

**Agenda of the Executive Committee of the IATC**  
**March 18, 2014 (9:30 AM-5:00 PM, with a lunch break),**  
**Grand Théâtre d'Hérouville, Caen, France**

**Part One: Administration Matters**

**1. Approval of Agenda**

Accepted.

**2. Members present, apologies for absence**

All officers and ExCom members are present. Wendy Rosenfield is replacing Jeffrey Jenkins (USA); Stéphane Gilbart is present as the new treasurer. We are expressing our gratitude to Jean Lambert-wild and Jean-Pierre for organizing this ExCom meeting and hosting us.

**3. New treasurer**

Michel explains the procedure of appointing a new IATC treasurer. Irène withdrew between the two ExCom meetings: this is the reason why we had to appoint Stéphane through an e-mail correspondence. We confirm his appointment.

**4. Approval of Minutes of the excom meeting in Bucharest, 31 October and 1<sup>st</sup> November, 2013**

Approved.

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

None.

**6. Reports:**

**6.1 President**

Yun-Cheol has been working with the web editors on improving the technical performances of the *Critical Stages* site: we moved to another host, so now we can have more visits. The present web master is very busy, and doesn't have enough time for *Critical Stages*, so YCh is working on a new solution. He was in the United Arab Emirates, visiting the office of the ITI, and discussed the option of launching a regional Arab section of the IATC. It was stressed that the partial relocation of ITI to UAE is motivated by financial reasons and that the IATC should be careful with such arrangements. In the meanwhile, YCh became the artistic director of the Korean national theatre: this is a huge responsibility, in a delicate political context, and that is why he had to cancel a few trips connected to the IATC. We accept Mark's proposal to congratulate YCh for his new position. YCh informs us that we need more stable funding for *CS*: for 2014 we are completely covered but not for 2015. He stresses that all of us should take responsibility in searching for a financial support to *CS* and that this would be one of the major tasks of the new president of IATC.

**6.2 Secretary General**

Michel has been active in organizing the Beijing Congress, including the

very important issue of translators. He has been working with Margareta and the Chinese colleagues on the formulation of the Congress topic. He stresses that we can't accept fees for the national sections for 2014 to be paid only in Beijing – for their representatives to be accepted as official delegates, national sections should pay the fee before the Congress. We confirmed that in addition to its official delegates, the Romanian section could have one more participant because they are sponsors of the Thalia cane. Michel informs us that he received a lot of new candidacies for individual and associate membership from people who are very interested in coming to the Beijing Congress. We have accepted another individual member – Irina Antonova from Kazakhstan.

### **6.3. Treasurer**

Stéphane informs us that Irene transferred to him all the accounts and that he accepted her reports. We received an amount of 3615 € (\$5000) from the University of Illinois for an ad in CS and about 488 € (\$650) from the Hong Kong section as a donation. There was a problem with membership cards for the Turkish section: they were sent but never reached destination. Since Irène withdrew from her position for health reasons and since the IATC is registered in Paris, our new official address will be Jean-Pierre's. We keep the account in the same bank. There is an initiative in France to inaugurate a new center in Paris which will host all their national theatre associations – if this happens, JP will try to move the IATC "office" there. The present financial situation is fine – we have more income and fewer expenses. JP expresses our gratitude to Irène for all the work she has been doing for years and proposes that we give her six bottles of an excellent wine as a present. The idea was unanimously accepted. Michel reads us Irène's letter. Note that Irene was our General Treasurer for 16 years, after 10 years as Adjunct Treasurer. We spent \$200 as a help for Randy Gener's recovery costs. As Stéphane became our treasurer, we stayed without an auditor, so Michel suggests that we ask Irina Gogoberidzé from Georgia to accept this position once again – unanimously accepted.

### **6.4 Other excom members**

#### **Margareta**

Everything is in her written report; she only wants to stress that we had an interesting international conference in Kerala, India, with a few Indian and foreign participants (from Sweden, Romania, USA and Poland) in the framework of an international theatre festival which emphasizes new and diverse forms. She informs us that we could have an ExCom meeting or some other event in the framework of the Swedish Biennial on Performing Arts in Malmo 2015.

