

## **Procès-verbal de la réunion du Comité exécutif de l'AICT #1 Belgrade, le 26 septembre 2016 (10h-14h)**

### **1. Adoption de l'ordre du jour**

Il est adopté tel qu'il apparaît ci-après.

### **2. Présences et absences**

Étaient présents : Margareta Sörenson (Présidente), Michel Vaïs (Secrétaire général), Octavian Saiu (Secrétaire général adjoint), Stéphane Gilbert (Trésorier général) et les membres suivants du Comex : Jean-Pierre Han (France), Jeffrey Eric Jenkins (É-U), Tomasz Milkowski (Pologne), Peng Tao (Chine), Mark Brown (GB), Ivan Medenica (Serbie), Deepa Punjani (Inde), Emmanuel Dandaura (Nigéria), Maria Säkö (Finlande) ainsi que Savas Patsalidis pour *Critical Stages/Scènes critiques* et Zhu Ning, interprète. Mariko Anazawa (Japon), absente, s'est fait remplacer par Manabu Noda.

### **3. Adoption du procès-verbal de la réunion tenue à Craiova (Roumanie), le 21 avril 2016**

Il est adopté à l'unanimité.

### **4. Points découlant de ce PV (et n'apparaissant pas dans cet ordre du jour)**

Aucun.

### **5. Rapports (voir en annexe) :**

#### **5.1 Présidente**

Margareta donne des détails sur sa participation à la remise du prix Europe et au congrès de l'UNIMA. Elle parle aussi de son travail, en collaboration avec Savas et Octavian, sur le dossier Danse de *Scènes critiques*, ainsi que, avec les deux mêmes personnes, sur le colloque de l'AICT à Belgrade : « Nouveauté et théâtre mondial ».

#### **5.2 Secrétaire général**

Michel mentionne le travail soutenu qu'il a effectué pour le Congrès de l'AICT. Il ajoute qu'il devait représenter l'AICT au Congrès de l'IIT à Manaus (Brésil), fin mai 2016, mais qu'il a été annulé. Son rapport sera présenté à l'Assemblée générale.

#### **5.3 Trésorier**

Rien de spécial à signaler. Le rapport de Stéphane sera présenté à l'Assemblée générale.

#### **5.4 Autres membres du Comex**

Margareta, Savas et Octavian expliquent la nature du colloque de l'AICT au Congrès de Belgrade. Ivan souligne la notion de nouveauté, qui est au cœur du colloque, et invite les collègues à proposer d'autres colloques à l'avenir. Savas insiste sur la thématique et sur la grande provenance géographique des présentateurs sélectionnés pour ce colloque.

Tomasz mentionne sa participation à un colloque international sur le monodrame.

Zhu Ning informe le Comex de l'intérêt croissant pour le théâtre chez les Chinois, surtout chez les jeunes.

Jean-Pierre informe le Comex de la possibilité d'organiser des rencontres avec des festivals au Maroc et en Algérie.

#### **5.5 *Critical Stages/Scènes critiques* : Rapport du rédacteur en chef (Savas)**

Savas décrit les particularités du dernier numéro, consacré à la danse. Il note l'importance d'amener la publication à joindre un lectorat plus divers et plus large. Voilà pourquoi il est essentiel de diffuser de l'information sur la revue. Un système d'abonnement par courriel pourrait avoir une influence décisive à cet égard. Manabu suggère que l'on fasse la promotion de certains articles séparés, pas seulement de l'ensemble de la revue, par un bulletin de liaison électronique envoyé par courriel.

### **5.6 Critical Stages/Scènes critiques : Collecte de fonds**

Margareta et Savas ont discuté du budget avec Stéphane, et conclu que *Scènes critiques* peut continuer avec le même budget jusqu'en 2018, mais qu'il faut envisager le long terme, aussi faut-il trouver des possibilités d'attirer un financement, notamment du socio-financement. Jeffrey suggère que l'on envoie une lettre sur papier à en-tête de l'AICT aux festivals et aux départements d'études théâtrales qui pourraient être intéressés à annoncer leurs programmes.

