

Procès-verbal de la réunion du Comex de l'AICT

5 octobre 2017, 10 h

Tbilissi, Géorgie

1. Présences

Margareta Sörenson (présidente), Michel Vaïs (secrétaire général), Octavian Saiu (secrétaire général adjoint), Stéphane Gilbert (trésorier) et les membres suivants du Comex : Jean-Pierre Han, Irina Gogobéridzé, Ivan Medenica, Konrad Szczebiot, Mariko Anazawa, Jeffrey Eric Jenkins, Deepa Punjani, Peng Tao, Savas Patsalidis, Steven Hunt (substitut de Martin Morrow). Zhu Ning est aussi présente en tant qu'interprète.

2. Adoption de l'ordre du jour.

3. Adoption du PV de la dernière réunion, tenue à Norrköping, le 26 mai 2017.

4. Points découlant de ce PV : aucun.

5. Rapports

5.1 Présidente

Margareta donne des détails sur les décisions prises par le Bureau concernant le prix Europe pour le théâtre. Elle rappelle aussi à tous qu'ils doivent envoyer leur bref CV à Octavian aussi tôt que possible.

5.2 Secrétaire général

Michel souligne l'importance de la rencontre qu'il a eue avec des collègues arabes et égyptiens. On a fait état de plaintes au sujet de la Section arabe, et Michel a dû mettre les choses au point. Il informe aussi le Comex qu'il y a un intérêt des collègues arabes pour *Critical Stages/Scènes critiques*, et qu'ils voudraient y voir un dossier consacré au théâtre arabe.

5.3 Trésorier général

Dans son rapport, Stéphane note une série de problèmes pratiques et techniques. Plusieurs cotisations sont en retard, mais comme les nouvelles cartes arriveront bientôt, et considérant le prochain congrès au Canada, il a confiance que les membres se mettront en règle bientôt. Il viendra à Rome pour le Premio, avec les nouvelles cartes. Deux problèmes techniques : le

paiement par voie bancaire est facile pour les sections européennes et américaines, mais pas pour les autres sections. Il existe une autre solution : faire un versement de personne à personne. Il signale aussi que le compte de l'AICT à Paris coûte plus cher qu'au Luxembourg. Il propose donc de déplacer notre compte de France au Luxembourg.

5.4 Responsable des stages

Jean-Pierre rappelle que l'AICT a organisé trois stages à l'automne 2017 : en Chine, en Inde et en Roumanie. Ils ont attiré beaucoup d'intérêt et des candidatures du monde entier, surtout de la part des jeunes critiques nigériens, à la suite du stage dirigé par Margareta et Octavian à Lagos. Cependant, il conclut qu'il faudrait à l'avenir prévoir moins de stages pendant une même période.

5.5 Responsable des colloques

Ivan note que l'AICT a organisé des colloques au Nigéria, en Roumanie et en Géorgie.

5.6 *Critical Stages/Scènes critiques*

Jeffrey félicite Savas pour son imagination et l'énergie qu'il met sur notre revue. La poursuite du financement de la part de l'Illinois reste à discuter. Une question revient encore : devrait-on publier davantage de numéros de la revue, sur une plus longue période de l'année ?

6. Programme

6.1 Congrès de Banff

On prévoit que l'événement se passera pour 90% à Banff et pour 10% à Calgary. Le Centre d'art de Banff accueillera les participants du 23 au 28 septembre. Un appel à participation sera lancé prochainement. Les personnes suivantes feront partie du comité organisateur : Rodrigo Flores, Karen Fricker, et Don Rubin (représentant la Section canadienne), ainsi qu'Emmanuel, Ivan et Octavian.

6.2 Prix Europe pour le théâtre

Margareta et Michel présentent au Comex une proposition d'une série d'activités de l'AICT dans le cadre du Premio à Rome. Il y aura une table ronde avec d'anciens stagiaires et une présentation de *Critical Stages/Scènes critiques*, en plus d'une réunion extraordinaire du Comex.

6.3 Prochaine réunion du Comex

Elle aura lieu pendant le Festival Shakespeare de Craiova, à la fin d'avril 2018 (23 avril-1^{er} mai ?). Octavian nous donnera plus de détails bientôt.

6.4 Stages pour jeunes critiques

Jean-Pierre annonce qu'il en prévoit un à Limoges, du 11 au 18 juin, dans le cadre d'un festival d'écoles de théâtre où il y aura des spectacles de Russie, d'Irak et du Burkina Faso. Les troupes resteront là pendant toute la durée du Festival. Il envisage donc un stage avec deux groupes de huit participants chacun. Les organisateurs aimeraient aussi inviter cinq personnes de l'AICT à prendre part à un colloque en français et en anglais sur le thème de l'enseignement du théâtre. On prendra la décision finale à Rome.

6.5 Colloques

Ivan note que le colloque de Novi Sad cette année sera co-organisé par Diana Damian et Bojana Jancovicz

6.6 Prises de position de l'AICT

On soulève une question politique. Comme le Bureau a fait parvenir aux membres le communiqué de presse sur Kiril Serebrenikov, comment devrions-nous réagir dans des situations pareilles à l'avenir ?

