

XXVth Congress of the International Association of Theatre Critics
Minutes of the 24th General Assembly
Yerevan, Armenia, June 18, 2010, 10:00 AM

Note: This is the 24th General Assembly but the 25th Congress, including the extraordinary 50th anniversary Congress held in Seoul in October, 2006.

1. Members present and eligibility of delegates

22 sections, having paid their dues for 2010, were present at the Congress; however, the delegates from **Hungary** did not participate in the General Assembly. Therefore, 21 sections were voting:

1. **Canada/Quebec**
2. **China**
3. **Czech Republic**
4. **Finland**
5. **France**
6. **Great-Britain**
7. **Greece**
8. **India**
9. **Iran**
10. **Japan**
11. **Korea**
12. **Latvia**
13. **Macedonia (FYROM)**
14. **Poland**
15. **Portugal**
16. **Romania**
17. **Serbia**
18. **Slovakia**
19. **Slovenia**
20. **Sweden**
21. **USA**

Ten more sections had also paid their dues for 2010, but were not present in Yerevan:

1. **Bulgaria (only one of the two associations composing the national section has paid its dues)**
2. **Caribbean Regional Section**
3. **Chinese Hong Kong**
4. **Germany**
5. **Italy**
6. **Morocco**
7. **Moldavia**
8. **Netherlands**
9. **Spain**
10. **Turkey**

Thus, the quorum of one half of the qualifying member associations was reached (21/32).

2. Opening of the assembly by the President

Yun-Cheol Kim thanked our hosts, Hakob Ghazanchyan, Mane Mkrtychyan, and their team, as well as the Ministry of Culture of Armenia. He said he was happy about the symposium, "Redefining Femininity in Today's Theatre," which took place the preceding day, and extended his congratulations to its organizers.

3. Approval of the agenda

Proposed by Jeffrey Eric Jenkins, seconded by Lis Helleström-Sveningson, it was unanimously approved, as it appears below.

4. Approval of the minutes of the General Assembly held on 18 April 2008 in Sofia (Bulgaria)

Proposed by Don Rubin, seconded by Maria Helena Serôdio, adopted unanimously. Matters arising from the minutes: none.

5. Report from the Secretary General

It was delivered in the two official languages of IATC. See annex, following the minutes.

6. Report from the General Treasurer and the Auditors

See in the annex Treasurer Irène Sadowska-Guillon's Report. The Auditor, Irina Gogobéridzé, from Georgia, gave her report to the Secretary General in paper form. It stresses that IATC's accounts are in good order. The second Auditor who was elected in Sofia, Louise Ghirlando, from Malta, was absent and did not participate. The two reports were adopted, proposed by Brigitte Purkhardt, seconded by Ivan Medenica.

7. Reports from directors of seminars and cultural bridges

The director of seminars, Paulo Eduardo Carvalho, being deceased, a list of past seminars can be found in the annex following these minutes. As for the Cultural Bridges, director Kalina Stefanova was absent from the Congress. She sent a report to the Excom, about the Tbilisi symposium.

8. Code of practice

A motion to adopt the new Code of Practice of IATC was presented by the President. There were 19 votes in favour, 1 opposed, no declared abstention. Don Rubin asked to note that there was no discussion. Yun-Cheol Kim said that it was clear by sending the project to the members that there could be no amendments. Michel Vaïs specified that even if no amendments could be accepted, a discussion remained possible. Jeffrey Eric Jenkins reminded that the US section voted in favour of the Code without opposition within its national section. Yun-Cheol said that a discussion took place within many national sections.

9. Publications (including the journals exchange network and the web journal)

Maria Helena Serôdio gave a brief report on the publication of the first two issues of *Critical Stages/Scènes critiques*. Yun-Cheol Kim offered her a plaque of recognition in the name of IATC.

10. Web Site

Everyone seemed satisfied; no questions were raised.

