



## **EASTAP EXCOM MEETING VENICE**

**27 January 2018, 9 am to 7 pm**  
**Sala Barbantini**

### **PRESENT**

Knut Arntzen, Christopher Balme, Maria João Brilhante, Anna Maria Cascetta, Jeroen Coppens, Chloé Déchery, Josette Féral, Silvia Ferrando, Clare Finburgh, Ester Fuoco, Maria Ida Biggi, Lorenzo Mango, Milijah Gluhovic, Bryce Lease, Agata Luksza, Stefania Lodi Rizzini, Marcela Moura, Didier Plassard, Fabio Raffo, Tiina Rosenberg, Daniele Vianello.

### **APOLOGIES**

Camille Back, Isabelle Barbéris, Carles Batlle (resigned from task force), Joëlle Chambon, Helga Finter, Solveig Gade, Siegmund Gerald, Gerardo Guccini, Lorenzo Mango, Gay McAuley, Aldo Milohnic, Alix Morant, Nikolaus Müller-Schöll, Katharina Pewny, Sophie Proust, Anneli Saro, Willmar Sauter, Mikko-Olavi Seppälä, Luk van den Dries, Laurens de Vos, Arkadi Zaides.

- 1. THANKS extended to Maria Ida Biggi and all the wonderful team of the Institute of Theatre and Opera at the Fondazione Gioorgio Cini for hosting the meeting, and to Daniele Vianello for liaising with the Institute and taking care of all the practicalities for the event. The meeting is held in the same place in which IFTR was founded (1957).**
- 2. APPROVAL OF MINUTES from the Paris meeting, 7 October 2017.**
- 3. CHANGE TO EXCOM MEMBERSHIP**  
Carles Battle has been replaced by Silvia Ferrando (Institut del teatre, Barcelona).
- 4. CONSTITUTION**
  - Agreement to keep article 8.D: “A decision taken by the ExCom on the grounds of non-conformity with the purpose of the Association.”
- 5. INTERNAL RULINGS**
  - Voting procedure: candidates must submit their candidature in writing, supported by the signatures of **10** members (**from 3 different countries**), no

later than **2** months before the election. Once the names of candidates have been received, these will be announced officially, at least **1** month before the date of the election.

- Question of quorum for the ExCom and General Assembly. Agreed to have 50% + 1 as quorum. There will be no quorum for the General Assembly – since EASTAP might do small events where only some members are present, it might not be possible to reach a quorum.
- Question of banding for membership fees. The vast majority of countries in Europe (except for Albania, Moldova and Ukraine) are band A. The important thing is to keep the fees low so they're more or less affordable within Europe.
- Membership of institutions: it's important for EASTAP, in order to increase our visibility, to have partnerships with institutions. Reciprocally, EASTAP will afford visibility to smaller institutions. The director of the Institute of Theatre and Opera at the Fondazione Giorgio Cini, Venice (which hosted the EASTAP meeting) affirmed that 60 euros is a reasonable amount to pay in order to be part of an international network.
- Benefits for members: to add to the already existing list of benefits – networking opportunities.
- No objections to membership running for one year from the date of subscription.
- General comment about the Internal Rulings: ensure that the word “association” is used to refer to EASTAP, and not “organisation”.
- It's agreed that the question of not having more than two ExCom members from one nationality is a strong recommendation and will be implemented as far as possible. However, the Internal Rulings will allow some flexibility in case there is an instance where more than 2 members are from one nationality.

## **6. BANK ACCOUNT**

- It's going to be necessary to set up a bank account. This will be possible when the association is officially registered in France.

## **7. WEBSITE**

- On the membership registration form, we will need to change the rubrics for institution members.
- The journal part of the website will need to be revised, and the journal will have its own website, with a link to the EASTAP website.
- Suggestion to open a Facebook page and be on Twitter. Ester Fuoco can upload anyone's messages to the Facebook page.
- Suggestion to create a space for students under the Members tab. This can include information on mobility, opportunities, projects, etc.
- Suggestions to revise the names of the tabs: get rid of the 'Members' tab and add 'Projects' tab, under which there can be 'international projects', 'EASTAP projects', etc;
- The Publications page will include recent publications.
- Suggestion to list publications on European themes, or else the handful of books from each country that have won a prize. The translations task force can highlight publications that should be translated.
- We need to ensure that any personal information on the site is protected.

- The website will include a 'Projects' tab. Suggestions of projects for the association: Daniele Vianello, together with Gerardo Guccini, suggest a project of definitions of key theatrical terms - e.g. "social theatre", "social drama", "theatre of social interaction", "proto-direction", "new interpreter", "postdramatic", "after drama", "intercultural theatre", "Eurasian theatre", "Interweaving Performance Culture" etc. - from the perspectives of the different cultures around Europe.
- Daniele Vianello has suggested that EASTAP try to find a way to relaunch the IATJ (International Archive of Theater Journals). This had previously been a CUT-IFTR/FIRT project, which could be integrated into the EASTAP website.
- It's suggested that all areas of the website remain publicly available.
- If anyone has photo images out of copyright, please send them to the web team so they can be used on the website. They should be sent to the website task force.

