

ANNEXE A

International Association of Theatre Critics General Secretary's Report 22nd Assembly General, Turin, 10 March 2006

I have the honour to present my third report since I was first elected to the office of IATC General Secretary in 1998. It will concern essentially the activities of the Executive Committee since our last congress, together with items on membership and communication.

Meetings of ExCom and Congress planning

Since our 21st Assembly General, held on 5 November 2003 in Bucharest, the Executive Committee has met twice a year, as provided for in our statutes. In 2004 this was in Moscow (March) and in Plovdiv, Bulgaria (November); in 2005 the Executive Committee met in Sweden at Umeå (May) and in Reus (Catalonia) last October. I must first thank the national sections of Bulgaria, Russia, Spain and Sweden, the National Theatre in Plovdiv and the festivals in Moscow, Umeå and Reus, who all gave us a warm welcome and treated us with both kindness and efficiency.

Our hosts in Moscow were the Golden Mask festival. There the Russian delegate, Nikolai Pesochinsky, passed on an invitation from his Ministry of Culture to organise a meeting some time in the following year in some part of Russia. ExCom took up my proposal that we address the question of theatre journals and the challenge of the internet. This grew into a concrete project, originating from a meeting which took place in Moscow in March 2005: a world network of theatre journals. This project will be taken further by the next ExCom.

In Autumn 2004, in the charming old town of Plovdiv, we were unfortunately one person short of a quorum, since only four out of the ten ExCom members were able to make the journey to Bulgaria. Our meeting was thus an informal one and its decisions had to be ratified at the following meeting in Spring 2005. In Plovdiv, we discussed among other things a long article by our colleague Manuel Vieites, published in the Spanish journal *ADE Teatro*. (It was most unfortunate that our Spanish colleagues could not be present.) I had translated the bulk of article into French, and it was then translated orally for our Anglophone colleagues. In his article, Manuel analysed the whole cycle of activity of IATC – congresses, colloquia, seminars, membership, etc. –, which produced some passionate responses from those present, who were not always in agreement with Manuel. It was decided that our President would write a reply on behalf of ExCom, which was circulated for their approval before being submitted to *ADE*, where it was published in a subsequent issue. For all its controversial and sometimes tendentious content, Manuel's article was immensely thought-provoking, and certainly influenced ExCom's thinking about its future activities. For example, Manuel thought that colloquia where dozens of participants all gave a paper could sometimes be replaced by other types of exchange, so as to leave more time for discussion. This has been put into practice in Turin, where we have had only four formal papers.

In the Spring of 2005, at the invitation of the Swedish section, ExCom met not far from the Arctic Circle, in Umeå, in the framework of the Swedish Theatre Biennale, where members also took part in a panel with members of the Swedish union of theatre directors.

The minutes of the Umeå meeting have been made available in full on the Association's website, as have those of the following one. This took place last Autumn in Reus, Spain, not

far from Barcelona. Here we were guests of a delightful mime festival, Cos '05, 'cos' being Catalan for 'body'. As in Umeå we were quorate, even if some member sections (Korea, Spain and France) had to send substitutes. The USA had a new representative in Kerri Allen.

Until the Reus meeting it had been our intention to hold our next ExCom meeting in Tokyo, in March 2006, coupled with a colloquium hosted by the Japanese section and its president Mr Akihiko Senda. Our next congress should have been held in Bulgaria the previous Autumn (the Reus meeting was organised at short notice to replace the ExCom that would have taken place within it), but the Bulgarian section had had to withdraw the invitation made at the Bucharest Congress due to financial difficulties. Instead, the extraordinary congress celebrating the 50th Birthday of IATC, proposed for Seoul in Autumn 2006, would become a normal congress with an Assembly General.

