



**Eurodram - réseau européen de traduction théâtrale**  
**Евродрам – европейская сеть театрального перевода**  
**Eurodram - European network for drama in translation**

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<http://eurodram.org>

**EURODRAM GENERAL ASSEMBLY MEETING**  
**Paris, 25th-28th of October, 2019**

**Attending**

Bulgarian (Miglen Mirtchev), Finnish (David Kozma), French (Gilles Boulan, Dominique Dolmieu, Sophie Bezard and Elisabeth Marie), German (Wolfgang Barth and Nicole Desjardins), Kurdish (Mirza Metin), Norwegian (Johanna Leira), Romanian (Silvia Circu), Spanish (David Ferré), Ukrainian (Estelle Delavennat).

**Forgiven**

Albanian, Arabic, Armenian, BCMSerbian, Belarussian, Catalan, Czech, English, Georgian, Greek, Hebrew, Italian, Macedonian, Persian, Portuguese, Rromani, Russian, Swedish, Turkish.

**Absents (no news)**

Azeri, Hungarian, Polish, Slovenian.

**A welcoming evening:**

The number of participants was the lowest for a decade, but it can be explained by the fact this meeting was organized as an emergency one, as Ulrike Syha had renounced to organize a GA in Hamburg, neither Lilach Dekel in Tel-Aviv. The accommodation costs were not granted in Paris but all those who agreed to be hosted at friend's home have found a roof, thanks to members from the French, German and Italian committees. It is a pity a substantial number of coordinators who had planned to come had to cancel their journey on the very last days. However attending members insisted on the fact that this had allowed more availability and time for all. The place of la Guillotine in Montreuil was rented for 336 euros, which have been paid by MEO.

**Reports of the previous year's activities from the general coordination:**

On the suggestion of Anna Lengyel, the GA voted in Budapest to change the working method to elaborate the new statutes for the network, proposed by the statutes working group, and decided not to elect any board. These decisions led to a substantial crisis of which consequences in the end have been the loss of a lot of time and energy, as well as several members.

After several attempts from Ulrike Syha, also involving Henning Bochert, a new temporary board composed of Wolfgang Barth, Gilles Boulan and Dominique Dolmieu succeeded to elaborate new statutes in French. These statutes have been translated in English by Neil Fleming and the fee for the work has been paid by MEO. The bilingual

version have been voted and widely agreed by all committees, except one who said it didn't know. So this is a great success and a great new step. You can find them here: <http://eurodram.org/wp-content/uploads/2019/09/Eurodram-2019-statutes.pdf>

At the opposite, only David Ferré and Dominique Dolmieu were candidates for the new board to be elected according the new statutes. As there must be at least 3 members in the board, there couldn't be any election and the ASBL former board has remained. Gilles Boulan has been called to replace Ulrike Syha, who had resigned before.

The selections were a great success too. The texts have been chosen by the 300 members of the 32 language committees (in March), from the 365 translated plays received in 2018. One more time, the network never received so many texts in translation. It is from English, German and Italian, and into English, French and German, that the network received the largest number of texts.

There has been 40 selected plays from 17 languages into 15 languages in 2019. To compare, in 2017 there had been 42 selected plays from 18 languages into 15 languages.

In 2019, in the whole, the translated texts were coming from 17 different languages: French (8), Spanish (4), English, German, Hebrew, Russian (3), BCM Serbian, Finnish, Greek, Hungarian, Italian (2), Albanian, Czech, Danish, Macedonian, Turkish, Ukrainian (1). To compare, in 2017, they were mostly coming from English (9), German (6) and French (4).

You can find the selections here: <http://eurodram.org/2019-selections/>

A facebook advertising of 50 euros for 10 days was paid by MEO and met a great success. 98.887 persons saw it and 1.347 clicked on the link. 791 persons are now subscribed to the page.

There is now 292 members in the 33 committees of the network, what represents about 9 members by committee. To compare to 2018, there was 294 members in 30 committees.

The development of the network (creating new committees where needed) has been mostly suspended during the last period.

In a financial point of view the delegation in charge of the linguistic diversity of the French ministry of Culture (DGLFLF) suppressed its grant to Maison d'Europe et d'Orient, who still pays the basic general costs of the network (the housing of the website and the mailing-lists, for example).

### **Reports of the previous year's activities by each committee:**

#### **Albanian:**

10 members, coordination Jeton Neziraj. No report sent.

#### **Arabic:**

9 members, coordination Hanin Barazi. No report sent.

