

**Minutes of the Executive Committee of the IATC
May 24, 2013 (9:30-13:30), Jönköping, Sweden**

Part One: Administration Matters

1. Approval of Agenda

Approved, as follows.

2. Members present, apologies for absence

All ExCom members and other officers are present. Two members are represented by their deputies: Jeffrey Eric Jenkins by Jay Hendelman and Zhang Xian by Peng Tao. Mariko Anazawa is also present as an observer, because she may participate as a deputy for Akiko in the future (Akiko is representing the Japanese section on this meeting).

3. Approval of the minutes of the ExCom meeting of October 11, 2012 in Chicago

Approved unanimously.

4. Matters arising from the Minutes

The Thalia Prize will be discussed under item 12.

5. Reports

5.1 President

No comments on his written report.

5.2 Secretary General

After sending his report, Michel was in Taipei. He met the general secretary of the Taiwan national section, who is at the same time the director of a festival in Taipei, Keng Yi-Wei. They would like to collaborate with us.

5.3 Treasurer

One individual member (Halima Tahan) and two associate members (Ravi Chaturvedi and Maria Schevtsova) have not paid their fees yet.

5.4 Other excom members

Tomasz informed us that the Armenian critics are trying to organize a national section. The Excom confirmed that they would have to send texts to prove that they are active in theatre criticism: this is a procedure that has to be fulfilled. The Armenians dedicated the last edition of their Shakespeare festival to the memory of Andrzej Zurowski. Tomasz spoke at Andrzej's funeral.

Ivan says that the first steps in creating a German section of the IATC have already been made. Tomas Irmer contacted the German center of ITI and they agreed to inform and invite critics to establish the German section of IATC: ITI would just give a kind of logistic support. This rather formal procedure is better for the whole action not to look as a private enterprise. We agreed to send to Irmer, on behalf of the ExCom and the President of IATC, a formal letter asking him to proceed with the launching of the national section of IATC in Germany. It was agreed this letter should be conceived by Yun-Cheol and Ivan.

Alice Georgescu and Maria Schevtsova were monitors at the seminar for young critics in Sfântu Gheorghe, Romania (but it wasn't an IATC seminar for young critics). Alice organized a few IATC activities in the framework of the national theatre festival in Bucharest, in November 2012: Margareta's lecture on Strindberg and, in collaboration with Ivan, an IATC jury composed of: Yun-Cheol Kim (South Korea), Raymond Bertin (Canada-Québec) and Octavian Saiu (Romania).

Margareta was in Bucharest and at the Hungarian showcase in Budapest. She invited Zeynep Oral to speak at a meeting of the Swedish Pen centre about the arrest of Turkish journalists. Margareta intends to continue collaboration with the Pen centre. She has been working a lot on all IATC programs at the Swedish Biennial.

Mark informs us that the idea of organising an ExCom meeting in the framework of the Edinburgh festival has definitely failed.

5.5 Critical Stages: Yun-Cheol

Yun-Cheol informs the ExCom about the meeting of the Editorial Board of *Critical Stages* which was also held in the framework of the Biennial in Jönköping. It is decided that the IATC conferences for established critics will now be called Conferences/Symposiums of IATC and *Critical Stages*.

6. Program (including reports where needed)

6.1 Congress of 2014: Peng Tao

The Beijing Congress is still expected to take place in October, 2014. It has already been announced as one of the major international activities of the Central Academy of Drama. They asked us to invite some people from the Academy's administration to our next ExCom meeting, the one in Bucharest – these persons are, in administrative terms, above the Department that hosts the Congress. It will be good to include them in the process of Congress preparations; it would mean that the whole Academy and not only one Department is supporting the event. For all technical details, especially those concerning simultaneous translation, they have to contact Michel. They would like us to propose the topics for the symposium and other IATC activities that could be organized during the Congress. They would gladly organize a seminar for young critics as part of the Congress. It was decided that in Bucharest, we will have to choose the topic for the Congress symposium and Chinese proposals will have a priority. The Chinese would also like to invite some of us to be part of a jury at the end of 2013 or at the beginning of 2014.

