

Minutes of the Executive Committee of the IATC
October 11th, 2012, Chicago, U.S.A.

Part One: Administration Matters

Jonathan Abarbanel greets the ExCom, presents the League of Chicago theatres and informs us that the ExCom of the American Theatre Critics Association will meet us tomorrow.

1. Approval of Agenda

Approved. Item 11.1 (IATC juries) becomes 6.5.

2. Members present, apologies for absence

Present: Yun-Cheol Kim (President), Michel Vaïs (Secretary General), Margareta Sörenson (Vice-president, Sweden), Jean-Pierre Han (Vice-President, France), Ivan Medenica (Adjunct Secretary General, Serbia), Don Rubin (Canada), Jeffrey Eric Jenkins (USA), Akiko Tachiki (Japan), Zhang Xian (China), Mark Brown (Great Britain).

Apologies for absence: Irène Sadowska-Guillon (Treasurer, France), Tomasz Milkowski (Vice-president, Poland), Alice Georgescu (Romania).

Also present: Jonathan Abarbanel (USA), Zhu Ning, interpreter for Zhang Xian.

3. Approval of Minutes of the ExCom meeting in Warsaw, 26 & 30 March, 2012

Approved.

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

None.

5. Reports (all written ones are in annexe):

5.1 President

Yun-Cheol has been travelling quite a lot as he is on sabbatical. He was at the 14th International Symposium of theatre critics and scholars in Novi Sad (Serbia) where he invited some of the most acknowledged European theatre scholars to work with IATC and pleaded for an intense collaboration between critics and scholars. He chaired a meeting of the editorial board of *Critical Stages* in Sibiu (Romania) where it was decided that the main topic of the new issue would be *Theatre in Recession*. There is an interest to organize some of our activities in Varna (Bulgaria), Tel Aviv and Helsinki (seminar for young critics or for Finnish critics).

5.2 Secretary General

Michel, with Yun-Cheol and Jean-Pierre, attended the meeting of all international theatre associations organized by ITI at UNESCO in Paris. He has been regularly working with Ivan on the minutes of the ExCom meeting and General Assembly, web site... (He is grateful to Dušana from Novi Sad for helping us in maintaining our site). He informs us that Savas Patsalidis, being no more a member of the Greek national section according to its president, wants to become an associate member (it was approved: proposed by Jeffrey, seconded by Mark).

5.3 Treasurer

Irène sent her written report. The current state of our finances is 14.000€.

5.4 Other ExCom members

Mark: Collaboration with Edinburgh festival hasn't been realised this year but Mark will keep working on that project.

Ivan: The Symposium in Novi Sad stressed once again the importance of the balance between academic and journalistic attitudes in theatre criticism.

Don: An award for theatre criticism, including criticism on regular web sites, was inaugurated in Canada. He has been working with Margareta and Ivan on the guidelines for the established critics' conferences. He announces a conference on theatre criticism in Canada (preferably in collaboration with colleagues from Quebec).

Jeffrey: He has been working on the Chicago meeting of the ExCom.

Zhang Xian: The third Asian Forum was held in Beijing (the topic was *Renovation and Innovation*). They have been working on organizing a seminar for young critics in 2013 and a Congress in 2014 (both in Beijing).

Akiko: She attended the Symposium in Novi Sad, where she was a member of the IATC jury as well. A new president and secretary general of the Japanese national section were elected, but Akiko will stay their representative for international affairs, thus sit on the ExCom (in turns with Mariko Anazawa, who is French speaking).

Margareta: She was at the UNIMA meeting in Beijing where we got an invitation from the Obrasov puppet theatre festival (Moscow) to organize together a project in September 2013. We are invited to organize the next ExCom meeting and some other programs as well (a conference for established critics and/or an editorial board meeting of *Critical Stages*) in the framework of the next edition of the Swedish theatre Biennial, which will be held in May 2013 in Jönköping. There are invitations for established critics' conferences in Bolivia and Argentina. The Premio Europa won't be organized in Sweden in 2013.

Jean-Pierre: He took part in the seminar for young critics during the Avignon festival (July 2012), which was organized as part of the Prospero project, by the University of Liège (Belgium). He thinks we should search for support from the EU in the frame of Prospero or similar projects. There is a possibility to organize an established critics' conference in Santa Cruz de la Sierra (Bolivia) in April 2013 (22nd-27th) in collaboration with the local festival and faculty. He is planning a new meeting in Caen (France), 04th-08th February 2013 where we will have an opportunity to meet other members of the French national section.

