comex de Reus / Minutes of the Reus Excom)

Annexe 1 - Prizes

IATC International Critics' Award

To be given at each congress, starting in Seoul. Announcement of award to be made public at Turin Congress

Awarded to honour a personality who has made a major contribution to theatre in the world, such as to change the nature of critics' thinking about theatre. So this is an award for someone who has influenced critics internationally. It is not a lifetime achievement award, to avoid conflict with the Premio Europa. I see no need for it to be part of our statutes.

Suggested procedure:

Nominations to be sought from member sections, who may wish to conduct a ballot among their members (this is optional). Individual members may also make suggestions.

Nominations, accompanied by explanatory citations, to be sent to ExCom.

Nominated candidates to be discussed by ExCom, who may wish to make additional suggestions, and who are responsible for the final shortlist. Shortlist to be checked for availability. Award winner to be announced in Congress programme and invited to Congress to receive it.

(Example: procedure agreed at Reus ExCom. Call for nominations to be in by Tokyo ExCom. Availability check for recipient to come to Seoul for first award. Nature of prize – but not the winner – to be announced in Nice. Winner announced in Seoul.)

Remaining questions:

A name for the award – Prospero? Antigone? Electra?

Nature of the award – a statuette? Not cash.

Who provides the statuette and copies for the future?

Benefits to IATC:

Raised profile – opportunity for publicity

(Hopefully) Keynote speaker for Congress

Membership involvement

IH

16.5.05

Annexe A – President's Report

President's Report, Reus ExCom, 28-29 October 2005

Since our meeting in Umea I have remained in close contact with my bureau colleagues, and with Margareta Sorenson, on day-to-day matters of organisation. Here follow a few more specific notes of my activities.

Society for Theatre Research

In May I took on the chairmanship of the Society for Theatre Research, the oldest body of its kind, devoted to British theatre. The opportunities for links with IATC are few, but STR is planning some major events to celebrate its 60th anniversary in 2008 and it may be possible to involve IATC here.

Congress

Alessandro Martinez of the Premio Europa has been working tirelessly (and in regular consultation with me) to find a venue for the next prize ceremony, a major component of which would be an IATC congress. After a setback with Nice, which had proposed April 2006 but could not find theatre space at that time, he has won the agreement of the theatre and civic authorities in Turin to hold the events there in March 2006. The dates available are 10-13 March inclusive, with the retiring ExCom arriving a day before. The invitation is now 99.9% certain.

This presents IATC with problems in view of the invitation for an ExCom in Tokyo immediately after these dates – Michel has already booked his trip to Japan – but it is difficult to turn down such a very generous offer. Since any new members of ExCom would be unable to organise themselves for a Japan visit in a few days, I propose that we make that meeting a senior critics' colloquium, to which the first invitations would still be for present ExCom members. If anyone is unable to come, we can invite leading critics in their place. Since the main thrust of the Japanese invitation is for a colloquium, I hope this will not involve any loss of face or other difficulty for our Japanese friends.

Turin is hosting the 2006 Winter Olympics, and we would benefit from Olympic funding. Alessandro, through the Turin authorities, is offering full accommodation and conference facilities for at least 100 critics. As well as staging our own event, we would benefit from the Turin/Premio Europa programme, which would include a Luca Ronconi retrospective (Turin) and performances by or with the Premio winners – Harold Pinter, Oskaras Korsunovas and Jozsef Nadj.

I have also been in regular contact with Yun-Cheol about the extraordinary Seoul congress, and hope to welcome a firm proposal at the Reus ExCom. With Michel I helped the Hong Kong section to draft an application to hold a colloquium in September 2006 that might tie in with the Seoul meeting. This has won the approval of the Hong Kong Arts Council.

Alessandro is researching a further Premio Europa meeting in Warsaw this autumn, at which all the winners to date would be celebrated. I have been helping him with translations and editing some of the books published in connection with the prize, an area in which Georges Banu has been even more active.

Seminars

Margareta has done her usual brilliant job with the two 2005 seminars, on which she will report. I was brought in to help get the Iranian delegates to Limoges, with 50% success. The presence in Limoges of an unsuitable candidate, who had been rejected before, is a reminder that it helps if I see lists of applicants beforehand. I have continued to advance proposals for seminars in Vilnius and Wiesbaden. The former looks secure now.

Other Organisations

In Umea I met Tulin Saglam of Turkish IATC and ASSITEJ, who repeated her invitation to IATC members to visit the Young Theatre Festival she organises in Bursa.

In London this month I met the Presidents of FIRT and SIBMAS to discuss future collaboration. The proposal for IATC Associate membership for FIRT will be discussed by them at their ExCom in January. I have offered a similar deal to ITI through Manfred Beilharz, whom I saw in Novi Sad. The next ITI Congress will be in Manila, Philippines, 22-29 May 2006. The next FIRT Congress will be in Helsinki, 8-12 August 2006.

Representation

I have represented the Association at a number of events, where I was able to promote our work and in some cases set wheels in motion to set up future activities.

I attended this year's Sterijino Pozorje in Novi Sad, and took part in a seminar on theatre festivals. My report on the festival was published in Theatre Record.

At the Edinburgh Festival, I represented the Association in particular at the British Council Showcase, where I was able to meet festival organisers and talk about future plans. Useful contacts included the Quebec government representative in London, Colin Hicks; Artur Ghukasian from Highfest in Armenia (proposed Young critics' seminar in Yerevan 2006), and numerous British Council representatives.

I made a brief visit in October to Limoges, for the Festival des Francophonies, where I was able to get a verbal report from Louise Vigeant on the success of the Young Critics' seminar. Sadly, I have had to turn down a number of invitations from several festivals due to lack of time. These include festivals in Bosnia, Czech Republic, Croatia, Latvia, Lithuania and Slovakia,

In September I presided over the jury of BITEF in Belgrade; meetings with Serb critics and dramaturgs included one with Ivan Medenica and Katarina Ciric, at which we decided the theme for next year's Novi Sad colloquium. My article on the festival appeared in Theatre Record, and will probably be repeated in Theatre Quarterly.

Future Visits

In November I shall be representing IATC at the Caragiale Festival in Bucharest.. In December I hope to help set up the Mexican section of IATC at the National Congress of Scenic Arts, to which I have been invited by Mexican ITI.

