

**Minutes of the IATC ExCom**  
**in**  
**Norrköping, Sweden, 26 May 2017 (10 AM-4 PM)**

**1. Presences and absences**

Presences: Margareta Sörenson (President), Michel Vaïs (Secretary General), Octavian Saiu (Adjunct Secretary General), Stéphane Gilbert (General Treasurer) and the following ExCom members: Jean-Pierre Han (France), Konrad Szczebiot (Poland), Peng Tao (China), Irina Gogoberidze (Georgia), Emmanuel Dandaura (Nigeria), Martin Morrow (Canada) as well as Savas Patsalidis representing *Critical Stages/Scènes critiques*, and Zhu Ning, interpreter. Absences: Jeffrey Eric Jenkins (US) is replaced by Brad Hathaway; Deepa Punjani (India) is replaced by Arun Naik; Mariko Anazawa (Japan) and Ivan Medenica (Serbia) are both excused.

**2. Approval of the agenda**

The agenda is approved, as it appears hereafter.

**3. Approval of the minutes of the last two ExCom meetings: 26 and 30 September 2016**

The minutes of both ExCom meetings are approved.

**4. Matters arising from the minutes (not appearing in this agenda)**

None.

**5. Reports (all reports are copied after the minutes):**

**5.1 President's report, including nominations of a new Vice-president and Adjunct Director of Training Seminars**

Presenting her report, Margareta thanks Octavian for the aspect and the content of the new IATC website, which has attracted a lot of praise, and for the work for the IATC Conference on comedy, to be held in Bucharest. She also refers to the delicate situation in Turkey and to the IATC event in Lagos, Nigeria. She nominates Emmanuel Dandaura for the position of the third IATC Vice-president, and the proposal is accepted. She also nominates Mariko Anazawa for the position of Adjunct Director of IATC Seminars, and this proposal is also accepted.

**5.2 Secretary general**

See Michel Vaïs' report below, as well as item 9 for the new sections.

**5.3 Treasurer**

Stephane explains the problem related to the funding of members' trips to various IATC events, which poses a series of problems for the budget of the association. He also thanks the sections that made donations for *Critical Stages/Scènes critiques*: India, France, Slovakia, Sweden, Romania.

**5.4 Other ExCom members**

Peng Tao informs the ExCom that, following his interview with her, famed Chinese choreographer Jin Xing will make a substantial donation for *Critical Stages/Scènes critiques*,

to the value of 10,000 USD. The whole ExCom expresses its deep gratitude for this major, unexpected donation! Thank you Jin Xin, and thank you Peng Tao for your valuable achievement. A letter of thanks will be sent to Jin Xin by Margareta and Michel.

Brad informs the ExCom about the awards offered by ATCA.

Konrad refers to the new seminar for Polish young critics, which his section coordinated.

All other reports are below.

### **5.5 Critical Stages/Scènes critiques: Report of the editor-in-chief**

Savas mentions the fact that the journal has readers from 180 countries, and that their number has tripled latterly. Yet, members should do more to promote the journal.

He presents the topics of the new issues and invites members to contribute articles.

All ExCom members commend Savas for his remarkable efforts to edit and promote the publication.

## **6. Planning (with reports when needed)**

### **6.1 29<sup>th</sup> Congress – Banff: 23-30 September 2018?**

Martin offers details with regard to the programme of the Banff Congress, and he emphasizes the importance of the performances that will be seen by delegates. He insists on the quality of these shows, as a true showcase of Canadian theatre. Emmanuel suggests that the ExCom should send a letter to the Banff Centre, to encourage them to offer a series of valuable productions during the congress! Also, the theme could be related to the UNESCO policy on cultural diversity.

Martin clarifies the meaning of the term diversity: indigenous populations, arts, cultures and other minorities. The proposed theme of the Congress is “Theatre and Diversity of Cultural Expression,” and the Call for Papers will be available in the spring. The committee of the conference is yet to be decided.

### **6.2 ExCom meetings – Tbilisi: Arrival October 2, 2017, departure Oct. 7**

Irina provides the ExCom with extensive information about the context of the Georgian Theatre Showcase, during which our next meeting will take place on October 5. She also invites members to the conference she is organizing on the topic of “theatre and populism.” Contributions will be in English and Georgian, possibly also in French.

### **6.3 Seminars for young critics**

Jean-Pierre describes the tradition of having two IATC seminars per year. He presents the three new proposals to have seminars in Iasi, Wuzhen and Pune respectively. The discussion focuses on the right approach to this unprecedented situation, and the conclusion is that the young critics will be presented with all three options. Octavian suggests that all three of them should be included in a single announcement, to be circulated amongst members and posted on the website.

Margareta proposes that the word “seminar” be replaced in English by the word “workshop,” so the announcements will be made accordingly. She will also work with Jean-Pierre to set up some guidelines for the workshops, as was done for the IATC conferences. They will have to be posted on the website.

### **6.4 Conferences for established critics**

After the event in Tbilisi, the next IATC Conference will take place in Craiova in April 2018, and Octavian is in charge of it. Jean-Pierre indicates that there might be a possibility for a small conference to be organized in June in Limoges.

### **6.5 Europe Theatre Prize**

Margareta describes the history of the prize, and announces the new edition, which will take place in Rome. The committee of the *Premio* invites the IATC to have an ExCom meeting and a Young Critics' Workshop in this context. Stephane supports the idea of an ExCom meeting, and Emmanuel is in favour of the workshop. The conclusion is that IATC will welcome the opportunity to be involved in the official programme of the event. The relevant information will be posted on the IATC website. When the dates are known, Michel will circulate the information to all (ExCom, CS/SC board members, alumni...).

### **7. Website and social media**

Konrad will continue to coordinate this activity, and he asks for support from members in terms of sharing his postings. The ExCom members commend him for his work in this area, important for the image of the organization.

Octavian once more invites the ExCom members to send bios, in both English and French, and pictures for the homepage of the website.

### **8. Relations with other organisations**

Octavian informs the ExCom about the fruitful meeting he had in Cape Town with representatives of other organizations, in the context of the ASSITEJ Congress.

#### **8.1 ITI Congress in Segovia**

Margareta delegates Emmanuel to represent IATC at the ITI Congress, and to try and establish a more constant relationship with this organization.

### **9. Membership and recruitment**

The following applications are presented by Michel, who has approved them:

- A new national section in Montenegro
- A new national section in Egypt
- A new national section in Kazakhstan
- A new national section in South Africa

All the four applications are approved, and the new sections are officially created.

### **10. Thalia Prize**

The discussion is postponed.

### **11. Other matters**

The ExCom congratulate Mariko, who has earned her PhD.

### **12. End of the meeting at 4 PM.**

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**Octavian Saiu**, Adjunct Secretary General

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**Michel Vaïs**, Secretary General

**President's report, IATC**  
**Margareta Sörenson**  
**May 2017**

**Wuzhen, China**

After our last congress in Belgrade I went to the Wuzhen festival in China, invited by the Chinese Critic's Association. I took part in a public conversation on the performances of the festival, one of the most vibrant of today's China in the small, beautiful town of Wuzhen, situated on channels. The international critics was one side of the panel with Michel Vaïs and Octavian Saiu, Hans Thies Lehmann and Eleni Varopoulou, on the other were Chinese critics as Shen Lin, all moderated efficiently by Peng Tao.

