

XXVII Congress of the International Association of Theatre Critics
Agenda for the 26th General Assembly
Beijing, 17 October 2014, 3 PM

1. Confirmation of delegates present and eligibility

Azerbaijan, Bulgaria, Canada, China, Chinese Hong Kong, Croatia, Czech rep, Finland, France, Great Britain, Greece, Hungary, India, Italy, Japan, Korea, Latvia, Moldova, Netherlands, Poland, Portugal, Romania, Russia, Serbia, Slovakia, Sweden, Thailand, Turkey, USA.

2. Opening of the Assembly – President’s address

Yun-Cheol thanks everyone for the support and collaboration he has been getting and developing as the president of the IATC since 2008. He asks us to express our warmest gratitude to the Chinese colleagues, organisers of the XXVII Congress of the IATC. He also reminds us that the candidates for the ExCom and officers positions, if elected, will have to provide by themselves funds to cover travelling to different IATC activities worldwide.

3. Adoption of the agenda

Ivan verifies the presence and eligibility of all the countries/members. Don raises the issues of the Nigerian colleagues and proposes us to send an official note of protest and to ask why they didn’t get visas for China, although they finished all the procedures on time. Lucia supports the proposal. The organisers explain that the Chinese section did everything on time, including sending the additional material asked in the very last moment by the Chinese Ministry of Education. The Ministry needed five more days for the additional procedure. The organisers showed all this documentation to the ExCom and they are very sorry the Nigerian colleagues didn’t get visas on time. The Congress expressed its gratitude to the Chinese section and decided to ask an official explanation from the Chinese Ministry of Education for the reason of a belated demand of an additional documentation from Nigeria. The agenda is approved.

4. Adoption of the minutes of the General Assembly of 30th March 2012, held in Warsaw, Poland.

The Minutes are adopted: proposed by Jeffrey, seconded by Mark.

5. Secretary General’s report

The written supplement

The issue of two IATC groups within a single country was raised. Michel explains the structural difference between the option of having two groups within one national section (Bulgaria, Italy) and the fact that there are three different national sections in China: China, Chinese Hong Kong and Chinese Taipei. The case of China is unique in the IATC; it is rooted in historical and cultural reasons, and formulated upon the

similar criteria for China in the UN or the Olympic Committee. Yun-Cheol stresses that the IATC doesn't support the "fragmentation" of national sections: to have two groups within one national section.

6. General Treasurer's report, Auditors' commentary

The written supplement

Mark proposes us to express our warmest gratitude to Irene Sadowska Guillon who has been for many years the IACT General Treasurer. The proposal was seconded by Ivan. Irene is elected for the Honorary General Treasurer.

7. Reports of the Directors of seminars and established critics symposiums

Seminars for young critics:

Jean-Pierre stresses that we are always trying to have two language groups (English and French) on the seminars. The national sections are very active in organising the seminars and in animating young critics to take part in them. He specially thanks to Alice Georgescu and Asen Terziev. He informs us that the new seminar will be in Cluj, Romania, in November 2014 and asks national sections to help young critics in covering their travel costs. Mark is glad that we have candidates for seminars from 5 continents.

Conferences:

Margareta stresses that Don, Ivan and herself shaped and scheduled the Beijing symposium upon the IATC conference guidelines in order to have more time for discussion. There was a selection procedure of presentations/papers; some were put in an on-line section. Between two IATC Congresses, there were conferences in Novi Sad (Serbia), Jonkoping (Sweden), Kerala (India), etc.

8. Critical Stages / Scènes critiques

The issue number 10 has just been posted. It is the biggest ever, with 60 articles. Yun-Cheol explains that we had to change the provider and that it posed certain technical problems. Still, the biggest problem of *Critical Stages* is the financial one. The minimal annual budget for two issues of *Critical Stages* is 10.000\$. Thanks to Jeffrey, we got a financial support of 5.000\$ from the University of Illinois. Jeffrey hopes that his University could afford to continue with the support. Anyhow, we need more money for a sustainable financial plan. Don and Savas will work on a project of sustainable financing for *Critical Stages*. The national sections are asked to donate 100\$ per year for our web journal.

9. Website

There was a proposal to create a FB page beside the already existing webpage.