Ian Herbert
18 October 2005

Annexe B

Rapport du secrétaire général Reus, 18-19 octobre 2005

Depuis la réunion d'Umea, j'ai écrit à Irina Gogobéridzé et Halima Tahan pour qu'elles acceptent la tâche de Commissaires aux comptes, vu le décès de Georges Schlocker. Elles ont accepté toutes les deux.

Au Festival mondial des arts pour la jeunesse, à Montréal, j'ai participé, avec l'AQCT, à une réception des stagiaires ; l'AQCT a organisé des « critiques en direct », en français et en anglais, pendant le Festival.

J'ai participé au forum de l'ASSITEJ, le 23 septembre. Dans la section du forum consacrée à la critique et le théâtre jeunes publics, présidée par M. Wolfgang Schneider, président de l'ASSITEJ, j'ai livré une conférence au nom de l'AICT. M. Schneider et moi avons convenu de poursuivre la collaboration entre nos deux organisations. J'ai aussi rencontré madame Jessica Machin d'Australie, responsable du prochain congrès en 2008, à Adélaïde. Elle aimerait aussi conclure une entente avec l'AICT.

J'ai eu plusieurs rencontres avec Sébastien Trahan, qui conçoit le nouveau site Web de l'AICT. On peut consulter ce site à : <http://www.paralleloide.com/aict-iatc/>

J'ai un peu aidé Hervé Guay à terminer les *Actes* du colloque de Montréal, qui seront prêts en novembre 2005. Je prendrai part à une table ronde sur la critique à Montréal le 14 novembre, à l'occasion des vingt ans de l'AQCT.

J'ai publié, dans *Jeu*, un dossier sur la mise en scène, et j'y ai reproduit en traduction française le code d'éthique des metteurs en scène espagnols de l'ADE, avec l'autorisation de Juan Antonio Hormigón.

J'ai eu une rencontre de travail avec madame Denise Lavoie, directrice du Festival Manigances de Jonquière (Québec), un festival de marionnettes, et avec son directeur artistique Pier Dufour, au sujet de ce festival dont la prochaine édition aura lieu en septembre 2006. Ce festival est associé à un partenaire mexicain, le Festival internacional de Titerias de Guanajuato, dont la prochaine édition aura lieu en mai 2006. Denise Lavoie et Pier Dufour sont intéressés à organiser des stages internationaux pour jeunes critiques, au Québec et au Mexique, en 2006. Ils peuvent compter sur des ententes commerciales et culturelles entre le Québec et le Mexique.

J'ai publié le livre sur lequel je travaillais depuis trois ans : *L'accompagnateur. Parcours d'un critique de théâtre*. Il y est beaucoup question de l'AICT, avec quelques photos des collègues. Le lancement aura lieu le 15 novembre, à Montréal.

J'ai préparé mon séjour au Japon pour mars 2006. J'ai notamment rencontré M. Fujii Shintaro, professeur à l'Université Waseda de Tokyo, de passage à Montréal. Il doit m'envoyer des invitations pour que je puisse donner quelques conférences au Japon, en plus du colloque auquel nous sommes invités. J'avais prévu passer trois semaines dans ce pays à partir de la fin février, mais vu l'invitation du Prix Europe pour notre 22^e Congrès, je compte plutôt aller à Turin d'abord, puis au Japon pour le colloque, du 16 au 20 mars.

Annexe C

Rapport de trésorerie Comité Exécutif du 28 et 29 octobre 2005 à Reus

1 – État des comptes

Positif, les dépenses se maintiennent au même niveau.

2 – Rentrée des cotisations

Plusieurs retardataires mais surtout de grands non payeurs chroniques, pour 2003 / 2004 / 2005

Italie, Slovénie et Lituanie qui n'a jamais payé.

Cas particulier de la Croatie : entre 2002 et 2005 la section est restée à l'abandon. A partir de 2005 une nouvelle présidente. La section redémarre.

Proposition = faire payer à partir de 2006.

Individuels

Proposition de suspendre certains membres qui ne payent pas depuis trois ans et plus.

Quelle est exactement la situation de Lorena Messer ?

3 – Nouvelles cartes

Rappeler que les cartes 2006 / 2007 sont envoyées seulement aux sections et aux individuels qui ont réglé la cotisation pour 2006

Irène Sadowska Guillon
Trésorière

Annexe D REPORT

Kalina Stefanova

Juries' membership/ Conference Participation:

In May, right after our Ex.Com. meeting in Sweden, I had the privilege to be on the jury of the SCATS Festival in Riga and to take part as a main speaker at the conference after the festival.

In July, in Paris, I presented a paper at the annual conference of the International Movement for Interdisciplinary Studies of Estrangement (IMISE), in the framework of the two theatre/music days.

Again in July, at the kind invitation of the Cyprus ITI Nicos Shiafkalis , I took part in the International Theatre Meeting and Festival of Theatre Schools in Droushia, Cyprus, where with the colleagues from the ITI Cyprus we continued the last year's discussion about possible future co-operations with the IATC.

In September, in Athens, I presented a paper at the first International Conference "Theatre and Theatre Studies in the 21st c". My paper was entitled "Theory vs Theatre" and along with Don Rubin of Canada and some of our British colleagues, like Michael Walton, we fought fiercely, although rather in minority, against the ubiquity of theory in theatre education and the dire effects of that phenomenon on practice both theatre wise and theatre criticism wise.

Cultural Bridges:

NOVI SAD (May-June): for a second year, *Circles*, the supporting programme of the Festival Sterijno Pozorje in Serbia and Montenegro, was held under the auspices of the IATC as a part of the *Cultural Bridges* initiative.

CYPRUS 2006: As a result of the talks in Droushia, Cyprus, the Cyprus ITI has confirmed their interest in organizing a Cultural Bridge conference next year, most probably in the framework of the International Festival of Greek Theatre. In September and October I've received two letters from the head of the Center Christakis Georgiou and from the acting director Neophytos Neophytou which are the first concrete steps towards organizing such an event.

Hungary: The news from there is, alas, not so rosy. Gabor Mihalyi recently wrote me that he hasn't received the money he applied for in order to organize a CB in Budapest in the Spring of 2006—the application was supported by a letter written by the IATC offices in Hungary in April.

No news from Lorena Meeser from Mexico.