6.2 Executive Committee meetings

- Fall 2013 meeting: 30/31.10 in Bucharest. The organizers invite us to stay during the whole Festival (25.10. - 03.11).
- Spring 2014 meeting: End of May in Montreal (they are still working on the proposal, so it's not sure yet).
- There is another possibility at the end of March 2013 in Caen/Paris, France (they are still working on the proposal, it's not sure – if not, they might organize a conference for established critics).

6.3 Young Critics' seminars: Jean-Pierre, Mark

05-10. 06. 2013, in Varna, Bulgaria

The second seminar this year will be in November in Bucharest, in the framework of the Romanian national theatre festival (along with the ExCom meeting).

Helsinki was cancelled because they insisted on having only young critics from Finland (they wanted to have a kind of “international coaching” for local critics).

Jean-Pierre stresses that it is becoming more and more difficult to organize seminars because of the financial problems.

We should be more flexible with the age limit, especially in certain parts of the world where people are not becoming critics in an early age – Asia, for example. It was decided that the age limit shouldn't be officially changed, but that Jean-Pierre was authorised to be flexible concerning this issue.

6.4 Senior Critics' symposia: Margareta

A long discussion was raised on a possible topic for an establish critics' conference. Margareta proposes a general topic – Theatre criticism between vanishing and transformation. It was decided that Margareta, Don and Ivan should propose a draft.

For now, there are no new proposals to host established critics' conferences. After the one in Jönköping, there would be only the one in Bucharest, in October.

6.5 Other proposals

None.

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

Yun-Cheol informs us that the ITI project of making a “Magna Carta” of international theatre associations doesn't seem to be progressing. He has received no news about this.

Ivan made a contact with the General Secretary of FIPRESCI, Klaus Eder. They are interested in developing collaboration with us – it might start with a symposium which topic would be connected to the contemporary interweaving of theatre and film.

8. Membership and Recruitment: Michel

See in his report.

Part Two: Discussions & Decisions

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

Yun-Cheol informs the ExCom about good news: Jeffrey provided a financial support from the University of Illinois – \$5000 per year for the next 5 years. Besides this amount, the project of *Critical Stages* needs \$2000 more per year. If we want to pay the authors and editors who worked hard, we need \$30000 per year – this would be ideal, but \$7000 per year is a minimum. Yun-Cheol proposes that any person or persons who raise some financial support for *Critical Stages* keep 20% of the amount for themselves – if they ask for it. A long discussion about fund raising for *Critical Stages* was launched: who is invited to work on fund raising (the ExCom members, members of the Editorial Board of *Critical Stages*, the whole IATC membership?), are they going to get some credits in the Journal itself...? Mark got 1000 euros for fund raising but as there was no results, we won't have in the future one person responsible for this work. Yun-Cheol suggests that the 1000 euros Mark was paid for this work could become his first fee at his new position of one of three language editors of *Critical Stages* (the language editors of *Critical Stages* are paid for their work). Irene

proposes that we wait until the ExCom meeting in Bucharest to check if we have money for these extra costs. Don proposes that the national sections pay fees for two years in advance and not per year. That way, we will get a more stable income. The proposal was accepted and it was agreed that for this change we don't need to wait until the Congress in 2014 to make any changes to the Statutes. We decided that Jay would write a draft of this new procedure, send the draft to Yun-Cheol and Michel and then Michel will distribute it to all the national sections as a preliminary information/checking. The final decision upon this will be made in Bucharest.

10. Juries: Ivan

Ivan informs us that in 2012, we had three IATC juries in the framework of international festivals – Bucharest, Sarajevo and Novi Sad. He calls for candidates for juries in 2013 in Sarajevo (at the end of September) and Bucharest (at the end of October). The IATC jury in Novi Sad in May 2013 is cancelled for financial reasons.

11. Future Leadership

Yun-Cheol says we need a new concept of leadership because we have more activities. Jean-Pierre and Margareta were invited by Yun-Cheol to propose in Bucharest a draft of the election procedures.

Yun-Cheol pleads for more young people as IATC officers and ExCom members.

