

**Minutes of the meeting of the Executive Committee of the IATC in St Petersburg,
Russia, November 13, 2018
(9.30 AM- 12:30 PM), Dom Aktera**

First part

Welcome

Greetings and thanks from Margareta, who mentions the development of some new sections in Asia and Africa. She also thanks Michel and Octavian for the work of the General Secretariat. Not least, she commends Savas and the Thalia Prize working group.

Opening the meeting.

1. Presences and absences

Present: Margareta Sörenson (President), Michel Vaïs (Secretary General), Octavian Saiu (Adjunct Secretary General), Jean-Pierre Han (France), Irina Gogoberidze (Georgia), Deepa Punjani (India), Mariko Anazawa (Japan), Emmanuel Dandaura (Nigeria), Ivan Medenica (Serbia), Jeffrey Eric Jenkins (USA), Nathalie de Han (Canada, Proxy for Martin Morrow), Savas Patsalidis (*Critical Stages/Scènes critiques*).

Absent and excused: Peng Tao (China), Konrad Szczebiot (Poland), Stéphane Gilbert (treasurer).

It is mentioned that Tao missed the connecting flight, Konrad fell ill at the airport, and Stéphane had an accident that rendered him unable to walk for a while.

2. Approval of the agenda

The agenda is approved as below.

3. Approval of the minutes of the last Excom meeting in Craiova, Romania, April 27, 2018.

The minutes are approved.

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

None.

5. Reports:

5.1 President

Margareta lists her activities, as well as her involvement with UNIMA.

5.2 Secretary general

Apart from the details included in his report, Michel mentions the fact that two colleagues will be in charge of presiding over the election process. The agenda will be projected on the screen.

Savas and Ivan are raising the issue of the authenticity of the resumes of some applicants for the new Lithuanian section. A discussion follows, about the criteria for accepting members, the definition of theatre criticism and so on.

5.3 Treasurer

Michel is presenting Stéphane's report. 49 sections are in good standing, and 42 will be represented at the congress.

The auditor is Irina Antonova, and she confirmed to the Treasurer that the accounts are correct.

5.4 Other Excom members

Nathalie is presenting a report. She mentions the two Critics' Award Ceremonies: one in Quebec City and one in Montreal.

Emmanuel informs the ExCom about the national Nigerian Award received by Olu Obafemi. Jeffrey refers to the issues of the American Section, which needed to extend its scope, and have that change reflected in the name, but the members decided otherwise. He also informs the ExCom that the funding provided by his university for *Critical Stages/Scènes critiques* will be discontinued.

Ivan provides details with regard to the conference in Novi Sad and the one in St. Petersburg. He thanks the respective chairs of both. He also mentions the successful Shakespeare Conference in Craiova.

To her report, Irina adds something about young critics. She highlights the fact that conferences represent a way to attract and encourage young critics. There will be a special edition dedicated to them. The Georgian Showcase has half-agreed to host an IATC Congress. Deepa suggests a sort of Master Class run by someone at the congress for both "young" and established critics.

5.5 *Critical Stages/Scènes critiques*

In his ample report, Savas offers information about the choice of the two respective special topics. He thanks the donors, thanks to whom both issues will come out on time.

6. Program (with reports when needed)

5.1 The 30th Congress

It is confirmed that it will be in Bratislava, Slovakia, and this will be announced to everyone at the General Assembly.

5.3 Workshops for young critics

Jean-Pierre mentions a few possibilities, which are not yet clear.

5.4 Symposiums for established critics

Ivan mentions the conference on puppetry, which will soon be held in Romania. Octavian emphasises the fact that it is the first time that such an event is the result of a partnership between IATC, UNIMA and ASSITEJ.

Second part

7. Thalia Prize

The committee will continue to work towards finding suitable candidates.

8. Relations with other organizations (ITI - UNESCO, UNIMA)

Michel chaired a session at the inaugural congress of EASTAP in Paris. Jean-Pierre, Emmanuel and Nathalie will work together towards the application for regaining a UNESCO status.

Jean-Pierre suggests an application for EU funding.

9. Membership and recruitment

Michel's report is conclusive on these two aspects.

10. Website and other media

Octavian explains that the website is the window of the association, and its purpose is to offer essential information. For more extensive information and its dissemination, Facebook and Twitter are more suitable.

11. Other matters

None

12. End of the meeting: 12:30pm.

**Procès-verbal de la réunion du Comité exécutif de l'AICT à Saint-Pétersbourg, Russie,
le 13 novembre 2018
(9h30 - 12:30), Dom Aktera**

Première partie

Mot de bienvenue

Margareta souhaite la bienvenue à tous, avec ses remerciements. Elle souligne le développement de nouvelles sections en Asie et en Afrique. Elle remercie particulièrement Michel et Octavian pour leur travail au Secrétariat général. Enfin, non le moindre, elle félicite Savas et le groupe de travail sur le prix Thalie.

Ouverture de la réunion.

16. Présences et absences

Sont présents : Margareta Sörenson (Présidente), Michel Vaïs (Secrétaire général), Octavian Saiu (Secrétaire général adjoint), Jean-Pierre Han (France), Irina Gogoberidzé (Géorgie), Deepa Punjani (Inde), Mariko Anazawa (Japon), Emmanuel Dandaura (Nigéria), Ivan Medenica (Serbie), Jeffrey Eric Jenkins (É-U), Nathalie de Han (Canada, substitut pour Martin Morrow), Savas Patsalidis (*Critical Stages/Scènes critiques*).

Absents et excusés : Peng Tao (Chine), Konrad Szczebiot (Pologne), Stéphane Gilbert (trésorier).

On explique que Tao a manqué son avion, que Konrad est tombé malade à l'aéroport et que Stéphane a eu un accident qui l'empêche de marcher pour un certain temps.

6. Approbation de l'ordre du jour

Il est approuvé tel qu'il apparaît ci-après

Adoption du PV de la dernière réunion du Comex, à Craiova, en Roumanie, le 27 avril 2018.

Il est adopté.

7. Points découlant de ce PV (n'apparaissant pas dans cet ordre du jour)

Aucun.

8. Rapports :

5.1 Présidente

Margareta énumère ses activités récentes, ainsi que sa relation avec l'UNIMA.

5.2 Secrétaire général

Hormis les détails inclus dans son rapport, Michel note qu'il a prévu que deux collègues seraient chargées de présider le processus électoral. L'ordre du jour sera projeté sur un écran.

