

**Minutes of the 29th
General Assembly of the IATC
Online,
May 15, 2021**

(Draft for Consideration)

1. Confirmation of delegates present and eligibility – chaired by Secretary General. Secretary for the minutes: Octavian Saiu, Adjunct Secretary General.

There are 82 participants in the Zoom meeting.

The voting delegates are:

Argentina – Halima Tahan (Ms)
Brazil – Daniele Avila Small (Ms)
Bulgaria – Asen Terziev (Mr)
Canada – Martin Morrow (M.)
China – Zhu Ning (Ms)
Chinese Hong Kong – Bernice Chan (Ms)
Chinese Taipei – Huang Pei-Wei (Ms)
Czech Republic – Karel KRÁL (Mr)
Finland – Sara Nyberg (Ms)
France – Jean-Pierre Han (Mr)
Georgia – Lela Ochïaouri (Ms)
Great-Britain – Ian Herbert (Mr)
Greece – Leandros Polenakis (Mr)
Hungary – Tamas Jaszay (Mr)
India – Deepa Punjani (Ms)
Japan – Mariko Anazawa (Ms)
Kazakhstan – Saniya Kabdiyeva (Ms)
Korea – Jae Min Shim (Mr)
Latvia – Lauma Mellena-Bartkeviča (Ms)
Moldova – Larissa Turea (Ms)
Nigeria – Emmanuel Dandaura (Mr)
Poland – Konrad Szczebiot (Mr)
Russia – Nikolai Pesochinsky (Mr)
Serbia – Ivan Medenica (Mr)
Slovakia – Zuzana Spodniakova (Ms)
Slovenia – Zala Dobovšek (Ms)
Sweden – Theresa Bener (Ms)
Thailand – Pawit Mahasarinand (Mr)
Turkey – Nalan Ozubek (Ms)
USA – Jeffrey Eric Jenkins (Mr)

2. Opening of the Assembly (**The addresses and all the reports follow these minutes.**)

Michel opens the meeting, welcoming everyone. He reads the list of official delegates.

Margareta gives the opening speech, and the General Assembly is officially open.

3. Adoption of the agenda

The agenda is adopted.

4. Adoption of the minutes of the General Assembly of 15 November 2018, held in St Petersburg, Russia; matters arising.

The minutes are adopted. No matters arising.

5. Secretary General's report – Michel Vaïs

The report is adopted.

6. General Treasurer's report – Stéphane Gilbert; Auditors' commentary – Irina Antonova

Both are adopted.

7. Report of the Director of workshops – Jean-Pierre Han

The report is adopted.

8. Report of the Director of conferences – Ivan Medenica

The report is adopted.

9. *Critical Stages / Scènes critiques* – Editor-in-Chief Savas Patsalidis

Savas informs the assembly about the development of the journal.

10. Proposals for future activities (to be managed by next ExCom)

10.1. Future congresses

Konrad presents his plan to host a congress in Poland.

Irina presents the possibility of hosting a congress in Tbilisi.

10.2. Workshops for young critics and conferences for established critics

10.3. ExCom meetings

Zhu Ning is extending a potential invitation: the Chinese section will be able to host an ExCom meeting, a Conference, and a Workshop for Young Critics

Hasibe presents the option of hosting and ExCom meeting in Turkey.

Ivan can also host a conference, as well as Nikolai and Halima.

Pawit is outlining a plan for a multiple-city conference in Thailand and neighboring countries.

11. Election of President - chaired by honorary president Ian Herbert

Ian thanks Margareta and the outgoing ExCom.

There is only one candidate: Jeffrey Eric Jenkins

No voting is necessary: Jeffrey is elected.

Michel reminds the assembly about the tradition to appoint an honorary president. At Jeffrey's proposal, Margareta is appointed honorary president.

12. Election of Secretary General chaired by newly elected president, who will continue chairing the meeting

There is only one candidate: Michel Vaïs

No voting is necessary: Michel is elected.

13. Election of Executive Committee with <https://electionbuddy.com>

13.1 Proposed election officers: Stéphane Gilbert, Sigriour Jonsdottir

They are accepted as election officers.