12. Other Businesses

The official invitation for the Thalia award nominations should be announced in Bucharest.

13. Closure of meeting

It was agreed to send a letter of congratulation to the London Critics Circle for their big jubilee – 100th anniversary.

Date and place of the next meeting:
30th & 31st of October 2013, Bucharest.

Secretary General of the IATC
Michel Vaïs

Adjunct Secretary General of the IATC
Ivan Medenica

Reports/Rapports

Jönköping, May, 2013/Mai 2013

Presidential report

After our Chicago meeting, I went to Romania twice, participating in National Theatre Festival for which I and Raymond and Octavian formed the IATC award jury, and in the 3rd edition of the Interferences Theatre Festival in Cluj. Hungarian State Theatre at Cluj has been organizing this highly estimated festival every two years, and I really enjoyed the whole festival program which lasted for two weeks. It was a little bit too long, but the selection of shows was quite impressive. I discussed with the festival director Gabor Tompa on the possibility of having our young critics' seminar and the CS editorial board meeting in late November of 2014, to which Gabor responded very positively.

I participated in the conference organized by Jean-Pierre Han and the Comedy de Caen in early February this year, along with several members of IATC and delivered my speech on contemporary Korean avant-garde theatre. During my stay in Caen, I was interviewed by the local radio and introduced IATC activities. In early March, I went back to Europe, this time to Hungary, to attend the Hungarian Showcase with its focus on Independent Theatre. I participated in the discussions and expressed my strong support for the independence of the Hungarian Independent theatre, which has been threatened by the extreme conservative government of Hungary.

I met Gabor Tompa again in late April in Seoul, where he will direct *Death of Danton*, and confirmed his willingness to host our young critics' seminar and editorial board meeting of CS in the frame of the 2014 Interferences Festival in Cluj-Napota, Romania, in November, 2014.

By the time we meet in Jonkoping, I will have attended the premiere performance of the joint production of Cheong Eui-shin's new play *Asia onsen* by the New National Theatre of Japan and the Seoul Arts Centre, directed by Korean director Son Jin-Chaek. In the meanwhile I had to cancel several important invitations from the inaugural Wuzhen theatre festival, Sibiu international theatre festival, New Drama festival of Slovakia, Varna international theatre festival, to name some, due to time and schedule conflicts.

I have also been mostly occupied during this period of time with searching for CS sponsors on the one hand, and editing for its 8th issue on the other hand. I call for your attention to our desperate need to find a new sponsor for CS. We will be discussing it at our Jonkoping meeting and I expect a lot of good suggestions from each of you.

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Secretary General's report – Jönköping Excom, May, 2013

Since our last Excom meetings in Chicago:

1. I was invited as guest of honour in Azerbaijan, for the 2nd Baku International Theatre Conference, Nov. 4-7, 2012. In a meeting with the Azeri theatre critics, I told them namely to learn English or French in order to be able to better participate in our activities.
2. I participated in the meeting in Caen, France, organized by Jean-Pierre Han and the Comédie de Caen directed by Jean Lambert wild. I made a presentation and took part in a public discussion about a recent production of this theatre company.
3. Just before coming to Sweden, I will be in Taipei as a jury member of the 11th Taishin Arts Awards, from 5-12 May, 2013.
4. I exchanged e-mails for information or requests with colleagues in Italy, Hungary, Turkey, Slovakia, UK, Egypt, Oman, Japan, Northern Ireland, Portugal, Poland, Brazil, Taiwan, Singapore, Malaysia, Thailand, Georgia, Montenegro, Argentina, China (Shangai Theatre Academy, Prof Baorong Gong), Columbia, Latvia, Austria and Greece. For any specific information, please ask me.
5. **Membership:** According to our treasurer, none of the following individual members have paid their dues yet, although they told me they would do so and were accepted as new members. In Brazil, Paulo Michelotto, in New Zealand, Matt Baker, in Argentina, Pablo Gorlero; there is also a new section supposed to be formed in Montenegro. I told them that in their case, five members would suffice to form a national section.



