

Procès-verbal de la réunion du Comex de l'AICT à Craiova, en Roumanie

Le 21 avril 2016 (10h-17h)

1. Présences et absences

Étaient présents : Margareta Sörenson (Présidente), Michel Vaïs (Secrétaire général), Octavian Saiu (Secrétaire général adjoint) et les membres suivants du Comex : Jean-Pierre Han (France), Tomasz Milkowski (Pologne), Peng Tao (Chine), Mark Brown (GB), Deepa Punjani (Inde), Maria Säkö (Finlande) ainsi que Savas Patsalidis pour *Critical Stages/Scènes critiques*.

Stéphane Gilbert (Trésorier général) était absent car l'aéroport de Bruxelles était fermé ; Emmanuel Dandaura (Nigéria) était absent car il n'a pas pu obtenir son visa à temps ; Jeffrey Eric Jenkins (É-U), absent, s'est fait remplacer par Barry Gaines ; Ivan Medenica (Serbie), absent, s'est fait remplacer par Dusana Todorovic ; Mariko Anazawa (Japon), absente, s'est fait remplacer par Manabu Noda ; Peng Tao était accompagné par Zhu Ning, interprète.

2. Adoption de l'ordre du jour

Il est adopté tel qu'il apparaît ci-après.

3. Adoption du procès-verbal de la réunion de Tbilissi (6-7 octobre 2015)

Il est adopté à l'unanimité.

4. Points découlant de ce procès-verbal :

On discute des questions de transfert de fonds, en particulier à la lumière des inquiétudes actuelles en matière de sécurité.

5. Rapports (tous les rapports sont copiés à la suite de ce PV)

5.1. La Présidente présente son rapport, rappelant l'adhésion de la Section argentine, le travail effectué pour le prix Thalie, le colloque et le Festival d'Oman, la participation de l'AICT au Prix Europe, le travail réalisé pour le dossier sur la danse dans *Critical Stages*, la situation du Congrès de l'IIT qui a été annulé, enfin le Congrès de l'ASSITEJ auquel Emmanuel représentera l'AICT.

5.2. Le Secrétaire général présente son rapport. Michel mentionne la formation d'un groupe en Roumanie, nommé AICT – Théâtrologie, qui est accepté à l'unanimité. Il note aussi les demandes d'information qu'il a reçues de Bernice Chan (AICT Hong Kong) au sujet du processus mis en œuvre pour la remise de prix nationaux de la critique, et fait part de ses

préoccupations au sujet de la sécurité de membres de l'AICT qui ont leurs coordonnées sur Internet, après un incident récent impliquant Mariko.

5.3. Michel présente ensuite le Rapport du Trésorier, de la part de Stéphane.

5.4. Les rapports des autres membres du Comex sont ensuite présentés brièvement.

6 Programme

6.1. Nouvelles sections : Michel présente la suggestion d'accepter une nouvelle Section régionale arabe. La proposition, faite par Mark, est immédiatement acceptée. Michel présente ensuite le dossier d'un nouveau groupe dans la Section grecque, qui est aussi accepté par le Comex sur une proposition de Deepa.

6.2. Activités de l'AICT accueillies par des festivals internationaux

La délégation chinoise mentionne le Festival de Wu Zhen, qui est de plus en plus important en Chine et à l'étranger. Le festival invite la Présidente de l'AICT, le Secrétaire général et son adjoint à prendre part à des discussions en table ronde.

Tomasz présente une offre de « Wrocław – Capitale européenne de la Culture 2016 » dans le cadre du Festival de monodrame pour un stage pour jeunes critiques en anglais et en polonais pendant les Olympiques théâtrales. Le Festival « Divine Comédie » aimerait accueillir une réunion du Comex en 2018 et peut-être un Congrès deux ans plus tard.

Jean-Pierre explique qu'en raison de contraintes financières, il devient de plus en plus difficile d'organiser des réunions du Comex. Aussi suggère-t-il de les associer à des colloques. À Limoges, en 2017, il y aura un colloque consacré au théâtre japonais. Jean Pierre cherche aussi d'autres possibilités d'organiser des activités de l'AICT à la fois pour les critiques établis et les jeunes critiques.

6.3. Critical Stages/Scènes critiques

Savas décrit la situation actuelle, soulignant l'importance de voir la Chine accroître le lectorat de la revue. Il explique qu'un financement potentiel est directement lié au nombre de lecteurs. Savas alerte aussi les membres du Comex quant au fait que la revue, qui est le seul périodique théâtral d'envergure mondiale, fera face à de redoutables défis financiers quand sera tarie la source de financement de l'Université de l'Illinois. Une discussion s'ensuit sur la question complexe de la collecte de fonds : faudrait-il engager un professionnel ? La revue devrait-elle dépendre uniquement du bénévolat et des dons ? Est-ce qu'il faudrait demander aux Sections membres de la soutenir ?

Manabu explique comment fonctionne la revue Web de la Section japonaise : les responsables de sections sont en charge de l'ensemble du processus, ce qui réduit considérablement les

coûts. Il faudra trouver d'urgence des solutions concrètes, aussi Savas, Don et Jeffrey travailleront-ils avec Manabu et Stéphane pour les trouver.

Margareta et Octavian soulignent l'essentiel du contenu du numéro spécial Danse de *Critical Stages/Scènes critiques*, qui s'intéressera à la question de la nouveauté dans cette forme d'art.

6.4. Congrès de l'AICT à Belgrade

Dusana signale que le BITEF éprouve certaines difficultés avec le programme, qui n'est pas encore définitif. Cela dit, ce qui concerne le Congrès de l'AICT est bien clair : on accueillera 100 délégués plus les membres du Comex, et la date limite de l'inscription est fixée au 30 mai. Il y aura deux réunions du Comex, une avant et une après l'Assemblée générale. La remise du prix Thalie est aussi prévue. La date d'inscription pour les invités supplémentaires participant au colloque est repoussée au 25 juin.

6.5. Candidatures pour le Comex : procédure et date limite

Michel rappelle la procédure actuellement en vigueur : pour présenter sa candidature, une Section nationale ou régionale doit en être à sa deuxième participation à un congrès de l'AICT. Tout changement aux Statuts doit être adopté par une Assemblée générale extraordinaire. À la suite d'une discussion sur la date à laquelle il faudrait présenter sa candidature, il est décidé que Mark rédigera un nouveau paragraphe basé sur la suggestion de Michel, qui sera inclus à l'Article 3.3 des Statuts, une fois approuvé par l'Assemblée générale à Belgrade. Voici la version finale de la proposition de Mark, envoyée par Michel au Comex le 24 avril 2016 :

Article III : Assemblée générale

[...]

3. L'Assemblée générale élit le Président et le Secrétaire Général, ainsi que dix associations pour former le Comité Exécutif.

