

**Minutes of the ExCom meeting of the IATC
Chicago (USA), October 24, 2019
10 AM -5 PM**

First part

Margareta opens the meeting welcoming all participants, and particularly thanks Jeffrey and ATCA for an inspiring and interesting visit to Chicago.

1. Presences and absences

Present: Margareta Sörenson (President), Michel Vaïs (Secretary General), Octavian Saiu (Adjunct Secretary General), Jeffrey Eric Jenkins (USA), Irina Gogoberidze (Georgia), Deepa Punjani (India), Mariko Anazawa (Japan), Savas Patsalidis (*Critical Stages/Scènes critiques*), Ivan Medenica (Serbia), Emmanuel Dandaura (Nigeria), Zuzana Uličianska (Slovakia).

Absent and excused: Stéphane Gilbert (treasurer), Peng Tao (China), Jean-Pierre Han (France), Ragip Ertugrul (Turkey). NOTE: We have tried to have Jean-Pierre Han participate in the meeting by Skype, but the connection did not work.

2. Adoption of the agenda

The agenda of the meeting is adopted, as it appears below.

3. Adoption of the minutes of the Excom meeting in Montpellier, France, June 3, 2019

Matters arising from these minutes (and not included in this agenda)

The minutes already posted on the IATC website are adopted. A discussion ensues about the necessity of individual reports, and no ultimate decision is made.

4. Reports (Full reports after these minutes.):

4.1 President

4.2 Secretary General

With regard to the incident involving the Macedonian Section (mentioned in Michel's report), a question arises: how legitimate are certain national sections? Ivan is suggesting that some sections are "phantoms". How should this issue be dealt with? Should a message be sent to all sections, to all members? Octavian suggests clear criteria for the representation of national sections in the context of each congress.

The discussion leads to a suggestion by Margareta to make an investigation: who are our members? How do the national (and regional) associations work? Michel could email each representative of each section, asking for: types of members, affiliations, and general reports of activity. Jeffrey suggests sending a kind of questionnaire, and that the collection of membership dues should go on in the same fashion as before. Margareta was asked to write a first sketch for this kind of questionnaire, and Jeffrey agreed to elaborate it. The general opinion was that the questions included should not be too many or too complicated. This material will be processed by the

Cabinet, particularly by Margareta and Stéphane. It was also mentioned that this could potentially produce a "spin off" material suitable for the website as an overview about the general activity of national Sections.

Margareta highlights the fact that there are fewer and fewer candidates for the French groups of the IATC workshops, and that there was actually none for the one held in Wuzhen.

Ivan apologizes for the lack of involvement with regard to the conference programme.

4.3 Treasurer – Stéphane's report was presented by Michel

4.4 Other Excom members – Reports from Deepa, Emmanuel, Irina, Jeffrey, Mariko, Tao, Jean-Pierre, Zuzana are copied after the minutes.

4.5 Critical Stages/Scènes critiques

Savas mentions his initiative to redesign the outline of the celebratory 20th issue. He lists the various topics that the journal is covering, and remarks the large number of abstracts received for the special issue on music and theatre, edited by Octavian, which is scheduled for June. He highlights the importance of attracting sponsorship from various festivals.

5. Program

5.1 The 30th Congress in Bratislava, Slovakia, 2020

Zuzana informs the ExCom about the proposed programme:

11 May 2020: Arrival for ExCom

12 May: Outgoing Excom meeting & opening of the festival and the Slovak showcase

13 May: masterclass by Festival patron (associate artist) and *Critical Stages* Editorial Board meeting

14 May: IATC conference

15 May: Thalia Prize Ceremony and General Assembly

16 May: Meeting of new ExCom

17 May: Departure

The announcement regarding the Thalia Prize recipient and the invitation to the Congress will both be launched in November 2019.

Zuzana explains the details involved in the organization of the congress, which is a joint venture between IATC Slovakia and the Slovak Theatre Institute. Two thirds of the funding has already been secured. The final decision with regard to the amount of funding allocated by the Ministry of Culture, however, will be made public in January.