#### **Alice**

She participated in the Kerala conference and moderated a discussion between artists and spectators. Her mandate as artistic director of the Romanian National Theatre Festival is over.

#### **Don**

He stresses that we should keep in mind that there are two groups of our colleagues in India, and that Ravi organized a conference with 100 participants. He also informs us that Nigerians are coming to Beijing with a new proposal with a government support. YCh says there will be elections in Nigeria, so the political situation could improve, and we could think of organising a small scale event in Nigeria (an ExCom meeting, for example). Don informs us that the Canadian section also supported Randy Gener's recovery (700\$).

**Wendy**

Wendy replaces Jeffrey; she doesn't have any addition to Jeffrey's report.

**Mark**

Everything is in his written report: he adds that the British section published a book for a jubilee of the British Critics' Circle (100 years) – information on that is already on the IATC site.

**Zhang Xian**

He will later inform us about the preparation for the Congress.

**Akiko**

Informs us about the present situation with their art/theatre journal in which, for example, they wrote about the Swedish Biennial in Jonkoping and IATC activities. They will continue to publish it in Japanese, although they want to have a section in English as well. She asks whether IATC's logo could be used for the national activities, such as conferences, if they are organized by the IATC national sections. We agree.

**Tomasz**

He wants to add to his report the information that the Polish national section, in collaboration with the mayor of Gdansk, launched an award for young critics named after Zurowski. They got support from other cultural associations as well. The Festival Contrapunkt from Szczecin is interested in organizing some events (ExCom meeting, seminar for young critics or something else) in mid April 2015. They have a partnership with Berlin and could try to organize an IATC program that would include a visit to both cities.

**Jean-Pierre**

He informs us how difficult it was to organize this ExCom meeting, and stresses that one of the main tasks of the future president should be to provide partners for organizing these meetings. Christian Biet, editor of the French theatre journal *Théâtre/Public*, is interested in organizing a conference in collaboration with the IATC, perhaps with a symposium at the University of Paris 10.

**Ivan**

He expressed his gratitude to YCh and JP for proposing that the IATC covers his travel costs to Caen, stressing that it was the first time in 7 years that he uses such a support. His written report covers all the work he did for the IATC between two ExCom meetings.

**6.5 Critical Stages:**

YCh will talk about it under item number 10.

**7. Programme (including reports where needed)**

**7.1 Congress 2014: Zhang Xian**

The Chinese state is reducing funds for all conferences by 30%, but they talked to the Dean of the Central Academy of Drama and succeeded in preserving the budget that was planned. Questions concerning the number of participants – how many ExCom members, honorary members, people connected to the Thalia prize...? For all of them, the deadline for registration is the 30<sup>th</sup> of April, 2014. The participants of the Symposium and young critic's seminar are included in the total number of participants. One problem appeared –27

invitations have already been sent (some delegates needed them much in advance to apply for travel grants). After a discussion, it is decided to stop further sending of invitations before the 30<sup>th</sup> of April. Zhang Xian doesn't know how much it would cost if somebody wants to pay on his/her own for the whole stay at the Congress – he will provide this info later. We don't agree about the fact that the invitations to individual members be sent only after the delegates of the national sections (plus ExCom members, officers, people connected to Thalia prize...) are confirmed. We are told that we should apply for tourist visas for China.

### **7.2 Executive Committee meetings**

There is only one invitation: the Swedish Biennial, in Malmo, May 26<sup>th</sup> – 31<sup>st</sup> 2015.

### **7.3 Young Critics' seminars: Jean-Pierre, Mark**

We need specific regulations for young critics' seminars. They had problems with Russians because one excellent candidate didn't get an authorisation from her national section to go to the young critics' seminar in Hungary (she wasn't a member of the Russian national section). JP – it might be enough if a young critic is a member of some other professional association, not necessarily the national section of IATC (something like “an associated young critic”). There were opposite opinions on this topic – this issue has to be resolved in the future, after studying the statutes. There were problems with candidates from Azerbaijan because finally it happened that they didn't speak any of the official languages of the IATC. Americans also have difficulties sending young critics to the IATC seminars because their association brings together very few young critics. The question was raised whether candidates should be allowed to apply for several seminars successively (although those applying for the first time should have priority). We made a working group for the regulations for the young critics' seminars: Margareta, Jean-Pierre, Mark and Stéphane (and Jeffrey if he agrees). Proposals : Szczecin, May 2015. The other one, from Russia, would be too early for the organisation; YCh will write to Nikolai to explain him this.

