

Annual General Membership Meeting CATR/ACTR

Date: Thursday 25 June 2020

Time: 6 – 8pm EST

Location: LifeSize (online) – link to follow

1. Call to Order -- Roll Call 47 participants

Aikman, Lisa	Henderson, Julia	Nolette, Nicole
Bellrose, Christine Cricri	Houston, Andy	Owen, David
Bennett, Naomi	Hurley, Erin	Rackow, Hannah
Bennett, Susan	Janssen, Shauna	Robbins, Sarah
Blair, Kelsey	Johnson, Stephen	Sadeghi-Yekta, Reza
Boulay, Jenn	Johnson, Megan	Schweitzer, Marlis
Carter, Jill	Johnston, Kirsty	Smith, Annie
Chang, Eury	Jones, Matt	Solga, Kim
Christie, Shiela	Kazubowski-Houston,	Swetz, Mark
Day, Moira	Magdalena	Taucar, Jacqueline
Dickinson, Peter	Kovacs, Sasha	Thompson, Deneh'Cho
Dunn, Katrina	Lavoie, Sylvain	Trojanowska, Tamara
Esling, Natalia	Levin, Laura	Vosters, Helene
Fricker, Karen	Liebembuk, Shelley	Wallace, Mike
Gerecke, Alana	Lynch, Signy	
Gillespie, Benjamin	Meerzon, Yana	

2. Approval of the Agenda

Motion to approve a change to the Agenda: Striking Agenda item 5(b), the motion to approve the 2020 budget forecast

Moves	Seconds	Votes in Favour	Opposed	Abstains
Jacqueline Taucar	Reza Sadeghi-Yekta	32	0	0

MOTION PASSES

Motion to approve the 2020 AGM Agenda

Moves	Seconds	Votes in Favour	Opposed	Abstains
Erin	Mark Spetz	31	1	0

MOTION PASSES

3. Approval of Minutes of 2019 AGM - <http://catract.ca/wp-content/uploads/2019/09/CATR-AGM-Minutes-June-2019.pdf>

Motion to approve the 2019 AGM Minutes

Moves	Seconds	Votes in Favour	Opposed	Abstains
Erin Hurley	Peter Dickenson	25	0	0

MOTION PASSES

4. Report of the President (Please see the Appendix on page 6)

Erin also makes a statement regarding CATR in relationship to BLM and anti-racism movement. Erin welcomes all incoming officers to the CATR board of directors: Yana Meerzon (President), Andy Houston (Vice President), Natalia Esling (Representative-at-large), Deneh'Cho Thompson (Representative-at-large), Jacqueline Taucar (Unaffiliated Scholar Representative), Hannah Rackow (Graduate Student Representative). Erin also welcomes Katrina Dunn into the role of Treasurer and Natalia Esling as Communications Officer. A sincere thank you goes to all out-going officers for their dedication and service to the association.

5. Report of the Treasurer (Please see the Appendix on page 6)

Sasha acknowledges an error in sending out the statements and describes the information on the financial statements and provides an interpretive structure. Sasha predicts a significant decrease in membership revenues and acknowledges the higher numbers in accounting and consulting fees. Sasha welcomes Katrina Dunn into the role of treasurer.

a. Motion to approve the 2019 Financial statements prepared by Hogg, Shaine and Scheck

Moves	Seconds	Votes in Favour	Opposed	Abstains
Sasha Kovacs	Annie Smith	37	0	0

MOTION PASSES

~~b. Motion to approve the 2020 budget forecast~~

- 5b has been stricken from the agenda as per the motion at the beginning of the meeting

c. Motion to appoint Hogg, Shaine and Scheck as CATR/ACRT accountant for 2020 fiscal year

Moves	Seconds	Votes in Favour	Opposed	Abstains
Sasha Kovacs	Andy Houston	37	0	0

MOTION PASSES

Discussion and Questions:

Kirsty thanks Sasha for all of her hard work and generosity of time and talent

6. Report of the Elections Officer (Please see the Appendix on page 6)

Matt summarizes his report

7. Report of Membership Coordinator (Please see the Appendix on page 6)

Erin summarizes the report for Selena Couture. As of today, we have 147 members of CATR/ACTR

Discussions and Questions:

How many free memberships are left for artists? The majority of the 60, only 8 have been taken up. Registration is required for the conference and to partake in the free membership.

8. Conference 2020 Report – Partition/Ensemble (Please see the Appendix on page 6)

Sylvain Lavoie summarizes the report and thinking about processes and best practices that can be passed on regarding hosting a conference online. Because there are no local arrangements costs, the funds are then transferred elsewhere paying artists and graduate students, building website. Regarding the two keynote speakers, scholar Julie Sermon, from Lyon II, will be talking about *partitions* (scores), ecology and the matter, and theatre artist Émilie Monnet will be exposing her new project about Marguerite Duplessis, an Indigenous slave who was deported to Martinique in the XVIIIth century.

Two main issues are brought forward regarding the conference. First, the importance of accessibility and translation (Eng/Fr/ASL/LSQ) for the membership, which the 2020 conference organizers have spent a great deal of time working towards and acknowledge takes time to plan and are significant costs. The organizers have been working towards a best practices document to share with future conference organizers regarding accessibility. The second issue brings forth the issue of reflecting on what it means to acknowledge the land when hosting the conference in an online format where participants are not gathering in a single geographical location.

Discussion and Questions:

We still do not have a confirmed location or host for next year's conference. Nicole thanks CATR for experimenting on a joint conference with SQET.

A key point of note regarding CATR 2020 is a lot of people did not want to participate online. It is difficult to ascertain at this point how much the stress of the current Covid-19 pandemic may have contributed to this inclination.