Margareta explains that a preliminary title of the conference has been decided in Montpellier. She also says that a committee has to be responsible for the conference, and it must include Zuzana. Ivan says that the topic should be reformulated. Zuzana indicates that the term "capital" is not ideal for an event in Bratislava, for many different reasons. Some of these reasons are political, some are cultural. On behalf of the Slovak organizers, she

proposes a different topic, which involved “recycling” in theatre. Jeffrey also had some issues with the initial proposal for the conference theme.

Savas clarifies the reasons for proposing the theme of capital, which is related to the paradoxes of neoliberalism in contemporary performance. The issue of capital reflects a new reality in theatre, which is not too far away from corporatisation.

=====Lunch break=====

Ivan says the new proposal from Bratislava is inspired by the initial one formulated in Montpellier. Recycling could be approached in two different ways: theatre-related and capital-related. Savas is willing to rethink the theme, so that it can be in tune with the Slovak proposal. Deepa would like to add the environmental perspective. The theme chosen after some brainstorming is “**Recycling in performing arts: from creativity to commerce**”, and the conference committee will consist of Zuzana, Deepa, Ivan and Savas. When asked to join, Octavian excuses himself as he has already been involved in two such consecutive congress conferences.

The Thalia Prize

Margareta explains that Octavian and Mariko have been in charge of the correspondence with Suzuki. They will coordinate the dialogue with him in Bratislava, and both of them will continue to correspond with the team of SCOT. All the details of the Thalia Prize ceremony will be clarified in due course.

5.2 Excom meetings

Ragıp Ertuğrul (Sept. 24, 2019) wrote: “I can host ExCom members in autumn 2020 in Istanbul.”

Mariko has another proposal, not yet confirmed, to invite the ExCom in Tokyo next November. It will be confirmed later this year.

5.3 Workshops for young critics

Irina thinks of proposing a workshop in three connected countries: Armenia, Georgia, Azerbaijan in French and Russian.

5.4 Conferences for established critics

“Deepa will examine with Ivan a possibility for a conference in Delhi in March 2020.”

The conference is probably going to happen, and the tentative dates are 13 to 19 March. The festival will be diverse, so the theme could be “Contemporary theatre tendencies.”

5.5 Intentions of everyone for the future of the Excom

Not all ExCom members are determined to renew their candidacy. Should Savas be candidate for the presidency of IATC, a new editor-in-chief of *CS* must be found. Jeffrey also expresses his interest to be a candidate for president. This moment is followed by a discussion about what “democracy” means for IATC, when Octavian

insists that having more than one candidate is a preferable situation to the “one candidate unanimously elected” scenario.

Other participants of the meeting disagreed on this as a criterion for a democratic election.

Ragıp Ertuğrul (Sept. 24, 2019) wrote: “If you approve, I want to be a candidate in new Excom.”

Second part

6. Future of Thalia Prize (a letter on this issue by Margareta is attached among the reports)

Margareta maintains that it is a good idea to have a group working on the Thalia Prize project and its future. The costs involved in the process of facilitating transportation and hosting the awardee at the congress must not take up too large a part of our general budget. Maybe in the future the prize needs to be reformulated, reshaped in ways that will ensure it stays relevant and also economically affordable for the IACT.

7. Relations with other organizations: (ITI - UNESCO, UNIMA, EASTAP)

Margareta will try to outline the case of the UNESCO affiliation at the meeting of the ITI partner organizations, which will take place in November in Shanghai.

8. Membership and recruitment: Michel (See his report)

8.1 New members

8.2 Recruitment

9. Website and other media – New shape of logo (Michel). Michel suggested that there could be alternative logos “with a twist”, inspired by the Chinese Association who slightly reshaped the logo during the “Lao She” Festival in Beijing. A lively discussion takes place on how the ITAC logo can be used, treated and reshaped. The general decision is that the logo should stay as it is.

Octavian will continue to post important, internationally relevant info on the website. There is a question about the possibility of livestreaming certain IATC events on the FaceBook page.