## **6. Planification (avec rapports au besoin)**

### **6.1 Congrès – Belgrade, Canada, Pologne...**

Michel explique la procédure, à l'Assemblée générale, en ce qui concerne les statuts et la représentation des sections nationales (avec deux groupes dans certains cas). On soulève la question de la légitimité de la représentation de la Section du RU.

Le changement aux statuts sera traité par l'Assemblée extraordinaire au début de l'Assemblée générale. Quant au choix du lieu des prochains congrès, il sera décidé par le Comex et les membres en seront informés par la suite, conformément aux statuts. Une proposition de congrès pour 2020 sera présentée plus tard par la Pologne. Une autre proposition, de la Turquie, sera présentée à l'Assemblée générale.

### **6.2 Réunions du Comex : Printemps 2017**

Il est décidé que la réunion du printemps aurait lieu soit à Norrköping (Suède) soit en Roumanie, et que la réunion de l'automne serait soit en Géorgie soit en Serbie. En ce cas, Ivan se dit prêt à accueillir toute rencontre du Comex dans le contexte du BITEF.

### **6.3 Stages pour jeunes critiques**

Jean Pierre note la popularité exceptionnelle du stage de Wroclaw. Certains candidats, qui avaient été refusés à cause de la limite des places disponibles, ont été redirigés vers Cluj. Peng Tao annonce un projet d'organiser un stage à Pékin pendant le Festival du Jeune Théâtre.

### **6.4 Colloques pour critiques établis**

Octavian organisera un colloque pour critiques établis en Roumanie, au printemps ou à l'été 2017.

## **7. Site Web et médias sociaux**

Un nouveau site Web sera créé très bientôt, et Octavian en sera le responsable.

**Fin de la réunion.**

**Michel Vaïs**, Secrétaire général

**Octavian Saiu**, Secrétaire général adjoint

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## RAPPORTS ÉCRITS

President's report

Margareta Sörenson

### 1. Premio Europa

After our meeting and conference in Craiova, I had still some hectic days with the Premio Europa and its laureate Mats Ek. Finally, all went well, but to me it was double engagements during the festival and our excom work, and I apologize for that. The future of Premio Europa still seems unclear, IATC being one of the founders of the prize, we might have to take some responsibility in this.

### 2. UNIMA congress

I participated in the UNIMA congress in Tolosa, Spain, in the shift May-June as president of the election commission within this organisation, which has a congress every four years. Here, I met with Assitej's president Yvette Hardie, who is now invited to our congress.

### 3. Luxemburg and TalentLab

June 15th I moderated a round table conversation in Luxemburg on new theatrical forms and how to encourage young theatre creators. The invitation was made through Stéphane Gilbert, who is working with the Luxemburg Theatre and its experimental project TalentLab.

### 4. Critical Stages dance issue

Together with Octavian Saiu I have edited the special dance theme for the latest issue of Critical Stages - under the wise and patient guidance of Savas Patsalidis. It could be considered as a period as trainee for me: now I know more about how time consuming and relatively complicated this work is with different kinds of editing.

### 5. Preparing the conference on Newness in Belgrade

Savas, Octavian and myself have been the working team preparing the conference in Belgrade; Ivan has been a link and a supervisor. Again a fruitful cooperation and a lot of work headed by Savas.

### 6. Bureau

Michel and I have had frequent exchanges of mail and several skype "meetings" planning activities and especially the congress, the excom meetings and the general assembly. When needed we have involved Stéphane and Octavian has been updated. For the congress the preparation was much helped by the most efficient Dusana and Ivan in Belgrade.

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**RAPPORT DU VICE-PRÉSIDENT ET DIRECTEUR DES STAGES POUR JEUNES CRITIQUES, JEAN-PIERRE HAN**

Fin avril juste après le Comex de Craiova : voyage à Redeyef en Tunisie, mais impossible d'y organiser quoi que ce soit étant donnée la situation catastrophique de cette ville minière.

