



## EASTAP GENERAL ASSEMBLY 07 OCTOBER 2017- PARIS

**Participants:** Bal, Ewa ; Barberis, Isabelle ; Beaufiles, Eliane ; Black, Camille ; Burgholer, Laurette ; Calvert, Dorys ; Cascetta, Annamaria; Coppens, Jeroen ; Dechery, Chloé ; Del Monte, Diana ; de Morant, Alix ; De Vos, Laurens; Feral, Josette; Ferrando, Silvia; Finburgh, Clare; Girot, Gabrielle; Gluhovic, Milija; Lease, Bryce; Lescot, David; Lodi Rizzini Stefania; Luksza, Agata; Magrin-Chagnolleau, Ivan; Mancini, Leonardo ; Maubert, Oriane ; McAuley, Gay; Mégevand, Martin; Milohnic, Aldo; Moindrot, Isabelle; Moura, Marcela; Mouton-Rezzouk, Aurélie ; Ove Arntzen, Knut ; Papalexidou, Eleni; Partyga, Ewa ; Plassard, Didier ; Porteiro, Tiago; Proust, Sophie; Rafio, Fabio; Sanae, Assif ; Sauter, Willmar; Scalari, Rodrigo; Schappach, Beate; Street, Anna; Twitchin, Mischa; Van den Dries, Luc; Vianello, Daniele; Wojnowski, Konrad, Rezvan Zandieh.

### Agenda :

For our second meeting, which was considered as a General Assembly, our main goal was to establish formally the association of EASTAP (the European Association for the Study of Theatre and Performance), by discussing the following agenda and by electing the Executive Committee.

#### 1. Opening

#### 2. Short presentation of task forces:

- **Website:** Sigmund Gerald, Fabio Raffo
- **Journal:** Didier Plassard, Lorenzo Mango, Aldo Milhonic, Agata Luksza, **Milija Gluhovic**
- **Statutes:** Luk Van Den Dries, **Sophie Proust**
- **Dissemination:**
- **Translation-Language:** Helga Finter, **Joelle Chambon**, Ester Fuoco, Clare Finburgh
- **Theory and Practice :** **Alix De Morant**, Isabelle Barberis, Daniele Vianello, Chloé Déchery
- **Communication with External Associations:**
- **Lobbying:**
- **Managing Activities and Conferences:** Knut Ove Arntzen, Camille Back
- **Election Committee:** **Willmar Sauter**, Gay McAuley, Gerard Sigmund, Lorenzo Mango, Joëlle Chambon

Convener's name is in bold

#### 3. Statutes

#### 4. Journal

#### 5. Managing Activities and Conferences: nature, frequency, patronage.

Next possible events: Paris (2018) and Krakow (patronage, 2018)

6. Website and logo
7. Translation-language issues
8. Communication with External Associations
9. Theory and Practice
10. Election of the members of the Executive
11. Editorial Board and First Journal Issue
12. Any other business

## OUTCOME

### **Point 1 Opening and Reports on the January Meeting:**

In relation to the objectives and description of the Association envisaged at the first meeting of EASTAP on 21 January 2017, the aims are corrected as follows:

EASTAP seeks to create a space in which to develop the discipline of Theatre and Performance Studies (theatre, performance, dance, opera, circus, puppet theatre...) in and across Europe. Starting from the local, it is a space in which to promote boundary-crossing and at the same time to question the global by promoting diversity and multiplicity both in theoretical criticism, and in theatre and performance practice. This is a challenging undertaking and we intend to commit ourselves fully to promoting and ensuring a variety of approaches to theatre and performance. To this end, EASTAP seeks to:

- Better articulate the idea of an alternative research to Theatre and Performance Studies, emphasize the multiple methods and approaches of European based research, from Performance Studies to Aesthetics as well as historical perspectives.
- Promote the historical and cultural background, open up to theater legacy.
- Include and promote the diversity of theater and artistic research, including Dance, Puppet, Circus, Opera
- Stimulate a more intense dialogue between theatre, performance scholars and artists across Europe in order to emphasize the multiple methods and approaches to Theatre and Performance Studies that exist in European-based research (theatre history, material culture, performance studies, aesthetics, and all other branches of our field);
- Collaborate with other national as well as international associations
- Organize international events.

