

# FIRT/IFTR-SIBMAS Bulletin

## 2008 Volume 3

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INTERNATIONAL FEDERATION  
FOR THEATRE RESEARCH



FÉDÉRATION INTERNATIONALE  
POUR LA RECHERCHE THÉÂTRALE

International Association of Libraries  
and Museums of the Performing Arts



Société Internationale des Bibliothèques  
et Musées des Arts du Spectacle

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# 1. CONFERENCES, CONGRESSES, SYMPOSIA & COURSES

## **60th Anniversary International Conference: The Georgian Playhouse and its Continental Counterparts 1750-1850**

United Kingdom - Richmond

*September 12, 2008 - September 14, 2008*

Georgian Theatre Royal, Richmond, Yorkshire

Conference Convenors: Professor Vivien Gardner, Iain Mackintosh  
Professor David Mayer Dr David Wilmore

The Society for Theatre Research will host an international and interdisciplinary conference, The Georgian Playhouse 1750-1850 and its Continental Counterparts, between Friday 12th September and Sunday 14th September 2008. The conference will convene with a reception on the Friday evening. Sessions are scheduled during the day on Saturday and Sunday, and will include papers on performance styles, actors and celebrity, provincial circuits, colonial and continental theatres, the work of James Winston, scenography and musical theatre.

A series of gala performances on Friday, Saturday and Sunday evenings will be presented by the production company of The Georgian Theatre Royal and sponsored by Turner & Townsend, who were project managers for the recent restoration of the theatre. The programme will consist of a celebration of Samuel Butler, who built the theatre in 1788, followed by the first modern revival of David Garrick's comical one-act dramatic satire *Lethe*. Timothy West CBE, who is President of the Society for Theatre Research, will lead a distinguished company of actors who will perform within the Woodland Scene, Britain's oldest scenery (and entirely appropriate for the groves of *Lethe*).

There will also be a commemorative publication to celebrate the occasion. Further details of the celebrations and of conference fees for Society members, the public, and students can be found online at: [www.georgianplayhouse.org.uk](http://www.georgianplayhouse.org.uk). Here you can also locate details of the speakers and their papers, and read an introduction to James Winston taken from the forthcoming facsimile of his *Theatrical Tourist* (1805), co-published by the British Library and the Society for Theatre Research.

For more information, please see the website or contact conference co-ordinator Dr Vanessa L. Rogers at: [vanessa@georgianplayhouse.org.uk](mailto:vanessa@georgianplayhouse.org.uk) or 00 44 20 7482 4808.

<http://www.georgianplayhouse.org.uk>

## **Call for papers: Emerging Scholars Symposium - 2009 Mid-America Theatre Conference**

United States - Chicago

*October 15, 2008*

March 5-8, 2009

Hyatt Regency

Two Emerging Scholar Debut Panels: One Graduate and One Undergraduate

Undergraduate and Graduate students who have not yet presented at a major theatre conference are invited to submit papers for the 2009 Emerging Scholars Symposium, two debut panels of the Mid-America Theatre Conference. Papers for the two panels are welcome on any topic in theatre history, theory, or dramatic literature. Submissions that treat a subject related to this year's MATC theme, *Poor Theatre?*, are especially encouraged, though not required. Such papers might include discussions of...

the status of producing and teaching theatre in times of economic hardship

judgements what is poor quality and achievement in theatre in world of  
disappearing boundaries between high-brow and low-brow forms and the rise of irony and pastiche  
the effect of new pedagogical paradigms on the evaluation of good or poor teaching in theatre  
the state/fate of university theatre programs in times of dark economic forecasts both locally and globally

Up to three participants will be selected for each panel, and each panelist will have fifteen minutes to deliver his or her paper. Students whose papers are accepted will receive free conference registration, free admission to the conference luncheon, a one-year membership in MATC, and a cash prize of \$50. Undergraduate winners will also be paired with a conference mentor.

Papers should be 7-10 pages in length (1750-2500 words), and will be evaluated on writing quality, originality, and critical/theoretical sophistication. Submissions must be received by October 15, 2008. Please include the name of your academic institution, mail and email address, telephone number, and a brief bio, and specify whether you are submitting to the Undergraduate or Graduate Debut Panel.