5.5 Fund raising for *Critical Stages*: Yun-Cheol & Mark

Yun-Cheol: The Korean sponsorship for *Critical Stages* comes to an end this year. We have received an offer for the next period from the Central Academy of Drama, in Beijing: as before, the annual amount would be 7.000€. According to their regulations, the Academy is mostly interested in financing a printed version of our journal, as an official publisher. The printed version would be three-lingual (original texts in English and/or French, taken from the web journal, and all of them translated into Chinese). If IATC accepts the Chinese requirements, a three-year contract could be signed with the Academy. From the amount of 7.000€, 50% will go to our translators and editors (only for the web edition) and 50% to the Korean company which is posting and managing the web edition and will continue to do the same work with the new sponsorship. The Academy can't afford to pay the authors fees. The amount of 7.000€ per year is only for the web edition of *Critical Stages* and doesn't cover any cost

related to the printed version. There are no other concrete proposals for sponsoring CS (Mark has already started working on fund raising, but we should motivate more colleagues from all around the world to help us).

After a successful debate, we accepted the kind proposal of the Central Academy of Drama, Beijing, under the following conditions:

- 1) A three-year contract should be signed with the Academy (7.000€ per year for the IATC). IATC will authorise the printed versions to be regularly published from the web issues of *Critical Stages*. The printed version would be in Chinese (all the texts) and in French or English (in whatever language the text was published in CS). The printed version will appear after the web one, with a certain delay (a spring web version will be printed in autumn). Concerning the contents, the printed version would be the same as the web one.
- 2) The printed version should be labelled as: *Critical Stages*, the web journal of the IATC, published by the Central Academy of Drama, Beijing (there was a proposal to delete the word “web” from the printed version).
- 3) IATC with its official representative(s) has all the rights and legal responsibilities for both web and printed version of CS. The Chinese side is invited to delegate one member to the editorial board of CS and thus influence the policy of the journal. The authorisation (or rejection) of all the articles could be made only by the editorial board of CS. An idea was expressed that the publisher of the printed version should be a Chinese colleague with strong political connections.
- 4) Jeffrey and Don are appointed to write a draft of the contract between IATC and the Academy, based on these decisions of the ExCom. It was proposed that the contract should be for three years with a possibility to cancel it after two issues of CS. Yun-Cheol was appointed to continue negotiations with the Academy upon this draft and our decisions mentioned below. He accepted to go to Beijing, in December 2012, with Michel, to sign this agreement.

6. Programme (including reports where needed)

6.1 Congress 2014: Zhang

Zhang asks some concrete questions about the organization of the 2014 Congress. He is informed that the organizers have to pay accommodation for 4 nights for all the participants of the Congress, and 5 nights for ExCom members. As there should be fewer participants than 100 (because of the Chinese legal procedures) we agree that the first 99 applicants for the Congress will be accepted. Organizers should pay the travel costs for the Thalia Award laureate as well. It would be nice if the organizers could cover travel expenses for some of the new members of IATC, or those coming from poorer countries (not obligatory). The ExCom will start discussing the topic for the Symposium a year prior to the Congress.

6.2 Executive Committee meetings

Spring 2013 (21st – 26th May) Jönköping, Sweden, Swedish Biennial (the editorial board of CS is invited as well). The topic of the established critics’ conference for the Biennial was discussed but not chosen (one of the proposals: the cultural differences in defining the notions of “performing arts”, “arts de la scène”...)

Autumn 2013 – Edinburgh is not a very reliable proposal and we should check if Bucharest is still an option.

6.3 Young Critics’ Seminars: Jean-Pierre, Mark

Jean-Pierre: His trip to the young critics' seminar in Sibiu (Romania) was cancelled at the last moment due to financial problems (besides this, there were only a few candidates for this seminar: probably because the previous seminar was held only a month before this one). At the beginning, there were also few candidates for the seminar in Maribor (October 2012), but finally they will be around 13, in two sections. It would be very helpful if the hosting national sections could take part in the participation of possible candidates and in the organization (in general, the applications come after the deadline). Proposals: Helsinki – November 2013, Varna (Bulgaria) – June 2013 (nothing fixed), Budapest – March 2013 (either young critics' seminar or an established critics' conference: an invitation by Andrea Tompa); Montreal – May/June 2013 (nothing fixed).