### **7.4 Senior Critics' symposia: Margareta**

There is a possibility to have in Cluj (Romania) a conference for experienced critics, a young critics' seminar and a meeting of the Editorial Board of CS, in November 2014. There is also a new invitation from Irina for Tbilisi, at the end of September-beginning of October, 2014.

### **7.5 Other proposals**

None.

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

None.

## **9. Membership and Recruitment: Michel**

### **9.1. New members**

Stéphane works on creating a new national section in Belgium.

### **9.2 Recruitment**

See in Michel's report.

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## **Part Two: Discussions & Decisions**

### **10. Fund raising for *Critical Stages*: Yun-Cheol**

We need \$7000 per year to maintain the journal (this would be one of the main tasks of the next president). YCh will write to all national sections and ask for contributions. Don proposes that we raise this question at the Beijing Congress – if each section donates an amount per year, this might be enough (on the other hand, some sections already have difficulties paying their regular membership fee). Anyhow, we decide to raise the question in Beijing. The commercial publicity in CS is still an option (Irene's proposal at the last meeting, see Minutes from Bucharest)

#### **11. IATC juries: Ivan**

We had two IATC juries this year. One at the MESS Festival in Sarajevo with Ljiljana Mazova (FYR of Macedonia), Matti Linnavuori (Finland) and Zala Dobovšek (Slovenia), and one in Bucharest with Michel (Canada/Quebec), Ivan (Serbia) and Monica Andronescu (Romania).

#### **12. Thalia Award**

We got two official nominations – one for Eugenio Barba (Denmark/Italy) by the Polish section and the other one for Femi Osofisan (Nigeria) by both Canadian and Nigerian sections. After a long debate in which all the criteria for the Thalia award have been taken in consideration (international relevance and recognition, influence on global critical thinking, geographical and cultural diversity...), we came to voting. Barba got the award for this year with 6 votes for him and 4 votes for the other candidate. Since Barba was nominated by the Polish section, Tomasz is asked to contact him and write the *laudatio* and the press release.

#### **13. Other business**

Mark argues that the IATC logo is not attractive and proposes that we change it. We all agree. Ivan proposes an international public competition for the new logo; Don supports the idea. The idea is accepted: the competition should be announced on the IATC site and the deadline for sending proposals for the new logo is September 1<sup>st</sup>, 2014.

#### **14. Closure of meeting**

Our next meeting will be in Beijing, in October 2014.

**Caen, March 18<sup>th</sup> 2014.**

Michel Vaïs, Secretary General  
Ivan Medenica, Adjunct Secretary General

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Reports / RAPPORTS

CAEN, France, 18.03.2014

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#### **President's report**

After our last excom meeting in Bucharest, I have been focusing on editing the 9<sup>th</sup> issue of *Critical Stages*. Although all the articles were collected almost in time, thanks to great efforts

of our section editors, our blog engine has been hacked frequently, possibly due to the rapid growing of its readership. Now our webmaster say we are having between 50,000 and 100,000 visitors every month. Yearly it could reach more than a million. Unbelievable! People are visiting not only the newest issue but the old issues, too.

So I allowed Andrew Yim to try and employ another blog engine, which is more advanced in technology, more friendly to editing, and has much larger capacity. And he found the Word Press engine of Amazon Web service. It took, however, much more time than expected, to develop new format and we are still to publicly post the 9<sup>th</sup> issue. I hope we will be able to do so in a week at the latest. I thank you deeply for your patience. And this has been a joyful pain for me to deal with soaring readership and new technical challenge.

I was invited to Fujairah, UAE, for its 6<sup>th</sup> edition of monodrama festival, which is deeply influenced by ITI and its general director Tobias Biancone. I accepted the invitation to promote IATC in this barren region. I met Karim, our Omani individual member, who I found out was a very serious and knowledgeable, and respected critic in this region. I have established some connections there with local critics and a couple of Arabian critics from Syria, Oman approached me and inquired how to get admission to our association. They will contact Michel when they can. There I gave my speech on monodrama, which some said impressed them deeply.