Its aims will be:

- explore and promote diverse modes of scholarship and research appropriate to the discipline(s)
- facilitate/share/ develop research projects that generate new knowledge;
- stimulate new networks of research
- establish transdisciplinary debates on specific topics with professionals (sociologists, anthropologists, historians, architects, photographers, physicists, *et al...*);
- help disseminate and translate already existing research;
- create visibility for country-specific research studies;
- work towards visibility of artists inside the University system (ITM European association of practitioners) and promote practice-based theatre research;
- share and help develop teaching pedagogies for education, study and training;
- act as a lobbying body on behalf of our subject area, in order to for instance promoting dialogue with funding bodies such as the ERC;
- regarding arts and cultural policy: engage with and involve policy-makers and civic/political officers with respect to the discipline(s);
- regarding arts practice: engage with and involve practitioners and those involved in arts organizations, particularly with a view to understanding new paradigms and emergent practices;
- organize conferences, workshops, seminars, working groups;

- organize conferences, workshops, seminars, working groups;
- create a journal;
- be a lobbying body on behalf of our subject area, which demonstrates our presence for instance in dialogue with funding bodies such as ERC; help promote and maintain a European-wide presence of an innovative and progressive subject within the humanities; help develop the field (courses, institutes, funding, sponsorship, subsidy bodies ) as well as humanities subjects and non-applied research.
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- create a European catalogue of theatre research: including two main sectors;
  - Research publication
  - Ongoing research;
- work towards visibility of artists inside the University ( ITM European association of practitioners); include practice-based theater research.
- act as a job market forum;

### **Questions raised**

- How do we create a network?
- How do we offer something different?
- How do we collaborate with regional and national associations in every European country represented in our association? (need to create a database of associations in order not to duplicate their efforts but to work with them and disseminate their visibility)
- Use Erasmus schemes for teacher and scholar mobility
- Map European theatre and performance festivals and associations
- Create links with academic as well as non-academic institutions
- Seek ways to create alternative conferences with new formats, or small conferences. Organize events linking conferences to festivals?

➤ First issue: the concept of Europe.

The association is a place where to develop the discipline as well as search for new paths. It will stimulate a more intense dialogue between all stakeholders, University, performance scholars and artists across Europe. It will include all research, theater, and performance taking place in Europe despite the nationalities involved. The Association will remain an open space to promote a fruitful exchange.

Presently based on the list of registrations on the internet site (400 registered) there are people from more than 20 countries (Argentina, Austria, Belgium, Brazil, Croatia, Cuba, Denmark, Egypt, Finland, France, Germany, Greece, Italy, Netherlands, Iran, Italy, France, Poland, Portugal, Russia, Slovenia, Spain, Sweden, Switzerland, UK, USA).

### **Point 2. Short presentation of task forces:**

- A brief presentation of each task force was made, as well as a presentation of the main focus of their work

The task force on Theory and Practice raises the point of the necessity of opening the Association to Institutions.

### **Point 3: Statutes**

- Statutes and Internal rulings (inner procedures) are distributed in two languages. They are discussed extensively, then approved.

See attached for the final version of the Statutes and Internal Rules

### **Point 5: Journal**

- The Journal must endeavor to make a range of European voices heard in a variety of languages, in order to become a site for interchange. How can we achieve this?
- Wish to give room to artists' research;
- Necessity to provide reports on current academic research from across Europe;
- Need to focus on the different local subjects and theatre conversations in order to focus on local issues that can become the subject of a specific issue of the journal, or part of it (and therefore create a priority list of subjects in current European theatre studies);
- Give access to books that are inaccessible because of the language barrier.

### **Practical aspects concerning the journal:**

- Prevent the duplicating of already existing academic journals, by following a multinational agenda;
- Have a central topic for each issue. Specific themes and issues need to be devised;
- Set all the necessary reviewing processes for a journal of academic standards;
- Become an open-access online journal, in order to disseminate the research as widely as possible;
- Have no restrictions in terms of the length of articles and subjects, thanks to the fact that the journal is online;
- Work together with all task-forces;

The objective of the journal is to become an open window onto Theatre and Performance Studies in Europe, by including streaming.

The journal is a place where to develop the discipline as well as search for new paths. It will stimulate a more intense dialogue between theatre, performance scholars and artists across Europe. It is a space where theatre can reflect and be critical about itself, a space tightly connected with the world that surrounds it. Starting from the local, it is also a place where to question the global, promote boundary crossing taking in consideration European backgrounds and European Criteria of research.

It will allow for a dialogue between theory and practice, highlight the variety of methodologies and theoretical approaches to our field. It will also work to allow several languages to be used within the Journal although English and French will be used more often to facilitate communication.

The composition of the Editorial Board and the journal's title will be left to the EXcom as well as to the Journal task force.

**Translation and language issues:** the Editorial Board must have a team with multilingual skills; The author chooses the language she/he wants to write in. They should also include an abstract of their article in two languages, one of which should be English; It is the author's responsibility to present an abstract in English. It is not important if it is not in perfect English. The abstract can be only a few words, or a summary. There is no word limit.