Shortly before the Reus meeting a firm proposal – an offer we could not refuse – came from the organisers of the Premio Europa, to hold our 22nd Congress in Turin. So that we had to change the description of our meeting in Tokyo, which was done thanks to the generous co-operation and understanding of our Japanese colleagues and our Vice-President Yun-Cheol Kim, who served as a valuable intermediary. Next week the Tokyo meeting will take place with nine members of IATC, mostly drawn from the present ExCom and officers. This is the first time that an IATC meeting will have taken place in Japan, an important IATC member country since 1960. The public discussion will be on 'The ideal relationship between theatre and criticism.'

It can be seen, from this theme and from others like that of our Turin Congress colloquium and the one for Seoul, that the relationship between criticism and the theatre, its object, remains at the heart of our concerns. I will conclude by saying that taking up theatre criticism is never easy. Given that a good general level of culture is essential, as are experience, points of reference, memory and style, one must also have steady nerves and be willing to have one's opinions challenged. In fact, if it has been said that a theatre in crisis is the most dramatic of theatres, I would add for my part that the present existential crisis in criticism has every chance of making us better critics.

Deaths

Shortly after our last Congress we learned with sorrow of the death of André Camp, a former General Secretary of IATC. Over the Association's fifty year history he occupied this position for the longest term, eight years in all, from 1977 to 1985. Then we learned from the Turkish section of the tragic death of the young critic Sehnaz Pak. More recently, just a year ago, we were told that our long-standing member Georges Schlocker had died. A regular at all our Congresses, M Schlocker, a Swiss living in Paris, was one of our individual members. In this capacity he was re-appointed at each Congress as auditor; it was he who checked our accounts and confirmed for us that no one was spending our money unwisely.

Our two auditors are elected by the Assembly General, and there being no provision for the death of one of them, the Officers proposed to ExCom that it ask Irène Gogobéridzé to take M Schlocker's place. Mme Gogobéridzé is also an individual member, but intends to present a request for her country, Georgia, to be recognised as a national section. Meanwhile, she has agreed to offer her services to IATC, and we thank her for this.

New Members

Since the Bucharest Congress only one new national section has joined us, that of Taiwan, represented by Ms Robin Tu Chuan. Otherwise, we have new individual members from countries where there is as yet no national section: Boubakeur Sekini from Algeria, Deepa Punjani from India, Ahbi Subedi from Nepal and Louise Ghirlando from Malta. We welcome them all.

In many other countries critics and theatre makers are being kept well informed of IATC activities. In several of them, serious consideration is being given to an application for membership.

Communications

The main innovation of the last two years has been the new design for our website. For those who have not yet looked at it, it is blue instead of red; more important, it is much fuller and easier to maintain and consult. It is of course available in our two official languages of English and French. I have put on it all the minutes and appendixes of our recent ExCom meetings and Congresses. An extension of the website is now possible, to carry the material of the network of theatre journals mooted at the 2005 Moscow colloquium.

Still on the subject of the Internet, we have found a way to reduce the cost of hosting our site by 75%.

In the area of communications, I would remind you that in the website's list of members of the Association, I keep names there until an authorised person asks me to remove or alter them. I take no personal initiative, other than to delete the names of people who have died. So if you find a name that should not be there, or if a name is missing, do let me know. Please make sure the address and telephone number are full and correct.

It is two years since we took the decision no longer to communicate with members by post. Everything is now done by e-mail, which has permitted substantial savings. Unfortunately there are still members of IATC for whom I have no e-mail address. With them we have definitely lost contact! I have put their names on the website, in case anyone else can tell them that we are having our Turin congress, and that we are living in the year 2006.

Another address problem: IATC no longer has its official address in Rue de Braque in Paris, since the Centre français du théâtre, who provided it, has moved and can no longer offer us this facility. For the purposes of the Paris Prefecture of Police, our formal address is that of our treasurer, Irène Sadowska-Guillon.

As for the Association's activities, I will leave it to Margareta Sörenson to talk about the young critics' seminars, but would say that I myself had the pleasure of meeting the young critics in Montreal during the ASSITEJ congress. In the forum section of this congress, dedicated to criticism and young audiences, and chaired by the ASSITEJ president Wolfgang Schneider, I gave a paper on behalf of IATC. Mr Schneider and I agreed to continue collaboration between our two organisations. I also had a meeting with Jessica Machin, organiser of the next ASSITEJ congress, which will take place in Australia, in Adelaide, in 2008. She would also like to work with IATC.