10. Other items

None.

11. End of the meeting

Octavian Saiu, Adjunct Secretary General

Michel Vaïs, Secretary General

Reports / Rapports

Margareta's Report for the Chicago Excom Meeting

Since we met in Montpellier, I finished together with Jean-Pierre the special issue about Contemporary Puppetry for *Critical Stages*. Finally, we were on time, and as usual I thank Savas for his patience and great skill.

Next Thalia Prize

During the summer, I have been working with the Thalia group, the cabinet and two Japanese colleagues, Manabu and Mariko, in the somewhat delicate work to find out if the Thalia awardee could accept the prize and is also capable of coming to the next congress in Bratislava in May 2020. The correspondence between us and the New Drama Festival and also excom member Zuzana has been long and rich - but finally it looks like getting close to our goal in having Tadashi Suzuki as our next Thalia prize holder, coming to Bratislava in person. The many aspects of the prize, the prize ceremony and the fact that the prize is not as worldwide known as it should also have made me work with the Thalia group (Emmanuel, Tao, Deepa). I thank them for sharing my views, which I present in a separate letter as a point of departure in the discussion on the Thalia prize, according to the agenda of the meeting.

Attending the Competition in Criticism

The Laoshe Festival in Beijing, China, invited me to the festival and the closing of the competition "Critical Reflections on Contemporary Chinese Theatre" arranged by the festival and the Chinese section of IATC. The competition had two parts, one for Chinese critics, and one for international. A jury consisting of Savas Patsalidis, Lissa Tyler Renaud and Kalina Stefanova had worked with the international contributions and selected three winners in the genres review, journalism and academic writing. Unfortunately, I could not stay for all conference days, but had the honour to give a speech, contribute to the opening of the festival and give out the international prizes.

Planning the Congress

Michel Vaïs was invited to Beijing, and we could work as a "mini-cabinet," starting to plan for the Chicago excom and the next congress in Bratislava. Some of this planning already is taking form, such as some of the arrangements for the Thalia Prize.

Shanghai - ITI

Before leaving for Chicago, I am planning for a meeting with the ITI, who is inviting a row of organizations to come to Shanghai and discuss the network of ITI and its relation with UNESCO. So I go to Shanghai in late November; I think it is important for our role in this network and the need we feel to have a closer relation also with the UNESCO.

Secretary General's Report

By Michel Vaïs

Chicago, Excom meeting of October 24, 2019

Since our last meeting in Montpellier, I have done the following:

On June 9, I received a request for an IATC membership card from Noémi Herczog, from Hungary. This request was sent to Tasos Paschalis, who works on *Critical Stages*. This Noémi used to be a regular member of the Hungarian Section; she took part in a workshop for young critics in Quebec in 2008, and 6 years later, she signed a message to the IATC, as "Co-president of the Hungarian Theatre Critics Association," proposing names for the Thalia Prize. So, she should know what our rules are. I replied, asking her if she was still a member of the Hungarian association... No reply.

The same issue occurred in the Section of Northern Macedonia, with Mr. Sasho Ogenovski asking for an individual membership card. No reply after I suggested he contacts the head of the Northern Macedonian Section.

I circulated a survey from our Czech National Section, as well as the call for participation in the workshops in Iasi (Romania) and Wuzhen (China), and in the conference in Tbilisi (Georgia). I also circulated Savas' messages for *Critical Stages/Scènes critiques*, and the minutes of our last Excom meeting in Montpellier to our whole membership, with a first call about our 30th Congress in Bratislava, giving the dates, and announcing that the official invitations will be sent after this Excom meeting in Chicago.

I received an invitation from Tobias Biancone of the ITI to go to Shanghai in November (18-20) for their congress, where they will announce the first edition of the ITI/UNESCO Performing Arts Capital. Since the hosting is only for 2 days, and the flight is not covered, I will not be able to go. However, Margareta told me she thinks of attending the event for the IATC.