Mai 2016 : Festival universitaire international dirigé par Saïd El Naji qui est le président de la section arabe nouvellement constituée. Missionné par la Présidente, et Michel Vaïs, j'ai pour ainsi dire officialisé en public la constitution de cette section (voir site de l'AICT-IATC)

Du 18 au 22 mai je me suis rendu à Istanbul pour diriger le stage de jeunes critiques organisé par la section turque. Avec Deepa Punjani qui a animé le groupe de langue anglaise, nous n'avons qu'un seul reproche à faire : que ce stage ait été trop court et que donc, peu de spectacles ont pu être vus.

Juillet : festival d'Avignon comme tous les ans pendant quinze jours. Je dois en faire un compte rendu pour *Critical Stages/Scènes critiques*.

J'ai également pendant ce temps géré les inscriptions pour le stage pour jeunes critiques qui doit se dérouler à Wroclaw en octobre prochain. J'ai pu transmettre à Tomasz Milkowski qui dirige ce stage une liste de dix stagiaires. Je dois noter le succès de ce stage puisque j'ai dû refuser un certain nombre de candidats à qui j'ai proposé de venir au prochain stage à Cluj (Roumanie) fin novembre.

Je travaille en ce moment à la constitution des groupes de travail pour ce stage à Cluj. On y retrouvera deux groupes (francophone, anglophone animé par Mark Brown). Pour le groupe francophone, j'ai demandé à Mariko Anazawa si elle acceptait de le diriger. Elle m'a demandé un petit délai avant de me répondre.

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Dear colleagues

Here is my report!

1: IATC China section held a senior critics forum in Tianjin on 12<sup>th</sup> June, 2016, with the topic of "The Modernity and Reality of Chinese Modern Theatre". In addition to the critics of IATC China, the forum even invited the famous playwright Guo Shixing, the film director Cai Shangjun (the winner of the best director of the 68<sup>th</sup> Venice film festival), and the famous novelist Ning Ken. At the seminar, the participants also discussed about "(A)pollonia" performed in China by the Polish theatre director Krzysztof Warlikowski.

2: IATC China section will hold a collaborative project "IATC-Wuzhen Theatre Festival Critics Summit Forum" with Wuzhen Theatre Festival from 13<sup>th</sup> to 17<sup>th</sup> October, 2016. This event will invite 4 western theatre critics and 4 Chinese theatre critics. Until now, all the relevant preparations are in order.

Best!

Tao

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### **Short report**

In recent months I concentrated on:

1. preparation of seminars for young critics at the Theatre Olympics in Wroclaw, the capital of European culture; determining details of the organizational, technical and software with the management of the festival.

2. developing the program of the symposium together with the Silesian University on theater criticism in Poland. The session is planning to fall next year.
3. assistance in the preparation and conduct of the European Forum of the Association of Polish Artists on the social dialogue of performing artists with national authorities and local authorities. I served as the Secretary of the Forum.
4. revitalization and modernization of the portal Polish section IATC / AICT. The new version of our website is available on the Web: [aict.art.pl](http://aict.art.pl)
5. preparations together with the director of the festival monodramas Wroclaw, Wieslaw Geras international panel on the theater of one actor in the starring artists and critics involved in the festival in Wroclaw. On the occasion of the 50th anniversary of the festival and the 50th annual operating Wieslaw Geras as the maker of the Polish section of the festival and the Theatre Institute. Raszewski is just publishing a book on the history of festivals. You will see also my book "166 monodramas", a guide to the most interesting one man show in Poland and Europe in the last half-century.

Tomasz Miłkowski

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### **Mark Brown's report to IATC excom, September 2016, Belgrade**

Since our last excom meeting in Craiova I have:

- Stayed on in Craiova at the invitation of the Europe Theatre Prize and the National Theatre of Scotland (NTS) to take part in a panel of speakers from the Scottish theatre community marking the NTS's New Realities prize.
- Carried out English-language editing duties for the 13th edition of *Critical Stages*.
- Tutored on the Theatre and Performance course at the Scottish Universities International Summer School at the University of Edinburgh.
- Contributed a chapter to the recently published book *Theatre Criticism: Changing Landscapes*, edited by Duška Radosavljevic.
- Contributed a chapter to the forthcoming book *The Theatre of Anthony Neilson*, edited by Trish Reid.
- Made preparations, with Jean-Pierre Han, for the IATC young critics' seminar in Cluj, Romania in late November and early December.