9. Emerging Scholars Task Force Review Committee Report (Please see the Appendix on page 6)

Ben, Signy and Hannah summarize the report and the points of action.

Discussion and Questions:

CriCri Bellerose thanks CATR for considering an ex officio role for a Mentorship coordinator. Thanks the Emerging Scholars Task Force (ESTF) and all those who are doing the labour regarding this initiative and the original work. A question arises regarding the breakdown of categories for tracking hiring data, specifically what departments are hiring non-MFAs and artists and what is the focus on MFA or PhD graduates. The ESTF sent a survey to all graduate programs, which have members in both degrees. Surveys have also been sent to undergraduate programs to catch those who were educated outside of Canada or are artists. Survey results have shown that 20% of respondents have MFA.

10. Theatre Research In Canada Report (Please see the Appendix on page 6)

Alana summarizes the transfer of *TRiC* from University of Toronto's Centre for Drama, Theatre and Performance Studies (CDTPS) to University of Toronto Press Journals (UTPJ) and thanks Robin for his mentorship. Tamara discusses the historical moment of this transfer as a positive for CDPTS and reaffirms that all the options have been considered for the journal and its future. There were significant negotiations over the course of a year with UTPJ on how this plan would secure the most financially, distribution wise, for the journal. The best option for the journal's future operation was for UTPJ to take full ownership. Journal required significant

financial support from CDPTS, but that was not the only issue – circulation, sustainability, the role of the editor to focus on that job rather than administration and management. Kim Solga, the managing editor of *TRiC*, thanks people behind the scenes to make this happen, and approves that UTPJ will continue hiring one graduate student as an intern from CDPTS. Kim notes that *TRiC* relied on precarious labour, often female and graduate labour, to make it work and the journal had very little infrastructure, which required the editor to undertake additional labour regarding ebsco subscription and production teams. In this current form, Kim acknowledges it would be unethical for someone to take on the labour especially for a junior or BIPOC scholar. With UTPJ there is sufficient infrastructure to support fresh voices and perspectives

Discussion and Questions:

A question was posed regarding raising the subscription rate to ensure the journal's sustainability and it was acknowledged that even doubling or tripling the subscription rate would not make it sufficient to run as SSHRC funding was always a necessary component, but always a precarious partner in sustainability. UTPJ is confident in their vision for the internationalization of *TRiC* and now can leverage packaging with two other journals, *Modern Drama* and *CTR*. UTPJ's resources provides an opportunity for marketing budgets to sponsor events and become a community presence, as well as creating widespread reach. *TRiC* will continue to be available electronically and through print and will not be part of open access.

11. Report of the Federation Representative (Please see the Appendix on page 6)

Jacquey summarizes the report for Peter Kuling

12. Other Business (Please see the Appendix on page 6 for the following reports)

a) Scholarly Awards Report

Erin summarizes the report for Roberta Barker and the proposed changes and modifications regarding the awards that reflect the kind of work that CATR would like to see recognized

b) Conduct Committee Report

Jill discusses the workshop presentation that will occur this year regarding the altered plan Saturday, Aug 8, 2-4pm via Zoom, Ange Loft will offer workshop, online and embodied.

c) PuSh Festival Restructuring and Eliminating the Artistic Director Position

Peter Dickinson discusses that Joyce Rosario the AD of the PuSh Festival has been let go and asks if CATR will commit to make a statement regarding Festivals and Theatre organizations that are using the Covid-19 crisis to make retrenchments that disproportionately affect BIPOC, women and LGBT persons.

Discussion and Questions

CATR can take on this kind of activism and asks for partnership with Peter Dickinson to consult with Joyce to see what support she requires. The Conference organizers would like to make a statement that can take up this issue. A suggestion is made that CATR creates a sub-committee to examine how CATR can become allies with and support the broader artistic community during this time of pandemic.

A sincere thank you goes to Erin Hurley for her leadership as CATR president and her service these past two years.

14. Motion to Adjourn!

Adjourned at 7:58pm

APPENDIX:
**Reports for the 2020 Annual General Meeting of
The Canadian Association for Theatre Research/
Association Canadienne de la Recherche Théâtrale**

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Agenda: Annual General Membership Meeting

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1. Call to Order
2. Approval of the Agenda
3. Approval of Minutes of 2019 AGM - <http://catracrt.ca/wp-content/uploads/2019/09/CATR-AGM-Minutes-June-2019.pdf>
4. Report of the President
5. Report of the Treasurer
 - a. Motion to approve the 2019 year-end financial statements
 - b. Motion to approve the 2020 budget forecast
 - c. Motion to appoint a public accountant for fiscal year 2020
6. Report of the Elections Officer
7. Report of Membership Coordinator
8. Conference 2020 Report – Partition/Ensemble
9. Emerging Scholars Task force review committee Report
10. *Theatre Research in Canada* report
11. Report of the Federation Representative
12. Other Business
 - a. Scholarly Awards Report
 - b. Conduct Committee Report

Report of the President

This was our second year as an Incorporated not-for-profit charitable organisation. And now the by-laws that guide our governance and operations are also available in French.

My focus as President this year has been on the following :

1) Relationships with other institutions/organisations

- *TRiC/RtaC*
- *Canadian Theatre Review* and the University of Toronto Press Journals Division
- The Summit group – resource- and idea-sharing group of Presidents of global theatre and performance studies organisations
- SQET
 - Annual conference, “Partition/Ensemble”
 - Organised conjointly with SQET. Emphasis on relaxed and accessible – financially and linguistically. *Venez nombreux!* NB: ATHE’s online conference, using Zoom, costs US\$195 for non-ATHE-members. US\$25 for student ATHE members. Membership is US\$75 for those making less than US\$30,000/year. Partition/Ensemble is free, membership in CATR for the same income bracket is CDN\$40 and 60 free dual-memberships are offered to students, retirees, postdocs, unaffiliated scholars, and artists. With the exception of \$363 for website tools and approximately \$800 for insurance, all the raised monies are going to people – students, translators, access consultant, and artists.
 - Run with incredible resilience, good humour, care, and acumen by the AMAZING NICOLE NOLETTE and SYLVAIN LAVOIE with the expert assistance of Linna QIN! Ash McAskill is a patient guide on accessibility. The original local arrangements committee of Marie-Christine Lesage, Shauna Janssen, and Chantal Lepage continues to advise and assist.