**The website**

During the last months of the year I worked with plans for the new website, handled by Octavian, and news for the website, like the situation of Turkish critics, much based on talks with Zeynep Oral. She visited Stockholm to receive the Right Livelihood Award on behalf of the daily paper *Cumhuriyet*, much in difficulties in the present political situation in Turkey. The new website was finally launched in January, thanks to Octavian, but will still need more updating, interactivity and more personal presentations of the board members.

**Lagos, Nigeria**

For the planning of a young critics seminar and a seminar for established critics in Nigeria, I worked with Emmanuel Dandaura giving guidelines for the young critics training seminars and I also assisted Emmanuel and Ivan with the planning for the conference. In March, I travelled to Nigeria and worked daily with the young critics and with the seminar. My report for the British Council, the patron of the event within the Lagos Theatre Festival, is attached by the end of this report. The seminar went very well, and some of the young critics reviews are published in *Critical Stages*.

Other issues I have been working with: planning of the upcoming ex com meeting together with the Swedish Biennial of Performing Arts, discussing the guidelines of the seminars of established critics with Ivan, and with Jean-Pierre about the young critics training seminars. To establish an adjunct for the training seminars of young critics is most urgent and I have made efforts in this respect.

The last weeks I have been assisting Octavian in inviting and selecting papers to the seminar on comedy in Bucharest in June; during the conference I will be chairing the conference together with Octavian.

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**Secretary General's report for the Excom meeting**

**Norrköping, 26 May, 2017, 10:00 AM – 4:00 PM**

**Michel Vaïs**

Since the last Excom meeting in Belgrade, in September 2016, I advised our national British Section that due to the withdrawal of the British candidate before the elections, Great Britain

is no longer represented on the Excom. I was then assured by William (Bill) Russel that they will try to find someone else to keep contact with the IATC.

I was invited to WuZhen, China, for the international festival, with Margareta and Octavian. There, I met producer Natasha Phillips, from Australia, who offered to put me in contact with critics from her country.

I circulated a protest from our Turkish section about the lack of freedom of press and received many positive reactions, from France, Spain, Great Britain, the Union of European Theatres and ASSITEJ.

I took part in a workshop in Montreal about European and US foundations, then as a follow-up, I planned for a participation of the IATC at a conference of the European Foundation Center in Warsaw in June 2017, to find sponsors for *Critical Stages/Scènes critiques*. I was offered to pay 720€ instead of 1500€, but Margareta and I found it was still too expensive, since the outcome would not have been guaranteed.

I corresponded with critics interested in joining the IATC, from India, Italy, Switzerland, Algeria and the USA. Also: Kazakhstan according to Irina Gogobéridzé. Information available upon request.

We have new presidents in the South Korean Section and in Chinese Taipei; both prefer to communicate with the IATC in **French**.

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New applications for national sections (DECISIONS NEEDED):

**Egypt:** On November 4, 2016, I had received an application with a list of 11 members. Some CVs were in Arabic, so I consulted our member in Morocco, president of our Arab Regional Section, and we both concluded that 3 members were not qualified (being a playwright, a theatre director and a cinema critic). On April 5, 2017, I received a new application with 6 new members of the Egyptian Association of Theatre Critics. Their CVs correspond to the usual profile of our members. They are available on request. One of the 8 original members passed away: Dr Nehad Seleha. So, we now have 13 members, and I recommend that we accept the Egyptian National Section.

**Montenegro:** I received an application from an association in Montenegro on February 4, 2017. (They had already tried to apply on February 6, 2013.) I then received a list of 6 members, and since all CVs were in Serbo-Croatian, I asked our other former Yugoslavian Section heads for their thoughts. Sanja Nikcevic (Croatia), Ivan Medenica (Serbia), Nika Arhar (Slovenia) and Nelko Nelkowski (FYROM) unanimously recommend the IATC to accept this new national Section. The minimum number of members is 5 for a country with less than one million population, like Montenegro.

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**COMEX de Norrköping - Mai 2017**

## Rapport financier – Stéphane Gilbert, Trésorier

### En banque :

- 18091,12 €

La situation est normale, j'attends encore le paiement d'environ 25 sections  
The situation is normal, I still wait for payment of about 25 sections

### Dépenses –Expenses :

Essentiellement liées à **Scènes Critiques**  
Essentially related to **Critical Stages**

Rappel : SC coûte 7000 € par an  
Reminder: CS costs 7000 € per year  
(Tasos : 3000 € ; Katarina : 1000 € ; relectures/proofreading : 3000 €)  
C'est payé pour 2017 sauf Katarina  
It's paid for 2017 except Katarina

Le **Webmaster** coûte +/- 1000 € par an  
The **Webmaster** costs +/- 1000 € per year  
C'est payé pour 2017  
It's paid for 2017

**Frais supplémentaires** : +/- 1000 € pour deux billets d'avion pour le Nigéria  
(Octavian et Ivan [n'a pas encore reçu l'argent])  
**Additional costs** : +/- 1000 € for two plane tickets to Nigeria (Octavian and Ivan  
[to be paid])

### **MAIS – important - pour 2017:**

**Nous avons encore reçu 5000 US dollars de l'Université d'Illinois (merci à Jeffrey)**

**BUT - important - for 2017 :**

**We received again 5000 US \$ from the University of Illinois (Thanks to Jeffrey)**

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## **Adjunct Secretary General's Report**

**Octavian Saiu**

Apart the work on the new IATC website, the constant weekly, even daily communication with the Secretary General and the President about various aspects of the IATC programmes, and the correspondence with colleagues from around the world, I report the following activities:

**Seminars and workshops offered:** □ **IATC Young Critics' Seminar** in Wrocław at the Theatre Olympics

**IATC Young Critics' Seminar** in Lagos – together with Margareta Sorenson (IATC President) – at Lagos International Festival

**Workshop on "European Theatre Criticism"** in Hong Kong in the context of "New-Writing Series", organized by IATC Hong Kong

**Workshop on "Contemporary European Performance"** in Cape Town at the ASSITEJ Congress and Festival, "Cradle of Creativity"

**Conferences:** □ Chair and organizer of the **IATC Conference „Contemporary Drama and Performative Space: from Playwriting to Immersive Theatre”** at the New Drama Festival in Bratislava Chair, organizer and speaker: the **Keynote Panel "Mature Criticism in Children's Theatre"** at the ASSITEJ Congress and Festival, "Cradle of Creativity" in Cape Town, Speaker on the Critics' Panel organized by IATC China and chaired by Peng Tao at **Wuzhen International Festival,**

Invited talk on "Animated Objects in Contemporary European Theatre" at **Tandarica International Puppetry Festival.**

Invited talk on "Eugene Ionesco: Europe's Last Dadaist" at "**Dada 100**", event dedicated to the centenary of the Dada movement in Tel Aviv.