Seules seront considérées les candidatures parvenues au Secrétaire Général et diffusées par lui au plus tard 10 jours avant l'Assemblée générale. Elles doivent motiver les raisons de la candidature en un paragraphe, dans au moins une des deux langues officielles de l'Association.

Octavian présente la proposition d'une réunion du Comex en Roumanie.

Les Sections actuellement représentées au Comex seront à nouveau candidates, mais pour celles de Finlande, de Pologne et d'Inde, leurs conseils d'administration n'ont pas encore pris de décision.

6.6. Stages pour jeunes critiques

Jean-Pierre exprime sa gratitude au festival de Wroclaw pour son initiative d'accueillir deux stages. Cependant, il insiste sur le fait qu'il s'agit de stages internationaux. Aussi,

comme le soutiennent Mark et d'autres collègues, l'idée d'un stage national créera un étrange précédent. On conclut que le stage national sera organisé par la Section polonaise et dirigé par Tomasz. À la suggestion des organisateurs, le stage international pour jeunes critiques sera dirigé par Octavian.

Il y aura aussi un stage à Cluj au Festival Interférences. Barry propose que l'annonce des stages soit faite très tôt pour s'assurer d'attirer un grand nombre de participants.

6.6. Colloques pour critiques établis

Octavian annonce que la Section roumaine – Théâtrologie de l'AICT organisera un colloque sur le legs du mouvement Dada à la fin d'août. Il y aura aussi une activité de l'AICT au Festival de théâtre Wuzhen (Chine), qui aura lieu en octobre, avec la participation de Margareta, Michel et Octavian.

II^e partie

7. Site Web et médias sociaux

Vu qu'il y a eu récemment des tentatives de hameçonnage, on est d'avis qu'il faudrait améliorer la sécurité des membres du Comex ainsi que des représentants des Sections nationales et régionales, et des membres individuels dont les coordonnées personnelles se trouvent sur le site Web de l'AICT. Octavian s'engage à examiner la possibilité de créer un nouveau site Web. Le Bureau évaluera la situation pour prendre une décision avant le Congrès.

8. Nouvelles adhésions et recrutement : Michel

8.1 Nouveaux membres

La Section régionale arabe est officiellement acceptée par le Comex.

8.2 Recrutement

Il n'y a toujours pas de section nationale en Autriche ni en Allemagne.

9. Prix Thalie

À l'heure actuelle, Deepa et Peng Tao sont chargés de présenter une proposition pour réviser les règlements du prix. La première question soulevée consiste à se demander si les nominations doivent être faites par roulement, d'une région à l'autre, ou s'il faudrait opter pour la souplesse.

Selon Manabu, le premier critère devrait être une reconnaissance internationale.

Zhu Ning demande si le candidat doit absolument avoir des travaux publiés en anglais et en français.

Le Comex décidera s'il faut avoir une discussion à l'Assemblée générale au sujet des règlements du prix Thalie.

10. Jurys de l'AICT

Pour le moment, cette activité est suspendue.

11. Autres points

On organisera un concours pour trouver un **nouveau logo**.

12. La réunion est levée à 17h.

Octavian Saiu, Secrétaire général adjoint

Michel Vaïs, Secrétaire général

RAPPORTS

President's report
April 2016

After the excom meeting in Tbilisi, the acceptance of the new **Argentinian section** of IATC was completed. The post-poned decision about **the Thalia award** of IATC was supposed to be an issue of decision by e-mail during January. However, the Japanese Association withdrew its proposal, and with one candidate only, I handled the closing of the procedure together with the cabinet and consulting the ex com members. Finally, we could declare Femi Osofisan from Nigeria as laureate to the Thalia award for the 2016 congress; the presentation of the laureate was published on our web, with the help of Emmanuel and Don Rubin in January. Ivan and Bitef are informed and preparing for a more highlighted, public and attractive prize ceremony than the previous ones.

In December, I travelled to **Oman** on the invitation by the ministry of culture of Oman and participated in the Arab Theatre Festival and its conferences together with Michel. We signed a memorandum that officially declare the creation of an **Arab Regional Association** within the IATC. We participated in conferences and performances and informed about the IATC, and also got most interesting views of Arab theatre and its difficult situation of today. The new regional association invites a member from the excom to a festival in Morocco in June and the cabinet has asked Jean-Pierre to participate on behalf of the excom, his travel costs paid by IATC, and to prepare for a coming young critic's seminar.

Savvas invited me to co-edit a **special issue of Critical Stages on dance**, and so I do, together with Octavian. This work is not yet completed, but we are still optimistic enough to think that this issue will be possible to publish in June.

A time-consuming task has been to assist in preparing for the **Premio Europa per il teatro** ceremony in Craiova. As the laurate Mats Ek is my proposal as a jury member and as I am familiar with his work it has been an unexpected responsibility for me to be also a liaison for this during the Premio-days, organized in association with the Craiova Shakespeare festival. We, the IATC, are among the founders of the Premio, and it is my position that we have a certain responsibility for the prize and its future. Also in this, Octavian has been of great value for the communication with the Craiovan hosts. Our president in honour, Georges Banu, has been a helpful link in this, too.

An invitation for the **ITI congress** to me, was forwarded to Michel, and the cabinet decided that his travel costs should be paid for, so that the IATC will be well informed and on good terms with the ITI, an important organisation in many, but not all, nations. The dates of the ITI congress are the same as the **UNIMA congress**,

where I have the special task of being president of the election commission, and I have to be present in Tolosa, Spain. Emmanuel will go to the **ASSITEJ congress**, in South Africa in June, also on behalf of the IATC excom.

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Secretary general's report for the Craiova Excom meeting, 21 April, 2016

- After the meeting in Tbilisi, the Excom has finally ACCEPTED the new Argentinian Section after more information about its members were provided.
- The Cabinet has ACCEPTED the new Romanian Association (AICT/IATC - Theatre Studies Group) which now shares the Romanian Section with the AICT/IATC.Ro Group.
- I had discussions with Bernice Chan from the Hong Kong Section about a critics' award to be given in a festival.
- I have dealt with requests for membership or information from Cameroon, Algeria, UK, Armenia, Italy, Denmark, Canada, Turkey, Singapore, Latvia, Hungary, Azerbaijan, Georgia, Korea, Switzerland...
- I lost a lot of time with hackers trying to rob money from some of our members in several countries.
- I have received an application from a second group of theatre critics in Greece with 20 members, headed by our associate member Savvas Patsalidis. (Request file sent separately to Excom.) DECISION NEEDED.
- I have discussed with a group of storytellers in Montreal (Quebec, Canada) interested in organizing a young critics' seminar on storytelling during an international festival in Montreal, in 2017.
- I helped the Europe Theatre Prize press office with lists of persons to invite in Craiova.

Travelling:

I was in the Sultanate of Oman with Margareta to attend the Arab Theatre Festival in December, 2015, and sign a memorandum to officialise the creation of an Arab Regional Association within the IATC. This association comprises 26 (or 27) members from 13 countries. (Request file sent separately to Excom.) The president will be Saïd En Naji from Morocco. DECISION NEEDED.

