

Report

Theatrical Event WG (TEWG) IFTR 2018, University of Belgrade, Theatre and Migration 9-13 July 2018

This year the TEWG has continued to deal with the Contexts of the Theatrical Event. Ten papers were presented and discussed by the group's members. Beside the participants of the group there, various outside listeners also contributed to intense discussions on the various aspects presented.

Peter Eversmann and Willmar Sauter reported about the final steps of the book's production *Scandal and the Theatrical Event*.

The group has decided the following:

- Vicki Ann Cremona is the convener and Naphtaly Shem-Tov is co-convener of the group.
- A meeting will be held in April/May 2019 in Malta or Stockholm to complete the research about Contexts of the Theatrical Event.
- The new project for IFTR CONFERENCE 2019 is: Rethinking the Theatrical Event

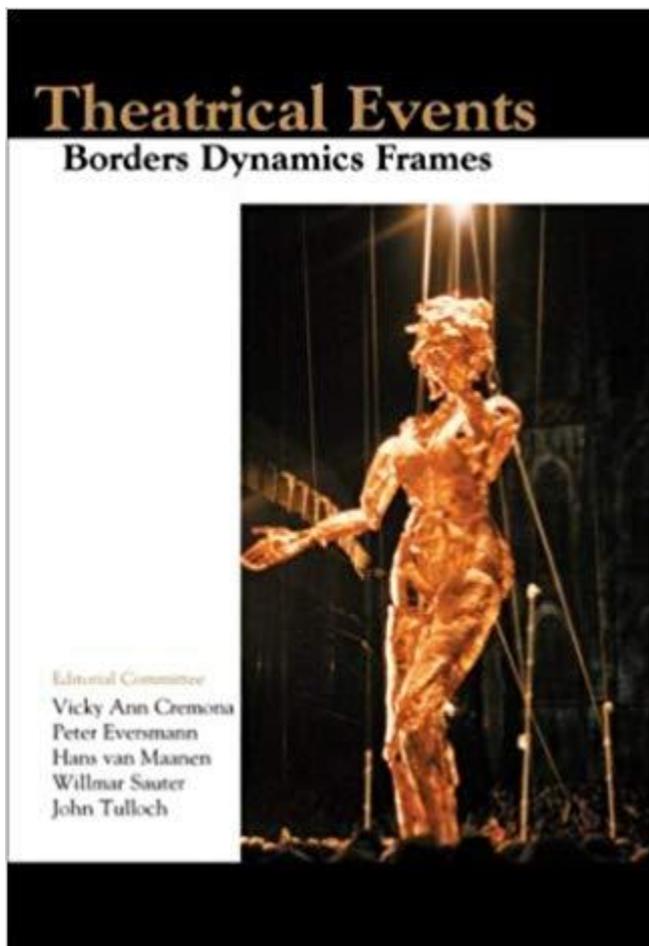
After two decades of the Theatrical Event WG's research, the group has decided to rethink and reconsider the fundamental definitions, limitations and structures of the Theatrical Event. The group will be looking at critical observations of the models, the structures and the theoretical-methodological frameworks which have been developed during the TEWG's publications and attempt to suggest new developments and fresh perspectives to these.

Reference will be made to the three books already published : *Theatrical Events*, *Festivalising*, *Playing Culture*, as well as to our forthcoming book and two special issues that have been planned). Our call for papers often brings in work that then leads on to publication by the group.

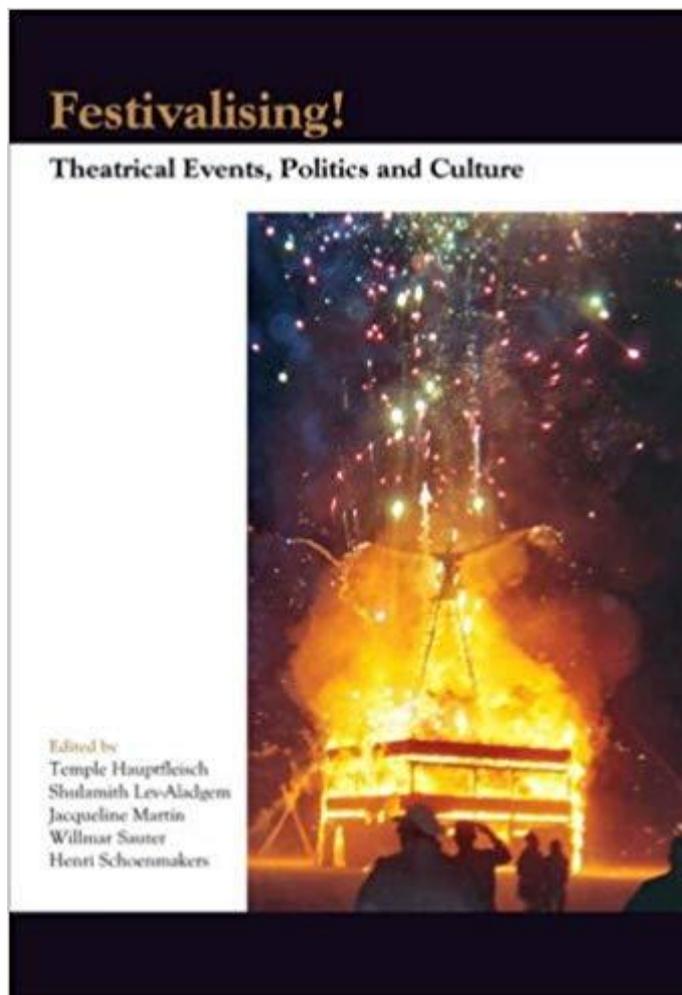
PICTURES FOR THE WEBSITE:



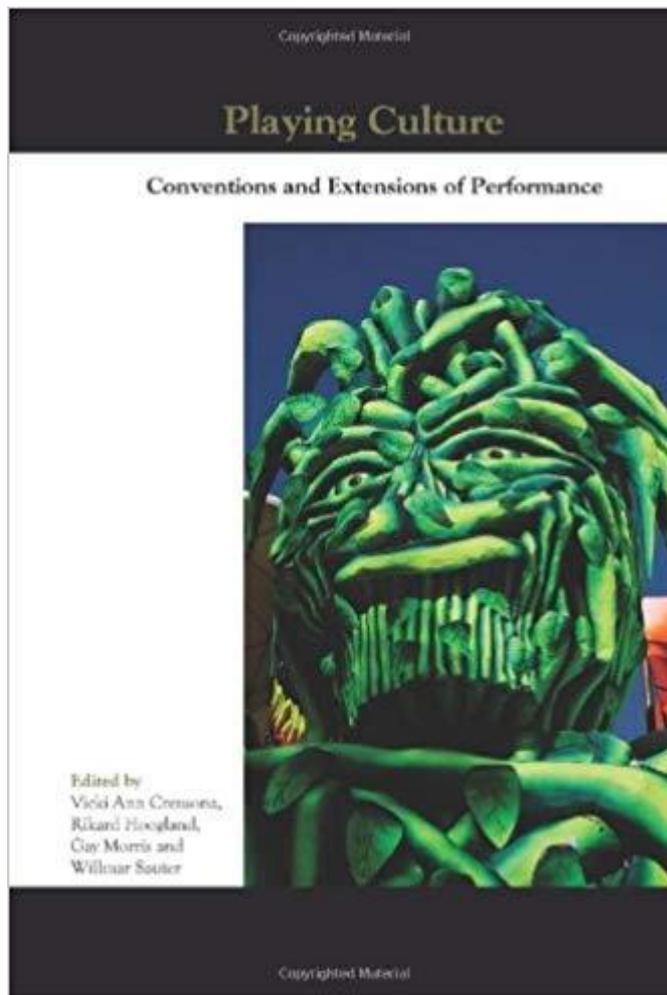
Theatrical Event WG IFTR 2018, University of Belgrade



The book examines the mindsets, backgrounds and cultural contexts that give rise to the theatrical event. The role of societal developments – technological, political, economical, educational – are also studied. It introduces what has come to be known as the ‘diamond model’ by Willmar Sauter, and tackles Theatrical events from three fundamental aspects: the borders of a theatrical event, its dynamics and the way it is framed.



Festivals serve as spaces where aesthetic encounters, religious and political celebrations, economic investments and public entertainment can take place. The book provides a fresh perspective on past and present festival culture across the globe. It discusses fourteen diverse festival events from five continents ranging from traditional carnivals to controversial theatre performances, dance, opera, children’s festivals, saints’ and workers’ festivities and community events. It examines their political significance at a regional and national level.



The concept 'Playing Culture' is one of the cornerstones of the model of the Theatrical Event elaborated by the IFTR working group. Playing is understood as an essential part of theatrical communication, from acting on stage to events that are held well outside the context of a theatre building. The book is divided into four sections: Theories – that frame the idea of a playing culture in today's mediatized world; Extensions – playing in non-theatrical circumstances, such as market places or stockholders' meetings; Politics – which looks at the social and political aims of play; Conventions – that looks at the ways actors represent themselves on the stage.