Michel Vaïs

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Association Internationale des Critiques de Théâtre
International Association of Theatre Critics

Comptes arrêtés le 28 avril 2013

2013	Débit	Crédit
Poste	0,00 €	
Deplacements	0,00 €	
Page Web	700,00 €	
Fournitures	116,44 €	
Divers	2 140,28 €	
Total	2 956,72 €	

En caisse au 1/1/2013	14 756,34 €
2013 Cotisations	2 566,00 €
Crédit	0,00 €
Total général	14 365,62 €

**La trésorière générale
Irène Sadowska Guillon**

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Non payé 2013 individuels

HALIMA TAHAN	Argentine
Noemi Gradwohl	Suisse
Brent Meersman	Afrique du Sud
Mme Rasa Vasinauskaite	Lituanie
Mme Ramune Marcinkeviciute	Lituanie
M Temple Hauptfleisch	Afrique du Sud
Mme Genoveva Mora	Equateur
Anne Ma Manyara	Kenya
Catherine BOUKO	Belgique
Charles Fitzgerald	
Abdul Karim Ali Jawad al Lawati	

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Non payé associés 2013

Maria Shevtsova	Angleterre
Renaud Lissa Tyler	
Ravi Chaturvedi	Inde
SAVAS Patsalidis	

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The IATC/AICT Japan's Report for the Executive Committee at Jönköping

- 1) The AICT/IATC, Japan continues to encourage the theatre criticism in Japan mainly in Japanese language. We continuously publish the quarterly magazine of theatre reviews and criticism, "Theatre Arts" regularly. Along with this publication, we award the Theatre Arts Prize for the outstanding criticism writing annually.
 - 2) Annually, we also presents the AICT Prize for the prominent book of theatre criticism in Japanese language published in the past year.
 - 3) The AICT/IATC, Japan has two separated sections, one based in Tokyo and the other based in Kansai – the Southern West of Japan. But, on the national level, we are the one united organization led by the current Secretariat based in Tokyo.
 - 4) Although the IATC/AICT, Japan focuses on the domestic activities mainly because of the financial reason and the linguistic peculiarity, we organize the symposia and lectures to introduce international activities regularly. Recently, we have organized the symposia and lectures in collaboration with universities such as the Romanian theatre symposium held at Meiji University this spring.
 - 5) To strengthen the cultural relationship in Asia, we appreciate the Asian Forum to increase the mutual understanding. Appreciating the great efforts of the Chinese Section to hold the World Conference in Beijing in 2014, we are happily ready to collaborate with the Chinese Section for the success of the Conference.
- Mariko Anazawa, who is the new Secretary General of IATC, Japan will attend the Executive Committee in Jönköping together with Akiko Tachiki.

May 7, 2013

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Sorry for the lateness of this report. I am currently teaching in Egypt and Sending from there.

The Canadian Centre (CTCA) presented its 2012 Nathan Cohen Awards for Critical Writing to two of its senior members -- Kelley Nestruck of the Toronto Globe and Mail (long review category) and freelance writer Patricia Keeney (short review category). Recipient of the organisation's career award for Distinguished Contribution to the Canadian Theatre was playwright Judith Thompson. The awards

were presented in Toronto early in the new year.

During February and March I made contact with the Canadian distributors of the Thalia Wine company from Greece and spoke with senior members about a financial tie-in with both the Thalia Awards and Critical Stages. They showed much interest and said they would take the proposal to the Thalia people in Greece. I have checked back a few times but to this moment, there has been no response. My next plan is to use contacts in Greece to reach the key Thalia people. I think there is a possibility here but we need people on the ground in Greece to follow up. I will keep on this for the time being.

In April and May Pat and I taught in Cairo courses in both theatre criticism and dramatic literature at Ain Shams University. There was huge interest among the students and we spoke about the work of IATC. Several of the faculty who were teaching theatre related subjects expressed interest in joining IATC. I said that I would send them additional information. I think we can use Ain Shams as an active base for some of our work in Egypt. They are the second largest university in the country.