Others:

The possible Cultural Bridge in Cyprus may coincide or be preceded by a formation of a national section of the IATC which our ITI colleagues have undertaken to help come to life. They wrote me that there's interest among the acting critics in Cyprus who'll shortly contact the IATC about the formal matters.

Another island-state is already represented in our Association: we have already a Maltese individual member, a student of mine from the course I taught in Malta in April this year.

I've been promised an appointment with the new Minister of Culture of Bulgaria, a prominent actor and a colleague professor at the Academy in Sofia, in order to discuss the possibilities for future IATC events in Bulgaria.

Finally, I've covered extensively in Bulgaria the theatre I've seen during all events I've participated in since Umea. My articles have appeared in the best monthly magazine LIK and I have also done my regular coverage of my world theatre-going experiences for the National Radio.

Annexe E

**Yun-Cheol Kim's Report, Reus Excom,
28-29 October 2005-10-21**

On Extraordinary Congress in Seoul

Since our excom meeting in Umea, I have mostly worked to get the approval from the Ministry of Planning and Budget and succeeded. Now I have only one mountain left to climb: the approval of the National Assembly, since our budget was presented as a part of the 2006 Ministry of Culture and Tourism. At this moment I am 90% sure of the possibility, but the remaining 10% is still at large. Our National Assembly is always dog-fighting between the ruling and opposition parties, and it has already passed the deadline to approve the national budget for 2006. I think they will continue to fight until the end of December, and then we will know for sure about it. I hope and ask my colleagues to be more patient and understanding of this particularly stupid Korean situation. And from the new artistic director of the Seoul Performing Arts Festival, I have just confirmed that the festival will be held from September 16 to October 3. So I think if we have our extraordinary congress, it would be from September 16 to 22, including arrival and departure. This time period is almost inevitable since our seminar for young critics in Vilnius will take place from September 27.

Two Proposals for Young Critics' Seminar in 2006, 2007

I participated in the Sirenos International Theatre Festival in Vilnius, Lithuania, and Dialog International Festival in Wroclaw, Poland. And I discussed the possibilities with the artistic directors of both festivals. **Elona Bajoriniene**, artistic director of the Sirenos festival agreed with me to host our young critics' seminar in 2006. If we accept the invitation, it will be from September 27 to October 3, including arrival and departure; there will be 20 participants; Margareta Soerenson and a Lithuanian monitor will direct the seminar; accommodation, meals and tickets, and local transportation will be offered by the festival; Margareta's airfare will be covered also by the festival. From now on the discussion could continue between Margareta and Elona for further details.

Krystyna Meissner, artistic director of the Dialog festival, was very positive about the idea to host the seminar in early October, 2007. (Dialog festival is biennial.) However, **Joanna Biernacka**, who is in charge of the workshop at the festival, thinks that it is very important to continue to have a students' workshop as they did for the past two festivals. This year I and three other lecturers from Hungary, Ireland and Poland, directed the workshops in which 20 students- some experienced, others innocent critics-participated. Three of us met together on my last night in Wroclaw on my invitation to dinner, and agreed to have our seminar. Now I predict there will be two kinds of workshop, one for innocent students, the other, our Seminars for Young Critics. As soon as I get the concrete suggestions from Wroclaw, Margareta will be asked to take over the job and begin to discuss with Joanna for further details.

My experience with these two festivals has been really happy, since they have a wonderful selection of international and domestic programs. I hope you will accept the invitations and work hard to recruit good and young critics there.

On Individual Membership

I continued to meet Dr. Dasha Krijanskaia this year, in Moscow, Vilnius, and Wroclaw. She is a professor at Roosevelt Academy in the Netherlands, teaching everything on theatre at the academy, since she is the only teacher of theatre there. Her case is very different and difficult. She is a naturalized American, born in Russia, and teaches in Holland in English. She does not, or cannot belong to either American or Hollish section. And she is very anxious to join

us. Do you think she can join us as an individual member? Please discuss it and let me know your decision. I have promised her to give our answer as soon as possible.

On Our Meeting in Japan

Since the Japanese Section has succeeded in hosting our meeting in the name of Excom meeting, I think it will be much more helpful for our Japanese colleagues that we continue to use the name of Excom meeting and have a symposium as its main business rather than to change the name into a senior critics' colloquium. As far as I understand, Japan is a very rigid country, and any slight change might cause a lot of troubles. By the way we can have proxies for those excom members that cannot come. However, I think either Ian or Michel can talk with our Japanese colleagues about the matter if it is really necessary.

Annexe F

Annexe F – Report of Paulo Eduardo Carvalho

Dear colleagues,

Much later than I should, I'm finally writing to you now to communicate that I won't be present at Reus. Please accept my apologies for such a late communication but, among some complicated family problems, I have been trying to get rid of other previous academic engagements I had for these dates. I was strongly convinced that I would be able to do that, especially concerning Friday, the 28th, but I finally didn't. I'm perfectly aware that I should have informed you before or that I should have tried to find, in due time, a substitute but I wasn't capable of doing neither one thing nor the other. And I apologize for that too.

As far as a personal report would go, I don't have many things to tell you since our last meeting in Sweden, except to corroborate the exceptional support both Louise Vigeant and I have found in Limoges, last September, for the International Seminar of Young Critics, from the organization of the Festival des Francophonies. After having read both Louise's and Margareta's reports, and their very thoughtful comments on some of the problems currently afflicting the organization of such seminars, I would like to add some comments.

(1) First, the language issue. I'm perfectly aware of the bilingual nature and scope of the activities of our Association, and I couldn't agree more with it, coming as I am from a minority language. But after having recently participated in two international seminars for young critics, first year here in Porto and now in Limoges, I'm strongly convinced that a greater care has to be developed by the national associations when they propose or recommend the participation of some young critic, that is, it's truly indispensable that he or she has at least the capacity to express himself or herself

either in English or in French, otherwise it will create serious problems with the way a seminar can work and even with the personal relationships that can be established. The other issue concerns the bilingual nature of our seminars. As I said before I'm totally in favour of it, but I also think that given the reduced number of participants we are now having at our seminars, it could be advisable to try to organize monolingual seminars. I'll try to explain myself better. Instead of insisting on always having bilingual seminars, we could try to organize things so that one or two out of the two or three seminars we are able to organize each year could be monolingual. Let's suppose that next year we have three international seminars for young critics. If the organizers of the festivals hosting those seminars don't accept, as it is more and more the case, the stipulated 20 participants, but only 10 or 12, perhaps it would be better to decide to have a whole seminar conducted either in French or in English. With 10 or 12 participants it becomes extremely difficult to have sometimes two separate working groups, francophone and anglophone, because the tendency is to have 7 or 8 in one and 2 or three in the other. So, my recommendation would be: whenever it proves possible to organize a seminar with 20, or even, let's say, 16 participants, OK, we would maintain the usual bilingual functioning. But if the hosting organization tells us that it's only possible to have 10 or 12 participants, I think we could consider organizing one seminar entirely conducted in English and another one only in French. I'm perfectly aware that this is not a peaceful proposal, but I'd like to introduce this suggestion for further discussion.