Email COMPLETED papers (no abstracts, please) as Microsoft Word attachments to  
Sara Freeman [sarafree@uoregon.edu](mailto:sarafree@uoregon.edu)  
and Stacey Connelly [sconnell@trinity.edu](mailto:sconnell@trinity.edu)

The Mid-America Theatre Conference is held every March at a mid-western city (e.g. Chicago, Minneapolis, Omaha, St. Louis, Kansas City), with symposia in Theatre History, Directing, Pedagogy, and Playwriting. Graduate students are welcome to submit proposals either to these forums or to the Young Scholars Symposium. All proposals are refereed. Because of its small size, MATC serves as an ideal setting for graduate and undergraduate students to begin to share their work with and get feedback from established scholars. Membership in MATC also includes a subscription to Theatre History Studies, a leading journal in the field.

## **Call for papers: Jews/Theatre/Performance in an Intercultural World**

United States - New York

*October 20, 2008*

Jewish Theological Seminary

22-24 February 2009

Deadline for submission of proposals: 20 October 2008. Proposals are for lectures of 20 minutes. Queries and proposals can be directed to one of the three co-conveners:

Edna Nahshon. Jewish Theological Seminary, New York [wednahshon@jtsa.edu](mailto:wednahshon@jtsa.edu)

Jeanette R. Malkin. Hebrew University, Jerusalem [jmalkin@post.huji.ac.il](mailto:jmalkin@post.huji.ac.il)

Peter W. Marx. University of Mainz, Germany [pmarx@mail.uni-mainz.de](mailto:pmarx@mail.uni-mainz.de)

The focus of this conference is on drama, theatre, and performance that are of Jewish interest by virtue of their themes, authors, artists, or audiences. We seek to chart and understand the intercultural ties between the theatre that Jews created for themselves and the wider theatrical culture, as well as the impact of Jewish artists on the theatrical culture of their host societies. Such questions of interculturality are especially relevant in our multicultural and globalized world, where theatre and performance offer a unique and public forum for negotiating cultural positions.

Although we are interested in charting the intersection of multiple cultural influences and confluences within the context of the varieties of Jewish cultures and their performance products, the conference organizers welcome presentations grounded in various models. We are committed to the inclusion of a wide range of performance modes, such as popular, experimental, canonic, as well as stand-up, circus, musical and dance theatre, without geographic, national, or temporal restraints.

We encourage scholars from all fields of Theatre, Performance, Jewish Studies, Cultural Studies and other related fields to send proposals in the area of the conference.

We will also provide a young- scholars forum for PhD-students to present their projects.

**POSSIBLE TOPICS:**

- Jewish culture within (non-Jewish) national theatre cultures
- Yiddish / Ladino theatres across the continent and the links among them
- Plays about Jews and Jewishness by non-Jewish playwrights
- Jewish feminist theatre and performance
- Theatre and assimilation: theme and /or production styles
- The Holocaust on the modern stage
- Religious theatre and its cultural intersections
- Jewish elements in Israeli theatre
- Performance-centered Jewish theatre art
- Dance, choreography, and Jewish body language
- Jewish directors in a particular country, or of a particular style
- Jewish actors in a particular country, or of a particular style
- Jewish elements in scene design
- Performance theory and Jewish thinkers

There will be a Registration fee of \$50

## **Call for papers: Third International Conference on Consciousness, Theatre, Literature, and the Arts.**

**United Kingdom - Lincoln**

*March 1, 2009*

The Lincoln School of Performing Arts, University of Lincoln, UK, is pleased to host the Third International Conference on Consciousness, Theatre, Literature, and the Arts. The conference will be held in Lincoln, UK, from Saturday 16 to Monday 18 May 2009.

Abstracts (up to 1 page) are invited for papers relating any aspect of consciousness (as defined in a range of disciplines involved with consciousness studies, but not therefore restricted or limited to the academic university context) to any aspect of theatre, performance, literature, music, fine arts, media arts and any sub-genre of those. Creative work is also expressly invited.

Please send the abstract to Professor Daniel Meyer-Dinkgräfe, [dmeyerdinkgrafe@lincoln.ac.uk](mailto:dmeyerdinkgrafe@lincoln.ac.uk)

Deadline for receipt of abstracts is 1 March 2009

## **The Props the thing: Stage Properties Reconsidered**

**United States - Winston-Salem, NC**

*January 12, 2009*

The Southeastern Theatre Conference  
Theatre Symposium 2009

Wake Forest University  
Winston-Salem, North Carolina  
April 3-5 2009

Humble stage properties are objects which often escape notice when they are functioning properly. The 2009 SETC Theatre Symposium will focus on stage properties, the things used onstage. We encourage a variety of approaches to the topic from practical to theoretical. How are stage properties created? (How are objects constructed, acquired, stored? altered for use on stage?) How are props used? (by playwrights? designers? directors? actors?) How do properties convey meaning? (as signs? through their materiality? through their movement in space and time?)