On a less positive note, one of our bright young critics, Carly Mags, expressed great interest in attending the upcoming young critics seminar in Varna. Our Centre endorsed her and I was told by Jean-Pierre that it was likely she would be accepted. He said word would go out in late April. As of May 8 she had still heard nothing (nor had I) and she decided to accept a writing assignment for the Luminato Festival in Toronto instead. She contacted me and said she was withdrawing her application. I am not sure what happened in this instance but I suspect it was simply a breakdown in communications. I have urged her to reapply for a future seminar and assured her she would have an answer one way or another. Any information on this that I could relay to her would be appreciated. She is part of CTCA's future. This incident has not helped credibility with the younger critics in our association.

Finally, the Quebec Association has accepted an invitation from CTCA to try to organize a national conference on theatre criticism in 2014. The two associations have on only rare occasions worked together so we are excited about this new possibility to work together. We will keep excom informed.

Don Rubin
CTCA President

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Report for the ExCom meeting in Jonkoping, Sweden (May 2013): Ivan Medenica

My activities in the previous period related to IATC:

1. Since I live at this moment in Berlin, where I am on a research project at Freie University, I have been working on launching of the German section of IATC. Although the local situation is complex, the first steps have already been made. Thomas Irmer, a German colleague with an experience in international collaboration and strong references in the local context, is interested in working on this project. He has already discussed this idea with a few colleagues and it seems that there is an interest in Germany for international network of theatre critics. Irmer asked the German ITI to support the project, to articulate the initiative, and they are willing to do this. The German association of theatre critics would be a member of IATC and not of ITI, but Irmer thinks that it would be better if this initiative comes from an official

and not from a private address. For supporting this initiative and making it more official, it would be suitable if the IATC ExCom sent a kind of an official invitation to the German colleagues.

2. I contacted the General Secretary of FIPRESCI, the international association of film critics who is also a German, Klaus Eder. FIPRESCI is the only international association which gathers experts from the field closely connected to our own with which the IATC doesn't have any relation. Mr Eder was very enthusiastic with my idea to develop joint projects of FIPRESCI and IATC and we agreed to propose some concrete plans in the near future.
3. As a president of the 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 or programs for art criticism, and following the work of theatres from these cities. Critics included in the project have to write about these performances in major national medias. The idea was developed from the insight that theatres which are not in big centres such as Belgrade, Novi Sad and Subotica don't get any critical response to their work. We applied for money at the Ministry of Culture and still wait for their answer.
4. I have been regularly working with Michel, Dusana and Rasa on the maintenance of the IATC web site.

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Report to the Executive Committee

International Association of Theatre Critics (AICT-IATC)

=====24 May 2013=====

Jeffrey Eric Jenkins (American Theatre Critics Association, USA)

- 1) The American Section identified a possible Young Critics participant for the June session in Bulgaria, but the candidate did not pursue the opportunity for reasons unknown. The age limit imposed by AICT-IATC has proven a challenge for the American section and may continue to be the case.
- 2) The ATCA International blog (<http://atcainternational.blogspot.com>) has reported on news of import in international theatre circles, including two pieces on the loss of our beloved Andrzej Zurowski and stories related to censorship and funding crises in Hungary and Turkey. The site also summarized and promoted offerings available in volume seven of Critical Stages.
- 3) The American and Canadian Sections collaborated on a contract to publish Chineselanguge version of Critical Stages, which would have subsidized ongoing operation of the webjournal. After discussions between the Executive Committee and the China Section, it was decided that terms could not be met.
- 4) Final expenses were tallied for the Chicago Executive Committee meeting. Additional resources were donated by the American Section representative and the meeting's income and expenses have been reported to the American Section and to Foundation ATCA. Thank you letters were sent to the generous donors to our Chicago meeting.
- 5) AICT-IATC President Yun-Cheol Kim asked the American Section to assist in obtaining funding for Critical Stages. Following a lengthy process of advocacy during budget development and negotiations, the Dean of the College of Fine and Applied Arts of the

University of Illinois agreed to support Critical Stages in the amount of \$5,000 per year for five years with the stipulation that the Head of the Department of Theatre shall serve as Executive Editor and member of the Editorial Board of Critical Stages. All decisions regarding content of the webjournal shall remain the responsibility of the Editorial Board with the Executive Editor given a voice in these matters. AICT-IATC further agrees to display prominently on each and every page of the journal, as a marker or as part of a webframe, information that identifies the Department, College, and University as publisher and chief financial sponsor. Funding will begin in July 2013 and is scheduled to terminate at the end of June in 2018.

