

**Meeting of the Executive Committee (Excom)
of the International Association of Theatre Critics (IATC),
Malmö (Sweden) 27 May, 2015**

1- Approval of the agenda

It is approved as it appears hereafter.

2- Members present, apologies for absence

Were present: Margareta Sörenson (President), Michel Vaïs (Secretary General), Stéphane Gilbert (General Treasurer), and the following members of Excom: Jean-Pierre Han (France), Tomasz Milkowski (Poland), Ivan Medenica (Serbia), Peng Tao (China), Mark Brown (GB), Mariko Anazawa (Japan), Deepa Punjani (India), Maria Säkö (Finland), Emmanuel Tandaura (Nigeria), as well as Savas Patsalidis for *Critical Stages/Scènes critiques*.

Jeffrey Eric Jenkins (USA) was absent and replaced by Jay Handelman.

Was also present: Zhu Ning, interpreter (China); Don Rubin, General Manager of *Critical Stages/Scènes critiques* joined the meeting for item 10.

It was accepted that the minutes would be taken by the General Treasurer.

3- Approval of the minutes of the Excom meetings in Beijing, 14 and 19 October 2014; comments on the minutes of the Beijing General Assembly.

The minutes of the two Excom meetings were approved; no comments on those of the General Assembly.

4- Matters arising from the minutes, not included in the present agenda

Candidacies for Excom: candidates for Excom should be invited to send their candidacy two weeks before the general assembly, and not the same day if they wish to run for a seat. Since this implies a change in the Statutes, Michel Vaïs and Stéphane Gilbert will make a proposition. Ivan Medenica would also like that, during the Congress, more time be devoted to the General Assembly.

5- Reports (see attached documents)

- **President**

The Chinese delegate is happy of the presence of the Nigerian delegate and repeats his regrets about the visa problem which occurred during the Congress.

- **Secretary General**

- **General Treasurer**

- **Other Excom members**

Emmanuel Dandaura, delegate of Nigeria, is happy to have been elected at the Excom, this election being for IATC an excellent signal sent to African countries and a good way to contemplate our expansion on this continent.

Deepa Punjani, delegate from India, mentions some interesting encounters, namely with ASSITEJ president Yvette Hardie (theatre for young audiences), which may lead to fruitful collaborations.

6- Programme

2016 Congress

It should take place in Belgrade. The first contacts are positive, but one should take into consideration the evolution of the political situation in the country (elections to come) and the financial reality. Margareta Sörenson will be in the Novi Sad Festival in September and will meet the Minister of Culture. There are several possibilities (2016 BITEF Festival in September or a less ambitious programme but more profitable for the host country), in November-December 2016, a type of *show-case* of Serbian theatre and in the other countries of ex-Yugoslavia. Also possible: contacts with the cultural authorities of a Serbian region like Vojvodina.

In case of a serious problem, an alternative solution should be searched, maybe in Romania (Ivan suggests that Michel Vaïs contact Octavian Saiu about this).

One of the difficulties to find festivals to host us is the cost of inviting a congress when financial situations become tight. Deepa Punjani and Mark Brown ask if we could not consider that only one delegate per national section be hosted (for all or some congresses)? This would imply a change in our Statutes, according to which, now, two delegates per section are invited to a congress. We could also consider a shorter congress. For the 2016 Congress, the Excom authorizes the Cabinet to take a decision if needed in case of emergency.

Excom

The next meeting will be in **Tbilisi from 4-9 October** (meeting on 6 or 7)

Then, several possibilities:

- Invitation from Nigeria for the end of 2016,
- Algeria in October 2016
- Doha, Qatar, in March 2016

Again, it will be up to the Cabinet to decide if needed.

Young critics seminars

See Jean-Pierre Han's report.

There is a problem in organizing this activity because of the financial constraints of the organizers (reduced budgets) and of the candidates (travel costs). It also seems important to precise again the nature and the conditions of this activity (they are international seminars aimed at giving rise to interest-bearing encounters; they will have two language groups, for French and English speakers). A seminar should be organized in Bangkok, Thailand, at the end of October, 2015; this will be an excellent occasion to promote our association in Asia. Another project may be in Bejaia, Algeria, a nice opportunity to open up on the Maghreb.

Jean-Pierre Han also stresses that it is important to have several monitors for these seminars (various approaches) and to organize some seminars on specific themes (the body,

scenography, puppets, young audiences, etc.); Mark agreed with this way of considering future seminars.

Encounters for established critics

See Ivan's report.

There will be one in Serbia, in September 2015, which will take place in the framework of two festivals (Sterijino pozorje and BITEF).

Another one is expected, but the conditions should be defined, in Buenos Aires, at the end of 2015.

About these, as is the case for young critics seminars, we should look after the requirements and the quality of these events, which are excellent ways to develop our media exposure and a recognition of the seriousness of our association.

Mark Brown suggested once again that *Critical Stages* be the official organizer of these events.

7- Website

It went under serious access problems in the past months because of a new tightening of security control by our host in Canada. The Excom invited Ivan Medenica to organize a transfer of our site in Serbia.

8- Relations with other organizations

See the President's and the Secretary General's – very promising – reports.

9- Membership and recruitment

Lamice El-Amari's individual membership (Iraq) was approved.

Rita Sebestyen's individual membership (Denmark) was approved.

For Emiliya Dementsova, who applied for associate membership (Russia), her application could only be accepted after checking some criteria.

Michel Vaïs is in close contact with Saïd En Naji, from Morocco, for the creation of a regional section bringing together Arab countries. This would be an additional opportunity to become more visible and representative in this region.

10- Critical Stages/Scènes critiques – represented by Savas Patsalidis and Don Rubin

See Savas' report about what is done and what is left to be done.

CS/SC will have its own site, which will allow for a gain of time, a decrease of costs and an easier access at all times. Savas insisted that it is absolutely crucial to have this journal better and more widely known. For this, he asked everyone to act in his/her networks.

Fund raising:

After describing a history of IATC publications, and proposing a budget for 2016, Don Rubin exposed the propositions of the CS/SC working group, about a long-term funding. Namely, the working group proposed to classify contributors in five groups, according to their origin and the height of their contributions. He also explained what these contributors would receive in change for their funding. Important administrative questions were raised about the legal responsibility of the journal, which will not be an independent body, but kept under the control of the Excom.

In conclusion, the Excom thanked the *CS/SC* working group for the quality of its propositions, and invited it to continue refining the project, in cooperation with the Cabinet.

On another subject, the Cabinet will tackle the issue of recuperating the *CS/SC* archives so that all elements of the journal can be located in the same place.