Savas et Ivan se questionnent sur l'authenticité des CV de certains candidats membres de notre nouvelle section lituanienne. Il s'ensuit une discussion sur les critères d'acceptation des nouveaux membres, sur la définition de la critique de théâtre, et ainsi de suite.

5.3 Trésorier

Michel présente le rapport de Stéphane. 49 sections sont en règle de cotisation, dont 42 seront

représentées au Congrès.

La commissaire aux comptes est Irina Antonova, qui a confirmé au trésorier que les comptes sont en règle.

5.4 Autres membres du Comex

Nathalie présente un rapport, dans lequel elle mentionne les deux remises de prix de la critique : une à Québec et l'autre à Montréal.

Emmanuel informe le Comex quant à la médaille nationale du Nigéria, qui a été remise à Olu Obafemi.

Jeffrey note que la Section des États-Unis, dans une volonté de développement de ses activités, a voulu changer de nom, mais les membres ont refusé. Il informe aussi le Comex que le financement de son université pour *Critical Stages/Scènes critiques* prendra fin.

Ivan donne des détails sur le colloque de Novi Sad et celui de Saint-Petersbourg. Il remercie les responsables des deux, sans oublier de mentionner le colloque Shakespeare réussi de Craiova.

Irina ajoute à son rapport un point sur les jeunes critiques, soulignant que les colloques représentent un moyen de les attirer et de les encourager. Une activité spéciale leur sera consacrée. Enfin, la Vitrine du théâtre géorgien a « à moitié » accepté d'accueillir un congrès de l'AICT.

Deepa suggère qu'une sorte de classe de maître soit donnée par quelqu'un lors d'un congrès à la fois pour les « jeunes » critiques et pour les critiques établis.

8.5 *Critical Stages/Scènes critiques*

Dans son rapport substantiel, Savas informe le Comex quant au choix des deux prochains dossiers. Il remercie les donateurs grâce à qui les deux numéros paraîtront à temps.

6. Programme (avec rapports au besoin)

5.1 Le 30^e Congrès

On confirme qu'il aura lieu à Bratislava, en Slovaquie, et que cela sera annoncé à tous lors de l'Assemblée générale.

5.3 Stages pour jeunes critiques

Jean-Pierre mentionne quelques possibilités, mais aucune n'est encore ferme.

5.4 Colloques pour critiques établis

Ivan note le colloque sur la marionnette, qui aura lieu bientôt en Roumanie. Octavian souligne que ce sera la première fois qu'un tel événement aura lieu, résultat d'un partenariat entre l'AICT, l'UNIMA et l'ASSITEJ.

Deuxième partie

7. Prix Thalie

Le comité continuera à travailler pour identifier des candidats possibles.

8. Relations avec d'autres organisations (IIT - UNESCO, UNIMA)

Michel a présidé à Paris une séance lors du Congrès inaugural de l'EASTAP. Jean-Pierre, Emmanuel et Nathalie travailleront ensemble sur la demande visant à retrouver un statut à l'UNESCO.

Jean-Pierre suggère de chercher à obtenir du financement de l'UE.

9. Adhésions et recrutement

Le rapport de Michel fournit beaucoup d'information là-dessus.

10. Site Web et autres médias

Octavian explique que notre site constitue la vitrine de l'Association, et que sa raison d'être est d'offrir une information essentielle. Pour une information plus en profondeur, Facebook et Twitter sont plus appropriés.

11. Autres points

Aucun.

12. Fin de la réunion.

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REPORTS/RAPPORTS

President's report, excom St Petersburg 2018

Margareta Sörenson

After our last excom I have been working with the cabinet for the **planning of the congress**, and I thank Michel and Octavian for all the - this time - extra work with delayed invitations, unclear instructions and many other matters. Compared to previous congresses it has been extraordinary, with the issue on translations and a "missing" invitation for our laureate for the Thalia prize. Preparing for the congress also included the work together with the Thalia group, Tao, Deepa and Emmanuel, for the Thalia ceremony.

For the Premio, I have been preparing one of the presentations of Cirkus Cirkör, one of the laureates to be held the 16th.

In May I was busy with two Swedish festivals, where I moderated and curated talks on dance, dance history and contemporary puppetry. This year the 60th anniversary of Marionetteatern is celebrated, the first permanent puppet theatre in Sweden, and I have moderated talks on the situation of modern cross-over-puppets in different places. Including a seminar on Ingmar Bergman and puppetry, a true passion of his, often to be observed in his movies.

Curating an **international conference on puppetry and migration** proved to be a demanding project. The conference was a collaboration with Unima Sweden and international Unima's Research Commission and took place with papers by both the UNIMA international president, Dadi Pudumjee, and the general secretary, Idoya Otegui, in Stockholm in August. The day before the conference Margareta Niculescu passed away, and I wrote the obituary for our web site. The conference was successful, and its spin-off effect is some very possible articles or papers for the CS special issue on puppetry which I edit together with Jean-Pierre.

I also curated an exhibition on the 60-years-celebrating Marionetteatern, and wrote for this theatre a special adaptation for puppetry of Alice in Wonderland. A manuscript for a book on this theatre is equally on by table and hopefully finished by the end of the year.

The centenary of Ingmar Bergman 2018 have been celebrated in many ways throughout the year, and the Ingmar Bergman International Festival hosted a **seminar for young critics** in Stockholm in August, which I initiated with the national theatre Dramaten in Stockholm, and Jean-Pierre organised. I assisted the seminar during some of the days, and organised talks with Swedish critics specialised in Bergman.

In September I worked with a **UNIMA jury for the competition in writing** for puppetry of UNIMA. As president of the jury I worked with jury members from Mexico, Burkina Fasso, Singapore and Europe in two turns. Out of 29 proposed plays, six finalists were selected and closely studied in Charleville-Mézières in France during some intense days. The work started already in April, and finally one winning play, suitable for modern puppetry, was selected. The theme of the competition was to encourage young writers (under 35) and to highlight the historical aspects of UNIMA, an association which is celebrating its 90 years 2019. The winning play, Customs, written by a young Brazilian puppeteer and puppet stage director is planned to be staged in four continents producing four productions, all of them to be showed in the next UNIMA congress 2020.