11. Proposals for activities

11.1 The next congress will take place in Warsaw, in 2012. said that the organization was going on well.

With the help of his interpreter Zhu Ning, Zhang Xian, presented the candidacy of the Chinese Section to hold the 27th IATC Congress, in 2014, in Beijing.

11.2. Seminars for new critics and symposiums for established critics

See in the announcement for the symposium in Tbilisi, 1st and 2nd October, 2010. Irina Gogobéridzé specified that 12 participants could be hosted.

Akiko Tachiki announced that an Asian Forum was being organized by the Japan section, 20-25 November, 2010, in Tokyo, on contemporary theatre in Asia, international cooperation and the role of criticism.

In October 2012, The Asian Forum will take place in Beijing.

Jean-Pierre Han announced, for 13-17 December, 2010, a symposium in Caen, France: "Is the difficult state of theatre criticism a reflection of theatre production?" Projects for papers must be sent before the end of September. Participants will be able to see a production created at the Avignon Festival. The symposium will be organized with the help of the Institut de la mémoire des écritures contemporaines (IMEQ), or "Institute for the Memory of Contemporary Writing."

Alice Georgescu announced, subject to confirmation, a seminar for new critics in Sfântu Gheorghe (Romania), in the framework of the Theatre Festival of Central Europe, in April 2011. Theatre in this part of Romania is played in Hungarian.

Margareta Sörenson announced for June 2011 a seminar which, instead of grouping "new critics" will rather group established critics, in Gavle, Sweden. The theatres there are in former gas factories.

Don Rubin announced a seminar for new critics in three cities: Toronto (with the Luminato Festival), Stratford (with the Stratford Festival) and Ottawa (with the Magnetic North Festival of New Canadian plays), in June 2011.

Ravi Chaturvedi announced for January 2011 the annual symposium of the Indian Society of Theatre Research (ISTR), in Ahmedabad. The theme will be announced soon.

Yun-Cheol Kim announced that in St. Petersburg, in the framework of the Europe Award for Theatre, there will be a triple event 13-17 April, 2011: a seminar for 30 new critics (10 French speaking, 10 English speaking and 10 Russian speaking), a meeting of the IATC web journal CS/SC and a meeting of the Excom.

11.3. Excom meetings

Primoz Jesenko announced that it is not only the Excom members who were invited in Maribor (Slovenia) 20-24 October 2010 for its Fall meeting. Some non-Excom members were also invited. In the framework of the National Theatre Festival, a symposium will deal with "Intercriticism: a re-

contextualization and reorganization of critical writing about theatre and the performing arts." Including Excom members, 16-20 participants will be hosted.

11.4. Thalia Prize

Margareta would like the propositions to be sent during the second half of 2011. She recalled the criteria: the Thalia Prize is awarded to someone who, by his/her writings, has been important to the point of changing the perspective of critics on their work. Margareta would also like to see a greater diversity of laureates.

==

Health break

==

12. Election for the presidency

Andrzej Zurowski, honorary vice-president, was asked to chair the election. Yun-Cheol Kim was proposed by , seconded by Jeffrey Eric Jenkins. There was no other candidacy. Yun-Cheol Kim was re-elected by acclamation for a second term.

In his acceptance speech, he said that he enjoys this creative international association, and that he was happy to speak on behalf of critics and theatre. He recalled that many changes had taken place in the past two years: new sections have been accepted, numerous seminars and symposiums have been organized. National sections in India, Iran, Japan, have been and still are very active. We have seen the birth of the web journal *Critical Stages/Scènes critiques*, and two issues have already appeared. For this, he thanked the members of the editorial board and the collaborators of the journal. He said he created this journal to fight the reduction of space for criticism in the media and to ensure a greater diversity of critical discourse. He added that since theatre is in crisis, it must count more in our society, philosophically, esthetically, and socially. Finally, he announced that he intended to organize a theatre summit to discuss these issues with other theatre organizations in the world. He concluded that he may be a visionary, but his projects usually materialize.

13. Election for general secretariat

Michel Vaïs was proposed by Mark Brown, seconded by Don Rubin. In the absence of any other candidacy, Michel was re-elected by acclamation for a sixth term.

