

**Minutes of the meeting of the Executive Committee of the IATC in Craiova (Romania),
April, 27 2018 (10 AM-4 PM)**

First part

Welcome

1. Presences and absences

Present: Margareta Sörenson (President), Michel Vaïs (Secretary General), Octavian Saiu (Adjunct Secretary General), Jean-Pierre Han (France), Irina Gogoberidze (Georgia), Mariko Anazawa (Japan), Martin Morrow (Canada – CTCA), Konrad Szczebiot (Poland), Peng Tao (China), Zhu Ning (interpreter), Arun Naik (India -- proxy for Deepa Punjani), Savas Patsalidis (*Critical Stages/Scènes critiques*), Yun-Cheol Kim (guest, Honorary President).
Absent and excused: Jeffrey Eric Jenkins (USA), Emmanuel Dandaura (Nigeria), Ivan Medenica (Serbia), Stéphane Gilbert (treasurer).

A discussion emerges around the topic of the delegation of proxies. It is clarified that according to the Statutes a proxy can only be from the section that they represent. An article will be prepared by Michel for the statutes, to clarify this issue.

2. Approval of the agenda

The agenda is approved as below.

3. Approval of the minutes of the last Excom meeting in Tbilisi (Georgia), on October 5, 2017, and of the extraordinary meeting of December 16, 2017, in Rome.

The minutes are approved.

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

None.

5. Reports:

5.1 President

Margareta updates everyone about the plans for the congress in St. Petersburg. Irina warns the colleagues present about the intricacies involving the Russian visa, which usually takes time to obtain. As there is no Russian embassy in Georgia, so she will most probably not be able to attend the congress.

5.2 Secretary general – Michel's report is at the end of these minutes

5.3 Treasurer – Same.

5.4 Other Excom members

Irina wants to present the plan of possibly having a Young Critics' Workshop in Astana - Azerbaijan. Martin is mentioning the idea of hosting an ExCom in Canada.

5.5 *Critical Stages/Scènes critiques*:

Report from Savas:

The journal is more and more accessible. The largest number of readers come from the United States. The issue on theatre and medicine promises to be a very complex one. The next issue is dedicated to Chinese theatre. Octavian mentions the fact that he suggested an issue on puppetry, which will be co-edited by Margareta and Jean-Pierre. The Romanian sections of UNIMA and ASSITEJ may be able to support this issue on puppetry. Jean-

Pierre indicates that he is working with two journals that dedicated attention to puppetry: *Frictions* and *Europe*.

6. Program (with reports when needed)

6.1 The 29th Congress

Irina and Konrad are indicating the situation with the Russian politics, visas, etc. Michel reads a message from Tobias Biancone, encouraging IATC to accept the Russian invitation. Konrad asks whether the congress is just for us or an open event. Answer by Michel: The Congress is open to all but at the General Assembly, only members have a right to speak and vote.

The theme of the conference is chosen, based on a proposal made by Savas: “Performing Arts: Freedom and (In)tolerance”. Savas, Ivan, Octavian, Deepa and Mariko will form the Conference Committee.

A vote is taken, in order to decide if the congress will indeed take place in the context of Premio Europa.

Five ExCom members are in favour, one is against, and one is abstaining. (Irina is clarifying why she’s abstaining: the theme is interesting, but she’s waiting for the solution for the visa situation.)

Yun-Cheol comments on the role of the IATC in the configuration and choices of Premio Europa, and states that the entire process should be democratic, and that the voice(s) of the IATC should be respected. He is urging Margareta to collect some thoughts and affirm those values in the context of Premio.

Margareta explains that in the case of the St. Petersburg IATC is not invited by a section, but by an event. It is unanimously considered imperative that IATC should contact the colleagues from the Russian Section. Michel says the organizers of the Premio will be informed about the theme, and asked about the exact dates. Will there be a meeting of the Editorial Board of *Critical Stages/Scènes critiques*? Michel will also ask about that option. Octavian insists that we should act very fast, because the time is very short for the process of preparing the congress and the conference. Konrad is suggesting that a hotline be opened by the organizers of the event for visa-related issues.

Michel suggests that all Excom members announce their intentions about candidacies for the Congress. No changes. Margareta says she will run for a third mandate as president.

6.2 ExCom meetings

Martin is referring to the two major festivals in Canada, Stratford and Niagara, as possible contexts for organizing an ExCom meeting. The Japanese section would also like to organize an ExCom meeting in December, during the Festival Tokyo. Konrad reiterates the thought of having a congress in Poland, so in view of this plan, he asks whether the next ExCom meeting should not take place there.

6.3 Workshops for young critics: Jean-Pierre

A first workshop will be held in Limoges in June in the context of the Festival of Theatre Schools. There are two candidates at this stage: one from the Czech Republic and one from Egypt. Jean-Pierre, Mariko, and Deepa will be the monitors. There will be a panel

session on criticism and theatre teaching, in which the workshop participants will be invited to participate.