2) Equity and Justice

- Indigenization: Board reflection at two Board meetings this year on article by Gaudry and Lorenz, which was also shared with membership, and on how CATR uses and makes available its resources (financial, relational, etc). This work is ongoing.
 - Next we need to make clear and specific recommendations which, if they affect governance structure, would be brought to the membership
- Conduct committee – third of our three-year initial commitment to have a Board-sponsored, conduct-related session at the annual conference ; Code (and translation)
- Emerging Scholars Task force review committee
- Unaffiliated Scholar position
- Revision of prize committee mandates and processes
- COVID response to date – making resources available (information, money, network) through CATR Grants program and disbursement of Indigenous Host Initiative funds and the Grad Student Travel fund; conference (no fees; sponsoring up to 60 students,

retirees, unaffiliated scholars, and artists; more generous and widely distributed honoraria structure than in previous years)

- 3) Increasing the bilingualism and cross-linguistic reach/contact of the association. This has entailed a commitment to regular communications in French, exceeding the stipulations of our translation policy; regular contact with the SQET – for which a huge and humble thank you to Sylvain Lavoie; and of course, the joint-conference with the SQET, whose theme, “Partition/Ensemble”, takes on renewed force now, and which focuses on how theatre artists bring together different elements, histories, languages, aesthetics into creative and critical work.

It has been an honour to serve CATR and its members as President and a pleasure to work the Board on maintaining the functional integrity of the association while making important changes in our operations and perspectives. May the good work continue and expand!

Respectfully submitted,

Erin Hurley, President

Report of the Treasurer

CATR ACRT 2019/2020 BUDGET REPORT

Code (for acct)	REVENUE	2019 Actuals	2020 Proj
100	Memberships	\$ 20,033.90	\$ 12,500.00
200	SQET Memberships via CATR	\$ 1,260.00	\$ 1,000.00
300	CATR Memberships via SQET (La Société québécoise d'études théâtrales)	\$ 500.00	\$ 500.00
400	CTR Subscriptions	\$ 3,110.00	\$ -
500	Bank Interest	\$ -	\$ -
600	Investments Interest (McCallum/Lawrence Award & Lawrence Prize)	\$ 136.38	\$ 400.00
700	GST and Other Rebates	\$ -	\$ -
800	McCallum/Lawrence Award Transfer from Investments	\$ -	\$ 1,500.00
900	Robert Lawrence Prize Fund Transfer from Investments	\$ -	\$ 250.00
1000	Grad Travel Grants Donations (from Fed Website and Mailed)	\$ 3,710.00	\$ 1,055.00
1100	Indigenous Host Community Donations (From Fed Website)	\$ 438.00	\$ 1,000.00
1200	Canada Helps General Fundraising	\$ 2,410.00	\$ 1,000.00
1300	Conference Revenues (Registration Payments Via Fed Portal)	\$ 125.00	\$ -
1400	Conference Revenues (Sponsorships, Registration Payments Onsite, Fundraising Onsite)	\$ 6,623.34	\$ 1,000.00
	TOTAL REVENUE	\$ 38,346.62	\$20,205.00
	EXPENSES	2019 Actuals	2020 Projections
1500	CFHSS (Canadian Federation for Humanities and Social Sciences)	\$ 1,790.88	\$ 1,000.00
1600	Travel to CFHSS AGM	\$ -	\$ -
1700	E-net online mbrshp fees	\$ -	\$ 150.00
1800	CTR Invoices	\$ 4,025.43	\$ -
1900	SQET Transfer	\$ 2,345.00	\$ 1,000.00
2000	Teleconference/Election Fees	\$ -	\$ 450.00
2100	Website Fees	\$ 728.94	\$ 400.00
2200	Office Supplies	\$ -	\$ -
2300	Postage	\$ 354.76	\$ -
2400	Photocopying	\$ -	\$ -
2500	Printing	\$ -	\$ -
2600	Fundraising Charges (Canada Helps)	\$ -	\$ -
2700	Paysafe Merchant Services Charges	\$ 209.31	\$ 250.00
2800	Bank Charges (Visa, MC)	\$ 856.52	\$ 500.00
2900	CIBC Account Charges	\$ 390.03	\$ 450.00
3000	Director's Insurance	\$ 631.80	\$ 700.00
3100	Consulting	\$ 8,393.74	\$ 2,500.00
3200	Translation Costs	\$ -	\$ 500.00
4200	Accounting Fees	\$ 2,203.50	\$ 1,000.00
5340	Miscellaneous	\$ -	\$ 500.00
3300	Conference Expenses	\$ -	\$ -
3400	Board Travel	\$ -	\$ -
3500	Board Directed Special Events/Initiatives	\$ 210.00	\$ 1,500.00
3600	Heather McCallum and Lawrence Scholarship	\$ 1,500.00	\$ 1,500.00
3700	Lawrence Prize	\$ 250.00	\$ 250.00
3800	CATR Award/CATR Grants	\$ 500.00	\$ 1,500.00
3900	Grad Travel Grants	\$ 4,950.00	\$ 1,055.00
4000	TRiC (Theatre Research in Canada Journal)	\$ 7,840.00	\$ 5,000.00