Octavian est d'avis que d'autres associations professionnelles devraient réagir quand des artistes sont en cause, mais que notre association devrait faire preuve de prudence et considérer tous les aspects et les conséquences dans chaque cas. On évoque des exemples passés. Jeffrey recommande un engagement mais en même temps, aucune interférence. Irina est d'avis que la réaction de certains critiques russes a été trop rapide. Deepa estime qu'il faut partager les informations, sans prendre partie.

Stéphane dit qu'on nous demande toujours de prendre position, mais cela implique toujours beaucoup d'émotion. En tant que critiques, nous devons publier des réactions appropriées. Il y a donc des limites à notre action. Les statistiques sont effrayantes, mais nous ne pouvons pas réagir à la mort de tous les journalistes. Il faut nous limiter aux situations impliquant des collègues.

Ivan n'est pas d'accord que l'AICT se limite à réagir aux situations impliquant des critiques. Jeffrey est d'accord : il vaut mieux réagir davantage que moins.

Michel explique le rôle du Bureau selon les Statuts. Margareta dit que peut-être le Bureau devrait-il agir en consultation avec les autres membres du Comex. Octavian propose d'organiser un colloque sur ces enjeux, en partenariat avec PEN International.

On décide de former un comité qui sera chargé de ces questions désormais. Il est formé de Stéphane, Jeffrey, Deepa, Tao et Emmanuel.

DEUXIÈME PARTIE DE LA RÉUNION

7. Site Web et médias sociaux

Point reporté à la prochaine réunion.

8. Relations avec d'autres organisations

Le colloque annuel de la FIRT aura lieu à Belgrade, en juillet.

L'Encyclopédie mondiale des arts de la marionnette sera bientôt disponible en accès libre sur Internet.

9. Cotisations et recrutement

Voir dans le rapport de Michel.

10. Prix Thalie

Selon Margareta, Emmanuel devrait contacter Halima, afin que nous puissions envoyer bientôt un appel de candidatures. L'appel devra être clair, notamment au sujet des critères et de la langue d'expression des candidats. La date limite pour l'envoyer sera la fin octobre. Michel invite les membres du Comex à continuer à réfléchir à des candidats potentiels.

11. Autres points

Jean-Pierre soulève la question des archives de l'AICT, annonçant qu'une étudiante italienne de doctorat travaille sur la critique de théâtre en France.

12. Fin de la réunion à 16 h

Michel Vaïs

Secrétaire général

Octavian Saiu

Secrétaire général adjoint

RAPPORTS

President's report: Tbilissi meeting October 5th, 2017

Shortly after our board meeting in Norrköping in May, I went to Rome to participate in the jury meeting of Premio Europa. (Georges Banu is the president of the jury, me, Ivan M and Ian Herbert are among the jury members.) We had a surprise: the main prize laureates

(divided) were already decided, and we were just involved in the "New realities prizes" which not any longer were "new" but, all of a sudden, just realities.

The Premio Europa has had difficulties for years, we know that already, and the future for the prize seems unclear. We have to accept this, and as one of the founders of the prize I think we, the IATC, have a certain responsibility, so I look forward to the events in December in Rome. The Premio is very eager to have us in place and to present our work. I have been in contact with Savas and Jean-Pierre about the Critical Stages' round table and the alumni for ex-young critics and these components seem to work. The premio is insisting in an excom meeting; we will make it a brief extraordinary excom meeting. I am in contact with Alessandro Martinez who is asking for our help in many respects.

I am right now in Belgrade, as a jury member for Bitef - intense, but very interesting.

Running matters have been reported by Michel: concerning the Russian association and its letter of protest for Kerill Serebrennikov, we have had reactions from members considering that we ought to make a protest from the IATC, and from others that we should absolutely not act at all. Now we have exposed the Russian association's letter to the membership and to the "world" on our web site. I think this is correct from our side; but we should need to define better how to act in cases like this; it is of great importance that we all find a shared position in these matters.

Among other tasks worked with was the exposure of the up-coming workshops for young critics on our web site, which has improved considerably but still needs to be developed.

I am in contact with the Bergman festival in Stockholm and the centenaire 2018 in August at the Royal Dramatic Theatre, about thinkable events - conference, young critics or similar. I am meeting the director of the festival a few days after coming back to Sweden for further talks.

Secretary general's report

Tbilisi Excom meeting, October 6, 2017

- I had several exchanges with members of our new national sections in Kazakhstan, Montenegro, South Africa and Egypt. In Kazakhstan, Ms. Saniya Kabdiyeva, who is the leader, said she would welcome Irina Antonova, until now individual member (and Auditor of the IATC) to join. But Irina prefers to switch to associate membership and remain out of this new association. Being a member of UNIMA, she applied for associate membership, and I accepted her in this capacity, from 2018. She regrets to have no IATC press card from 2018.

- I sent several messages about the training workshops in Pune, WuZhen and Iasi.
- I corresponded about our meeting in Tbilisi, and about our congress in Banff/Calgary in October 2018.
- I was invited to Cairo, Egypt, for the International Experimental Theatre Festival, September 19-29. First time for me since 2003. Samia Habib wishes me to meet the members of their new association, and also another "group of critics."

NOTE: It is essential that we find a way for members in countries like Egypt to send their dues!

- I had several exchanges by e-mail and phone with Alessandro Martinez about the Europe Theatre Prize, on the following topics: program, press lists, invitations, participation of the IATC... I have been invited to Rome for the ETP (December 12-18).
- I translated and circulated the press release of the Russian Section about Kirill Serebrennikov. Note: the Russian Section is not a member in good standing of the IATC since 2014. They owe dues for 2015-16-17.