6) USA DUES: The American Section will pay 2013 dues in euros at Jonkoping. There is still the question of membership cards. Do we receive them this year? Or next?

7) Jay Handelman, chair of the American Theatre Critics Association, will serve as deputy for the American Section in Jonkoping.

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Mark Brown's report to IATC excom, May 2013, Jönköping, Sweden

After the excom in Chicago I travelled immediately to the Borštnik Theatre Festival Maribor, Slovenia where, alongside French colleague Philippe du Vignal, I monitored an IATC young critics' seminar as part of Maribor's European Capital of Culture Celebrations. It was a fine seminar in which we were looked after very well by festival director (and IATC member) Alja Predan and her team. Significantly, and encouragingly for IATC, the seminar had participants from three continents, including Africa and Asia. In addition to monitoring the seminar, I was also invited to join the jury of experts at the festival, which was an interesting and rewarding experience. An article I have written about my observations of Slovenian theatre will appear in the next edition of the Slovenian performing arts journal *Maska* (which is the oldest in Europe!).

Despite strenuous efforts by myself and my contact at the Edinburgh International Festival to revive the plan for an IATC excom in Edinburgh in August/September 2013, it has finally proved impossible to secure funding. I am very grateful to our Romanian colleague Alice Georgescu for offering to host the second excom of 2013 in Bucharest.

The plan for an IATC young critics' seminar in Helsinki in November 2013 has had to be withdrawn. Our Finnish colleagues could only secure funding to host participants from Scandinavia and the Baltic Republics, rather than from around the world as we require. They will, on my advice, host a seminar as an event of the Finnish section instead. However, I am pleased to report that our wonderful friend Alice Georgescu has come to the rescue once again, and Jean-Pierre and I are currently arranging details with her for our second seminar of 2013 to be held in Bucharest alongside the excom meeting.

I have been working to find funding for *Critical Stages*, both within the UK and internationally, with, it has to be said, only limited success. I will submit a full report on this to the editorial board of the journal.

Finally, I have been organising, alongside my friend and colleague Jean-Pierre Han, the forthcoming young critics' seminar in Varna, Bulgaria (June 5-10). We have 14 young critics registered (including participants from North Africa and East Asia), and preparations are going well.

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Rapport du vice-président Jean-Pierre Han

Après le Comex de Chicago d'octobre 2012 j'ai d'abord été à Prague où j'ai été invité à donner des cours sur la critique dramatique pendant trois jours aux étudiants de théâtre de l'école des Beaux-Arts. J'en ai profité pour relancer l'idée d'un séminaire pour jeunes critiques, mais il ne semble pas que ce soit possible pour le moment pour des questions financières. La section tchèque de l'AICT envoie un stagiaire à Varna, elle aurait bien voulu en envoyer un deuxième (francophone), mais n'en a pas les moyens.

J'ai ensuite été à Bagdad pour mettre au point une co-réalisation franco-irakienne sur *l'Orestie* d'Eschyle. J'ai pu assister au Festival international de Bagdad ; je puis dire que le théâtre attire les foules, mais pas question pour le moment, et malgré l'accueil très chaleureux qui m'a été fait, de pouvoir mettre sur pied une quelconque manifestation de l'AICT.

J'ai été beaucoup occupé par l'organisation du colloque de Caen où un certain nombre d'entre vous a été invité. Le colloque s'est très bien passé : les participants vous le confirmeront. Une véritable relation s'est désormais établie avec le Centre dramatique de Caen.