I received another invitation, from our colleague Peng Tao, to attend the first awards ceremony and conference on theatre criticism, in Beijing. This time, the flight was covered, and I spent 5 days in Beijing, from 18 to 23 September. I made a short welcoming speech on behalf of the IATC. Margareta arrived 2 days later. The awards were given to 15 laureates altogether, in two categories:

1. Articles published in Chinese in the past 3 years, in 3 genres: critiques of plays, reportage on theatre and theoretical texts.
2. Articles about Chinese theatre published throughout the world, in English, in the last year, in 3 genres: critiques of plays, reportage in media and theoretical texts.

There were 12 laureates who wrote in Mandarin and 3 in English. Six Chinese jurors chose the 12 Chinese laureates, and 3 international jurors chose among the 15 texts received in English. Those 3 jurors (all IATC members) were Savas Patsalidis, Lissa Tyler Renaud and Kalina Stefanova. The prizes (a certificate) were given during a ceremony marking the 20th LaoShe Festival, on September 21. And each winner made a presentation about the winning text.

The international winners were Rebecca Catching, from Canada, Rossella Ferrari from Great Britain, and Raymond Zhou, from Beijing but who published his article in the USA. This event was very well organized and gave me the opportunity to meet interesting people to whom I spoke about the IATC. Big thanks to our hosts!

In Beijing, I realized that the organizers of the event had slightly adapted the IATC logo by giving it an oval shape, without asking us for any authorization. I found this slightly compressed logo interesting, livelier, less dull than our old, simplistic, round shape. This is what drives me now to suggest that we could gradually begin using a compressed logo whenever it would be suitable.

I attach here a photo of the Chinese adaptation of the IATC logo, and a sample of what our 2020-2021 new membership card would look like with the oval shape logo. Your comments will be welcome at item 9 of our agenda.

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Rapport du trésorier

Chers amis,

Notre situation est très positive pour le moment – 10 octobre 2019 :

Compte général : 23720,77 €

Compte Critical Stages : 9147,49 €

Tous les frais (webmaître, secrétariat, relecture) sont payés pour 2019

Nous avons reçu en septembre : 5 000 USD (4535,56 €) de l'Université d'Illinois (un tout grand merci à Jeffrey !)

Bientôt l'appel aux cotisations et les nouvelles cartes de membres pour 2020+2021.

Amitié

Triste de ne pas être avec vous à Chicago

Stéphane

Stéphane Gilbert
Trésorier AICT-IATC
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Dear Friends,

Our financial situation is very positive as of October 10, 2019:

General Account: 23720,77 €

Critical Stages Account: 9147,49 €

All expenses (webmaster, secretariat, proofreading) are paid for 2019

In September, we have received: 5 000 USD (4535,56 €) from the University of Illinois (a very big thank you to Jeffrey!)

I will soon send a call for membership dues and new cards for 2020+2021.

Best,

Sad not to be with you in Chicago.

Stéphane

Stéphane Gilbert
Treasurer AICT-IATC

My Report For The IATC Excom Meeting in Chicago (24th October 2019)

Deepa Punjani

Post our last meeting in Montpellier earlier this year I resumed my work at home. Mumbai Theatre Guide, the website I edit, has a very firm presence in theatre in India. This has led to partnerships with new and upcoming theatre venues wherein Mumbai Theatre Guide plays a role as a curator among the other things we do. We have also been partnering with the National Centre Of The Performing Arts (NCPA), which is home to the Symphony Orchestra of India. The NCPA has a new Director for its Theatre & Film section. Bruce Guthrie from the UK is leading it. Last year he had directed Nick Payne's CONSTELLATIONS, which is scheduled for a rerun in November.

I have been in talks with the Mahindra Excellence In Theatre Awards (META) about the strong possibility of hosting a senior critics' conference in Delhi in the month of March 2020. I am hoping for a positive and final confirmation by end November-early December. The festival is in the process of working out the logistics of the number of delegates it can host for five nights. This is the 15th edition of the festival and the scheduled dates are 13th to 19th March 2020. I will be briefing Ivan Medenica as we go along.