Our Canadian colleague Yana Meerzon asked me to write an interview with Swedish writer and playwright, Jonas Hassen Khemiri, for a Routledge volume on migration and theatre. Which I have done.

I have started **planning the special issue on puppetry of CS**, reading abstracts and articles and sharing them with Jean-Pierre. I am writing an article for CS on the aesthetical influence of China and Chinese products in Sweden in the 18th century and on for the special issue on China of the web journal.

Octavian has asked for advices and contacts for the **Bucharest conference on puppetry** in late November.

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Rapport du secrétaire général de l'AICT – Michel Vaïs – 29^e Congrès – 15 novembre 2018

As usual, I will speak partly in English and partly in French.

Je commence en français.

Depuis notre dernière assemblée générale, du 29 septembre 2016, à Belgrade, l'AICT a connu un plus grand nombre d'activités que jamais, et plusieurs décisions ont dû être prises par le Bureau (*the Cabinet* en anglais), qui, selon nos règlements, gère l'AICT entre les réunions du

Comex. Notre Bureau se compose de la présidente, du secrétaire général, du trésorier et de leurs adjoints le cas échéant. En l'occurrence, depuis deux ans, il s'agissait de quatre personnes. Je vous avoue qu'à plusieurs reprises, nous aurions aimé ne pas prendre à quatre certaines décisions très importantes. Mais ce n'était pas toujours possible.

Ainsi, vous ne serez pas surpris d'apprendre que nos décisions les plus importantes concernaient ce Congrès. Après le désistement, pour raisons financières, de l'Association des critiques de théâtre du Canada anglais, qui nous avait d'abord invités à Banff lors de notre 27^e Assemblée générale, il a fallu trouver un lieu d'accueil pour cette 28^e Assemblée générale. Nous avons longtemps cherché sur tous les continents et effectué des démarches auprès de membres dans plusieurs pays, dont certains nous avaient même envoyé une invitation : Chine, Inde, Roumanie, Chine de Hong Kong, Égypte, Slovaquie, Macédoine du Nord, Oman, Qatar, Pologne, Grèce.

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(Now, in English)

Each of these possible hosts has received all the information about the requirements for an IATC congress (number of days/participants, equipment, translation, flights and accommodation for the Thalia laureate, etc.). We are very demanding... We also always want to allow free admission to the Congress for our members. We were even prepared to postpone our 29th Congress until next year – this happened already in the past, in 2001 and 2006, but finally, we learned in April that the Europe Theatre Prize would be given in St Petersburg in November 2018, and that they invited us to organize several activities in the framework of this important event. Already in Rome, last year, we had during the Europe Theatre Prize an extraordinary meeting of our Excom, a public discussion with former young critics about our workshops, and a meeting of the editorial board of our webjournal *Critical Stages/Scènes critiques*. So, the Premio asked us if we could organize again several activities to ensure to attract a great number of international critics for the event. This is when we asked them if they could go so far as to host our 29th Congress, as the Premio did 12 years ago, in Turin, in 2006. And the answer was YES! This was a big relief for us. We had already received a positive reply for our 29th Congress from our Slovak Section, but for next year, and also from one of our two groups in Romania. We explained to our very patient colleagues that it was difficult to turn down the Premio's offer for this year, and asked if the Slovak offer could stand for the 30th Congress, in 2020. The answer was YES! I want to thank our Slovak national Section and especially Zuzana Ulicianska for their patience and the hard work they did already to be able

to host us in 2020. In April, at its Craiova meeting, the Excom accepted the proposal for the present Congress by the Premio.

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Je reviens au français pour parler de l'interprétation simultanée. Comme vous le savez, notre association a été fondée à Paris en 1956 et elle est enregistrée officiellement dans cette ville. Les deux langues officielles sont le français et l'anglais, et, selon nos règlements (qui sont rédigés dans ces deux langues), la version française prime sur l'anglaise. En cas de différence entre les deux, c'est donc le français qui a la priorité.

Voilà pourquoi nos activités se déroulent dans les deux langues. Nos stages pour jeunes critiques ont de préférence un groupe francophone et un groupe anglophone. C'est la même chose pour notre assemblée générale et nos colloques, dans la mesure du possible. Aussi, quand j'ai appris, fin juin, qu'ici, l'interprétation serait seulement en russe et en anglais, j'ai alerté mes collègues du Bureau, mais il était trop tard pour reculer. Sur les conseils de Jean-Pierre Han, notre délégué français, j'ai ensuite demandé de l'aide pour la traduction à l'Institut français de Saint-Petersbourg, mais finalement, le Prix Europe nous a promis (le 16 octobre) qu'il y aurait aussi de la traduction en français.

Par ailleurs, de nombreux participants ont eu des problèmes à obtenir un visa pour la Russie. Certains ont dû déboursier des sommes importantes pour l'obtenir – moi le premier –, ce qui n'était pas prévu au départ. Cela a nécessité de très nombreux échanges de courrier.

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(Back to English)

As you may know, the IATC had benefitted from Status B of UNESCO for many years (this is even in our Statutes), and a grant covering about 20% of our congresses was received until the 19th Congress in Gdansk, Poland, in 1998. For the following Congress, in Montreal, in 2001, we received no grant from UNESCO for the first time. Then, the UNESCO made some changes and no more NGOs are now under Status B. So, I met Tobias Biancone, director of the International Theatre Institute, which has Status A, and he encouraged me to try and renew links between the IATC and UNESCO. With Jean-Pierre Han, we had a meeting at UNESCO in Paris, on April 24, and we will have to fill in some documents to present our candidacy asking for a new partnership with UNESCO. This appears to be quite useful to some of our national sections. But asking is not everything. I have no idea if we will ever get this new statute.

Talking about national sections, since our last general assembly in Belgrade, we have admitted four new countries: Montenegro, Egypt, Kazakhstan and South Africa. If I am not mistaking, Montenegro has a population of 642 000, so it became our smallest national section, with 6 members. (It takes a minimum of 5 members for a country with a population of less than 1 million.) Egypt was already included in our Arab regional section, but now has joined as an independent national section, with 13 members. As for Kazakhstan and South Africa, we already had individual or associate members in those countries, but now, there are national sections there. Welcome to all those new members.