13.2 Only the official delegates are sent the electionbuddy link, so they can vote.

13.3 The 16 candidates for the ExCom are:

- Halima Tahan (Ms) – (Argentina)
- Martin Morrow (Mr) (Canada/Québec)
- Zhu Ning (Ms) (China)
- Jean-Pierre Han (Mr) (France)
- Irina Gogoberidzé (Ms) – (Georgia)
- Leandros Polenakis (Mr) (Greece)
- Manabu Noda (Mr) (Japan)
- Lauma Mellena-Bartkeviča (Ms) – (Latvia)
- Emmanuel Dandaura (Mr) – (Nigeria)
- Konrad Szczebiot (Mr) (Poland)
- Nikolai Pesochinsky (Mr) – (Russia)
- Ivan Medenica (Mr) – (Serbia)
- Zuzana Uličianska (Ms) (Slovakia)
- Cecilia Djurberg (Ms) – (Sweden)
- Pawit Mahasarinand (Mr) – (Thailand)
- Hasibe Kalkan Kocabay (Ms) – (Turkey)

The following candidates have been elected:

- Halima Tahan (Ms) – (Argentina) (21 votes)
- Zhu Ning (Ms) (China) (20 votes)
- Jean-Pierre Han (Mr) (France) (22 votes)
- Irina Gogoberidzé (Ms) – (Georgia) (17 votes)
- Manabu Noda (Mr) (Japan) (22 votes)
- Emmanuel Dandaura (Mr) – (Nigeria) (19 votes)
- Nikolai Pesochinsky (Mr) – (Russia) (17 votes)
- Ivan Medenica (Mr) – (Serbia) (25 votes)
- Zuzana Uličianska (Ms) (Slovakia) (22 votes)
- Pawit Mahasarinand (Mr) – (Thailand) (20 votes)

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14. Election of auditor: Irina Antonova is elected.

15. Other matters

Deepa Punjani discusses the importance of democracy to IATC and advocates for a review of the Statutes.

16. Closure of the General Assembly

Octavian Saiu, Adjunct Secretary General

Michel Vaïs, Secretary General

REPORTS

President's Report

Margareta Sörenson

General Assembly May 15, 2021

According to our statutes, presidents of the IATC have normally stayed in office for three terms, which has meant six or sometimes seven years, depending on the congress plans. In my case, a seventh year as president was added, depending on the pandemic and the twice postponed congress. And the last year turned out to be very special.

A Normal Year: 2019

Seven years is quite a long time, and no one would have dreamed about the many challenges caused by the pandemic in the beginning of 2020. When we met for our 30th congress in St. Petersburg in 2018, the world looked

complicated enough, but we could be satisfied with an intense program of workshops, conferences and greater global outreach. The following year, 2019, was consequently packed with an international conference in Bratislava, Slovakia, two meetings for the executive committee, one in Montpellier and one in Chicago—both arranged through great work by Jean-Pierre Han in France and Jeffrey Eric Jenkins in USA. The same year I went to China twice, once to present prizes for a competition in criticism organized by our Chinese colleagues, in conjunction with the Laoshe Festival, for which I thank Peng Tao in particular. My next trip to China was in December 2019 to attend the Partner Organization Meeting of the International Theatre Institute (ITI), our link to UNESCO. The result of this meeting was a Memorandum of Understanding (MOU) regarding the partnership between ITI and the AICT-IATC, which gives us the right to “whenever needed and appropriate” to use the tag of ITI-UNESCO. Little did we know then, how useful some of the contacts with other partner organisations would prove to be in the year to come, the year of the pandemic.