The second workshop will take place in Stockholm in August, in the context of the Ingmar Bergman Centenary Festival, and only 10 participants will be accepted. They will be asked to publish articles on the website of the event.

Peng Tao and Octavian announce the possibility of having a new workshop at Wuzhen Theatre Festival.

Irina would like Russian to be accepted as a language for certain workshops, but Jean-Pierre insists that it is not possible, because it would not be an international programme anymore.

6.4 Symposiums for established critics: Ivan is absent

A choice needs unfortunately to be made between two good options: a conference that will involve puppetry and children's theatre in Bucharest, with the involvement of ASSITEJ and UNIMA, and one in Iasi, dedicated to theatre for children and young audiences. After a long discussion in which all aspects are taken into account, including the ones related to the two groups inside the Romanian Section, the Bucharest option is chosen. A letter will be sent to the festival in Iasi, explaining the conclusion.

Second part

7. Thalia Prize

The prize will go to Hans-Thies Lehmann, and the decision adopted by the ExCom is unanimous. Several colleagues, to be announced later, will introduce Lehmann at the Congress. Margareta will let him know about the Thalia Prize.

8. Relations with other organizations (ITI - UNESCO)

Until 1998, IATC was a B Category Association at UNESCO. At the advice of Tobias Biancone, Director General of ITI, Michel has asked UNESCO to renew its partnership with IATC. The meeting he and Jean-Pierre had in Paris with a UNESCO representative did not offer a clear answer, but Jean-Pierre will prepare an application to send to UNESCO.

9. Membership and recruitment: See Michel's report

10. Website and other media

Octavian will post the announcements regarding the two workshops and all the information about the congress in St. Petersburg on the IATC website.

11. Other matters

None.

12. End of the meeting.

REPORTS

President's report to excom in Craiova April 2018

The three first months of the year have been a thrill and a shower of e-mails to and forth for the cabinet members. After the Rome board meeting in December, and the cancellation of the congress in Canada, planned for September this year, we have tried to find a solution for the 29th congress of IATC. We adressed the membership asking for suggestions, we adressed individuals and individual associations that might be possible hosts for the congress as described by Michel in his report. Three options developed and were more deeply discussed:

1. The only responding part among our members was Oltita Cintec, member of the Romanian Association of Theatre Critics - one of the two existing. She is directing a festival for young audiences in Iasi in Romania and offered a possible invitation. Romania, extraordinary rich in theatre and events linked to theatre, has generously hosted many IATC activities, which might us hesitate for yet another. This invitation equally seemed problematic in relation to the two associations, and we finally said no, thank you to Oltita, and asked her kindly to "transform" her invitation to host an international conference. (Last year this festival, in Iasi, hosted a workshop for young critics.)

2. Among the letters written, I wrote one to Bratislava and the New Drama Festival and the president of the Slovak theatre critics' association, Zuzana Ulicianska, advised by Michel, who was at the festival in 2017 together with Octavian and had the impression that the festival might be interested in hosting IATC events. Her answer was positive, and she started to investigate the possibilities. Octavian knows the festival's director and found out that she was ready to find the means to host our congress. However, the political situation in Slovakia turned complicated because of the murderer of a journalist and his girlfriend, working with material on the maffia and its links to the government. The minister of cultural affair resigned, and in a letter Zuzana stressed that it would be impossible to have a safe decision from the festival until November 2018 to have a congress in May, 2019. She stated, that it would be preferred that the congress in Bratislava should take place in 2020, to be safe.

3. I had a call from Alessandro Martinez, director of the Premio Europa, who invited us for an excom, a workshop for young critics and some other event "as usual" in the next edition of the prize, which will take place in November 13-17 in St Petersburg. This information was communicated to the excom, and it was clear that given the tensions between Russia and the EU and also the USA would cause visa problems. For Georgian citizens it is even worse: there are no diplomatic relations between Georgia and Russia. Alessandro and the Premio trust our old relations and wants us to participate as much as possible, and - again following Michel's advise, I asked him if it would be possible to even host our congress. Alessandro has been working intensely with the Russian host, the Baltic House festival, and after some time, we got the answer that we will have an invitation for the 29th congress in St Petersburg. In particular, I have stressed the importance of how visa issues must be solved, and it seems like there are ways to go.

(When I am writing this, I have had a preliminary letter of invitation, where some details had to be precised, that hopefully, will be an official one when we meet in Craiova later this week.)

Except for the work with the congress plans, I have worked with the Thalia group, where I thank Deepa for her fine work to list and prepare the candidacies for our excom meeting.