14. Election of the executive committee

The Secretary general asked that each candidate make a short speech of two minutes to introduce himself/herself.

These are the 12 candidate sections, with the name of the person who would sit on the Excom if elected, and the number of votes cast by secret ballot:

Canada/Quebec : Brigitte Purkhardt **17**

China: Zhang Xian **15**

France: Jean-Pierre Han **19**

Great Britain: Mark Brown **17**

Iran: Katayoun Hosseinzadeh Salmasi **17**

Japan: **20**

Macedonia (FYRO): Nelko Nelkovski **1 – NOT ELECTED**

Poland: **19**

Romania: Ludmila Patlanjoglu **11 – NOT ELECTED**

Serbia: **19**

Sweden: **20**

USA: Jeffrey Eric Jenkins **17**

15. Election of the Auditors

Only one Auditor was elected: Irina Gogobéridzé, proposed by Margareta Sörenson, seconded by Brigitte Purkhardt.

16. Other matters

None.

The Assembly was closed at 1:00 PM.

Michel Vaïs

Secretary General

•••

Annexes

Rapport du Secrétaire général, Assemblée générale d'Erevan, 18 juin 2010

Report of Secretary General, Yerevan General Assembly, 18 June, 2010

I will speak partly in French and partly in English.

Depuis le congrès de Sofia, en 2008, le comité exécutif (Comex, ou Excom en anglais) s'est réuni conformément à nos Règlements, deux fois par année. D'abord à Toronto-Stratford-Niagara (Canada) ; puis, à Wrocław (Pologne) à l'occasion de la Remise du Prix Europe pour le théâtre ; à Pilsen (République tchèque), enfin, à Vallabh Vidyanagar (État du Gujarat, en Inde) en janvier dernier. Votre comité exécutif a donc travaillé sur trois continents depuis deux ans, avant d'atterrir en Arménie, pour la première fois de son histoire dans cette partie du monde.

Chaque fois, ce fut l'occasion d'un colloque auquel ont aussi participé des collègues de l'extérieur du comité exécutif. Le plus important en nombre de participants fut le colloque qui a eu lieu en Inde en janvier de cette année, qui a réuni environ 75 personnes et qui a été pour la première fois l'occasion de rassembler des chercheurs en études théâtrales et des critiques. Merci à Ravi Chaturvedi, de la Société indienne de recherche théâtrale et à Deepa Punjani, la responsable de la section indienne de l'AICT, d'avoir rendu possible cette rencontre.

D'autres colloques internationaux sont organisés chaque année par nos sections nationales, généralement dans le cadre d'un festival. Ce fut le cas pour le colloque de Novi Sad (Serbie), qui est le doyen des colloques de l'AICT puisqu'il revient tous les trois ans depuis près de trente ans. Donc, il y en a eu un à Novi Sad en 2009, sur les Festivals de théâtre et leur public, organisé par Ivan Medenica et Dragan Klaić. Il y a eu aussi des colloques à Amsterdam (Pays-Bas), à Grahamstown (Afrique du Sud), à Craïova (Roumanie), celui-ci revenant tous les deux ans avec le Festival Shakespeare, et plusieurs autres, surtout en Europe.

* * *

Now, I switch to English.

As you know, this 25th Congress (and 24th General Assembly) was first supposed to take place in 2010 in Chicago (USA), then, in Istanbul (Turkey), with the Europe Prize for theatre, but both these projects never materialized. In fact, the Europe Prize for theatre is not given this year. We have just learned that the next edition will be in St. Petersburg, in April 2011. So, the decision to accept to come to Yerevan was taken quite late (only last December), and we are most grateful to our Armenian friends to have sent us a firm invitation for our reunion, even if we have as yet no IATC member in this country. On behalf of the IATC, I want to thank warmly Mr Hakob Ghazanchyan and Mrs Mane Mkrtchyan for making this congress possible.