Comex Tbilissi – 6 octobre 2017

État des comptes

- **Compte courant :** **14071,39 €**

Le Webmaster et le site web ont été payés pour 2017

Je vais faire imprimer les cartes de membres pour 2018-2019 (+/- 1000 €)

J'attends encore les cotisations d'une vingtaine de pays (2000 à 3000 €)

- **Compte Critical Stages :** **6460,82 €**

L'équipe de Savas a été payée pour 2017

- **Réserve :** **5450,88 €**

La situation est normale.

Je parlerai d'un système plus facile de paiement : Transferwise

Le Trésorier

CRITICAL STAGES REPORT (TBILISI meeting) 2017

Savas Patsalidis

What have we done since the last time we have met?

1. We posted on time the latest issue of *Critical Stages* on AFRICAN THEATRE. Don, Femi and Teju did a wonderful job. They put together an impressive and substantial volume of essays (a total of eleven papers). I cannot thank them enough for what they did. The feedback we got has been very encouraging.

The journal is increasingly attracting attention from various areas of the world. Each one of our “Special Topics” is opening up new markets for us. This time there has been an impressive increase of visits from African countries. Our job now is to keep these newcomers close to the journal.

For the first time we had, in addition to the “Special Topic”, one more focused selection of essays, on “Michael Chekhov”, ed. by Yana Meerzon – also enthusiastically received by a large number of theatre fans and especially actor trainers.

Number of articles published in our latest issue: 44.

TOTAL NUMBER OF ARTICLES PUBLISHED IN ALL ISSUES: 572

2. VISITS:

Critical Stages’s latest issue had viewers/visits/clicks from **205 (!!!) countries** around the world. Record high. No doubt, we are getting more global. Faroe Islands, Suriname, Swaziland, Guinea, Sint Maarten, Mauritania, Turks and Caicos Islands are among those who have discovered us (or probably... discovered them).

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

Australia is still low. The same goes for New Zealand. Both Anglophone countries. Hard to penetrate their market for some reason. Advertising on FB will surely help. Jeffrey says it won't cost more than US\$50. I guess we should do that. Well?

In Russia we have a problem but there the language barrier is quite evident. We can do better in India, which has a huge Anglophone population. Deepa's help will be most valuable. With the Chinese issue we are now putting together we hope to further strengthened our presence in China as well.

Overall, there is a steady increase of the volume of our readers/visitors as well as of the number of people who want to contribute.

3.Our MAIL LIST is growing fast. We now have the emails of about **10.000** theatre people (scholars, artists) and institutions (university departments, dance schools, training centers, academies etc) from around the world.

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

With the introduction of the Newsletter we can now send out about **40.000 emails** for each issue (20.000 for the Call for Papers (10.000+ a reminder 10.000) and another 20.000 advertising (10.000+10.000) the Table of Contents of each New issue).

I am working out with Jeffrey, Don and my webteam ways to further increase the market dynamics of the journal. For example, one idea that crossed my mind is the introduction of **podcasts**. If anyone of you is an experienced podcast user please let's talk about it.

4. THE NEW ISSUE

As of last month, Tasos, Katerina and myself have started working on the new issue (#16, due Dec. 2017—SOUND/THEATRE: SOUND IN PERFORMANCE). Our guest editor, prof. Johannes Birringer has just informed me that he managed to put together a very strong volume of about twelve very high quality papers (selected from a total of 45 submitted abstracts!! A good number to choose from). A timely and substantial contribution to international theatre/performance scholarship.

5.ISSUE #17

The Editors of the Special Topic “MEDICINE AND/IN THEATRE” (#17, due June 2018), told me that **55 people** (a record high thus far for our CFP submission of abstracts) have already responded to our Call for Papers and sent in their abstracts. The two editors are now trying to figure out the best for publication.

Sending out our CFP in the form of a Newsletter has proven very productive. It has increased the visibility of the journal and has strengthened its prestige worldwide.

7. CHINESE ISSUE

We have just sent out (to all 10.000 available emails) the latest CFP (I am sure you all got it) on CHINESE THEATRE AND PERFORMING ARTS. For this issue we have an editorial team of three: Peng Tao, Zhu Ning and myself.

With Katerina, my assistant, we have managed to locate the emails of scholars/artists etc who are doing work on Chinese theatre/dance/performance in Europe (we found about 300). Another list of about 1000 emails came from the US, Canada, Australia and New Zealand. They all got the latest CFP (on Chinese Theatre)

If you have any people in mind who might be interested please do let me know so that I send them the CFP.

Peng Tao and Zhu Ning have already translated the Call for Papers into Chinese and posted it on Chinese platforms.

The Chinese papers which will be chosen by Peng Tao and Zhu Ning (about 5-6) will be translated into English (Peng Tao told me that there is a small budget for that). **Peng Tao can tell you more about this during the ExCom meeting.**

8.ECONOMICS (Jeffrey, Stephane, Peng Tao)

a)Stephane has paid the proofreaders (3000 euros) and the webmaster (3000 euros) for the two issues of 2017. The only person that remains to be paid for 2017 is Katerina (1000 euro). We usually pay her upon the completion of the second issue (late Dec. early January).