## 8. JOURNAL

- Suggested title: *Theatrum Europaeum* or *Theatra Europaea* or the *Yearbook of European Stages*. Plus a subtitle. Resistance from several members to the Latin derivation.
- It'll be online and not print. However, a point to take into consideration is that being in JStor or Project Muse can earn an association a considerable amount of money.
- Language: English and others, depending on author preference. Abstract in at least two languages. No limitation in terms of length. The number of articles per issue is not yet confirmed.
- One issue per year. Looking towards two per year.
- Open access after 1 year.
- Journal contents: editorial, original research essays, artists' portfolios, book reviews (including accounts of less known book series and publishers), performance reviews, English translations of articles (funds permitting).
- The team is looking for more members – ideally, they would like 2 editors for each section of the journal. It would also be useful to appoint an advisory board. It will be necessary to discuss at our next meeting how the editorial board for the journal will be selected and renewed.
- At least one peer reviewer should be specialised in the subject of the article; at least one reviewer should come from a different country from the author.
- There are questions around who will upload the journal to the website, and who can copy-edit the content.
- Theme for the first issue: political, cultural, linguistic, historical notions of European identities. Inspired by Étienne Balibar's *We the People of Europe? Reflections on Transnational Citizenship*.
- A fundamental question: what's the purpose of the journal, and why launch it now?
- Instead of a journal, we could have monograph issues and no journal.
- Do we actually need yet another journal? Could we "infiltrate" already existing journals and do guest editions, in order to make use of their platforms for dissemination (JStor, Project Muse, MLA) and copy-editing facilities. However, each journal has its own policy on Open Access, which might be problematic.

- A solution might be to keep both options: EASTAP's own journal, and guest editions of other European journals.

## 9. CONFERENCE

- Proposal of the topic of the 'The Artist as Theoretician : Breaks and Connections'; practice and research, practice-as-research.
- The importance of theatre history or of different temporalities is also stressed.
- We need to think about what will distinguish our first conference from others. What's unique about it? What about "Europeanness"?
- Since one aim of the conference is to base it around a festival (the Festival d'Automne), we could see what the themes of the festival and the artists' work is, in order to determine what the conference theme is. Or with certain themes or terms in mind, working groups could react to works in the festival to provide provocations. This would enable a different format and approach to the conference.
- **Conference ideas:** *Rethinking Collectivity; Occupy the Festival; Singularities and Commonalities: Aesthetic and Social Models of Coming Together Today ; New Authenticity; Centring the Periphery.*
- 2.5 days, in order to be able to see shows and end with a discussion. Keynotes, workshops, academic performances, seminars, artist-scholar collaborations, discussion groups, curated talks
- Responding to the festival, being context-specific (i.e. the Festival d'Automne).
- Suggested conference fee: 80 euros (40 for students).
- Future conferences: it would be an idea to do future conferences in cheaper European countries in the future.
- Volunteers are sought to help with the conference organisation.

## 10. 'MANIFESTO'

- Manifestos submitted by Wilmar Sauter, Anjna Maria Cascetta, Katharia Pewny, Aldo Milohnic, Laurent de Vos, Josette Féral.
- Do we actually need a manifesto?
- René Char's quotation in Sauter's manifesto could be used as an EASTAP motto: "Notre heritage n'est précédé d'aucun testament."
- We've already written a mission statement. Can we go back to this and fine-tune it instead of having a manifesto?
- No decision will be made now about whether or not to have a manifesto. Josette Féral will send another correspondence to ask if anyone else would like to submit a written piece.

## 11. INTERNATIONALISATION

- The possibility of academics from Europe going on fellowships to non-European countries in order to do workshops, etc.
- Is it possible for reciprocal exchanges to take place rather than Europeans disseminating their 'expertise' outside Europe? Circulation and exchange is crucial.
- Links could be made with non-European theatres like that in Japan, etc.
- The PhD summer school could bring students from across different cultures and nationalities together to work on themes taught by international academics

and/or artists. Themes could be, for example, feminism and queer studies (not available in Italian Theatre Studies), or else themes relevant to the location in which the summer school is held.

- International project: Chris Balme and Bryce Lease have offered to join this task force.

## **12. ASSOCIATED ARTIST**

- Milo Rau has agreed to be present at the EASTAP conference in Paris. He can give a keynote. We can ask him to be the EASTAP associate artist. The artist can give further visibility to the association.

## **DISCUSSION POINTS FOR FUTURE MEETINGS:**

Sponsorship

It will be necessary to discuss at our next meeting how the editorial board for the journal will be selected and renewed.

Next meeting – to be held in Paris?