I regularly receive e-mails from people wishing to join the IATC, either as an individual member or as a national section; some materialize, others apparently need more time to decide. In the past two years, such requests came from Tanzania, Cameroon, Algeria, Australia, and Cyprus. I sometimes receive requests from critics who wish to join the IATC, but who either are not aware that there is already a national section in their country (this happened recently in Italy and in India), or who do not want to join this national section. This was the case with a Francophone Belgian critic, who said that the Belgian association only groups Flemish-speaking critics. Our regulations do not allow us to accept an individual member in a country which already has a national section of IATC (and Belgium is still one country). So, the option is to form a parallel association comprising at least ten members, and to apply for membership to the IATC. Then, if accepted, the two groups can constitute *de facto* the new national section of that country. This is the "Quebec-Canada" model, which works since 1994. It works also in the case of Bulgaria. In the case of the Belgian colleague, he was finally invited to join the IATC national section in France, and he accepted.

I am glad to announce that we now have officially a new national section in Slovenia (34 members – I salute Primoz Jesenko, who is present), one in Nigeria (49 members: unfortunately, both of our Nigerian delegates had to cancel their trip at the last minute due to visa problems), and another national section in Morocco (18 members); we have two new members in the Caribbean, so our regional Caribbean section now has 12 members in different islands or countries. We have two associate members: Maria Shevtsova from the UK and Lissa Tyler Renaud from US (who is the English language co-editor of our Web journal while I am the French co-editor). IATC now has three individual members in South Africa: Brent Meersman, Temple Hauptfleisch, and Gabriel Bötma. The next step for them is to form a national section. We also have new individual members in Columbia (Jorge Prada Prada), in Singapore (Richard Chua), and two in Lithuania (Ms Ramune Marcinkeviciute and Ms Rasa Vasinauskaitė). All of these individual members and new national sections have been officially accepted by the executive committee.

* * *

De retour au français

Deux dossiers importants ont mobilisé les énergies du comité exécutif depuis deux ans : la revue *Web Scènes critiques/Critical Stages* et le Code de pratique. Pour la revue, comme je ne fais pas partie du comité éditorial, je laisserai notre merveilleuse rédactrice en chef, Maria Helena Serôdio vous en parler, mais j'ai assuré la traduction française de l'éditorial et des résumés d'articles, tout en corrigeant certains articles écrits en français.

Il y a aussi notre projet de Code d'éthique, devenu « Code de pratique ». Là encore, je n'ai pas fait partie du comité de travail qui a élaboré les différentes versions de ce code, mais comme je suis en quelque sorte à l'origine de l'intérêt de l'AICT pour un tel document, je dirai quelques mots là-dessus.

Pendant les sept ans où j'ai été président de l'Association québécoise des critiques de théâtre (une des deux associations formant la section canadienne de l'AICT), nous avons adopté un « Code d'éthique et de déontologie », en 1988. Ce fut le résultat de deux ans de travail par un comité. Nous nous étions inspirés du Code d'éthique de la Canadian Theatre Critics Association (l'autre partie de la section canadienne de l'AICT), laquelle s'était inspirée du Code d'éthique de la American Theatre Critics Association. Chaque code comportait évidemment quelques variantes nationales. Nous avons publié notre Code d'éthique un peu partout au Québec, nous l'avons envoyé aux compagnies théâtrales, aux regroupements professionnels et, par la suite, sous ma présidence, nous l'avons utilisé une fois, après avoir reçu une plainte d'un théâtre au sujet d'un critique. Aujourd'hui, plus de vingt ans ont passé, plusieurs jeunes critiques de théâtre au Québec ne le connaissent pas, ne savent même pas qu'il existe un Code d'éthique, et ceux qui l'ont appris avaient naturellement plusieurs suggestions de changement. Quand j'ai commencé à participer aux activités de l'AICT, en 1992, j'ai bien sûr parlé de notre Code d'éthique à quelques occasions. Je l'ai fait au Congrès de Montevideo en 1994 et à celui de Bucarest en 2003. Les collègues espagnols ont décidé de traduire le Code d'éthique québécois dans leur langue et de l'adopter. D'autres ont pensé que ce serait une bonne idée de travailler à un Code d'éthique international. Là-dessus, je n'ai pas voulu m'en mêler, sachant que c'est un travail qui peut devenir très laborieux. Donc, des collègues ont envoyé leurs suggestions, de Serbie, de Finlande, de Grande-Bretagne, de Corée, du Canada anglais, de Croatie. La suite, je laisserai notre président vous la raconter au point Code de pratique de l'ordre du jour (parce que, en cours de route, notre « Code d'éthique » a été rebaptisé « Code de pratique »).