6.4 Senior Critics' symposia: Margareta

Argentina, December 2012. After a discussion, we agreed that this meeting of a small scale wouldn't give us an opportunity to spread our activities in Argentina and Latin America (and Michel already attended this event last year). On the other hand, the invitation for Bolivia (April 2013) seems to give us more opportunity to inaugurate a new national section and to spread our presence in Latin America. Tompa's invitation to Budapest in March 2013 could be for an established critics' conference as well (see 6.3). Jönköping, Sweden, in May 2013 in the framework of the Swedish theatre Biennial (see 5.4 and 6.2). Moscow, September 2013, Obrasov puppet theatre festival (see 5.4).

6.5 Juries

Ivan: It's proved that the model with 3 instead of 5 members (2 foreign delegated by IATC and one local delegated by the national section and/or festival host) was easier to organize and more efficient. He has been working on three IATC juries since our last ExCom meeting: Sterijino pozorje; Novi Sad – Akiko Tachiki (Japan), Una Bauer (Croatia), Ivan Medenica (Serbia); MESS, Sarajevo – Michel Vaïs (Canada/Quebec), Savas Patsalidis (Greece), Jelena Gajevic-Perisic (Bosnia and Herzegovina); National Theatre Festival of Romania, Bucharest – Yun-Cheol Kim (South Korea), Raymond Bertin (Canada/Quebec), Octavian Saiu (Romania). We agree that whenever it is possible, the appointments of the juries should be made in advance; preferably, during the ExCom meetings (it's not possible if the invitation of the festival comes later).

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

Collaboration continues with ITI under the UNESCO umbrella. The results are not encouraging – there is no ground for common actions, each association presents only its own activities and goals.

8. Membership and Recruitment

8.1 New members: Michel

We have one new associate member – Savas Patsalidis from Greece. There is always a lot of interest for becoming an associate or individual member, but after, the realisations of these intentions are rather poor.

8.2 Recruitment: Michel

None.

Part Two: Discussions & Decisions

9. Addition to the excom: Yun-Cheol

Yun-Cheol proposes that the editor in chief of *CS* should be added to the ExCom if he/she is not already a member so he/she could be present and take part in our meetings. It is decided to promote at the next Congress the function of the editor in chief of *CS* as an associate member of the ExCom if he/she is not proposed and/or not elected for the ExCom.

10. Other businesses

10.1 Italian proposal

Sergio Lo Gatto, from one of the two Italian groups, proposed a partnership between the IATC, a Master's program of the University of Rome, the Venice Biennale, and probably *La Repubblica*, for the organization of young critics seminars. Jean-Pierre and Mark will draft a response, that the IATC is not a training body and that the participants of our seminars are professional young theatre critics.

10.2. Thalia award

Don proposes to try to contact a Greek winery named *Thalia* to support the *Thalia* award. Mark asks that any collaboration with Israel be officially put on the agenda of a future ExCom meeting.

11. Date and place of next meeting

Jönköping, Sweden, 21st – 26th May

Chicago, October 11, 2012

Michel Vaïs, Secretary General
Ivan Medenica, Adjunct Secretary General

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ANNEXE

President's Report

Since our congress in Warsaw, I have traveled quite a lot enjoying my sabbatical to the full. In late May, I visited Novi Sad to participate in the symposium that IATC and Sterijino Porzaje co-organize. I met quite a few scholars like Erica Fisher Lichter, Marco de Marinis, Christel Weiler. From IATC Maria Shevtsova, Tachiki Akiko, and Andrea Tompa and I presented papers. In my closing comments, I emphasized the importance of cooperation between critics and scholars for mutual benefits. From Novi Sad I and Maria Shevtsova took a car provided by Ivan Medenica to Sibiu to participate in the international Sibiu festival. I presided over the meeting of editors of Critical Stages there, in which 10 editors joined me. From Sibiu, I flew to Varna to participate in the Varna international theatre festival. At a roundtable with Bulgarian colleagues and international guests, I talked about what the European theatre has risen against? With Nikolai Iordanov, artistic director of the festival, I discussed the possibilities of having IATC events in Sofia and Varna in the near future, and his response was quite positive.

In mid July I was invited to Tel Aviv to participate in Ensemble 209's 25th anniversary which showcased quite a few of its representative performances. In mid August I was in Helsinki and joined the Stage-Helsinki Theatre Festival 2012, during which I met Ian Herbert, and Maria Sarko, president of Finnish section of IATC and some young Finnish colleagues with whom I discussed the possibility of having our young critics' seminar in November 2013 in the frame of the Baltic Theatre Circle. It seems very possible, thanks to the enthusiasm of Maria Sarko. I also met Eva Marika Schmit, the president of the Korjaamo theatre and discussed on the collaboration between IATC and the theatre. She wants to invite prominent critics from IATC to direct criticism workshops with young Polish critics and students.