Presentation on "Theatre against Politics, Criticism vs. Propaganda" at the IATC conference "**Theatre, Criticism and Politics**" in Lagos.

Keynote address on "The Director as Author in Contemporary European Theatre: between Ancient Ritual and Hypermodern Technology" at the "**Culture and Humanities in the**

**Digital Age”** Symposium, organised by the Open University of Hong Kong.

Presentation on the IATC Journal, *Critical Stages*, at the "Publications Fair" organized by ASSITEJ during the "**Cradle of Creativity**".

**Book publication:**

*Teatrul la persoana I [First Person Theatre]* (Nemira Publishing Group, 2016).

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**Report for the IATC Excom: Norrköping, Sweden; 26<sup>th</sup> May 2017**

**Deepa Punjani**

Since the Congress in Belgrade, I was invited to be a Selection Committee member of the Mahindra Excellence in Theatre Awards (META), which is one of the prestigious and well-known festivals for theatre in India, and which takes place in Delhi.

The Sahitya Rangbhoomi Pratishthan Trust also invited me to the Vinod Doshi Festival in Pune. The Vinod Doshi is a lovely small festival of curated contemporary plays. I had also recommended the Trust, the name of an upcoming young woman actor for a Fellowship. I was glad that she was selected by the Trust, among other awardees.

It was in Pune that I had the occasion to talk to Ajay Joshi, one of our key members of the Indian Section who is very active in his theatre work and his writing as well. Ajay Joshi has been closely working with theatre person Prasad Vanarase, who is the Founder-Director of the International Association for Performing Arts and Research, India (IAPAR). His organisation had its first edition of its international festival in Pune city last year. This year it will be their second edition of the festival, and I am very happy to confirm that IAPAR has accepted to host the IATC Young Critics' Seminar at their festival, which is to tentatively take place between 4<sup>th</sup> and 12<sup>th</sup> November 2017. The exact dates will be confirmed soon but they will more or less correspond to the dates mentioned. For more information on IAPAR, please visit <http://www.iapar.org/>

The festival can host 12 international young critics across the two groups English and French and their monitors for 6 nights and 7 days. There are some international flights that now directly arrive at Pune's airport, so participants will be able to look at options for convenient travel. The festival will take care of the participants during their stay in the best possible way, which will be inclusive of their accommodation and festival passes. Once the Excom accepts the proposal, all further logistical details will be worked out.

Pune is the second largest city in the State of Maharashtra after Mumbai and has a rich history with its share of cultural highlights and museums, and we are sure that the participants will take away a rich and fulfilling experience. Pune is known for its long and great tradition in theatre; particularly Marathi theatre, and some of the best plays and productions in India have emerged from Pune. We hope that during the seminar we can arrange for a couple of sessions



wherein the participants will have an opportunity to engage with Pune's playwrights and directors.

Prasad Vanarase has also restarted the India Centre of the International Theatre Institute (ITI), and I think this presents an excellent opportunity for the IATC to collaborate with IAPAR and the ITI India Centre, which could be a first among others to follow.

I understand that there are other proposals for the young critics' seminar from China and from the Europe Theatre Prize but I do hope the Excom will be able to accept and accommodate the proposal from the Indian Section and IAPAR. The way I see it, it can only be a good thing towards strengthening seminars for young critics, which is one of the very important things we do.

Coming to the Thalia Prize, my suggestions stand as discussed in the previous Excom meetings. It is possible that potential prize candidates will be discussed in our meeting. From India, I would like to propose two names- Rustom Bharucha and Samik Bandhopadhyay. While Rustom Bharucha is more familiar to international readers, Samik Bandyopadhyay is an eminent theatre scholar and theatre critic as well. He has written extensively about theatre and has been its keen observer over several decades. He is based in Kolkata (Calcutta). Further information with bibliographical links for the proposed candidates can be arranged.

In my workplace at Mumbai Theatre Guide, we continue to encourage our freelance writers and have carefully tapped potential for budding writers who seek to write reviews and in-depth features.

I convey all relevant updates from Michel to the Indian section in context with the larger participation from national sections as and when announced. Indian section members are encouraged to participate in IATC symposiums and to contribute to Critical Stages with their writing. As always our section has reserved a small contribution of 50 Euros annually towards Critical Stages.

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## **RAPPORT DE LA SECTION FRANÇAISE**

**Jean-Pierre Han, Vice-Président et directeur des stages pour jeunes critiques  
Norrköping 2017**

Depuis le Congrès et le dernier Comex à Belgrade en Septembre 2016, plusieurs stages pour jeunes critiques ont été organisés et menés à bien.

- Il y a d'abord eu le stage à **Wroclaw** en Pologne (octobre 2016), dont le monitorat pour la section internationale a été dirigé par Octavian Saiu. Le stage a connu un véritable succès, et il a même fallu opérer une sélection parmi les candidats (18 candidats pour 10 places). Les retours ont tous été élogieux tant sur l'organisation que sur le travail du moniteur. À signaler qu'il n'y avait pas de section de langue française prévue.
- Fin novembre, début décembre a eu lieu le stage de **Cluj** (en Roumanie) dirigé par Diana Damian qui en a été fort satisfaite. Là aussi il n'y a eu qu'un seul groupe de dix stagiaires internationaux de langue anglaise. À cette différence près que cette fois-ci cela n'a pas été le fait des organisateurs, mais par manque de stagiaires.
- Un dernier stage a eu lieu à **Lagos** en 2017, mené conjointement par Margareta Sörenson et Octavian Saiu qui vous en parleront beaucoup mieux que je ne puis le faire. Là aussi,

encore, il n'y a eu qu'un seul groupe, de langue anglaise.

Pour le deuxième semestre de 2017, plusieurs pistes et propositions sont évoquées. Le problème c'est qu'elles se situent toutes dans la même période. Il faudra donc faire un choix lors de notre réunion du Comex.

- Notre amie Irina Gogoberidze nous propose un stage à **Tbilissi**. Avec traducteurs, ce qui permettrait éventuellement de n'avoir qu'un seul groupe réunissant francophones et anglophones (et avec des stagiaires géorgiens).
- Oltita Cintec nous propose un stage entre le 5 et le 12 octobre. L'intérêt de cette proposition vient du fait que cela se déroulerait pendant le Festival international pour jeune public à **Bucarest**. Deux groupes sont proposés, l'un de langue anglaise, l'autre de langue française.
- La troisième proposition vient de Chine (**Wuzhen**) et notre collègue Peng Tao nous en parlera de manière plus détaillée.

De très nombreuses questions se posent concernant non seulement l'organisation de ces stages mais aussi la manière de les diriger. Nous aurons donc l'occasion d'en discuter longuement à Norrköping.

15 mai 2017

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#### **Additif rapport de la section française**

– En ce qui concerne les possibilités de stages pour jeunes critiques pour le deuxième semestre de 2017, il faut absolument ajouter la belle proposition de Deepa Punjani et de la section indienne concernant Pune City. L'IAPAR (The International Association for Performing Arts and Research) offrirait d'accueillir deux groupes (langue française et langue anglaise) du 4 au 12 novembre dans les conditions normales pour ce genre de stages que l'AICT organise.