After consultation with Margareta and Stéphane, I have accepted to represent the IATC at the ITI Congress in Manaus, Brazil, from 29 May-5 June, 2016. The flight will be covered by IATC. But the congress was cancelled afterwards.

Congress:

I have started to prepare for the 2016 Congress in Belgrade, with Dusana Todorovic (application form, translations, announcements to the membership...).

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Adjunct Secretary General's Report

IATC Activities

1. Preparations for the IATC ExCom meeting in Craiova
2. Preparations for the Theatre Studies Seminar in Craiova
3. Collaboration with the Secretary General in view of the IATC Belgrade Congress (preparing the invitation letter, sending it to colleagues who need it in advance for funding purposes, etc.)
4. Preparations for organizing the Award Ceremony of IATC Romania- Theatre Studies
5. Preparations – together with Margareta Sorenson – for the dance issue of Critical Stages

6. Preparations – together with Margareta Sorenson – for the Shakespeare Studies Conference
7. Coordinating the IATC Website

Academic activities

Habilitation Degree in Theatre Studies

Visiting Professor in Tokyo – November

Workshop and a series of lectures at the invitation of IATC Hong Kong and the Chinese University of Hong Kong – February

Conference activities

Staging Freedom: Cultural Politics and Contemporary Eastern European Performance

– Master Class offered to students from the Centre for Cultural Studies, Chinese University of Hong Kong

Absurdity Here and Now: Re-reading Beckett's and Ionesco's stage texts in a Post-dramatic Context – Workshop offered to critics and artists from Hong Kong

The Iron Curtain and Beyond: the Body and the Space of Performance in Eastern Europe – Lecture offered to critics and artists from Hong Kong

Medieval Echoes in the Modernist Aesthetic – Keynote address in the „Varieties of Modernism” Conference, organised by Meiji University Tokyo

Myth and Theatricality in Contemporary Animation – Keynote address in the Conference Series of “Impuls” International Animation Festival Bucharest

Asian Theatre, a Journey towards the Unknown – paper presented in the “Travelling, Discovering” Conference, organised by the University of Bucharest

Chair of the Session **On Theatre, Space and Cultural Awareness**, organised by “Intrepretations” Theatre Festival – Katowice, Polonia

Jury membership

The International Monodrama Festival in Bacau, Romania

Publications

Books

The Lesson, a Meditation on Seven Themes – in Romanian

Hamlet and the Madness of the World – in English

Book chapters

“From the Machinery of Transcendence to the Machinery of War: the Unattended Moments of Eugene Ionesco” for the book *The Presence of Medieval Elements in the Modernist Aesthetic* (Brill, Amsterdam, forthcoming)

Essays

“The Paradoxes of Memory in Theatre Criticism: Axiology, Imagination and Nostalgia” in *Criticism in the Fontline*, published by AICT Hong Kong. No. 11

“Teatr Zar’s Armine, Sister: Watching as Witnessing and Criticism as Testimony” in *Criticism in the Fontline*, published by AICT Hong Kong. No. 11

Octavian Saiu

AICT – IATC

Comex / Excom de Craiova – avril 2016

Rapport du Trésorier

1-Les comptes 2015 ont été approuvés par Irina Antonova, commissaire aux comptes

2015 accounts have been approved by Irina Antonova, auditor

2-Compte Général / General Account:

Les cotisations 2016 continuent à être payées / 2016 fees continue to be paid.

La situation au 15 avril 2016 : **19.044,48 €**

3-Compte / Account Critical Stages :

L'équipe de Savvas est payée/ Savvas team has been paid (transfert CS 1-10 et CS 11 et 12) = 7000 €

Les trois correcteurs linguistiques : pour leur travail 2016, Mark Brown et Michel Vaïs ont été payés ;

Lissa Tyler Renaud va l'être / the three language readers: for their 2016 work, Mark Brown and

Michel Vaïs have been paid; Lisa Renaud will be = 3000 €

La situation au 15 avril 2016 : **623,28 €**

Tout l'argent de l'Université d'Illinois a été dépensé. Il n'y a donc presque plus d'argent sur ce compte spécifique / all the money from the University of Illinois has been spent. Therefore, there is almost no money left on this specific account.

Stéphane Gilbert

Trésorier AICT-IATC

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CRITICAL STAGES

REPORT from SAVAS PATSALDIS– CRAIOVA, April 2016

1. At last, we made it!!! After three months of working full time Tasos, the CS webmaster, transferred ALL past issues (1-10) to the new server. Instead of describing to you how he got there, please read his report which he asked me to include in my report. Here it is, in his own wording:

The Webmaster's (Tasos) report

“Dear ExCom and Critical Stages Board members

First of all, I'd like to thank you very much for giving me the opportunity to manage your e-journal. I will

do my best not to disappoint you.

As you all know, I spent the last few months working on the past issues (1-8) of the journal, all created in a platform different from the one for issues 9-10). Although I tried really hard I faced various serious technical problems creating the last two issues (11-12) on the same platform with issues 9-10. For that reason why Mr Patsalidis and myself decided to use another server for those issues and transfer all past issues there in order to achieve not only aesthetic homogeneity but also, technically speaking, a more manageable platform.

I'm very pleased to say that we finally managed to have all 12 issues on the same server, under the same platform (Wordpress). Under www.critical-stages.org one may find all 12 issues with a uniform address (www.critical-stages.org/X).

The job of transferring issues 1-10 was not that easy. Each issue was recreated from scratch. Every article was copied from the initial site, pasted locally, "cleaned" from html code that was not needed and then posted on the new site. Every image was downloaded separately, cropped when needed, resized and then re-inserted in the recreated articles.

Furthermore, the legends of all images (at least 6 out of 10 issues) needed to be typed by hand (could not be copied). In the last phase of each issue, I had to find, using Google, image copies in large size for the front-page slider.

Last but not least, all endnotes were recreated in order to work with the new address and theme. It shall be noticed that there were articles with only few endnotes but there were also articles with 30, 50 and one with 71 endnotes! One can easily understand why some articles needed over an hour of work for their recreation.

In terms of numbers, during the transfer of issues 1-10:

1. 377 articles were recreated from scratch (as described above)
2. 117 pages were also recreated from scratch (containing editorials, the board, contents, contact forms, etc)
3. 2011 images were downloaded and re-inserted

This job is finally successfully over! The next two steps shall be the following:

Issue 13: I am about to start working on the next issue in order to have it ready for publication in June.

So, please send in whatever you have fully ready for uploading.

While working on the next issue I will examine ways of increasing the journal's web traffic. For this goal I will need your help in terms of advertising CS in every possible way.

Closing this report I need to thank you once more.