J'ai également organisé un colloque à Santa Cruz de la Sierra en Bolivie. Le colloque s'est remarquablement passé, et les organisateurs ne demandent qu'à poursuivre l'expérience, à Santa Cruz d'abord (le Festival a lieu tous les deux ans), mais aussi à La Paz, et même avec d'autres pays d'Amérique latine, comme le Brésil par exemple (l'un des représentants de ce pays était présent et a été extrêmement intéressé par l'expérience). Étaient présents des représentants de l'Espagne, de la France, de Finlande, de Bolivie bien sûr, mais aussi une femme des îles Bardane représentant les Caraïbes. C'était un premier contact tout à fait fructueux sur le sujet suivant : « Le rôle de la critique dramatique dans la transmission de la création théâtrale ».

J'ai réussi à organiser une section bolivienne de critiques regroupant une dizaine de journalistes. Cette section devrait prochainement s'inscrire à l'AICT.

J'ai évoqué la possibilité de faire des séminaires pour jeunes critiques (avec groupe hispanophone comme cela avait été fait en Argentine), et aussi éventuellement d'organiser un Comex. Ces propositions ont été faites au ministre de la culture. J'attends ses réactions !

Je prépare actuellement un prochain colloque avec Caen (pour fin mars 2014). Comme beaucoup d'entre vous connaissent désormais parfaitement la ville normande, nous travaillons à établir une liaison avec un grand théâtre parisien. Le colloque qui pourrait se doubler d'un Comex aurait alors lieu et à Caen et à Paris.

J'ai organisé, avec Mark Brown, le prochain séminaire pour jeunes critiques qui doit se dérouler à Varna du 5 au 10 juin prochains. Mark Brown et moi-même serons les moniteurs des deux groupes (francophone et anglophone) qui ont pu être mis sur pieds.

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Dear Michel, I send you hereby my brief report before our meeting in Sweden.
See you soon
Tomasz

A Brief Report (May 2013)

1 I participated in the jury one-man theater festivals in Wrocław (October 2012) and St. Petersburg (March 2013). High levels of these festivals is a guarantee for this form of theater, which I expressed as a participant in the panel, held in St. Petersburg.

2 I tried unsuccessfully to lead talks with Russian critics of the Russian section of IATC resuscitation. The interest in participating in the IATC on their part now appears remote.

3 At the invitation of the international theater festival in Yerevan I watched its progress (April 2013), and gave a lecture (in Russian) at the State Institute of Theatre and Film in Yerevan "Contemporary Polish Theater after the Political Transition."

4 In Armenia, I was leading discussions on the establishment of the Armenian section of IATC, which was met with great interest. Sona MELOYAN, critic and activist associations of journalists, is engaged in creation of the section. I hope that the information about it I will receive before the meeting of the Executive Committee in Sweden.

5 Polish section began the financial and organizational preparations to publish a book containing a selection of papers presented at the seminar congress in Warsaw "Theater beyond the Theater." The book would appear in two languages: English and Polish, and should be ready before the next Congress of IATC.

6 In January (in Warsaw) there was a meeting reporting and election of the Polish section. I was unanimously elected (for the fourth time) on the section president.

7 I express on behalf of the Polish section of thanks to colleagues in the Executive Committee and all sections of the IATC's condolences on the death of Andrzej Żurowski. At the same time inform that the Polish section has taken steps to commemorate the name and work of Andrzej Żurowski. This will set the award in his name for young Polish critics, in the autumn of this year will be published - under the patronage of the Polish section - a collection of Shakespearean theatrical scenarios which have created by Andrew Żurowski, and will be organized promotions of publications devoted to our outstanding colleague.

Tomasz Miłkowski

Vice President IATC

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ZHANG Xian's Report

1. The hosting of IATC Beijing Congress, listed as one of the 2014 important activities of the Central Academy of Drama, has been announced by the President of the Academy in the Annual School Meeting in April. All departments of the Academy are required to cooperate for this grand activity.
2. IATC China Section now is preparing for the publication of the Annual Book of Beijing Contemporary Performing Arts.
3. IATC China Section will set up an Annual Best Play Prize this year and plans to invite Excom members to join in the Jury.
4. China Section will send two young critics to participate in this year's Young Critics' Seminars.