Cela fait donc quatre propositions (et non pas trois) à peu près au même moment !

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**Association Internationale des Critiques de Théâtre – Section Géorgienne**

**International Association of Theatre Critics – Georgian Section**

Rustaveli National Theatre, 17 Rustaveli Ave., 0108 Tbilisi, Georgia

**Report to the Executive Committee**

**International Association of Theatre Critics (AICT-IATC)**

The meeting of the Executive Committee of the International Association of Theatre Critics Georgia Section was held on 15 May where the reports on the work of Association and its members were presented. The short summary is the following:

- The Georgia Section accepted 5 new young critics who participated in the AITC/IATC trainings
- Last theatre season was summerised. Best performances, directors, actors etc. were chosen through closed ballot. They received certificates of AITC/IATC Georgian section.
- National Section work was summerised. We found out that our members are the most active in the Georgian theatre media space. The jury of all Festivals in Georgia include our members.
- We voiced and distributed the Appeal and information provided by Turkish Section.
- We worked on the ComEx meeting to be held in Tbilisi as proposed in Belgrade. We will be discussing about the details in Norrköping.
- In October, during the Tbilisi International Festival of Theatre and ComEx meeting, Georgian Section will also be holding its colloquium for experienced critics for the fourth time as a biennale meeting established by our section. The colloquium is held in cooperation with the Tbilisi International Festival of Theatre, Tbilisi State University of Theatre and Film. The proceedings of the colloquium will be published by the Publishing House “Centaur”. The topic of the colloquium is “Populism and Theatre”. Invitations to the colloquium will be distributed end of May. We will also be providing the timetable of the Tbilisi meeting later.
- The Theatre Union of Kazakhstan addressed us with the request to help them in creation of the National Section and recommend to the ComEx for their membership. We have explained them the procedure, recommended to send the request through the address indicated on the site or send to the Secretary General. However, they have sent the application and the list of members to us (please, see attached).

Irina Gogoberidze

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Ivan Medenica: Report for the ExCom meeting in Sweden, May 2017.

As the Director of the IATC conferences, I took part in organizing three conferences that our Association is having in 2017. I am very happy that we manage to organize even three conferences for the experienced critics in this year, which is more than ever (at least in the last period).

The first one was in Lagos in March, in the framework of the Lagos theater festival. Its title was “Theatre, criticism and politics: where are the limits”, it was held at the National Theatre and (perfectly) organized, as the rest of the Lagos IATC activities, by Emmanuel. Margareta and I conceived the topic, worked on the abstracts and papers and, together with our Nigerian colleagues and Octavian gave our own presentations. The key note speaker was the Belgrade Thalia award laureate, Femi Osofisan. This was a very important conference because, in combination with the Young critics' seminar that was held simultaneously, it was the first IATC event not only in Nigeria but in whole Africa.

The second conference is the one that Octavian is organizing at the beginning of June in Bucharest in the frame of the Comedy festival (FestCo) and with the very inspiring title and topic *'I laugh, therefore I think': The Power of Comedy in the Twenty-first Century*. This conference will be chaired by Margareta and Octavian. I have had a vivid and productive communication with Irina about our third conference scheduled for this year: it will be in Tbilisi in October (in the same time when we will have our second annual ExCom meeting). Irina's last proposal came to me, as Michel informed you, only a few days ago, so I didn't have time to communicate with her on this. Now you all got her proposal. I personally support the proposed topic that you are going to discuss, because I find it both provocative and important: *Theater and populism*.

Beside my work as the director of conferences, I have been working on the Conference papers section of Critical Stages: in the last issue we presented a choice of papers from the Belgrade conference and in the next one (the June issue) there will be a selection of papers from the Lagos conference.

As the president of Serbian section of IATC, I continue working on our main project “The critics' caravan” – a yearlong project of travelling to the smaller cities in Serbia, where local media don't have columns, programs or authors for theatre and art criticism in general. Critics who take part in the project are obliged to publish reviews in their media on the performances they saw on a tour, and they are paid from the grant the Ministry of culture is regularly, for the third year in a row, providing for this program. This year we organized in the frame of this project a national workshop for young critics.

Besides the work I had for the IATC, I was active, on the edge of physical exhaustion, in all my other professional obligations: teaching at the University, curating the program of Bitef festival, writing academic papers and theater reviews, participating in conferences... I had an additional work in promoting my new book *The tragedy of initiation or inconstant prince* in Serbia and in the region of former Yugoslavia. I have been just informed that the book got the national award for the best book in the field of theater studies. Last but not least, I was invited by Alessandro Martinez to become a member of the Premio Europa Jury.

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### **Japanese Section Report**

After my second non-participation at the Excom meeting in Beograd, the Japanese section held our second bi-annual general meeting on the 29<sup>th</sup> of January 2017. According to custom, we looked back upon the 2016-2017 period in Japanese theatre and our activities surrounding it.

At the meeting, we received various reports on our recent activities. Two years have passed since the introduction of our web magazine, "Theatre Arts" and Manabu Noda, the chief editor, appreciated the cooperation of its members/readers (he also asked for more participation and contributions!) and assured the numbers of manuscripts. The critic seminar was the first purpose of our open lecture from the IATC and we recognized that one lecture from men/women of action (directors, producers or playwrights) are in great demand. Some members proposed that we can transfer this duty onto "Theatre Arts". We changed the membership of some representatives for 2017-2018.

Personally, I attained a doctoral degree ( in comparative literature ) from my studies in France.

Mariko ANAZAWA

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Report from Martin Morrow, CTCA, Canada

Dear Members of the IATC Excom,

Greetings! I'm looking forward to our meeting in Sweden later this month. I'll be giving you a progress report on planning for the 2018 IATC World Congress in Banff and Calgary, Canada, and I'm eager to receive your feedback.

Since our last meeting in Belgrade, the Canadian Theatre Critics Association has formed a congress organizing committee and been in conversation with our co-hosts, the Banff Centre, to begin making plans for the event. At the Excom meeting, I'll share with you a very preliminary proposed agenda of activities in Banff -- minus any performance details, which are still in the early planning stages. The Banff Centre has also put together a rough budget

for the Banff part of the congress, so we'll have some idea of our expenses and can begin raising the necessary funds.

As well, our committee has come up with a theme for the congress, which I'll submit for your approval. I've attached the statement, so you may read it in advance of our meeting.

The CTCA has been very busy this past winter, also presenting our biennial Nathan Cohen Awards for excellence in criticism and co-hosting a French/English critics' panel in Toronto with our colleagues in the Quebec association. I've attached a PDF of our Winter newsletter, should you be interested. If you prefer, the newsletter may also be accessed at this link:

<https://files.acrobat.com/a/preview/e2a7d849-4690-420f-a695-7db73f7ecfc6>

All the best and I'll see you in Norrköping!