I have also served as a link between Jean-Pierre and the Swedish National Theatre, Dramaten, for a young critics workshop in Stockholm in August and the Ingmar Bergman International Theatre Festival. This year the festival celebrates the centenary of the famous movie maker and theatre director, born in 1918, and wishes to give place to the writings of young critics in the festival's blog and web.

Margareta Sörenson

18-04-22

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Secretary General's Report Excom meeting, Craiova, April 27, 2018

By **Michel Vaïs**

April 19, 2018

Since our last Excom meeting in Tbilisi (October 5, 2017), and our extraordinary meeting in Rome (December 16, 2018), I have done the following:

- Intense discussions, with the Bureau and/or with Margareta alone, about our 29th Congress. To find a host for our next congress, we have exchanged e-mails with members or other contacts in FYROM, Romania, Chinese Hong Kong, Oman, Qatar, Mainland China, Poland, Slovakia, India, Egypt and Russia. Adjunct secretary general Octavian also made us several suggestions.

All possible hosts wanted to receive information about the requirements for an IATC congress (number of days/participants, equipment, translation, etc.).

- I was invited to the Fujairah Monodrama Festival from February 25-March 5. There, I met namely Tobias Biancone, director general of the ITI, which celebrated its 70th anniversary. The president of the ITI is Mohamed Saif Al-Afkham, who is mayor of Fujairah and founder of the festival. With Tobias, I discussed the possibility of another IATC congress in China (since the ITI has its head office in Shanghai), the relations of IATC/ITI with UNESCO, and the new World Performing Arts Prizes which Tobias would like to create, in partnership with other theatre organizations like IATC, in a city in China.

- Following this, I asked Jean-Pierre Han to arrange a meeting at UNESCO in Paris, as I will spend three days there *en route* for Craiova. This will take place on Tuesday, April 24.

- I have also received an invitation to return to Baku, Azerbaijan, in November 2018. This time, I was asked to forward the invitation to all IATC members. The word is spreading, so I received a couple of e-mails, namely from a critic presently in Romania wishing to join the IATC in order to be able to go to Baku... Of course, I replied that this conference is not an IATC event, but he is welcome to apply for an IATC membership in his country, which is... Canada (Quebec)!

- Finally, I just received an invitation from the Copenhagen Stage Festival, and have been asked to forward it to some European IATC members.

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Report from Canada

By Martin Morrow, President, Canadian Theatre Critics Association

and/et Nathalie de Han, présidente, l'Association québécoise des critiques de théâtre

Dear Fellow Excom Members,

I am looking forward to our meeting in Craiova and to taking in its esteemed Shakespeare festival and the accompanying conference. My sincere thanks to Octavian for arranging it.

Once again, let me extend my deepest apologies on behalf of the Canadian Theatre Critics Association for having to withdraw our proposal to host the next World Congress. It was with much deliberation and great regret that we reached the decision this past December. The inability of our co-hosts, The Banff Centre, to fulfil all the requirements of the congress, as well as our own frustrations over efforts to secure funding for the event, made it clear that we could not go forward with any confidence. It is our hope that the Canadian section will still be able to host a smaller event, such as an Excom meeting, at some point in the future. At our meeting in Craiova, I will share some of the challenges we faced in the hope that they will be instructive to any other section intending to host a congress.

I would like to thank the IATC Excom for being so supportive of our congress theme, and so understanding of our dilemma. The theme, *Theatre and the Diversity of Cultural Expressions*, is one dear to the CTCA's executive and we hope to find other ways of facilitating discussions in that area.

Since the last Excom, the CTCA has voted on and given out its biennial **Herbert Whittaker Award** for distinguished contributions to Canadian theatre. The award is named after our late co-founder, national theatre critic and director-designer Herbert Whittaker, whose career straddled both criticism and theatre-making. This year's prize was given to Bill Millerd, the long-serving artistic director of Vancouver's Arts Club Theatre and a huge creative force in the Vancouver theatre community. Our prize includes a donation on behalf of the winner to the winner's charity of choice; Mr. Millerd chose his own newly established artists' fund to help young theatre professionals.

This year, we turn our attentions to our other biennial award, the **Nathan Cohen**, also named after a major Canadian theatre critic. The Cohens recognize excellence in critical writing and consist of two awards: one for short-form reviews, the other for longer, in-depth critical pieces. These are the only awards in Canada specifically dedicated to theatrical criticism and the CTCA has been administering them since 1990. They will be given out later in the year.

The CTCA was also instrumental in helping the Generator, a Toronto-based organization supporting independent theatre artists, in the launch of a new training project for young

critics. The program is just beginning now and two CTCA members, Carly Maga and Karen Fricker (co-theatre critics for the *Toronto Star*), have been enlisted to instruct the participants in the fundamentals of good professional criticism. Carly, incidentally, is a two-time past participant in the IATC's Young Critics Workshops. Last year, we were happy to see another young CTCA member, Kelly Bedard, participate in the IATC workshop in Pune, India; Kelly shared her experience with us at our Annual General Meeting this past autumn.

