

## Minutes of the Excom meeting of the IATC in Montpellier (France), June 3, 2019, 10 AM-4 PM

### First part

Word of welcome from Margareta, who declares the meeting open.

#### 1. Presences and absences

Margareta Sörenson (President), Michel Vaïs (Secretary General), Octavian Saiu (Adjunct Secretary General), Stéphane Gilbert (treasurer), Peng Tao (China), Jean-Pierre Han (France), Irina Gogoberidze (Georgia), Deepa Punjani (India), Mariko Anazawa (Japan), Savas Patsalidis (*Critical Stages/Scènes critiques*), Zuzana Uličianska (Slovakia), Ragip Ertugrul (Turkey), Wendy Rosenfield (Proxy for Jeffrey Eric Jenkins).

Absent and excused: Emmanuel Dandaura (Nigeria), Ivan Medenica (Serbia), Jeffrey Eric Jenkins (USA).

#### 2. Adoption of the agenda

The agenda is adopted, as it appears below.

#### 3. Adoption of the minutes of the two Excom meetings in St Petersburg, Russia, November 13 and 17, 2018

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

Both series of minutes are adopted.

#### 4. Reports (See attached documents at the end of the minutes):

4.1 President

4.2 Secretary General

4.3 Treasurer

4.4 Other Excom members

4.5 Critical Stages/Scènes critiques: Report from Savas

Savas mentions the fact that the journal has visitors from 217 countries, and he encourages section leaders to allow him to use the email addresses of their respective members. So far, only 30% of national sections have sent the list of their members' email address.

Margareta, the Cabinet and the ExCom members commend Savas for his work as Editor-in-Chief of the journal.

#### 5. Program (with reports when needed)

##### 5.1 The 30<sup>th</sup> Congress in Bratislava, Slovakia, 2020

The dates of the congress have been decided by Zuzana and the organizing team of New Drama Festival as per following:

11 May – arrival day for the current ExCom members

12 May – arrival day for all delegates

12 May – ExCom meeting

13 and 14 May – Conference

15 May – General Assembly

16 May – new ExCom meeting

17 May – departure day for all delegates

Zuzana summarizes discussions with regard to a possible theme for the conference. Savas presents the topic of money and theatre. Octavian indicates that this topic touches upon independent theatre as well as the condition of theatre critics. The other option is a topic about playwriting. The third option is political theatre. A long discussion follows, about the three options. The points about money and capital,

as well as the impact of the theatre in society occupy the attention.  
The final decision is that "Performing Arts, Capital and Criticism" will be the theme.

#### 5.2 Excom meetings

The next meeting will take place in Chicago, at the invitation of the American Section. Wendy informs the ExCom members about the program:

23 October – arrival day  
24 October – ExCom meeting  
25 October – Round Table Discussion at the University of Illinois  
26 October – organized city tour  
27 October – free time  
28 October – departure day

#### 5.3 Workshops for young critics: Jean-Pierre

Jean-Pierre explains that it is increasingly difficult to organize the workshops. The workshop in Harare was cancelled, so a new proposal in Kazan was hastily accepted. The workshop will eventually consist exclusively of Russian critics. Ragip, who was going to monitor the workshop in English, will not go to Kazan. There are two proposals for autumn: Iasi, again, with two groups; and Wuzhen, with three groups (French, English, Chinese). A proposal from Egypt, Cairo, is also mentioned.

The current plan is to redefine the specificity of workshops. Margareta suggests a variation of the formats.

Octavian commends Tao for his efforts to cover the extra-costs involved in hosting the three groups participating in the Wuzhen workshop.

#### 5.4 Conferences for established critics

Deepa is explaining that there will be a conference in Georgia: 10<sup>th</sup> June is the deadline for the abstracts. Irina apologizes for the start of the discussions. She says that the Call for Papers lacks certain details, such as the period, which will be 2 – 7 October in Tbilisi, in the framework of the Georgian Showcase. The festival will offer airport transfers, accommodation and meals. She adds that this is the last conference in the series, "Cultural Bridges".

Deepa has another proposal for March in New Delhi.

Break

### **Second part**

#### 5.5 Intentions of everyone for the future of the Excom

Margareta mentions the lack of an Election Committee, and she explains the relative nature of the discussion about continuity and stability, on the one hand, and fresh, new presences, on the other.

Irina is not certain that she will run for the ExCom again. Jean-Pierre is also undecided. Mariko will stop after the current mandate. Wendy says that the representative of the American Section will present their candidacy. Zuzana will probably also be a candidate again. Deepa and Ragip too.

Tao will run again, certainly. Stephane is in a difficult situation, but he will decide soon if he wishes to be appointed as treasurer again. Octavian will continue and increase his work in the General Secretariat of IATC.