Martin

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TO: Executive Committee, International Association of Theatre Critics

FROM: Canadian Theatre Critics Association

RE: 2018 IATC Congress Theme Proposal: "Theatre and Diversity"

DATE: May 2017

*The Executive of CTCA is proposing the following as a theme and as a call for papers for the 2018 Congress to be held in Banff/Calgary, Alberta. We are asking for approval so that the call can go out early.*

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The CTCA proposes that the 2018 Congress place a spotlight on the realities, failures, paradoxes and potentials of dealing with issues of "Theatre and Diversity" and particularly how these ideas touch on Indigenous populations.

The Canadian Centre of IATC would like to propose, therefore, as the official theme for the 2018 IATC Congress: "Theatre and Diversity."

For Canadian participants and for those from other countries that have Indigenous communities, we would like to privilege papers that deal with the creativity and voices of Indigenous populations and how theatre criticism in those countries has fostered them or might play a role in fostering them in future.

For countries without clearly-marked Indigenous populations, we would seek papers more generally dealing with the problematics of diversity and how specific minority communities are reflected in both the work onstage and in the nation's theatre criticism. At root here is an interest in identifying what role – if any – a country's theatre can and does play in recognizing

and fostering diversity and tolerance, and how theatre criticism engages with these questions.

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## REPORT OF THE POLISH SECTION AICT/IATC

Late autumn of 2016, under the patronage of AICT / IATC, took place workshops for young critics in Wrocław during the Theatrical Olympics, international (in English) under the supervision of prof. Octavian Saiu and Polish-language (with the finalists of the Andrzej Żurowski Award) with tutors Alina Kietrys and Tomasz Domagała. At the Theater Olympics also participated as guests Tomasz Miłkowski and Konrad Szczebiot.

At the end of 2016 the Polish Section also prepared the publication of the jubilee book "50 years of WROSTJA Festival. After the one actor theatre guides Wiesław Geras", with the financial support of the Polish Minister of Culture and National Heritage, containing texts by thirty actors, cultural leaders, theater researchers and critics from Poland and neighboring countries. The publication was related to the 50th anniversary of Wrocław's Meetings of the One Actor Theater Festival (WROSTJA). At the request of the Polish section AICT Polish Minister of Culture and National Heritage prof. Piotr Gliński decorated Wiesław Geras, our club colleague, originator and director WROSTJA with the Silver Medal of Merit of Culture Gloria Artis. The president of the Polish section directed a letter of congratulations to Wiesław Geras.

In the late autumn of 2017 Polish Section awarded Tadeusz Boy-Żeleński Prize 2016 (outstanding Polish theater critic and translator murdered by the Nazis in 1941), which receives WOJCIECH KOŚCIELNIAK for outstanding achievements in music theater.

In December 2016, the annual Irena Solska Award was presented to Anna Seniuk - The award has been awarded since 2010 to outstanding Polish actress, whose work has had a significant influence on the flourishing of acting.

In January 2017, took place a solemn presentation of the Stefan Treugutt Award for outstanding performance at the Television Theater. The award for 2016 was awarded to WAWRZYNIEC KOSTRZEWSKI for the directing of the play by Małgorzata Sikorska - Mischuk called „WALIZKA”, prepared for the Theater of Polish Television under the TEATROTEKA project. The award ceremony was combined with a discussion about the prospects of theater performances in television.

On January 21st was held the General Assembly of the AICT Polish Section. Tomasz Miłkowski was elected president for the next four-year term. The Management Board was composed of Marzena Dobosz, Bożena Frankowska, Katarzyna Michalik-Jaworska, Alina Kietrys, Jagoda Opalińska, Jan Bończa-Szabłowski and Konrad Szczebiot. The participants granted honorary membership of the Polish Section of AICT for the merits of Polish theater and theater critic Henryk Bieniewski and Wiesław Geras. There was a „minute of silence” dedicated to the members dead during last year: honorary member Klemens Krzyżagórski, Justyna Hofman-Wiśniewska and Andrzej Molski.

At its first meeting on 11 February, the Management Board the Polish Section was constituted by the following members: President - Tomasz Miłkowski. Vice Presidents - Bożena Frankowska, Jadwiga Jakubowska-Opalińska and Konrad Szczebiot, Secretary - Katarzyna Michalik-Jaworska, Treasurer - Marzena Dobosz, Members - Alina Kietrys, Jan Bończa-Szabłowski. Katarzyna Michalik-Jaworska will continue to be the secretary of the Stefan Treugutt Prize and the editor of the special edition of our online magazine "Yorick" - "Works by Andrzej Żurowski". Alina Kietrys will continue to be the Secretary of the Andrzej Żurowski Prize. Jan Bończa-Szabłowski became the curator of the project "Theater and the Centenary of Poland's Independence 2018", Bożena Frankowska will continue to be the editor of the series „Theatrical Critics Alphabet”. Jadwiga Jakubowska-Opalińska will continue to be the secretary of Irena Solska Award, Konrad Szczebiot will conduct matters connected with international co-operation and fundraising. Marzena Dobosz next to Treasurer will remain the editor of the „Yorick” magazine. The president will continue to direct the editorial staff of the „Yorick” magazine and prepare special editions for the 50th anniversary of WROSTA and the 60th anniversary of the Tadeusz Żeleński-Boy Prize. Ewa Sośnicka-Wojciechowska remains editor-in-chief of "The Quarterly in the Theater".

Continues the 4th edition of the Andrzej Żurowski Prize for young critics - deadline for submissions was March 31, 2017. There will be two major prizes (PLN 5 thousand each), funded by the President of Gdynia and the Marshal of the Pomeranian Province. Jury of Andrzej Żurowski Prize finished the work. The finalists of the 4th edition are: Michał Centkowski, Stanisław Godlewski, Agnieszka Górnicka, Agata Tomaszewicz and Szymon Spichalski. The award ceremony will take place during the R @ port Festival at the Witold Gombrowicz Theater in Gdynia, 27 May.

The Managing Board of Polish Section granted the Grażyna Barszczewska Irena Solska Prize 2017. The actress is the 7th laureate of this award. Patron of the prize belongs to the legends of Polish theater, its achievements and artistic dedication are awe-inspiring and respectful. Referring to her name, we would like to mark a high artistic ceiling that accompanies the laureate's choices. The prize is awarded every year. The award for Grażyna Barszczewska is a recognition of her artistic accomplishments, with particular emphasis on the works performed on the boards of Warsaw's Polish Theater, including the jubilee premiere of "Unfinished Tango" by Wiesław Myśliwski.

As a member of the AICT Executive Committee in March 2017, I was the guest on the premiere of Tadeusz Rozewicz's "Cardoteka" performance at the Taras Shevchenko Academic Theater in Kharkiv. By the way, I was able to meet local theatre critics by encouraging them to intensify the activities of the Ukrainian AICT / IATC Section. I hope that further talks and letters will have a positive effect.

I also wrote a letter to the Minister of Culture of the Republic of Belarus asking him for help in rebuilding the Belarusian Section AICT / IATC. The permission of the authoritative Belarusian authorities is necessary for the section to be created. The geopolitical situation has forced the authorities in Minsk to open more to Europe. Perhaps the attempts to resume the activities of the Belarusian Section will not be blocked.