Right after Fujairah festival, I was supposed to come to India to participate in the Kerala international theatre festival along with Margareta, but as you know, I was appointed right at that time to artistic and managing directorship of the Korean National Theatre Company, and I had to cancel my trip. I am sure Margareta represented IATC beautifully.

Thank you. See you soon.  
Best wishes,

Yun-Cheol  
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#### **Rapport du secrétaire général pour la réunion de Caen, 18 mars 2014**

**Michel Vaïs**

Depuis notre réunion de Bucarest, des 31 octobre et 1<sup>er</sup> novembre 2013 :

- J'ai surtout été occupé par l'organisation du Congrès de Pékin (rédaction du thème définitif avec Margareta et Jeffrey, inscriptions, demandes d'invitations officielles pour obtenir bourses de voyage et visas, etc.). J'ai reçu des messages tous les jours, concernant surtout les inscriptions et des demandes d'information de non-membres, pendant la période des vacances annuelles en Chine car les membres n'avaient pas été prévenus qu'ils ne recevraient pas réponse à leurs questions avant plusieurs semaines. J'ai eu à répondre à des correspondants des pays suivants :

**Iran, Turquie, Portugal, Grèce, République tchèque, Grande-Bretagne, Corée, Slovaquie, Moldavie, Cameroun, Brésil, Roumanie, Nouvelle Zélande, Russie, Bulgarie, Maroc, Azerbaïdjan, Canada, Autriche, Nigéria, Italie, Hongrie, Finlande...**

Certains étaient inquiets et m'ont écrit plusieurs fois. Nos amis roumains m'ont demandé d'inviter plusieurs personnes en plus des délégués officiels ; j'ai dû trancher, en consultation avec Yun-Cheol. Dans certains cas, des non-membres voulaient participer au congrès de Pékin, soit en

accompagnant des membres de l'AICT, soit en adhérant à l'AICT pour être invités à Pékin. C'est le cas en **Chine (Hong Kong)**, en **Belgique**, à **Oman** et au **Mexique**.

- Les deux interprètes français-anglais que j'ai proposés pour le Congrès négocient toujours leur participation avec les organisateurs chinois.
- J'ai dû répondre à de nombreuses demandes au sujet des cotisations, car comme nous sommes limités à 99 participants pour le congrès, j'avais dit à Zhu Ning de n'accepter que des demandes provenant de membres en règle. Plusieurs voulaient payer leur cotisation à Pékin en octobre, ou encore à Caen.
- J'ai dû résoudre d'urgence la question de la trésorerie avec Irène et Jean-Pierre ; je remercie Stéphane Gilbert d'avoir accepté de nous aider après le départ d'Irène, suivie de la démission de Stéphane Capron.
- J'ai fait plusieurs interventions pour m'assurer d'avoir quelqu'un pouvant prendre le procès-verbal de notre réunion de Caen au cas où Ivan ne pourrait pas y assister (comme il me l'avait laissé entendre). J'avais pensé que Stéphane Gilbert pourrait nous rendre ce service, mais par la suite, il a accepté plutôt de devenir notre trésorier, et je suis content qu'Ivan ait pu se joindre à nous à Caen.
- J'ai fait de nombreuses interventions pour la revue *Critical Stages/Scènes critiques* (révision des textes en français, etc.).
- J'ai aussi échangé plusieurs messages au sujet de la candidature problématique d'une participante russe, Emiliya Dementsova, au stage de Debrecen (Hongrie), avec Mark, Jean-Pierre, Yun-Cheol et Nikolai.
- Nouveaux membres individuels ayant payé leur cotisation :
  - Friederike Felbeck (Allemagne)
  - Irina Antonova (Kazakhstan)

Je suggère au comex de les accepter officiellement.

• Il y a maintenant à nouveau un seul groupe en Italie, car l'Association Nouvelle Critique a mis fin à ses activités le 14 novembre 2013.