STEPHANE will give you the details.

b) Thanks to Jeffrey and the support of his School we have come that far. Jeffrey, however, is no longer the chairperson of his Department, and we have to take that serious change into consideration when planning our economic policy.

c)The\$10,000 coming from China (**PENG TAO can tell us more**) gave us enough breathing space to figure out what to do.

One way or another, **our economic survival still remains the major issue. Don** tried very hard to get some help but he ran into closed doors. Things are not easy.

All three members of the editorial team of the journal (Don, Jeffrey and myself) strongly feel that the ExCom commits a certain sum annually to the production of CS. The ExCom meeting at Tbilisi is a good opportunity to discuss this and other matters related to the financial survival of the journal.

JEFFREY is the right person to tell you more about that.

10. Reshuffling(s)

Board member Brent Meersman told me that he is not writing for free anymore. I understand that. With this in mind I suggest we replace Brent on the Board with someone else from the same region if possible willing to work for free. **Are there any suggestions?**

I asked **Diana Damian** to take over as editor the section “Critics on Criticism”. She accepted. And I am glad she did. She is a knowledgeable and able young person.

11. PREMIO EUROPA

The organizers of Premio Europa want to host a *Critical Stages* meeting—to promote the journal and also discuss matters related to online publishing/reviewing etc

I wrote to them and told them that we will be about 5-6 people on the panel and that we will need a room of about 80 seats and technical equipment. They told me there is no problem. I asked them whether they can cover the expenses of someone coming say from Argentina or Japan or China, that is, traveling long distance, and they told me is most unlikely. **They suggested we meet the morning of the 13th of Dec.**

Don and Jeffrey will not be attending the Premio Europa, so they cannot join us on the panel. Margareta will be there so she can join us. **Who else from the ExCom would like to join us (1-2 people)?**

I will also ask three CS Board members who will be traveling to Rome (I do know who is traveling yet) to join us.

That's all for now. **I hope I have not forgotten something important. In case I have, I will get back to you.**

Best to all

savas

IATC Excom Report (Tbilisi, Georgia, 2nd to 6th October 2017)

Deepa Punjani

The big news at our end is that preparations are underway to receive our international young colleagues from various countries at the upcoming IATC-Indian National Section's Young Critics' Workshop in Pune in India from 4th to 10th November 2017. The Young Critics' Workshop is taking place in collaboration with the IAPAR (International Association of Performing Arts and Research) theatre festival. We had offered to host both the English and the French groups as it has been IATC's tradition, but we received applications only for the English group. This is the first time that the IATC Young Critics' Workshop will be held in India, and we look forward to hosting this workshop.

With regards to the Thalia Prize, I had submitted a proposal along with recommendations, exactly two years ago, at our Excom in Tbilisi (October 2015). I am attaching the same for your reference again. We had not deliberated on it in any detail. I had essentially proposed for us to

consider a full-fledged committee, which is well informed about theatre across regions and languages. This has to be a multi-regional, multi-lingual committee. This committee will work through the two years in following up the proposed candidates by member sections before they present their selection to the IATC Cabinet and Excom. As of now we have been following the status quo, and I think we need to have a more focused direction about the Prize, especially of a Prize of this nature, which raises philosophical and political questions about language, region and culture.

An important question for instance is how do we access critical works of importance, which are not published in English or in French – the two working languages of our Association. Also, while we are committed to diversity, it should not be tokenism, merely for the sake of it. We have to be careful of that as well. We need to frame guidelines to circulate to our membership when they propose their candidates. Some translations will have to be done, and again either the proposing member section, or the committee member who knows the language, must do the translation for the benefit of the larger general membership. I have been in communication recently with Margareta, Tao and Emmanuel about the Prize. We basically need a more rounded discussion on the Prize itself, and then consider the best possible way we can make it more effective and meaningful.

I still think that given that most theatre is first and foremost local, and by that extension, the critical writing on it is, must we re-think the parameters for the Prize? In my opinion, it would be very valuable to our Association to have more local and regional candidates, who are not necessarily known, but can be vouched for by the proposing member section/s. The candidates who are selected for the Prize can be interviewed at length (good content for *Critical Stages*) and can be invited to talk about their experience with theatre in their immediate settings, and of their experience elsewhere. This would not only solidify our emphasis on diversity at the grassroots, but will also provide us with enriching local contexts, which otherwise escape our attention.

I received a very kind invitation from Ivan to attend Bitef this year, and I would have been happy to go for it, had it been possible. I had written about Bitef post our Congress. The Feature was well received by our readers. Here's the link:

<http://www.mumbaiatheatreguide.com/dramas/features/16/dec/feature-notes-on-bitef-a-fifty-year-old-international-theatre-festival-from-the-balkans.asp>

On the personal front at work in Mumbai, I continue to actively give opportunities to young and promising theatre critics. We may have a couple of new, young members joining our section from next year.

On behalf of the Indian National Section, I will be paying our annual contribution for 2018 to our Treasurer Stephane at this Excom, along with our separate, committed contribution to *Critical Stages*.

In a continuing effort to boost publicity for *Critical Stages*, our editor Savas wrote to me about the possibility of providing a link to *Critical Stages* on *Mumbai Theatre Guide*, the website I edit. I will be talking to my office about the same after I return from Tbilisi. There are two possible ways by which this may work out to be a good idea and I will suggest the same when we meet

for our Excom on 5th October. The Indian National Section would like to make a particular reference to the great work that Savas has been doing for *Critical Stages*.