Our Bureau has also been kept busy responding to threats against the freedom of press or freedom of artistic expression. Responding to worries from the Turkish section, we circulated their press release about the situation in this country. Later, we reacted to the fact that one of the laureates of the Europe Theatre Prize “Theatre Realities” in Rome, Kirill Serebrennikov, was kept under house arrest and unable to come get his prize. We published the press release from the Russian association of theatre critics on our website, and our own press release is also still on our website. Same for an incident in Brno (Czech Republic), involving a theatre company from Slovenia. And of course, the very title of yesterday’s conference, on freedom and (in)tolerance, is another reply to these situations.

We also had to deal with some quite touchy issues concerning the countries with two groups forming the national sections. This is the case in four countries now: Canada, Bulgaria, and more recently Greece and Romania. The relations between the two groups is not always very smooth, so it involved a number of e-mails and decisions from the Cabinet.

Finally, I was asked at the last minute to replace Deepa Punjani as a monitor for the workshop for young critics in Limoges, France, last June. So, with Jean-Pierre Han and Mariko Anazawa, we worked together for one week, with 10 young critics, as you can see on our website. And I am happy to note that as a result, we now have a new individual member from Iceland, Ms. Sigga Jonsdottir. She should be here. So, with her, a new country has joined the IATC, at least individually: Welcome to Iceland!

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(Je conclus en français.)

Le mois dernier, j'ai aussi reçu des nouvelles de la Lituanie, où une nouvelle section nationale est en voie de formation. J'espère que ce projet se concrétisera. À ce jour, nous avons 44 sections nationales ou régionales, plus 7 membres individuels et 4 membres associés, en règle de cotisation pour 2018. Donc, on le voit bien : l'AICT continue de croître. Tous les efforts de nos bénévoles, du haut en bas de la pyramide, donnent des résultats. Je veux souligner le travail acharné du rédacteur en chef de notre revue *Web Scènes critiques/Critical Stages*, Savas Patsalidis (à ce sujet, je suis aussi membre du comité éditorial de notre revue Web et responsable de la révision des articles en français, mais cela ne fait pas partie de ma tâche de secrétaire général). Je souligne aussi le travail assidu de notre trésorier Stéphane Gilbert, qui s'occupe des adhésions et des cartes de membres ; et je n'oublie pas le Secrétaire général adjoint, Octavian Saiu, qui, entre autres, gère notre site Web. Merci à tous. Grâce à vous, c'est avec plaisir que je poursuis mon travail et que je me présenterai à nouveau aux élections tout à l'heure. **Merci à tous. Thank you all.**

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CRITICAL STAGES REPORT (St Petersburg meeting) 2018

Savas Patsalidis

A brief account of what we have done since 2017 (last meeting in Tbilisi).

LATEST ISSUES:

We prepared and posted on time two very (!!) demanding and cutting-edge issues of which we are very proud:

Sound/Theatre: Sound in Performance (#16)—with 49 contributions in all

Medicine and/in Theatre (#17)—47 contributions in all

Total of articles published: 96 written (or co-written) by 110 authors coming from 39 countries -- ranging from Kazakhstan to Australia, to Martinique, Nigeria, Spain, Ireland, Russia, among others.

FORTHCOMING

We are now preparing our new issue, due late December (#18) which will carry, for the first time, TWO special topics (a kind of CS present to our readers for the New Year):

Topic 1:

The first special topic, of which we are very proud, focuses on **Chinese Contemporary Theatre and Performance**, edited by Peng Tao, Zhu Ning and myself in the role of the reader of papers coming from Anglophone writers. 10 papers make up this volume which we

feel substantially contributes to Chinese theatre scholarship and also to a better acquaintance of the international theatre community with the latest theatre news from China.

Topic 2:

The Question that won't Go Away—Did the Man from Stratford Write these Plays, Don Rubin, our indefatigable section editor and now the special topic editor, asks himself. Eight articles provide their answer to this question that never closes.

This volume also carries a good number of reviews (performance and book reviews), essays, national reports. Expected number of articles to be published: 42

COMING NEXT:

Our next special topic due June 2019 is on **Puppetry**, with Margareta Soerenson and Jean Pierre Han shouldering its editing process.

TWO INSTALMENTS:

As of issue 16, we have decided, for promotional reasons, to go public with two separate instalments for each issue.

In this coming issue, the first instalment will be posted and go public late December and the second early February.

That means we now appear in the web market six times a year instead of two (4 times with the two instalments of each of the two issues plus the circulation of each new CFP—twice). That change of policy is also reflected in our statistics.

STATISTICS

We now average about 650-700 visits a day

From Late February to early October (a total of 7 full months) we had a little bit above 135.000 visits. That brings the total over a period of twelve months to roughly 230.000, a number we consider very satisfactory, bearing in mind the nature of the journal and the international community it caters to.

Since 2016 it has doubled its figures.

Have a look and compare: in my Belgrade report (2016) I wrote that the visits come from **103** countries. Two years later (2018): **200** and growing. Countries as diverse as the Faroe Islands, Suriname, Swaziland, Guinea, Saint Maarten, Mauritania, Turks and Caicos Islands are among those who have discovered us (or probably.... discovered them).

Each one of our "Special Topics" is opening up new markets for us. Our job now is to keep these newcomers close to the journal.

In terms of popularity, the most frequently visited issues are:

15, 11, 12, 13, 14, 7, 16, 17 etc.

In terms of the number of clicks/visits the US is far ahead, followed by Greece, UK, France, Canada, Germany, Romania, South Africa, Italy, India, China, etc.

Australia is still low. The good thing is that it moves upwards, albeit slowly. The same goes for New Zealand.

In Russia we have a problem, but there the language barrier is quite evident.

We hope to do better in India, which has a huge Anglophone population. Deepa's help will be most valuable.

With the coming Chinese issue we hope to further strengthen our presence in China as well.

In Latin America in addition to Argentina we now have steady contributors from Chile and hopefully from Brazil.

Overall, we steadily increase the volume of our readers/visitors. With a little bit of luck and also help from all IATC members we can go higher.

NOTICE: I keep coming back to the same request because it is very important. It will help a lot if our members post on their webpage (Facebook for example) once in a while articles from any issue of CS. That would increase its market visibility and accessibility further.

MAIL LIST

Our mail list keeps growing. We have the emails of close to **15.000 (!)** theatre people (scholars, artists) and institutions (university departments, dance schools, training centers, academies, etc.) from around the world.

What does that mean in terms of communication volume?