11- Logo

After going through some proposals put together by Mark Brown, the Excom decided to launch a new call for projects. This one should take into account the contemporary dimension and “live performance” (theatre, dance, performance art) of our association. Each Excom member was invited to circulate this call as widely as possible. Projects should be sent to the Secretary General for 21 September, 2015.

12- Adjunct Secretary General

See Michel Vaïs’ note defining this position and saying how necessary it is.

On Emmanuel Dandaura’s proposal, Octavian Saiu, from Romania, was appointed for this position.

13- IATC juries

Ivan Medenica presented the situation: we intervene in some festivals, but not often. On the other side, many important festivals have no jury. However, our presence as jury is important because it gives our association a nice and positive visibility. Therefore, a new call was sent to all those who could motivate a festival to invite an IATC jury. The next Excom meeting will discuss the issue again.

14- Thalia Award

After listening to Deepa Punjani’s and other members’ reactions, the Excom considered we should question the forms and the significance of this award (who should be awarded, according to which criteria, with what type of ceremony, on what occasion, etc.). The working group was invited to continue reflecting about the issue, and we will discuss it in Tbilisi.

Margareta will write to Ludmila Patlanjoglu, who asked if she could be invited to the next five presentations of the Thalia Award (as had been the case for Emil Boroghina since 2006), since it is thanks to her efforts that the silver knob cane was designed, produced and funded in Romania. Margareta will explain Ludmila that the Excom decided to reconsider the Thalia Award (discussing its specificity, its significance, the criteria for choosing a laureate and the presentation of the award itself).

NEXT MEETING:

Tbilisi, Georgia, beginning of October, 2015 (preferably 6 or 7)

Respectfully submitted

Stéphane Gilbert

**English version by Michel Vaïs
Secretary General**

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President's report for Malmö 2015
Margareta Sörenson

The situation and position of theatre criticism internationally is such that we have a lot to work with. However, the first six months after the congress and my start as president has been marked by different diplomatic issues and complicated discussions and conflicts between excom members that had to be solved the best way to make the association peaceful and at good working health.

Some of the points described here, have been reported by Michel Vais as well. We have had a close contact by mail and google+, which has been very helpful.

1. On the last night of the congress in China, it was made clear to me that the resolution taken by the congress concerning the visas to our Nigerian colleagues who had to cancel their journey to China, had to be slightly modified not to cause difficulties to our Chinese colleagues. Together with the bureau I wrote and send a letter based on the resolution from the congress, and it was later accepted by the Chinese association in a formal letter and the case could be closed. Once again, I would like to stress that our Chinese excom members and the Chinese association did everything possible to solve this and ought to be thanked for trying very hard to have a positive result in this matter. And thanked again, of course, for hosting a congress beautifully.

2. The (English speaking) Canadian association of critics has a new web journal and a new president. In the first issue of the journal Don Rubin published an article where he wished to discuss the question whether one nation can have more than one association. He took India as one of his examples, which does not correctly describe facts in India, who has one national association of critics. Our Indian excom member reacted strongly, and in her right, but this led to a hard fight in words. I wrote a letter (jan 2nd) to Don Rubin and to Martin Morrow, president of the Canadian association, and asked them to delete the sentences that gives incorrect information on the Indian situation. However, they answered that they considered this an internal Canadian affair and that they would not modify the web journal. I repeated my pledge in an e-mail in early May, without result. Now, Don Rubin has tried to restore peace since then, and the Indian Association's letter of protest will be published in the next issue of the Canadian web journal.

3. Charlie Hebdo. The terrorist attack against the French satire journal in January was a severe attack on the freedom of expression and print. My instant feeling was to react immediately and I wrote a draught for a statement and sent it for consultancy to the cabinet. The statement was, after some modification, published quickly, which I find self-evident in a case like this. It was expressing our solidarity with writers and publishers like ourselves and their freedom of expression, not in detail defending what they write or draw. It is my conviction that in a situation of "emergency" the cabinet should act and that it would have been impossible to involve all the excom members. A very large, long and stormy discussion went on between excom members, again with an aggressive tone, which I find most difficult to work with. The discussion was partly aiming on the wording of the statement, partly on the right of me and the cabinet to act.

Finally, I urged peace and a closure of the discussion or we could not work with anything else. I am, after all, pleased that the statement was published rapidly. It must also be made clear that between the excom meetings, (where there is translation service in our two working languages permitting everyone to participate on equal terms) decisions must be taken - if needed - by the cabinet.

4. I was invited to the Dunapart 3 Hungarian showcase and went to Budapest in March for this festival, which takes a critical standpoint to the present government. Shortly after, I was invited to the national festival, but could not participate due to my working situation. I asked Tomasz to take my place. Our former president was active in supporting the alternative festival, and so was I. This reveals the need for us to be aware of the delicacy in cases like this where nations can have a politically complicated situation.

5. I have been involved in the planning of a young critic's seminar in Russia, while Nikolai Pesochinsky addressed me. A seminar turned out to be overall national and together with Jean-Pierre and Mark I have discussed how to label this kind of smaller and mostly national seminars. The Russian responsible, Nikolai Pesochinsky, is not pleased with our view and finally the seminar is cancelled as it seems. I have tried to explain to him that there is no disrespect against Russian critics or Russia and explained the normal procedure for seminars.

6. I am equally in discussions with Halima Tahan on a smaller scale conference in Buenos Aires and a Critical Stages editorial meeting in late September, where now Ivan is taking over the responsibility for the conference.

7. Plans: I am invited to FITEI, a festival in Porto, Portugal, to present a paper on performing arts, the notion and the experience from the Swedish Biennial. There is a plan to create a critic's prize honouring our late colleague Paolo Eduardo Coelho.

Summary: some of this "cases" provoked an intensity in the discussion that was surprisingly hard. I, as little as anyone else, have the right to declare prohibition to bad manners, accusations and disrespectful language. The freedom of opinion and of expression is basic within our profession and our association. However, a constructive attitude would be preferred when opinions are contradictory.

IACT is not a political party or a political organisation, but a cultural and international one with a wide spread of opinions and cultural differences. All of us are working within the media world, which often touches political matters, as do the performing arts. We must all make an effort and try to judge wisely what is good, fruitful and healthy for the IACT work.

Secretary General's report for the Excom of the IATC

Malmö, 27 May, 2015

By Dr Michel Vaïs

Forgive me for writing this report in English only. (**À mes collègues francophones: je vous traduirai oralement ce que vous ne comprenez pas... Désolé !**)

The past 7 months since the Beijing Congress have been for me the busiest ever in my 23 years with the IATC!... Some difficult issues were raised and needed extensive discussions by e-mail and live conversations (by Google+, sort of Skype) with our new president Margareta. I will give here only the main points:

Missions

After the Beijing Congress, I visited four more countries before getting back home, spending a total of 70 days abroad.