Savas seriously considers running for president. The question is whether he can continue his work for *Critical Stages* at the same time. Margareta said that she had had an e-mail conversation with Jeffrey if he could consider the presidential position, and his answer is equally positive.

Octavian suggests more transparency and more openness in terms of the election process, the way in which certain representatives can candidate, and the degree to which various sections can have a say in the entire process of running the IATC.

Margareta believes that this time we should launch an invitation to members six months before the congress, so all of them know that they can run for the ExCom. She will work with Octavian and Deepa, as well as Irina, towards more transparency.

Stephane says that there is enough transparency, and that often total democracy leads to conflicts.

Wendy suggests that there should be an online voting, as the current system is old-fashioned. Jean-Pierre insists that we need to make sure that the representatives are democratically elected, under any

circumstances.

NOTE: As far as Michel is concerned, please read his report, at the end of these minutes.

#### 6. Thalia Prize

The working group is currently selecting possible recipients of the prize, but with discretion. Margareta explains that the prize should go to people from different geographic areas. There is always a need to promote the Prize better, to increase its global visibility.

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

The relationship with UNESCO is still in limbo. Margareta insists on the value of UNESCO logo. Margareta asks Octavian to discuss this with Tobias Biancone again.

#### 8. Membership and recruitment: Michel

##### 8.1 New members

##### 8.2 Recruitment

#### 9. Website and other media

The Facebook page needs to be more active. Ragip will be responsible, and someone will inform Konrad about this transition.

#### 10. Other items

Ragip suggests creating a new series of conferences, talks and workshops under the umbrella of CS/SC.

#### 11. End of the meeting

Many thanks to everyone involved!

Octavian Saiu, Adjunct Secretary General

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Michel Vaïs, Secretary General

## **RAPPORTS/REPORTS**

**Report from Margareta Sörenson, President IATC, Montpellier excom**

5. One week after the excom meeting in St Petersburg, I went to **Bucharest**, Romania, on the invitation from Octavian Saiu and the Tandarica Theatre, to lecture on a subject related to contemporary puppetry: Ingmar Bergman and puppetry as inspiration and symbol.
  6. I have since then together with Jean-Pierre worked with **the special issue of *Critical Stages*** to appear this summer on contemporary puppetry. Despite good planning and a serious try to be on time, the work has been delayed - finally we will make it, but many of the writers were late and not professional writers.
  3. I have been involved in the planning of the **Tbilisi conference in October**, and again I thank Irina for a generous invitation to Georgia and the initiative to host an IATC conference. The proposal for the topic reached all excom members, and a storm started around the theme among us. Normally, the conferences for experienced critics are filtered and organised by the director of seminar, and apparently the procedures of how to create a conference were not clear. I tried to calm down the reactions and joined the preparing group, Irina, Ivan (director of seminars) and Deepa (adjunct director of seminars). A compromise was created, and hopefully the conference now is on its way as it should.
  4. I have been in contact with Michel and **the cabinet** frequently for planning dates for the Tbilisi conference not to be in collision with the excom in Chicago in October. Together with Michel I have also discussed the fact that IATC does not have an election commission, preparing elections for the upcoming congress. I do not propose a change of the statutes, but I agree with Michel on the created praxis that we ask the excom members who prepare to stay or not, to have a better picture of the continuity and the renewal of the association's steering body between congresses.
  5. Together with the **Thalia group** (Deepa, Peng Tao, Emmanuel) we have worked with a proposal for the next Thalia prize awardee. We invited Mariko to work with us, preparing questions arising around the candidate that will be presented in Montpellier.
    6. In the beginning of May I was, together with Savas, invited as a member of the jury of the **Slovakian New Drama festival in Bratislava**. Despite the fairly difficult times for the arts in times of populism and nationalism, the festival proved to focus on questions like antisemitism and antinationalism. Except for the interesting festival, it was a good opportunity to meet with Zuzana Ulicianska (our excom member) and Vladislava Fekete, director of the festival, for the planning of our next congress, including the congress conference
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Secretary General's report  
Montpellier – 2019

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

Extensive e-mail exchanges and announcements about our activities: the workshop in Zimbabwe which unfortunately had to be cancelled; the one announced in Tatarstan; the present Excom in Montpellier; the conference in Tbilisi; our next Excom meeting in Chicago, the future workshop in Wuzhen, plus one in Iasi which also came to my ears. There was also the passing of our colleague from Spain, Juan Antonio Hormigón.

On behalf of our treasurer, I sent a reminder for paying the dues, and in this occasion, the Japanese IATC section made an important donation of 800 euros for *Critical Stages/Scènes critiques*. Thank you, Japan! This deserves to be mentioned.