Yours faithfully,

Tasos"

PROMOTION/VISIBILITY

1. It is very important for the financing of the journal to show big numbers. So our link www.critical-stages.org has to circulate. We have to help disseminate it. As far as I am concerned I try to do that everyday. But I need your help as well.

2. In the last two months I have brought the journal to the attention of the teaching staff of performing arts and dance University departments. Namely:

Leeds University, Northwestern, Buffalo, Bristol, Sheffield, Concordia, Cape Town, University of Amsterdam, Free University of Berlin, Sorbonne, Nanterre, Tufts, Columbia, Univ. of Melbourne, Sidney U., CUNY, Brown, U of Florida, San Digo, Minnesota, New South Wales Australia, Guelph Australia, South Wales UK, New Delhi, Denver, New Mexico, Barnard College, Goethe Frankfurt, Duke, North Carolina, High Point U., Arizona State, Purdue, Smith College, Loyola, Georgia, Ohio, Auckland New Zealand, Otago New Zealand, Wellington, Canterbury New Zealand, NTWERP Belgium, Ghent Belgium, Waseda Japan, Colorado Boulder, Oregon, Vancouver, Lancaster, Webster U, Newfoundland memorial U., Toronto 1, U of Toronto, U of Stockholm, Oslo-Ibsen Center, Copenhagen, U of Rome, U of Pretoria South Africa, Miami, Trinity Ireland, U of Belfast, Helsinki, Winnipeg, Regina Canada, Dalhouse, Acadia Canada, Julliard, U of Rhode Island, Vermont, Iowa, Utah, Utrecht Holland, Hamburg, Exeter, East Anglia. Texas (Austin), Kansas, Nevada (Reno), Nevada (Las Vegas), Michigan

A total of about 1000 recipients and keep adding. I have prepared another list with sixty universities, drama schools, dance academies, training and research centers, schools of Journalism, from around the globe which I will contact shortly.

In terms of clicks (visits) U.S. comes first.

We are pretty weak in China, Russia, India, and Japan, just to mention big markets, so any help coming from these countries is most welcome!

I am strengthening our visibility in South Africa through the network of Kurt Egelhof, who is the National Coordinator of Performing Arts Network of South Africa (recently we are getting more clicks from there. That's good feedback)

I have sent out emails to all the people who run the links listed in our last issue (about fifty), asking them to put our link on their list of useful links as well. Some of them already did. Those who did not, I plan to send them a reminder.

A NOTE that shouldn't go unnoticed: *In my last report I asked you to help by providing us with the e-addresses/links of associations/drama schools, theatre people, researchers etc in your own countries in*

order to contact them and let them know what we are doing. Please do help to promote the journal. Also it will really strengthen the accessibility of CS if the members of all national associations post its link on their facebooks, twitters, blogs, webpages, etc. The market wants impressive numbers to back you up!!!

4. One of the problems of CS is that it is not indexed. When we took over 15 months ago, the first thing I did as editor-in-chief was to approach two big search machines, JSTORE and ProQuest in order to have CS included in their list of journals. Their answer was not positive but neither was negative. They both felt that something is missing to guarantee the quality of the journal and that was indexing. They both told me to get back to them. And I plan to do so in the months to come. But first I have to make sure that scholars and researchers use/visit, refer to the journal.

ECONOMICS (from Don, Jeffrey, Stéphane)

1. Unfortunately Don will not be able to join us, however, he sent me this email and as you can see, raising funds for an international nonprofit enterprise is not an easy affair. It takes time and persistence. With his permission, here is his email (ad verbatim):

“Finding money for CS is turning out to be much more difficult than I first thought. And it is taking a lot of time. That's the problem with these things. They can be done but the time to do them is hard to find. I have been through information on over 400 foundations and got the list down to 20 that I thought were possible. I then e-mailed all to try to arrange a phone call. Only two responded and they were not encouraging. They want us to find our own funding either through organizational sponsorship (IATC) or via paid subscription. They are asking why IATC cannot just add the costs into its own budget. The plan I had would work if many levels got involved (IATC, universities, corporations, individuals). But it would take a lot of person hours to make it happen. I don't know anyone who has so many hours and those skills.

My next to last hope is a direct appeal to a very good Greek friend of mine. I am seeing him on April 24 as I fly between Bucharest and Rome. I have an intentional three hour layover at the Athens Airport and he and his mother (one of my oldest friends) are having lunch there. Maybe he will be our angel for 5000 euros a year for the next two years. I think it is 50-50 at best. But that is better than the responses (or non-responses) I have been getting.

Long-term, I think Excom has to build CS into its budget somehow if it wants to have its own publication. Maybe a direct push with the EU cultural wing...

Alternatively, we need a re-thinking of IATC's own budget. CS is a feather in the organization's cap. I would suggest that there be a minimum charge of 50 euros per centre and a maximum charge of say 100 euros.

I would also suggest that the fee for individual members be increased by four euros, which would go to CS.

That's a pretty good deal. If the number is too low, raise the subscription price by another euro or two. Or build it into the dues and hide it. Excom can work out the income on that so it gets us to a minimum number.

2. For JEFFREY's statement please see his report sent to ExCom members

3. That applies to STEPHANE's report as well

4. The basic expenses of the journal have not changed:

3000 euro for the three proofreaders (Lissa, Michel, Mark: 1000 each)

3000 euro for the webmaster

1000 euro for Katerina, my assistant

No one else is getting paid. It is all volunteer work and it will remain so in the foreseeable future

Aristotle University is not charging anything for using its server or for maintaining the site of the journal.

MISCELLANEA

1. For this coming issue (#13) Katerina, my assistant, and myself will (hopefully) draft a list of national platforms set up to promote local dramaturgies. In this way our readers will have the chance to see what is new around the world in terms of playwriting. If you are aware of such platforms in your own country please do let us know.

2. Also: please check again the Festival Guide and the List of useful links posted in issues (11 and 12 respectively) and let Katerina (or me) know if there is anything worthwhile including that we skipped.

3. With this coming issue (#13) our journal is opening up to new areas of performing arts, this time with DANCE (eds. Margareta and Octavian). We do hope to be out on time (June 2016).

4. We are looking for a volunteer to help us create a **letterhead (stationery)**, before crafting a letter to be sent to potential donors and/or advertisers. **Anyone willing to help with this letterhead?**

5. One thing we would like to realize: **interviews on video**. The reason we have not tried it thus far is because it costs money. Not much, but money nonetheless. If CS funding bears fruits, we will give it a shot. It will add that extra touch to the section.