#### **Armenian:**

6 members, coordination Armine Anda. No report sent.

#### **Azeri:**

1 member, coordination Tarlan Rasulzadeh. No report sent. Dominique Dolmieu says it seems the committee was never really created, as it was previously the case with other

attempts concerning Azeri, and proposes to delete this committee according to the new statutes.

**BCMSerbian:**

16 members, coordination Nikolina Zidek and Darko Lukic. No report sent.

**Belarussian:**

4 members, coordination Nikolay Rudkovski. No report sent.

**Bulgarian:**

17 members, coordination Gergana Dimitrova. Gergana writes that the committee did an open call and spread it as much as it could. It received two plays translated from English. After a discussion the committee decided not to make any selection this year.

**Catalan:**

8 members, coordination Victor Munoz. No report sent.

**Czech:**

6 members, coordination Linda Duskova. Linda says she needs to take the time to re-organize the coordination and the group so as the members can work more efficiently, as everybody is overburdened.

**English:**

16 members, coordination Nina Brazier and Samuel Buggeln. No report sent.

**Finnish:**

2 members, coordination David Kozma. David says he confirms the predominance of agencies in the Finnish field, with the problem they mostly get satisfied with making the business only, and not to promote anything. The committee sent them a call but didn't receive a single play.

He talks about the last READ#6 drama festival, for which he received 7 texts from Eurodram (translated into English). The festival and the committee are developing themselves together and the festival, that used to propose readings in English, has begun now to order translations to read them in Finnish. This was possible thanks to the partnership done with the universities of languages in Helsinki. The festival committee and the Eurodram committee are somehow mixing each other and has now become some kind of an open committee, in order to help the work direction.

The festival received in total 66 plays, mostly from Spain, Estonia and Macedonia. It couldn't take in consideration 14 plays because it received them in other language than English. For this year the festival took in consideration only plays written in English since the committee wasn't able to read in other languages. Some of them were sent by the Estonian drama agency, Agency North (Germany), Colombine (Norway and Sweden). David thanks everybody for the submissions and waits for new plays for the next years editions.

Then the R.E.A.D. festival presented 4 plays from Serbia/Bosnia, Israel, Germany and France. 3 plays are coming from Eurodram network. All the plays will be translated by the festival in Finnish language. Important to notice that none of the embassies or culture institutes were interested to collaborate with the festival, except Goethe institut Finland. That's why David would like to ask the network to share with him the knowledge from where we can try to apply for translation grants in your language area. He has got some idea now from France, from Germany he also has knowledge, but what about the others? Who could support the translation if the festival wants to translate play from your area?

**French:**

28 members, coordination Gilles Boulan and Dominique Dolmieu. Gilles says the committee received 85 translations from 26 different languages. All texts have been read by 3 people at least. The number of members is stable and balanced concerning gender

parity, and there is some renewal. Among members 9 translators in relation with 7 languages, what should be developed. A selection meeting was organized in Maison des auteurs (Paris, SACD). A short-list of 9 other texts was mentioned with the selection.

A new website has been launched: <http://eurodram.fr/>

A link to a dedicated library of most of the selected texts by the French committee for 20 years is now available there:

<https://www.theatre-contemporain.net/contacts/Eurodram/selections/>

The committee was still the main partner of the festival l'Europe des théâtres #9, organized by MEO in 100 ECS in Paris. More than 10 readings were performed and a special event was organized by the Italian committee in the Italian cultural institute of Paris.

<https://sildav.org/component/content/article/519>

Thanks to the work with the Ukrainian committee, the first drama and first text of literature was translated from Crimean Tatar into French.

### **Georgian:**

1 member, coordination Maia Simonishvili. No report sent.

### **German:**

19 members, no coordination. Wolfgang Barth says he is in charge to keep the link with the network for this transition period. He says after the resignation of Ulrike Syha, the committee decided to have a vote with secret ballot on 28<sup>th</sup> of November to create some kind of a group of coordination, and Wolfgang says he will be a candidate to this group. 4 members left or will soon leave the committee, but five new ones, among them several translators, are already joining. Wolfgang says the committee had a hard time this year with the struggle in the board and Ulrike leaving for personal reasons. Without coordination the feelings were close to depression. But selection has been done and will soon be presented in Theater Drachengasse in Vienna. Now things will be soon cleared up and he is quite optimistic.

### **Greek:**

9 members, coordination Andreas Flourakis. No report sent.