• Enfin, j'ai échangé plusieurs messages avec Emil Boroghina au sujet du prochain Festival/Colloque Shakespeare de Craiova, en avril 2014. J'ai été invité officiellement, j'ai alerté Emil au sujet d'un *Hamlet* mis en scène par Robert Lepage – spectacle qui a été invité –, mais Emil ne m'a pas encore précisé ce qu'il attend que je fasse à Craiova... Il m'a dit de demander à Georges Banu et Georges m'a dit de demander à Emil. À suivre.

=== FIN ===

Apologies for the lateness of this. Here is my very brief report.

In October, I hosted an international conference on the Shakespeare Authorship Question in association with two Canadian universities and the Shakespeare Oxford Fellowship. More than a hundred scholars and critics attended the event in Toronto which featured more than 20 juried papers and the Canadian premiere of two new films on the

subject -- one from the US and one from Germany. I gave a preparatory talk to the Canadian critics association prior to the conference, which went well. The critic of the Toronto Globe and Mail, one of the premiere newspapers in the country, chose not to attend my talk and then decided to attack the entire premise. I responded and the debate wound up on the Globe's front pages for several days. A tempest in a teapot no doubt but exceedingly rare when a theatrical debate goes viral. I will be speaking of the debate and the role of the critic at another academic conference in Oregon next month.

Two new issues of the popular CTCA newsletter have appeared. There seems to be real interest in it and we are considering expanding it. We have named it Critically Speaking to reflect the connection to IATC and its own CS, Critical Stages. All copies are now online on the CTCA website.

Our board has been meeting regularly via free conference calls, a useful way to keep the association active in a large country.

Because of funding problems, we have had to cancel a planned national conference on criticism in Canada in association with our Quebec colleagues. We are hoping it will be rescheduled for next year.

Finally, I have announced that I am stepping down as CTCA president after eight years (and six additional years as co-president) this coming November. I have been asked by several people informally to remain involved as the organisation's international representative. My decision on this will depend on the wishes of the new president (to be elected in November) and that person's interest in being involved on the international side. If asked, I will continue to be involved in IATC.

Don Rubin

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Japanese Section's Report for the Executive Committee in Ca-en

March 18, 2014

- IATC Japan Center is one united organization with two regional sections, namely Kanto Section and Kansai Section with the head quarter based in Tokyo.
- At this moment, IATC Japan focuses on the domestic activities to encourage and enrich the criticism in Japanese language. We continue to
- publish our magazine of theatre criticism, "Theatre Arts" in Japanese language as the print media. Besides that we have the web page held by
- the Japan Center in Japanese language and would like to develop this page for the critical reviews both in Japanese and English in the future.
- We regularly organize the symposia series on theatre research and criticism in collaboration with several universities and other academic institutions.
- We now hope to strengthen our relationship and activities with Asian countries, especially Korea and China. We hope to send our President and the Secretary General and the Executive Committee member at least to the IATC World Congress in Beijing in 2014.
- We are now finally compiling the report of the 2<sup>nd</sup> Asian Forum in Tokyo held in November 2010 which includes all the papers presented at the occasion in English. This report will be distributed as a publication of CDROM to be given to all the Executive Committee members and participants who kindly attended the Asian Forum in Tokyo at the Beijing Congress. Besides the



CDROM publication, all the papers will be publicized on our web pages. We would like to express our appreciation to Mr. Mark Brown for his help to edit and correct our English materials as a native checker.

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### **Mark Brown's report to IATC excom, Caen, March 2014**

#### **Young critics' seminar, Debrecen, Hungary, March 24-29**

With the assistance of my friend and colleague Jean-Pierre and Imola Marton (a past seminar participant who now works for the Hungarian drama festival in Debrecen) I have been working on the organisation of the forthcoming seminar. Various problems have arisen with a number of national sections regarding the organisation of the seminar and its composition, in terms of participants. In fact, the organisation of the Debrecen programme has been by far the most difficult and time consuming in my experience.

Despite the considerable difficulties, we have succeeded in setting up what, I am sure, will be a very successful seminar; I would like to thank Michel for his assistance and, Yun-Cheol for his involvement in an especially problematic case which put great pressure on our desire to handle matters, firstly, in accordance with IATC statutes and, secondly, in a manner which we felt was fair and ethical.