COMING TOPICS:

1. Issue #14. The special topic is on THEATRE AND STATELESSNESS IN EUROPE. A very timely, as it turns out, topic. Its guest editor, Steve Wilmer, is almost ready. He has approved eight papers. I also asked him to contact important people to interview. He has two. There is room for two more. Any ideas?
2. Issue # 15 devoted to AFRICAN PERFORMING ARTS AND CRITICISM. Our guest editor, Femi Osofisan and Teju, his assistant, told me that they already have ten papers. I told them that they have to make sure to have ALL the papers by non native speakers checked by native speakers of English or French. Language still remains our main headache.
3. For the next issues:
 - a. Tomas proposed a special issue on **Monodrama**.
 - b. I propose one on **Arabic Theatre**, which is in accord with the general policy of the journal to also open up to cultures that are on the periphery of First World cultures.

CLARIFYING THE RELATIONSHIP

This is an issue we raised very briefly in Malmoe but we barely discussed it. Namely:

1. What are the editor's legal responsibilities?
2. Is s/he free to choose Board members? Or does the ExCom appoint the Editorial Board?
3. Can IATC fire the Editor or remove from the Board people? And if yes, under what circumstances?
4. Do you think there should be a letter of agreement between Critical Stages and IATC specifying what the relationship is and who is responsible for what?

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IATC Chinese section report (2016.4.)

1 : In January 2016, IATC China Section held the annual meeting in Beijing. 33 critics attended the meeting. ZHANG Xian resigned from the position of Director. PENG Tao was elected as the successional director of IATC China Section. XIE Boliang (the director of the Dramatic Literature of the Academy of Chinese Traditional Theatre) and MA Wenqi (professor of the Central Academy of Drama) were elected as the deputy-directors. YANG Qianwu (General Secretary and the Standing Vice-Chair of the Society of Beijing Theatre Artists) was elected as the supervisor of IATC China Section.

2 : After a series of communication, IATC China Section will organize a critics' seminar under the umbrella of WUZHEN Theatre Festival. The critics' seminar will include after-show discussions and dialogues with international theatre critics.

3 : IATC China Section, with NEW THEATRE Journal, The Society of Beijing Theatre Artists, co-organized a symposium in memory of the 400-year-anniversary of the passing of TANG

Xianzu the great playwright. The symposium invited some critics as well as playwrights, in order to promote the theatre creation in China.

4 : I wrote an article "Towards a free body", in which I introduce the status quo of Chinese modern dance. The article will be published in "Critical Stages".

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Rapport pour le Comex de Craiova par Jean-Pierre Han

Depuis le dernier Comex de Tbilissi j'ai essentiellement travaillé sur :

– L'organisation (plutôt difficile) du prochain stage pour jeunes critiques qui doit se tenir à Istanbul (Turquie) du 18 au 22 mai prochain. S'est notamment posée la question de la sécurité après la vague d'attentats qui ont eu lieu dans le pays. Handan Salta, ma correspondante, m'a assuré de la sécurité durant le Festival.

- Reprise de contact avec Kinga Kovacs pour, à sa demande, refaire un autre stage à Cluj (l'année dernière cela s'était très bien passé et elle en était satisfaite), fin novembre, début décembre.
- J'attends toujours la réponse de Belgrade pour savoir s'il y a possibilité d'organiser un stage pour jeunes critiques pendant la période de l'Assemblée générale de l'AICT (fin septembre).
- J'ai bien noté la proposition de Tomas et m'en réjouis, mais va se poser la question du calendrier. Par ailleurs je m'étonne de l'absence d'un groupe de travail en langue française. Voilà matière à discussion.
- Je pense être en mesure d'organiser une petite rencontre AICT (4 ou 5 membres invités comme à Caen) pour un petit colloque : sujet à déterminer, mais peut-être autour de la dramaturgie... japonaise ! Cela se ferait au sein du Centre dramatique national du Limousin dirigé par Jean Lambert-wild que beaucoup d'entre vous connaissent (il dirigeait le CDN de Caen).
- Je me rends en mai prochain, à la demande de notre Présidente et de Michel Vaïs qui étaient à Oman, à Fès, au Maroc, pour le festival universitaire organisé par le nouveau président de la section arabe, lequel m'a demandé d'intervenir pour parler de l'AICT et de la critique. Cela juste après un reportage en Tunisie où je dois rencontrer des journalistes et critiques tunisiens.

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My Report for the Excom meeting in Craiova, April 2016

- About the Thalia prize: I had outlined a few recommendations in our previous Excom but we have yet to settle on a concrete policy regarding the future of the prize. I attach the recommendations again for your reference.
- About the proposed change in our Statutes concerning the number of delegates at our Congresses when funds are tight: I would like to remind the Excom that this was not my proposal; I don't quite recall who had made the suggestion, but I supported it in principle, and hence agreed to work on the wording of the proposal to be submitted to the General Assembly.
I however reiterate that we need to take a vote on this and only if we have a majority vote in the Excom about this, does it make sense to put forth an appropriately worded proposal to the General Assembly. This matter in my opinion requires the majority decision of the present Excom to be taken up further, if at all. If we arrive at a decision in this Excom, I will be happy to deliberate on the wording, but it will be pointless till such time.
- Since our last Excom meeting in Tbilisi in October 2015, I had a brief exchange over email with Emmanuel about his proposed idea at the Excom in Tbilisi about social media norms. I still have to receive a draft from him about what exactly he has in mind.
- My colleague Vikram Phukan, who is also a member of the Working Committee of the Indian National Section, has contributed to the upcoming Critical Stages' issue focused on dance.

- The Indian National Section will again contribute 50 Euros this year in support of Critical Stages.
- Aditi Sharma, a younger member of our section, will be participating in the upcoming young critics' seminar in Istanbul.
- In my capacity as the Editor of the website Mumbai Theatre Guide, I have been consciously encouraging applications from new and young writers who want to contribute reviews. Nayantara Nayar, a student from a noted school in Mumbai- The Tata Institute of Social Sciences is one of them. I see promise in some of the writing and I believe it will be increasingly young people like her who will be the new entrants to the Indian National Section.
- In view of the possible financial sources that we have been contemplating for Critical Stages, I have a suggestion for the Critical Stages board to consider. I believe that Critical Stages' greatest chance of survival, relevance, and independence will always come first and foremost from within the IATC. It is our journal.

Just as Jeffrey actively sought funding from his University, our colleagues within the IATC who work in or with Universities could approach their Theatre/Performing Arts/Literature departments to seek funding for a period of time. We need to raise this call in the General Assembly. Let's say there are two or three Universities who decide to fund the journal for three years. That can build up a corpus. It can be a time bound commitment. In the meanwhile other Universities can be brought on board. In return, these Universities get publicity in the journal for their programmes. To further offer our gratitude to these Universities, the IATC could offer some form of mentorship to the departments' students, which would include exposure to international theatre trends since we have members from different parts of the world. This in turn will benefit the student community.

Also national sections must be encouraged to actively contribute, however small or big the contribution is.

I feel these routes offer real possibilities as there are more direct and involved stakeholders.