For each issue (in two instalments) we send out a total of 30.000 emails (15.000 each time). Two issues (in four instalments) per year: that makes it 60.000 emails. Plus, our CFP which is sent out twice a year: add another 30.000 emails. That brings the total to 90.000 emails per year.

Our policy is simple: We do not wait for people to find us out. We find them first.

With this in mind, let us know of people who might be interested in what we are doing and I will put them on the list.

ECONOMICS (Jeffrey and Peng Tao can tell us more)

a) *Critical Stages* has paid the proofreaders and Katerina, my assistant (a total of 4000 euros) and the webmaster (1500 euros —we still owe him another 1500) for the two issues of 2018. No one else gets paid. All others are volunteers.

b) Thanks (!) to Peg Tao's initiative we received a donation of 10.000 from Jin Xing Dance School (for 2018) and another (the last) 5000 from Jeffrey's Department (that brings the total amount given to the journal to 30.000!!!!—THANK you Jeffrey!!)

NOTE: Economics still remains our main headache. We must think of ways to support *CS*. At one point, Jeffrey, Don and myself decided to send out to the heads of major theatre departments a sponsorship letter. We have not done it yet. The idea, of course, is still on the table. We have to figure out how to handle the legal (bureaucratic) part of the exchange. We can discuss this in our meeting.

PREMIO EUROPA

In Rome the organizers of Premio Europa offered us time and space to present/promote *Critical Stages*, and also discuss matters related to online publishing/reviewing. It was a very constructive and useful session attended by many people.

Now *CS* is involved in the organization of the Conference on “Freedom and (In)Tolerance” to be held in St Petersburg on the 14th of November.

MISCELLANY-

PARTNERSHIPS

A number of web sites asked us to collaborate, among them **Theatre Times** (they approached us twice). We discussed that (Don, Jeffrey and myself) and reached the conclusion that we barely benefit from this exchange/partnership. We publish original stuff, they (**Theatre Times**) run mostly reposts. I do not know whether we equally benefit from this exchange. Of course, we can discuss this option, plus and cons. Ideas most welcome.

I hope I have not forgotten something important. In case I have, the ExCom meeting is coming up for a more detailed report.

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REPORT TO IATC EXCOM BY EMMANUEL S. DANDAURA (NIGERIA): ST. PETERSBURG, RUSSIA, NOVEMBER 13th 2018

OPENING

1. Working closely with the Board and Excom in the last two years made it possible to:

1. (i) expand the number of national sections in Africa from one (1) in 2016 to three (3);
2. (ii) host IATC's first conference for established critics in Africa in 2017;
3. (iii) host the first major IATC young critics seminar on the African continent during the Lagos Theatre Festival 2017;
4. (iv) boost the hitherto dwindling interest in theatre criticism in Africa; and
5. (v) further enriched the multicultural character of IATC.

2. I also worked closely with Margareta, Deepa and Tao to facilitate the 2018 Thalia Prize selection process by the excom.

2018 ACTIVITIES

3. Between August and October 2018 I held separate meetings with the management of

three theatre festivals in Cote d'Ivoire, Zimbabwe, and Sudan on the possibility of hosting an IATC event, which could lead to the formation of IATC national sections in those countries. So far I have received confirmation of interest from organizers of two of the festivals:

(i) Harare International Festival of the Arts (HIFA) <http://www.hifa.co.zw> is interested in us organizing a young critics seminar during the 2019 edition of the festival in May 2019.

(ii) MASA Festival in Abidjan (Cote d'Ivoire) is interested in hosting a multi lingual (French and English) young critics seminar/established critics conference and possibly an excom meeting during its 11th edition scheduled for March 7-14th 2020. MASA is one of the largest multi lingual Pan-African theatre festivals on our continent (<http://www.en.masa.ci>).

4. September 27-30th 2018 I participated in an ITI capacity building programme and roundtable in Ouagadougou, Burkina Faso. My contribution was to highlight the place of theatre criticism and IATC in sustaining Live Theatre in Africa.
5. Also, September 24-26th 2018, I facilitate a training/workshop for theatre critics and journalists interested in performances for children and young audiences organized under the auspices of the *Assitej Nigeria Theatre Festival (ANT)*. The President of ASSITEJ, Yvette Harding, and some of her excom members participated in the workshop, which held in Lagos, Nigeria.

FORTH-COMING PROJECT

6. Nigeria, centre of ITI is one of the partner theatre associations and companies working to introduce from 2020 an annual Nigerian Theatre Showcase, which will dovetail into the annual World Theatre Day national celebrations commencing 27th March 2020.

CONCLUSION

7. While thanking all members of the board and excom for the warm relationship and support I enjoyed. I wish to restate my readiness to work with you in consolidating on our collective gains for IATC, and particularly to deepen the growth of theatre criticism in Africa and improve sharing of experiences and professional engagement between our colleagues in Africa and their counterparts across the globe.

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**Report for the IATC Excom
(St. Petersburg, 13th November 2018)**

Deepa Punjani

At this closing Excom before our scheduled Congress I would like to begin by thanking each of you - my colleagues in the Excom. It has been a pleasure working with you this far. I think I have grown in my experience and I have learnt. I also thank the other members of our Association who put their faith in me in the previous election.

I have been glad to be of service to the Thalia Prize Committee and the Conference Committee. I am happy that I could assist with the selection of our Thalia Prize awardee, the speakers presenting at the conference, and in the overall planning of these two important events.

Since this Excom is the last Excom before the election, which is due, I shall summarise the main events in the two years of my tenure as an Excom member.

After the Excom meeting in Tbilisi, Georgia in October 2017, I returned to finalise the planning of the IATC young critics' workshop (previously seminar) in India. 2017 was an important year in the IATC-Indian National Section relationship. The Indian National Section organised its first IATC young critics' workshop in the city of Pune in November. This was the second IATC-Indian National Section event after the senior critics' symposium in Thrissur, Kerala in 2014 in collaboration with the International Theatre Festival Of Kerala (ITFOK).

I mentored the young critics' workshop in collaboration with my colleague Dr. Ajay Joshi. Prasad Vanarase of IAPAR (Indian Association of Performing Arts Research) hosted us. Eight young critics from different parts of the world, including India, participated in the workshop.

A report on the workshop was published on our Association's website and reviews of two productions at the IAPAR theatre festival by Ivona Janjic from Serbia and Eunice Azevedo from Portugal were published in our web journal Critical Stages. Barbora Etlíková from the Czech Republic, who was also part of the workshop, has informed me that she has written about the workshop and the festival for a local magazine called Svět a divadlo (World and Theatre). She has sent me the translated text in English of her long essay.