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Concerning *Critical Stages*, I keep revising the French articles – there have been a lot in the past months, one of them alone, a performance review, involved more than 60 e-mails between the author and editor Matti Linnavuori, even before I received it to correct the French! I will let you guess who was the author...

Following a request from Don Rubin, who is in charge of the book reviews section in *Critical Stages/Scènes critiques*, I accepted to publish an article on what I found personally interesting, as a theatre critic, about Lamberto Tassinari's book *The End of a Lie. John Florio, The Man Who Was Shakespeare*, to such an extent that I decided to translate it into French in 2016.

I accepted Don's proposal, although at the time I had no idea what other articles there would be in this "small special topic." However, I told Don that my article would be in French. He said: "Good, because the other ones will all be in English."

When my article appeared, in February 2019, I was surprised to receive – like all of you – a furious message from Kelly Nestruck, a journalist at the famous daily newspaper *The Globe & Mail*, in Toronto, saying he was tearing down his IATC membership card, and did not want to be a member any more, although he wanted to remain a member of the Canadian Association (CTCA). Carly Maga, the new president of the CTCA, asked for my help in resolving this unprecedented issue. I must say that I knew the reputation of Mr. Nestruck because when he received our invitation for the launching of our book in French in Montreal, in 2016, he replied: "What utter foolishness! Take me off the Florio list."

As you know, all members of the Excom approved the fact that I published my article in *Critical Stages*, except one: Ivan, who later wrote to us: "As you all may noticed [*sic*], I was silent about the Florio case in CS but I will come up with my position (and I am not alone in the IATC) in Montpellier [*sic*] and it will be a bit different from the general opinion."

I hope we will learn more about Ivan's position in our meeting in Montpellier.

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Next is a delicate issue...

As you all know, after this meeting in Montpellier, we will have only one more Excom meeting in Chicago, before our 30<sup>th</sup> Congress in Bratislava, in May 2020. As you also know, Margareta will end there her 3<sup>rd</sup> and last term as president. So, I think it would be a good time to start asking ourselves what are our plans for the future. I hope all of us (including me) will be able to share with the whole Excom what we foresee after our next congress. Who, in the 10 national sections representatives, intends to stand for re-election? Who thinks of being a candidate for the presidency? I remind you that three of us – Savas, Stéphane and Octavian – are not elected but appointed by the Excom.

As for me, frankly, I don't know if I will be again a candidate for the position of secretary general in Bratislava. For the first time, I'm beginning to question myself.

The reason why I am now questioning myself is that I have reached the age of 73. I have been very happy to accomplish the task of the secretary general for 21 years (it will be 22 years in 2020). I want to make sure that I will still be useful to our association, not a burden. I want to continue having pleasure doing my job and to be surrounded by people who are pleased to work together. This has not always been the case recently. So, I don't want to be elected automatically. And I don't know if I will regret to stop working with you, or with the next Excom...

But on the other side, I don't want to be the one to decide who will be my successor. I just wish that the Excom members will be able to work smoothly together and see the IATC progress as was the case in the past 20 years or more.

This is why, if any of you, or anyone you may know, wishes to be a candidate as secretary general, it would be nice to share frankly your thoughts with us. We have one year to decide.

==THE END==

**Report for the Executive Committee Meeting In Montpellier, France  
(3rd June 2019)**

## Deepa Punjani

For this report I find it imperative to share with you the present situation in India. Being part of an international community like ours is both a privilege and a responsibility. A big part of that responsibility I believe is to stand in solidarity for all the values that are precious to us and which we know are fast disappearing. In India now, people like us are the new minority.

India has just had its General Election. Elections in India have been vastly regarded as the largest democratic elections to take place anywhere in the world. Technically this still holds true. There is the vote. But nothing else is. All democratic narratives are compromised. Some are beyond recognition.

The grand "Idea of India" has sunk. It was always an ephemeral and a fragile idea but it held together the soul and spirit of the country. What has happened is not surprising. It was coming but few of us could have imagined the tenacity and the ferocity with which it would stake its claim.

Perhaps we have been like ostriches. Perhaps we, the intelligentsia, the progressive, the liberal, deserved this. We must accept our share of the blame. Perhaps we can be more nonchalant and seek refuge in the cliché that people who forget history are condemned to repeat it. Or that humanity itself is damned, and even insignificant in the scale of the cosmos. We offer ourselves these condolences even as the ground we stand on is no longer steady or certain of anything.

So essentially this little sad introduction is to encapsulate that India is in a very different place for the first time since its seventy years of Independence. This has already had ramifications and the arts are naturally among the first casualties, depending of course on whose side you are. Those of us in the Arts in India have a lot of rethinking to do.