I should also report that various other meetings have been organised during the biennium under the umbrella of IATC: in Sopot, Poland (*Theatre and Television*) and in Budapest, Hungary (as part of the Contemporary Theatre Festival). This was part of the Cultural Bridges

of the IATC. Others are already being planned, with invitations on the website for one in Moldova (The Ionesco Biennale) from 20-28 May, and one in Serbia (Sterijino Pozorje, Novi Sad: *National Theatres and Nationalist theatre*) from 26-28 May 2006.

As for the *Proceedings* of the two previous Congresses, in Montreal and Bucharest, these have now been published in English and French by our Quebecois and Romanian sections (the latter also in Romanian) and are available here. Both sections are to be congratulated on their fine editorial work.

On the individual front, our honorary president Georges Banu received an honorary doctorate from the University of Iasi in Romania, and has also published the third in his 'personal trilogy' on theatre and painting: *Nocturnes ou peindre la nuit, jouer dans le noir*. In Britain our current president, Ian Herbert, has been elected chairman of the Society for Theatre Research. I would ask our colleagues to let me have any details of their publications and appointments so that I can put them on the website.

Finally, I have myself seen publication of the book on which I have been working for three years: *L'accompagnateur. Parcours d'un critique de théâtre*, which might translate as *The Accompanist : a career in theatre criticism*. A lot of it is about IATC, and you will even find there a few photographs of our colleagues.

I was elected General Secretary of IATC for the first time in Gdansk, in 1998; since then you have re-elected me in Montreal and in Bucharest. I find the job an exciting one, even if it is voluntary and very taxing. I thank you for the confidence that you have given me three times; I shall hope to remain worthy of it if you give me the honour of your support, and I hope that I shall still have the means to serve you.

ANNEXE B

Rapport de la trésorière générale

Exercice 2004 et 2005 – Entre les congrès de Bucarest (novembre 2003) et de Turin (mars 2006)

Le bilan financier après le Congrès de Bucarest, au 31 décembre 2003, correspondait à **13 321,09 €**,

en 2004 il a été de **15 344,41 €**

et en 2005 de **20 105,49 €**.

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

En moyenne elles rapportent 4 000 € par an mais il y a toujours une différence de règlements entre l'année d'avant et d'après le Congrès.

Aucune autre aide extérieure ne nous est accordée.

En 2005 le compte destiné spécifiquement aux frais de la page web a été fermé et le solde de **1 282,71 €** reporté sur le compte courant.

Analyse des dépenses

En 2004 le total des dépenses était de **1 942,90 €**

en 2005 de **1 830,05 €**

mais en 2006 il y a plus de dépenses qui concernent entre autres l'amélioration du fonctionnement du secrétariat général et l'organisation des deux Congrès à Turin et à Séoul. Le coût annuel de l'hébergement de la page web, **351,68 €** en 2004 et **143,03 €** en 2005, a diminué grâce au nouveau contrat d'hébergement. Mais il faut prévoir les frais de rémunération de la personne chargée de la gestion et de la mise à jour à partir de 2006

En conclusion

L'état de la trésorerie est positif mais les retards de règlements des cotisations déséquilibre sa gestion.

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

Les frais bancaires de change, de transmission ou de commission doivent être pris en charge par les sections qui envoient l'argent. Ces frais ont été de **34,09 €** en 2004 et de **87,80 €** en 2005.