(2) A second issue concerns the selection or suggestion of participants. I was quite sensitive to Louise's remarks concerning the selection of truly young and somehow already experienced professional theatre critics. But I'm also aware that we have to be more flexible than that. For instance, here in Portugal we only have currently two daily papers and a weekly one publishing theatre reviews. And the authors are no longer "young"... So, my understanding of the participants' experience includes necessarily other proficiencies and experiences, not necessarily limited to the regular writing of theatre reviews as such. Besides, for some young person the possibility of participating in one of our seminars can also work as an incentive to try and experience other things. Sometimes, someone working as a journalist or differently with a more academic background might feel seduced into theatre criticism precisely because of the fact that he or she participated in one of our seminars. Besides, that participation also adds to their professional value. So, finally, I agree that all efforts should be

developed in the sense of trying to be more demanding and selective in the choice of participants, but I also think that we have to keep up adapting to different circumstances of each country's cultural and theatrical realities.

(3) Another remark concerns one of the tasks with which I was left in our last meeting in Umeo, and which concerned the drafting of a set of rules for one of the prizes that we have discussed during our last meeting. As I recall, that task was assigned both to Kalina and to me, and as it was somehow the result of one of Kalina's proposals I waited for her to contact me in that sense. That never happened and so I'm sorry to report that that task, at least as far as I'm concerned, was not done.

(4) I should also inform you that Maria Helena Serôdio, and myself, have been reelected this year for another two years in the board of the Portuguese Association of Theatre Critics. And in that last general meeting, in which the reelection took place, we have also discussed the possibility of hosting here in Portugal an ex-com meeting in the near future. I'm aware that for next year we already have plenty of opportunities for meetings and conferences, but I wanted to tell you that we are developing all the necessary efforts to guarantee a meeting for the year 2007. If necessary, it could already happen in November or December 2006, but if not another date can be discussed for 2007.

I end my report here, wishing you all a most productive meeting, stating again how sorry I am for not being able to be in Réus with you and apologising again for such a late message and report.

With warm regards to all.

Paulo Eduardo Carvalho

Annexe G

Report of Ludmila Patlanjoglu

Dear Michel,

My best thoughts are with you and colleagues of EXCOM. I apologize because I cannot be there with you all. Unfortunately I've lost a dear relative, after a long illness. And I still have the work of preparing the General Assembly of IATC -Romanian section which will have to deal with new elections and will take place during the "I. L. Caragiale" National Theatre Festival. Because all of these I cannot come to Reus.

If things go as planned –the volume with all the papers of the 2003 IATC Congress in Bucharest will be released one day during the Festival, in Romanian, French and English.

I'm keeping my proposal regarding the design of the

IATC's prize trophy as well as Romania financing it for at least the next 10-20 years. Given the Romanian's efforts of joining the EU in 2007, there is a favorable moment for this project and it kept the interest of Romanian officials. During the Festival I have to get a firm answer on the issue.

I hope your meeting will be a success.
Best wishes,
Ludmila

Annexe H

Tomasz Miłkowski, Excom Report, 28-29 October, Reus

1. After our excom in Umea I published my report on the swedish theatre in weekly „Przegląd” and in our polish section Internet quarterly „Yorick” (www.aict.art.pl <<http://www.aict.art.pl/indeks.php>>). Both were read in Poland with the interest.

2. *The Polish Section of the AICT/IACT* and Polish TV Academy organised the seminar for experience critics about relation between theatre and TV during the tv and radio festival (Festival of Two Theatres) in Sopot (6 July 2005). In seminar participated 50 critics and artists from Lithuania, Moldova, Romania, Ukraine and, of course, from Poland, who had been taken part in the panel “TV theatre – tomorrow, today and yesterday”. The lectures (prof. Jerzy Limon, prof. Andrzej Żurowski, dr Tomasz Miłkowski) will be published by TV Academy and some fragment of the discussion will be presented in the Internet quarterly “Yorick” (www.aict.art.pl <<http://www.aict.art.pl/>>) - the first part of materials was published in new edition of Yorick (number 3, October 2005). We will plan bilingual (Polish and English) special issue of “Yorick”.

Prof. Limon presented a paper connected with theoretical fundamentals of tele-theatre. He considered the differences between live-theatre, tv-theatre and movie in several aspects, first of all “time of the action”. Prof. Żurowski presented his point of view on a history of Shakespearian performances in Polish TV. There were about 80 performances in 50-years existence of TV Theatre in Poland. Colleague Wojciech Mjacherek presented very individual look on a contemporary situation of tele-theatre in Poland. He said: “The Titanic is drowning, but the patient (vide: tele-theatre) feels itself better”. My paper, “The masters of TV-Theatre” was published now in our Polish section Internet quarterly “Yorick”. In second part of the panel, that provided myself, took a floor the participants from Lithuania, Ukraine (Nina Mazur), Moldova and Romania. They informed about difficult situation of tele-theatre in their countries. Organisers – first of all authorities of public television – have ensured the splendid conditions of seminar, very good accommodation and additional program with friendly dinner included.

3. Since our excom I have worked (with success) to get money and support for the international monotheatre festival in Wrocław, that will be provided in November in Wrocław – director of this festival, Wiesław Geras is our member and president of Theatre Society in Wrocław – polish section traditionally has the patronage. I will prepare paper about monodrama in tv for the panel on this festival. I would like to discuss with Mr Geras the proposal of stage for 10 young critics in November 2006 during the 40 Festival in Wrocław.

4. After the stage in Limoges our young colleague, Ada Romanowska published her enthusiastic report in "Yorick" (October 2005).