The most important issue is to determine how many people we want to reach. This will drive the choice of language;

The language task force can suggest articles for translation into other languages;

The question of translation raises issues of:

cost;

possible sources of funding;

alternative solutions for translation: work with Masters students studying translation.

### **Website**

- The journal will have a website of its own (to be created in conjunction with the Web Team);
- Include information on new publications;
- Section: what is happening in each country? Dramaturgy, theory and practice, festivals
- Will include: archives of contributions by authors, themes, key words (in English and another language), abstracts, articles.
- Name of the Journal: to be determined

Possible names:

➤ European Drama and Performance Studies, already exist.

➤ European Studies in Theater and Performance name? not accepted.

➤ Thalia: European Theatre and Performance

Decision pending.

- Will the website be in two languages? Suggested languages are French and English;
- Will there be space for social interaction on the website?
- For streaming? Live feed?
- Will it be open access? or limited only to members?
- Need of a Facebook page or Twitter may be considered
- Consider the possibility of live section on the internet
- Create a platform of Discussion
- Think of an easy and accessible map in order to link immediately to specific areas
- Could integrate curated portfolios, or curated archives, interviews, processes of creation
- Lists and Review of books
- Communication for EASTAP members will be made electronically

Open access:

Check legal issues with open access.

Art 7 of the Statute, related to the subscription

Open Access: what is the benefit of being a member if the journal is open access?

Benefits: being a member, one can publish in the journal.

Receive news of upcoming journal publications and issues.

Open a Task force for Fundraising, for translation of the journal and web site

Give profile of members or link them to other sites

Newsletter: will it be internal and reserved to members or external and largely circulated?

**Point 5: Managing Activities and Conferences: nature, frequency, honorary patronage.**

How can we propose different kinds of conferences from the existing ones?

- Work with existing Festivals. EASTAP must be a platform for Festivals, Theoretical bodies, Initiatives existing, stakeholders;
- Beside large-scale annual or biennial conferences, there could be smaller conferences depending on topic and venues. The EASTAP website can become a hub for information, a bridge, a network linking different countries in Europe;
- Work with big or small theatre festivals such as the Festival d'Automne in Paris, Festival de Reims, Kunsten Festival in Brussels, Meteor Festival in Bergen, Biennale Teatro Venezia, and Napoli Teatro Festival in Italy, etc.
- Find small venues and connect conferences with theatre and performance practices.
- Circulate information beyond Europe, in order to connect with other scholars working on European theaters (the Far East, Africa, Central and South America.. etc).
- Devise theatre conferences which are structured differently taking as an example *Le peuple qui manque* or *Théâtre des négociations*, groups working with art curators;
- Determine standards to select how to offer patronage to some events (an international balance of people speaking different languages could be a criterium). These events will be like Satellite conferences;
- Create a Summer School for PhD students;  
Find a way to work together with practitioners.

Different Task Forces and different members of the Executive Committee will be encouraged actively to work together in order for EASTAP to be characterized by its synergies. For example the website should not only be a means of distribution for the journal, but should also be a genuine platform for exchange; and the journal should work alongside and in collaboration with the organization of events such as conferences, etc.

Point 6 is dealt with in 5.

Point 7 is dealt with in 5.

Point 8 and 9 are left out due to a lack of time. The members will read the reports of the task-forces.

### **Point 10: Election of the Executive Committee**

#### **Elected to office:**

#### **Executive Committee**

Josette Féral (France) President  
Daniele Vianello (Italy) Vice-President  
Claire Finburgh (UKy) Secretary General  
Stefania Lodi Rizzini (Ital) Treasurer

Knut Ove Arntsen (Norway)  
Chloe Déchery (France)  
Solveig Gade (Denmark)  
Bryce Lease (UK)  
Agata Luksza (Poland)  
Mikko-Olavi Seppälä (Finland)  
Aldo Milohnic (Slovenia)  
Maria João Monteiro Brilhante (Portugal)  
Nikolaus Müller-Shöll (Germany)  
Katharina Pewny (Belgium)  
Tiina Rosenberg (Sweden)  
Anneli Saro (Estonia)  
Laurens de Vos (Netherlands)

#### *Associate Artists:*

Arkadi Zaides (Israel)  
Irina Brook (France)

#### *Student Representatives:*

Stefania Lodi Rizzini (Italy)  
Jeroen Coppens (Belgium)

The Bureau is elected for four years.

As an exceptional measure, the Excom members elected in 2017 are elected for two years to allow for re-election two years from now.

The next ExComm meeting will be held in Venice on 27 January 2018. More information will follow.