In January 2018 I was invited to the Fadjr international theatre festival in Tehran, Iran. It was a one of a kind of experience in a country that often gets all the wrong publicity. It is occasions like these that make us think beyond our biases and prejudices. I am fortunate that I could experience this special festival.

At the Mumbai edition of the Theatre Olympics organised by the National School of Drama (NSD) in April 2018, I was invited to chair a post show discussion with Polish director Katarzyna Deszcz.

There were other theatre commitments but I managed to complete my degree programme in law, which I had been pursuing. I am now a qualified lawyer.

The Indian National Section has admitted two new members - Manvi Ranghar (she attended the recent young critics' workshop in Stockholm), and Swati Arora, who is currently based in Cape Town, Africa, pursuing her theatre research. Michel Vaïs introduced me to Swati Arora. The Indian National Section was able to accept her membership as she fulfilled the requirements.

Arun Naik, my co working committee colleague in the Indian National Section represented me at the previous Excom in Craiova, Romania, in April 2018.

The Indian National Section is in good standing and continues to contribute 50 Euros annually to Critical Stages.

Vikram Phukan, my other co-working committee member in the Indian National Section, and Saudamini Kalra, one of our younger members were to join me for our Congress in St. Petersburg, but are unable to. I shall miss them.

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RAPPORT de Jean-Pierre Han (France) vice-président et directeur des stages pour jeunes critiques

Depuis notre dernier Comex à Craiova (fin avril), mon activité concernant l'AICT a essentiellement consisté à organiser les stages en direction des jeunes critiques.

– Le premier, que j'ai entièrement organisé, s'est déroulé en juin à Limoges durant le Festival des écoles de théâtre. Il s'est excellemment passé ; et comme nous l'avions déjà fait au Québec il y a quelques années avec Michel Vaïs, nous avons réuni les deux sections (française et anglaise) pour travailler de concert. Michel Vaïs (qui a beaucoup traduit nos propos) et Mariko Anazawa étaient également présents. Nous avons donc mené les débats à trois, avec une dizaine de stagiaires d'un très bon niveau. Nous avons accueilli une stagiaire islandaise qui sera présente à Saint-Petersbourg.

J'ai profité de notre présence au Festival pour organiser également une rencontre que j'ai animée sur la question de la formation, toujours avec la présence de Michel Vaïs et de Mariko Anazawa, mais également avec d'autres participants comme le directeur du CDN de Limoges, Jean Lambert-wild.

J'ai ensuite géré (choix des participants, plus nombreux que prévu) le stage qui a lieu à Stockholm où notre présidente Margareta Sörenson a joué un rôle important. J'avais confié l'animation de ce stage à une ancienne stagiaire qui est aujourd'hui enseignante (tout en continuant son activité de critique), la Russe Alexandra Dunaeva que j'avais déjà invitée à une table ronde l'année dernière au Prix Europe à Rome. Margareta Sörenson sera à même de vous dire comment les choses se sont (bien) passées...

– Autre activité importante : la gestion du dossier sur les marionnettes, avec Margareta Sörenson,

pour un numéro de *Scènes critiques/Critical Stages*. D'ores et déjà, il va nous falloir opérer des choix dans les contributions car les demandes sont relativement nombreuses après notre appel d'offre, ce qui est la preuve que ce secteur d'activité est très apprécié par nos adhérents.

– J'ai dirigé un stage pour critiques confirmés à Fort-de-France en Martinique, et ai profité de ma présence pour savoir si la section dirigée par Alvina Ruprecht pouvait en son absence (elle ne pourra pas être présente à Saint-Petersbourg, pour raisons personnelles), envoyer un de ses membres pour notre Congrès. Malheureusement, faute de moyens, personne ne pourra venir.

– Dernier point concernant un éventuel Comex pour l'année prochaine. Je dois rencontrer le directeur du Printemps des comédiens qui a lieu tous les ans, au mois de juin à Montpellier (dans l'ordre d'importance, c'est le deuxième festival français). Réponse sans doute d'ici un mois/un mois et demi.

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Report on the Activities of the IATC Georgia Section

Saint Petersburg, 2018

By Irina Gogoberidze

On November 5, 2018 the Bureau of the IATC Georgia Section was convened and this gave us the opportunity to create the present Report on our activities since the last meeting of the ExComm in Craiova and also to present some of our projects for 2019.

Firstly, we have to mention our members that are the most active in the media space of the Georgian Theatre. Our members make part of Consulting Board of the Georgian International Festival of Theatre as well as of the Georgian Showcase that is organised within the framework of this Festival. They are also members of the Committee for funding independent theatre projects at the Tbilisi Municipality and of the Consultative Board of the Ministry of Education, Sport, Youth and Culture. Our members also participate in the work of different juries of the festivals both nationally and internationally, etc.

I, personally, had an honour to organise the critics' prize award ceremonies during regional festivals, participated in the programs at the National Radio ("Theatre Meetings"), made a special program on the Europe Theatre Prize at Adjara TV. I also prepared the

publication of the collection of articles of the five International Symposiums “Cultural Bridge, Experienced Critics Symposium” (organised by IATC and IATC Georgia, publication previewed for 2019). I have sent to the editors two of my recent translations: “Ubu Roi” by Alfred Jarry and “L’impromptu de l’Alma” by Eugene Ionesco.

We have an honour to present some of our proposals hoping for your favourable approval

- You probably know that we are always ready to host our colleagues from IATC in Georgia for the programme of the Georgian Showcase during the Tbilisi International Festival of Theatre. The Regional Theatre International Festival that takes place in the city of Poti at the Black Sea coast in summer is also open for critics.
- I would like to remind you that Congress in 2018 was planned to be held in Banff, Canada but since the Canadian side found it impossible to finance it, another solution was found and it was not easy. Next Congress is scheduled in Slovakia. We would like to propose to consider a plan B and envisage Georgia as an alternative host for the future Congress. At the same time, we would like you to consider Georgia as a site for the Congress in 2022.
- And finally, we would like to invite theatre critics, researchers and historians of different countries to organise theatre meetings and congresses on theatres of their respective countries. The Georgian side would cover the expenses of such events. Experienced critics, researchers, students will assist such meetings. We will start this project in the fall of 2019. We hope that IATC ExCom members as well as National Sections will consider helping us in this endeavour by advising whom to invite.
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Rapport d’activité de la section géorgienne de l’AICT

Saint-Pétersbourg, 2018

Par Irina Gogoberidzé

Le 5 novembre dernier s’est tenue la réunion du bureau de la section géorgienne de l’AICT. Ce qui nous a permis de rédiger un rapport concernant nos activités depuis notre dernier Comex à Craiova et de présenter quelques uns de nos projets prévus en 2019.