Postponing the Congress: 2020

All seemed normal and we had begun to plan for a Bratislava congress in May 2020, when the world was struck by the pandemic. Already in February, it was clear that a physical congress would not be possible and we first postponed to autumn 2020. Relatively soon, and in coordination with our hosts at the New Drama Festival and the IATC in Bratislava, we realized that the congress must be postponed for the entire year. By autumn, it became increasingly obvious that travel would not be likely in 2021, and alternatives were discussed. Shall we postpone again, or attempt a congress online? We had valuable global contacts and exchanged ideas with organisations such as ASSITEJ and UNIMA, which were managing a similar situation. Gradually, our executive committee was ready to decide in favor of a congress online. By that time, we already had experience organizing online events, and most of our colleagues had become accustomed to working online. The decision to separate the elements of the congress, the general assembly, an international conference, and the Thalia Prize ceremony was made later.

A New Chapter in the Life of IATC

Theatres, opera houses, and venues were in lockdown all over the world. What could critics do? On the national level, many of us were inventive and creative as we worked through a sudden, very difficult situation. It was obvious that everything we normally might have done as an international organization needed to change. Our priority was to involve “grass-roots members” of the IATC as soon as possible, to learn what the national sections were doing, and to mirror their activities in our new situation. Among our constituent groups, as among artists, new methods were tried and the idea of a Corona Section for our

website was born. Our modes of communication with our membership are the website of IATC, letters to our membership, and *Critical Stages*. For information on lockdowns and cancelled theatre performances and festivals, the website was the best platform for us to use. The introduction of the Corona Section might have been quicker, but in April 2020 it was in place and with the new section fed material to our social media accounts on Facebook and Twitter. Natalia Tvaltchrelidze of Georgia was appointed as social-media adjunct to assist Ragıp Ertuğrul, our executive committee member from Turkey. With the addition of her special skills, our “face” toward the world has been much improved, in French as in English.

Even before the summer of 2020 Ivan Medenica led an IATC online conference, with a second one following in September. Both conferences focused on the challenges of the pandemic and its impact on the performing arts. In autumn 2020, two smaller-scale workshops were arranged. These events were monitored by Deepa Punjani and Mariko Anazawa, executive committee members from India and Japan.

Something that did *not* change with the pandemic, was *Critical Stages*, which, under the wise leadership of Savas Patsalidis, worked like a clock and published right on schedule. The increase in unique visitors to the site is proof of the demand for our high-quality journal, which is now indexed by SCOPUS, the largest abstract and citation database.

Visibility and presence have been key words in this time of pandemic. Not an easy task as the whole planet—universities, theatres, and networks of all kinds—went online. As president of IATC, I have tried always to accept invitations for online events when possible. At the ITI general assembly in December 2020, I was able to represent IATC with a video about our activities. In March 2021, I chaired an event for UNIMA and attended the ASSITEJ congress. I also participated in a Georgian conference online, thanks to Irina Gogoberidze, and gave a brief speech at the national Romanian theatre festival, invited by Ludmila Patlanjoglu.

Democracy in Difficult Times

The IATC has a classical structure of representative democracy. The national and regional sections elect ten representatives who form the executive committee, which is the governing body of the organisation. A cabinet comprised of the president, the secretary general, the treasurer, and any appointed adjuncts to these officers execute the decisions of the executive committee. There are usually two meetings each year of the executive committee and cabinet where we can discuss the direction of the association and undertake new initiatives. The pandemic made live meetings and travel

impossible, so other modes of communication and decision making became necessary. As president, I have tried my best to involve the executive committee in all matters of the association during this extraordinary time. We have, for instance, employed e-mail communications to the entire executive committee, inviting members to comment through correspondence. We often needed quick decisions for activities and events, and I have at times taken presidential responsibility for certain decisions, which are later ratified by the executive committee members. I thank the executive committee members for their generosity and open minds as we all have adapted to new circumstances. The decision to undertake a general assembly online was a difficult one to make, and it created some challenges.

I have had close contact with both the cabinet and executive committee members. At times, there were almost daily telephone conversations with our secretary general, Michel Vaïs. Together with the cabinet there were many hectic moments of work. In some situations, I turned directly to our three vice presidents for their advice and support, which I always had and for which I am very thankful. This centralization of democratic power is not ideal, but it was necessary for the international association to continue to function well. We could easily see—from the inspiring work shown in the Corona Section of the website—that the national associations were inventive and creative.