Margareta Sorenson has raised concerns about the Thalia Prize in her report, and which we will discuss in our meeting. Earlier when I joined the Thalia group, I had made recommendations for the Prize. Among these, one of the suggestions was to recognise influential local voices that may not necessarily be translated into the two languages of the IATC. I shall speak more about this in our meeting.

Members of the Indian National Section are all spread out and some of the younger members are going abroad to explore opportunities. Hopefully, the proposed senior critics' conference will also provide a good opportunity for some members of the Indian National Section to interact with their other colleagues in the IATC.

The Indian National Section is in good standing and will continue to support Critical Stages as it has been doing since the past several years.

Finally, I would like to thank the American Theatre Critics Association, and Jeffrey Jenkins and Jonathan Abarbanel in particular for organising this Excom meeting in Chicago, and for the help they have extended to me in planning my visit.

IATC Excom Meeting in Chicago: Report from Nigeria
By Emmanuel S. Dandaura
President, IATC-Nigeria

- i. Our annual national congress and meeting held on September 16th in Ilorin.
- ii. I was in touch with Jeffery in the last few weeks on this excom meeting. Thanks to Jeffery and Jonathan I was able to secure an early date for visa interview to make this trip.
- iii. Dr. Sunday Ogbu, a member of IATC-Nigeria represented the association at the maiden edition of the Abuja Festival of Theatre (AFT), which held June 14-23rd 2019. He ran the scheduled one-day master class for theatre critics. A total of eighteen (18) journalists attended the training.
- iv. I worked further remotely with the Thalia group: Margareta, Tao and Deepa on the proposals on the future of the Thalia prize.
- v. We received an invitation and appeal from our colleagues in Zimbabwe to host the young critics seminar on March 25th-28th 2020 during the International Theatre Festival Harare. The attention of Exco is invited to approve the seminar please.
- vi. The local training of young critics, which we have been running since 2017, is currently ongoing at the Nigerian Universities Theatre Arts Festival (NUTAF) which started on 20th October and will end on 26th in Lagos. Rasheeda Liman and Victor Nwokocha are running the training on behalf of IATC-Nigeria.

Thank you.



Association Internationale des Critiques de Théâtre – Géorgie

International Association of Theatre Critics – Georgia

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Rapport de la Section géorgienne de l'AICT, Chicago, 2019

Activités de la Section nationale géorgienne depuis mai 2019 :

1. Pour les critiques chevronnés, nous avons organisé le cinquième colloque sur Les arts du spectacle et les défis de notre temps, qui s'est déroulé avec et à l'occasion du Festival International de Théâtre et la Vitrine géorgienne du théâtre national à Tbilissi, le 4 octobre. Parmi les participants, il y avait des critiques des États-Unis, du Kazakhstan, de Chine, de Russie, de Turquie, de Géorgie, etc. Il y avait aussi des critiques des pays baltes. L'année prochaine, nous voudrions inviter les critiques, théâtrologues, historiens du théâtre pour que nos collègues de l'AICT puissent participer aux rencontres, conférences et parler du théâtre de leurs pays respectifs avec des critiques expérimentés, de chercheurs, de jeunes critiques. Nous comptons prendre en charge tous les frais liés à cet événement.
2. Pour le moment, nous préparons la publication d'un recueil des deux derniers colloques. Nous espérons qu'il serait prêt pour notre congrès de Bratislava. Avec cela, nous prions tous les participants du colloque précédent (« Théâtre et Populisme ») ainsi que ceux qui ont présenté leurs contribution au dernier colloque, de bien vouloir les envoyer avant le 25 février 2020.

3. Cette année, comme d'habitude, la section géorgienne a nommé les meilleurs réalisateurs, acteurs, scénographes, etc.
4. Moi personnellement, j'ai écrit quelques articles sur le dernier Prix Europe (en géorgien et en russe) ; j'ai été invitée à présenter un panorama du théâtre français contemporain ; j'ai également été invitée à des émissions à la radio et à la TV ; je suis aussi membre du jury pour le Prix national du théâtre.