Canadian Association for Theatre Research

Association Canadienne de la Recherche Théâtrale | <http://www.catr-acrt.ca>

4100	Newsletter	\$	-	\$	-
	TOTAL EXPENSES	\$	37,179.91	\$	20,205.00
	TOTAL PROFIT/LOSS	\$	1,166.71	\$	0.00

CANADIAN ASSOCIATION FOR THEATRE RESEARCH CASH AND INVESTMENTS REPORT

5000	CIBC OPERATING ACCOUNT BALANCE (as of Jan 1 2020 2019)	\$	15,185.38	
5100	OTHER ASSETS			
5230	TD BANK (McCallum GIC fund held in operating account)	\$	15,974.22	This amount should be reinvested, sitting in a holding account
5300	BMO (Robert Lawrence Prize fund GIC held in holding account)	\$	7,053.91	This amount should be reinvested, sitting in a holding account
5200	TD Bank McCallum Fund 1	\$	6,770.75	Due April 2020, should be reinvested
5210	TD Bank McCallum Fund 2	\$	5,584.71	
5220	TD Bank McCallum Fund 3	\$	5,110.87	
5310	BMO-Robert Lawrence Prize Fund	\$	6,900.00	
5320	BMO-Robert Lawrence Prize Fund	\$	7,803.84	
6000	Liabilities	\$	-	
6100	Other Liabilities	\$	-	
6200	TRiC liability	\$	-	

Report of the Elections Officer

This year's election took place from March 20th to April 8th – a much longer period than the usual one week, as the voting period was extended due to the pandemic. 63 members voted (40% of the membership). That represents a slight increase from previous years (2019: 56, 2018: 58, 2017: 53). This year also saw the adoption of a new platform, Election Runner.

This year, eight positions were filled:

- President: Yana Meerzon
- Vice-President: Andy Houston
- Quebec Representative: Shauna Janssen
- Alberta Representative: David Owen
- Grad Student Representative: Hannah Rackow
- Members-at-Large: Natalia Esling, Deneh'Cho Thompson
- Unaffiliated Scholar Representative: Jacqueline Taucar

There were three problems in the process this year, for which I'd like to apologize.

First, we did not fill the post of President until after the election had begun. That is because of the late withdrawal by another member who had initially stepped forward for the position. Hopefully that can be avoided next time by starting the process of soliciting applications earlier. The second problem was that a member's name was left off the ballot. That was due to miscommunication among the Nominations Committee. The election had to be formally cancelled and a new election begun. That can be avoided with clearer communication by the committee in the future. The third problem is the most significant. The new position of Unaffiliated Scholar Representative should have replaced one of the Member-at-Large positions. We ran an election for two Member-at-Large positions when there should only have been one. This was due to my misreading of the election documents. Unfortunately, the mistake was not caught until after the election. After speaking with the President, we have resolved that all those elected will remain in their positions and that next year we will not elect a Member-at-Large. This will unfortunately disrupt the tradition of electing members on alternate years. Should a Member-at-Large leave their position early, though, we will be able to return to that system.

My experience with the new platform, Election Runner, was positive. It was straightforward to set up and use and allowed for blind voting and result reporting. I did not receive any negative feedback from members about the platform. One problem is that the site is not bilingual, so it takes some workaround to ensure that instructions are visible in both languages. I recommend using it again.

I am grateful to Michelle MacArthur, David Owen, and Mariel Belanger of the Nominations Committee as well as Erin Hurley and Sylvain Lavoie for their work on the election.

Respectfully submitted,
Matt Jones, Election Officer

Report of the Membership Coordinator

Prepared by Dr. Selena Couture (she / her)
Assistant Professor, U of Alberta

Overall, this has been a year of clearing up issues with membership categories, journal subscriptions and the Federation website.

We have fewer members than last year but that is likely to do with COVID 19 disruptions. We usually gain many new memberships as people register for the conference; this may still happen with the Virtual Conference and I will report to the board regarding member numbers in the fall.

See detailed info below.

Best,
Selena

Membership Info and Issues

- Total: 122 members
(+ one “pending” – a glitch in system – see Federation Portal Issues below)
→ 32 of these are dual memberships CATR / SQET
With 60 more members coming from the conference partnership money, we will end up with about 170 members possibly ... down from 2019 by about 60ish members
- Membership Categories and Value
We have one Institutional membership – Theatre Museum Canada
*Institutional memberships were not supposed to be offered until the CATR Board had clarified the category but the Federation did not take the category off the website until May 2020. Still under discussion whether to offer this category of membership.

As of the fall the value of CATR membership is now posted on our website (see below).

What membership in CATR means:

- A national platform for your research and practice (at the conference and in news updates on our website);
- A subscription to the leading journal in theatre and performance studies in Canada (*Theatre Research in Canada / Recherches théâtrales au Canada*);
- Access to an annual conference gathering scholars and artists from across the country and abroad;
- Access to a reduced fee, preferential joint-membership in the Société québécoise d'études théâtrales, which includes an annual subscription to L'Annuaire théâtral and access to their research-axes (histoire du théâtre québécois, théâtre et formation, recherche-crédation);
- Working-group infrastructural support for year-round, research-group activities;
- A mentorship program pairing emerging and established scholars, and providing peer-to-peer connection opportunities;
- 7 prizes and awards including 2 for emerging scholars;
- A CATR grant program to support local initiatives between national conferences;

- Advocacy for university theatre and performance studies programs and for the artistic communities with which members engage;
- A website filled with resources pertinent to the study of theatre and performance, including a listing of completed dissertations on theatre and performance studies in Canada.
- Free memberships for “Partition/Ensemble” virtual conference participants

CATR / SQET joint local organizing committees have decided to offer free dual memberships to up to 60 participants who are students, postdocs, retired, artists, or unaffiliated scholars. These members will be tracked by the President for the rest of 2020 to ensure they receive email correspondence and their TRiC issue in the fall as they won't be entered into the Federation database.