From October until now the executive committee has been meeting monthly online, with these past few months devoted to the rigorous preparation of the general assembly, which will be held online May 15, 2021. All of the executive committee meetings were hosted on Zoom by Jeffrey and the University of Illinois. The meetings were always prepared with an agenda and are documented in minutes located on the IATC website. The many cabinet meetings were often executive and I thank the cabinet for its efficiency. Planning the general assembly has included Tasos Paschalis, the webmaster of *Critical Stages*, which also served as a platform for the international conferences of the IATC. Tasos' patience and generosity have been of great assistance to our work.

It is clear to us now that the extraordinary situation of the pandemic made it necessary to act online and to do so quickly. More than once, it became obvious that current statutes do not give us sufficient guidelines for these increasingly digital times. Updating and modernizing the statutes will be an important task for the incoming leadership of IATC to manage.

Finally, I would like to thank our secretary general, Michel Vaïs, with whom I have worked closely since 2014. I imagine us as pair of old horses, struggling in all kinds of weather, on all types of roads to deliver an important cargo.

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**Report of the Secretary General, Michel Vaïs
IACT General Assembly, Online - 15 May 2021**

It has been two and a half years since our last General Assembly (GA) on November 15 2018 in St. Petersburg. Normally, our GAs are held every two years. If we could have invited you all to Bratislava in May 2020, as planned, the interval would have been only one and a half years. So we find ourselves within a reasonable timeframe, despite the pandemic that has hit us all since the beginning of 2020, forcing us to invite you all to this online event in 2021. I must say, however, that this is not the first time that such a delay has occurred between a General Assembly and the next. The 2001 Congress in Montreal took place three years after the one in Gdansk, and the one in Turin in 2006 was held three years after the one in Bucharest. In short, the Executive Committee normally depends on invitations from festivals in order to be able to organise our congresses.

This time, however, our congress is limited to the General Assembly, for practical reasons. It is necessary to renew the management positions and the ExCom, which had to work very hard to overcome the challenges of the pandemic. For the IACT has not been idle for the past year, organising conferences, workshops, a Thalia Award ceremony and publishing our web magazine as usual, in addition to meeting eight times since St. Petersburg: twice physically (in Montpellier and in Chicago) and six times online, which is the double number of our usual reunions. In addition, the IACT Cabinet (which includes the President, the Secretary General, the Treasurer and their respective Adjuncts) has had to meet multiple times between ExCom meetings. Our website, managed by Octavian Saiu (Adjunct Secretary General), whom I would like to thank, is constantly adapting to reflect all these activities.

In terms of membership, the number of national and regional sections has increased slightly since our last General Assembly: in addition to individual and associate members, we have gone from 37 sections in good standing in 2018 to around 40 at the time of writing in mid-April 2021. That said, including our regional sections, we are present in one way or another in more than 80 countries. There is still interest in the IACT around the world, and I regularly receive requests for information and membership. In several countries there have also been changes in the leadership of the respective sections, which are always promptly reflected by the membership list on our website.

If you are curious to read the minutes of our ExCom meetings on our website, you will find all our reports on workshops, conferences, finances, and my reports on the general functioning of the Association. So I will just summarise here what has happened in the last two and a half years. As you can imagine, theatre critics do not always agree with each other. For example, I have received messages from people who want to become individual members of the IACT, but who live in a country where there is already a national section, such as in Hungary or Northern Macedonia. Of course, this is impossible.

As for my own international activities, in addition to our meetings in Montpellier and Chicago, I went to Beijing in September 2019 at the invitation of our Chinese section for a very informative conference on criticism, coupled with a competition that attracted several

participants from China and abroad. It was there that I saw an oval adaptation of the round IACT logo, and I proposed to the ExCom that we modernise our image in this way, to rejuvenate it a bit... but this suggestion was not taken up by my colleagues.

We have appointed an adjunct to our Turkish delegate, Ragip Ertugrul, who deals with social networks. Natalia Tvalchrelidze, who is bilingual (English/French), carries out this task with great efficiency.