The CTCA also recently published the Spring issue of our newsletter, *Critically Speaking*. If you wish to read it, it is posted online at this link:

<https://files.acrobat.com/a/preview/0617e74a-f6a4-4d4e-87b7-9baaf4b89df3>

As you'll see from my column in this issue, Canadian theatre has not been immune to the sexual-harassment scandals that have hit the entertainment industry of late.

Of course, the CTCA shares representation of Canada at the IATC with our French-language sister organization in Quebec, l'Association Québécoise des Critiques de Théâtre (AQCT). I've invited the AQCT's President, Nathalie de Han, to provide a summary of the activities of her organization below:

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Des nouvelles de l'AQCT (antenne québécoise)

Chers membres de l'AICT, respectés collègues,

Veillez d'abord accepter les salutations de l'Association québécoise des critiques de théâtre, qui compte une trentaine de membres qui œuvrent dans une dizaine de médias, à Montréal et dans la belle ville de Québec. Voici de nos nouvelles :

1. La remise publique des Prix de la critique

L'AQCT, qui remet les **Prix de la critique** annuellement et depuis 1985 après votes et délibérations de ses membres, a pris la décision de recommencer à remettre ces prix dans le cadre d'événements publics, ce qui ne se produisait plus depuis 24 ans. Décembre 2017 a donc vu la deuxième édition de ces remises publiques.

Il faut savoir que les critiques de Montréal et Québec ne voient pas les mêmes spectacles, ils et elles remettent donc les **Prix de la critique Montréal** à Montréal et les **Prix de la critique Québec** à Québec. La remise est donc double par essence. Les événements sont déjà très, très appréciés de l'ensemble de la communauté théâtrale et sont appelés à se bonifier ([page facebook de l'AQCT](#) + <http://aqctasso.wixsite.com/aqct/les-prix-de-la-critique>).

2. Les comités Jeunes publics

Les membres de l'AQCT se sont mobilisés pour composer des comités Jeunes publics afin d'assurer l'intégrité et le sérieux des prix qui récompensent cette catégorie, à Montréal et à Québec. Nous avons contacté toutes les compagnies de théâtre pour nous assurer qu'elles puissent dégager des billets sans qu'ils soient rattachés à des critiques ou à des prépapiers. Et

nous les avons convaincues; Montréal a maintenant un comité fonctionnel qui est déjà prêt pour la saison prochaine. Du côté de la Ville de Québec, comme le bassin des critiques est moins abondant, les membres doivent malheureusement encore souvent user d'ingéniosité pour remettre un prix digne de l'AQCT. Il y a place à l'amélioration.

3. Assemblée générale de l'AQCT

Nous voulons pour l'a.g. cette année avoir une vraie rencontre Québec/Montréal, car nous avons à discuter d'enjeux importants (skype n'est pas toujours convivial) Pour cause de la température ; la réunion a été remise au printemps. Elle devrait donc avoir lieu sous peu.

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IATC Chinese Section Report 2018

1: From Oct. 21 to 26, we had a very wonderful workshop in Wu Zhen: the English group included 8 young critics, from Romania (2 critics), Poland, South Africa, Brazil, Chinese Hong Kong, Chinese Taiwan and China mainland. Unfortunately, the critic from Nigeria could not come because he didn't get a visa.

The Chinese group included 6 Chinese young critics.

The Topic of the Young Critics' Workshop was "Theatre and Theatre Criticism in a multi-cultural context." The discussion was conducted around the productions in Wuzhen, on the function of theatre and theatre criticism in a multi-cultural context.

More than ten major media (both traditional and new) reported the workshop this time. And until now, we have collected 8 reports.

2: About the China Issue of *Critical Stages*

Discussing with Savas, we have organized 5 articles and 2 interviews. The topics are as below:

- 1: The Chinese Adaptations of the Western Classics in Xiqu
- 2: The new generation of Chinese theatre in the 21st century
- 3: The Pursue of the Oriental Aesthetics By Chinese Contemporary Stage Designers
- 4: Since the year 1980 – innovation of Chinese contemporary drama
- 5: The tradition and the contemporary of Chinese Xiqu

And two interviews:

- 1: Interview with Lin Zhaohua, stage director
- 2: Interview with Wen Hui, stage director, dancer

All the articles and interviews will be sent to Savas before this November.

Peng Tao

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Report For The Excom Meeting in Craiova

April 2018

Deepa Punjani

At the outset, I send my apologies for not being able to join you at this Excom meeting. I am sure it will be a good meeting under the aegis of Craiova's wonderful Shakespeare Festival, with the kind attention to detail by our dear colleague Octavian, and the warm welcome of our other Romanian hosts.