- Lifetime Membership Issue

We have a total of 16 Honorary (H) & Lifetime Achievement (LA) memberships listed in our database:

- Susan Bennett (LA)
- Moira Day (LA)
- Tibor Egervari (H)
- Louise Forsyth (LA)
- Sarah Garton Stanley (H) [need current email]
- Albert-Reiner Glaap (LA)
- Reid Gilbert (LA)
- Sherrill Grace (LA)
- Margo Kane (H)
- Ric Knowles (LA)
- Jenny Munday (H)
- Marc Maufort (LA)
- Ann Saddlemyer (LA)
- Nina Lee Aquino (H)
- Yvette Nolan (H)
- Jerry Wasserman (LA)

There are 60 more Honorary Members (going back to 1979) and 5 more Lifetime Achievement Award recipients that are not currently included.

The website says that “recipients of these awards receive lifetime membership in the Association with all the benefits thereof” which includes a TRiC subscription. It doesn't seem that anyone listed as a lifetime member is receiving this subscription.

Members of the executive are reviewing the people mentioned on the list, and will contact the membership coordinator if they'd like to create a membership in the database for someone.

Indigenous Host Community Initiative

Currently \$1,270 donated by 45 members – it will be donated to the [Native Women's Shelter of Montreal](#). This is a total increase of \$1,060 from last year (when the option was added only a few weeks before the conference).

Federation Membership Portal

In completing the year-end financials, Sasha Kovacs (CATR Treasurer) found a number of issues with the Federation Portal. We've also been trying to streamline the system so that we collect the information we need. This all has to be done by the Federation membership services. This is a list of changes (in various stages of completion):

Changes completed

- Removed option to pay membership fee by cheque.
- Properly track joint memberships with SQET (including an expiry date).
- Member are now prompted to connect to the UTPJ website if they would like to buy a CTR subscription during the membership purchasing process.
- We've asked for a discount code for our members a few months ago but still haven't received one at this point. Erin Hurley is following up on this.

Requests in process:

- Financial tracking and reporting is not consistent – we've asked for information but it is still forthcoming.
- Change the system so that people who haven't completed sign up process and paid for their memberships are not tracked as "pending members" with the money tracked as "accounts receivable."
- Add option to identify as a student. Currently there is only a "job title" field which some people fill in as student, but not everyone.
The Federation asks us to pay membership fee based on student members (\$3.63 each) and members (\$12.09 each). We don't currently collect this data.
- Add an option to input research keywords during membership sign-up to facilitate networking

SQET / CATR joint membership and TRiC subscriptions

I have sent lists of SQET / CATR members from 2016-2019 to Lisa Aikman at UTPJ– and sent an apology to SQET members (see below) who haven't received their journal issues. I haven't heard back from Lisa to confirm if the issues have been sent, nor have I received any emails requesting missing issues.

From now on, SQET will communicate directly with Lisa Aikman regarding their joint members that are supposed to receive issues of TRiC.

Dear joint CATR/ SQET members,

The CATR executive and membership coordinator would like to extend our apology for the poor communication over the last few years - and especially the missing issues of *Theatre Research in Canada* journal that are included with the membership fees.

We have made an effort to track down the names of SQET members who are owed TRiC issues through the Federation CATR account website. Unfortunately there's a glitch in the system and it has been tracking all SQET joint membership under only one year (2015).

If this situation has affected you directly, could you please contact the membership coordinator, Selena Couture, catr_membership@gmail.com, to let her know which issues you are missing. We will then get these sent to you.

Moving forward, we've written to the Federation website organizers to ask that they fix this issue and will be sure to include all joint SQET members when we send the mailing list to the TRiC publishers.

Conference 2020 Report – Partition/Ensemble

- The CATR joint-conference with the SQET, *Partition/Ensemble*, has been moved [online](#) and will run from 27 July – 9 August 2020, due to the Coronavirus crisis.

Of the original 70 open paper participants, 39 will partake in the relaxed digital conference. As for group sessions (working groups, seminars, roundtables, curated panels, etc.), there will be 27 in total. This high retention rate reflects the tenor of the feedback we received on the idea of a virtual conference. Most respondents were interested, or at least curious about it, and several enthusiastically embraced the concept, are planning alternate forms of engagement, and are feeling good about it being a nearly carbon-neutral option. We also heard from some who, rightly, felt that it would not simulate well our usual in-person gathering and a very few who objected to holding a conference in any form either citing exhaustion levels coming out of a term that changed mid-stream (this is one reason we moved the online conference from the end of June to the end of July) or citing the political need to make clear the necessity of in-person knowledge exchange and building in theatre and performance studies.

Nicole Nolette and Sylvain Lavoie continue to lead this huge undertaking with care, respect, flexibility, creativity, and humour. With the move online, and no further need of ‘local arrangements,’ Nicole and Sylvain have taken on the major responsibility for making this multilingual digital conference happen. [Erin writes, “We are forever grateful to them for their incredibly hard work in especially trying circumstances.”] They are assisted by Nicole’s remarkable RA, Linna Qin, by Ash McAskill who continues to advise and innovate around accessibility measures, and by Erin Hurley, sounding-board who has produced countless versions of the budget.

The SSHRC Connections grant came through, which allows us to do more robust translation and interpretation (Eng/Fr/ASL/LSQ), some of which will be provided by CATR member and unaffiliated scholar Gabrielle Houle and postdoctoral fellow Sunita Nigam, to include (and pay honoraria to) more artists including a panel of signed music and deaf music artists organised by Ash, eliminate the registration fee for all, and offer up to 60 free dual-memberships to graduate students, postdocs, unaffiliated scholars, retired folks, and artists.