In **Istanbul, Turkey**, I gave a public presentation about the code of practice of the IATC, organized by our colleague Emre Erdem. Some 75 persons were present and several articles appeared in newspapers and online, before and after. An incident happened when the Turkish IATC section reproduced a long interview with me in their website without the consent of the original publisher, *The Green Gazette*, and without quoting the source... I had to intervene to bring back peace.

In **Baku, Azerbaijan**, I gave a public speech on the topic “Multiculturalism and Interculturalism in Theatre” at the 3rd Baku International Theatre Conference, and met several critics interested in joining us.

In **Yerevan, Armenia**, I attended the ITI congress as guest of honour and continued networking with theatre people from across the world.

In **Cluj, Romania**, I took part in the meeting of the editorial board of *Critical Stages / Scènes critiques* in the framework of the Cluj Interference Festival. Later, as requested by Savas Patsalidis, I asked my contacts in Baku if they would host the fall 2015 meeting of the CS editorial board. Unfortunately, the response, at first promising, was finally negative.

Tempests

With Margareta, I had to act in some difficult issues:

1. China-Nigeria protest letter.
2. *Charlie Hebdo* event (press release, strong discussions between our French and English delegates, translations so they would understand each other, etc.).
3. Don Rubin’s article in the CTCA newsletter, involving what he called the “two Indias.”

Website

I spent a LOT of time to have our website accessible again for changes after an almost continuous interruption for about 3 months. For security reasons, the IP address of our webmaster was rejected by our provider in Canada. It took a lot of time, e-mails and phone calls to discover that they need a stable IP address for (new) security reasons, while our webmaster Rasa has a changing IP. He was supposed to see with Ivan if they can find a new provider in Serbia. I received no news since April 22... **DECISION NEEDED.**

Ongoing work

- Translation of the Excom and General Assembly minutes as soon as I received them from Ivan.
- Posting on our website seminars announcements, reports (on Congress, Thalia award...), photos, new addresses, updating names or addresses, presentations at the congress, announcing new publications, updating the history of the IATC on the website like after each congress, updating the lists of seminars, excom meetings and congresses on the website, updating the information about

IATC on international repertoires like the Union of International Associations, etc. Most of this in French and English.

- Designing the new letterhead (quite a chore this time!...).
- Sending regular group e-mails to inform our membership about our activities, protest letters, etc.
- Forwarding invitations to seminars (i. e., from Turkey, in Cappadocia, in August, 2015).
- Helping some national sections pay their dues. (From Canada, Quebec, Singapore...) We must find easier ways for them to send funds to our treasurer. Mark Brown's suggestion:

https://transferwise.com/?utm_source=SergeyTetyura&utm_medium=affiliate&utm_campaign=generic
DECISION NEEDED

- Answering information requests from:

- 1) The Quebec Section about an Excom meeting in Montreal in 2016.
- 2) The Argentinian Festival Experimenta Teatro about an Excom in Rosario in 2015.
- 3) The Georgian Section to organize our meeting in Tbilisi in fall 2015.
- 4) The CS managing team about the location and type of structure of our not-for-profit organization.
- 5) Jorge Prada Prada from Columbia.
- 6) Our member in Morocco, who wants to create an international jury for his festival in Fès.
- 7) Ivan Medenica, about the project of the 2016 IATC congress in Belgrade.
- 8) Dusana Todorovic about the next Sterijino pozorje symposium in Novi Sad and Belgrade in September, 2015.
- 9) Ludmila Patlanjoglu about the Thalia Award trophies.

Membership and Recruitment

- I helped a new Arab Association of Theatre Critics get organized and eventually recognized as a Regional Section of the IATC, comprising critics in more than 10 countries. Their formal application should come in time for our fall meeting in Tbilisi. In addition to joining as a regional section, they intend to invite the Excom in Qatar, in March, 2016. At the request of Said En Naji, our member in Morocco, who will chair this new association, I wrote a letter of support for the minister of Culture of Qatar.
- I answered a request for membership from Estrella Saviron (Madrid, Spain).
- I informed Richard Pettifer from Berlin/UK/Australia about membership details.
- I helped an ex-new member join the IATC again (she was a member in the 90's): **Ms Lamice El-Amari**. She lives and teaches in Germany, but prefers to be listed under her country of birth, Iraq. I suppose the Excom doesn't need to decide again if we should accept her individual membership.
- I informed Rita Sebestyen, about joining the IATC as an individual member in Denmark (she also worked and lived in Romania and Hungary, and first thought of joining the IATC in Sweden). Her application is in a separate e-mail. **DECISION NEEDED.**
- I replied to Emiliya Dementsova, from Russia, that her application for an associate membership will be discussed at the Excom meeting in Malmö. Her application is in a separate e-mail. **DECISION NEEDED.**
- I replied to Konrad Szebiot from Poland, about the reorganization of IATC associations in Belarus and Lithuania.
- I replied to Luis Fernando Rucobo, from Mexico, who wants to join as an individual member. Application in process...

Other organizations

I met Yvette Hardie, ASSITEJ president, in Baku, and we discussed about how our two organizations can work together. Margareta and I approved her suggestion to post a common statement on our websites (still to come) and organize a "critics platform" in Cape Town for the World ASSITEJ Congress in 2017. In Yerevan, I also took part in a workshop involving Asian ITI members, with the aim to produce a world chart of theatre.

Definition of my work as secretary general

As requested by Margareta, I detailed – in French – the main aspects of my job as secretary general of the IATC, and of the jobs I could entrust an adjunct. (See below.) Since then, more jobs could be added, either to my working load or to the load of an adjunct. I remind you that my work is a volunteer, not paid one, and that I even support a good part of my travel costs. This is why – as I did in Beijing – I now ask the Excom to accept my proposal to appoint Octavian Saiu as my adjunct at our Malmö meeting. This intelligent man speaks and writes very correctly in French and English, he knows theatre well and is a member of the Romanian IATC section board. He teaches both in Romania and New-Zealand, holds two PhDs, has many relations with important festivals with which he can serve as liaison for the IATC. (He works for three major festivals as Session Chair and Organizer: Craiova, Sibiu and Edinburgh International Festival – he will chair two of their only nine sessions over there in August, after being involved in the 2013 and 2014 editions.) But, most important, Octavian accepts to be my adjunct and devote some of his precious time for the IATC. He can also travel easily at his own costs. I have seen him at work and am confident he will bring a lot to our exchanges. Octavian is not an elected member of Excom, but neither was Ivan Medenica when I appointed him as my adjunct in Thessaloniki, in 2007.