10. Proposals for future activities

10.1. Future congresses

Ivan proposes Belgrade in 2016 (during Bitef festival, in late September). He stresses that it would depend on the political and economic situation in Serbia and that the official discussion on that project has yet to begin.

2018. – Nigeria, Abudja

10.2. Seminars for young critics and established critics conferences

October 2015, St. Petersburg (Baltisky Dom festival) or March **2015 (2016?)** Moscow (Golden Mask festival) – they could organize both, seminar for young critics and experienced critics conference.

September 2015 – Plzen, Czech Republic (the city would be European cultural capital)
2016, Wroclaw – open proposal.

November 2015 – Bangkok, Thailand – open proposal

2016, Zagreb, the month and nature of the gathering are still not fixed

April 2016, Craiova – they are willing to organize anything: Congress, young critics’ seminar, established critic’s conference.

May 2015, Novi Sad, Serbia – the XV International symposium of theater critics and scholars (after the Beijing Congress, the date was postponed for September 2015).

(December 2015) - Rosario/Buenos Aires, Argentina

10.3. Excom meetings

Rosario, Argentina

April 2016 - Craiova

Comfort Break

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11. Election of President

Before the election of the new president, Yun-Cheol Kim was unanimously elected, upon Ivan’s proposal, for the Honorary president of the IATC.

Jean-Pierre proposes Margareta Sorenson to become the new president of IATC, stressing all her previous activities, responsibilities and references within the IATC – she was first the director of young critics’ seminars and then the director of conferences. Jean-Pierre adds that Margareta speaks fluently both official languages of our association, English and French, and that she would be the first woman at the head of the IATC. There were no other candidates. Margareta was unanimously elected for the new president of the IATC. Margareta thanks to all of us, addresses her thanks first of all to Yun-Cheol and delivers her inaugural speech (**could we have it here?**)

12. Election of Secretary General

Michel Vais was unanimously re-elected for the General Secretary. There was no other candidature.

13. Election of Executive Committee

(Preceded by brief statements from representatives of candidate sections)

Candidatures:

Canada, China, Chinese Hong Kong, Croatia, Finland, France, Great Britain, India, Japan, Korea, Nigeria, Poland, Serbia, Thailand, USA.

Elected:

China, Finland, France, Great Britain, India, Japan, Nigeria, Poland, Serbia, USA.

14. Election of auditors: Irina Antonova, from Kazakhstan.

15. Any other business

None.

16. Closure of the assembly

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Ivan Medenica

Translated into French by Michel Vaïs, Secretary General

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Rapport du secrétaire général – Pékin, 17 octobre 2014 **Michel Vaïs**

I will start my report in French, then continue in English.

Décès : Si ce n'est déjà fait -- Minute de silence à la mémoire d'Andrzej Zurowski, v-p. honoraire de l'AICT, mort le 5 janvier 2013

Nous voici donc à la 26^e Assemblée générale, et au 27^e congrès de l'AICT, en tenant compte du congrès extraordinaire du 50^e anniversaire de Séoul (2006). L'AICT est maintenant présente dans une soixantaine de pays, nombre qui est en croissance continue.

À notre dernier congrès, à Varsovie, fin mars 2012, nous avons eu la participation de 30 sections nationales. Aujourd'hui, selon le dernier rapport de notre trésorier, nous avons 40 sections nationales en règle, dont la majorité sont représentées à cette assemblée générale.

Mon travail comme secrétaire général consiste à gérer et à faire fonctionner notre association au jour le jour, toute l'année, dans ses deux langues officielles, et à vous informer de son développement. Il m'arrive d'avoir des échanges en espagnol, ou de répondre à des messages en italien, mais nos deux langues officielles sont le français et l'anglais, donc, c'est dans une de ces langues que nous pouvons communiquer le plus efficacement.

Réunions du comex

Nous en avons eu comme d'habitude deux par an : une à l'automne 2012, deux en 2013 et deux en 2014, avec une bonne participation des membres. À quelques reprises seulement, certains se sont fait représenter par un substitut (Japon, É-U). Nous avons été accueillis à Chicago (É-U) en octobre 2012, à Jönköping (Suède) en mai 2013, à Bucarest (Roumanie) en octobre 2013 et à Caen (France) en mars 2014. Merci à Jeffrey, Margareta, Alice et Jean-Pierre du comité exécutif, qui ont organisé les séjours du comex dans leur pays.