The seminar, which will be monitored by myself, entirely in English (at the festival's request), is fully subscribed, and will have participants from four European countries, Quebec/Canada and the United States.

It is disappointing that, despite my best efforts to encourage the Hungarian national section to provide at least one participant, none has been forthcoming. However, Imola has kindly agreed to attend a seminar session to talk to us about theatre and theatre criticism in Hungary. Also,

one of the participants from Romania is Hungarian. So, we will have access to Hungarian perspectives.

### **Future seminars**

Jean-Pierre and I are already working on the organisation of the special, 'graduates' seminar in Beijing during congress in October and, should diaries permit, a possible seminar in Cluj, Romania in the autumn.

### **100 Critical Moments**

In a final act of celebration of last year's centenary of the British Critics' Circle, the Circle has published a book entitled *100 Critical Moments*, in which a little over 100 of the Circle's members (including past IATC presidents John Elsom and Ian Herbert, and various other drama critics, including Michael Billington and myself) write briefly about the art work which has had the greatest impact upon them during their career. Details of how to purchase the publication in hard copy or as an e-book can be found at the Circle's website: <http://www.criticscircle.org.uk/>

### **Hip hip hooray!**

On January 10 I underwent hip replacement surgery. I'm pleased to report that it has been successful and my recovery is going well. My severe limp, to which you have become accustomed, is now a thing of the past.

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Margareta Sörenson's report; excom Caen 2014

### **IATC symposium in India**

For the first time the Indian national association organised a symposium during the International Festival of Kerala in the city of Trishur February 27th to March 3, a

yearly festival of contemporary theatre since 2008 in the most southern state of India, Kerala. I took part in the festival and the symposium, colloquium and performances during one week.

Thanks to Deepa Punjani the IATC could gather international and Indian participants and listeners in three afternoon sessions in a well packed program. Every day offered morning colloquiums of a more academic character, public talks with artists in the middle of the day and evening performances. The theme of the whole festival was Transition, and the IATC symposium invited participants to reflect on **Theatre Criticism in the 21st Century: New Dimensions and Challenges**.

The preparation together with Deepa Punjani was very smooth and from IATC International participated Alice Georgescu, Roumania, Konrad Szczebiot, Poland, Brad Hathaway, USA, myself, and from India: Vikram Phukan, Ajay Joshi, Madhav Vaze, Deepa Ganesh and Deepa Punjani. The organisers of the festival, the governmental Kerala Sangeetha Nataka Akademi, wish to combine traditional performing arts with international contemporary ones thus updating the Indian audiences of today. A new art biennial in Kochi, not too far from Trishur, is an example of the same attitude.

We were all very well received by the festival and are now preparing the papers for Critical Stages. I would very much like to stress the good work of Deepa Punjani in her work to establish an Indian network of theatre critics.

Excom in May 2014?

The Scandinavian multi-disciplinary critic's conference held in October 2013 in Oslo will have a continuation in 2015 during the Swedish Biennial of Performing Arts in Malmö. In preliminary talks with Ann Mari Engel, director of the Biennial, platform and fundings are being studied together with Swedish critic Anna Håkansson.

In the talks with Ann Mari Engel it has also made clear that an excom meeting can be hosted by the biennial in May 26-31, 2015. The Biennial is still open to proposals for a young critic's seminar or other event if we do prefer such a one instead of an excom meeting; even both could be considered: in the autumn it will be clear.

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Rapport de Jean-Pierre Han

Mon temps, depuis le dernier comex qui s'est tenu à Bucarest en novembre 2013 a surtout été consacré à trois opérations qui m'ont beaucoup accaparé et demandé pas mal d'énergie.

1. Organisation d'un comex en France qui a donc finalement lieu à Caen grâce au CDN que dirige Jean Lambert-wild. Je dois dire que c'est le

seul homme de théâtre en France à avoir accepté de recevoir notre comité exécutif, d'autres s'étant désistés après s'être engagés, d'autres ayant refusé d'emblée. Il est vrai que la situation financière du théâtre en France est, comme partout ailleurs dans le monde, préoccupante. Je pense que ce sera l'une des tâches majeures du prochain comité exécutif et de son nouveau président que de trouver des institutions acceptant de nous accueillir.