At the end of September 2020, I received a complaint from a copyright management company about our unauthorised web use of a photo depicting the director Kirill Serebrennikov behind bars. After negotiations, we had to pay a penalty of about 175 euros.

On a more personal note, while I have slowed down as a theatre-goer, I have continued to write, translate and edit many texts, especially for *Critical Stages/Scènes critiques* and for my colleagues, so that the IACT continues to function in its two official languages, as it has since the beginning.

If you have any comments or questions, I would be happy to hear from you during our online meeting on May 15.

(English translation by Octavian Saiu)

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AICT-IATC Cashflow

Online General Assembly of May 15, 2021

By April 1, 2021, the financial situation is very good:

- General Account	36264,49 €
- Critical Stages Account	3211,99 €
- Savings account book	5603,47 €

Since the 2018 Congress in St Petersburg, the costs in the general account were limited to the bank costs and the usual administration costs.

The *Critical Stages* account also benefitted from several donations from a Chinese contributor, the University of Illinois, Sections of Japan, France, Slovakia, India, GB.

The annual cost for *Critical Stages* (webmaster, assistant, language editors) is presently 5000 € pour per year. These sums have not yet been paid for 2021. As usual, I will make a transfer from the general account to the *Critical Stages* account to cover these operation costs.

Attention: this report does not take into account the costs for the website and the Congress, i.e., +/- 4000 € (webmasters in Romania and Greece, interpreters, miscellaneous costs).

So +/- 9000 € will have to be deducted from this amount, as this report was produced on April 1, 2021.

This report was approved by our colleague and friend Irina Antonova, whom I thank warmly for her careful work and her faithfulness in doing this job.

Important reminder

When you pay your fee, it is NECESSARY to state *in English or French* the name of your section. Otherwise, I discover anonymous deposits with abbreviations and appellations which I cannot understand.

Regarding the new membership cards for 2022-2023, it would be preferable to give me a personal address rather than a university address for example. This reduces the risk of losing a message, a thing which happens a few times every year.

Stéphane Gilbert

Treasurer
AICT-IATC

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Le 12 avril 2021

Je soussignée Irina Antonova, Commissaire aux Comptes AICT-IATC

après avoir contrôlé les comptes de l'AICT, arrêtés au 1 avril 2021,
déclare qu'ils sont conformes.

(signature) :



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WORKSHOPS FOR YOUNG CRITICS 2018-2021

By **Jean-Pierre Han**, director of workshops

The conduct of workshops for young critics, which is one of the flagships of the IATC events, proves to be, year after year, more difficult to organize, mainly because of the financial difficulties of most festival organizers who would be in a capacity of inviting us.

However, after our Congress in St Petersburg in November 2018, we have been able to keep our cruising speed and organize a quick succession of workshops, one – the first one – in Iasi, Romania, during the festival for all ages directed by Oltita Cintec. It was the second time this festival opened its doors to young critics. As usual, two groups were accepted, one working in English under the supervision of the Bulgarian critic Aglika Stefanova, the other one in French, monitored by our Japanese colleague Mariko Anazawa, who is also the IATC adjunct director of workshops for young critics. The French-language group having only three participants, it was combined with the English group. This experience of combining both groups had previously been experimented successfully in the Limoges workshop, in June 2018, and co-monitored by Mariko Anazawa, Michel Vaïs and myself. This is an arrangement which should be discussed among us, and which may be repeated.

The Iasi workshop was held from October 2-10, 2019.

Immediately following, a new workshop was held at the Wuzhen Festival, in China. It was organized by Peng Tao, of our Chinese section, whom I want to thank here. This workshop was different, as one of the groups only brought together young Chinese critics. Of course, Peng Tao monitored it. The second group, with participants coming from seven different countries, was conducted by Octavian Saiu. This was a wonderful experience, to which I could attend thanks to the generosity of the organizers. The program of this edition of the Festival was particularly prestigious, with shows from Peter Brook, Eugenio Barba, Philippe Genty and Michael Thalheimer...