Dans le cadre de ces réunions, il y a eu un colloque à Jönköping sur « Les arts du spectacle : idées, pratique, critique ». Malheureusement, le Prix Europe pour le théâtre n'a pas pu être remis à cette occasion, comme nous l'avions tous espéré. La réunion suivante, à Bucarest, a donné lieu à un colloque sur « La critique de théâtre – Disparition ou transformation ? » ; et personnellement, j'ai fait là un exposé sur « John Florio, l'homme qui était Shakespeare ». Enfin, à Caen, nous avons chacun parlé des mises en scène des pièces de Beckett dans nos pays respectifs, particulièrement d'*En attendant Godot*, qui était mis en scène par Jean Lambert-wild de la Comédie de Caen. Nous avons aussi pu voir, à Rennes, *L'Ennemi du peuple* d'Ibsen, mis en scène par Thomas Ostermeier, et discuter avec lui, en public, de son spectacle. Faire de la « critique en direct » en présence des artistes comporte toujours un aspect « sportif ». Je rappelle que tous les procès-verbaux des réunions du comex, avec les rapports écrits de chaque membre, peuvent toujours être consultés sur notre site Web.

Nos **stages pour jeunes critiques ont aussi eu lieu** régulièrement, sous la direction de Jean-Pierre Han et de son adjoint anglophone Mark Brown. Ces stages ont eu lieu en mai 2012 à Sibiu (Roumanie), en juin 2013 à Varna (Bulgarie), en octobre 2013 à Bucarest (Roumanie), en mars 2014 à Debrecen (Hongrie), et il y en a un autre actuellement, pendant ce congrès à Pékin.

Nous avons reçu quelques **invitations à faire partie de jurys** (une initiative d'Ivan Medenica) : à Sarajevo, à Bucarest et à Novi Sad. C'est bien peu. Comme Ivan, je regrette qu'il n'y ait pas davantage de festivals intéressés à faire appel à des jurys de l'AICT, comme le font régulièrement des festivals de cinéma, qui invitent les membres de la FIPRESCI à créer des jurys internationaux. En ce moment même, le Festival MESS de Sarajevo a aussi un jury international ; je ne sais pas si Ivan a pu le constituer.

On voit que parmi tous les pays qui nous invitent à organiser des activités de l'AICT, depuis deux ans, **la Roumanie occupe la première place** : nous avons eu une réunion du comex à Bucarest, deux stages en Roumanie, un jury, et dans un mois, plusieurs d'entre nous retournerons dans ce pays pour une rencontre du comité éditorial de la revue *Web Scènes critiques/Critical Stages*. Et je n'oublie pas que plusieurs ont aussi participé au Festival-colloque Shakespeare de Craiova, en Roumanie aussi, en avril dernier ; j'en profite pour saluer son directeur, Emil Boroghina, qui, avec la Fondation Craiova-Shakespeare, a financé la canne à pommeau d'argent du Prix Thalie, remis cette année à Eugenio Barba.

Nos effectifs

Je dois rappeler ici que pour adhérer à l'AICT, on doit s'adresser au secrétaire général. On doit m'envoyer une demande en bonne et due forme, avec des copies de critiques ou d'articles sur le théâtre déjà publiés. Je fais un premier tri car nous voulons que nos membres soient des critiques de théâtre – ou des arts du spectacle en général (danse, art lyrique, cirque, performance, marionnette, etc.), ce qu'on appelle *performing arts* en anglais – et non des artistes du théâtre ou des directeurs de théâtres. Vous seriez surpris d'apprendre que je reçois beaucoup de demandes d'adhésion de la part de gens qui sont avant tout, ou exclusivement, des artistes (c'est notamment le cas en Afrique et en Asie). Donc, certaines demandes d'adhésion ne se rendent jamais jusqu'au comex.

Ensuite, je présente la candidature au comité exécutif et celui-ci accepte – ou non – les nouvelles demandes d'adhésion. Lorsqu'il s'agit d'une nouvelle **section nationale**, je demande des copies de critiques publiées par quelques uns de ses membres. Cependant, à l'intérieur de la section nationale, nous ne nous ingérons pas dans ses politiques internes d'adhésion. Il y a des sections qui regroupent surtout des universitaires et des chercheurs, d'autres où il y a une majorité de journalistes.