A brief summation of my life professionally since our last meeting:

I was invited by The Pomegranate Workshop in Mumbai to conduct workshops on theatre reviewing for young adults. There was also a review writing competition and the winning reviews have been published on the website I edit: Mumbai Theatre Guide. The Pomegranate Workshop is a well known arts and culture organisation that works for children and young adults. It collaborates with several schools in Mumbai. We intend to turn this into a more regular exercise.

I have been in touch with Irina, Margareta and Ivan about the upcoming conference in Tbilisi, Georgia. I prepared the call for the conference with inputs from Irina, Margareta and Ivan, and the call has been sent out. We are awaiting responses but I believe that there are interested participants as Irina wrote.

We need to set up a more effective system of handling conference proposals and the planning for the same.

I have asked Ivan to respond to a conference proposal from Delhi to be held in conjunction with the Mahindra Excellence In Theatre Awards' festival next year in March-April. This was the same festival, which I had proposed at our General Assembly in St. Petersburg, Russia, last year.

I have also been in touch with Margareta and the Thalia group to assess the Thalia nominations for the Thalia Prize next year at our General Assembly in Bratislava, Slovakia. The groundwork for recommending the nominees has already been done by the Thalia group. I had prepared the list of the necessary points that national sections can follow when recommending nominees. Further suggestions are always welcome.

Arun Naik, my co-working committee member in the Indian National Section, recently delivered a talk on Shakespeare at the Asiatic Society of Mumbai. In the talk he referred to the controversial question on Shakespeare's authorship but more importantly he spoke of his own work in adapting/translating Shakespeare in the Marathi language.

Ajay Joshi, our member from the city of Pune, recently culminated his Fulbright scholar programme at Rutgers University in New Jersey, the USA.

The Indian National Section's fees for 2019 will be handed over to Stephane at our meeting in Montpellier. As usual, along with the fees, there will be our annual contribution of 50 Euros towards Critical Stages. I have shared email ids from India with Savas for Critical Stages. We stay in touch about content contributions as well.

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### **IATC Excom Meeting in Montpellier: Report from Nigeria**

by  
Emmanuel S. Dandaura  
*President, IATC-Nigeria*

- i. Shortly after the world congress in St Petersburg, I made contact with Daves Guzha, president of Arterial Network and a member of one of UNESCO's workgroups to get information on how the International Association of Theatre Critics (IATC) can re-establish formal relationship with UNESCO. His preliminary feedback did not have cheering news for us in view of UNESCO's lean purse but I urged him to consult further on available options for IATC and revert.
- ii. IATC-Nigeria signed a memorandum of understanding to serve as one of the official partners to Abuja Festival of Theatre (AFT). IATC is to support the festival in organizing a seminar and one special masterclass on theatre criticism for interested journalists/critics. The maiden edition of the annual festival opens June 14-23<sup>rd</sup> 2019.
- iii. The National Institute for Cultural Orientation in Nigeria invited me to serve as lead editor to a special publication on *National Language Newspapers in Nigeria*. The book is due for release in June 2019.
- iv. I worked remotely with Margareta, Tao and Deepa on the proposal to excom on the selection process for the 2020 Thalia awardee.
- v. I was in Eswatini (former Swaziland) and Kampala (Uganda) on 13<sup>th</sup> and 25<sup>th</sup> of April 2019 respectively where I engage with some arts journalists/ theatre producers and sensitized them on the activities of IATC. I am optimistic we can organize an event in one of those countries soon.

Thank you.

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### **RAPPORT DU VICE-PRÉSIDENT JEAN-PIERRE HAN**

– À peine le dernier Comex à Saint-Petersbourg terminé, je me suis attelé à la tâche de convaincre le Festival du Printemps des comédiens de nous accueillir. Cela n'a pas été facile pour des questions budgétaires qui sont de plus en plus difficiles à gérer. Finalement la chose a pu se faire, et il a fallu organiser les quelques journées que nous passerons ensemble à Montpellier.

– L'autre tâche concerne l'organisation des séminaires pour jeunes critiques. Là aussi, désormais, les choses sont de plus en plus difficiles à organiser. Emmanuel Dandaura en sait quelque chose puisque le stage qui devait être organisé à Harare (Zimbabwe) a dû être annulé au dernier moment et alors que des candidats étaient déjà inscrits. Nous avons alors eu l'opportunité, grâce à la Russe Alexandra Dunaeva, une ancienne stagiaire qui a dirigé le groupe de langue anglaise à Stockholm cet été, de pouvoir organiser un stage à Kazan (République du Tatarstan). Là aussi et alors que ce stage doit se tenir juste après notre Comex à Montpellier le stage risque d'être annulé faute de candidats en langue anglaise. Reste le groupe en langue russe...