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## **Report from the Japanese section**

**Mariko ANAZAWA**

After our last meeting in Craiova (in which I was unfortunately unable to participate) the Japanese section held our first bi-annual general meeting on the 24<sup>th</sup> of July 2016. After the meeting, an award ceremony for both the AICT prize for the best theatre book of the year and also the Theatre Arts prize for the most talented young critic was held. We also conducted a symposium for the book that won the AICT prize.

In this meeting, we received reports on our recent activities, such as, from our web magazine "Theatre Arts", our open lecture from the IATC and we also discussed issues relating to taxes. We will reduce our prices in the following year.

We also retraced our special open lecture that was held on the 13<sup>th</sup> of March 2016, to celebrate the publication of "The continuous Echo of deafening Noise". This book was edited by the Japanese section of the IATC. A grant was acquired from the Tokyo Arts Council for publishing in book form, a document of five years of the Japanese section's work after the Great Tohoku Earthquake.

Personally, I organized and realized an exhibition on the Japanese theatre company from the 60's, named Jiyu gekijyo.

Manabu Noda actually stayed in Belgrade, in order to attend the general meeting of the web site "Critical Stage" and has kindly agreed to run in an election on my behalf, to allow me to become an Excom member again.

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My report from Finnish section 26.9.2016/ Maria Säkö

- I finished my book, the whole process took me three years. My book, Q – Skavabölen pojista Kaspar Hauseriin was published last week. It is a book about one Finnish theater group and its influence to the Finnish theater-field.
- I am currently the Chairman of the Finnish Critics Association and we have made big changes in our publications and website, which has taken my time
- I wrote regularly theater and dance critic to our only national newspaper, Helsingin Sanomat
- I teach writing at the University of the Arts Helsinki and also in small theatre Jurkka
- I am the editor in chief in a new web-portal, called Kulttuurin Norsunluutorni, in October we will start one-year project in this site, trying to promote quality bloggers, small culture-websites etc.
- I have been active writing essays and columns to smaller culture-magazines and trying this way to achieve more information on things that happen in marginal theater-field
- I attended one-week residency in Göteborg, Konstpidemin last month

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#### **REPORT FROM IATC-NIGERIA (BELGRADE MEETING, SEPTEMBER 2016)**

Since the last report I handled the following activities as a member of IATC excom.

##### ***Thalia Award Ceremony***

I maintained regular exchanges with the BITEF team led by Ivan, Dusana and Aleksandra to facilitate Femi Osofisan's attendance of the Thalia Award ceremony in person. I am happy to report that Femi Osofisan arrived Belgrade safely this morning.

### ***National Reception for the 2016 Thalia laureate in Nigeria***

Following our advocacy through the Ministry of Information and Culture, the Federal Government of Nigeria would be hosting the 2016 Thalia Laureate to a special reception in Abuja upon his investiture and return to Nigeria early October. This will be a very good platform to consolidate goodwill towards the IATC and its programmes. This will prove valuable as the Nigerian national section hopes to host IATC conference or excom meetings soon.

Meanwhile, the Nigerian Government is sending a representative to attend the Thalia Award ceremony in Belgrade.

### ***Inauguration of National Dance Critics' Circle***

I was guest speaker during their 2016 celebration of the International Dance Day (IDD), where I inaugurated a six-man national dance critic's circle, which is a work group of IATC-Nigeria.

### ***ASSITEJ World Congress 2017***

Margareta has requested me to represent IATC excom during International Theatre Festival for Children and Young People and the 19th ASSITEJ World Congress scheduled for Cape Town, South Africa from 16-27<sup>th</sup> May 2017. I have opened up discussion with the host so as to also participate in the Research Conference on the theme: "Cradle of Creativity: Examining intercultural exchange and diversity in theatre for young audiences".