### **Hebrew:**

9 members, coordination Lilach Dekel & Nohar Lazarovich. Nohar writes that the committee received only one text so decided not to hold the selection process.

### **Hungarian:**

4 members, coordination Anna Lengyel. No report sent.

### **Italian:**

23 members, coordination Laetitia Dumont-Lewi. Laetitia writes she was chosen this year as the new coordinator. She keeps on trying to find new members from languages we do not have in. For the 2019 selections, the committee received 14 texts from 11 languages.

The committee has partnerships:

- with editors: collection "Nouvelles scènes italiennes", Presses universitaires du midi; special collection "Eurodram", Editoria & Spettacolo.
- with festivals: Trame d'autore (Milan, grants for the translation of an Italian play translated in a foreign language, if there is a production in Europe); Write (Sicily); maybe one new theatre and festival (next to Bologna);
- with research networks: Migrant dramaturgies network; International network of Italian theatre; Performing Arts journal; La Clé des Langues, French pedagogical national program.

The website (<https://eurodramcomitaliano.wordpress.com/>) is quite active, with one or two posts a month. They invite every coordinator to subscribe in order to receive news by email.

Activities (everything is on our site):

- Lectures in London (Istituto italiano di cultura) of new Italian texts (Alessandra)
- 2019 Selection to be published by Editoria & Spettacolo (as we did with 2017 selection).
- Research Program, directed by Laetitia and Stéphane: Statement of the presence of Italian Theatre in French speaking countries (1970-2020); A first conference held in Paris in March 2019, second one in Lyon in March 2020.
- Conference in Bologna, directed by Donatella Gavrilovich Etats généraux of Performing arts, February 2020 (with a special session with Dominique and Erica, and presentation of Italian Committee publications)
- Working group for Translator's work, in Italy no price for translations (Laetitia)
- Contacts with Fabulamundi
- Thanks to our work and network, old selected Italian texts had been translated, or selected in some festival, or published abroad (Perrotta, Caspanello, Boscaro, see our site).
- No idea about Foreign texts translated in Italian, in Italy. We will ask the numbers of sellings to Editoria & Spettacolo.

### **Kurdish:**

6 members, coordination Mirza Metin. Mirza says he tried to share the different tasks with the other members, and to start a blog, but failed. Fortunately, he just found an assistant to help him about this. As usual there are some difficulties because of the different Kurdish dialects. The previous situation of peace in Rojava offered new opportunities but the war has started again. A Kurdish publisher in Istanbul has agreed to collaborate.

### **Macedonian:**

4 members, coordination Ivan Dodovski. Ivan writes that the Macedonian committee has published a call in 2018 and received 8 translated plays, of which 3 were selected, as usual. The committee has now got a Facebook page and new supporters (<https://m.facebook.com/eurodram.mk/>), and Ivan has taken over the responsibility to coordinate the Committee. Dominique Dolmieu was invited to attend the Macedonian National Theatre festival Vojdan Cernodrinski in Prilep. This was an opportunity to discuss future collaboration. Eurodram Macedonia and the Festival have applied for funding to the Ministry of culture to organize a joint call for original plays and to produce an anthology of selected plays which is to be presented at the Festival in June 2020.

### **Norwegian:**

1 member, coordination Johanna Leira. Johanna says, after two years, indeed there can be some hope for the Norwegian committee, and a second member is expected quite soon. She mentions how she appreciates to meet the other coordinators and hear about concrete aspects.

### **Persian:**

7 members, coordination Mehdi Moradpour. Mehdi writes he resigns from the coordination and says it is impossible to make anyone sharing resources in the Persian theatre community.

### **Polish:**

4 members, no coordination. No report sent. Dominique says Andreas Volk has resigned from the coordination but has not resigned from the committee. But none from the Polish committee did get back in touch with the board since then. Wolfgang says Andreas resigned from the network. The board should inquire about the situation.

### **Portuguese:**

10 members, coordination Maria Joao Vincente. Maria writes that the Portuguese committee of Eurodram continued to develop its work and the project After Babel

(initiated in 2017), by promoting staged readings of Eurodram selections: both translations from several Committees in 2017 and 2019, and original Portuguese plays in 2018. In addition, the Portuguese committee continued the collaboration with the Translation Department of the Faculty of Humanities of the University of Lisbon, also promoting translations in both academic and professional contexts. Furthermore, through São João – Oporto National Theatre, whose Director is a member of the Portuguese committee, public readings of the selected translations of 2017 and 2019 were promoted, within the scope of Leituras no Convento - Readings at the Monastery. The Eurodram PT (@EURODRAM.pt) Facebook Page has reached 8.663 people from November 2018 until October 2019. The Eurodram activities have also been promoted during the END – Festival of Contemporary Plays, in Coimbra.