In late September, I participated in the 3rd Asian Theatre Forum, which was hosted by IATC China section with the support of the Department of Dramatic Literature, National Academy of Chinese Theatre Arts. I presented opening and closing speeches, in which I emphasized the needs to diversify the host cities, to democratize the demographics of the presenters, and to enhance the quality and style of papers.

Other than these trips, I have been working with Zhang Xian to get some sponsorship from his university, and preparing for the 7th issue of *Critical Stages*.

Yun-Cheol Kim

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Secretary General's report – Chicago Excom, Oct. 2012

Since our last Excom meetings in Warsaw:

1. I took part in a one-day symposium organized in Toronto by Don Rubin about the Shakespeare authorship issue, with Lamberto Tassinari, among others.
2. In April, I was again in Craiova for the Shakespeare Festival and I made a presentation about Robert Lepage's *Tempest* in an Indian village near Quebec City.
3. I have participated in the meeting of international theatre organisations convened by ITI in UNESCO, in Paris, with Yun-Cheol Kim and Jean-Pierre Han, on May 4th.
4. I have replied to a complaint of the president of the Greek section about the repetitive use of "Macedonia" alone by our section of FYROM (Former Yugoslav Republic of Macedonia). The official name FYROM is required by the United Nations. It is difficult to prevent a regular member of IATC from using our distribution list, although it should become less easy now that I divided the list in 4 parts because Gmail does not allow me any more to send a group e-mail to 179 addresses.
5. I have regularly asked Dusana Todorovic to put on the web site news and announcements about the congress, the Thalia Award, the seminars, symposiums, forums, *Critical Stages*, petitions, publications, juries... always in English and French. Dusana is as always hyper efficient.
6. I have continued to revise the French content of CS.
7. I have posted on the web site Ivan's minutes of the last Excom, in both languages; the minutes of the general assembly are still to be translated into French and posted.
8. I have regularly corresponded personally (about dues, general information, Code of practice, etc.) with members, potential members, or others in: Ireland, India, Italy, Chinese Hong Kong, China, France, Bahrain, Germany, USA, Georgia, Russia, England, Brazil, Argentina, Poland, Gaza, Belgium, Columbia and Hungary. (For details, please ask me.)
9. I have been advised by the outgoing Italian section president Giuseppe Liotta (from Associazione Nazionale Critici di Teatro Italiana) that his successor would be Giulio Baffi. After several attempts, I finally received his full address for the web site; however, according to our treasurer, the dues are still not paid for 2012 (even though this group was represented in the Warsaw congress within the Italian section).

10. I have replied to an invitation from Ms Cecilia Kenning de Mansilia, of the XIth International Theatre Festival of Santa Cruz de la Sierra, Bolivia, for an IATC event from 22-27 April, 2012. This is to be discussed in Chicago.
11. After a kind invitation from Ivan Medenica, I have been a jury member (with Savas Patsalidis of IATC) for the MESS Festival in Sarajevo, 28 Sept.-7 Oct., 2012. I will write about it in CS/SC, with Mattio Linnavuori.
12. I have accepted an invitation to be guest of honour in Azerbaijan, for the 2nd Baku International Theatre Conference, Nov. 4-7, 2012.

13. Membership

- 13.1 One new associate member to approve: Savas Patsalidis, from Greece (member of the EB of CS).
- 13.2 According to our treasurer, individual members Anne Manyara (Kenya) and Genoveva Mora (Ecuador) have now paid their dues for 2012.

Michel Vaïs

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Rapport de la trésorière pour l'Excom à Chicago en octobre 2012

I – recettes 5 269 €

Avec le report de 2011 nous avons actuellement sur le compte 14 728,05 €

1 – cotisations – 6 sections nationales n'ont pas réglé leur cotisation pour 2012

Albanie

Italie (section présidée par Giulio Baffi)

Norvège

Maroc

Pays Bas et Taiwan pour 2011 et 2012

Membres individuels

Carola Oyarzun pour 3 ans (2010, 2011, 2012)

Halima Tahan pour 2012

Gabriel Botman pour 2010, 2011, 2012

Richard Chua Lian Choon pour 2011 et 2012

M Tabapsi Parfait pour 2012

Les membres associés ont tous réglé leur cotisation.