– Je travaille avec Margareta Sörenson, notre chère présidente, pour un dossier de *Critical Stages/Scènes critiques* concernant les marionnettes, un travail important (Margareta ne me contredira pas) car il y a eu beaucoup de demandes de collaboration. Il nous a fallu les examiner et faire un choix. Nous en sommes enfin à l'heure actuelle dans la phase de finalisation...

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### **Rapport de la section géorgienne de l'AICT, mai 2019**

Depuis le dernier Comex à St Petersburg, nous avons décidé nous concentrer sur la réalisation de nos projets, présentés aux Comex de Roumanie et de Saint-Petersbourg.

Lors de ce Comex nous vous avons proposé un nouveau programme, « Théâtre contemporain dans mon pays ». Le programme débute à l'automne 2019, avec le soutien de l'Institut Cervantes et de la section d'études hispaniques de l'Université Javakhichvili. Notre collègue Halima Tahan va parler du

théâtre hispanophone.

Il est également à noter que la section géorgienne accueille avec le concours de divers festivals et manifestations culturelles qui se déroulent en Géorgie, de dix à quinze critiques de théâtre de l'AICT/IATC.

Nous avons évoqué avec vous une possibilité de publier un florilège des meilleures interventions des quatre précédents symposiums de l'AICT-Géorgie. Le nombre et la variété des pays participants sont assez impressionnants : Inde, Grèce, Pologne, Espagne, Turquie, Suède, Chine, France, Roumanie, Moldavie, Kazakhstan, Finlande, États-Unis, etc. Nous comptons, bien entendu, inclure dans ce florilège les interventions de notre futur et dernier symposium, en espérant qu'il sera couronné de succès. Je vous rappelle que cette rencontre sera la dernière du cycle « Cultural Bridges » réalisé par notre section. Il est à noter que les membres de notre section sont des universitaires, travaillent également dans des maisons d'édition culturelles et dans les médias, animent des émissions dans différentes chaînes de télévision, publient dans des magazines culturels, etc.

Nos critiques font régulièrement partie de jurys ; ils sont membres du comité de sélection de projets culturels auprès du ministère de la Culture ; ils sont membres du conseil de différents festivals, tel le Festival international du théâtre de Tbilissi ; les membres de notre association publient annuellement un document avec le classement des meilleurs metteurs en scène, spectacles, acteurs, etc.

Irina Gogoberidzé

Présidente de la Section nationale de l'AICT/IATC-Géorgie

Fait à Tbilissi le 15 mai 2019

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Ivan Medenica: Report for the ExCom meeting in Montpellier, June 2019.

I.

As the Director of the IATC conferences, I have been working - together with Deepa, my adjunct, and/or some other ExCom members and officers - on conceiving/proposing a few conferences that our Association is having or could have in 2019/2020. Some of them should be discussed at the ExCom meeting in Montpellier, so I kindly ask you to use this report under the item "conference proposals".

II.

One conference, on which I have been working with Irina, Margareta and Deepa, has already been approved and launched (call for papers, etc). It will happen in Tbilisi, Georgia, in October 2019 under the title "Performing Arts and the Challenges of our Time". Do, please, animate colleagues from your respective national sections to send proposals for the conference, because a lot of us from the ExCom, unfortunately, couldn't make it to Tbilisi this year (the dates are very close to our autumn ExCom meeting in Chicago).

III.

The second proposal was sent to me by our dear friend and colleague, Don Rubin from Canada. Responding to the "controversies" that the issue on Shakespeare and authorship is producing,



even among ourselves (my own reaction in one of our e-mail circular exchanges), Don proposed to organize a small scale conference (participation upon personal invitations, which is a model envisaged by the last, actual version of our conference guidelines) in Chicago during our ExCom meeting. Don would be a chair-person, he and Michel will take part in it, some of us from the ExCom who are interested in the topic and are competent for it. As this conference is conceived as a real debate about the cultural, social and academic importance/relevance of this topic, we would need at least 3-4 experts in Shakespearean studies who will represent opposite points of view. Don mentioned that between 17th and 20th of October there would be a major authorship conference in Hatford, Connecticut, and that he can get for sure 3/4 of them to come to Chicago as well. I personally support Don's proposal 100%, but it depends on whether our American friends could afford to host 3/4 extra persons, besides the EcXom. Jeffrey, Wendy?

If this wouldn't be possible, Don proposed that we could make it on a larger scale in the frame of the Bratislava Congress. Unfortunately, I forgot to propose this idea to our Zuzana when we, two days ago in Novi Sad (Serbia), discussed the possible topics of the Congress conference in Bratislava 2020. But, on the other hand, it could fit (as one of the panels) in one of the two topics that Zuzana and I talked about. As the frame of the Bratislava Congress is New Drama Festival, Zuzana and I discussed the idea to dedicate the conference to a "deconstruction" of the notion of authorship in contemporary playwriting, which is a result of a proliferation of different practices of writing for stage in contemporary theater: verbatim, devised theater, autobiographical solo performances, use of non-dramatic texts, etc. I think that the Shakespeare issue could be topic of one panel within a conference entitled, for example: "Deconstruction of the notion of playwrights' authorship in contemporary theater and/or its criticism".