Konrad Szczebiot

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## CRITICAL STAGES REPORT (Norrköping meeting) 2017

**Savas Patsalidis**

1. We posted on time the latest issue of *Critical Stages* on “Theatre and Statelessness in Europe” (Dec. 2016). Steve Wilmer our guest editor did an excellent job. The feedback we got was very impressive. It is quite obvious that the journal is attracting the attention of theatre people from various areas of the performing arts. Lots of first rate names want to contribute. Each of our “Special Topics” seems to be opening up new markets for us..

2. Our last issue had viewers/visits/clicks from **180 (!!!!) countries**. Yes, we are getting more global. Like the United Nations...

**3 In the last two years we almost tripled the number of visitors.** Yet, we can do MUCH, MUCH better if we get some help from our members. I many times said that we have an advantage over other journals: we have many registered members. If they decide to help (that is, post every now and then something from Critical Stages—say the page with the table of contents would be a good idea) that will immediately attract the attention of web users. If we manage to create a brand name things will be easier.

4. I increased the journal’s mailing list. So we have now close to 5000 (from last year’s 2000) e-addresses of individuals and institutions whom I constantly inform about our publication activity. See below:

Leeds University, Northwestern, Buffalo, Bristol, Sheffield, Concordia, Cape Town, University of Amsterdam, Free University of Berlin, Sorbonne, Nanterre, Tufts, Columbia,

Univ. of Melbourne, Sidney U., CUNY, Brown, U of Florida, San Digo, Minnesota, New South Wales Australia, Guelph Australia, South Wales UK, New Delhi, Denver, New Mexico, Barnard College, Goethe Frankfurt, Duke, North Carolina, High Point U., Arizona State, Purdue, Smith College, Loyola, Georgia, Ohio, Auckland New Zealand, Otago New Zealand, Wellington, Canterbury New Zealand, NTWERP Belgium, Ghent Belgium, Waseda Japan, Colorado Boulder, Oregon, Vancouver, Lancaster, Webster U, Newfoundland memorial U., Toronto 1, U of Torono, U of Stockholm, Oslo-Ibsen Center, Copenhagen, U of Rome, U of Pretoria South Africa, Miami, Trinity Ireland, U of Belfast, Helsinki, Winnipeg, Regina Canada, Dalhouse, Acadia Canada, Julliard, U of Rhode Island, Vermont, Iowa, Utah, Utrecht Holland, Hamburg, Exeter, East Anglia. Texas (Austin), Kansas, Nevada (Reno), Nevada (Las Vegas), Michigan, Univ. of Graz, Univ. of Essex, U of Edinburgh, U of Idaho, Notre Dame, Michigan State, Univ. of Klangefurt, U of Vermont, American University, Washington, DCUniversity of Tennessee, KnoxvilleStCloud State University, Minnesota, Morrissey College of Arts and Sciences, Boston College, University of North Dakota, Theatre Department, North, Dakota State University, University of South Dakota, Lang College, the New School, NYC, California State University, Sacramento University of Illinois at Urbana-Champaign, NORTHERN ILLINOIS UNIVERSITY, College of Fine Arts, Illinois State University, Western Illinois, University, Illinois Wesleyan University, Southern Illinois University Edwardsville, University of Illinois Springfield, University of Chicago, Department of Theatre Studies, Faculty of Arts, Charles University, PragueTheatre Faculty of the Academy of Performing Arts in Prague (DAMU), Faculté Arts Lettres Langues, Université Jean Monnet, Saint-Etienne, Ecole Normale Supérieure de Lyon, Humanities, University of Maine, FarmingtonRose Bruford College of Theatre & Performance, London's International, Drama School, Université Paris-Sorbonne, Université Paris Diderot, Sorbonne University Paris 3, Department of Theatre, University of Chichester, Discipline of Authentic Movement , , Lincoln University, UK, Departament de Filologia Anglesa i Alemanya, Universitat de Valencia, School of Arts, University of Kent, UK, Departments of Theatre and Dance / Theatre and, Performance Studies, University of Surrey, Department of English, King's College, London, Universität Bremen, Institut für Philosophie, School of Literature, Drama, and Creative Writing, University of East Anglia, Department of Theatre, Edinburgh U, Department of theatre, and Performance Studies, U of Warwick, Durham U, UCL, Dpt of Drama, Theatre, and Dance, Royal Holloway U of London,Northern State U, Arts Department, Northumbria U at Newcastle,Institute of the Arts, Performing Arts, U of Cumbria, UK, Dpt of Performing Arts, School of Media and Performing Arts, Middlesex U London, School of Arts and Media, University of Salford, New World School of the Arts (FL), American University (Washington, DC), Beloit College (Beloit, WI), Bennington College (Bennington, VT), Case Western Reserve, University (Cleveland, OH), Catawba College (Salisbury, NC), , Chapman University (Orange, CA), Connecticut College (New London, CT), Cornish College of the Arts (Seattle, WA), DeSales University (Center Valley, PA), Drew University (Madison, NJ), Elon University (Elon, NC), Fordham University (New York, NY), Goucher College (Baltimore, MD), Hampshire College (Amherst, MA), Hofstra University (Hempstead, NY, Indiana University Bloomington (Bloomington, IN), Massachusetts College of Liberal Arts (North, Moravian College (Bethlehem, PA), Hofstra University (Hempstead, NY, Indiana University Bloomington (Bloomington, IN),

Massachusetts College of Liberal Arts (North Adams, MA, Moravian College (Bethlehem, PA), Muhlenberg College (Allentown, PA, Niagara University (Niagara University, NY), Northern Arizona University (Flagstaff, Occidental College (Los Angeles, CA, Otterbein University (Westerville, OH), Roosevelt University (Chicago, IL, SUNY — New Paltz (New Paltz, NY, SUNY — Purchase College (Purchase, NY, Santa Fe University of Art and Design (Santa Fe, NM, Sarah Lawrence College (Bronxville, NY, Savannah College of Art and Design (Savannah, GA, Shepherd University,, Southern Methodist University (Dallas, TX), Southern Oregon University (Ashland, OR), Stephens College (Columbia, MO, University of the Arts (Philadelphia, PA), Vassar College (Poughkeepsie, NY, Viterbo University (La Crosse, WI), Wagner College (Staten Island, NY)

**If you have a personal mailing list which you think will help the journal's circulation, please send it to me. I will surely use it!!!**

5. We have installed the “Subscribe by email/unsubscribe” programme which gives the opportunity to all our members and readers to follow our publication activity. Please enter your email. To my surprise only a handful of us did. If we do not do it no one is gonna do it for us!

6. I shared with Jeffrey and Don the idea of running an extra issue with just re-posts, in order to overcome the handicap of making news twice a year (June and December). Most journals I follow are doing re-posts. We are probably one of the very few left publishing original work. Jeffrey has many reservations. He prefers the current character of the Journal. It is more unique. Don is slightly more positive. I am somewhere in-between. What scares me the most is the workload required. In any case, lets share ideas, you never know what will come out of a group discussion.