Je propose de suspendre les sections nationales et les individuels qui n'ont pas réglé leurs cotisations depuis 3 ans.

2 – Les crédits provenant des droits du livre de John Elsom donnés à l'AICT s'épuisent, en 2012 correspondant à 50 €

II – Les dépenses restent plutôt stables 3 785,91 €. La rubrique "divers" est en augmentation du fait des frais de la recherche de fonds pour la revue en ligne de l'AICT.

III – L'augmentation des cotisations à partir de 2013 permettra d'équilibrer mieux les comptes mais nous devons cependant être vigilants et limiter toutes les dépenses excessives.

Je propose de rappeler dans le compte rendu de l'Excom de Chicago la nouvelle grille de cotisation.

Membres individuels 50 €

Membres associés 30 €

Sections

1 – 20 membres	100 €
21 – 50 membres	160 €
51 – 100 membres	200 €
101 – 200 membres	275 €
Plus de 201 membres	310 €

Irène Sadowska Guillon
Trésorière

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Proposal for IATC conference guidelines and Margareta's report

Chicago 2012

Together with Ivan and Don I have been working with a proposal for IATC conferences guidelines. I have tried to melt together the views of the three of us, and made two versions - one short and one longer. Maybe Don's suggestion to very short points are more useful in our daily work. The longer text certainly was a way to work out the essence of the guidelines, I think, and more of a manual.

Guidelines for IATC-AICT seminars/conferences

Short version

IATC- AICT is a worldwide network for critics of the performing arts, gathering news media journalist critics as well as academic critics. Forms and sizes of the IATC conferences may differ depending on the framework, but any conference in collaboration with the IATC-AICT should offer:

Exchange

Any conference organized by the IATC should make place and time for debates and discussions in a spirit of tolerance and open minds.

Widen perspectives

The greatest privilege of an international organisation is the possibility to open up a global view and cross cultural and traditional borders.

Excellence

A selection of well prepared and if possible illustrated papers guarantee the high quality of a IATC conference. If time schedule does not allow all papers to be presented in public, an additional selection could be published in the documentation of the conference.

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Guidelines for IATC-AICT seminars/conferences

Long version

IATC is a worldwide network for critics of the performing arts, theatre, dance, music theatre. The organisation gathers news media journalist critics as well as academic critics and the standards of IATC-AICT meetings, seminars and conferences aim at excellence and relevance proving the *raison d'être* of professional criticism.

In parallel with the IATC-AICT international seminars for young critics, monitored by senior critics, the organisation of the conferences is one of its most prominent tasks. The possibility of publishing conference papers in *Critical Stages* is an excellent way to make a selection of the contributions wider known.

Forms and sizes of the IATC conferences may differ depending on the framework, but any conference in collaboration with the IATC-AICT should offer:

Exchange

Any conference organized by the IATC should make place and time for debates, discussions, panels or round tables involving the critics themselves and/or other professionals of interest for the topic. Tolerance, open minds and non-prejudice are key words for an IATC conference.

Widen perspectives

The greatest privilege of an international organisation is the possibility to open up a global view in the true sense of the word; IATC conferences should invite speakers and participants from different parts of the globe and equally invite a wide range of opinions, positions and experiences.

Excellence

Experienced critics possess together great knowledge to share, either academic or press related or more close to the practical theatrical life. Participants in a conference should be encouraged to present well-worked and engaging presentations, if possible well illustrated.

Those responsible for any IATC-AICT conference should prepare the conference not only by inviting but also by responding to the persons invited, adjusting the relevance of their contributions and by selecting contributions corresponding to the theme or topic of the conference. If time schedule does not allow all papers to be presented, a selection could be published in addition to the documentation of the conference.

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Other things to report:

1.

In May I participated in the **UNIMA congress** and festival in Chengdu, China, as a representative of Swedish UNIMA. I addressed the congress inviting UNIMA centres to collaborate with IATC-AICT centres in the world on conferences, meetings and young critic's seminars. As a member of UNIMA research commission, I am involved in this particular group and its planning of activities, which now have resulted in a preliminary invitation from Russia and the **Obrazov festival in Moscow, by the end of september 2013**. My contact, Alexey Goncharenko, stresses that this is preliminary and will have a more clear picture after October and a board meeting. The conference could be, according to our wish, either a **young critic's seminar or a conference for established critics**.

2.