Conference details:

We are employing what Ash McAskill calls a “relaxed digital conference” model, which means it will take place largely though not exclusively asynchronously over a period of 2 weeks with participants popping in and out as they can and wish. Conference organisers are encouraging participants to contribute in ways and by the means they feel comfortable with, including by submitting podcasts, verbal or video recordings of themselves/their work, holding discussion sessions, posting a PDF of their presentation, and the like.

- The conference will privilege asynchronous communication, although some seminar sessions or working groups may elect to use Zoom or a like platform that allows for simultaneous communication;

- It will be relaxed – that is, participants will take in what they can, when they wish, with various supports available (notably, translation and some ASL/LSQ audio-description) over a period of two weeks;
- It will be hosted on the conference Wordpress website (<https://partitionensemble2020.com/>)
- The conference dates are 27 July – 9 August 2020
 - Papers/presentations are due 13 July, to allow time for translation and uploading online
 - All presenters will be able to have translated into French/English a minimum of 300 words from their presentation (e.g., an abstract, PowerPoint slides, a handout). Keynote presenters (Julie Sermon; Émilie Monnet) will have their presentations translated in their entirety, of course, and available in at least one sign language.
- No registration fees are required. Membership in either CATR or SQET (or dual-membership in both) is still required.
- Nicole’s research assistant, Linna-the-amazing, is in charge of the technical components of the conference and will liaise with the translators.
- Playwrights Canada Press and Talonbooks are each sponsoring virtual readings from new plays.

Conference Budget:

We secured a SSHRC Connections grant in the amount of \$24,946. Other sponsors have largely honoured their commitment to the associations and *Partition/Ensemble*, despite the change in format/venue. And an online conference costs less to run than an in-person one. As a result, budgeting is somewhat less fraught than usual, but we still have important decisions to make around amount and kind of translation. Our budget priorities coalesce around the goal of supporting a varied, accessible, and bilingual conference programme that showcases and advances scholarly and artistic research on ‘scoring,’ division, and togetherness in theatre and performance, and that provides opportunities for connection across intellectual, institutional, linguistic, and artistic traditions. All this in a time of great uncertainty, increased precarity, and activism for real change to the partitions that scar our society and our psyche.

We look forward to ‘seeing’ you there!

Respectfully submitted,

Sylvain Lavoie (Programming Committee co-chair) and Erin Hurley (budget lady)

Emerging Scholars Task Force Review Committee Report

Prepared by Benjamin Gillespie, Signy Lynch, and Hannah Rackow

Our committee was formed in September 2019 to respond to and follow up on the “2017 Emerging Scholars Task Force Report” with the following mandate:

1. to assess where CATR is in meeting some of the Report’s recommendations
2. to offer recommendations of next steps to the Board
3. to conduct research into hiring trends in theatre and performance studies in Canada over the last 15 years

This report will briefly summarize our findings on each point, with some supplementary material attached.

Point 1: Assessment of CATR’s Progress with the 2017 Report’s Recommendations

In the fall the team assessed progress in the recommendations, and after receiving some additional feedback from board members following the January meeting, we have determined that of the report’s recommendations:

- 7/30 recommendations have been completed
- 6/30 recommendations are partially done or in progress
- 15/30 recommendations have not been started and
- 2/30 recommendations the status of which is unknown (likely not started)

Once we reviewed the progress of recommendations, we came up with a list of ongoing recommendations we categorized as priorities and sent these out to grad students and emerging scholars via the Emerging Scholar Facebook group for validation. These were:

1. Offer a list, in the form of a listserv or website, which collates job/research postings across theatre, performance studies, and dance studies in North America, with a particular emphasis on Canadian opportunities
2. Consider a more robust online presence for graduate student and emerging scholar support, which might include features such as a job-posting page, a “ask the expert” web-support page or an emerging scholar discussion forum.

3. Invite established scholars to allow themselves to be connected to one MA student or to one student at the beginning of their PhD. Both students and established scholars would share research interests, but would not be at the same institution.
4. Initiate a yearly workshop at the annual conference that instructs emerging scholars in the processes of applying for, interviewing, and accepting academic positions.
5. Collate a regularly updated database for post-doc opportunities. This will be labour-intensive to set up and to maintain.
6. Program a panel at CATR, either directed just at grad students or perhaps to the entire membership, where alt-academics tell their stories and suggest alternate paths for the advanced degree in theatre/performance studies.
7. Start a list of alt-academics (academics not pursuing a “traditional” career in academia) and tell their stories.

Point 2: Offer Additional Recommendations to the Board

Our recommendations to the board look towards recent developments, particularly the anticipated fall-out of the COVID-19 pandemic on universities and the already limited academic job market. We ask: How does CATR plan to support graduate students and emerging scholars in this difficult time, in ways consistent with its missions as a scholarly organization? The following recommendations we believe will best address the most pressing issues for grad students and emerging scholars in a way that is immediately actionable and an efficient use of time for those involved.

We recommend that CATR:

1. Put additional support (ideally financial, but also social) into alt-ac development in preparation for the anticipated impact of the pandemic on universities and academic hiring.

Rationale: This recommendation relates to CATR’s scholarly mission because, as the survey we conducted shows, many of our contingent members need to take on alternate work, often outside of academia to support themselves. Furthermore such opportunities could be valuable for those who continue with academic careers as part of the ‘hidden curriculum’ of related skills that grad students often aren’t taught.