Tout d'abord, il est à noter que c'est les membres de la section qui sont les plus actifs dans l'espace media du théâtre géorgien. Ils sont membres du conseil consultatif de Georgien show-case organisé dans le cadre du festival international du théâtre, de la commission des programmes de financement des projets indépendants à la Mairie de Tbilissi, du conseil de recommandation existant auprès du ministère de la Culture, ils font partie des jurys des festivals locaux ou internationaux, etc.

Moi personnellement, j'ai eu le plaisir d'organiser la cérémonie de remise du Prix de la Critique lors du festival des théâtres régionaux, participé aux émissions de la Radio nationale ("Rencontres Théâtrales"), consacré une émission spéciale au dernier Prix Europe (sur la chaîne nationale Adjara TV). J'ai également préparé pour édition le florilège des cinq Symposiums Internationaux "Cultural Bridge, Experienced Critics Symposium" (organisé sous l'égide de l'AICT et AICT-Géorgie, parution prévue pour fin 2019) et remis aux éditeurs mes deux dernières traductions ("Ubu Roi" de Jarry, "L'impromptu de l'Alma" d'Eugene Ionesco).

Par ailleurs, nous nous permettons de vous présenter quelques propositions tout en espérant que vous les accueillerez favorablement.

- Vous n'êtes pas sans savoir que nous sommes toujours prêts à inviter nos collègues de l'AICT en Géorgie pour assister au programme du Show-case lors du festival International de Tbilissi. Le festival des théâtres régionaux qui se déroule à Poti, au bord de la mer Noire est également ouvert pour les critiques. Bienvenue!
- Je me permets de vous rappeler que le congrès de 2018 était initialement prévu à Banff mais puisque les Canadiens se sont retrouvés devant l'impossibilité de le financer et de l'accueillir, une autre solution a été trouvée. Ce qui n'était pas facile. Le congrès suivant, on le sait déjà, devrait se tenir en Slovaquie. En conséquence, nous vous proposons d'étudier la possibilité d'un plan B et d'envisager Géorgie comme alternative pour le prochain congrès et cependant, d'ores et déjà nous vous proposons de choisir Tbilissi comme lieu du déroulement du congrès en 2022.
- Et le dernier point. Nous voudrions inviter des critiques, théâtrologues et historiens du théâtre de différents pays afin qu'ils puissent organiser à Tbilissi des rencontres et conférences sur le théâtre de leurs pays. Nous comptons prendre en charge tous les frais liés à cet évènement. Des critiques expérimentés, des chercheurs, des étudiants pourront

participer aux rencontres. Nous pensons commencer ce projet en automne 2019 et espérons que les membres du Comex ainsi que les membres des sections nationales nous aideront et conseilleront concernant les personnes à y inviter.

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Report from Canada

By Martin Morrow, President, Canadian Theatre Critics Association

Dear Fellow Members of the IATC Executive Committee,

Please accept my deep regrets that I am not able to meet with you and attend the World Congress in St. Petersburg. However, I am delighted that Nathalie de Han, the President of our sister organization in Quebec, l'Association Québécoise des Critiques de Théâtre (AQCT), has agreed to serve as my proxy.

The AQCT takes turns with the CTCA in representing the Canadian Section every two years, and so Nathalie will be running to represent Canada on the Excom at the upcoming General Assembly. The Nov. 13 Excom meeting will be an excellent opportunity for her to get to know you before then.

The CTCA's main activity in the latter part of 2018 has been organizing its long-standing Nathan Cohen Awards for excellence in critical writing. The awards are given out every two years (alternating with our other big award, the Herbert Whittaker, for distinguished theatre artistry). This year we had our largest number of submissions in recent memory, including many from online publications, suggesting that Canadian theatre criticism is thriving on the internet even as it loses space in newspapers and other traditional media.

That said, the winners of this year's awards were Karen Fricker of the *Toronto Star* newspaper, in the Short Review category, and Barry Freeman of the magazine *Canadian Theatre Review*, in the Long category. Karen won for a review of Michel Tremblay's Canadian classic *Hosanna*, in an English-language revival by Toronto's Soulpepper Theatre. Barry won for his essay on the Canadian-penned Broadway musical *Come From Away*. The pair will be honoured at an awards luncheon in Toronto in early December.

Several CTCA Members were also involved again in judging and presenting the ninth annual Toronto Theatre Critics Awards this past June. The awards honour outstanding work in professional theatre in Toronto over the past season. The CTCA's Robert Cushman, J. Kelly Nestruck, Carly Maga, Steve Fisher, Karen Fricker and myself are on the jury for the awards and also help to organize them. After this year's awards, there

was talk of having them formally associated with the CTCA in the future – something to be discussed at the next CTCA meeting.

Regarding the IATC, the CTCA continues to explore options for hosting an Excom at some point in the future. At our meeting in Craiova, Romania, I had mentioned the possibility of an Excom occurring at one of Ontario's major theatre festivals, the Stratford or Shaw. However, our previous president, Don Rubin, tells me his efforts to have them host an Excom in the past have been discouraging. Another option might be to approach the National Arts Centre in Ottawa, which has both English and French Theatre programming and, in 2019, will launch an Indigenous Theatre unit as well. This is something that could be organized in partnership with the AQCT – Ottawa is bilingual and just across the river from Gatineau, Quebec. Nathalie and I will discuss this.

Finally, I'll just add that the CTCA is holding its Annual General Meeting in December, at which point I will be stepping down from the presidency after two terms. It has been a pleasure to get to know you all during my time with the Excom and I'm sure our paths will cross at future theatre festivals.

News from AQCT (Quebec branch)

Dear IATC members, respected colleagues,

First, please accept the greetings of the Quebec Theater Critics Association, which has about thirty members working in a dozen media outlets in Montreal and the beautiful Quebec-city.