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Report: Ivan Medenica

The Serbian national section has been completely focused on the organization of the 28th Congress of the IATC. This organization is tightly linked to the organization of the 50th BITEF festival, which is the frame of the Congress. This is the reason why the official invitation for the Congress, with the inscription form, came a bit late (we couldn't confirm the dates of BITEF festival until March). But the first responses to the official invitation are very good and we have been getting applications and demands from all around the world. The dead-line for the application is postponed until the end of May, so there is plenty of time for all the delegates to check their traveling options, get grants and do the other organizational things. The preliminary timetable of the Congress is sent a few days ago, so those people who can not stay for the whole period could easily orientated themselves while planing their stay in Belgrade. Our next steps is to send: a) call for papers for the Symposium (and of April), b)

the final program of the Bitef festival (mid May). All these material would come until the end of the inscription period. The important thing is that the money has already been transefered, so the Congress 2016 is 100% confirmed and stable.

Speaking of the Symposium, I got a negative answer from Maria Shevtsova who was our unanimous proposal for the Chairwoman. Maria will be occupied with writing her new book and the responsibilities in Wroclaw that she has already taken a few years ago. I asked her to rethink our invitation once more, but I think that there are small chance for a positive change: her schedule is overbooked. In Tbilisi we proposed a board who could work with Maria, consisted of Marikko, Savas and Octavian. As both the Director of IATC conferences and the artistic director of Bitef, I kindly ask the ExCom to leave me a few more days to come out with another name. I am completely aware of the fact that we don't have time, because the call for papers has to be sent in the next ten days, so I will now concentrate only on that. One of the first persons I would talk with about this topic would be Savas. But do not, please, make any final decisions in Craiova in my absence. Thank you for the understanding.

In the few next weeks I will work with Margareta, Emmanuel and Femi on the concept and organisation of the Thalia award ceremony. It will be on a highest level and conceptually very well thought, linked with the Bitef program.

I would like to propose one more thing. The project of IATC juries doesn't work well. From the very beginning, when Kalina was running it, later Michel and myself, an now only me, this project was not a successful one. In this very moment the only regular partner we can count on is MESS festival in Sarajevo. Even the Sterijino pozorje festival in Novi Sad isn't a stable partner: not because they are not interested in the project, but because they have big financial problems. Having all this in mind, and knowing that from the very begining not all of us were enthusiastic about this project, I would propose to the ExCom to close it: at least for the moment being. There is no sense in having the IATC jury only in Sarajevo.

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Report from the Japanese section

MarikoANAZAWA

After our meeting in Tbilisi, the Japanese section had their second meeting of the year on the 13th of March 2016. This meeting was held on the same day of the special open lecture celebrating the publication of "The continuous Echo of deafening Noise". A grant was acquired from the Tokyo Arts Council for publishing in book form, a document of five years of the Japanese section's work after the Great Tohoku Earthquake.

In this meeting, we received some reports on our activities, such as for instance, our web magazine "Theatre Arts", our open lecture from the IATC and also news from our members from the west of Japan (they have their own magazine, "Act").

We also discussed a problem suggested by one of our Japanese section members, concerning when the IATC (not only the Japanese section, but also the Excom members) can move to protect its members? He asked our official letter to protest aspects of the German theatre festival, but we didn't do that. He said that they didn't want to insert the full of his article, only an excerpt from it.

Personally, besides finishing writing my Thesis, I also wrote a book review of *Critique dramatique et alentours* by Jean-Pierre Han, on the bulletin of L'Association du théâtre franco-japonais, the French-Japanese theatre association.

Manabu Noda, one of our Japanese section members actually stayed in Craiova, in order to attend the general meeting of the web site "Critical Stage" and has kindly agreed to participate in the Excom meeting.

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Maria Säkö's report 21.4.2016

Since our last excom-meeting:

- 1) I became the President of the Finnish Critics Association, which gives me better possibilities to organize and search for money for IATC's activities
- 2) I am trying to suggest that Finnish Critics Association together with Tampere Theatre Summer will organize Young Critics seminar 2017 or 2018
- 3) I will be the editor in chief in new art critic webjournal Kulttuurin Norsunluutorni, it will start this June, and I would like Critical Stages to be one of our main international partner, we have money for one year and I hope Critical Stages will get new readers and funding via our website and co-operation
- 4) I am currently teaching theatre criticism in Theatre Academy in University of the Arts Helsinki
- 5) I just finished 2 years long theatre history project and the book about the project will be published in September 2016
- 6) I have been organizing international seminars and local seminars in Helsinki about art criticism, cultural appropriation, politics of art criticism
- 7) I have new, talented students who will participate Young Critics seminar in Istanbul
- 8) I and a member of the Mustekala-webjournal and we just got money to organize international seminar about art criticism and I am trying to invite one honoured theatre critic to visit this seminar, schedule is still open, but the seminar will be held in spring 2017

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Mark Brown's report to IATC excom, Craiova, Romania, April 2016

Since our previous excom meeting in Tbilisi, I have:

1. Continued my work as an English-language editor of our webjournal *Critical Stages*.
2. Provided a detailed report on IATC activities to the Annual General Meeting of the Drama Section of the British Critics' Circle, and ensured that this report was circulated to the membership of the Section. The report encouraged greater participation in IATC work among Section members, with the result that the British delegation to Congress in Belgrade is expected to have at least one first-time British delegate.
3. Been invited to be course leader of the theatre course at the Scottish Universities International Summer School at the University of Edinburgh this coming August.

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REPORT FROM PROF. EMMANUEL DANDAURA (NIGERIA)

IATC EXCOM MEETING IN CRAIOVA

ANNOUNCEMENT OF THE 2016 THALIA LAUREATE—The announcement of Femi Osofisan as winner of the 2016 Thalia Prize brought a lot of media attention to the activities of the IATC in Nigeria. I issued an official press release that was published by many national dailies in Nigeria and some African countries on the significance of the award and the general objectives of the IATC as a global professional body.

We have in return received numerous congratulatory messages from strategic stakeholders and regional professional bodies in the arts and culture sector. The Minister of Information and Culture in Nigeria has hinted the Nigerian President might grant Femi Osofisan a special reception at the state house after his investiture in September. This state honour is often reserved for people who have excelled in their chosen careers. The last time any artist enjoyed this rare national honour was in 1986 when Wole Soyinka won the Nobel prize.

The congress of IATC-Nigeria requested me to express its special appreciation to the Excom of the IATC for finding one of its members worthy of this global recognition.

FEMI OSOFISAN—Femi Osofisan will be in Belgrade to personally receive the Thalia Award and deliver his address as the 2016 Thalia Laureate. We are optimistic that the congress host will send us official invitations early enough so as to conclude visa processes before hand.

2016 WORLD DANCE DAY—I have been invited by the Guild of Nigerian Dancers (GOND) to serve as guest speaker during their 2016 celebration of the International Dance Day (IDD), which will hold at the National Theatre, Lagos on April 29, 2016. The highlight of this event will be the proposal for me to inaugurate a six-man national dance critics circle as a work group of the IATC-Nigeria. This will deepen interest and fast track the development of dance criticism and scholarship in Nigeria.