Mais s'il s'agit d'une demande d'adhésion à titre de membre **individuel** ou **associé**, nous demandons que la personne ait au moins deux ans d'expérience comme critique de théâtre. Et il nous arrive de refuser des adhésions. Cela a été le cas depuis deux ans (au Mexique et en Belgique).

Depuis notre dernier congrès, en 2012, nous n'avons pas admis de nouvelle section nationale. Il y a quand même eu quelques mouvements. En Italie, nous avons deux groupes présents au congrès de Varsovie ; aujourd'hui, l'Association Nouvelle critique a mis fin à ses activités et il ne reste plus que l'Association nationale des critiques de théâtre d'Italie, qui est maintenant présidée par M. Giulio Baffi.

Nous avons admis deux **nouveaux membres associés** : M. Savvas Patsalidis (Grèce), rédacteur en chef de *Scènes critiques/Critical Stages*, et Mme Diana Damian (GB).

Nous avons aussi accepté **8 nouveaux membres individuels** :

1. Friederike Felbeck en Allemagne (où malheureusement il n'y a plus de section nationale de l'AICT)
2. Irina Antonova, du Kazakhstan, qui parle français
3. Pablo Gorlero (Argentine) – qui a adhéré en 2013 mais n'a pas renouvelé en 2014.
4. Mme Sharu Delilkan (Nouvelle-Zélande) – idem
5. Matt Baker (Nouvelle-Zélande) – idem
6. Chua Soo Pong (Singapour)

7. Charles FitzGerald (Irlande du Nord) a adhéré en 2012 mais n'a pas renouvelé depuis.
8. Robert Quitta (Autriche), qui s'exprime très bien en français comme Mme Antonova (je me permets de le souligner parce que c'est plutôt rare... !
Enfin, Lorena Meeser, du Mexique, avait déjà été membre de l'AICT il y a plusieurs années, et elle y est revenue en 2014. Elle est d'ailleurs ici.

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Nous avons aussi constaté depuis deux ans un **intérêt pour l'AICT** dans les pays suivants, bien que ces personnes ne soient jamais passées à l'acte en devenant membres (par ordre alphabétique) :

Algérie (Ababou Mohamed)

Argentine : Beatrix Jacoviello

Arménie (nouvelle section en préparation, selon Tomasz Milkowski)

Australie (Jessica Cole)

Belgique (une section nationale potentielle – cf Stéphane Gilbert ; aussi, un candidat individuel, qui a été refusé)

Brésil : (Paulo Micheletto et Luciano Rogerio)

Cameroun (Mike Lawrence et Tabapsi Parfait)

Égypte (Samia Habib)

Jordanie (Hussein Al-Khateeb)

Mexique (Mme Isabel Quintanar veut créer une section nationale de l'AICT ; M. José Gabriel Antuñano, d'Espagne, propose d'aider les Mexicains et les Colombiens à en créer une, ou peut-être une section régionale)

Monténégro (Iva Cukic)

Russie (Oksana Kushljaeva, de Saint-Petersbourg) : je lui ai recommandé de s'adresser à Nikolai Pesochinsky. Je n'ai pas eu de nouvelles depuis.

Singapour (Richard Chua – ancien membre, aimerait adhérer de nouveau)

Tatarstan (Oksana Valeevja)

Enfin, un groupe en Chine songe à créer une association à Shangaï (Baorong Gong)

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Sections ayant cessé de renouveler leur cotisation :

Allemagne

Maroc (Said Ennaji m'a écrit cependant tout récemment)

Chine de Taipei

République ex-yougoslave de Macédoine

Membres individuels ayant cessé de renouveler leur cotisation :

Temple Hauptfleisch (Afrique du Sud)

Catherine Bouko (Belgique)

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I will now continue in English

Among our activities since the last congress, not counting the symposiums during the excom meetings, there was a **symposium** in Santa Cruz de la Sierra (Bolivia) -- (organized by Jean-Pierre Han) in April 2013, and another one in Trichur, in the Kerala, in India, in 2014 in the framework of the IFTOK Festival; this was organized by our Indian section, headed by Deepa Punjani. And as I mentioned earlier in French, like every two years, there was also the Craiova Shakespeare Festival and symposium in Romania, in April, 2014, of which the IATC is one of the partners since the beginning, 20 years ago.