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Tâches du secrétaire général de l'AICT et de son adjoint – 30 déc. 2014

1. Ce qui peut être accompli par un adjoint :

- Prise de notes et rédaction RAPIDE des procès-verbaux des réunions du Comex et de l'Assemblée générale, soit en français soit en anglais.
- Préparer pour le site Web les changements ou ajouts suivants, en français ou en anglais :
 - Noms, adresses, numéro de téléphone, adresse de courriel....
 - Annonces (publications, décès, prix, stages, réunions du comex, procès-verbaux, colloques, congrès, revue Web...)
- Rédaction de lettres d'invitation officielles pour les membres qui doivent demander un visa ou une subvention de voyage.

2. Ce qui doit momentanément être accompli par le secrétaire général :

- Révision et traduction dans l'autre langue des procès-verbaux des réunions du Comex et de l'Assemblée générale.
- Révision et traduction des changements au site Web.
- Réponse aux demandes d'information, d'adhésion, de création de sections nationales ou régionales. Envoi au trésorier et à la présidente des messages qui les concernent.
- Réponse aux demandes d'aide des sections nationales.

- Préparation, avec la présidente, puis envoi, des convocations aux réunions du Comex et à l'Assemblée générale, de l'ordre du jour et d'autres informations utiles.
 - Vérification de la logistique pour les réunions et les congrès avec les organisateurs du pays hôte (nombre de nuits d'hôtel, dates d'arrivée et de départ, nombre de personnes, activités, heures et lieux des réunions, traduction...).
 - Recherche de pays et de festivals hôtes pour de futures réunions du Comex.
 - Rédaction de rapports du secrétaire général pour les réunions du Comex et l'AG.
 - Représentation de l'AICT au nom de la présidente lorsqu'elle ne peut être présente (ex. : au Festival-colloque Shakespeare de Craiova, ou aux congrès d'organismes partenaires comme l'IIT).
 - Envois collectifs des messages aux membres.
 - Toutes les autres tâches qui ne figurent pas ici et qui relèvent de sa compétence.
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Chers tous,

Voici mon rapport final 2014 et son acceptation par Irina Antonova, notre Commissaire aux Comptes.

Pour 2015, j'attends encore beaucoup de cotisations...

Dear all,

My report 2014 – accepted by Irina Antonova, our auditor.

For 2015, I am waiting... Many sections have to pay...

Comptes 2013 = 20731 €

Comptes 2014 = 21228 €

Best

Stéphane

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Association Internationale des Critiques de Théâtre
International Association of Theatre Critics

Comptes arrêtés le: 31 décembre 2014

2014

Eur

	Débit	Crédit
Frais Bancaires	-281	
Frais Postaux	-234	
Fournitures	-161	
Page Web	-1.961	
Frais divers	-4.537	
Total Débit	-7.175	
* Situation Bancaire		20.731
Cotisations		7.672
Total Crédit		28.403
Total général		21.228

* au 01/01/2014

Le Trésorier Général
Stéphane Gilbert



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Le 21 janvier 2015

Je soussignée Irina Antonova,
Commissaire aux Comptes AICT-IACT

après avoir contrôlé les diverses rubriques des
dépenses et recettes,
constate que les comptes de l'année 2014
sont conformes.

(signature) :

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FROM: PROF. E.S. DANDAURA (NIGERIA)

REPORT TO IATC EXCOM MEETING IN MALMO

Preamble

In 2011, US intelligence experts predicted Nigeria's collapse in 2015. This was perhaps partly against the fact that the 2015 Presidential election was to be keenly contested for the first time since 1999. The apprehensions created by this externally generated tension slowed down activities in most major areas of the country's national life in the first quarter of 2015. The cultural sector was no exception. However, in March and April 2015, the country had free, fair and peaceful elections. Having recently been adjudged the largest economy in Africa and the eminent defeat of the Boko Haram insurgents, Nigeria is poised for rapid development even as preparations are being concluded for the swearing-in of the President-elect this Friday, 29th May 2015.

Nzeh Mada Festival 2015

The 2015 edition of the annual Nzeh Mada Festival held in Akwanga from March 31- April 5th. As the festival Director, I hosted 26 members of Nigerian section of the IATC who write for different media organizations. The performances were essentially traditional Nigerian epic plays, folk dance theatre and carnival processions. In the course of the festival, the *Nzeh Magazine* was formally introduced into the newsstand.

During the festival, there was a colloquium on *Developing a Festival Brand* which engaged the participation of many renowned culture scholars and administrators in Nigeria. The discussion with some of the participants bothered on the possibility of Nigeria hosting an IATC excom meeting in the second or third quarters of 2016 when the new government would have fully settled down to the serious business of governance. Also, I hosted one interactive workshop for the 56 young critics drawn from the Nasarawa State University and College of Education, Akwanga on 31st March 2015.

Inauguration of University Campus Based Critics Circles

I inaugurated two young critics circles at the University of Port Harcourt, Rivers State (April 8th, 2015) and the Nnamdi Azikiwe University in Awka, Anambra State (February 7th, 2015). This brings to seven of such critics circles inaugurated by IATC-Nigeria. I also held a public lecture and an interactive session on the objectives and activities of the IATC during the inaugurations in Port Harcourt and Awka respectively.

Liaison With Critics In Other African Countries

In the first quarter of 2015, I was unable to visit any of the African Countries we are encouraging to formally join IATC network soon. However, I sustained communication with our colleagues in Namibia, Cameroun and Algeria via email.

Preview and endorsement of three major movies

The executive committee of the IATC-Nigeria received invitation to preview the following three major movies produced by notable Nollywood producers: *Invasion 1897* (produced by Lancelot Oduwa Emasuen); *A Place in the Stars* (produced by Steve Gukas) and *Royal Assassin* (directed by Sylvester

Madu). After the three previews, we gave official endorsement to *Invasion 1897* and *A Place in the Stars*. Luckily, these two movies have now won more than two international awards already. I participated in an interactive national forum on the contributions of the movie, *A Place in the Stars* to the change process in Nigeria on Sunday 24th May 2015 before my departure to Malmo for this excom meeting.

Appointment as adjudicator at the 2015 editions of Abuja International Film Festival; & Calabar Carnival

I received notification of my appointment as a member of the jury for the 12th Abuja International Film Festival, which comes up 22-25th September. I have also been re-appointed one of the leaders in the adjudication team of the 2015 edition of the Calabar Carnival. IATC-Nigeria is trying to forge strategic partnerships with organisers of both festivals.