* * *

Back to English.

As you may know, our web site was completely redesigned in Serbia in 2008. I think it works better than the previous one, which I had done in Quebec. The site is bilingual, French-English, although I do not always translate all the news; in the French page, I sometimes refer to the English section for a fuller text. (Like my colleagues on Excom, my job as secretary general is a volunteer, unpaid one.) The managing of the site is done very efficiently by Dusana Todorovic in Novi Sad, who, like Ivan Medenica speaks French and English, and the actual webmaster, Radivoj Doderovic (the only one who receives a little income from the IATC) is also in Serbia.

I am grateful to my adjunct secretary general Ivan Medenica, who put us in contact with these very efficient persons. Since October 2007, Ivan writes the minutes of the excom meetings, sends letters of invitation to those who need one for visa purposes or grant applications, and seconds me whenever necessary. Ivan and I have both been working on a project of identifying five theatre festivals on three continents who would accept to host an IATC jury to give out prizes, like they do in cinema with FIPRESCI, the Federation of cinema press. This has been possible for the first time in Teheran, at the Fajr festival, this year, and I know some other festivals agreed already, but we prefer to get five invitations before we launch the program, and this is yet to come.

Our relations with sister organizations are smooth as always, although not very active. There has been some interest recently from FIRT, the International Federation for Theatre Research, for our Code of practice: they are eager to know the output of the project. I was invited to the ITI Congress in Madrid, but I could not go. I am sure we can develop closer ties with ASSITEJ, UNIMA, OISTT, etc. The new secretary general of UNIMA (the marionette organization) is a friend who lives in Montreal, so we may create some joint projects together.

The seminars for new critics have been very well looked after by our dear friend Paulo Eduardo Carvalho. I have personally co-directed a seminar in Jonquièrre, Quebec, in October 2008, with my colleague, vice-president Jean-Pierre Han, from France.

The IATC has been slowly but surely growing for the last couple of years; we are now present in some 53 countries and most of our members pay their dues on time. However, sending the dues to the IATC

seems very difficult for some of our members who must pay expensive bank or transfer charges; so some people only pay when they come to a congress, and our treasurer has to carry all that cash with her back to France. I know that for an individual member, the charges may be the same amount as the fee. Unfortunately, we have no credit card system, but I asked our treasurer Irène Sadowska-Guillon to investigate the possibility of opening an account with Western Union for small fund transfers, at a minimal cost for our members, and at no cost for IATC. I hope this will work.

In conclusion, being a Secretary General of IATC is a wonderful job, which I still like very much after 12 years. I consider myself very lucky to work with Yun-Cheol Kim, a president full of ideas and projects, and a wise diplomat like Ban-Ki Moon, and as long as Ivan accepts to remain my adjunct, I am ready and willing to be a candidate for a sixth two-year mandate.

Merci.