5. I have been invited to participated in festival "Baltic House" – it was the first little step to organising Critic Circle at this festival. I participated in discusses and interesting meetings. Mrs Natalia Barkova, Coordinator of biennale monofestival in Petersburg invited me to cooperate in programming this festival – next edition will take place in 2007. I've agreed.

Annexe I

Dear ExCom Colleagues,

After our latest meeting in Sweden, together with Yun Cheol Kim, we had a task to think through the project of theatre journals exchange that first appeared in Moscow during the IATC Conference.

We discussed the idea and here is the plan that we propose:

1. We should make an "annex" to the IATC website. Probably, we need to have an independent menu for this networking project on our website.
2. Several certain magazines will sign an Agreement of free exchange of articles.
3. They put on the network website the commented list of the contents of the latest issue.
- 4a. A magazine orders from another network magazine the text(s) of the articles to be translated and republished.
- or 4b. Magazines display on the network website one (or several) articles that they believe could be of greater interest for the international readers, so that any magazine of the network may just take it from there, translate and publish it.
5. The news corner may be a part of this network website -- just for the theatre news (festivals, prizes, opening nights of well known directors), so that every magazine may display there news from its own country and take foreign news.
6. After some time, with the development of friendship, magazines start to know each other (and know the authors of each other), and they may order the article

on the certain subject to the partner, in exchange for the article from the own author.

7. When IATC arranges its prizes (you remember this idea: biannual at the Congress, and maybe at the festivals) this should be a material devoted to the winner with explanation of the motivation of the prize -- to be published in many national magazines. As well as the lecture of the celebrity.

These are the first steps that we may propose to the guests of the Congress in Seoul.

We are sure it would be a good promotion for the IATC to keep the umbrella of the network of several national theatre magazines!

We think we had better start the project the sooner the better. Right after the Reus meeting, we need to write to each section of IATC members asking to recommend a theatre journal to represent its country; with these recommendations we will authorize the editors of the journals to contribute to the IATC website the contents of the latest issues with some annotations both in English and French in less than 3 pages, which will be shared among the members of the networking theatre journal project.

We hope we will be able to start as soon as the new design of our website is implemented.

Now we may think about the text of agreement, maybe during the Reus meeting colleagues could suggest some plan of this Agreement?

After having launched, we may be able to discuss on a higher level to develop this project further during our extraordinary congress in Seoul.

We strongly believe that this project will be the starting point for us to have our own webzine and theatre journal in the future.

Unfortunately, I am unable to attend the meeting in Reus due to financial and schedule reasons. Here in Russia, we discussed with my colleagues another person who would contribute to IATC activities. We propose our colleague Olga Egoshina. But unfortunately she also did not succeed in arranging this trip. We are sorry. But we promise to participate in IATC activities after this meeting in Reus.

I wish you very good work!

Sincerely,
Nikolai Pesochinsky

Annexe J

Rapport du stage AICT à Montréal sous la thème "La critique du théâtre jeunes publics"

19-26 septembre 2005

Le stage a été invité par le festival international d'ASSITEJ organisé en Montréal par Le Coups de Théâtre. L'accueil des participants du stage, et tous soins du groupe ont été excellents; nous voulons remercier Rémi Boucher, directeur du festival. En plus et particulièrement nous remercions Marie-Michelle Garon, qui a pris en charge tous nos demandes, comme tout l'équipe du festival.

Le stage était animé par la directrice des stages en tandem avec Michel Bélaïr, critique de quotidien québécois Le Devoir, et depuis des décades responsable de la critique du théâtre jeune public du journal. Le propos d'association québécois des critiques de Michel Bélaïr comme monitor se prouva très juste, la connaissance du paysage de théâtre pour des enfants et la jeunesse en Québec ainsi que globalement de ce critique chevronné était d'un grand valeur de notre travail.

La groupe était réduite par des raisons financières du festival à huit participants. Finalement, un participant d'Algérie n'a pas reçu la permission de sortir de son pays et nous n'avons pas réussi à vite trouver quelqu'un à prendre sa place. La groupe consistait ainsi de sept personnes: Tiago Bartolomeu, Portugal, Elin Claeson Hirschfeldt, Suède, Young-Joo Choi, Korea, Wouter Hillaert, Belgique, Katarina Kolega, Croatie, Robin Hsiu-Chuan Tu, Taiwan, Hélène McClish, Canada.

Puisque le festival présentait des spectacles pour enfants, une grande partie des spectacles ont été joué pendant la journée et le schéma habituel d'un stage ne pouvait pas être appliqué. Or, la somme des heures de travail ont été les mêmes, environs quatre par jour. La groupe a travaillé tout le stage ensemble en une groupe seule avec les deux moniteurs et une seule langue de travail: l'anglais. Seulement une participante préférait le français, mais elle maîtrise très bien l'anglais, et avec un petit aide de traduction de temps en temps nous avons pu travaillé d'une façon concentré et convenable pour une groupe si petite.

Une groupe petite a certain avantages quant à la flexibilité; un dîner avec les critiques québécois a eu comme invité le directeur du festival; une invitation à l'improvisiste à l'équipe française d'un des meilleurs spectacles du festival (Lettres d'amour de 0 à 10 par Compagnie l'Artifice) avait donné beaucoup. Les relations personnelles dans une petite cercle comme ce stage s'est aussi vite développé plus "famille".

Le stage a essayé de se concentrer autour certains thèmes plus ou moins problématiques pour la critique du théâtre jeune public: la perspective d'enfant, les ambitions morales ou pédagogiques des adultes dans les arts pour des enfants, les hierarchies du théâtre et du journalisme. Nous avons vus onze spectacles de qualités très variés, du niveaux les plus qualifiés jusqu'aux très pauvres, ce que nous avons permis de voir de plus près une certaine arrogance, commercialisme et "distraction" qui rarement est accepté pour les publics adultes dans le théâtre sérieux.

L'échange de vues de la situation du théâtre jeune public dans les pays des participants était – comme toujours – d'une grande valeur pour nous tous. Non existant, négligé ou loué le théâtre des jeunes publics ne suit pas du tout la structure générale du théâtre dans le monde.
/ms

Report from the IACT seminar for young critics in Montréal with special theme:

**"Theatre criticism and the theatre for young audiences"
19-26 September, 2005-10-23**

The seminar was invited by the international ASSITEJ festival organised in Montréal by Le Coups de Théâtre. The reception of the participants and all the cares of the group have been excellent; we want to thank Rémi Boucher, the director of the festival. We also thank Marie-Michelle Garon for her very special attention to the needs of the seminar.