### ***African Union Model Law Meeting in Egypt***

I have been invited, based on my contributions as theatre producer and critic, to attend the African Union Model law on cultural goods meeting schedule for 16-22<sup>nd</sup> December 2016 in Egypt.

Thanks.



**Emmanuel S. Dandaura**, PhD, fsonta, fitin, MNIPR

*President, IATC-Nigeria*

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Deepa's report

Post our Ex-com meeting in Craiova, I was in Istanbul to conduct the young critics' seminar for the English group. The English group had eight participants, including my colleague from India and a local critic from Adana in Turkey. We had a good interaction and the group was forthcoming in their participation and views. Along with Jean-Pierre, who mentored the French group, I believe we had a fruitful seminar together with the best co-operation our Turkish colleagues and hosts could give.

Post the seminar, I have mainly concentrated on my website work in India. Our website's database is

growing by the day and we are engaging with new and young writers - some of them have shown promise to be good theatre critics for the future.

I suggested Octavian some Indian candidates for the seminar on the Theatre of the Absurd, which he had spoken about during our meeting in Craiova.

I had a chance to talk to Mr Waman Kendre, Director of the National School of Drama (NSD) in Delhi regarding the possibility of hosting our Association in a form amenable to our programmes at the NSD Theatre Festival next year, sometime between January and March. He has responded favourably and if detailed talks can be pursued, I will inform the new Ex-com of the same. The NSD is regarded as India's premiere drama school and its annual festival attracts a large number of productions, both local and foreign.

Arun Naik, a working committee member of the Indian National Section, along with Renu Ramnath, our member from the Southern State of Kerala will accompany me at our Congress this year.

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Deepa Punjani

Editor, Mumbai Theatre Guide

[www.mumbaitheatreguide.com](http://www.mumbaitheatreguide.com)

Representative, Indian National Section of Theatre Critics of the International Association of Theatre Critics (IATC)

Executive Committee member of the IATC.

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## **CRITICAL STAGES REPORT (Belgrade meeting) 2016**

**Savas Patsalidis**

1. We posted on time the latest issue of *Critical Stages* on Dance. Margareta and Octavian did their best to put together an impressive and substantial collection of essays. Thank you both my friends. The feedback we got was very encouraging. It is quite obvious that the journal has started attracting attention from various areas of the performing arts. Lots of first rate names want to contribute. And that is a very good sign. Each of our "Special Topics" seems to be opening up new markets for us. This time there has been an impressive increase of visits from South Africa, China, Nigeria, among others.

2. Critical Stages has viewers/visits/clicks from **103 countries** around the world. Yes, we are getting more global.



3. I have increased the journal's mail list by about three hundred recipients. So I have now close to 2000 e-addresses of individuals and institutions whom I constantly inform about our publication activity. See below:

Leeds University, Northwestern, Buffalo, Bristol, Sheffield, Concordia, Cape Town, University of Amsterdam, Free University of Berlin, Sorbonne, Nanterre, Tufts, Columbia, Univ. of Melbourne, Sidney U., CUNY, Brown, U of Florida, San Diego, Minnesota, New South Wales Australia, Guelph Australia, South Wales UK, New Delhi, Denver, New Mexico, Barnard College, Goethe Frankfurt, Duke, North Carolina, High Point U., Arizona State, Purdue, Smith College, Loyola, Georgia, Ohio, Auckland New Zealand, Otago New Zealand, Wellington, Canterbury New Zealand, NTWERP Belgium, Ghent Belgium, Waseda Japan, Colorado Boulder, Oregon, Vancouver, Lancaster, Webster U, Newfoundland memorial U., Toronto 1, U of Toronto, U of Stockholm, Oslo-Ibsen Center, Copenhagen, U of Rome, U of Pretoria South Africa, Miami, Trinity Ireland, U of Belfast, Helsinki, Winnipeg, Regina Canada, Dalhousie, Acadia Canada, Julliard, U of Rhode Island, Vermont, Iowa, Utah, Utrecht Holland, Hamburg, Exeter, East Anglia. Texas (Austin), Kansas, Nevada (Reno), Nevada (Las Vegas), Michigan, Univ. of Graz, Univ. of Essex, U of Edinburgh, U of Idaho, Notre Dame, Michigan State, Univ. of Klangefurt, U of Vermont.