- 1) Allow me to tell you that we are now back to public presentations of the Critics' Awards.

The AQCT, which gives the Critics' Awards annually and since 1985, after votes and deliberations of its members, has decided to give these awards in the course of a public event, which had not happened for 24 years.

You should know that the critics of Montreal and Quebec do not see the same shows (the cities are a two- tree hour drive away) so Montreal Critics hand over Montreal's prizes and the Quebec Critics Quebec-city's. Both events are already very, very appreciated by the entire theater community and are expected to improve (facebook page of the AQCT + <http://aqctasso.wixsite.com/aqct/les-prix-de-la-critique>)

- 2) Young Public Committees

The members of the AQCT mobilized themselves to form Young Public award Committee to ensure the integrity of the prizes that reward this category, in Montreal and

Quebec-City. We contacted all the theater companies to make sure they could clear tickets without attaching them to critics or prepariers. I convinced them; Montreal now has a fully functional committee that will give its first award in December and the second season is on its way. On the side of the of Quebec-city, as the pool of critics is less abundant, members unfortunately still often have to be ingenuous to award a worthy prize. There is still room for improvement.

3) AQCT General Assembly

We wanted for this year to have a real meeting Quebec / Montreal, because we have to discuss important issues - Skype is not the best for long meetings! For typical Canadian weather reasons, it did not happen but David Lefebvre and I have nevertheless been reappointed.

4) The members (see below)

Des nouvelles de l'AQCT (antenne québécoise)

Chers membres de l'AQCT, 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 :

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.

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. Les deux 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) <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 pour 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 je les ai convaincues ; Montréal a maintenant un comité fonctionnel qui remettra son premier prix en décembre – et il est 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 donc encore place pour de l'amélioration.

3. Assemblée générale de l'AQCT

Nous voulions pour cette année avoir une vraie rencontre Québec / Montréal, car nous avons à discuter d'enjeux importants (Skype n'est pas toujours convivial mais c'est pourtant ainsi que se déroulent nos assemblées générales) Pour cause de la température ; cela n'a pas fonctionné. David Lefèvre et moi avons néanmoins été reconduits dans nos fonctions.

All the best,

Martin.

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Report from the Japanese section

Mariko ANAZAWA

After our last meeting in Craiova, the Japanese section held our first bi-annual general meeting on the 29th of July 2018. After the meeting, an award ceremony was held, for both the AICT prize for the best theatre book of the year (*People of theatre who lived through war damage*, by Keiko Horikawa) 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, from our web magazine "Theatre Arts", our open lecture from the IATC and also the news that we have exchanged the president from Morihiro Niino to Kenichi Yamamoto and the secretary general, from Mariko Anazawa to Sachiko Oda, who can be contacted C/O Naoya Shimada at Meiji University, Izumi campus, 1-9-1-227, Eifuku, Suginami-ku, Tokyo, 168-8555, Japan. Niino and I, Anazawa worked during six years.

I assisted with the young critics seminar for the first time in Limoges, in June 2018.

Personally, I translated *Pièce Espagnole* by Yasmina Reza from French into Japanese for the New National Theater.

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After the last Excom meeting, my biggest task was to organize and edit articles for CS China Volume. In fact China Section has started the job since January this year. I called for a meeting with the possible authors. I collected their topics and asked them to submit abstracts around March. Around this July I had all the articles finished, but

written in Chinese. From July I allocated all the 5 articles and 1 interviews to different translators. ZHU Ning collected all the English versions last month and edited for the first time (checking the names of the shows and artists mentioned, classifying the pictures, etc.).And all the documents have been sent to Savvas when we met in Wuzhen.

Except the CS Chinese volume, China Section organized the second edition of Beijing Comedy Symposium in Sep. 22nd. The first edition was in Sep. 23rd in 2017. And in Oct.18th to 24th, China Section, cooperating with Wuzhen Theatre Festival, hosted 2 meetings(Chinese Contemporary Theatre Creativity, Physical Theatre) and 1 Discussion(about the invited shows in the Theatre Festival).

At last, I would like to let everyone know that the donation money to CS, which Jin Xin promised, has reached to our account.

Tao 2018-10-17

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Report to the Executive Committee International Association of Theatre Critics (AICT-IATC) =====9 November 2018=====

Jeffrey Eric Jenkins (American Theatre Critics Association, USA)

1. 1) **ATCA Bylaws Revisions.** Following a multi-year process of consultation with various constituencies in and related to the American Theatre Critics Association, a recent vote on eight proposed bylaws changes saw six of the proposed changes defeated by the general membership. Members voted via an electronic survey system that allowed for greater participation than has been possible historically when bylaws changes were voted upon during national meetings. **The two measures that passed 1)** changed the terms of “chairman” and “vice chairman” of the ATCA Executive Committee to the more gender- neutral “chair” and “vice chair,” and **2)** changed wording so that “make” awards became “grant and administer” awards. **The defeated measures** included a proposed name change of the association to include the word “journalists”; the removal of the central figure in Daumier’s *La Promenade du Critique Influent* as the association’s official logo; changing the governing body’s name from “Executive Committee” to “Board of Directors”; adding the Foundation president as an ex-officio member of the Executive Committee; the removal of the term “Standing Committees,” which mandate the existence of certain committees; and the creation of an “as needed” (my quotation marks) committee for the investigation of infractions related to the ATCA Code of Conduct. Approximately 73 percent of the membership voted on the changes.
2. 2) **ATCA Administrative Change.** Operations Manager Robert Sokol has asked to be relieved of his administrative responsibilities. He continues in the position at this time and we expect that the change will not have an adverse impact on the timely payment of IATC dues.

3. 3) **Delegate Unable to Attend.** One of our delegates to the 2018 World Congress asked to be excused a few days ago for personal reasons. We may have another member of the American Section present and able to serve as a delegate.
4. 4) **Young Critics Workshops.** We apparently had no young critics apply for the workshop in Limoges. We sent several announcements and featured the news prominently on the ATCA International site.
5. 5) **Critical Stages/Scènes Critiques.** Following some administrative wrangling with the University of Illinois, funding that had been disrupted by a change in leadership was restored for an additional year. Illinois Theatre is processing (or has processed) another \$5,000 payment to return to the masthead advertisement for the 2019 calendar year (June and December). This will likely be the final funding stream from the university and brings our total contribution through advertising to \$30,000 since 2013.
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 this year.

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

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