Keynote speakers for the event will be Andrew Sofer, author of *The Stage Life of Props*, and Bland Wade, Director of Stage Properties at the University of North Carolina School of the Arts.

Papers might explore:

- historical considerations the use and significance of stage properties on the Elizabethan/Jacobean stage, in melodrama, naturalism, symbolism, etc.
- properties within specific theatrical traditions Beijing opera, commedia dell arte
- dramaturgical issues ways props are used to expose character and relationships
- the translation from page to stage (from word to object)
- individual plays/productions with interesting prop requirements or impressive use of props
- prop as iconic experience/tradition (slapstick/ seltzer bottle)
- prop challenges consumable props, weapons, props that have to break, trick props
- protean props single objects used to represent many other things on stage
- mimed props the absence of expected objects
- training actors to manipulate objects on stage
- real objects--handling props of historic or other significance/ props with significance to actors (real skulls, objects passed from one performer to another) vs. meaning for an audience

Please send one page paper abstracts by January 12, 2009 to:

Dr. J.K. Curry  
Editor, Theatre Symposium  
Department of Theatre and Dance  
Wake Forest University  
P.O. Box 7264 Reynolda Station  
Winston-Salem, NC 27109

[curryjk@wfu.edu](mailto:curryjk@wfu.edu)

Phone: 001 336 758-3941

\* : *Modified only*

## 2. EXHIBITIONS

\* : *Modified only*

## 3. PUBLICATIONS

### 3.1. GENERAL

#### **Du document à l'utilisateur - From Document to User**

**Belgium - Bruxelles**

*August 13, 2008*

Leclercq, Nicole / Van Goethem, Jan (éds/eds)

Peter Lang Bruxelles

Rôles et responsabilités des centres spécialisés dans les arts du spectacle

Société internationale des bibliothèques et musées des arts du spectacle (25e Congrès Barcelone, 6-10 septembre 2004)

Actes édités par Mathias Auclair, Kristy Davis et Sylvie François

The Roles and Responsibilities of Specialised Centres for Performing Arts

International Association of Libraries and Museums of the Performing Arts (25th

Congress: Barcelona, 6-10 September 2004)

Proceedings edited by Mathias Auclair, Kristy Davis and Sylvie François

275 p.

ISBN 978-90-5201-434-0 br.

26.90 / £ 20.20 / US-\$ 41.95

C'est un défi de taille, pour les archivistes, les bibliothécaires, les muséologues ou les documentalistes spécialisés, de conserver la mémoire et la trace du spectacle vivant, dans une société où les techniques évoluent sans cesse. Les techniques d'enregistrement audiovisuel et les supports pour conserver les images se sont modifiés. La mise en valeur de nouveaux médias est une gageure dans la conception des expositions. Enfin, les pratiques de recherche et l'essor conjoint des bases de données ont modifié la donne. Tels sont les nombreux sujets de réflexion qui se sont offerts aux membres de la SIBMAS (Société internationale des bibliothèques et musées des arts du spectacle) lors de son 25e Congrès, qui s'est tenu à Barcelone en 2004. En voici les Actes qui, par des approches diverses, tenteront d'éclairer ces interrogations.

In a world where technologies are constantly evolving, it is a real challenge for archivists, librarians, museum curators and information professionals to keep track of and record living theatre. Audiovisual recording techniques are now cheap and accessible to many; electronic storage and dissemination of information and images has radically altered the relationship between the managers of collections and their potential users; new techniques have introduced new possibilities for interactivity in exhibitions and displays. These are just some of the issues addressed by the SIBMAS (International Association of Libraries and Museum of the Performing Arts) during its 25th Annual Conference, held in Barcelona in 2004.

Contenu/Contents: Claudia Balk: Foreword - Claudia Balk: Opening Speech - Inge Baxmann : Entre « aura » et « Event ». La relation difficile entre « voir » et « comprendre » - Claudia Balk: 50 Years of SIBMAS - 25th Congress Speech - Paul S. Ulrich: What the