Je me suis donc chargé d'organiser ce comex, ce qui n'a pas été facile, comme en témoignent par exemple les difficultés de nos amis chinois pour obtenir leur visa. J'ai également, dans le même temps, organisé le petit colloque qui aura lieu sur le sujet d'*En attendant Godot*.

2. Notre trésorière Irène Sadowska-Guillon ayant démissionné pour des raisons de santé, il nous a fallu chercher rapidement un remplaçant. Comme Irène Sadowska-Guillon était également trésorière de notre section nationale, nous avons pensé faire d'une pierre deux coups. Ce qui s'est finalement révélé impossible. Au bout du compte c'est notre commissaire aux comptes, Stéphane Gilbert qui a accepté d'occuper cette charge. Il m'a donc fallu le rencontrer à plusieurs reprises à Paris et faire les démarches administratives avec lui et Irène.
3. Il a fallu gérer le stage pour jeunes critiques qui doit se tenir fin mars à Debrecen (Hongrie). Comme il n'a pas été possible d'obtenir un groupe de langue française, j'ai demandé à Mark Brown, mon adjoint responsable du groupe anglophone, de s'occuper de l'organisation de ce stage (en contact avec moi). Cela a été extrêmement compliqué pour de nombreuses raisons, notamment à cause de la demande de participation d'une stagiaire russe catégoriquement refusée par Nikolai Pesochinski, responsable de la section russe de l'AICT. Ensuite il y a eu quelques tiraillements entre les responsables du festival et la section hongroise de l'AICT... Il s'avère d'après cette expérience qu'il est nécessaire que nous établissions des règles très strictes concernant l'organisation des stages. Nous ne pouvons pas non plus accepter que

nos hôtes décident unilatéralement quels seront les groupes de travail acceptés. Je rappelle ici que nous demandons et demanderons toujours qu'il y ait deux groupes, l'un de langue française, l'autre de langue anglaise, sauf à dénaturer complètement notre logique de travail.

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A short report

End of January – beginning of February, I took part in the symposium organized by the Indian section of the IATC (i.e. by Deepa Punjani) within the International Theatre Festival of Kerala, in Thrissur. I presented a paper trying to respond to the title of our meeting (“Theatre Criticism in the 21<sup>st</sup> Century: New Dimensions and Challenges”), as well as to the general theme of the festival – “Transition”, so I spoke, on the one hand, of the “new look” that critics should assume nowadays (it was actually a kind of echoing the issue which was proposed by the IATC colloquium in Bucharest, last autumn), and, on the other hand, of the different perspective that such innovative directors as Silviu Purcărete and Radu Afrim have recently begun to investigate in their scenic works. At the request of the organisers, I also moderated one of the public talks with the artists (an Italian dance company).

Alice Georgescu

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#### **Report for the ExCom meeting in Caen: Ivan Medenica**

First of all, I am very grateful to Yun-Cheol for proposing a financial aid for my trip to Caen, and to all of you for supporting this most generous offer. I have never asked for such a support in seven years but this time it wouldn't be possible for me to come to France without it due to the very difficult political and economic situation in Serbia.

Between our two ExCom meetings, I have been working on my regular IATC duties: writing the Minutes from our Bucharest meeting and working with Michel, Dusana and Rasha on the maintenance of the IATC web site. Besides this, I have been working on the new edition of Critical Stages as newly appointed editor of essay sections and I was very glad that Yun-Cheol had already animated our two distinguish colleagues to write for this section – Maria Schevtsova and Patrice Pavis. I have already started working on the spring edition.

As the president of Serbian section of IATC, I proposed project of “critics’ bus” – a yearlong project of travelling to the smaller cities in Serbia, where local medias do not have columns, programs or authors for theatre and art criticism in general. Critics who take part in this project are obliged to publish reviews in their medias about the performances they see on these trips. Besides writing about them, we are willing to discuss these performances with artists and audience in a public debate immediately after seeing them (same as what we are going to have here, in Caen and Rennes). This is an additional element of the project that Serbian national section will propose to the host theatres. The project got support from all these theatres – the ones that are not in

big cultural and media centres such as Belgrade and Novi Sad – because they are getting almost no critical response to their work and they feel they need it. Last year this project was rejected by the Ministry of Culture of Serbia, although cultural decentralisation was one of the main points on their agenda. But this year, when we applied again, we got support from the Ministry and we will start realising the project from April.