REPORT FROM IATC-NIGERIA

to the LATC excom meeting held on 5th October 2017 at Tbilisi, Georgia

1. Appointment as Vice President

The executive committee and members of the Nigerian national section of the IATC has asked me to convey its excitement and deep appreciation, over my appointment as one of the three Vice-Presidents by the excom during its meeting of 26th May 2017 at Norrköping, Sweden.

2. Nigeria's participation in Young Critics Seminars The young critics seminar in Romania, India, and China were widely publicized in Nigeria. About eight members of our young critics circle (YCC) were invited to the three seminars. The invited youths are currently processing their visas with a view to attending these events.

3. Participation in Established Critics Conference in Tbilisi: Three established critics from Nigeria were invited to attend the conference in Tbilisi. One of these- Taiwo Afolabi who is currently on study leave in Canada is hopefully already in Tbilisi for the conference. The other two members (Jerry and Gloria) are unable to make it because of the new cumbersome visa process, which regrettably has also affected my participation.

4. 2017 National Arts Festival in Grahamstown: I was keynote speaker at special panel on “Theatre criticism and arts journalism in the digital age” during the South African Annual National Festival of Arts which held in Grahamstown from 3-9th July 2017. I also facilitated a special sensitization session on IATC activities which was attended by critics and festival curators from 23 countries. Also on July 7th I participated in the inauguration of the South African national section of the IATC as part of this festival.

5. LATC's Participation at the 35th World Congress of the International Theatre Institute

The excom graciously nominated me to represent the IATC at the 35th World Congress of the International Theatre Institute, which held in Segovia Spain from 14-26th July 2017. I communicated my regrets to Margareta earlier when it was obvious I couldn't make the trip as envisaged owing to ill health. However, in that capacity, I had series of exchanges via email with Tobias Biancone the Director-General of the ITI. Hopefully, we would wrap up discussions with Tobias on the current status of IATC's relationship with ITI when we meet in Italy during the Europa Theatre Prize next December.

6. Europa Theatre Prize 2017: the secretariat of the Europa theatre prize requested IATC- Nigeria

to extend its invitation to Wole Soyinka who has been nominated to receive a special award during the event in December. We were able to get Soyinka's acceptance of the invitation. Also at the instance of the secretariat, we recently nominated two of our members who will be officially invited to participate in the ceremony as theatre journalists.

7. Young Critics Seminar in South Africa

The young critics seminar we had envisaged will be hosted by the South African national section in June 2017 to train South African based young critics was rescheduled for mid 2018 to allow for better planning and liaison with the IATC excom to ensure compliance to extant guidelines for young critics seminar.

8. Thalia Award

I am happy to continue brainstorming with Margareta, Tao and Deepa on how best to support excom to administer the Thalia prize. Last week, on Margareta's instruction, I wrote Halima to encourage her colleagues in Latin America to take interest in the Thalia Award procedures as may soon be announced by excom.

9. Established Critics Conference in Romania

I attended, alongside Margareta, Michel and Savvas, the established critics conference on comedy, which was well organized, by Octavian and the Theatre Scholarship section of IATC Romania on June 4-6th 2017.

10. BITEF51

I got a generous invitation from Ivan and the BITEF secretariat to attend the recently concluded BITEF51. I was to attend the festival with three young critics from Nigeria. We were all excited and anxious to attend but for the late approval of their visa, which came when the cost of flight tickets had gone beyond the sponsorship, we secured for the trip. We invite excom's attention to this kind gesture and possibly help us extend our sincere appreciation to Ivan.

11. IATC HONG KONG'S INVITATION OF AFRICAN TROUPES

I am happy to note that on Octavian's and Bernice's recommendations, the world cultures festival through IATC Hong Kong invited me to curate some African plays for its 2017 festival holding late October through November 2017. Following my appointment as curator, some African productions were invited to feature at the festival. I have also been invited to lead seven workshops and seminars on various aspects of African Theatre by IATC-HK from 3-11th November 2017. This is besides commissioning me to write the special review of six African plays, which has already been published in the 2017 World Cultures Festival Critics' Guide.

Excom's may wish to note this collaboration between IATC Nigeria and Hong Kong as well as extend our sincere appreciation to Octavian and Bernice Chan for the initiative.

Emmanuel S. Dandaura, *PhD, fsona, President LATC-Nigeria*, 2nd October 2017.

Polish report

Since last excom:

- I was talking with director of the biggest and the oldest international puppet theatre festival in Poland in Bielsko-Biała (in the southern Poland) and at the same time president of the Polish Section of UNIMA Ms. Lucyna Kozień about capabilities organizing during next year edition young critics seminar. She is delighted with this idea.

- I'm in contact with Belarusian theatre critics. They want to recreate the Belarusian section of AICT. I've send to Alexey Strelnicov (leader of the group) information about our association, activities and ways to set up a national section. In the near future we can expect official documents from them.

- Our Facebook and Twitter profiles are growing. (one or two followers a day). Now we have 4339 followers and about 300 readers of every article at the Facebook and 1176 followers at the Twitter. I try to post a new post every 2 days. Most of them are references to the articles of Critical Stages and all new information appearing on our association page. Paid advertising is only available on the Facebook. From time to time I buy it for minimum costs (EUR 0.50 per day) for ads about a new CS numbers, workshops or call for papers. I generally directed it to the countries that Savvas describe in his report. The most popular are posts with photos from workshops, congresses and excoms. We still do not know much about the activities of the national sections. Over the past six months I have received four informations that I could have posted. I have the feeling that such information would increase interest in both our profiles and the association itself. I ask everyone not only to „like” posts but also to share them. In a simple way it frequently increases their range and contributes to new followers.