I will be represented by my colleague Arun Naik who is a Shakespeare aficionado and a translator of the bard's work in Marathi. So in fact he is the right man at the right time, as they say.

I shall miss supporting my Thalia Prize co-workers at this meeting but I believe there will be headway. I have already prepared a folder with the core documents of the nine candidacies we have received for the prize on the basis of the emails sent by various national sections to Michel. I have shared this folder already with my Thalia Prize Committee colleagues, Margareta, Tao and Emmanuel and with Michel as well. So this folder can be available to the other Excom members, should they desire to look at the supporting documents sent by the National Sections in support of their choice of candidate. I have deliberately not included all documents because the folder would be too bulky but those extra documents can still be accessed by writing to Michel.

In this meeting there is a likelihood that the candidacies will be narrowed down, and possibly we may settle on a candidate since we would want to be sure that our chosen awardee is informed in time and can be present to receive the award at our Congress next year. On the same note I also hope we will have solid proposals for our Congress next year and I thank Konrad for taking the initiative in spite of the condition he has just recovered from.

In November 2017 as you know we had the first IATC young critics' workshop in India; this being our second IATC event after the senior critics' symposium in Thrissur, Kerala in 2014. The young critics' workshop in collaboration with the Indian Association of Performing Arts and Research (IAPAR) went off very well and I found the young critics to be forthcoming and promising. In the upcoming issue of Critical Stages, reviews by two these young critics, Ivona Janjic from Belgrade and Eunice Azevedo from Lisbon will be published. Ivona and Eunice have been in touch with me and with Matti, our section editor for reviews. Ivona Janjic also prepared a brief report of the young critics' workshop which has been published on our website:

http://aict-iatc.org/en/young_critics/report-on-the-iatc-young-critics-workshop-in-pune-india-5-to-10-november-2017/

In January of the New Year I attended the Fajr festival In Iran. I am so happy that I was able to witness for the first time this gem of a festival that is more than three decades old. It is a culturally rich festival with hundreds of shows. Speaking to the organisers this year, and seeing some of the more avant garde work on display, it appears there is a new, young and impatient generation. They are unburdened of the more orthodox limitations and uncertainties that their elders faced. No doubt

there are still big challenges to overcome. Yet this new unshackled generation of Iranian millennials is creative and enterprising. They are active participants and collaborators with their global peers.

At the recent edition of the Theatre Olympics in India, I was asked by the organisers to conduct a post show discussion with theatre director Katarzyna Deszcz from Poland over the team's production *Balladyna*, a modern-day interpretation of an old Slavic folktale.

That's more or less a brief update since our meeting in Tbilisi in October 2017.

Our section's fees for 2018 are in order as I had already paid the same to Stephane in Tbilisi, which included as usual, our section's little donation of 50 Euros towards *Critical Stages*.

I wish the *Critical Stages* team a fruitful video conference and my best to Savas, our superb and hardworking editor.

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Report from the Japanese section

Mariko ANAZAWA

After our last meeting in Rome (in which Akiko Tachiki, the ex-secretary general was fortunately able to participate as my proxy) the Japanese section held our second bi-annual general meeting, on the 28th of January 2018.

In this meeting, we received reports on our recent activities. The agenda for discussion included IATC Japan's theatre journal *Theatre Arts* -- now annually published in print and irregularly updated on web -- and our open-to-the-public lectures on theatre criticism. The membership fee has been concluded to be kept as it is in preparation for the possible hosting of an Excom meeting either in 2019 or 2020.

Morihiro Niino, president of the Japanese section, has announced that he will serve as chair for the remainder of the term until July 2018. The new president will be chosen at our general meeting in July, 2018.

Personally, I changed the university that I work at. The new address of the Japanese section is:

Faculty of Literature, Meiji Gakuin University
1-2-37, Shirokanedai, Minato-ku, Tokyo, 108-8636, Japan
E-mail : aictjapa@ltr.meijigakuin.ac.jp
Tel/fax : 00 81 3 5421 5535

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REPORT FROM IATC-NIGERIA

to the IATC Excom meeting held on 27th April 2018 at Craiova, Romania

After the last excom meeting in Tbilisi, which I could not attend underneath, are some of the activities I participated in that may be of interest to the IATC.

1. Participation in World Hong Kong Festival and monthly meeting of IATC Hong Kong

I was in Hong Kong as a guest of both the IATC HK and the Government of Hong Kong from 3-11th November 2017. During my visit, I facilitated three (3) workshops attended mostly by Hong Kong critics, granted public lectures and master classes for upcoming critics at the Chinese University, Hong Kong and other locations in Hong Kong. I had the opportunity to attend the November meeting of IATC-HK where I gave a lecture on the practice of theatre criticism in African. I also had opportunity to share experiences with the President of IATC- Taiwan who was in attendance.