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

Irène Sadowska Guillon

ANNEXE C

Rapport du Commissaire aux comptes

L'évaluation du compte final de l'AICT était faite sur base du Rapport financier qui nous a été soumis par le Trésorier Madame Sadowska-Guillon. Les conclusions que nous en avons tirées sur le plan financier sont les suivantes :

- L'examen des données présentées dans le Compte détaillé nous a prouvée que les montants de débit et crédit sont correctement calculés. Ils correspondent aux montants du Compte final et ne nécessitent aucune correction.
- Le montant de crédit s'est élevé à 21 777.26 € dont :
 - 15 344.41 € était en caisse au 1 janvier 2005 ;
 - 5150.15 € est cotisation reçue en 2005 ;
 - 1 282.71 € représente le crédit resté du virement Web.
- Le montant de débit pour 2005 s'élève à 1 830.05 €.
- Ainsi le total général de crédit en caisse de l'AICT pour 16 janvier 2006 est présenté par la somme de 19 947.22 € (21 777.26 € – 1 830.05 €).

Sur base de ces données nous proposons à l'Assemblée Générale d'accepter le Rapport financier du Trésorier de l'AICT.

Commissaire au Comptes de l'AICT
Irène Gogoberidzé

ANNEXE D

Report on seminars for young critics to the congress Turin, March 2006-03-06

Margareta Sörenson, Director of Training Seminars

Five training seminars for young critics has been organised during 2004 and 2005: Szeged (Hungary), Göteborg (Sweden), Porto (Portugal), Montréal (Canada), and Limoges (France). In sum 55 young critics have participated in a one week long seminar within the framework of a theatre festival. A detailed report for each seminar has been presented earlier and can be read at the web site, here is a summing up conclusion on the situation of the seminars today. (2006 approx. 44 young critics are invited to three seminars.)

The seminars

The economic situation of theatrical life in most parts of the world has been restricted and seminar hosts are not easily found. A big thanks to other excom members (and others) "hunting" the possible places for seminars

The number of participants has likewise been reduced to rather 10-12 than former 18-20. On the other hand: everyone applied had had a place (with some exception out of our capacity).

Smaller groups can not ask for the same economic resources in directing and monitoring the groups. All seminars were directed and monitored (together with a co-monitor) by the director of the seminars, with the exception for Limoges, where Louise Viegeant took my place. This requires a "local" person well orientated, taking care of practical matters, which was so far the case.

Capacities/Qualities

The average capacity of the participants is impressive; most young critics have experienced criticism in daily life and the hard and classical way being the youngest in an editorial staff. Almost all of them has a university degree, BA or MA, in theatre and other subjects, sometimes also in journalism. They work for daily papers, free papers, magazines, radio/TV stations and other medias as bloggers. The "normal" 4-5 hours seminar work per day is easily turned into several hours more. The participants are qualified, energetic, flexible, nice, social and helpful. The discussions within the group is qualified and often felt as a totally new experience to the young ones. Both the closer insight in theatrical climates in foreign countries and the exchange of views on criticism as a branch of journalism are very fruitful.

The majority of the participants writes about the festival, its performances and the seminars in their home papers. The hosts really do get something back in international press!

13 of the 55 critics are men, (two of them doubled a seminar during the period) in percentage approx: 25% men, 75% women.

Occasionally a young critic with rather a students experience is slipping into the group; the national sections should be reminded of the importance of the standards requested in the seminars, both concerning professional level and language capacity.

Out of five seminars three had a specific theme: dance and theater, children's theatre, alternative theatre. Not necessarily all seminars has to have a thematic profile, but it is helpful in the one week work to focus on a theme and not to be general only.

Language

The balance between English and French speaking participants is turning weaker for the French group. (Within a very small group of for exemple eight persons and only one with French as the native language, it is not easy to keep up the rules/traditions of 50-50 in discussions.) We must adapt to the facts; the seminar is organised to suit and serve the young critics and not the opposite, but we must also be aware of this developpement. My wish to create a seminar bilingual in another combination (English - Spanish, English-Arabic) has not yet been realised.

Directing

It is a pleasure to work with the seminars, but it takes a lot of time. Planning, corresponding with the hosting festival, applications and the possibility to leave all "normal" work for a week and do intense work for free. Maybe we should consider co-directors? A directing team? The year 2006 can be a period of thinking in these lines.