5. We are still looking **for a good logo**. Any idea? Ludmila? Is your friend still interested in proposing something?

6. I have put on the roster of our regular contributors critics from South Africa, Chile, Brazil, Spain. If you have anyone in mind who is able and willing to contribute please do let me know.

7. We are working full time with Tasos, the webmaster, to finish our next issue on time (#15, due June 2017 ). **On African Theatre/drama**. It includes a very strong selection of first rate essays edited by Femi Osofisan and Temujola Olaniyan. All articles are written by important African scholars and theatre practitioners and I am sure they will attract the attention of the international theatre community. Don Rubin's knowledge of the subject and editorial help were most valuable. Thanks Don!

In that very issue our Essay section is devoted to Michael Chekhov's acting method, edited by Yana Meerzon. Very impressive essays with lots of vimeos for actors and drama schools.

**8. Issue #16 on Sound/Theatre:Sound in Performance** is on its way. Our guest editor, Johannes Birringer, has put together an outstanding selection of articles. Fresh, ground breaking. Substantial contribution to performance scholarship. Super!

9. I already circulated the CFP for the special topic of issue #17: **Medicine and/in Theatre**. An attempt, on the part of *Critical Stages*, to contribute to a field that is now emerging and making itself strongly felt: MEDICAL HUMANITIES.

10. There are two more ideas discussed in Craiova for future special topics: one on Arab theatre and the other on monologue/monodrama. I have not started planning anything yet. I will in due time. I will keep you posted.

#### **11. ECONOMICS (Margareta, Jeffrey, Stéphane)**

This continues to be the most serious issue. A non-stop headache. All our planning will go down the drain with no money. We still have to find a stable way to keep the journal going.

Katerina (my assistant) and myself put together a list of heads of theatre departments in the US in order to send them a sponsorship letter that Don and Jeffrey wrote. What we give back (in terms of advertising) is something to be discussed. If you have possible candidates whom you think might be willing to help, please let us know.

Illinois University will stay with us and by us for 2018 as well. That's very good news. I cannot thank Jeffrey enough for what he has done thus far to keep *Critical Stages* going!

In the meantime I got an email from Peng Tao and Zhu Ning saying that the Chinese Association plans to donate 5000 euros, provided that we run a special issue on modern Chinese theatre. After consulting with Jeffrey and Don, I answered with a big YES and I suggested to Peng Tao and Zhu Ning to speed up the process, set up a committee to decide how to go about it.

Sorry for being so laconic. I am writing under great pressure. I will be more analytical in our meeting.

I will have to leave after our meeting. My flight schedule is not very convenient this time.

See you all tomorrow.

Savas

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## **Report China for Norrköping**

### **By Peng Tao**

1 After the last Excom, I have discussed with TIAN Qinxin, the artistic director of WU ZHEN Theatre Festival about holding the Young Critics Seminar from 19<sup>th</sup> to 29<sup>th</sup> October during the festival. The plan gets her great support. WU ZHEN Theatre Festival is the most vibrant

international theatre festival. The city WU ZHEN is a beautiful Chinese old town along the riverside in South China. This time we plan to divide two groups: English and Chinese. China section would invite a tutor from Excom for English group. We also hope the tutor could join the discussion in Chinese group for one time. The English group will include 6 Chinese young critics.

2 After the last Excom, another 5 young critics become the member of IATC China Section. They are all very active young critics and each of them has their own critic media platforms and a certain number of readers.

### **Addition to the report**

Tao has contacted with Jin Xing, a famous artist of modern dance in China. She has promised to donate 10 thousand dollars to CS for its operational fee for 2 years (2018-2019). China section suggests a note of appreciation for her generous support should be posted on CS website.

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## International Colloquium “THEATRE AND POPULISM”

International Association of Theatre Critics  
Tbilisi International Festival of Theatre  
Shota Rustaveli State University of Theatre and Film

**Tbilisi, October 6-7, 2017**

In modern history and, namely, in recent years “Populism” became a usual term in routine politics and culture. Is, therefore, this phenomenon is explicit for definition of political, cultural or everyday trivial events? Is it explicit in aesthetical, practical or social and political dimensions, if there no entre linguistic definition of Populism yet?

For understanding Populism various researchers refer to the 19<sup>th</sup> century Russian or American populists, to the slogan of the French Revolution “Exprimer le people”, to ancient Greeks, to contemporary politicians like Le Pen, Trump, Erdogan, to Brecht’s theatre and even to Jean Vilar’s Popular Theatre. According to Pierre Rosan Vallon, Populism is the most abnormal answer to dysfunctions of democracy: “Le populisme est une forme de réponse – que l’on peut juger mauvaise – aux disfonctionnements de la démocratie”.

In those discordant, quite contradictory definitions of the Populism’s essence, at the background of huge differences in possibilities, methods, resources for its actualization, one common feature should be outlined: Populism manifests only in case if it is targeted to a certain group, layer, community of people to which an appeal may be launched for manipulating them. Thus, in any domain, in each exertion Populism like theatre cannot exist without people, audience.

The basic topic of our traditional 5<sup>th</sup> International Colloquium launched under the umbrella of the International Association of Theatre Critics and its Georgian Section is “Theatre and Populism”. Several themes are proposed, which may attract your attention:

- Populism and Theatre: advantages and/or disadvantage
- Populist cultural policy in different countries’ Theatre: does it exist?
- Audience and Populism: fancy or flannel audience?
- Does the slogan of Jean Vilar – “Theatre élitiste – theatre pour tous” – is still important today?
- Populism as the audience attraction tool
- Narration in performances – truth or lie
- Does populist playwriting or aesthetic features of populist performance exist?

Participants are kindly asked to forward abstracts in English or French Languages (up to 200 words) to any of the Organizing Committee members. Deadline is August 14, 2017. Invitations will be dispatched before September 1.

Presentations should not last more than 15 minutes.

Working languages are English and Georgian with simultaneous translation.

The whole text of the presentation (up to 4,000 words in English or French languages) wholly formatted according to our demands should be presented in the electronic form no later than October 1, 2017.

The Organizing Committee

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## **REPORT FROM IATC-NIGERIA**

*to the IATC excom meeting held on 26<sup>th</sup> May 2017 at Norrköping, Sweden*

*1. Young Critics Seminar/Workshop:* The IATC partnered with the British Council Nigeria and the Guardian Newspapers Lagos to run a Young Critics Seminar/workshop where twenty young Nigerian critics were trained from February 28-March 5<sup>th</sup> 2017 at the Freedom Square, Lagos. I thank Margareta Sorensön and Octavian Saiu for serving as the international monitors during the workshop. They were a perfect team as the interesting contrast between Octavian’s ‘more academic’ and Margareta’s ‘more journalistic’ approaches gave the trainees a good balance of the two complimentary perspectives. I must add that by some coincidence, this workshop became IATC’s first ever-official event on the African soil. I congratulate the excom for this feat.