Preparations for the **Swedish Biennial for Performing Arts, May 22-26, 2013** (who changed its name from "theatre" to "performing arts") and its 10th edition in Jönköping in south Sweden, is getting on. The invitation to the **excom and the editorial board of Critical Stages** is now confirmed. The Swedish Association of Critics wish to collaborate with IATC international on a seminar during the biennial. Theme is under discussion, and we can feel free to propose interesting perspectives. The change from theatre to performing arts, meaning music theatre and dance included, could be an issue, suggest the Swedish critics. Back to the 1840's or a new solution for a time of new medias? The Biennial is provided with addresses for excom + editorial board and invitation will be sent out in due time. (Premio Europa will not be a part of this biennial.)

3.

The IATC Georgia conference in collaboration with the Georgian Showcase took place in Tbilisi in the middle of September. I participated in the conference with an opening paper on the Strindberg year, but the theme of the conference in general was **21st Century - East European Theatre With and Against Time**. Irina Gogoberdize had beautifully structured the event, which produced some very interesting papers on culture and how it is affected to the general economic crisis in Europe in general, and new European Union members in particular.

A **public debate** on the performances of the festival was equally successful. The question on Russian influence proved to be a hot spot, nevertheless fruitful not only for Georgia, but also for most Western countries where the ideas and methods of Stanislavski have been of great importance.

4.

Argentina: The festival Experimenta Teatro in Rosario in early December this year has invited me to a conference on theatre criticism. It is a very small festival (Michel Vaïs has visited it earlier) and I also checked with Halima Tahan, who confirms both its existence and smallness.

The invitation includes everything in Rosario for me, but travel costs are very expensive and I do not think it would be possible with Swedish grants. How can we solve this?

Bolivia: As well as other excom members I have received an invitation to APAC, a cultural association in Santa Cruz, Bolivia, who would like to arrange a critic's meeting in connection with a theatre festival in April 2013.

In both cases, Argentina and Bolivia, it would be a very good thing to be able to participate. Maybe we could encourage Halima to go to Rosario and direct a small critic's conference? And let's talk about Santa Cruz: travel costs from Europe to South Argentina are considerable - could IACT international assist one or a couple of us to go?

Latvia: Guna Zeltina invited me to a festival November 19-23 this year. Unfortunately, I have to say no, due to other work these dates.

5.

Strindberg Year 2012: the memorial year has brought a number of activities on and around the stages. I have lectured on the child perspective in Strindberg's works, I have lectured (in Georgia) on Strindberg and modernism in theatre, I am invited to do a similar lecture in Bucharest in the beginning of November.

6.

The **Swedish Association of Critics** is very active through its new Facebook group, but also arranged two larger conferences on theatre criticism in connection with theatre festivals. One of the biggest morning papers in Sweden will cut down pages and staff dramatically next year, and many among our members have been involved in lively discussions.

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Rapport de Jean-Pierre HAN, vice-président de l'AICT

Chicago, 11 octobre 2012

Depuis notre dernier Comex à Varsovie, en mars dernier, nous nous sommes retrouvés, Yun-Cheol Kim, Michel Vaïs et moi-même à Paris, en mai pour une réunion à l'UNESCO à l'initiative de l'IIT. Je ne reviens pas sur cette réunion.

J'ai ensuite été occupé par la préparation du stage de jeunes critiques qui devait se tenir au Festival de Sibiu en Roumanie fin mai, début juin. La préparation a été très difficile et finalement, seuls quatre stagiaires ont participé à ce stage dirigé par le critique Octavian Saiu. Les choses ne se sont pas déroulées comme prévu, dans la mesure où, au dernier moment, mon interlocuteur Adrian Tibu m'a annoncé qu'il y avait une coupe importante dans les subventions que reçoit le festival. Par ailleurs je n'ai pu me rendre sur place pour des raisons de santé, mais en tout état de cause il n'y avait que des stagiaires de langue anglaise.

Au Festival d'Avignon, en juillet, je suis intervenu lors d'un stage pour jeunes critiques organisé par l'Université de Liège, en Belgique, et le Théâtre de la Place (toujours à Liège) dans le cadre du projet européen PROSPERO sur la question des publics. J'ai pu expliquer le travail de l'AICT en matière de stages pour jeunes critiques. Lors de ces journées, notre nouvel adhérent luxembourgeois Stéphane Gibart est également intervenu.

Avec le Syndicat de la critique français j'ai participé à des tables rondes critiques, et espère pour l'année prochaine qu'il sera possible d'en organiser avec des critiques étrangers.