2. Provide professional development around the job market and applying to jobs including:
 - a. Initiating a yearly workshop at the annual conference that instructs emerging scholars in the processes of applying for, interviewing, and accepting academic positions. We advocate for this workshop while also asking that board members push back against excessive requirements in applications for sessional teaching jobs at their own institutions.
 - b. Developing an initiative around scholar/artist hybrid development for grad students and emerging scholars. Many job postings now require both scholarship and artistic practice from potential candidates.

Rationale: These are valuable skills that most grad students/emerging scholars looking to be hired as faculty will need, but many aren’t taught.

3. **Formalize the ad hoc grad student/emerging scholar committee:** In order to attend to the needs of grad students, we recommend that the board formalize the grad student ad-hoc committee and make it ongoing (similar to the awards committee). Ideally this committee should not consist only of grad students, but also faculty, and should interact regularly with professors who are gatekeepers at institutions across Canada.

Rationale: Graduate students make up a significant portion of CATR members, and would benefit from more initiatives directed towards them and understanding their needs. Such an ongoing committee could help CATR to meet more of the report's recommendations and attend to emerging scholar needs and concerns going forwards.

4. **Formalize a mentorship committee.** Forming this committee could open up mentorships beyond the annual conference meeting and facilitate cross-country connections, including among more senior faculty. We make this recommendation in line with the mentorship report Cricri Bellerose has composed that was sent out to the board along with this report.
 - a. Make "mentorship coordinator" an ex-officio position like an elections officer so they can attend board meetings, have direct contact with the board, etc. We also recommend that there is someone serving on the mentorship committee who is also part of the conference programming committee, in order to coordinate features of mentorship into the conference (i.e. putting it into the post-conference survey)

Rationale: This committee could take on many of the outstanding recommendations in the report that likely won't get done as large group initiatives on an individual level through facilitating mentorships. There are some models (like the arts administrator's LEAN (link)) that could help to maximize efficiency and use of members' time and efforts. As per our ongoing discussion, this would also further what we can offer our members in addition to the annual conference meeting conference.

Point 3: Conduct Research into Recent Hiring Trends in Theatre and Performance Studies in Canada

The committee was tasked with responding to these specific questions:

- What institutions / departments have been hiring, into what kinds of jobs (t-t, sessional, etc.), in what areas
- What are the profiles of the candidates they hire (where did they get their PhD, what is the area of expertise, did they hold a postdoc)
- and other relevant points of information.

In response to this charge, in March 2020, following recommendations and feedback from the board, the committee sent out a survey for recent graduates and faculty hires to candrama and the CATR membership. Initially receiving a low response rate (likely due to coronavirus), we then targeted all programs across the country, coordinating with graduate programs and department chairs to send the survey to alumni lists and recently hired faculty. We also did another more targeted round of listserv emails and contacted those we knew in the field who had recently graduated or been hired.

As of June 16 2020, we have received more than **80 survey responses** from those recently graduated from or hired in Theatre and Performance Studies programs, and expect additional responses as our contacts continue to distribute the survey. We are thrilled with the response rate thus far and hope to get more responses in the coming weeks. We will keep the survey open until after the virtual conference.

*****If you would still like to fill out the survey, here is the link:**

https://docs.google.com/forms/d/1-AjikCAIWle4hwiXGXmPF41_HUVE2lpQr4-ADKegMcA

In the coming months, we will monitor the continued engagement with the survey. Once we close the survey, the data acquired will need to be analysed and quantified, and then shared with the entire CATR Board. This includes tidying up the received aggregate data for clarity. The committee aims to present initial findings and the cleaned-up aggregate data to the board at our meeting in September 2020.

Theatre Research in Canada Report

This report offers an update on *Theatre Research in Canada* with information about the status of the transfer of the journal from the Centre for Drama, Theatre, and Performance Studies (University of Toronto) to the University of Toronto Press, Journals Division (UTPJ).

We are pleased to let you know that the journal has found new and necessary support by joining the stable of journals at University of Toronto Journals division (UTPJ). The journal's owner, the Centre for Drama, Theatre and Performance Studies (CDTPS) of the University of Toronto, will transfer ownership to UTPJ on July 1, 2020. This transfer has been undertaken with the advisement of *TRiC*'s Management Board and in consultation with Erin Hurley and I in our capacities as President and CATR/*TRiC* liaison, as stipulated by *TRiC*'s constitution.

For many reasons, we think that this is a necessary and positive move for the journal, given its ongoing struggles with precarious funding and labour. (Perhaps you recall the extended discussion of these factors at last year's AGM.) We are convinced that the association and its members will derive great benefit from this change in ownership. At UTPJ, *TRiC* will enjoy a more prominent profile, better distribution and promotion, more stable funding, and an increased ability to attract editors and authors—not to mention a professional team of publication experts who will take on much of the administrative and backend work involved in producing the journal.

It is worth stating plainly that all parties in this new arrangement recognize the vital importance of CATR to *TRiC* and are invested in a continued and strong relationship between the two entities. Throughout this process, Erin Hurley and I have been working to advocate the safeguarding of two key aspects of the relationship between CATR and *TRiC*: the selection of the journal's editors and subscription management. CATR members will continue to be automatically subscribed to *TRiC* by virtue of their membership in the Association.

Below, I have outlined some of the agreements reached between UTPJ and CATR. Please note that these agreements are not legally binding, but are supported, instead, by a mutual understanding of CATR's integral role in driving the research that constitutes *TRiC*, and a shared investment in the journal's flourishing.

Agreements between CATR and UTPJ

- All CATR members will continue to receive a subscription to *TRiC* as part of their membership.
- Future editors of *TRiC* will be appointed by UTPJ at the recommendation of the Editorial Board, or a subcommittee thereof, which may also circulate a call for nominations for the position;
- The Editorial Board will be self-replicating; that is, the Editorial Board is tasked with finding new members as terms finish. More than half of the current Editorial Board are members of CATR, which keep the link between the journal and the association strong.