2. African Market for Performing Arts (MASA)

I was invited to participate at the 2018 edition of MASA in Abidjan, Cote D'Ivoire from 9th-15th March 2018. Victor Nwokocha, a board member of IATC-Nigeria represented me. During the festival he had three opportunities to explain the objectives and workings of the IATC to a cross section of theatre practitioners and Arts journalist present.

3. Nigerian Universities Theatre Arts Festival (NUTAF)

IATC Nigeria signed an MOU with the organizers of NUTAF to provide three members annually to serve on the seven member jury of the festival as well as run local training for young critics participating in the festival. The strategic aim of this partnership is to improve the practice of theatre criticism on the campuses of the 53 Universities currently offering theatre arts degree programmes in Nigeria, as well as, stimulate sustainable interest in the students who may eventually take to theatre criticism as a profession. The next edition of the festival holds June 3-8th 2018 in Jos, Nigeria.

4. Thalia Working Group

I also had the opportunity to work with the chair and other members of the thalia group (Margareta, Deepa, and Tao) on Thalia nominations. I pray excom will find our recommendations useful at this meeting.

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POLISH SECTION REPORT

Dear Friends,

As You know, last few months was for me very difficult. Because of illness, my activity was much smaller.

Our official profiles on Facebook and Twitter are slowly gaining more and more followers. I still have very few materials to publish (articles from Critical Stages, reports from ExCom meetings, articles from our website). Nothing - from other sections, from young critics seminars, from conferences, from trips of AICT officers ... Please send me information about your activities and trips to me. Also, ask all other representatives of other sections to send me information about their activities. These profiles can become a really important place to exchange information!

Doors to congress in Poland are still open. Preparing the ordinary congress in 2020, the association of the Polish Section of the AICT would appear in the autumn of 2018 in grant competitions for money to the Polish Ministry of Culture and National Heritage, the Marshal's Office of the Małopolska Region and the Krakow City Hall. In the middle of 2019, we would know how much money we have and how many elements of the congress and with whom we could organize. I would like to organize this congress in Krakow during the Divine Comedy festival in December 2020. The current director of the Divine Comedy has some legal problems and we do not know how the future of this festival will look like.

In 2020, we have two additional options. The first one is the organization of a congress in Krakow in the warmer season together with the Krakow Academy of Theater Art, the Krakow Opera, the Old Theater and the extraordinary staging of the Nowy Theater.

The second one is the combination of our congress with the biennial festival in Toruń (also an old and beautiful city), KONTAKT International Festival - extremely important to the Polish theater, interesting and known (the contact is supposed to mean the contact of the theater being created east of Poland with the theater being created west of this country).

We have received a proposal to organize this year's congress in November in St. Petersburg. If we do not like the proposal, I can still work on fast organizing a congress in Poland. The first steps have been set. The only institution that can give us big money in such a short time horizon is the Polish Ministry of Culture and National Heritage. They are willing. They can not grant us a grant without a competition. Even planning a congress in the spring of 2019 - the results of the competition will be known in spring 2019. In addition to the competition mode, the Ministry can only give money to institutions that finance and "lead" (as it is called in Polish law) or co-finance and „co-lead” with one of the Polish local governments. For political and „scandal” reasons, I do not want to engage in it the Stary Theater in Krakow (the only such institution in Krakow) and the Polish Theater in Wrocław. The Grotowski Institute is not an institution financed by the Ministry and to get any money would have to start at the same competitions. It means that two of these cities are dropping off.

The Gardzienice are located nearby Lublin. This is a magical place founded by the collaborator of Jerzy Grotowski. In this part of Poland accommodation is cheaper, eating much better and the nature is beautiful. The date of the congress would be arbitrary. It is most beautiful in late spring, summer and early autumn. The Polish Section together with the Gardzienice Theater would be able to organize an unforgettable congress for little money. I thought that the leitmotif could be Jerzy Grotowski. An unusual theater complex in Gardzienice could be invited to the most interesting experimental Polish theaters (most of them are inspired by Grotowski's methods). All these theater-laboratories are cheap in the cost of arrival and performance. In truth, it's the most interesting thing that Polish theater has to offer. Of course, the decision regarding the congress will be taken at the ExCom meeting.

The Polish Section is not just me, so it has been working normally for the last months. We run an internet website with news and an online magazine YORICK. We award a few awards - for the best young critic, for the best Polish actress, for the most important theatrical event

of the year and for the best TV theater performance (due to the disappearance of theater performances from Polish television, we have not admitted this award for more than 10 years; from the previous season the television theater in Polish television shows three performances a week and one or two premieres a month, the repertoire is very diverse and there is plenty to choose from, only the Polish Section awards such an award!). Our members are jurors at numerous Polish festivals.