J'ai été en contact à Paris avec Marcos Malavia, le directeur de l'école de théâtre de Santa Cruz de la Sierra, en Bolivie. C'est un partenaire du Festival qui nous a envoyé les invitations pour un colloque lors de leur édition de 2013. J'organise les choses en amont avec lui, avant de passer le relais. A priori tout se passe bien et les organisateurs sont ravis de recevoir l'AICT.

Par ailleurs, je m'occupe, comme les années passées, d'un petit colloque au CDN de Caen. Jean Lambert-wild, le directeur, est très heureux des deux sessions précédentes et entend continuer. Il m'a demandé de m'occuper de l'organisation de ces journées qui auront lieu du 4 au 7 février prochains.

Durant les mois d'août et de septembre, nous avons, avec Mark Brown, travaillé à l'organisation du stage pour jeunes critiques qui doit se tenir dans quelques jours à Maribor, du 16 au 21 octobre. Le travail n'a pas été facile, mais finalement, le stage aura bien lieu avec deux groupes, l'un dirigé par Mark Brown, l'autre par le critique français, Philippe Du Vignal.

Fin septembre j'ai été invité à Liège, en Belgique, pour le colloque PROSPERO sur les publics qui faisait suite au stage qui avait eu lieu à Avignon cet été. Je suis intervenu sur la question de la critique, et signale qu'il y avait là une forte délégation portugaise (Maria-Hélène Serôdio, Joao Carneiro, etc.).

Enfin, et pour anticiper un peu sur la suite des événements, je pars quelques jours après Chicago à Prague où je dois donner des cours sur la critique dramatique à l'Université.

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Dear Michel,
as you know I can't participate in our meeting in Chicago. I'm really very sorry. My best to all of you.
Hereby I send my short report,
Best
Tomasz

Tomasz Miłkowski

My short report

1. The Polish section published two post-Congress books: *Boy Award Winners. 2000-2011* (general editors: Bozena Frankowska, Tomasz Miłkowski) in English and *Zawsze teatr* [Always Theatre, general editors: Justyna Hofman-Wisniewska, Tomasz Milkowski], partly in English – both were distributed among participants of the Congress.
2. The Polish section edited the special issue of the quaterly Yoirick (on line) devoted to the Cogress (www.aict.art.pl).
3. I'm collecting materials contected with the Congress: reports, informations that were published abroad by our participants. I'd like espaccially to show gratitude for Irene Sadowska, Ian Herbert, Don Rubin, Carmelita Celi and others. I plan to republish these materials in the special issue of the quaterly „Yorick”.
4. I'm collecting papers and other speeches during the Cogress – I plan to publish book with the full documentation of the Congress before the next Congress in Beijing,
5. I participated in the festival Monobaltija in Kaunas as a juror. I discussed with the colleagues from Baltic countries possiblity to prepare regional meeting devoted to the condition of culture in crisis.
6. I participated as a honorary guest in the festival Melodrama – The International Meeting of the Actors Studios, This is an interesting example of the cooperation between Italian and Polish artists and teachers. I took a part in the panel: *How create an actor?*, in which participated artists and critics from Italy, Russia, France and Poland.

I participated as an honorary guest in the International Festival Theatre in Pilsen and in the panel of the critics from *Vysehrad countries* (Czech, Slovakia, Hungary and Poland).

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Mark Brown's report to IATC excom, Chicago, 10-14 October, 2012

Since the last excom meeting in Warsaw, I have:

- 1) Worked with our Slovenian colleague Alja Predan and her very helpful staff, and with Jean-Pierre, on the organisation of the forthcoming young critics' seminar in Maribor, Slovenia (October 16-20). I will be monitoring the seminar with our French colleague Philippe du Vignal.

I am delighted to be able to report that, after a very low number of applications by deadline (we were facing the prospect of having to cancel the seminar), a subsequent international call for late applications has filled the seminar places (indeed the Anglophone group is over-subscribed). This is, I believe, a very good sign of the esteem in which the seminar programme is held. In fact, one of our participants in Maribor is a Finnish colleague who wants to see how the seminar operates in order to assist the Finnish section with the organisation of the seminar in Helsinki in November 2013.

- 2) Launched an international call for sponsorship on behalf of our webjournal, *Critical Stages*. A standard letter, explaining what CS is and why it deserves financial support, has been sent to all national sections and individual members. I have also written an article for the website of the British Critics' Circle (<http://www.criticscircle.org.uk/drama/?ID=296&PID=3>). We should also try to find ways to announce the sponsorship drive on the websites of both IATC and *Critical Stages* itself (in the latter case, perhaps, with a link below the current sponsor's logo).