Michel Vaïs

==



Association Internationale des Critiques de Théâtre International Association of Theatre Critics

a/s I. Sadowska-Guillon 17 rue du Dr Paul Brousse 75017 Paris France

www.aict-iatc.org

Président/President

Mr YUN-CHEOL KIM

Professor
Korea National University of Arts
Editor, Korean Theatre Journal
San 1-5 Sokkwan-dong,
Songbuk-gu, Seoul 136-150, Korea
Tel: 822 7469 405, 822 3411 0087
Fax: 822 7469 449
yunckim911@yahoo.com

Vice-présidents/Vice-Presidents

Mr JEAN-PIERRE HAN

France
jp.han@free.fr

Ms MARGARETA SÖRENSON

Suède/Sweden
soerenson@swipnet.se

*Secrétaire général/
General Secretary*

Mr MICHEL VAÏS

54, avenue Elmwood
Outremont, Québec
CANADA H2V 2E4
Tel: (1) 514 278 5764
vais@ca.inter.net

Trésorière/Treasurer

Ms IRÈNE SADOWSKA-GUILLON

Tel: (33) 1 4627 4630
Fax: (33) 1 4627 1608
guillofo@orange.fr

*Comité Exécutif/
Executive Committee*

Canada

Mr DON RUBIN

drubin@yorku.ca

États-Unis/United States

Ms KERRI ALLEN

allen.kerri@gmail.com

Grande-Bretagne/Great Britain

Mr DAVID ADAMS

davidsevernadams@googlemail.com

Iran

Ms KATAYOUN HOSSEINZADEH

SALMASI fishkat15@yahoo.com

Japon/Japan

Ms AKIKO TACHIKI

tachiki-ito@mui.biglobe.ne.jp

Pologne/Poland

Mr TOMASZ MILKOWSKI

tomasz.milkowski@bauer.pl

Portugal

Mr PAULO EDUARDO CARVALHO

*Directeur, Stages de formation/
Director, Training Seminars*

pauloec@netcabo.pt

Serbie/Serbia

Mr IVAN MEDENICA

*Secrétaire général adjoint/
Adjunct General Secretary*

ivan.medenica@gmail.com

*Directrice des colloques/
Director, Symposiums*

Ms KALINA STEFANOVA

kalina@eurointegra.com

*Compte bancaire AICT/
IATC Bank Account*

SOCIÉTÉ GÉNÉRALE

Agence SG Guy Môquet

79, avenue de Saint-Ouen

75017 Paris

FRANCE

Code banque/bank code: 30003

Code guichet/branch code: 03123

No. de compte/
account no.: 000 50049599

Iban FR76 30003 03123 0005004959977

(V.2008)

Rapport de la Trésorière Générale

Exercice 2008 et 2009

Entre les congrès de Sofia (avril 2008) et de Erevan (juin 2010)

Les fonds de l'AICT proviennent uniquement des cotisations versées par les sections nationales et les membres individuels.

En moyenne elles rapportent 4 500 € par an, mais il y a toujours une différence de règlements entre l'année du Congrès et celle d'après Congrès.

I - Total général

2008	2009
15 462,73 €	16 217,05 €

II – Analyse des recettes

	2008	2009
Cotisations :	5 148,81	4 718,06
Autres	566	94,48
Total	5 714,81	4 812,54

Moins de recettes en 2009 d'environ 900 €

III – Analyse des dépenses

	2008	2009
Poste	257,17	68,04
Fax, internet	149,40	149,40
Page web	1 291,30	1 423,76
Fournitures	349,96	585,16
Divers	2 062,11	1 831,86
Total	4 109,94 €	4 058,22 €

Les frais de poste sont stables. Les frais internet restent au même niveau. La page web est en augmentation d'environ 120 € Les frais de fournitures sont en augmentation d'environ 230 €
 Les frais divers sont en baisse d'environ 200 €
 Les dépenses globales sont à peu près les mêmes en 2008 et 2009.

IV – Conclusions

L'état des comptes de 2009 est positif : certaines rubriques sont en baisse sensible, les hausses des autres rubriques correspondent pour la plupart à des frais exceptionnels.

Je rappelle donc que toutes les sections nationales et les membres individuels doivent régler leurs cotisations au début de chaque année.

Les frais bancaires de change, de transmission ou de commission doivent être pris en charge par les sections qui envoient l'argent.

Ces frais ont été :

de **8,05 €** en 2008

et de **103,30 €** en 2009.