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

====18 March 2014=====

Jeffrey Eric Jenkins (American Theatre Critics Association, USA)

- 1) The American Section has added significantly to the number of young critics who are qualified to attend seminars, which is a good sign for the future of the field. For the seminar in Hungary, five critics of appropriate age contacted the International Committee chair of the American section, Jeffrey Eric Jenkins, and the chair of the American section, Jonathan Abarbanel. A prioritized list of ATCA members was developed and an attempt was made to forward their applications with the approval of the American section. Due to an apparent problem with the *Best Plays Theater Yearbook's* server—still unidentified to this date—the candidates we suggested for inclusion were never received for consideration. Another American, who was not an ATCA member when he first applied directly to AICT-IATC later applied for ATCA membership, was approved and was granted admission to the seminar in Hungary. It is hoped that the ATCA members who were originally approved for funding by ATCA will have another opportunity to attend a seminar.
- 2) The American section worked with a team from the Executive Committee to craft the English version of the 2014 World Congress theme, which was later adopted.
- 3) The delegates to the World Congress in Beijing will include Jeffrey Eric Jenkins as the Excom member with Jonathan Abarbanel and Jay Handelman as delegates of the American section.
- 4) The American section has applied to the University of Illinois for continued funding in the amount of \$5,000 to support the publication of *Critical Stages*. Concerns have been expressed about the rollout of the past two editions of the webjournal and it is hoped that ongoing editorial and publishing difficulties will lessen in the near future.
- 5) Wendy Rosenfield, International deputy from the American section, will represent ATCA in Caen and will submit the current membership dues (€310) to Treasurer Stéphane Gilbert.

The American section requests 250 cards in return, which we have arranged to receive from M. Gilbert.

- 6) ATCA Executive Committee member Brad Hathaway attended ITFOK in Kerala, India, in January and presented a paper on criticism. He has written on the experience and plans to publish in the near future.

===END===

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**Tomasz Milkowski**

### **Short report**

1 Polish section IATC and Mayor of Gdynia announced The Andrzej Zurowski Prize for Young Critics. A competition is in progress – some members of Bureau of Polish section participate in jury.

2. I moderated the international panel of writers and critics about the position of citizens and the role of culture in this process with the participation of, among others, Esther Vilar - in Warsaw (November 2013).

3. We continue efforts to find financial support for our Congress seminar materials (conference proceedings).

4. We start with the special project "Schaeffer Year" with The Raszewski Theatre Institute and Fund Aurea Porta - devoted to the famous Polish composer and playwright Boguslaw Schaeffer (born 1929) – we plan to organise seminar and small festival (international) of his plays.

Warsaw, 16 March, 2014

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Caen, le 18 mars 2014

Pièces jointes : état des comptes jusqu'au 31 décembre 2013.

Remarques sur les comptes en comparant les crédits et les dépenses jusqu'à fin décembre 2013 avec les crédits et dépenses de l'année 2013

**Sur le compte**

début 2012 : 13 244 €,  
début 2013 : 14 756 €  
début 2014 : 20 731 €

Dépenses totales 2012 : 3 877 €  
Dépenses totales 2013 : 6 254 €

La rubrique qui a augmenté en 2013  
**Divers** en raison des frais de Critical Stages  
2012 : 2 080 €  
2013 : 5 154 € (dont 4 320 € pour CS)

#### **Crédit**

Fin 2012 – 14 756 €  
Fin 2013 – 20 731 €

Cotisations 2012 – 5 339 €  
Cotisations 2013 – 8 351 €

**Crédit** : 45 € Don Rutledge  
488 €, donation Hong Kong pour Critical Stages  
3 615 € donation Université Illinois CS

#### **Remarques et propositions**

Le Maroc qui n'avait pas réglé ses cotisations depuis 3 ans a dit qu'il allait le faire.

Pour Irène Sadowska  
Stéphane Gilbert  
Trésorier