Par Irina Gogoberidzé

Report to the Executive Committee

International Association of Theatre Critics (AICT-IATC)

=====20 October 2019=====

Jeffrey Eric Jenkins (American Theatre Critics Association, USA)

1. 1) Chicago IATC Excom. The Foundation of the American Theatre Critics Association allocated \$5,000 to the proposed Chicago meeting of the IATC Excom 23-28 October 2019. Individual members of ATCA donated an additional \$3,000 to the event through the Foundation. Choose Chicago, a local tourism agency, provided approximately \$7,000 to underwrite hotels. Tickets to *Hamilton* were provided by the show's producers. Various receptions and meals are underwritten by a local Chicago theatre organizations and supporters. The chair, vice chair, and other leaders of ATCA—including the Foundation president—will join us for events on the weekend.
2. 2) Immigration Challenges. Invitations to representatives of China, India, and Nigeria were amended and re-sent at the request of those representatives. Our colleague from Nigeria was initially unable to get a timely appointment for the USA embassy/consulate in Abuja. Through the intercession of the Office of Congresswoman Jan Schakowsky, our Nigeria colleague had his way cleared. (His path was so clear, in fact, he arrived at O'Hare Airport almost an hour early and cleared customs in very rapid fashion—before his greeter was to meet him.) Our colleague from France reported on 9 October that he could not get a visa, he had elected to accept other work, and would not be able to join us. We offered to get the Member of Congress's office to work on the matter, she was very effective for us in 2012 and, again, this year. Our colleague declined the assistance, in light of the work he had accepted.
3. 3) Chicago Schedule. There is theatre every evening, beginning with *Hamilton* on Wednesday, October 23. We meet all-day Thursday, October 24 in a space that will have WiFi access. We eliminated the roundtables that were planned for Friday, October 25, when it became clear that we would not be able to provide simultaneous translation. We also had some challenges when trying to interest other Chicago academic institutions in having their students join us at the University of Illinois at Chicago, a sister institution to my campus. This allows us to give our colleagues an opportunity to have a "free day" on Friday, October 25 before theatre. For Saturday, 26 October, we will have a tour provided by the Chicago tourism office. We will have an early dinner at Reza, a Persian restaurant, hosted by Katayoun Salmasi and me, with members of ATCA Excom and the Foundation president joining us, before Saturday evening theatre. Sunday, 27 October, we will visit the wonderful Writer's Theatre. Departure will be on 28 October.

4. 4) Translation Assistance. When requested by IATC colleagues, we are happy to help with English-language translations and have done so on several occasions in recent months.

=====END OF REPORT=====

Report from the Japanese section
Mariko ANAZAWA

After our last meeting in Montpellier, the Japanese section held our first bi-annual general meeting on the 28th of July 2019. After the meeting, an award ceremony was held, for both the AICT prize for the best theatre book of the year (*Theater of the Wind*, by Yôichi Uchida) and also the Theatre Arts prize for the most talented and promising young critic. We also conducted a symposium for the book that won the AICT prize.

In this meeting, we received several reports on our recent activities, such as, for example, from our web magazine "Theatre Arts"; our open lecture from the IATC, our financial report and also the news that we have applied to the city of Tokyo for a grant to realise the AICT/IATC ExCom meeting in Japan in 2020. We will receive the results in December, 2019.

Our president created (started) a series of "open café-lectures" with the members of the Japanese section. The first two lectures were held with Sachiko Oda, our secretary general, on her field of research - Noh theater. I monitored the young critics seminar with Aglika Stefanova (from Bulgaria) in Iasi, Romania, between the 3th and the 10th October 2019.

Peng Tao's Report

After half a year of preparation since the ending of last Excom meeting, IATC Chinese section held the event "Critical Reflections on Contemporary Chinese Theatre: A Competition." The judging panel of the event consisted of two parts: the Chinese division and the English division. The Chinese division had six jurors: Peng Tao, Lin Ke Huan, Song Bao Zhen, Cheng Hui, Ma Wen Qi and Zhou Quan; the English counterpart had three jurors: Savas Patsalides, Lissa Tyler Renaud, and Kalina Stefanova. Finally, twelve Chinese texts and three English ones were chosen by the judging panel to be the winning works.