*2. Established Critics Conference:* The IATC Established Critics Conference with the theme

“Theatre, criticism and politics: where are the limits” held at the National Theatre, Lagos from March 3-5<sup>th</sup> 2017. Margareta Sorensön and Ivan Medenica doubled as conference organizers and speakers. Femi Osofisan gave the Key-note address while Octavian Saiu, Bernice Chan Wai, Olu Obafemi, Jahman Anikulapo, Julie Umukoro, and Dennis Akoh were also among the speakers. There was also a roundtable during the conference where arts editors from six newspapers and producers from two broadcast stations interacted with the young critics.

3. *The 2017 ASSITEJ World Congress*: As directed by the excom, I was in Cape Town, South Africa from 14-19<sup>th</sup> May along side Octavian Saiu as IATC’s official representatives at the ongoing ASSITEJ World Congress. Octavian and I were also keynote speakers at the special IATC-ASSITEJ conference session on the theme “*Matured Critics and Children’s Theatre: Aesthetic Values & Ethical Responsibilities*”. From the responses received during the panel discussion and indeed feedback still coming via emails from the participants, the critics’ panel was, with all modesty, a very successful and rewarding outing for the IATC. I must specially commend Octavian for his ingenuity, and rich contributions during the session.

4. *Critic of the Month of March 2017*: I am delighted to inform excom that the IATC Hong Kong section honoured me as *Critic of the Month* in March 2017. Beside hosting my bio on their website banner for a month, I was invited to contribute two papers on African Theater, which were published on their webjournal.

5. *World Cultures Festival, Hong Kong*: I was invited to participate in curating African performances for the 2017 World Cultures Festival in Hong Kong. I will serve as ‘distinguished guest critic’ at the festival in November during which I am to facilitate IATC-Hong Kong’s special African-play-reading sessions within the framework of the festival.

#### 6. *Creation of South African national section*

One of the discoveries at the Cape Town ASSITEJ event was Tracey Saunders, a veteran journalist and theatre critic who made very useful contributions as the third key note speaker on the critics’ panel. She is very enthusiastic about working with us to consolidate IATC activities in South Africa. I initiated a conversation between Tracey and the other three individual members of IATC in South Africa (Prof. Temple Hauptfleisch, Gabriel Botman and Brent Meersmann), which has resulted in the proposal before excom for the creation of a new national section in South Africa. Excom’s approval is highly encouraged.

#### 7. *Young Critics Seminar in South Africa*

Tracey Saunders had independently conceived the idea of mounting special training for young



critics as part of the national theatre festival holding in Cape Town, late June 2017. Having educated her team on our young critics seminar brand and the success of the Lagos experiment, they indicated interest in collaborating with the IATC to host that training as scheduled. This, to me, is a good opportunity to consolidate the enthusiasm in IATC activities created by the success of the critics' panel in Cape Town. Obviously with the short time left, it will be extremely difficult to get an international mentor who may be willing to co-facilitate this training. Therefore, I am willing, with excom's approval, to return to Cape Town late June to work with Tracey on the young critics seminar which will be in English only for now.

#### *8. Creation of African Region of the IATC*

I had a meeting in Cape Town with some established critics from six different African countries. There is a strong consensus to request the creation of an African Region of the IATC in order to widen opportunities for critics in the 54 African countries to participate in IATC activities. This will ultimately lead to the establishment of more national sections. The formal application in this regard will likely be submitted after our next consultative meeting, holding in September during the national theatre festival in Zimbabwe. Exco is kindly requested to note this development and advise further.

*9. Alternative Formats/Guidelines for IATC seminars and conferences:* the impressive gains of the young critics seminar and the established critics conference in Lagos have convinced me further on the need for excom to evolve alternative formats for the running of these two flagships of the IATC. The seminar and conference hosted in Lagos, with the permission of Margareta, Jean-Pierre and Ivan, had slightly modified formats. I am happy to work further with the excom to evolve such alternative formats/ guidelines that would offer more options to would-be hosts.

#### *10. Appreciation*

IATC-Nigeria is grateful to the IATC Bureau and Excom members for approving hosting of the Lagos seminar and conference. Michel, Jean- Pierre, Jeffery, Ivan and Octavian were particularly helpful in the awareness creation. Margareta and Stefan were able to galvanise the Bureau's approval to support some of the facilitators to Lagos. Let me also thank all IATC national sections that sent goodwill messages and took time to encourage us in different ways. We believe the cascading positive impacts of the Lagos outing justify your individual and collective decisions to make the events happen.

**Emmanuel S. Dandaura, PhD, fsona President IATC-Nigeria** □ 22<sup>nd</sup> May 2017.

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**Report to the Executive Committee International Association of Theatre Critics (AICT-IATC) =====14 May 2017=====**

Jeffrey Eric Jenkins (American Theatre Critics Association, USA)

- 1) **BBC News Magazine.** Interviewed by Lauren Everitt of BBC News Magazine in November 2016 about the *Hamilton* musical receiving a visit from Vice President-elect Mike Pence. <http://www.bbc.com/news/world-us-canada-38085908> □
- 2) **American Dues in Process.** The American Theatre Critics Association (ATCA) has had a change of administrators from Barry Gaines to Robert Sokol. ATCA Vice Chair Brad Hathaway, who will serve as the American representative to the 2017 IATC Excom in Sweden, is in communication with the new administrator about securing payment of the dues.
- 3) **World Congress Report.** ATCA member Marie Kilker filed a report on the Belgrade World Congress, which was published on the ATCA International site in February. Her report and others on international issues were also shared through the ATCA website and on social media, including with advertised posts on Facebook. These advertising costs were not charged to IATC or ATCA. □
- 4) **Young Critics Seminar.** ATCA member Russell Warne, from Utah, filed a report on his experience at the October 2016 seminar in Poland. The report, which was not submitted to the International Committee for input and dissemination, appeared in January on the ATCA website:  
<http://americantheatrecritics.org/homepublic/2017/1/2/iatc-young-critics-seminar-in-poland-in-october-2016.html>. Travel for the participant was partially funded by a grant from Foundation ATCA. □
- 5) **Canada World Congress.** Interest continues to grow for the 2018 World Congress to be held in Canada at Banff and Calgary. Questions have arisen about what sort of professional performances for review will be available at Banff. What is the plan for adjudication of proposed panel papers? □
- 6) **Critical Stages/Scènes Critiques.** Despite continued reductions in funding from the State of Illinois, Illinois Theatre continues its institutional advertising program with the journal, which will provide assistance at least through the end of 2018. We suggest the AICT-IATC Excom recognize the terrific work done by our editor-in-chief and his team by making an annual commitment that matches that of Illinois Theatre. □
- 7) **ATCA International Site.** The site has been re-energized during the current calendar

year. Our World Theatre Day posting about the political challenges in Turkey—which connected to earlier posts about the crisis—received more than 3,100 engagements on Facebook (likes, loves, etc.). More than 80 percent of engagements were from people between the ages of 18 and 24. Countries included Kenya, India, Thailand, Nigeria, Pakistan, USA, Egypt, Turkey, and China. A posting celebrating the centenary of ATCA founder Henry Hewes received only 55 engagements, all from the USA, with the majority being 45 years old and above. We also covered the Lagos Critics’ Conference and a public showing of the film *Playing With Fire*, a documentary film about women actors in Afghanistan. □

==END==