INVITATION TO SERVE AS JURY DURING BITEF—Femi Osofisan has been invited to serve as a member of the jury during the 2016 edition of BITEF. This means that Femi Osofisan will be conducting his first international engagement as Thalia Laureate in Belgrade shortly after his investiture. We thank Mr. Ivan Medenica and the BITEF secretariat for this nomination, which is in line with our collective resolve to give greater visibility to the Thalia Prize.

DRAFT SOCIAL MEDIA POLICY FOR IATC—The draft of my proposal for a social media policy will soon be ready for circulation to Excom members for comments. I had hoped that the Craiova meeting will give me the opportunity to get Deepa and Octavian's inputs on this before circulation but I guess that might now have to come via email.

CRITICAL STAGES—In Tbilisi, Magareta had requested me to arrange an interview of any renowned dance professional in Africa for possible inclusion in the special CS issue on dance. Consequently, I have just concluded editing of the interview with Arnold Udoka, which is now ready for consideration by Magareta and Octavian who are the coordinating editors for this special edition.

ABSENCE AT CRAIOVA MEETING—Though I paid for my air ticket a month ago, I had to call off my desire to be part of the meeting in Craiova owing to unforeseen visa challenges. We discovered very lately, to our dismay that all Romanian visa applications from Nigeria are now being treated in far away Senegal. Due to the short time left, It was not possible to first go down to Dakar for visa interview before proceeding to Craiova. While expressing regrets for my absence from this meeting, I must thank Octavian and the Craiova Shakespeare Festival secretariat team for the spirited efforts to resolve the visa challenge.

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

9 April 2016

Jeffrey Eric Jenkins (American Theatre Critics Association, USA)

4. 1) **American Engagement Increases.** Over the past two years, American section members Patrick Dyer, Brad Hathaway, Wendy Rosenfield, Jay Handelman, and Glenda Frank have participated in AICT-IATC events. Dyer participated in a Young Critics Seminar in Debrecen, ATCA vice-chairman Hathaway presented a paper in Thrissur, ATCA Excom member Rosenfield represented the American section at the 2014 Caen IATC Excom meeting, Foundation ATCA president Handelman served as delegate to the 2015 IATC Excom meeting in Malmö—where he delivered a \$500 donation (in euros) to *Critical Stages/Scènes critiques*—and Frank spoke at the seminar in Novi Sad last fall. A sixth American, Barry Gaines, a critic and retired professor who specialized in Shakespeare at the University of New Mexico, will represent ATCA at the Craiova meeting of the IATC Excom and the Europe Theatre Prize later this month. Thirteen members of the American section have participated in various

IATC activities over the past several years—not including the 2012 IATC Excom meeting in Chicago, which also involved the American Excom—including events in Maribor, Tbilisi, Beijing and Warsaw. The American section is grateful to our international colleagues for their continued efforts at building discourse through critical engagement with the performing arts. □

5. 2) **World Congress Delegates.** For the 28th World Congress of AICT-IATC in Belgrade, Serbia, 26 September–1 October 2016, the ATCA delegation will be led by Jeffrey Eric Jenkins, Michael Howley, and Marie Kilker. □
 6. 3) **Young Critics Applications.** The May 2016 Young Critics Seminar in Istanbul was announced to the ATCA membership via blast email in early February. There was only one inquiry made to the IATC Excom member. We provided necessary information to the candidate and heard nothing more from her. The American section is doing what it can to help fund travel for these Young Critic experiences. □
 7. 4) **American Dues Paid.** Barry Gaines, who is also the ATCA administrator, has completed payment of the American section dues and will collect the press cards in Craiova.
 8. 5) **Canada World Congress.** There is growing interest among North Americans for the 2018 World Congress to be held in Canada at Banff and Calgary. We might expect good participation from American members. □
 9. 6) **Critical Stages/Scènes Critiques.** Despite draconian proposed cuts in funding from the State of Illinois, Illinois Theatre plans to continue its advertising program with the journal, which will result in another \$5,000 late next fall. We hope the AICT-IATC Excom will recognize the terrific work done by the editor-in-chief as he continues to improve the journal and its international accessibility. □
 10. 7) **Tracking Donors.** We hope the AICT-IATC president will join the *Critical Stage/Scènes Critiques* editor to send notes of gratitude to individual and institutional supporters of the journal.
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Polish section short report

Polish section recently taken a number of new initiatives:

1. We checked the possibility of organizing an international (English group, October 20-24) and domestic (Polish-speaking group) **seminars for young critics** at the Theatre Olympics in Wrocław, the capital of European culture. Talks with the curator of the Olympics, director of the Grotowski Institute, Jarosław Fret successful. I enclose an official invitation by the Director Fret.
2. On the initiative of Konrad Szczebiot began talks with the city of Kraków and curator of the International Theatre Festival Divine Comedy in Kraków on convening the **Congress IACT in Kraków in 2020** during the festival. We have obtained preliminary approval of the project, as well as the acceptance of a seminar for young and / or experienced critics in Kraków in 2017 or 2018.
3. We carry out **the third edition of the Andrew Żurowski competition** for reviews for young critics - works submitted are representative of a top-level review published in Poland. Co-organizers of the competition are the mayor of Gdynia and the Marshal of the Pomeranian province (Gdańsk), a jury

chaired by me, the President of the Polish section IATC.

4. I gave support to young critics, members of our section, which, together with colleagues from the countries of the Visegrad designs create **a portal for theatre** in these countries and applies to win it funds. At the head of this group is the winner of the first edition of the Żurowski Competition, Alice Müller.

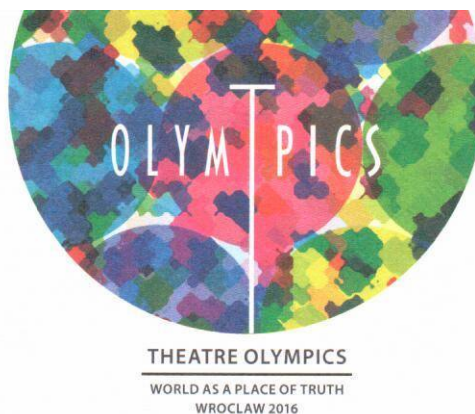
5. We are in talks with a group of researchers from the University of Silesia in Katowice on the preparation of the **symposium with the participation of theatre reviewers and journalists** on the situation of theater criticism. The achievements of this symposium, the English version will be published in a separate book. Symposium planning to late autumn 2017.

6. I'm just preparing, together with the director of the festival monodramas Wrocław, Wiesław Geras international panel on the theatre of one actor in the starring festival directors mono countries participating in the festival in Wrocław. On the occasion of the 50th anniversary of the festival and the 50th annual operating Wiesław Geras as the maker of this festival - Polish section and the Raszewski Theatre Institute will publish a book, partly in English on the history of festivals. You will see also my book "159 monodramas", a guide of the most interesting monodramas in Poland and Europe last 50 years.