The seminar was monitored by the director of the seminars together with Michel Bélair, critic in a daily Québec paper *Le Devoir* and since decades responsible for the critics of theatre for young audiences in the journal. The suggestion from the québécois critic's association of Michel Bélair as a monitor showed to be very adequate, the knowledge of the theatrical landscape for young audiences in Québec and internationally by a experienced critic was most valuable to our work.

The number of participants had been reduced by the festival for economical reasons. Finally, one participant from Algeria was not able to come, his permission to leave the country was refused. We did not manage to find someone to replace him in time. Thus, the group had seven participants: Tiago Bartolomeu, Portugal, Elin Claeson Hirschfeldt, Sweden, Young-Joo Choi, Korea, Wouter Hiilaert, Belgium, Katerina Kolega, Croatia, Robin Hsieu-Chuan Tu, Taiwan, Héléne McClish, Canada.

As the festival presented shows for children a huge number of the performances were in daytime, and the normal timetable of a seminar could not be applied. However, we worked everyday about four hours, as usual. The work was performed in full group all the time with both monitors and in English only. Only one of the participants preferred to work in French, but as she was good in English and only needed some translation work now and then, we could work in a concentrated way suitable for such a small group during the whole seminar.

A small group has some advantages such as flexibility. A relaxed dinner party with the Canadian critics was equally a meeting with the director of the festival. An improvised meeting with the team of one of the best shows of the festival (*Lettres d'amour de 0 à 10* by Compagnie l'Artifice) was very informative. Personal relations in a small group like this develop quickly and more family-like.

The seminar tried to focus on certain themes more or less problematic for the criticism of theatre for young audiences: the child's perspective, the moral or upbringing ambitions of the adults in children's theatre, the hierarchies within theatre and journalism. We saw eleven shows of very varied quality from the most artistically excellent to the very poor, which invited

us to reflect on the arrogance, commercialism and cheap entertaining aspect, rarely expected in the "serious" theatre for adults.

The exchange of views of the children's theatre in the home countries of the participants was – as always – of great value to us all. From non-existing to neglected to praised – the differences seem to be huge and not at all following the pattern of theatre in general in the world./ms

Rapport du stage pour jeunes critiques professionnels

Dans le cadre des Francopholies en Limousin
Limoges, du 29 septembre au 4 octobre 2005

Par Louise Vigeant

Le stage de Limoges a été un succès grâce à la qualité de l'accueil, des spectacles et des participants. Mon collègue Paulo Carvalho et moi-même l'avons animé avec intérêt et plaisir.

Les participants :

Nous avons eu onze participants: Melinda Soregi (Hongrie), Paula Magalhaes (Portugal), Deepa Punjani (Inde), Bitia Malakouti (Iran), Linvydas Krivickas (Lithuanie), Alina Chriac-Ivasch (Moldavie), Mark Brown (Écosse), Randy Gener (Etats-Unis, New York), Claudiu Groza et Ionut Sociu (Roumanie), Ada Romanowska (Pologne). La participation, rare, de jeunes femmes venant de l'Inde et d'Iran, a été particulièrement remarquée car tous étaient très curieux d'entendre parler de la situation de théâtre dans ces contrées.

Malheureusement, un candidat iranien, Behzad Sediqi, qui s'était inscrit, n'a pu venir. L'invitation (qui pourtant avait été envoyée à plusieurs reprises, mais qui, semble-il, ne « passait » pas) est finalement arrivée trop tard pour qu'il puisse obtenir son visa. Il voudrait se reprendre une prochaine fois. Quant à Helen Braut, de Croatie, qui s'était aussi inscrite, nous n'avons plus eu de nouvelles d'elle ! Nous communiquions par l'entremise de Sanja Nikcevic, jusqu'à quelques jours avant le stage.

Nous aurions voulu pouvoir travailler en deux groupes séparés pour les discussions sur les spectacles, avec mise en commun avec l'aide de rapporteurs ; mais nous n'avons pu le faire qu'une seule fois. Il faudra voir à mieux équilibrer le nombre de parlant français et parlant anglais. Tous ont été d'ailleurs fort étonnés de voir qu'il n'y avait aucun participant français alors que nous étions à Limoges ! Il semble qu'un critique français, un certain Karim Haouadeg, de la revue Europe, s'était manifesté, Margareta ayant reçu une demande d'information de sa part, mais une demande qui n'a pas été suivie d'une inscription en règle. Or, il nous a contacté deux jours avant le début du stage pour dire qu'il avait été recommandé par le syndicat de la critique mais n'avait rien reçu comme directives pour se rendre à Limoges afin de participer au stage. Son nom n'apparaissait sur aucune liste ! Il n'est finalement pas venu.

La collaboration avec les Francophonies :

Le festival nous invitait ; il a pris en charge l'hébergement, les repas et les billets de spectacles pour treize personnes et nous a offert des espaces de travail. La collaboration a été entière et

le stage a été un vrai succès. Tous ont beaucoup apprécié "l'âme" de ce festival, la chaleur de ceux qui y travaillent, le plaisir des rencontres, la qualité des spectacles et des discussions.

Nous avons remercié Patrick Le Mauff, Marie-Françoise Balavoine, Béatrice Castaner, qui se sont tous montrés fort avenants ; toute l'équipe du festival a été formidable, la logistique « roulait » (merci à Marianne Ferrand) et, surtout, nous nous sommes sentis « de la maison ».

Le stage :

Nous avons vu dix spectacles *Électre* (très apprécié), *Sokutt* (jugé inachevé), *Shift center* (qui a beaucoup impressionné), *Carmen* (qui a déçu par son aspect trop commercial), *Sozaboy* (jugé un peu statique bien qu'intéressant, découverte de la langue (pour ceux qui comprenaient le français)), *Qu'est-ce que penser ?* (très intéressant), *Icaro* (qui a ému), *Nous étions assis sur le rivage du monde* (déroutant pour certains), *Un village dans la bouche* (touchant, drôle, sympathique), *Un violon de verre* (désuet).