Collaboration with Publishers of Nzeh Magazine

I held preliminary discussions with the publisher of *Nzeh Magazine* on the possibility of IATC-Nigeria collaborating on provision of content for the next editions of the quarterly Magazine. I also granted press interviews on the subject matter.

Lagos Black Heritage Festival

I was a guest of the organizers of the Lagos Black Heritage Festival in Lagos from 18-25th April 2015. Twelve productions by Nigerian playwrights and directors featured in the festival besides the poetry, street performance and seminar sessions. I hosted some arts writers to an interactive session on the emerging opportunities and challenges facing theatre criticism in Nigeria.

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**Report for the IATC Excom in Malmo, Sweden
(26th-31st May 2015)**

Deepa Punjani

Critical Stages:

I have put together for Critical Stages, a selection of papers that were presented at the IATC Critics' symposium at the International Theatre Festival of Kerala (ITFOK) in January 2014. Our Editor, Savas Patsilidis invited me to be the guest editor for the section on conference papers and I collaborated with Lisa Renaud for the editing of the selected papers.

Funding for Critical Stages:

Colleagues, we had not arrived at any decision about the proposal by “CS” (Critical Stages) for a working team of three people that will include the Editor (Savas Patsalidis), a General Manager (Don Rubin) and an Executive Editor (Jeffrey Eric Jenkins) in which it was proposed that the General Manager would oversee funding. We were given copies of the proposal and we had said that we would discuss this proposal further in Malmo. But since Don Rubin is already going to be present talking about the funding, the status of the proposal is unclear and needs to be clarified.

Augenblick Mal and meeting with Yvette Hardie:

In April this year I attended the Augenblick Mal theatre festival for children and young audiences in Berlin. My visit was organised by the Goethe Insitut in India. They wanted me to be an observer at the festival and our group consisted of other Indians, a Bangladeshi, a Sri Lankan and an Iranian associated with children and youth theatre.

I had the opportunity at the festival to speak to ASSITEJ President from South Africa- Yvette Hardie, whom Michel Vais mentions in his report. ASSITEJ had its international gathering at the Augenblick Mal festival. Yvette Hardie said she had spoken to Michel and wondered about the possibilities through which IATC and ASSITEJ could cooperate. She spoke about the need for theatre criticism for children’s theatre and said that maybe IATC and ASSITEJ could work together for a workshop regarding this.

The Slovak New Drama Festival and meeting with Zuzana Ulicianska:

Earlier this month I attended the Slovak New drama festival in Bratislava where I met Zuzana Ulicianska, who has informed me that she is now leading the Slovakian National Section of the IATC. The festival in Bratislava was well organised and thoughtfully curated by the Theatre Institute in Bratislava. Supertitles in English were available for foreign guests and when supertitles were not available, synopses were provided. The festival along with presenting the new work of the selected companies also encourages new writing. Zuzana Ulicianska has expressed a desire for organizing an IATC seminar or an Ex-com

meeting and my impression is that when the proposal comes, we should certainly consider it.

Meeting with Rita Sebestyen:

I am in Copenhagen at the moment. Here I met Rita Sebestyen whom Michel has introduced. Rita writes about theatre for academic and research journals. She also leads an interesting project about “Otherness” and works with theatre people as well as people from other walks of life. She is keen to contribute to Critical Stages and we must definitely consider her proposal for individual membership from Denmark.

Thalia Prize:

In the last Ex-com, I took up our President’s offer to ruminate on the Thalia Prize and exchanged some notes with Ian Herbert in this regard since the prize was formulated when Ian was President. I thought it would help to revisit the early decisions and the conception of the prize. I must admit that while the talk with Ian was helpful I am still in no position to offer any concrete provisions through which we might think about the prize and its future. I personally and strongly feel though that each national section by rotation each year gets the opportunity to nominate whom they think may be the appropriate people from their country for the prize. Theatre can be very local and can widely differ from context to context and while there will always be the few whom we know well or those who have been published or translated; there are, I am sure several other people, who have contributed in a distinct manner in their own contexts.

I know this process can be tricky and not always perfect but it could be rewarding. Maybe some of the questions we could ask yet again:

What do we really want to achieve with this prize?

Who is it really for?

How do we deal with issues of the concerned candidate not being available in translation?

Do we always want to award 'excellence' or do we want to be instrumental in creating a space and giving platform to voices that are not always heard, but which maybe significant in their contexts?

Charlie Hebdo:

I shared my reservations about our stand in the Charlie Hebdo incident. We live in difficult and very polarized times.

Don Rubin's remarks in the CTCA's web journal:

Lastly, I have already written at length about Don Rubin's remarks in the CTCA web journal and my co-working committee members of the Indian National Section have also sent official letters. This issue for the Indian National section has been distressing and humiliating, and after everything that has been said, I am just very sad about it – that something like this could even happen. The Indian National section expects this issue to be rightly and correctly addressed in the CTCA's upcoming edition of their web journal.

Report for the Malmo Ex Com meeting, May 2015

Ivan Medenica

Since our Beijing ExCom meeting in October 2014, I have been actively involved in different IATC projects and activities.

First off all, I had to write and edit three reports from our Beijing Congress: the Minutes from the General Assembly and the minutes from two Excom meetings.

As a newly elected Director of Conferences of the IACT, I have been working on organizing two annual conferences for the experienced critics. The first one will be the 15th edition of the traditional triennial Symposium of theatre critics and scholars in Novi Sad (Serbia), the oldest manifestation in the world that the IATC is co-organizing (with Sterijino pozorje festival). For the first time in its history, and for the sake of its better visibility and some organisational reasons, the Symposium won't be held in the framework of Sterijino pozorje festival (the end of May): it is postponed for September. This idea is also a result of a wish of two major Serbian theatre festivals, Sterijino pozorje and Bitef from Belgrade, to have a stronger

collaboration: the Symposium itself will be in Novi Sad on the 17th and 18th of September and then the participants will move to Belgrade to attend programs of Bitef festival for two more days. The title is *The critic is present: towards an embodied criticism*.

It is still not sure in this very moment where the second IATC annual conference will be organized. The first plan was Bangkok, but then it happens that they would be interested in organizing it in 2016: they would prefer to have a young critics' seminar in 2015. The most realistic option for the second IATC conference in 2015 is Buenos Aires and I am discussing this issue with Halima Tahan.

I have also been active in working on the Essay section of the Critical Stages for the next issue. We will publish articles of our distinguish members, Margareta Sorenson and Lucia van Heteren (the Netherlands).

I also had first meetings in Serbian Ministry of Culture concerning the idea of organizing the IATC Congress in 2016 in Belgrade.