Margareta Sörenson

ANNEXE E

Cultural Bridges. The overhaul is that the initiative took-off with a very high start, if I may use this expression, but more and more it finds itself in an impasse due to financial reasons. There have been a number of countries, festivals and colleagues who have proposed to carry out a CB in the last two and a half years, yet all of them have had to back off due to money restrains. Those among them in which I think there're still prospects for positive developments are: Hungary—the initiative of Gabor Mihalyi; Cyprus, where they have one of the best run ITI centers and where the colleagues were almost sure they'd co-organize an event with the IATC and yet had to cancel it, but I believe there's a future for a CB there especially in light of the formation of a new section there; I don't rule out entirely Cape Town because Mike van Graan is very active but again he's been fighting with fund-raising problems. Lorena Meeser of Mexico will be at the Congress I suppose, so she may tell us what she thinks of the possibilities there—she was very hopeful that they could organize a CB. It would be great if Festivals were to follow suit after the Novi Sad Festival, which carried out one of their very interesting programs (Circles) as a CB under the auspices of the IATC in the course of last two years, because this is the most viable way finance-wise for keeping the CB idea afloat in the obviously very stagnant world of today. An obvious option too is the electronic versions—one such a version was carried out in conjunction with the European Cultural Review in 2004. The latest effort of mine on that front has been the correspondence with Creative New Zealand. The talks there are on a very preliminary stage and we are to see what will happen.

Kalina Stefanova, Ph.D

ANNEXE F

Proposed amendments to Statutes of IATC

English version of statutes only:

- I.1: Remove the word individual in the parentheses: “and their members”; then, remove the word associate and put a capital I at Individual;
- II.3: Replace the word Associate by Individual;
- II.4: Remove the word associate the first time and put Individual with a capital I; replace Associate by Individual the 2nd and 3rd times;
- III.1: Replace the word Associate for Individual;
- IV.1 b: Remove the word Associate and put a capital I at Individual.

The reason is to avoid confusion between Individual members of the IATC (sometimes called associate members in the present statutes) and the following proposition of new Associate members. The French version of the present statutes does not refer to Associate members.

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English and French version of statutes:

II.3 becomes: II.3a

New article: II.3b. ‘The Association may at its discretion admit members of other international theatre organisations as Associate Members. They would be approved for membership on the same criteria as Individual Members and have the same rights, except the right to hold an IATC Press card.’

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The aim of this proposal is that members of organisations such as ITI (the International Theatre Institute) or IFTR (the International Federation for Theatre Research) who have an interest in criticism but are not able to join IATC through a national section, either because of restrictions in the national section’s rules or simply because there is no national section, might be admitted to IATC as Associate Members by virtue of their ITI or IFTR membership, and thus have access to IATC events in which they might have an interest.

The benefit for our sister organisations would lie in offering an extra service to its members, that to IATC of being able to establish a presence in countries where it is unrepresented at present, and to accommodate academics who might otherwise be barred from joining in countries where there is a section.

These Associate Members of IATC would be admitted to IATC events more or less on the criteria that IFTR uses for its events, namely that they would have the right to take part in and contribute to IATC congresses and colloquia (subject to numbers) on a paying basis, covering their own travel and hotel costs, but paying no congress fee. In the case of young scholars, this might mean that they pay the levy of €50 which IATC exacts from non-members to attend our young critics’ seminars, but would take precedence over similar applicants from countries without an IATC section. (Such seminars usually offer full board and accommodation to participants). Associate members would not be entitled to the IATC membership card, which is a Press card.

Any ITI or IFTR member wishing to take up this extension of their membership would be asked to pay an additional subscription to their own organisation (who can confirm that they are eligible and in good standing), of which a proportion would then be passed to IATC. For guidance, the annual subscription for an IATC Individual member is €40 – I would suggest €30 for Associates, of which ITI or IFTR could retain half for their share of the cost of administration. IATC’s share could be handed over as one annual sum to avoid unnecessary bank charges.

IH
9.11.05