The **Third Asian Forum** (September 2012) was held in Beijing, China, hosted by the IATC China Section with the support of the Department of Dramatic Literature, National Academy

of Chinese Theatre Arts. This was the second time for IATC China to host the Asian Forum. With the theme “Traditional Theatre: Inheritance and Innovation,” the Forum brought together theatre people from mainland China, Taiwan (or Chinese Taipei), Honk Kong, Korea, Thailand, and Japan.

I personally receive many, many **invitations** every year to take part in symposiums or festivals, and I deeply thank all those who invite me. However, if the invitation doesn’t come with a flight ticket, it is almost impossible for me to answer positively. I am a freelance and this is a volunteer job. Canada and Quebec do not recognize my international role. Exceptionally this year, I will be able to participate in four international events successively, three after Beijing, but I will pay the greater part of my journey, and since my partner will join me, we consider that part of our travelling will be vacations. But I can’t do this every year.

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Mark Brown took the initiative of launching an international contest to find a **new logo** for the IATC. He received several propositions, and I suppose the next excom will move forward with this brilliant project.

We have had to **change treasurer**, since Irène Sadowska-Guillon had to resign and move away from France for serious health reasons. (It would be appropriate to offer Irène the title of honorary general treasurer, a position which she held for 16 years, and before this, Irène was the adjunct treasurer for 10 years. She was my adjunct during the two years I was treasurer.) We now have a new treasurer, Stéphane Gilbert, from Luxemburg. He had first accepted to be appointed IATC auditor, during the Warsaw congress. And to succeed Irène as treasurer, we had appointed the new treasurer of the French Critics Union, but he quickly resigned when he saw the amount of work implied! So, we were very lucky to be able to count on Stéphane Gilbert. I must say that, since the IATC was founded in Paris, in 1956, it has its bank account in France and it’s simpler that the treasurer lives in France or not far from this country.

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About **paying the membership**: I am aware that it is difficult in some countries to send the membership dues to our treasurer. We need to find other solutions than bank transfers, Moneygram or Western Union. Because of these difficulties, several excom members suggested that the dues be paid two years in advance. This issue will definitely have to be discussed further by the new excom.

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Concerning the IATC **membership cards**: some people say they must be covered with plastic because they don’t look very serious. I think this must be done by each of you individually, or by your national section.

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The **organization of this congress** took a lot of my time in the last year. I came to Beijing last May, to discuss the organization with Zhu Ning and Peng Tao. I hired two interpreters who came from Quebec for the French-English translation. Unfortunately, a Mandarin-French interpreter could not be found... And as I said before, many non-members were interested in joining the IATC to come to the congress, but we were limited to 99 participants. I find it very unfortunate that one of the two Indian delegates has not been able to come to Beijing because our congress facilities are not accessible to wheelchairs. **However, the request was received very late, a long time after the deadline, which made it impossible to satisfy. I can tell you that I saw wheelchairs even on the Great Wall 3 days ago! Our Chinese hosts assured me that there is a precise logistics for handicapped persons, which they would have been happy to apply.**

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About **the website**. I list in the website the names of our members. I put one or two persons per national section (some sections would like to see in the list all their board members, or their honorary members, but it's impossible); I also list the individual members, the associate members and the honorary members of the IATC (i.e., ex-presidents, vp, treasurers, who were elected honorary members by the general assembly). Also in the member list are all the individual members of a regional section, who come from a number of countries. Our only regional section so far is the Caribbean, but there are other projects of regional sections, in Latin America and in the Arab countries.

In the member list of the website, of course, I can't put the names of the 3000 or so critics who are members of our 40 sections across the world. However, I keep the names of some members who have not renewed their membership for some time, in order to maintain at least a contact in that country. Sometimes, these people come back to us when they realize that the IATC still exists... When a long time has passed, I add in front of their names "Not in good standing". For example, in Brazil, the person on the membership list has not paid any fee for 15 years, and there is another Brazilian critic who writes me very often – he is even a Facebook friend! – but he never sent a fee... Just before this congress, I counted that the IATC is "present" in 63 countries, not counting those from whom we have received no news for more than a couple of years.