The other topic Zuzana and I discussed for the Congress conference was a political theater seen in the perspective of the growth of authoritarian regimes all around the world. We realized the fact that, on one hand, you have a very direct political theater (Milo Rau, Oliver Frlić...) and, on the other hand, more and more allegoric political discourses, like in communist times, due to, among other things, a kind of artistic self censorship in authoritarian regimes (Turkey, Hungary, Poland, Russia, Serbia...). Of course, a lot of artists prefers to talk about contemporary society in a more elusive way only because this is their artistic choice - which is completely legitimate. On the third (forth?) side, you have a highly formalized, "neobaroque" approach without a deep social/political elaboration in the work of many young European directors (Ersan Mondtag, Philippe Quesne, Suzanne Kennedy...). I am sure similar examples could be found in non-European context: I gave those that I know the best and/or that Zuzana and I talked about.

The title of this conference could be something like: "New political theater: from direct punch to indirect whispers" (just a first idea that come to me mind, forget it).

Anyhow, Zuzane and I thought we should proceed in the following way:

- a) The ExCom discuss these and other proposals in Montpellier
- b) Zuzane and Slovak organizers continue elaborating the idea upon the previous discussion
- c) We make a final decision about the Congress conference topic in Chicago.

IV

I completely support Deepa's proposal for the conference in India in spring 2020.

V.

I won't add anything about my own work at the University, within the Serbian national section and at Bitef, because the previous points make, with any doubts, the most urgent and important information I had to give you.

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### **Japanese Section Report**

Mariko ANAZAWA

After our last meeting in Saint Petersburg, the Japanese section held its second bi-annual general meeting on the 27<sup>th</sup> of January 2019. According to custom, we looked back upon the 2018-2019 period in Japanese theatre and our activities surrounding it.

This meeting was the opening of a new season for the Japanese section, with Kenichi Yamamoto as our new president and Sachiko Oda, as new general secretary.

At the meeting, we received various reports on our recent activities, such as for example, from our web magazine *Theatre Arts*, which announced that this period's publication had been arranged (we publish once a year) and also that the guests of our open lecture series for 2019 was now decided.

Our new president hoped to realize a series of "open café-lectures" with the members of the Japanese section.

We have to wait until our next general meeting to reply to Savas' request to send him the list of e-mail addresses of our members.

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### **EXCOM REPORT**

**Ragıp Ertugrul**

**Board member of IATC, Turkey Section**

7. I connected with ITI President for re-acting to ITI Turkey Section. He send me all document for re-organization of the Turkey Section. I am in contact for reaction with Ms. Ayse Emel Mesci who is the respresenter of ITI Turkey Board.
8. I invited to a radio talk and a TV program for give information about theatre criticism in Turkey and Europe.

9. Now we have 74 member in our section. I am sending all announcements and critical stages links to all. And also I added and post to link of Critical Stages in our facebook account.
10. We arrived 10th year of our journal "TEB Oyun".
11. Jean-Pierre offered moderating to English group in Young Critics Seminar in Kazan on June 6-11. I accepted and they contacted me but some of participants refused before one weeks ago. I am waiting news from Kamal Theatre about last position.

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### **CRITICAL STAGES REPORT (MONTPELLIER meeting, May 2019)**

**Savas Patsalidis**

I am sorry for the late response but I am on the road most of the time. I had time to hastily prepare this short report in order to give you a general idea of the things we have done in the last few months (since our last ExCom meeting).

#### **General**

In 2018 we published --for the first time-- a double issue (#18) on:

- a) Contemporary Chinese Theatre and performing arts (ed. by Peng Tao, Danfeng Meng, Zhu Ning and myself) and
- b) Shakespeare's authorship question (ed. by Don Rubin).

It is thus far our bulkiest publication.

**Number of articles published in issue #18:** 57. Way above the average which is roughly 40 articles per issue.

The journal is increasingly attracting attention from various areas of the world. Each one of our "Special Topics" is opening up new markets for us. This time there has been an impressive increase of visits from Chinese scholars (not only from China but also from all over the world) and Shakespeare scholars. Our job now is to keep these newcomers close to the journal.

#### **2019 issues**

We are about to finish #19. Its special topic is on Contemporary Puppetry, edited by Margareta Soerenson and Jean-Pierre Han. We are at the final stages of proofreading and collecting photo material. We hope to be ready for publication on time (late June).