This year Poland celebrates the centenary of regaining independence in 1918. For this reason, the vice-president of our section, Professor Bożena Frankowska, publishes in our journal a series of articles about Polish theater in the 20th century for the century of independence. We are also planning to save a book series describing the masters of the Polish monodrama. The association which is its publisher has gone bankrupt.

The biggest challenge for the entire Polish theater community is the reform of the culture system. Current legal solutions are chaotic. The basis is the legal and institutional system created in times of totalitarianism and Soviet domination. It does not match capitalism, non-institutional theaters and castings reality. Its value is, however, large expenditures on culture, many cultural institutions and many full-time job artists with full social protection. Unfortunately, salaries and subsidies for theaters are scandalously low. Particularly underfunded is the „province” and the undramatic types of theater - dance, puppet theater ...

The government decided to construct a new law and a new system in discussions with the theater community. The Association of Polish Stage Performers is the largest and the strongest organization of Polish theater artists. The previous President of this association asked me, as knowing the regulations and problems of Polish theater, to help as a representative of the theater community in these conversations. Many of my recent activities include participation in conferences and writing analyzes and projects for the future. Because of this activity, I was recently elected to the board of the Warsaw branch of the association and the board of the Puppet Theater Section.

In Poland, few people only want to act pro publico bono. When someone appears - everyone asks for help. This is really a breakthrough moment for the polish theater. Current reforms can help a lot. They can also be very harmful. With great knowledge and contacts, as well as no stage fright in talks with the authorities, lobbyists and entrepreneurs - I have to do everything to help good reforms. As you all know, the political situation in Poland is now very difficult. However, no previous government has proposed talks about reforms. The previous one planned the total commercialization of Polish theater. The Polish commercial theater would kill artists like Jerzy Grotowski, Tadeusz Kantor and Krzysztof Warlikowski. On the other hand, old actors, directors and set designers live in poverty, and dancers at the age of 40 are so sick that they can not dance or find another job. This is a horror that needs to be remedied as soon as possible. It seems that the current talks are a chance. Those who understand these problems have to look at the hands of polish government!

Konrad Szczebiot

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Rapport de Jean-Pierre Han

Depuis le dernier (mini) comex de Rome de décembre 2017, mon activité a essentiellement consisté à travailler sur les prochains stages pour jeunes critiques, sachant que l'organisation d'un Congrès en France n'est pas envisageable pour le moment, surtout avec le nouveau gouvernement.

J'ai finalisé un stage pour le Festival international des écoles de théâtre qui se déroulera du 11 au 17 juin prochain à Limoges en France. Avec deux groupes s'il y a assez de stagiaires. Je dirigerai le groupe de langue française avec Mariko Anazawa qui pourra ainsi voir comment cela se passe et vraiment prendre mon relais.

Dans le même temps je dois animer une table ronde sur la question de la formation, et bien sûr des membres de l'AICT sont invités, mais il ne s'agit en aucun cas d'un colloque AICT tel que le dirige Ivan Medenica sinon, bien sûr, je l'en aurais averti et lui aurais laissé le loisir de l'organiser.

Autre proposition de stage en provenance, par l'intermédiaire de Margareta, de la Suède lors d'un festival consacré à Ingmar Bergman. Cela doit se passer du 23 au 29 août, et il n'y aura malheureusement qu'un seul groupe, de langue anglaise.

Nous pourrions envisager un troisième stage pour la fin de l'année.

Enfin, à la demande de Michel Vaïs et de Margareta j'ai accepté de m'occuper de la réinscription de l'AICT au statut B de l'Unesco. À cet effet j'ai obtenu un rendez-vous avec la responsable des associations (et des ONG) de l'Unesco. Nous pourrions la rencontrer ce mardi 24 avec Michel Vaïs qui fait escale à Paris avant de partir pour Bucarest et Craiova.

J'ai effectivement reçu une invitation (et son colloque) pour l'Azerbaïdjan (Bakou) en novembre prochain.

22 avril 2018

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Rapport de la Section géorgienne pour le Comex, Craiova, Avril 2018

Depuis notre dernière réunion du Comex à Tbilissi (5 octobre 2017) et notre réunion extraordinaire à Rome (16 décembre 2018) nous avons fait ce qui suit :

La section géorgienne a été quelque peu renouvelée. À l'heure actuelle, la section géorgienne de l'Association compte 17 membres. Pour remplacer les membres inactifs, nous avons des nouveaux membres dont deux sont de jeunes critiques. Une d'eux est parfaitement francophone. Nous sommes convenus avec mes collègues qu'elle va remplir les fonctions de secrétaire internationale. Elle s'appelle Shorena Tsitsagi (maîtrise des arts du spectacle soutenue en 2007 à la Sorbonne nouvelle, sous la direction de Marie-Christine Autant-Mathieu) et son adresse mail est shorenatsi@gmail.com.