Je rappelle également que les cartes de l'AICT, valables 2 ans, sont délivrées uniquement aux sections et aux membres individuels qui ont payé leurs cotisations. Les cartes actuelles sont valables pour 2010 et 2011.

Irène Sadowska Guillon
 Trésorière

==

Stages pour nouveaux critiques

Wiesbaden (Allemagne), juin 2008

Saguenay (Québec, Canada), septembre 2008

Amsterdam (juin 2009).

Sfântu Gheorghe (Roumanie), mars 2009

À Wrocław, dans le cadre du Prix Europe pour le théâtre, avril 2009

Projets 2011

St-Pétersbourg, en avril

Varsovie avril 2011, pour 12 nouveaux critiques, pour cinq jours.

Sfântu Gheorghe, avril 2011

Gävle, en Suède, au début de juin

Prague (Quadriennale) en juin ???

Toronto, June 2011

Charleville-Mézières (France) en septembre 2011

Tbilisi, oct. 2011

==

Report symposiums

TBILISI INTERNATIONAL FESTIVAL

SHOTA RUSTAVELI THEATRE AND FILM GEORGIAN STATE UNIVERSITY

Cultural Bridge
/Experienced Critics Symposium/

Theatres – Audience – Critics:
A "Bermuda triangle" or a "Holy Trinity"
Tbilisi (October 1st and 2nd)

Many theatre-makers and critics claim to work "in the name of the audience" or "on behalf of the audience". Others—a minority but no less vociferous—openly deride this idea: their criteria, they say, dwell in an area much higher than the level (i.e. taste) of the audience.

One way or the other, the audience is generally reduced to mere statistics. Scorned or revered, this mysterious, many-headed creature is very rarely invited to break out of its anonymous state of existence and become real faces and individual voices. Theatre-makers' and critics' symposia usually proceed without the participation of audience members. The bulk of the awards are given by juries composed of theatre professionals only, at times with the explicit aim of counteracting the audiences' preferences and verdicts at that. The Laurence Olivier Awards in London and the Tony Awards in New York are among the few notable exceptions, with especially chosen audience members on the nominating committees.

Don't we, theatre professionals, tend to take the audience for granted, while effectively excluding it from the theatre equation when we start discussing it? Aren't we too prone to say that popularity equals commercialism? Don't we light-handedly dismiss respect for the audience as mere crowd-pleasing? How can we strive to improve the standards of the theatre without paying closer attention to the concrete needs, desires and verdicts of the people who fill in its halls? Are we ready to admit that at times the type of theatre we praise is exactly that which drives audiences away?

This symposium is an invitation for a discussion between theatre professionals, critics and audience members on what we all gain when the three sides of Theatre-Audience-Critics triangle are considered of equal importance and what we all lose when the balance is disrupted. The symposium is not only "open to the public". It will rely on its active participation.

Programme Draft for IATC Participants

Sept 28. – arrival in Tbilisi

Sept 29, 30 and Oct 1 – attendance of Georgian Theatre Showcase

Oct 1-2 – Cultural Bridge

Oct 2nd night towards October 3rd – departure from Tbilisi

Notes

The symposium will be held in sessions: morning session will last from 10:00 until 13:00, followed by lunch. Afternoon session will last from 15:00 until 17:00.

Afternoon session of day two (Oct 2) will be dedicated to discussion on Georgian Theatre.

Reports should last 20-25 minutes

Interventions (with prior notice) should last 5-10 minutes

Papers should be sent in advance – **deadline for submission September 1** (for both Georgian and foreign participants). All papers should be mailed in English or French to Kalina Stefanova, Eka Mazmishvili and Irina Gogoberidze (kalina@eurointegra.com; eka@osgf.ge; irenetval@gmail.com)

The papers and the interventions will be published after the event

Number of IATC participants – 15-20 critics out of whom up to 12 foreign critics

Hotel for four nights, receptions, lunch, transportation in Tbilisi, excursions, tickets to the performances will be covered by the hosts.