Nous avons travaillé toutes les matinées et les après-midi :

- pour des discussions sur les spectacles
- pour écouter les présentations de chacun (ils avaient à choisir parmi 3 sujets proposés : la pratique de la critique chez eux ; la relève théâtrale ; la présentation d'un auteur ou metteur en scène sur lequel ils voulaient attirer particulièrement l'attention)
- pour rencontrer des gens ; nous avons eu la chance de nous entretenir avec :
 - Mihai Maniutiu, le metteur en scène roumain d' *Électre*
 - Patrick LeMauff, le directeur du festival
 - Fred Pellerin, le conteur québécois
 - Émile Lansman, l'éditeur de textes dramatiques qui a présenté l'état de la dramaturgie dans la francophonie.

Chacune de ces personnes est restée plus de deux heures avec les participants qui ont appris beaucoup. Nous étions tous très reconnaissants de leur générosité.

La radio locale et la télé (France 3) ont fait des reportages et ont interviewé certains des participants. Il a aussi été question du stage dans un journal local.

Ian Herbert, le président de l'AICT, n'a pu rencontrer les participants, le vol devant l'emmener à Limoges ayant été annulé à cause d'une grève, il a toutefois pu, le lendemain, remercier officiellement le festival d'avoir permis la tenue du stage. Cependant, Georges Banu a pu les saluer.

Quelques remarques :

- Tous ont été de très bons participants, mais nous devrions éclaircir la question du statut des participants. Nous avons cette fois-ci deux étudiants (alors qu'une autre, du Canada, avait été écartée ; du moins est-ce ce que j'ai compris d'un échange de courriels impliquant Alvina Ruprecht, Michel Vaïs, Margareta et moi) ; il ne faudrait pas qu'un jour il y ait plus d'étudiants que de professionnels. Devrions-nous insister auprès des sections nationales pour qu'elles recommandent vraiment de jeunes **professionnels** ? Cette remarque ne veut pas remettre en cause la qualité de la participation aux discussions des deux participants étudiants, mais si nous voulons vraiment « entraîner » des jeunes dans le métier... il faudrait consacrer

nos énergies sur des personnes susceptibles de poursuivre dans cette voie. Lorsqu'il s'agit d'étudiants, ceux-ci ne peuvent témoigner de la pratique de la critique chez eux, ni ne peuvent donner le point de vue d'un critique sur la pratique théâtrale. Par ailleurs, comme les festivals qui nous invitent s'attendent, avec raison, à ce que les participants parlent de leur visite chez eux dans leurs médias respectifs, cela ne peut se faire que s'ils sont attachés à un média !

- il faudrait aussi insister pour que les participants **maîtrisent** suffisamment le français ou l'anglais pour s'exprimer et comprendre.

- les sections nationales doivent bien faire comprendre que les participants doivent eux-mêmes s'inscrire en bonne et due forme, fournir un c.v. et des publications (ce que tous n'ont pas fait). Par contre, je crois qu'il serait souhaitable que les sections nationales aident les participants à trouver du financement pour couvrir leurs frais de transport, ne serait-ce qu'en les dirigeant vers des programmes gouvernementaux ou autres. Une participante m'a avoué qu'on lui avait dit qu'il « fallait avoir les moyens » pour participer à ce genre d'activité ! Quelques uns ont dû payer de leur poche...

- finalement, il faudrait que ce soit plus clair pour les participants qui fait quoi. Comme le festival invitait, c'est l'équipe du festival qui a géré les réservations d'hôtel, le transport de et vers la gare ou l'aéroport. C'est aussi le festival qui envoie les lettres d'invitation officielles dont plusieurs participants ont besoin pour obtenir un soutien financier ou un visa. C'est beaucoup de travail ! De notre côté, nous devons faire un bon recrutement et assurer les inscriptions. Les informations se sont parfois un peu perdues, cette fois-ci, entre Margareta, moi, et le festival. Il aurait peut-être été préférable que mon nom n'apparaisse que comme animatrice et non contact possible, afin d'éviter les erreurs. Les participants ne voyaient pas la différence, pour ce qui est de l'organisation du stage, entre l'AICT et le Festival invitant.

Conclusion :

Les participants ont tous souligné que le caractère international de ces stages est ce qui les rend le plus formateur tant sur le plan professionnel qu'humain. Nous tissons ainsi un réseau de collègues... et d'amis.

Bref, nous sommes tous repartis de Limoges très heureux de notre expérience.

English version (- slightly abridged and translated by Margareta)

Report from the training seminar for young critics in Limoges

Within the framework of Francophonies en Limousin,
Limoges from 29, September to 4, October

By Louise Vigeant

The Limoges seminar was successful thanks to the generous reception of the festival, the performances and the participants. My colleague Paulo Carvalho and me have monitored an interesting seminar with pleasure.

The participants :

We had eleven participants – names above in the French version. We are happy to underline the presence of young female critics from Iran and India, which also corresponded to the curiosity of the other participants to hear about the theatrical situation in their countries.

Unfortunately, one Iranian candidate who was accepted for the seminar, could not come. The invitation (although sent several times, did not « pass ») and finally arrived to late for the application of a visa for this candidate. He would like to participate another time. One croatian candidate accepted for the seminar never let us had any information about her arrival. We did communicate with her through Sania Nikcevic up to a few days before the seminar.

We would have liked to work in two groups for the discussions about the performances, and to join in general discussions with the help of reporters ; but we were able to do so only once. It would be wished for a better balance between the numbers of participants speaking French and English. We were all very surprised that there was no French participant in the seminar in Limoges. Apparently, one French critic, Karim Haouadeg from the magazine Europe should have showed up, as Margareta had had a question from him asking for information, but not a proper application. He did contact us two days before the first day of the seminar and said that he was recommended by his assoication, but never had had instructions about participating in the seminar. His name was in no list, and finally he did not come.

The collaboration with the festival les Francophonies

The festival invited us : they offered us hotel rooms, meals, theatre tickets for 13 persons and also offered us rooms for working. It was a full collaboration and the seminar was really successful. Everyone appreciated the « spirit » of the festival, the warm hearted way of working with us, the pleasure to meet and the high quality of performances and discussions.

We have warmly thanked Patrick Le Mauff, Marie-Francoise Balavoine, Béatrice Castaner who all were very helpful, the whole festival team was fantastic, the logistics was smoothly rolling, and we all felt like at home.