I have started working on a new mail list which will include theatre research and dance centers, National Theatres, performing arts unions and their people. I hope to have this ready in the next four weeks. It will help me immensely (and save time) if you provide me with the emails of people and/or centers you know in your country, hometown, anywhere.

There is no way to survive on the web without making your presence felt all the time. The more people we let know the better.

**So: if you have a personal mail list which you think will help the journal's circulation, please send it to me. I will surely use it!!!**

4. Tasos will soon be installing the "Subscribe by email/unsubscribe" programme which will give the opportunity to all our members to follow our publication activity.

5. I will ask Tasos to also install a new entry with the label MISCELLANEA (or something like this) which will enable me to post news, call for papers, conferences etc related to the activities of our national associations. In that way our journal will be in circulation all the time (instead of twice a year). I know that it takes more work for my webteam but it is also a good way to overcome the handicap of making news twice a year (June and December).

**If you find the MISCELLANEA idea poor please let me know. Or if you have something else to suggest to boost the journal's visibility, please do so.**

6. I asked my daughter (she is an architect specializing in computational design) to also look into the journal's logo. She promised to send samples for us to consider this week.

Ludmila looks into this as well. I hope we come up with something shortly. All this for free.

7. We are half way through with our next issue (#14, due Dec. 2016) on "Theatre and Statelessness in Europe". It is a very strong selection of first rate essays. A timely and substantial contribution to international theatre/performance scholarship. All articles are written by important scholars and theatre practitioners and I am sure they will attract the attention of the international theatre community. For that issue I interviewed a well known South African playwright and activist, Mike van Graan. I hope you find his ideas interesting.

8. While preparing issue # 14, I also had a quick look at the articles to be published in our next issue (#15) on African Theatre/criticism. A very promising list of articles which will hopefully help us reinforce our presence in Africa.

9. In that issue (#15) the Essay section will carry a number of articles and videos on Michael Chekhov's acting methodology, edited by a Chekhov expert (and CS contributor) Yana Meertzon from Ottawa University. I look forward to this.

10. Last week an important theatre scholar and practitioner JOHANNES BIRRINGER asked me to be the guest editor of issue #16 on SOUND and TEATRE/PERFORMANCE. To be

honest I started worrying because I had no one to take over this special topic and all of a sudden we get the best. Great!

**11.** Also another special topic, Performance and Medicine (#17) is under way. I will soon post for both future issues a CFPs.

**12.** As I told you in my last report in Craiova, one of the problems of CS is that it is not indexed. When we took over the first thing I did was to approach two big search machines, JSTORE and ProQuest in order to have CS included in their list of journals. Their answer was not positive but neither was negative. They both felt that something is missing to guarantee the quality of the journal and that was indexing. They both told me to get back to them. And as promised in my last report to you, I did get back last week, providing all the necessary data. I am waiting to see what their reaction will be this time.

**13.** CS had an invitation to meet in Cluj (Interference Festival) but I told them that not many people will be able to make it this time. The invitation is open for the next edition.;

### **ECONOMICS (Margareta, Jeffrey, Stephane)**

This is the most serious issue. All our planning will go down the drain with no money. We have to find a stable way to keep the journal going. Lets discuss it if we want to keep it alive.

As editor-in-chief I work with a two-year planning in order to give time to CS writers and guest editors to do a proper job. Which means that I have to know whether we will be around and for how long. I cannot ask people to work for an issue that will come out, say, next year and then tell them few months later that everything is cancelled. And all that for free!!

That's all for now. I will be more analytical in our meeting.

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