The special topic scheduled for publication in December 2019 (*Theatre in an Aging World*) is edited by Yun Cheol and Manabu Noda. It is on its way.

#### **2020 issues**

For 2020 we have planned two very inviting yet very different in terms of scope topics:

- a) *The Theatricality of Music, the Musicality of Theatre*, a topic proposed and accepted in our meeting in St Petersburg by Octavian Saiu who is also the guest editor. Publication date: June 2020. And
- b) *Re-Orienting Arab Theatre and Performance: New Political Aesthetics* with guest editor prof. Youssef Yacoubi, director of the Arabic Studies Program, Co-director of Middle Eastern Studies Program at Seton Hall University. Although the particular topic was approved in our meeting in Craiova two years ago, it took me quite some time to find the right person to edit it. With prof Yacoubi we are now confident that it will turn out to be in the end a fascinating and very fresh volume of essays.

#### **National Reports**

The "NATIONAL REPORTS" section, a relatively new CS entry, in each and every issue is gaining

more ground. It is attracting the attention of scholars from countries that are very rarely given the chance to show what they are doing theatrewise (Malaysia, Bulgaria, Lebanon, Azerbaijan, Latvia, Estonia, etc.).

### **CS readership**

Our journal keeps improving its global appeal. Faroe Islands, Suriname, Swaziland, Guinea, Sint Maarten, Mauritania, Turks and Caicos Islands, Isle of Man, Liberia, Sudan, Seychelles, are among those who have discovered us.

**We have thus far visits from a total of 217 countries**, with the US leading in terms of quantity of readers, Great Britain second, Greece third, to be followed by France, South Africa (we are gradually gaining ground there), Canada, India, Nigeria, etc.

We started doing better in Australia, an Anglophone country that was somehow detached.

In Norway and Switzerland we are not doing that well; and that is surprising. Also, our presence in New Zealand is rather poor. We work on that.

### **Getting our members involved**

A couple of months ago I asked our members to send their emails so that I keep them posted with our publication activities. I now have about 800 emails. A good number but not enough. Less than 30% from all IATC registered members. I will keep trying to get more people on that list. It is very important to get our members involved.

### **Dissemination of CFP**

I have just sent out (to all available emails) two CFPs, one on *Theatre in an Aging World* and the other one on *The Theatricality of Music, the Musicality of Theatre*, (I am sure you all got them). Please do disseminate.

You will soon get the latest Call for Articles on Arab Theatre. With the help of the guest editor of the Arab issue I will try to get more people from the Arab world on our list and also involved (from Morocco, Algeria, Egypt, Lebanon, and the Arab community in the US, among others).

**Prof. Yanna Meerzon of Ottawa University**, will be the new editor of the Essay section as of Dec. 2019.

## **ECONOMICS**

Lissa Renaud has stepped down as language editor (you all got her resignation letter) and Ian Herbert is now helping us with the proofreading **for free**. That means, *Critical Stages* costs 1000 euros less.

### **For 2019 our expenses are:**

2000 for two proofreaders

1000 euros for Katerina, my assistant

3000 euros for the webmaster.

Total: 6000

STEPHANE will give us the details.

For the last two issues (#17 & #18) we got significant financial support from JIN XING Dance Theatre who donated 10.000 euros. We all owe her and our colleague Peng Tao, who had the idea and helped us realize it, a large amount of thanks.

For this issue (#19—and the next one) we owe Jeffrey and his department a debt of gratitude for their

support. This time with 5000 euros. That brings the total amount allocated to our journal to 35.000 dollars!!!! Thank you Jeffrey! Thank you University of Illinois!

**I hope I have not forgotten something important. In case I have, we have the meeting where we can discuss things in more detail.**

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## **AICT-IATC**

### **Rapport Trésorerie**

Montpellier – juin 2019

**Stéphane Gilbert**

### **Compte général**

23196,70 €

Toutes les sections n'ont pas encore payé 2019

### **Critical Stages**

5386,77 €

Tous frais payés : webmaster (3000 €) et relectures (2000 €)

### **Dons reçus en 2019**

Chine : 5000 €

Japon : 796,2 €

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Since the last Excom meeting, China Section has pushed forward two events:

1

We are currently preparing the 1<sup>st</sup> edition of "The International Award for Theatre Criticism on Chinese Contemporary Theatre". The jury includes two groups: one for Chinese and one for English. We have invited three of our international colleagues - Savas, Lissa, and Kalina - to form the jury for the articles published in English. They have selected three winners.

The Chinese group will consist of seven Chinese scholars, invited by me. And we will select twenty winners.

The award ceremony will be held from the 18<sup>th</sup> to the 23<sup>rd</sup> of September, under the umbrella of Beijing Lao She International Theatre Festival.