In November 2018, the Portuguese Committee carried out a week of staged readings and debates, entitled “Vemo-nos Gregos [As Greek as we can be]”, dedicated to the contemporary Greek dramaturgy. The texts translated and presented by José António Costa Ideias, translator, professor and researcher, member of the Portuguese Committee, are part of the selection of the Greek Committee. This initiative continues the effort to lay emphasis on the contemporary plays and theatre of the less known European languages. Presented texts, all translated from Greek by José António Costa Ideias: *Quero um País* and *Exercícios para joelhos fortes*, by Andreas Flourakis, and *Homeríada*, by Dimitri Dimitriadis.

Link: <https://teatrodagaragem.com/en/all-greek-to-us/>

In January 2019, the Portuguese Committee promoted the Open Call for translations of contemporary theatre plays. The Committee selected only two plays, in order to guarantee the quality of the 2019 Selection.

Link: <https://teatrodagaragem.com/en/eurodram-2019-selections-of-translated-plays/>

Over the next six months, our Readings at the Monastery will focus on a small but representative sample of the work carried out by Eurodram. The texts that will fill every third Tuesday night in each month have come from a larger selection provided by the Portuguese Committee of Eurodram. Right from the start, four playwrights struck us as especially noteworthy: Dimítris Dimitriádis (Greece), Mark Ravenhill (UK), Neda Nezhdana (Ukraine) and Gianina Cărbunariu (Romania). Their voices, with all that can be gained and lost in translation, make up these journeys through cosmopolitan, plural, Babelian worlds without frontiers.

Link: <https://www.tnsj.pt/en/espeticulos/5555/leituras-no-mosteiro>

Other readings of translations done collaboration with the Translation Department of the Faculty of Humanities of the University of Lisbon, of texts Mikhail Heifets (Russian) and Zdrava Kamenova and Gergana Dimitrova (Bulgaria), are planned for the coming times.

### **Romanian:**

14 members, coordination Silvia Circu. Silvia says she just took over the coordination and is getting into the affairs. She has started to ask for confirmation to the previous committee members and attended several festivals this summer, where she met different professionals that could join.

### **Rromani:**

1 member, coordination Marcel Courthiades. Dominique says this committee is not supposed to be intensively active, as the Roma playwriting field is quite weak in number. But as Rromani is the biggest European language without a state, he believes it is important to keep the committee, and confirms Marcel is perfectly able to react as soon as anything happens.

### **Russian:**

8 members, coordination Sergei Nerubenko and Galina Klimowa. No report sent.

**Slovenian:**

5 members, coordination Kim Komljanec. No report sent. Kim Komljanec wrote she will start the coordination again when there will be voted statutes and board. As this is only half-done, the board should ask her about what comes next.

**Spanish:**

13 members, coordination David Ferré. David says most of things are on the good run, and a substantial number of new members expected soon. He proposed to organize the next GA meeting in Madrid (see below). As a Catalan committee has appeared and as a Basque one might also, the terms of "Spanish" and "Hispanic" don't fit very well anymore. Dominique asks David Ferré, who answers, which languages in Spain, out of Basque and Catalan, are related to playwriting. Then Dominique proposes to change the name of the concerned committee to "Castilian and Gallician" committee to David Ferré, who agrees.

**Swedish:**

1 members, coordination Corinne François-Denève. The committee is now created with a number of active and motivated members (names to be given soon) and will continue to expand for a while. The fact that Swedish authorities in France don't consider theatre as a priority, doesn't help, so next contacts will be done directly with institutions in Sweden. At the opposite the Nordic Library is interested.

**Turkish:**

17 members, coordination Selin Altiparmak and Hakan Silahsizoglu. No report sent.

**Ukrainian:**

12 members, coordination Neda Nejdana. Avanscena, a resources book about Ukrainian drama elaborated in partnership with Eurodram, has been issued. One can find there information about 80 playwrights writing or translated in Ukrainian, as well as documentation about books, websites, contests, etc. The website Dramaworld (<https://www.dramaworld.online/>) promoted the last selection. An anthology of Ukrainian drama (*De Tchernobyl à la Crimée*, Ed. l'Espace d'un instant) has been published in French in partnership with Eurodram, with the support of MEO and the French book centre, and has been presented in the Ukrainian Cultural Centre in Paris and in the International festival of puppet theatre in Charleville-Mézières, with the support of Collapse theatre and the UE program i-portunus. Public readings and presentations of other anthologies, realized in partnership of Eurodram and previously published in Polish and in Serbian, have finally been organized in the Olsztyn festival and in the Belgrade international bookfair. Public readings of Eurodram selected plays and a presentation of Turkish playwritings have been done in the Kherson international theatre festival, the biggest in Ukraine.