- The Polish Section established a formal association operating under Polish law. Thanks to that we can apply for a grants awarded in programs not only in Poland but also in the European Union. Due to numerous professional and family responsibilities, I have not managed to find out before of our meeting whether any of the EU programs allow us to apply for CS funding. I think it is possible. In Poland it will help us to get extra money for possible young critics seminars and the Krakow congress.

- As the sole representative of theatrical critics I was invited to the nationwide Culture Conference. It concerned a possible reform of the culture system in Poland. During my speech I emphasized the importance of strengthening theatrical critique and the diversity of Polish theater. I have noticed that the most probable financials are independent and non-institutional theater groups working with laboratory methods and cultivating the legacy of Jerzy Grotowski and other great Polish avant-gardists.

Konrad Szczebiot

Rapport du Vice-Président Jean-Pierre Han (France)

Depuis le dernier comex de Nörrköping j'ai immédiatement enchaîné avec un voyage à Bagdad (Irak) où la situation théâtrale évolue très vite dans la mesure où c'est une comédienne en activité qui a été nommée par le ministère de la culture pour occuper le poste de directrice des théâtres.

Mais le manque de moyens empêche toute organisation de stages ou de colloques. Ce sont eux qui sont demandeurs...

– Au festival d'Almada (Portugal) où un stage pour jeunes critiques avait déjà été organisé, on se trouve confronté au même problème de manque de moyen.

Notre collègue Maria Helena Serodio qui a longtemps siégé au comex, prend sa retraite. Ses collègues m'ont sollicité pour que j'écrive un article dans le livre qui lui sera offert. N'y aurait-il pas moyen d'organiser une rencontre ou quelque chose de ce type pour cette occasion ?

– Au festival d'Avignon. Pas grand-chose à signaler si ce n'est que j'ai essayé d'aider des collègues qui désiraient de se faire accréditer au service de presse.

– J'ai en fait passé la plus clair de mon temps à organiser les groupes pour les trois stages de jeunes critiques. Avec cette constatation que faire cela est très lourd et je ne pense pas qu'il faille renouveler l'expérience de faire ce genre de stages de manière simultanée. Je vous communiquerai le bilan de cette « campagne » lors de notre comex.

– Contacts avec le Festival international d'Écoles de théâtre à Limoges (France) en juin prochain, du 11 au 16 précisément. J'aurais à cette occasion des propositions à vous faire et ai déjà l'aval des directeurs du Festival.

Report from the Georgian section

Tbilisi Excom meeting, October 6, 2017

On September 21 AICT/IACT Executive Committee meeting was held in Tbilisi State University of Theatre and Film. We spoke about the work done and discussed future plans. The result of our meeting is as follows:

- One of our young critics is attending Lasi International Festival of Youth Theatre. Young critics refrained from participation in workshops in China and India mainly because of the lack of funds. Air fare funding could not be secured because of time shortage.
- This year AITC/IATC members participated in International Seminar on “Theatre and the capacity of independent department” in Tehran; The 18th annual international conference on American studies in Tbilisi and Baku international Conference „Cultural Dialogue”
- AICT/IACT members were the jury members on First World theatre festival in Astana (Astana, Kazakhstan), International Theatre festival "Hello Stage" (Astana, Kazakhstan), Theatre festival "Theatrical Spring" (Astana, Kazakhstan), “Creative Union – Georgian Theatre Society” annual theatre award;
- They are members of Advisory board program of “Georgian Showcase” at Tbilisi International Festival of Theatre, free theatre commission of Tbilisi City Hall, Recommendation Council of Ministry of Culture and Monument Protection.
- We prepared international colloquium “Theatre and Populism”. Publication of proceedings are planned for 2018
- We spoke about the Annual Theatre Ratings we prepare yearly under the umbrella of AITC/IATC Georgian section. The Ratings of best directors, performances, actors etc. is already very popular in Georgia. Next year to give to the ratings the international touch we are planning to work on them during the “Georgian Showcase”
- We discussed the participation in AITC/IATC Congress in Banff – Calgary and about cooperation with Poti Regional Theatre Festival and about the possibilities of holding international workshop

Irina Gogoberidze, Academic Doctor,

AICT/IATC Georgian Section **Chairperson**

**Report from the Canadian Theatre Critics Association,
representing the Canadian Section of the IATC**

Dear Excom Members,

My regrets that I won't be able to join you in Tbilisi this October due to a travel conflict. However, I am more than happy that Stephen Hunt, a fellow CTCA Board Member and a member of the organizing committee for the 2018 World Congress in Banff/Calgary, will be taking my place. Most of you will have met Steve in Belgrade and Beijing. He is closely involved in arranging the congress and is based in Calgary, so if you have any questions about that part of the world, he's the man to speak to!