Proceedings Reveal about the Developments within SIBMAS - Juliette Caron : Le web comme outil d'intégration et de développement de la documentation d'un théâtre - Marie-Claude Billard : Une mémoire des spectacles du Festival d'Avignon sur le web. Étapes d'une collaboration entre le Festival d'Avignon et la Maison Jean Vilar - Claire Hudson: A Digital Route to New Audiences - Montserrat Álvarez-Massó : Les nouvelles technologies : élément clé dans les stratégies de développement du Centre de Documentació i Museu de les Arts Escèniques de l'Institut del Teatre - Madeleine Nichols: The Future for Access and Conservation. The Power of One - Pierre Vidal : La Bibliothèque-musée de l'Opéra, carrefour entre deux institutions - Hans van Keulen: The Skill of Acquisition, Preservation and Exhibition of Theatre Heritage? - Arturo Díaz/Patricia Ruiz : La construction de l'apanage

documentaire artistique de l'INBA - Hedvig

Belitska-Scholtz/Paul S. Ulrich: Theatre Laws and Company Regulations. Unusual Sources about Actors, Stage Managers, Prompters and Librarians in Areas where German-language Theatre Was Performed in the 19th Century - Enid Negrete : Les archives du Teatro Real. Collection Luis Paris. À la découverte de la mise en scène de l'opéra espagnol du XIXe siècle - Jan Palmblad: A Methodology for Preserving Performances on DVD - Lola Vargas-Zúñiga : Le modèle de gestion du Centro de Documentación de las Artes Escénicas de Andalucía. Des produits de qualité pour l'utilisateur - Francesca Marini: The Interaction between Theater Scholars and Information Professionals - Nena Couch: Embracing Opportunity / Facing Challenge. Ohio State University's Jerome Lawrence and Robert E. Lee Theatre Research Institute - Nuria Aragonès Riu : Centres de documentation théâtrale et Université. L'utilisateur / chercheur en iconographie théâtrale - Julio Huélamo Kosma : Le nouveau rang imparti aux sources audiovisuelles dans la documentation scénique - David Gothard: Archive as Palimpsest. Why Is Tadeusz Kantor's Archive under My Bed? - Claire Rousier : De l'accès aux sources au développement de la culture chorégraphique. Une problématique essentielle du Centre national de la Danse - Caroline Williams: The Irish Playography. Documenting the Irish Theatrical Repertoire - Vincent Radermecker : Contact avec l'artiste en vie. Rôle et responsabilité - Jack Bradley: Primary Colours - Secondary Sources. The Role of Research in New Plays and Theatre Making.

Les responsables de la publication : Nicole Leclercq, diplômée de la section mise en scène à l'Insas en 1971, est Attachée scientifique responsable de la section Théâtre aux Archives et Musée de la Littérature, présidente du Centre belge de la SIBMAS et membre du Comité exécutif international, et vice-présidente du Centre belge de l'Institut international du théâtre (IIT). Elle a dirigé ou codirigé plusieurs ouvrages bibliographiques, le livre *Le Monde du Théâtre* (bisannuel) et des actes de colloques.

Jan Van Goethem est archiviste et responsable des collections au Théâtre royal de la Monnaie (B). Il est titulaire de masters en histoire de l'art/musicologie et en sciences de l'information. Il est l'auteur de plusieurs articles sur la musique flamande et sur l'informatisation des archives. De plus, il est membre de la commission d'évaluation des archives, bibliothèques de conservation et centres de documentation de la communauté flamande ainsi que trésorier de la SIBMAS.

The Editors: Nicole Leclercq graduated as an Art Director from Insas in 1971. She is Scientific Attaché at the Archive and Museum of Literature, responsible for its Theatre department. She is also President of the Belgian Centre of SIBMAS and a member of its International Executive Committee. She is Vice-President of the Belgian Centre of the International Theatre Institute (ITI) and Editor or Co-editor of bibliographic works, of the publication *The World of Theatre* (biannual) and of conference proceedings.

Jan Van Goethem is the archivist and head of collections of the Royal Theatre of la Monnaie (B). He holds Masters Degrees in both Musicology and Information Sciences. He is the author of several articles on Flemish music and on the digitisation of archives. He is also Member of the Evaluation Committee of the Flemish Community for archives, conservation libraries and documentation centres. In addition, he is treasurer of SIBMAS.

<http://www.peterlang.com/Index.cfm?vID=21434&vHR=1&vUR=2&vUUR=1&vLang=F>

## 3.2. THEATRE

## 3.3. FILM

## 3.4. MUSICAL THEATRE



### 3.5. DANCE

### 3.6. OTHER SUBJECTS

### 3.7. EXHIBITION CATALOGUES

### 3.8. AUDIO-VISUAL AND ONLINE PUBLICATIONS

\* : *Modified only*

## 4. LINKS TO OTHER ORGANISATIONS

\* : *Modified only*

## 5. THEATRE BUILDINGS, RESTORATIONS & NEW DEVELOPMENTS

\* : *Modified only*

## 6. RESEARCH

### 6.1. RESEARCH PROJECTS

### 6.2. SCHOLARSHIPS

### 6.3. RESEARCH TOOLS

\* : *Modified only*

## 7. MISCELLANEOUS ITEMS

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