As the President of the Serbian national section of the IATC, I was very active on the local level as well. Our major project on the local level was the *Critics' caravan*: a project of regular traveling of a group of critics through the country, watching performances and later writing about them in their media. The idea is to strengthen the critical analysis and evaluation of the productions from smaller cultural centres.

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Japanese report

After our meeting in Beijing, the Japanese section, like previous years, had a second general meeting of the year on the 18th January 2015. In this meeting, we received some reports on our activities such as for instance our open lecture of the IATC, discussing the possibility of publishing a book about the Great Tohoku Earthquake, etc. We also decided to pay 300 euros to support the production of the web site of the association.

Manabu Noda, one of our Japanese section members visited Roumania in november to attend general meeting of the web site "Critical Stages".

In the next general meeting of the Japanese section, we have the opportunity to elect a new president. I think that Niino will be reelected and will continue to hold the presidency for another 3 years.

The Japanese section created a new web site in August last year and it already receives over 1000 visitors par day.

As with previous years we will organize and hold a conference in July along with the first general meetig of the year.

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

=====18 May 2015=====

Jeffrey Eric Jenkins (American Theatre Critics Association, USA)

- 1) The American section worked with the cabinet on the English language version of the response to the attacks on the French satirical publication, *Charlie Hebdo*, and consults as requested by the President and Secretary General.
- 2) The American section continues to request opportunities to include its members in more international activities such as festivals.
- 3) Funding in the amount of \$5,000 was authorized for Critical Stages, but the money was never sent from the University of Illinois at Urbana-Champaign. Illinois Theatre has resubmitted an invoice.
- 4) Jay Handelman, International deputy from the American section and president of Foundation ATCA, will represent ATCA in Malmö and will submit the current membership dues (€310) to Treasurer Stéphane Gilbert. He will also present \$500 to *Critical Stages* from Foundation ATCA.
- 5) The American Section continues to support international activity through its web presence in the ATCA International blog, which chronicles news, events, and other reports from AICT-IATC sections around the world.

===END===

27.5. Maria Säkö's report to IATC excom, Malmö, Sweden,

Daily job

Since our last excom meeting in Beijing I have been mainly working as a theatre, dance and performance critic and culture journalist in a daily newspaper Helsingin Sanomat. I am also writing a book about one Finnish theatre called Q-theatre and international Baltic Circle -festival and the influence these have had to Finnish theatre and drama because of the international contacts they build to the theater of the Baltic Sea. I also teach one masterclass of theatre criticism in the University of Arts Helsinki and planned one class called Theater and gender, which will be on August.

Planning social media strategy

In November we had Make Arts Policy -summit in Parliament House. It was half a theatre performance and half art politics. It was a show that was originally planned and directed by an Israel artist Dana Yahalomi. Her group Public Movement is a performative research body that investigates and stages political actions in public spaces.

This event gathered a lot of interest (in twitter it was more popular than the big brother for a while) in the media and really put theatre, art and arts politic in the center of attention. I am currently writing about this event to Q-theatre book and trying to find out could theater critics use this kind of strategy somehow in their work. Could online-criticism and like this open up the importance of theatre event to the audience? I will use things that I learn from this case when I plan IATC social media -strategy.

Working in international context

In January I visited Tallinn Von Krahle theater where I made an article about the new generation of Estonian theatre. I was also asked to write about the Estonian theater groups to the New York University Graduate Center's magazine *European Stages*.

In February I planned and wrote one article about sustainability in theatre in Finnish Theater Centres international magazine (in English and German) which had "Sustainability" as a major theme. I think sustainability must be discussed deeply among the theatre critics too if we want our work matter nowadays.

Meeting with international colleagues

In March I had an opportunity to meet and interview Ukrainian playwright Natalia Voroshbyt. Her documentary drama *Maidan Diaries* had an open read in Finnish National Theatre. We had a talk about the way documentary theatre should be discussed in theatre criticism especially in cases that are telling about the situation that is still going on as the conflict in Ukraine.

In April we had more documentary drama in Diana Drama Festival titled "Documentary theatre - Dialogue and Action". I interviewed Teater.doc -group and they talked a lot about the absurd and scary atmosphere they had recently. In the festival I received a message from well-known Russian theatre critic Marina Davidova. She said: "Please, don't leave us theatre people alone now." She wanted to have keen relations to Finnish and other theatre critics and wanted us to have lively contact. I think I should bring her message to IATC excom too.

Festival was small but it staged many readings of documentary drama from Russian and Ukraine and told via drama things that are not discussed in media in Finland. Eesti Teatri Agentuur (EE), Goethe-Institut (DE), Sala Beckett (ESP), Teater Kennedy, Alexandrinskiy New Stage (RUS), Tinfo (Theater Info FIN/Project Zavod), Turteatern (SWE) and Wasa Teater co-operated it.

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Mark Brown's report to IATC excom, Malmö, Sweden,

27 May, 2015

Since our last excom meeting I attended the editorial board of *Critical Stages* and, with Jean-Pierre Han, monitored a very successful young critics' seminar, both held during the *Interferences* festival in Cluj, Romania in late November/early December. While in Cluj I had the pleasure of interviewing the great Hungarian-Yugoslavian dance-theatre artist Josef Nadj

for an article to be published in a forthcoming edition of the German magazine *Theater der Zeit*.

In April I taught two classes on theatre criticism at the University of Theatre and Film in Tbilisi, Georgia at the invitation of the Theatrical Art Centre of Georgia (publisher of the website georgiantheatre.ge). The students were a mixture of university students and young critics.

At the request of Teatro Municipal Joaquim Benite in Almada, Portugal, I provided material from my book of interviews with the English dramatist Howard Barker, plus a new introduction to Barker, for translation into Portuguese in conjunction with the company's current production of Barker's play *The Possibilities*. I will attend Festival de Almada in July, as a guest of the festival.

In August I will be a tutor, and give a masterclass on theatre criticism, at the Scottish Universities International Summer School at the University of Edinburgh.

As the proposed seminar in Russia seems not to be happening, and in the absence of other offers, I have been in contact with Alja Predan, director of the Borstnik Festival in Maribor, Slovenia regarding the possibility of organising a small seminar at short notice. However, the recent offer of a seminar during the Bangkok Theatre Festival in November means that we do not have to prevail upon Alja this year. However, she has kindly offered to propose to the board of her festival that they consider inviting us next year.

Most recently I have been working on English-language editing for the forthcoming edition of *Critical Stages*.

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Peng Tao's report for the Malmö Excom meeting

From Oct.15 to Oct.20, 2014, The 27th IATC Congress was held in the Central Academy of Drama Beijing. As host, IATC China Section has hosted 75 international theatre critics from 37 different countries and regions, 20 Chinese theatre critics.