Since our website has been redesigned in Serbia by Rasa Doderovic, some 6 years ago, thanks to Ivan Medenica, I always send any changes or additions to Dusana Todorovic, who sends them to our web manager Rasa. This includes announcing new events or publications, information about our web journal *Critical Stages / Scènes critiques*; announcing deaths, awards, seminars for young critics, minutes of the excom with the reports, and general assembly meetings, petitions or letters of support for artists or theatre people and against censorship (this was recently the case for Turkey and Hungary...), etc. Dusana and Rasa are always very efficient.

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As you have seen on the website, the IATC now has its **archives** kept safely in Caen (France), in the IMEC – "Institut Mémoire des Écritures Contemporaines". I gathered all the documents I had at home about the IATC and offered them to IMEC, to be kept safely. And of course, we encourage all those who have documents witnessing the long history of our association to send them to Caen.

I will let Yun-Cheol Kim talk about our **webjournal** *Critical Stages / Scènes critiques*, but I want to add that I am in charge of editing the French content of each issue, and of course, I write in the journal from time to time.

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Ivan Medenica, who was elected in the excom to represent Serbia, also accepted to be **my adjunct** for the past 7 years. He does not wish to accomplish this job anymore. I regret it. I remind you that we are all non-paid volunteers. Ivan was my first adjunct since I took the job of secretary general 16 years ago in Gdansk. I asked him to write the minutes of our meetings in English (and I translated them into French afterwards). I also sometimes asked him to send official invitation letters for our members to apply for a visa or a travel grant. As I said, Ivan also allowed the IATC to have a new website, which is more efficient and quicker than the previous one. If I am re-elected secretary general, I will therefore have a new adjunct to succeed Ivan. I am happy to announce that Octavian Saiu, from Romania, accepted my proposal to be my adjunct. I will suggest his name to the next excom.

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Thank you for having allowed me to serve you for all these years. This has been a very fulfilling job, very busy but full of advantages in kind, like being in contact with a fantastic

network of colleagues throughout the world. As I said, I am in good shape and ready to continue serving you if you elect me for two more years.

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Speech of the new president, Margareta Sörenson

Dear Yun Cheol,

I am very grateful that you believe in miracles. And I am very happy that you are so inventive and creative; without these capacities Critical Stages would not have been created and born. Now, this baby is growing up, has learned to walk and need to develop in the feeling of being safe.

When you participate in an international work as the IATC you arrive, at first, with your pocket full of clichés. You think that Americans are superficial easy while Asians are wise and patient, British witty and ironic and south Europeans full of temperament. Then, after some years you realise, that this is not fitting in with real life. Americans are intellectual and analytic, Asians could be funny and entertaining, you even find some British to be boring and not everyone from India is patient.

For Korea there were no such clichée available to me. But I got to learn Yun-Cheol, who took us all to Korea and explained that in Korea, "we are like Italians". Which is true in relation to the clichée saying that Italians are warm hearted, has a lot of temper, hug people and makes you feel you belong to the family.

So I learned that in Korea you might meet with a person as Yun-Cheol who is a individual blend of modern rationalism and ancient tradition. I also think it is a great advantage that as a Korean you have in fresh memory what freedom, democracy and human rights are worth, how much we, intellectuals and writers, depend on and have to defend the freedom of expression. In our professional life, crucial, theatre criticism is not much worth if it is not frank, honest, tolerant and open-minded.

And so I learned after working side by side by Yun Cheol that we can forget about clichés, but we should respect even the diversity in cultural heritage. I do admire your patience and tolerance, the capacity not to comment on everything but wait a little, to let things be sorted out. And the friendly way you do it.

It has been a great inspiration to work with you Yun-Cheol, and you have set a model for IATC excom members with a working style that is friendly and open, critical but with a warm atmosphere that I would like to try to keep. It is productive and fruitful: the IATC is today, despite the difficulties of transition in our time for the media, an efficient and lively organisation with many activities in many countries, very different in structures and history and conditions. But very much the same in the love to theatre and dance, music and images, art forms as old as is the human species in this world.

We will miss you a lot in excom and I personally will miss you, and Sang, and the great pleasure to meet several times a year. We have had hot curry in Gujarat, cold rains in Sweden, oysters in France and I never would have met with a korean schaman, a woman standing on knives, if it had not been for you, Yun-Cheol!