During this workshop, the participants attended a public round table on criticism, chaired by the monitors, Peng Tao and Octavian Saiu (I always try, for all workshops, to organize a similar event whenever possible).

These two workshops were strongly initiating the trend for a nice season of work for the young critics, but this momentum was to be brutally put to an end for the reasons we all know.

After this sad misfortune, and as suggested by our president, Margareta Sörenson, with whom I have always been in perfect agreement, we decided to find ways for our young critics not to demobilize, and try minimally to respond to their expectations. Taking into account the impossibility to watch live performances, and to get together, we chose to work on-line, with a new procedure.

Here, allow me to reproduce the proposition I circulated to the Excom for our meeting of March 27. Two experiences already took place, one monitored by Deepa Punjani with an English-speaking group, the other one by Mariko Anazawa for the French-speaking one. The results were quite different, but both interesting.

We propose to continue this experience and divide the French- and English-speaking groups. Each time, we suggest limiting the number of participants to 4 or 5, with one monitor. This way, we will have **small groups, easier to manage**. This solution also takes into account the fact that it is often quite uncomfortable and tedious to work on-line (one gets tired, technical difficulties may arise, translation issues, etc.). As far as the work in itself is concerned (including, of course, writing articles), we suggest today adding another element, which will be to invite an accomplished critic whose role will be finally to evaluate the workshop and the critical work of all participants. This way, several such workshops may be organized, over a short period. Each time, one show will be seen by all (video recordings of shows are easy to find these times), from which everyone will be able to discuss and work. Since the young critics will be able to watch the recording before the meeting, they will have all the time needed to write a critique according to the guideline they will be given, and from which a discussion can arise. As much as possible, this will also allow us to recruit young critics from a large variety of countries.

The duration of these working meetings should not exceed 1.5 hours.

This being said, I hope we can resume as quickly as possible our young critics workshops as we have always done them. (*Translation: Michel Vaïs*)

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The work on the IATC conferences for established critics in the last two and a half years (the actual ExCom of the IATC was elected at the end of 2018) has been rather particular. In this period we had only one conference that was conceived and realized upon our guidelines and other standards. This means that there was a certain procedure of choosing the topic, developing the structure and the timetable of the conference, working on the presentation abstracts and, above all, that the whole event happened – live. Before the outburst of the COVID-19 pandemic, all IATC programs, including conferences for established critics, have been organized in the frame of international theatre festivals and similar (live) gatherings. This was the conference that happened in Tbilisi in October 2019 within the showcase of Georgian theater.

The next conference we have been working on was the one planned for the regular IATC Congress, which was supposed to happen in May 2020 in Bratislava. The conference committee, consisted of Zuzana Uličianska (Slovakia), Savas Patsalidis (Greece), Deepa Punjani (India) and myself, first articulated the topic (Recycling in the Performing Arts: From Creativity to Commerce) and then worked on abstracts which came in large number. Unfortunately, this work was never finished: due to the pandemic, both the Congress and conference had to be cancelled. I strongly support the initiative of our colleagues from the Slovakian national section of the IATC to realize this conference in the future, within another context.

Since May 2020, the concept of the IATC conferences had to be temporarily changed. On the initiative of Margareta Sorenson, the President of the IATC, we launched a series of online conferences. The work on these conferences was rather different from the usual one. As the format of online event – the conferences happened on the zoom platform – is not appropriate for the somewhat strict structure of classical conferences with presentations of papers, moderation and final discussion, we changed our approach. The two online conferences of the IATC that happened in June and September 2020 had a structure of less formal round table discussions, on which professional critics from all around the world discussed different topics related to the pandemic of the COVID-19. The first one was dedicated to status and practice of theatre criticism itself in the times when live arts were “cancelled” and the second to the issue of conceiving and organising international theatre festivals in this particular context.