From September 19th to September 21st of 2019, the presentation and awarding ceremony of the winning articles were jointly hosted by IATC Chinese section together with "The Third Lao She Theatre Festival." The host place of the event was in the Central Academy of Drama (Beijing) and the Beijing Tianqiao Performing Arts Center. Fifteen authors of the winning articles and the members of the jury all participated in this activity. Besides, Margareta Sörenson and Michel Vaïs also attended the presentation and awarding ceremony as special guests.

The presentation panel of winning articles was hosted at the Central Academy of Drama on September 19th and September 20th 2019. On September 21st, the awarding ceremony was hosted during the opening ceremony of "The Third Lao She Theatre Festival." Afterwards, the Summit of "Literariness and Contemporary Theatre" was held.

"Lao She Theatre Festival" is a theatre festival named after Lao She (1899—1966), who was one of the most famous contemporary dramatists in China. 2019, this year, is the 120th anniversary of Lao She's birth. The "Lao She Theatre Festival" of this year has invited twelve plays from home and abroad. Besides, the presentation and awarding ceremony of the winning articles held by IATC Chinese section has become one of the essential sections of the academic activities of "The Third Lao She Theatre Festival."

On the winning articles presentation activity, participants had a heated discussion focusing on the issue of the performance phenomenon and critique on Chinese contemporary theatre and traditional theatre (Xi Qu). The activity promoted the communication between the theatre critics from China and their colleagues from abroad, which has been widely reported by Chinese media.

In addition, IATC Chinese section is going to hold the IATC young critics seminar during the "Wuzhen Theatre Festival," which will last from October 29th of 2019 to November 3rd. Eight young critics in the English group and five Chinese young critics will participate in this seminar.

RAPPORT DE JEAN-PIERRE HAN
Vice-Président et directeur des stages pour jeunes critiques

Depuis notre Comex à Montpellier, qui s'est bien passé pour les organisateurs et qui attendaient les articles que nous avons pu faire les uns et les autres sur le Festival (j'ai pour ma part fait une page entière dans mon journal des *Lettres françaises*), mon activité a tourné – comme toujours – sur les stages pour jeunes critiques. Auparavant j'ai terminé avec notre présidente, Margareta Sörenson, le dossier pour CS sur les marionnettes et ai écrit un article pour le dossier « Vieillesse » que dirige Yun Cheol.

Pour ce qui concerne les stages pour jeunes critiques, j'ai organisé celui de Iasi qui s'est déroulé début octobre. Alors que tout était en place j'ai dû faire face au dernier moment au désistement, pour cause de santé, de la monitrice du groupe en langue anglaise, Alvina Ruprecht. J'ai pu finalement obtenir qu'Aglika Stefanova (qui avait déjà animé le groupe il y a deux ans) puisse la remplacer. J'ai demandé à Mariko Anazawa de diriger le groupe de langue française et de superviser l'ensemble. Au final, et comme nous l'avions fait à Limoges, j'ai pris la décision de regrouper les deux sections. Tout s'est bien passé, et Mariko qui est présente à Chicago vous en dira plus si nécessaire. En tout cas, et selon les retours de certains stagiaires que j'ai pu avoir, tout s'est très bien passé.

Le stage à Wuzhen doit débiter juste après le Comex de Chicago. Il n'y aura pas de groupe en langue française faute de candidat, en revanche le groupe en langue anglaise sera un peu plus important que prévu. Un petit problème toutefois : je viens d'apprendre que les repas pour les stagiaires ne seront pas assurés comme prévu dans l'annonce, ce qui les met dans l'embarras. Il faudrait s'en tenir aux conditions prévues pour les prochains stages.

Nous aurons donc eu cette année nos deux stages envisagés. Plus aucune nouvelle de l'Égypte (Le Caire) qui avait fait des propositions au dernier Congrès. Nous verrons donc à Bratislava ce qu'il en sera pour 2020.