The next step is to co-ordinate national sections in actively using the standard letter to approach potential sponsors. I will be seeking to do this when I return from Maribor. For my own part, I am in discussions with the University of Dundee in Scotland (where I have recently begun PhD study) about potential sponsorship of CS.

- 3) Continued discussions with the Edinburgh International Festival regarding their possibly hosting an IATC event. As you know, Yun-Cheol and I were disappointed that, despite the apparent enthusiasm of EIF director Jonathan Mills when we met him last year, the proposed symposium in 2012 did not go ahead. After consultation with Yun-Cheol, I am trying to arrange a meeting with a Festival official before Christmas with a view to arranging an excom meeting during the Festival in September 2013. I am not, I have to admit, confident of a positive outcome, but I will, as ever, do my best.

Chicago: Ivan Medenica's report

In the previous period, from the last ExCom meeting in Warsaw, I have been working on several projects connected to the IATC.

First of all, there was a big and successful International Symposium of theater critics and scholars at Sterijino pozorje festival in Novi Sad, Serbia. The topic of the Symposium were different functions or types in contemporary acting and approaches in actors' training, which was underlined by the title of this conference – *The actor is dead, long live the actor!* I was a chairman of the Symposium, the key note speech was given by a distinguished German scholar, Prof. Dr Erika Fisher Lichte, and some eminent IATC members delivered their papers: Yun-Cheol Kim, Maria Shevtsova, Akiko Tachiki, Andrea Tompa, etc.

Besides some regular activities, such as writing the Minutes from the ExCom meeting in Warsaw and working with Margareta and Don on the guidelines for experienced critics seminars, I have been regularly working on the IATC juries project. In the meanwhile we had two juries, one at Sterijino pozorje in Novi Sad and another one at MESS in Sarajevo. The members of the first one were Akikio Tachiki (Japan), Una Bauer (Croatia) and myself. The members of the second one were: Michel Vaïs (Canada), Savas Patsalidis (Greece) and a colleague from ex-Yu region, Jelena Gajevic-Perisic. I have already started working with Alice on the next jury – Bucharest, November 2012.

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October 3, 2012

The Japanese Section's Report for the Executive Committee in Chicago

Akiko Tachiki

- 1) The Japanese Section had the Personnel Change in the Secretariat.
Nishido Kohjin as President and Akiko Tachiki as Secretary General for the IATC/AICT Japan have both fulfilled their term for the office. At the General Assembly held on July 15th, 2012, we have selected Morihiro Niino (Mr.) who is the Professor of Rikkyo University in Tokyo, specializing in the German Literature and Theatre. Mariko Anazawa (Ms.) who is the Associate Professor for Nihon University is the Secretary General for the Japanese Section. She is the specialist of French Theatre and Performing Arts. They are both devoted member of our association and we believe that they will contribute efficiently to the activities of the IATC.

For the Japanese Section, Akiko Tachiki commissioned as Official for the International Affairs will continue to serve for the Executive Committee jointly with the newly chosen Secretary General, Mariko Anazawa, which means Anazawa or Tachiki will be attending the Executive Committee. Manabu Noda commissioned also as Official for the International Affairs will continue to serve as editor of the Critical Stages. In case of the

unavailability of Tachiki or Anazawa, Morihiro Niino or Manabu Noda will attend the Executive Committee.

- 2) The Japanese Section appreciates the Asian Forum and Hiroshi Seto who is the specialist of Chinese Theatre and Manabu Noda both attended the Asian Forum in Beijing and strengthen our tie with our Chinese colleagues. We will continue to do our best to help the Chinese Section successfully hold the World Congress in Beijing in 2014.
- 3) The Japanese Section is trying to find the fund to support the Critical Stages, but at this moment there is no clear answer yet to financially support the web magazine. We will continue to speak with institutions including universities.
- 4) Japanese Section's activities:
To encourage the criticism on theatre, "Theatre Critic Now 2012" will be held under the theme of "Earthquake and Theatre: In Pursuit of New Theatre Paradigm" on October 8, 2012. This will be a new theatre forum to create a new theatrical relationship between the audience and theatre including floor audiences besides the panelists as participants for the discussion. We will examine not only theatrical but also social situation in the post 3.11 period.

Japan-Korea theatre exchange has been regularly made for these years.

Our quarterly magazine of theatre criticism, "Theatre Arts" has been regularly published in Japanese language.

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END OF REPORTS.