After the congress till now, China Section is working on the proceeding of the Beijing symposium. Hopefully it could be published in the second half of 2015.

China Section is cooperating with several organizations, to promote the exchanges of Chinese theatre critics as well as the reputation and influence of IATC. On May 26, China Section, cooperating with Beijing Society of Theatre Artists, *New Play Journal*, ifeng.com, held a seminar on the development of theatre criticism "New Youth, New Context, New

theatre Criticism". Participants discussed the challenges and chances raised by internet media. The seminar was reported by several media in Beijing.

I myself wrote and published 2 critical articles, *About Lyubimov's the Possessed*, and *Uncle Vanya by Beijing People's Art Theatre*. The two articles have been put on mobile magazines(or public accounts). According to the statistics, most readers read the two articles on their mobiles and the number of readers is obviously higher than that of magazines, which is an interesting new phenomenon worth our attention.

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Rapport du vice-président Jean-Pierre Han

Depuis le Congrès de Beijing, j'ai essentiellement œuvré sur deux axes différents.

- le premier concerne les stages pour jeunes critiques. Fin novembre-début décembre j'ai dirigé le stage de Cluj en Roumanie, avec comme c'était possible, deux groupes, l'un en anglais avec Mark Brown comme moniteur, l'autre en français que j'ai moi-même animé. Le stage s'est très bien passé.

Reste que ce qui a été dans l'ordre de mes préoccupations concerne l'organisation d'autres stages qui, au bout du compte, n'ont pu avoir lieu en ce premier semestre 2015.

Je travaille à ce qu'il puisse y avoir au moins un stage lors du deuxième semestre 2015. D'ores et déjà nous avons reçu une proposition de la Thaïlande. Le stage pourrait se dérouler à Bangkok lors de la première quinzaine de novembre.

J'ai pour ma part reçu une autre proposition pour Bejaia en Algérie.

Ces deux propositions sont d'autant plus intéressantes qu'elles proviennent de continents, l'Asie et le Maghreb, avec lesquels nous essayons d'entrer en contact.

Il sera par ailleurs nécessaire d'avoir une discussion concernant l'organisation de ces stages lors du comex à Malmö, dans la mesure où, pour des raisons purement financières, il devient de plus en plus difficile d'être invité dans les festivals, et aussi de recruter des stagiaires.

- Le deuxième axe concerne mes prises de contact avec les maghrébins. Je suis en relation avec le directeur du festival de Bejaia en Algérie. Nous nous sommes très bien entendu et nous pourrions probablement organiser d'autres événements que les stages pour jeunes critiques. J'ai par ailleurs continué à travailler sur la question de la constitution d'un groupe de critiques maghrébins et ai, dans cet ordre d'esprit, discuté avec des marocains et aussi des tunisiens. Il sera sans doute possible d'organiser une rencontre à Rédéyef en Tunisie en avril 2016.

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- Je suis toujours en contact avec l'Espagne, pour une intervention d'un critique de l'AICT cet été au festival d'Almagro.

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- Je continue par ailleurs à travailler au Centre dramatique national de Limoges en France. Possibilité d'organiser des réunions et/ou rencontres AICT pour la saison 2016.

J'ai été invité au Festival national de Budapest au mois d'avril, où j'ai d'ailleurs rencontré notre ami Tomasz Milkovski. Malheureusement, et pour des questions essentiellement politiques, il n'est pas envisageable de faire quoi que ce soit là-bas sans que cela provoque des remous. Je ne sais si Tomasz a les mêmes informations que moi.

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THINGS DONE AND TO BE DONE

Malmö 2015

Savas Patsalidis

1. As of January 2015, CS has its ISSN: 2409-7411

Key title: Critical stages (Paris)

Abbreviated key title: Crit. stages (Paris)

Parallel title: Scènes critiques

1. Transfer of issues 1-8 is still not completed. I communicated with Yun Cheol and he told me that his team has downloaded all issues and they are waiting for Andrew to help them upload on his WordPress site
2. The two webmasters discussed the option of either continuing uploading on Andrew's WordPress server or start using a new one. Andrew said that he is very busy and that he won't be able to be of any assistance, so they thought that the best solution is to create a new site and start issue 11 there. And this is what we are doing right now. The advantage of this option is that we have now full control of the technical part which was one of our major concerns. If anything goes wrong at least we can fix it. We can also change things, correct errors and whatever we think should change after posting the issue.

I also talked to the new webmaster about all past issues and we both think that sooner or later they have to be moved to one server. This he can do but it will require many hours of extra work for him. And I wonder: can we pay him to do it?

3. If you visit CS temporary e-address now (it is still under construction) you will see that the new site has a slightly different aesthetic look. What we want to create is a more user friendly atmosphere. More colorful and inviting. We are open to suggestions, recommendations, ideas.
4. One of the problems of CS is that it is not indexed. We have to move towards that direction. I already approached ProQuest a search machine in order to be included in their list of journals and I am waiting to hear from them. There is more to be done with other search machines

5. In our last Board meeting in Cluj we all agreed that the members who are unable to contribute due to various personal and/or professional reasons should be replaced by others who have the time to do so. With this in mind, Rodolfo Garcia was removed from the board. We are now in search of a replacement (to represent Latin America).

I sent Randy Gener a number of emails but got no answer. My impression is that he is no longer interested; and since time is very pressing I had to decide very quickly who would replace him. Herve Guay, a very able, committed and knowledgeable colleague. is now the new editor of the "Interview Section". He already did a wonderful job putting together seven excellent interviews for this issue. Thank you Herve.

ECONOMICS

Regarding the financing of the Journal Don has a number of ideas which we feel could give CS some breathing space. During the Malmo meeting we will have the opportunity to discuss them with you.

For this year (and for issues 11 and 12) we have the money. For next year, we have to work out things

For now the basic expenses of the journal are:

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

3000 euro for the webmaster

1000 euro for Katerina, my assistant

No one else is paid. It is all volunteer work

Using the server of my university there is no charge or maintenance expenses.

CRITICAL STAGES-IATC: Clarifying the relationship

What are the Editor's legal responsibilities

Does s/he report to IATC prior to all ExCom meetings?

Is s/he free to choose Board members? Or does the ExCom appoint the Editorial Board?

What is the term of the Editor?

Can IATC fire the Editor or remove from the Board people? And if yes, under what circumstances?

In brief: I think there should be a Letter of Agreement between Critical Stages and IATC specifying what the relationship is and who is responsible for what.