Je viens de participer à Lyon à un colloque de trois jours sur la critique dramatique (je vous en dirai plus si cela vous intéresse). J'en ai tiré quelques enseignements qui pourraient nous être utiles si, de notre côté, nous envisageons d'organiser un colloque sur ce sujet qui nous concerne de près !

Thoughts from the "Thalia group" through Margareta

About the Thalia Prize

We, the IATC, are again in the difficult situation of high travel costs for our much appreciated laureate of the Thalia Prize 2020. This made us think of our prize and how to handle it in the years to come. Maybe, after all, we have not thought well enough on what the Prize stands for and what its importance might be.

The exposure of the laureates is too weak; the prize is not well known even if it is an unusual prize with its appreciation of someone of international and overtime importance - who made a difference for the theatre critics,

Members of the group insisted that we keep the prize well profiled, giving it to persons like Lehmann and not to theatre (stage) directors; there are many such awards already.

More important than the personal presence of the laureate at a congress is, that the prize as such and the laureate is made known in public the best we can and in interesting contexts. We, the critics, are not rich, but our "cultural capital" is gold: we have our knowledge, our expertise and our capacity to write and talk about the prize, the laureate and the work of the critics. We also have succeeded well in broading the laureates to be from different cultures and - hopefully - both men and women.

It should be possible to present and hand over the prize in the country (area/similar) where the laureate lives and works. The national association of this country should arrange an interesting meeting that might be broadcast, filmed, published with the help of internet, social media, *Critical Stages*, etc. One person from the international board could travel (in economy class) with the Thalia stick in his/her hand, or the token will be transported in some other way.

The most efficient way to tell the world about us and the prize is not a congress, but the "home territory" of us: press, media, academia, etc.

By now, there are still two prize-sticks left (and thank you again, Ludmila!) and when they are given out, the Thalia prize existed for twenty years. That might mean a decision to end the prize, or to reformulate its motivation, or to work with it further on. That will be the decision of future excoms of the IATC.

Report for the EXCOM meeting in Chicago, 24th October 2019, Zuzana Uličianska

Slovakia is a country hosting next AICT/IATC congress in May 2020, so my major work for the AICT in between the two EXCOMs was devoted to the preparation of this major event.

I initiated a couple of meetings on the level of board of the Slovak Centre of the IACT and the Theatre Institute in Bratislava which is the co-organiser of the conference and organiser of the accompanying events such as the Nová dráma/New Drama Festival and the Slovak Showcase.

The Slovak Centre of the IATC is a civil association, it means that it is eligible for grants from the Slovak Arts Council. We are getting ready the grant application. The deadline will be between November 2019 and January 2020. I have already met in person with the Executive president of the Slovak Arts Council Jozef Kováčik and explained him the extraordinary chance to host such an important event in Bratislava. The Slovak Arts Council have already been given an extra budget from the Ministry of Culture for all the events linked to the Year of Slovak Theatre proclaimed by the Slovak government for the upcoming 2020.

In parallel, by the end of this year, we will apply to some other city and regional grant agencies to find some additional sources of financing.

SC AICT prepared the preliminary budget for the whole event and hold few coordination meetings with the Theatre Institute representatives. TI will share some budget items, especially in connection to the AICT conference and accommodation of the guests.

The AICT conference will be held on Thursday 14th of May in the City Theatre (DPOH) in the historical centre of the town, which is already booked for the whole week. The topic of the conference was a subject of two meetings with selected theatre critics and will be discussed separately during the EXCOM meeting.

The General Assembly should be held on Friday 15th of May, preceded by the Thalia Prize. We have booked the „Mirror hall“ of the ancient bishop palace that belongs to the City Council of Bratislava. The Bratislava city council agreed to be a partner of the event.

We plan to ask the Japan Foundation which launched calls application for grant to international exchange to cover the costs of the visit of Mr. Suzuki. We would need some confirmation letter from him or from the EXCOM. We have asked for more information linked to his stay in Bratislava.

THE END