**About secret ballot, number of board members and the new board:**

Wolfgang Barth says there might have been some timing problems, that could lead to some confusion, with the only change that was made to the statutes during the last step of the process: that the votes have to be done with secret ballot. He asks for a confirmation vote about it.

Dominique Dolmieu proposes to extend the number of administrative council (board) members to 7, what would allow to invite Wolfgang Barth and David Ferré in the new board. Both David and Wolfgang agree. Dominique also asks the GA to confirm it is OK with this new board so it can work with full legitimacy.

Then a vote with secret ballot is organized to agree or not with these three decisions. There is one proxy from Gergana Dimitrova to Dominique Dolmieu. The results are yes to the three questions, at 100%.

So the new administrative council (board) is Wolfgang Barth, Gilles Boulan, Ian De Toffoli, Gergana Dimitrova, Dominique Dolmieu, David Ferré and Jeton Neziraj. They will have talks to elect, as soon as possible and as mentioned in the new statutes, the new cabinet (bureau).

### **Location of the next GA:**

David Ferré proposes to organize the 2020 GA meeting in Madrid in partnership with SGAE in October or November 2020, in partnership with the National theatre of Madrid and the national drama school.

Kim Komljanec has not confirmed the possibility of Ljubljana, so the option of Madrid is agreed.

Dominique Dolmieu will soon organize a doodle to find the best dates for all.

Dominique calls to come back to the former uses to prepare this next Madrid GA by answering these four questions:

- Is there already a play translated from your language into Castillian or Gallician ?
- Is there already a play translated from Castillian or Gallician into your language ?
- Is there a translator from or into Castillian or Gallician in your committee ?
- Is there a translator from or into your language in the Castillian and Gallician committee ?

And of course if the answer is negative, what can we do to change the situation ?

### **Other topics:**

About Fabulamundi, no direct news for a long time. Dominique says he will get back in touch with them again to relaunch the possible cooperations.

On the recommendation of Malgorzata Semil (Polish committee), the Heartefact Foundation in Belgrade proposed to the network to participate to a EU grant application project, what was forwarded to the GA. Dominique answered the network, as having no financial resources, could only be moral, but suggested to involve the structures in link with the network. The BCMS coordinators did not give any comments, neither anyone. A vote is organized and the results are 100% positive.

### **Groups and tools**

It is tried to see how far we can relaunch the working groups.

Nicole Desjardins will give a hand for the external communication. Mirza Metin will propose some new templates for the website, that will be submitted to the GA. No volunteers for the internal communication.

Ian De Toffoli (French committee member in Luxembourg) writes he will give a hand concerning financial resources, in link with Dominique.

David Ferré will propose a template for the library (to remind, this library is not supposed to e-publish any texts, but to provide all useful information about the texts and the playwrights: summaries, biographies, etc.)

It is reminded a shared toolbox with templates for all sorts of documents relevant to the work of coordinators, still exists. Someone should have a look over there.

In the same field Gilles also evokes the beginning of the study previously done by Tiana Krivokapic about the languages spoken by the translators of each committee. Dominique answers this information has to be mentioned in the members presentation lists of each

committee, and that it is widely the case. He also takes profit to encourage the committees to call translators, from and/or into their language, inside or outside their (main) country/ies, to join their committee.

Dominique says he will try to relaunch his compilation of the first translations for each language, but that this project would need help from the members involved in the research field. He will try to finish it for French so it gets clearer to everybody.

About technical points, Dominique reminds that the @sildav.org lists will soon be deleted, but says that some other lists could be organized @eurodram.org.

Meetings were planned with playwrights and translators from Paris, and representatives of French organizations working in similar fields. But due to a too short timing, this has not been possible to organize. However, the French members could draft quite a precise picture of the useful/similar fields in France.

To conclude Dominique reminds not to forget to send the call or text and will try to find out a template in English to forward.

**Presentation of the selected texts:**

For Finnish, French, German, Italian, Spanish, Ukrainian.

The administrative council, November the 21<sup>st</sup> 2019.