- UTP does not foresee raising the CATR subscription rate (\$35/member) in the next two years; any changes to that rate will be communicated to CATR in May of the year before the rate-change will go into effect.

The issue of *TRiC*'s transfer will have dedicated time for discussion as an agenda item at our upcoming AGM.

Respectfully submitted,
Alana Gerecke
CATR/ACRT Liaison to *TRiC* Management Board

Report of the Federation Representative

Prepared by Peter Kuling (University of Guelph)

Resignation from the Position

I am officially asking the Board of Directors to accept my resignation from the position of Federation Representative for CATR effective June 1, 2020. I have been in this role for over 5 years. Since leaving the University of Ottawa I no longer have local capabilities to attend meetings or workshops in Ottawa such as the AGM. Many of these future meetings are moving online anyway. As my role is a non-voting service appointment, the CATR Board of Directors should be able to appoint any member in good standing to as the new representative and attend/vote at the CFHSS AGM online in June 2020.

Congress 2020

Congress at Western University (May 30 – June 5, 2020) has been fully cancelled. CFHSS is hosting several online chats, meetings, webinars, and so forth. They also have a page for all associations hosting online conferences to list their upcoming meetings. CATR can choose to have our relaxed conference attached to their site if you wish. Here is the link:

<https://congress2020.ca/>

Since we never attending Congress 2020 at Western University, I have little to report regarding Congress organization and other local matters. The director of the federation wrote a letter to Finance Minister Bill Morneau on all behalf of all Congress associations. It can be read here:

http://www.ideas-ideas.ca/sites/default/files/sites/default/uploads/letter_to_minister_of_finance_apr12020.pdf

The 2020 AGM will take place on June 18, 2020 from 1 – 3pm EST. Here is a link:

<https://www.ideas-ideas.ca/about/governance/annual-meeting>. If there is no member appointed to the role of Federation Representative by that time, CATR's President or Secretary has the inherent right to attend and vote on behalf of our association. I believe more than one person can attend, but we are limited to a single vote as an association.

Future

Congresses

Congress 2021 - University of Alberta - May 29 to June 4, 2021

Congress 2022 - TBD

If you are interested in partnering with the Federation on a future Congress, please contact congress@ideas-ideas.ca.

Other Business

Scholarly Awards Report

CATR Scholarly Awards Report June 2020

(Roberta Barker)

CATR Award winners for 2019 will be announced during the CATR 2020 online conference. Please tune in then to celebrate the past year's wonderful work in theatre and performance research.

In Summer 2019, an ad hoc committee was formed to consider proposals for modifications to CATR's scholarly awards criteria / procedures based upon feedback and suggestions received from CATR members.

That committee made proposals for modifications to the Richard Plant Award and the Ann Saddlemeyer Award. These proposals were shared with the CATR Board Executive; with the named honorees of the awards, Richard Plant and Ann Saddlemeyer; and with the CATR membership in January – February 2020.

To date, all feedback received on these proposed modifications has been positive. They are as follows:

Richard Plant Award – Proposed Changes:

- **PROPOSAL:** That the Richard Plant Award be given bi-annually to the best long-form scholarly article on a Canadian theatre or performance topic published in English in the previous two years, and be given in the alternating year to the best short-form article or blog post on a Canadian theatre or performance topic in English published in the previous two years.
- In 2020, the Plant Award will be given to the best article in English published in 2019.
- In 2021, it would be given to the best short-form article published in 2019 or 2020, with nominations opening in August 2020.
- In 2022, it would be given to the best long-form article published in 2020 or 2021.

Ann Saddlemeyer Award – Proposed Changes:

- **PROPOSAL (current form):** That the Ann Saddlemeyer Award be given bi-annually to the best book on a Canadian theatre or performance topic published over the previous two years, and be given in the alternating year to the best book by a Canadian scholar on a non-Canadian theatre or performance topic published in the previous two years.
- **PLEASE NOTE** that discussions continue about how best to ensure that books on Indigenous Performance and Theatre in Turtle Island receive full and appropriate recognition in both the award description and the adjudication process. Suggestions and feedback are welcome. The final decision about upcoming awards will be made after this discussion has been concluded.

Conduct Committee Report

CATR Conduct Committee Summary Report June 2020

(Jill Carter, Magdalena Kazubowski-Houston, and Kirsty Johnston)

Over the past year the Conduct Committee's activities involved:

- I) Monitoring the catr.conduct@gmail.com.
- II) Liaising with the CATR President and Executive committee.
- III) Reviewing the Code of Conduct in advance of its translation into French by Marie-Hélène Constant.
- IV) In conjunction with the annual conference team and President, planning for a roundtable/workshop around the title, "Consent, Safer Spaces, and Brave Spaces." Jill also raised the idea of "consent," in relation to obtaining consent from the original stewards of Tio'tia:ke (that place where the currents meet) to gather at the conference site. In consultation with the organizing committee, Jill has arranged for Ange Loft (who hails from Kahnawake) to facilitate an online, synchronous, unrecorded workshop/conversation as part of the online conference in August. The precise date and online platform details are TBA but here are the title and content details:

"Come to One Mind: Consensus Making on Kanien'kehá:ka Territory"

Unpack the images of Indigenous Nation to Nation agreements made around the St Lawrence River valley through text and embodied response. Early written documentation of the area is held up against the Indigenous laws and accompanying visuals of agreement making. Archeological artifact, wampum symbolism and oral narrative from the research of ReCollection Kahnawake reveal the mindset and guiding principles that upheld the layers of habitation along the river's edge.