The pick of the online IATC conferences was a big event that we organized in April 2021. Its format was different from the two previous IATC online conferences, because these were two things in one. The first part of this three hours long event on the zoom platform was the Talia award ceremony dedicated to the last laureate of this prestigious prize of the IATC, a distinguished Japanese theatre maker, Mr Tadashi Suzuki. The second, longer part was an international conference on his work divided in two sessions: approaches of theatre theory and practice. Having in mind the particularities of the online format, we insisted on shorter presentations (10 minutes) and a lot of video and other visual material. I am personally very proud that we had a real intellectual and cultural diversity presented at this conference. The laudation to Mr Suzuki was given by the famous American theatre director, Anne Bogart, and the speakers at the conference were from Japan, China, India, Greece, Serbia, Romania, England and Argentina... The symbolic representation of its truly international nature, which is the basic value of the IATC, is the fact that this online event started at 9 AM in Argentina and in 9 PM in Japan.

Ivan Medenica, Director of the IATC conferences

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Critical Stages / Scènes critiques

REPORT (APRIL, 2021, ONLINE)

Savas Patsalidis, editor-in-chief

Great news from SCOPUS:

The moment I started writing this report an email has landed in my inbox saying that our journal has been accepted by **Scopus**, the largest abstract and citation database of peer-reviewed literature. It was not easy. We had to meet a number of criteria, to get here:

use of abstracts

keywords

detailed publication ethics and publication malpractice statement

content relevant for and readable by an international audience

regularly published (no delays or interruption),

readability of articles

academic contribution to the field

quality of Journal home page, among many others.

In the next three months the Source Collection Management department will initiate the indexing process for Scopus.

That said, back to business: In the last two years the volume of contributions has been steadily increasing. A telling example is the last two issues of *CS/Sc* which carried 130! contributions from 50 countries, an amount that looks all the more impressive if one considers the situation created by the pandemic.

We are now mid-way towards our next, equally bulky, summer issue (#23, 2021) with a special topic (*Theatre Criticism in the Age of Self-Isolation and Social Distancing*) that explores operations of performance during unstable conditions marked by socio-political, environmental, economic and further challenges.

The second special topic for 2021, *Oral/Aural Dramaturgies*, scheduled for publication in December 2021, focuses on the increased interest of theatre-makers in speech and sound as a starting point for making theatre and performance.

READERSHIP/VISITS

The journal's readership continues to increase, especially among young scholars and researchers. That was one of our major targets from the beginning. We think the effort is paying off. Each new issue is opening up new markets for us.

The journal averages about 21.000-24.000 visits per month. In terms of readership, the special topics enjoy the lion's share.

Our largest readership comes from the US. Second comes UK.

The people who have thus far visited our site in the last two years come from 226 countries (Northern Mariana Islands, Tonga, Marshall Islands, Sao Tome & Principe, Vanuatu and Micronesia, among many others).

A page that is constantly among the top choices of our readers is the *Festival Guide*, which is renewed, enriched, and updated in every new issue in order to keep pace with what is going on in the festival circuit around the world.

ECONOMICS

2000 euros for two proofreaders

1000 euros for my assistant

3000 euros for the webmaster.

Total: 6000 euros (annual)

As of 2019 Ian Herbert is helping us with the proofreading for free. That means, *Critical Stages* spends 1000 euro less.

For a good number of issues the upper part of the journal's front page hosted the banner of Illinois University (its Theatre Department). 35.000 dollars was the total amount allocated to

our journal!! We owe many thanks to our colleague Jeffrey Eric Jenkins and his department for being so generous. We also owe thanks to JIN XING Dance Theatre (and Peng Tao who had the idea) for their significant financial support of 10.000 euro.

***CS/Sc* and conferences**

CS/Sc successfully hosted the first two online conferences of IATC/AITC moderated by Ivan Medenica in June and September, 2020, respectively. It will now be hosting its third conference, this time on Tadashi Suzuki scheduled for April the 16th, 2021.

Acknowledgements

I would like to extend special thanks to Jeffrey Eric Jenkins (Executive Editor), Don Rubin (Managing Director and Book Review Editor), Yana Meerzon (Essay Section Editor), Matti Linnavuori (Performance Review Editor), Ivan Medenica (Conference Section Editor), contributors and people who help bring *CS/Sc* to life.

== END OF REPORTS ==