Following last May's Excom meeting in Norrköping, Sweden, the organizing committee of the 2018 World Congress met to discuss Excom recommendations. Among other things, at Nigerian Member Emmanuel Dandaura's suggestion, we refined the theme of the congress to be: "Theatre and Diversity of Cultural Expressions." This reflects the 2005 UNESCO convention on Diversity of Cultural Expressions. We also put together a committee to vet proposals for papers on this theme. It so far consists of Don Rubin (*Critical Stages*), Karen Fricker (critic for the *Toronto Star*) and Rodrigo Flores, a young critic based out of New Brunswick. We anticipate that Ivan Medenica will oversee the committee. Emmanuel Dandaura has also volunteered to serve on the committee and we'd be happy to welcome him. The call for papers will go out in February or March of next year.

I had a meeting with the Banff Centre, which is hosting the congress in Banff, and some adjustments have been made to the congress agenda that I had presented to the Excom in Norrköping. These mostly reflect our efforts to add a day in Calgary to the agenda. We hope to transport delegates to Calgary for a full day that would include one or quite possibly two performances, as well as a symposium hosted by the University of Calgary. Details on the topic of the symposium are still in discussion and will be presented to the Excom for approval in spring 2018.

The CTCA continues to explore options for funding some portions of the congress that are not underwritten by the Banff Centre. Our principal expense will be simultaneous interpretation/translation in English and French for the colloquia taking place during the congress. Michel Vaïs has been very helpful in connecting us with two Quebec-based translators who have translated for previous IATC congresses in the past. Discussion of this and other congress matters was brought before the full CTCA board in a meeting this September.

Steve and I will meet again with the Banff Centre in October, following the Tbilisi Excom. We will send out a revised agenda once the CTCA and the Banff Centre have signed off on it.

Apart from the congress, the CTCA published a Summer issue of its e-bulletin, *Critically Speaking*, which was well received. Now we are in the midst of voting for the winner of the biennial CTCA-Herbert Whittaker Award for outstanding contribution to Canadian theatre. The award is voted on by the entire CTCA membership. Past recipients have included many prominent Canadian theatre artists, although the award is also open to theatre critics and scholars. We will announce the 2017 winner in October.

All the best for a successful meeting in Tbilisi!

Martin Morrow
President
Canadian Theatre Critics Association

Report from the Japanese section

Mariko ANAZAWA

After our last meeting in Norrköping (in which I was unfortunately unable to attend) the Japanese section held our first bi-annual general meeting on the 30th of July 2017. 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. No one was selected for the Theatre Arts prize this year. We also conducted a symposium for the book that won the AICT prize.

In this meeting, we received several reports on our recent activities, such as, from our web magazine "Theatre Arts" (where the editor in chief position of "Theatre Arts" has changed from Manabu Noda to Naoya Shimada) on our open lecture from the IATC and we also discussed the possibility of inviting the ExCom members to Tokyo. For this reason, we will collaborate in the autumn season with F/T (the Festival of Tokyo) which is the biggest festival of Performing Arts in Japan.

Personally, I will change the University where I work at in April 2018.

-
1. About the young theatre critics seminar: After the last Excom, China Section has been working on the preparation of the seminar. We discussed with Jean-Pierre and Mariko. Now we have 10 young critics in English group, who are from Poland, Romania, Brazil, South Africa, Nigeria, Turkey, Bulgaria, Mainland China, Chinese Taiwan, Chinese Hong Kong etc. The applicant from Nigeria sent us wrong passport number and name. We have resent her a new invitation. The Romanian applicants need some other supporting documents according to the requirements of the local Chinese Embassy, and we have sent to them, either.
 2. 2 On 23rdSep. China Section, with the cooperation of Beijing Association of Theatre Artists and Beijing Wan Fang Rong Hui Culture Company Ltd., held a seminar of comedy under the umbrella of Beijing Comedy Week. It was the first comedy festival in Beijing. 17 comedies were performed during the festival. The Seminar invited the most active and established theatre critics and stage directors.
 3. About the special edition(Chinese theatre) of CS: After the co-effort with Savvas, We have released the Call for Papers both in English and Chinese. The deadline for proposal submission is 1st Dec, 2017. The deadline for paper submission is 1st May, 2018. We plan to issue the special edition in December 2018. Now we have confirmed a fund of 3000USD for the translation fee.

IATC China Section 2017/9/27

Proposed recommendations for the Thalia prize, submitted at the Excom in Tbilisi in October 2015:

To set up a Thalia prize committee. This committee can have five to eight members, preferably from different regions of the world, and who have a deep understanding of their own regional theatre as well as world theatre and the body of its writing. Knowledge of more than two languages will be beneficial.

This committee need not be restricted to Excom members but can even have all its members selected from the General Assembly. Alternatively, Excom members and members of the General Assembly can jointly make up this committee too.

The committee will be responsible for putting together a list of potential Thalia prize nominees and for choosing one every two years for the award.

The committee will inform the excom board (President, Vice-President, Secretary-General and Treasurer) of its decision. The joint decision of the committee and the excom board will be final.

The committee will also be responsible for all correspondence with the chosen winner and for putting together a statement regarding their selection, which will be circulated to all member associations.

Publicity for the award must also be carried out by the committee. The committee must ensure that the award gets as much coverage as it is possible by identifying multiple print and online options. A webpage can be set up dedicated to the award with a clear link on the IATC's website.

Prior to the award, Critical Stages must dedicate a section of its forthcoming issue to the awardee and his/her select writing. Since translations will be required, it will be the committee's job to make sure the awardee's name, biographical material and a list of their select writing is conveyed to the CS Editor at least six months in advance. An interview with the awardee can be published.