PROMOTION PLANS for more visibility/readership

1. How we operate is as important as what we publish. We have to use the social media in a more aggressive way So: Once issue 11 is out I will re-launch CS, with the help of the Communication Department, stressing the fact that its cultural (global) significance has grown immensely since its inception. If there are any ideas to help our promotion plan, please let me know.
2. We must ask AGAIN all national sections to let their members know what we are doing and how to reach us. Also we must ask them to put CS link on as many facebook, twitters etc. It will be very important to have from all the national associations a list of the emails of important cultural centers operating in their respective countries so that we send them a letter introducing CS. I do have a good number of people I plan to approach with individual letters but that is not enough. We need more help from everybody to make the list as inclusive as possible.
3. We have to intensify our promotion plans in countries where we are very weak (see Google analytics). For example Africa, Australia, New Zealand, among others. To this end it is important to approach theatre departments that we know, artistic communities, librarians etc.
4. We will work out a system for having readers sign up for notification when there's a new issue. It's not practical to expect people simply to come

THE CONTENT (Current/Forthcoming)

5. In this coming issue Katerina and myself have drafted a long list of the most important Festivals around the world. There are still some missing but we will have the chance to fill in slots in our updated version (we can add new entries anytime—we do not have to wait till the next issue to do so). The reason for publishing the list is not only to help our readers with a useful guide, but also to start building bridges as an Association with all these venues. With this in mind, I will prepare a letter to be sent to the most important Festivals introducing the journal and hopefully bring them closer to the Association (run interviews with the artistic directors, cover important events etc). In the next issue I hope to have a new “Festival section” among the main entries of the journal.

6. CS will be opening up to other performing arts: dance, puppetry, circus, street theatre etc. So if you know people involved in these fields do let them know about us or just give me their name and I will send them a letter introducing our journal.
7. With issue #12 CS we hope to launch a new “entry” which will cover upcoming events (conferences, festivals, artistic meetings etc). To make my life, as well as Katerina’s and Tasos’ a bit easier all National Associations could help by letting us know about local events which could interest CS and its international readership.
8. CS #11 is almost complete. We hope to be out on time. It will not be June the 15th, but it will be in June. Dates of publication remain the same: June and December (without specifying the day).

FUTURE TOPICS:

1. For issue 12, the special topic is on ADAPTATION. Patrice Pavis works on that. He is almost done. Also I am through with the conference papers presented in China (#12).
2. Issue #13. Still open. Possible topics that I plan to bring to the attention of the Board members:
 - a. *Artists’s low income and even lower status*
 - b. *Theatre/Performing Arts and Statelessness* (Prof. Steve Wilmer from Dublin is a possible candidate for that—he is interested. I also approached Baz Kershaw but he is really busy right now).
 - c. *Platforms for the promotion of national dramaturgies and performance*
 - d. *Re-inventing the nation also means re-inventing criticism?*
 - e. *Puppetry and the Art of Metamorphoses*
 - f. *The body as text*
3. Femi Osofisan will most probably be the guest editor of the special topic on African theatre/performance/criticism (issue #14)

BOARD MEETING

We still have not managed to secure a place for our next meeting. I made arrangements to meet in Varna between 1-5 June 2015 but I thought that was not good timing taking into consideration our meeting in Malmo. So I changed the date for next June (2016). In the meantime with the help of Michel we tried to arrange a meeting in Baku in November 2015 but it did not finally work. The thing is that it gets all the more difficult to get so many people together. There seems to be lack of money.

Anyway, I will work out something. CS seems to attract the attention of more people. My feeling is that once we enter the Festival Circuit we will increase people's interest in what we are doing.

ACKNOWLEDGEMENTS

I have to thank both Jeffrey and Don, the Executive and Managing Editors for their invaluable support and their efforts to work out funding plans to keep CS on its feet.

My thanks go to all section editors of CS (namely: Herve, Ivan, Deepa, Don, Matti) for being so positive, committed and helpful. CS, and myself, owe them a lot. My warm thanks to Lissa, Michel and Mark who with their professionalism, knowledge and competence continue to guarantee the quality of CS writing. My thanks also to all the writers from all over the world who send us their articles and help make CS what it is now. Especial thanks are due to the new webmaster Tasos who spent many and long hours trying to create the new site and hand it over to us on time; and to my assistant and Ph.D candidate Katerina who is always standing by ready to help.

Last but not least I express my deep gratitude to the ex president of IATC Yun Cheol Kim for trusting me with the editorship of CS and to all ExCom members and the present president of the Association Margareta Sorenson for their support.

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AICT – IATC

Critical Stages

Trésorerie

Situation le 23 mai 2015

Ouverture du compte spécifique au début de l'année 2015

Crédit :

- 50 €	Corée
- 45 €	Droits d'auteur Jan Herbert
- 3000 €	Transfert AICT
- 50 €	Slovaquie
- 106 €	Canada Anglophone
- 500 €	Roumanie

= 3751 €

Débit :

- 1000 €	Langage editing L. Renaud
- 1000 €	Langage editing M. Brown
- 1000 €	Relecture M. Vaïs
- 29,90 €	Frais bancaires mars-avril

= 3029,90 €

Situation = + 721,10 €

Stéphane Gilbert

Trésorier Général de l'AICT-IATC

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

=====25 May 2015=====

Tomasz Milkowski (Polish Section, Poland)

1. Tomasz Milkowski as a vicepresident IACT/AICT participate in Budapest Festival (April) and discussed with one of the co-organizers, prof., Nina Kurealy about future participation of our member in theatre biennales in Hungary.
2. Konrad Szczebiot, a new vicepresident of the Polish Section has continued his cooperation with Lithuanian and Byelorussian critics – he is in a good way to inspire the founding of new national sections in these countries.
3. Henryk Bieniewski, doyen of Polish critics, Honorary Chairman of the Organizing Committee IATC Congress in Warsaw, in 2012, celebrated his 90th birthday. On this occasion the Polish section organized a solemn meeting of the Board of Directors and published a special edition of its quarterly Yorick devoted entirely to the achievements of jubilarian.
4. Successfully completed the second edition of Andrzej Żurowski Competition on review for young critics - we received more than 150 works. The jury chaired by Tomasz Milkowski awarded Dr. Tomasz Kowalski, Shakespearean, assistant professor at the University of Poznan and Simon Kazimierczak, a member of the editorial board of the monthly "Theatre". Prizes were handed during the final event Report Festival in Gdynia (23 May).
5. Włodzinierz Staniewski, a former actor Grotowski's Laboratory, founder and leader of Gardzienice Theatre has been awarded the annual Boy Prize, awarded by the Polish section of the IACT since 1957.
6. Tomasz Milkowski will submit the current membership dues (€200) to Treasurer Stéphane Gilbert during our Malmo meeting.