



AUREA MEDIOCRITES

Teataraska Kritika

www.teatarskakritika.mk * <https://aict-iatc.org/en/> * www.critical-stages.org

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The Program for the Development of Theatre Criticism in the Republic of North Macedonia

Theatre Youth of Macedonia, as a national civic organization and member of the International Association of Theatre Critics (AICT/IATC), has adopted and initiated this Program as a social process for the long-term development of theatre criticism in the Republic of North Macedonia. Its aim is to contribute to the comprehensive development of theatre and all forms of performing arts in the country, to ensure quality evaluation and appreciation of stage artworks and their representation, networking, and high-level presentation worldwide.

Theatre performance is an art of the moment. It is born every day, lives its life, and dies, only to be reborn in the next performance, in continuity. An essential part of the theatrical act is the spectator, who is both a consumer and a constructive element of the performance. At the same time, every theatre viewer is also a critic, since in the clash/merging of their worldview with the worldview and essence of the stage artwork, a new synergistic higher quality, meaning, and influence is created—the experience of the watched performance.

Theatre criticism, as a literary form and social activity, is intertwined with its specific environment/context. The theatre critic simultaneously consumes and evaluates the stage work; measures and assesses its aesthetics, compares it,

pays attention to the creative process behind it, and contextualizes it within the environment in which it was created, while also assessing its global significance.

The environment in which theatre is created, evaluated, and judged—defined by historical time and socio-political, economic, and cultural order—greatly depends on the level, organization, functioning, criteria, and perception of theatre criticism, both by the creators of stage works (the creative team of the performance), official cultural institutions, and the overall audience (theatre consumers).

To develop theatre criticism in North Macedonia and increase its positive impact on aesthetics, ethics, and culture—which will build, strengthen, and permanently develop the overall stage ecosystem of the country—Theatre Youth of Macedonia, as a national civic organization, is launching this program, which consists of the following components:

1. Website www.teatarskakritika.mk

A new official portal dedicated to theatre criticism in North Macedonia and to information about all relevant events in the field of performing arts. It will feature information, links, and published reviews by theatre critics from the country and abroad. It allows anyone to log in and share their views, thoughts, ideas, and critiques on all performing arts events: drama, ballet, opera, contemporary dance, pantomime, choreodrama, performance art, and more. The portal will evolve into a central place for regularly presenting relevant, accurate, and independent information.

2. Social Media Profiles: Facebook, Instagram, Threads, YouTube, TikTok, LinkedIn, X

Theatre Criticism, as an activity, program, and process of Theatre Youth of Macedonia, is also present on all relevant social networks through created profiles. Information will be shared in synchronization with the portal, tailored to the specifics and formats of each platform.

3. Training Course for New Theatre Critics

The profession “theatre critic” unfortunately does not exist in North Macedonia as an independent profession. Reasons include the small number of productions, limited territory, and lack of media awareness of the importance of regular theatre criticism. Yet, criticism is essential: it evaluates productions, preserves them in collective memory, and functions as a judge of stage works—for both creators and audiences.

Currently, critics are usually individuals who pursue it alongside other professions (journalism, pedagogy, literature, cultural administration, etc.). No curriculum exists for training theatre critics, nor have professional standards, codes, or systems been established.

This program therefore introduces regular training for new critics, providing interested individuals with a two-month professional training. It includes theoretical sessions, theatre visits, writing critiques, collective analysis, observing creative processes, and participating in short stage creations to experience the full theatre-making process. Graduates will have opportunities to engage in Theatre Criticism activities, with the organization working to secure institutional and media support.

4. “MEDIA – FRIEND OF THE THEATRE” – Advocacy for Criticism in the Media

This segment seeks to secure long-term space in media outlets for publishing theatre criticism regularly (weekly/monthly). Forms may include TV/radio programs, podcasts, or published critiques in print/online media. Media that sign the “Code for Theatre Criticism Representation” of Theatre Youth of Macedonia will be declared “Media – Friend of the Theatre,” and will receive support and recognition.

5. “EVERY THEATRE VIEWER IS A CRITIC” – Forum

This involves creating an online forum—a collective critical body—for analysis, discussion, and evaluation of theatre performances in North Macedonia. It aims to motivate and educate audiences to participate critically before and after attending performances. The approach will be playful, informal, and engaging, fostering long-term education of viewers and contributing to overall social development.

6. Institutional Support for Theatre Criticism

This segment focuses on strengthening theatre criticism through cooperation and signed memoranda with theatres, festivals, drama faculties, educational institutions, NGOs, and other stakeholders. It is a long-term process of building networks and infrastructure to support criticism as part of the theatre ecosystem.

7. Regular Review of Theatre Criticism in the Country and the World

The portal and social media profiles will present theatre criticism and relevant performing arts events worldwide (performances, premieres, festivals, symposia, etc.), ensuring timely and reliable information. Theatre critics can join the system for free and publish their reviews. Reviews written in other languages used in the country are welcome but must include a translation into Macedonian.

8. Annual Yearbook of Theatre Criticism in North Macedonia

Starting this year, Theatre Youth of Macedonia will collect and publish an annual compilation of all published theatre criticism in the country, in Macedonian with summaries in English, French, Spanish, Russian, and Chinese. This aims to create a lasting database accessible to critics, theatre scholars, artists, and enthusiasts worldwide.

9. Annual Award for Theatre Criticism

The organization establishes an Annual Award for Theatre Criticism, granted for a published critique in the performing arts field. The award consists of a plaque and a monetary prize, as recognition of critics' work and contributions to the theatre ecosystem.

10. Distribution of *Critical Stage/Scènes critiques* (IACT/IATC) in North Macedonia

The International Association of Theatre Critics publishes this electronic journal twice a year, summarizing international theatre criticism and focusing on a theme in each issue. It is free and available to all interested artists, scholars, and audiences. Theatre Youth of Macedonia distributes each issue via its mailing list and provides subscription links on its portal.

As a guiding principle, the organization adopts the “Golden Mean,” which will be used in all official correspondence, in Latin, Macedonian, and Albanian.

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President
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