À la réunion organisée avant le départ, nous avons discuté des candidatures présentées au Prix Thalie. Je vous ferai connaître mon opinion pendant la discussion.

Compte tenu du manque de maîtrise des langues étrangères parmi les jeunes critiques, pour le stage de jeunes critiques nous avons envoyé seulement trois jeunes, tous les trois étaient anglophones. Je ne perds pas l'espoir que la situation s'améliorera un jour chez nous.

Je voudrais souligner la productivité des membres de la section géorgienne de notre association. Presque tous les jurys de tous les festivals géorgiens étaient composés de nos membres. Nous avons également collaboré avec les festivals internationaux tels que le festival international de théâtre Rencontres en Russie de la Maison balte, le festival d'art d'Astana et le festival de Bakou, en Azerbaïdjan.

Les membres d'AICT/IATC présentent des shows télévisés : le « Show du midi » et « Avant-scène » sur la chaîne ImediTV, « Scène » sur Adjara TV, « Rencontres Théâtrales » à la Radio Publique. Ils sont co-auteurs de plusieurs collections scientifiques et auteurs de dizaines d'articles scientifiques, rédacteurs de livres, manuels, revues, collections scientifiques...

Cette année, comme d'habitude, nous portons une attention toute particulière à notre autre Prix de la critique qui sera décerné en automne.

Pendant notre réunion, nous avons également sélectionné des textes de nos cinq derniers colloques et je pense qu'on pourra en publier un recueil avant la fin de l'année et j'aurai le plaisir de vous le présenter à notre prochain rendez-vous ou au congrès. Prenez en considération s'il vous plaît que le recueil sera présenté par l'AICT/IATC, par notre section et par le Festival International de théâtre de Tbilissi.

Je voudrais vous rappeler que vers la fin septembre (la date sera précisée), le Festival International de Tbilissi, à l'occasion de son showcase, sera toujours prêt à accueillir les membres de notre Association. Ceux qui souhaitent venir doivent me contacter en indiquant qu'ils sont membres de l'AICT/IATC.

Irina Gogoberidzé, Tbilissi, 21 avril, le 2018

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Report from Ivan Medenica, Serbia

Since our Congress in Canada was canceled, the conference planned for this occasion was canceled as well. In 2018 we will have the traditional triennial symposium of theater critics and scholars in the framework of Sterijino pozorje festival in Novi Sad (Serbia) at the end of May - beginning of June. The information about this conference was distributed to all of the IATC members long ago and it is already announced on our web (<http://aict-iatc.org/en/collective-works-questioning-collectivity-in-contemporary-theatre>). For the autumn period I got an interesting proposal from Romania, from our colleague Oltita Cintec, president of the other Romanian group of the IATC. Concerning the fact that the topic is interesting and important, the dates fit to our annual agenda and that we have already had a good experience working with the festival from Iasi (there was one IATC seminar organized in the framework of the festival), I personally support this proposal. Anyhow, I leave to you to discuss it and make the final decision. Do, please, inform me what you have decided. I am sending to you the first draft of this proposal.

Proposal from IASI

We would like to organize in partnership with IACT/AICT an international conference during the 11th edition of Iasi Romania International Theatre Festival for Young Audience (4th-11th of October 2018). Me and my colleagues from IATC/AICT.Romania Group intent to create the possibility for dialogue with specialist from all over the world. Being a festival oriented to young audiences, I proposed a subject related to what theatre critics can do in this field, how they can support the art for new generations, artists and their creations, but also theatre attendance. Under the title: **Theatre criticism and theatre for young audiences. Mapping a landscape**

The Festival can host 20-25 theatre critics (accommodation in a three stars hotel and three meals a day), translation in English and French. Romanian, English and French will be the symposium's languages. The guests are welcome to stay for the entire Festival. I think that 5th and 6th October are good for the symposium. Someone from the ExCom could be one of the symposium chair, the other one will be from our organisation. For the guest symposium chair I can cover the transportation costs.

Bellow, I made a short presentation of our intentions:

In a world like ours, where we are tempted with so many digital distractions, social media communication and other pop culture alternatives, people devoted to live theatre are searching for new, up to date ways to attract young people to their venues. How can theatre criticism contribute to this cultural task? Are theatre critics involved in finding the right paths to meeting the youngsters' expectations? Can they help by writing about it, on one hand about the creators, on the other hand, about the spectators, stimulating their attendance?

This kind of research is interesting in its assessment to develop theatre art for young audiences as a benefit way to escape the factual world and get into the fantasy one. Practitioners are devoting a lot of creative energy to providing high quality creations. But theatre critics can endorse their engagement to foster and encourage the theatre-going experience, the theatre-protocols and rules of the game, to sustain new audiences, pointing out the way for theatre companies and artists. Theatre criticism is a valuable resource for this interesting landscape, with important contributions for the future of the theatre art and its audiences.

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