The committee in consultation with the excom board will arrange for the awardee to be hosted at the Congress and for the arrangements of the award ceremony. If the awardee cannot make it to the Congress, the committee will do its best to arrange a video chat with the awardee.

The entire award ceremony should not take up more than an hour.

Post the award ceremony, the committee must post a report on the Prize's webpage, and which must be emailed to the various print and online media for publication.

An honorarium may be provided for the members in this committee.

Report to the Executive Committee International Association of Theatre Critics (AICT-IATC) 6 October 2017

Jeffrey Eric Jenkins (American Theatre Critics Association, USA)

- . 1) **ATCA Code of Conduct (2017 Revision).** Attached you will find the updated Code of Conduct from the American Theatre Critics Association, which was first adopted in 1997. This revision was approved unanimously in an ATCA business meeting in San Francisco in June. Also located at the bottom of the page of this link:
<http://americantheatrecritics.org/about-atca/> [L]
[SEP]
- . 2) **Timely Dues Payment and IATC Cards.** The American Theatre Critics Association (ATCA) would like to know when new cards are available. We may be able to pay our dues early in order to secure timely transfer of IATC cards from the IATC Treasurer to the ATCA Operations Manager. [L]
[SEP]
- . 3) **Young Critics Seminar.** We apparently had no young critics apply for the three events offered this fall. We did several announcements and featured them prominently on the ATCA International site. [L]
[SEP]
- . 4) **Critical Stages/Scènes Critiques.** Despite continued reductions in funding from the State of Illinois, Illinois Theatre has continued its institutional advertising program with the journal, which will provide assistance at least through the end of 2018. We suggest the AICT-IATC Excom recognize the terrific work done by our editor-in-chief and his team by making an annual financial commitment that matches that of Illinois Theatre. The final payment, which brings us to \$25,000 in total advertising support to the journal, should have been (or should be soon) received. It has been processed. [L]
[SEP]
- . 5) **ATCA International Site.** The site continues to engage a broad spectrum of visitors. One of the methods that has been particularly successful is to create a Facebook page for promoting the site, then posting links to the content of the ATCA International site on Facebook. The key to getting more attention, however, is to spend a nominal amount, say \$20 to \$50, and target the regions and demographics we wish to attract. A similar tactic could assist in building the profile of *Critical Stages/Scenes Critiques*. [L]
[SEP]
- . 6) **Theatre and Populism Announcement.** Collaborated with Irina on the English version of the call for papers.
- . =====END OF REPORT===== [L]
[SEP]

ATCA Member Code of Conduct

Adopted July 1997 in Cedar City, Utah Updated June 2017 in San Francisco, California

Our love of theater has brought us together from a variety of backgrounds, careers and levels of experience. It is important for us to remember that our actions reflect on the organization, its members and the profession.

Membership in the American Theatre Critics Association (ATCA) is a privilege. The Association expects the members to adhere to the following in the performance of their professional duties:

- . 1) Collegiality is expected within the Association. Members must treat their colleagues with professional and personal respect, courtesy and integrity. *Ad hominem* attacks will not be tolerated in Association meetings and activities, and is strongly discouraged in our profession as a whole. ^{[[L]]}_{[[SEP]]}
- . 2) Members of the Association are expected to maintain high standards of journalistic practice with respect to the integrity and independence of their reporting and reviewing. Such standards include, but are not limited to, confirmation of news and information by reliable sources, acknowledgement of sources, accuracy of quotes and freedom from conflicts of interest (actual or perceived). ^{[[L]]}_{[[SEP]]}
- . 3) Complimentary tickets or merchandise are intended for use only by members and their guests (if any). Complimentary tickets/items not used by a member should be returned to the giver (typically the theater company or media representative). It is forbidden to re-gift them to third parties or to sell them. Asking for more — whether tickets, merchandise or anything else — is discouraged unless offered. ^{[[L]]}_{[[SEP]]}
- . 4) A member must adhere to the policies of the individual theaters he/she attends with respect to the use of cell phones and other mobile devices, cameras or other recording/photographic devices, smoking and bringing food or drink into the playhouse. Members should be aware that the various performing unions (AEA, SDC among them) forbid the use of recording or image-taking devices during performances (including curtain calls) unless expressly authorized in advance. ^{[[L]]}_{[[SEP]]}
- . 5) In the course of performing their duties, members should be discreet in discussing productions or performances in public spaces before, after and during the performance. Members should respect the reticence of colleagues who prefer not to discuss their reactions. ^{[[L]]}_{[[SEP]]}
- . 6) Members must be sensitive to issues of racism, sexism, homophobia, diversity and underrepresented populations. ^{[[L]]}_{[[SEP]]}
- . 7) Members should respect the reputation of the Association and not invoke ATCA's name or their membership in it to intimidate, coerce or establish their *bona fides*. ^{[[L]]}_{[[SEP]]}

- . 8) Members recognize that their postings on social media — often done in an instant — can reflect upon their professional status and reputation and also on the status and reputation of the Association. [L]
[SEP]
 - . 9) Members should recognize that failure to abide by this agreement may jeopardize ATCA’s relationship with media representatives, event hosts, the theater community and others who offer the organization services or hospitality. It also compromises our reputation, both individually and as the only national professional organization for theater critics.
-

THE END