7. Konrad Szczebiot is seeking **possibility of a financial support of the *Critical Stages*** by Polish cultural institutes.

Tomasz Miłkowski

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Wrocław, 14th April 2016

Ms Margareta Sörenson
President
of the International Association of Theatre Critics

Dear Madam,

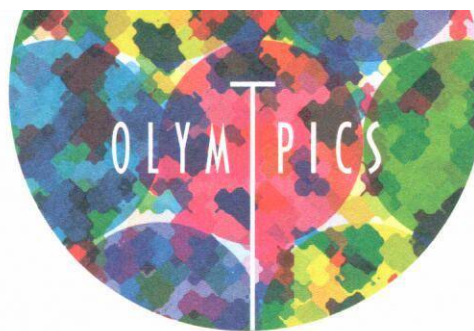
It is my pleasure to propose The Grotowski Institute as a host of next **IATC young critics' seminar**. This invitation was already initially discussed with Mr Tomasz Miłkowski V-P and with his encouragement I would like to bring it to your attention. The seminar would be included into the program of the 7th edition of Theatre Olympics, which will be held in Wrocław in the autumn of 2016. The festival will be organized by the Grotowski Institute in collaboration with the European Capital of Culture 2016.

The Grotowski Institute is a city-funded cultural institution combining artistic and research projects that respond to the challenges laid down by the creative practice of Jerzy Grotowski as well as documenting and spreading knowledge about his achievements. We hope that in 2016 the City of Wrocław will become a centre of deep and multifaceted reflection on the history, the present and the future of the theatre and performing arts. We also believe that this unique project will increase the international exchange of ideas and theatre practices among artists from around the world.

The 7th Theatre Olympics, *The World as a Place of Truth*, will take place from 14th October to 11th November 2016. Its programme will feature productions of some of the world's greatest theatre makers that will be presented alongside festivals such as the *Lower Silesian Theatre Platform*, *Dziady/Recycling Festival*, *Eastern Line*, *Polish Theatre Showcase*, and *More Than Theatre*. The programme will include performances, workshops, retrospectives, discussions, symposiums and conferences with many acclaimed theatre practitioners and researchers.

I strongly believe that organizing young critics' seminar in that context would be beneficial for all parties involved. I would like to propose that young critics' seminar within the programme of the 7th Theatre Olympics **would last 5 days and take place from 20th to 24th October 2016**.

We would like to arrange the seminar into two groups: Polish-speaking (10 – 15 persons) and English-speaking (10 persons). For both of those groups we would be able to provide meals



THEATRE OLYMPICS

WORLD AS A PLACE OF TRUTH
WROCLAW 2016

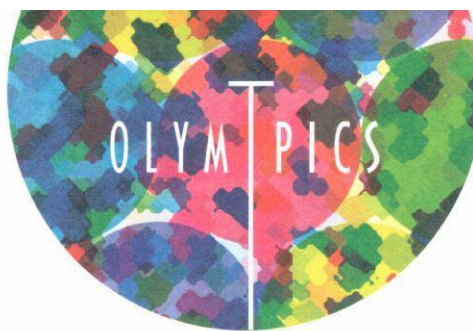
and accommodation as well as free entrance to the 7th Theatre Olympics performances and events. We are also ready to cover meals and accommodation and travel expenses for persons teaching during the seminar, who would be, of course, appointed by the members of IACT. As well we are ready to adapt to the prevailing traditions regarding the remuneration for teachers.

As the time of Theatre Olympics would be full of events that we would like to share with people interested in theatre and inspired by it. Therefore we are ready to extend our invitation to young critics beyond traditional 5 days of seminar up to 5th November 2016 asking them to participate in the following events:

1. *Landscape* conference taking place between 25th and 27th October 2016 - programmed by professor Georges Banu, professor Maria Shevtsova and professor Dariusz Kosiński. It will be formed as a series of panels chaired by their curators. The starting point for this conference will be a reflection on the twentieth century theatre and its changes from the rarely entered perspective of "catastrophe" and "failure". The conference participants will have an opportunity to elaborate on ponderable artistic, social and politics ideas, undertakings and experiments, which has decided on contemporary theatre's role albeit less significant than in nineteenth century.
2. *Dziady/Recykling* festival taking place between 28th October and 4th November. Program of that festival will include:
 - ceremonies of worship of the dead from different cultures,
 - the Adam Mickiewicz's *Dziady* (Forefathers) stage versions,
 - remixes of former famous stage performances of Adam Mickiewicz's *Dziady*, such as: The Dead Class by Tadeusz Kantor, *Dziady* by Jerzy Grotowski, *Akropolis* by Jerzy Grotowski, *Dziady* by Kazimierz Dejmka, *Dziady* by Konrad Swinarski, *Gusła* by Włodzimierz Staniewski, *Mickiewicz* by Miron Białoszewski and *Lava* by Tadeusz Konwicki,
 - films and exhibitions related to this subject.
3. *Witness/Action Świadek/Działanie* between 5th and 6th of November – conference in a series of interventions and discussions on the subject of an experience of bearing the witness and a call to action.

I would also like to notice that during this whole term, presentations of main program of the 7th Theatre Olympics will take place as well as seminars and meetings with directors involved. Among others:

- Romeo Castellucci (*Go Down Moses*),
- Valery Fokin (*Masquerade. Recollections of the Future*),
- ZAR Theatre (*Armine, Sister*),
- ODIN Teatret (*Flying*),
- Heiner Goebbels (*Max Black*),
- Pippo Delbono (*Vangelo*).



THEATRE OLYMPICS

WORLD AS A PLACE OF TRUTH
WROCLAW 2016

The Grotowski Intitute as the Organizer will provide participants of the seminar with accommodation and free entrances for the whole extended period from 25th October to 5th November 2016 although food will no longer be provided.

As we understand and agree that the IACT committee will select the participants from the applications. However as organizers we would like to see the declaration to participate in the extended program, though voluntary, as a factor affecting selection positively.

I would like to point out that simultaneously to the IACT seminar there will be workshops for young directors and actors held therefore creating the educational program of the 7th Theatre Olympics. To sum up I would once again like to propose and recommend our organization as the future host of the IACT young critics' seminar in 2016.

If you have any questions please do not hesitate to contact the Theatre Olympics Office 2016 or Malgorzata Jablonska responsible for organizing conferences and seminars for the Theatre Olympics program by sending an email to: malgorzata@grotowski-institute.art.pl

Please accept, Madam, the assurance of my highest consideration.

Yours sincerely,

Jarosław Fret

Artistic Director of the 7th Theatre Olympics
Director of the Grotowski Institute
Chairman of the Board of Curators
of the European Capital of Culture 2016