2

After the great success of the 2017 workshop, we are preparing a new IATC Young Critics' Workshop at Wu Zhen International Theatre Festival, between the 18<sup>th</sup> to the 22<sup>nd</sup> of October. Now we have got the budget for this project! There will be two groups: an English-speaking one (in the same format as in 2017), which will include 5-6 young critics, and a French-speaking group, which will also include 5-6 young critics.

Tao  
IATC China Section  
22<sup>nd</sup> May, 2019

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**Report to the Executive Committee International Association of Theatre Critics (AICT-IATC) =====29 May 2019=====**

Jeffrey Eric Jenkins (American Theatre Critics Association, USA)

1. 1) **Jenkins Unable to Attend.** Due to a longstanding family commitment of mine, the USA section will be represented by **Wendy Rosenfield** of Philadelphia, who is a former and current USA Executive Committee member.
2. 2) **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. Talks continue with local tourism authorities in Chicago, but we are confident that we will receive appropriate funding from various sources. Individual members of the USA section have pledged money to the Chicago meeting, which will also include some engagement with representatives of the American Theatre Critics Association (ATCA).
3. 3) **Official Invitations Coming.** All representatives of the IATC Excom will receive invitations from us quite soon. We are now in the process of affixing signatures to the document.
4. 4) **Proposed Chicago Schedule.** The arrival date is scheduled to be **23 October**. The IATC Excom meeting is planned for all day on **24 October**. We have tentatively scheduled three roundtables on criticism at the **University of Illinois at Chicago** for the late morning/early afternoon on **25 October**. We hope to include all Excom members but we do not have the capability of simultaneous translation between French and English. The audience for the roundtable(s) will be students from a variety of programs, all of whom communicate in English. We welcome comments or concerns on how we might make these events more linguistically inclusive. Issues surrounding inclusion and the role of the critic are very much on the minds of the arts community in Chicago and we hope that the global perspectives of our members will add to the colloquy. For Saturday, **26 October**, we are holding time for possible activities offered by the Chicago tourism office. We will have an early dinner at a Persian restaurant that day, with members of ATCA Excom joining us, before Saturday evening theatre. Sunday, **27 October**, will have some low-key options available, including free time. There will likely be five theatre productions for us to see. Departure will be on **28 October**.
5. 5) **Critical Stages/Scènes Critiques.** This is a reminder that the Illinois Theatre banner advertisement should be in place for issues 19 and 20. **Don Rubin** has consulted with **Ivan Medenica** about a possible panel on the "authorship question" of Shakespeare's works, as presented in the pages of *CS/SC*. The USA section is supportive of our colleagues continuing to examine the issues related to this topic.
6. 6) **ATCA International Site.** The site continues to engage a broad spectrum of visitors.
7. 7) **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=====

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Report from **Zuzana Uličianska**, excom member, Montpellier, June 2019

After the excom meeting in St Petersburg, I managed to pass the info about the IATC congress and the European Theatre Prize to Slovak critics via the theatre journal *Kod* and via our own website [www.acit.sk](http://www.acit.sk).

I have spread the info about the IATC Tbilisi conference and all the other IATC activities to our members.

I was involved in the organisation of the Nova dráma/New Drama festival that took place from 4 to 9 of May in Bratislava. We have invited the IATC president Margareta Sörenson and Savas Patsalidis to be members of the international Jury of the festival where they showed their professionalism and made a great job. They were both presented to Slovak media with the respect to their IATC positions.

Savas, in addition to his work for the Jury, made a presentation on the contemporary Greek drama and was introduced to Slovak public with the stress to his involvement in the *Critical Stages*.

The adjunct to the IATC General secretary Octavian Saiu, led the discussion during the festival conference on Theatre and Environmental Issues, that took place during the same festival in Bratislava on 8 May.

I made use of Margareta's presence in Bratislava and I have shown her most of the places where the next Congress of the AICT/IATC should take place and in our conversations we also touched the possible topics of the congress conference.

Within the framework of the international agenda of the Slovak centre of the AICT I visited the 64<sup>th</sup> Festival Sterijino Pozorje where our centre organised the presentation of the Slovak drama. With Ivan Medenica (director of seminars), who was present there as well, we also touched on the topic of the congress conference.

On the national level, I managed to increase the number of the members of the Slovak Centre of the AICT, I secured the necessary funds for continuation of our activities on both international and national level, especially for project of monitoring of Slovak theatre [www.monitoringdivadla.sk](http://www.monitoringdivadla.sk) and the participation of our members in a range of festival abroad.

With the team from the Theatre Institute we continued in the preparation of the next IATC congress in Bratislava and the showcase of the Slovak theatre.

==END OF REPORTS / FIN DES RAPPORTS.=====