The seminar

We saw ten performances (the names in the French version) and worked in mornings and afternoons :

- With discssusions about the performances
- Listening to the presentations from different countries (they had choosen one from three proposed perspectives : criticism in their own country, theatre in the country or presentation by an playwright or a director they would like to focus on)
- Meeting with artists involved in the festival : Michail Maniutiu, Romanian director of Electra, Patrick Le mauff, director of the festival, Fred Pellerin, story teller from Québec, Emile Lansman, playwright publisher exposing the situation of the French speaking world's theatrical texts.

Each of these persons stayed with us for more than two hours learning us a lot. We were very grateful to their generosity.

The local radio and television (France 3) did reportages including interviews with some of the participants, one local paper had also discussed to have a seminar.

Ian Herbert, the AICT president, was not able to see the participants, his flight being delayed by a strike. However, he had the possibility to officially thank the festival the next day for inviting the seminar. And, Georges Banu had the possibility to meet the group.

Some remarks

All the participants were good, but we need to clarify the question about the participants professional status. This time we had two students in the group (at the same time as one candidate from Canada was refused by her association being a student !) It would be unfortunate if we one day have more students than professionals. Should we maybe stress this more clearly to the national sections, so they propose real professional young critics ? This remark does not question the quality of the discussions with the two students present, but our purpose is to « train » young people already professionals...we should put our energy into the work with people likely to continue in the profession. Students can not tell about the practice within criticism in their countries, nor can they apply a critical viewpoint on the theatre performance. Consequently, the festival invites us also expecting the participants to write on their visit in their own medias, but this can not be done if the participants are not working in the medias.

We should also insiste in the participants language capacity ; they could speak English or French good enough to speak and to understand fully what is said.

The national sections should be instructive to the participants so they apply properly to the seminar in time, send a c.v and published articles. Also, the national sections should assist the participants to find fundings for the travel from official authorities or others in their countries. One of the participants told me that « you have to have means of your own » to be able to participate in such activities ! Some of them had paid out of own pockets...

Finally, it must be clear who is doing what. The hosting festival invites and book hotels, local transports etc. It is also the festival who send out an official invitation which several of the participants need for an visa or funding application in their home country. It is a lot of work ! From our side, we should do a good selection and confirm the inscriptions. This time, the information was sometimes lost between me, Margareta and the festival. Maybe it would have been better if my name only was mentioned as monitor and not as a possible contact, to avoid mistakes. The participants did not understand the difference between the organisation of the seminar, the AICT and the inviting festival.

Conclusion

The participants all pointed out that the quality of an internationally mixed seminar as the most rich in all aspects, both professional and personal. We have created a network both as colleagues and as friends.

We all left Limoges very happy with our experience from the seminar.

The young critic's seminars

Conclusions from 2005, plans for 2006

Two seminars has been performed in 2005, both not full size ones, as was also the case with the three seminars 2004. This year seven young critics met in Montréal, eleven in Limoges. Small seminar groups permit a smooth and effective work, and personal relations are often more easily required in a small group. Even if the groups were small, there was not a waiting list of young critics in 2004 or 2005. Maybe, this more restricted amounts of participants is corresponding of today's needs?

As the two seminars were organised almost at the same time, I directed the Montréal seminar myself, and asked Louise Vigeant to take my place for the other one. So she did, and I want to thank her for fulfilling the task beautifully. I also want to thank Paulo Eduardo Cavalho for co-monitoring in Limoges, and Michel Bélair for doing the same in Montréal.

This year both seminars worked more or less in English only – it is against "the principles" of bilinguality, but we must be flexible and see for the need of each seminar and its result. The 2005 seminars have both been thematic, in Montréal with the theme of criticism and theatre for young audiences, in Limoges with the profile of the frenchspeaking world, la francophonie.

It is obvious that the costs of a theatre festival for a seminar of young critics is considerable and the difficult point of having a seminar or not.

Today all communication around the seminars are by e-mail. We need to update our user's manual and the routines of application, recommending and confirmation to suit the e-mail-ways better. As Louise points out in her report we also need to remind the national sections of their duties not only to select real young professionals, but also to help them with funding and see that they apply correctly and in time. I agree, and this year we could have had avoided that two or three persons finally did not come (even if they had a place in the seminar) by quicker and better contacts.

I will also add, that we need to wake up many more national sections who never send any young critic to a seminar! The congress is a good opportunity of doing so.

The two seminars of the year give me the impression again of a young and optimistic part of our profession; the work with traditional daily papers as well as with radio, blogs, net magazines, free papers and so on. They are almost without exception with qualified university degrees and not at all pessimistic. They are most energetic and enthusiastic about theatre criticism in new forms.

Plans for 2006

One proposal for a seminar during the Bonner Biennale in spring 06 seems very unclear. My information is that a local political decision in mid-november will tell if we are to be invited or not. (Thank you for trying anyway Ian!)

Two seminars are preliminary confirmed, one since long, the other (thank you Yun Cheol Kim!) recently:

September 2006 Charleville-Mezières, France, The international puppetry festival
This is the most important international puppetry festival in the world in the little town where the first international education on an university level was created: Institut de la Marionette.
The dates of the festival is 15-24 of September, the dates of the seminar have not yet been fixed. 15 participants. Details are discussed with my contact Jacques Felix, the director of the festival, who I know through UNIMA. My idea is that our seminar should have a theme like: Puppetry within cross-over theatre forms (this is not at all a children's festival, even if some of the performances are for young audiences).

September 2006 Vilnius, Lithuania and the Sirenos Festival. Contacts have been established with the festival for a seminar and I am already in contact with Elona Bajoriniene, artistic director of the festival, on a seminar September 27 to October 3 with 20 participants directed by one Lithuanian monitor and one international AICT monitor.

Both seminars 2006 are very close to each other in time and to the extra congress in Seoul – dates must be settled carefully, but we must also discuss a "double" seminar director - maybe working in a directing team would be suitable for 2006. We must then find a way of work where it is clear who is responsible of what, to avoid confusions.

A seminar for October 2007 has been discussed with the Dialog festival, and Yun-Cheol strongly recommends us to try to have one festival there and continue the communication.

Around the shift 05/06 plans for 2006 can be fixed and put on the web site. An up-dated e-mail-procedure for the seminars should have been created by then.

Margareta Sörenson
Director of the seminars