

2016 Mid-America Theatre Conference
Business Meeting Minutes
March 19, 2016 – Minneapolis, MN
Prepared by Kate Roark, Secretary

- I. **Elections.** John Fletcher began by moving Elections to the top of the agenda, describing the positions of Associate Conference Planner and Secretary, and calling for nominations for 2 At-Large Members. Shawna Mefferd Kelty is the incoming Associate Conference Planner, Jennifer Goff is the incoming Secretary, and Emily Rollie and Season Ellison are the new At-Large Members.
- II. **Approval of 2015 minutes.** Approved unanimously.
- III. **Treasurer's Report.** Continue to be in good financial health – thank you Conference Planners! The report was approved unanimously. See Attached.
- IV. **Theatre History Studies Report.** The last issue under Liz Reitz-Mullinex's editorship, Volume 34, came out in 2015. Volume 35, the first under editor Sara Freeman, went to press fall 2015 and will be published fall of 2016. Revisions are now underway Volume 36. Sara explained the 4 sections of the journal, general submissions, curated papers on a common theme, annual conference work including the Shanke award winning paper and book reviews. See Sara's attached report for more details. The report was unanimously approved
- V. **Theatre/Practice Report.** Peter Campbell reported Volume 5 will include five articles from the 2015 conference as well as the play, *The Missouri Horror*, by David Crespy. Volume 5 will also include a transcript of the conversation between Sonja Kuftinec and Bill Rauch from 2007 conference. The journal website will be updated to reflect inclusion of the Pedagogy symposia and the Playwriting Symposium, as well as Practice/Production. Work is underway to obtain an ISBN number to make the journal searchable on EBSCO. This report was approved unanimously.
- VI. **Grad Liaison Report.** Alicia Hernández Grande reported there were 9 applications for 4 grad student conference scholarships, and the program continues to run smoothly. Next year there will be an adjusted process of electing the incoming liaison, hopefully online. The Facebook page continues to be an extremely helpful place for graduate students and the liaisons are investigating more ways to reach out to grad students. The report was unanimously approved.
- VII. **New Bylaw for Associate Treasurer Position.** John Fletcher introduced a by-law creating a new Associate Treasurer Position to enable a smoother transition for the vital role of Treasurer. The new bylaw was unanimously approved.
- VIII. **2017 Conference Announcements.** The 2017 conference will be held in Houston, Texas and the theme will be "We Have A Problem." Everyone is invited to join the MATC Facebook page and sign up to receive email updates on the listserv.

Theatre History Studies
Annual Report to the Mid-America Theatre Conference
March 2016
Submitted by Sara Freeman

The transition in editorship between Sara Freeman and Liz Mullenix is now complete. Sara will edit the journal for a four-year term, overseeing four issues. The first of her issues is Volume 35, which will come out in the fall of 2016.

VOLUME 35, 2015: *Theatre History Studies* [Regular Issue w/ double book reviews]
***Published by U of A as Volume 34**

Out and Received!

Editor: Elizabeth Reitz Mullenix
Editorial Assistant: Laura Ferdinand Feldmeyer
Book Review Editor Volume 34: Cheryl Black and Robert Shimko
Book Review Editorial Assistant: Rachel Aker

- CFP circulated beginning July 2013 and posted on the following websites: MATC, ASTR, ATHE. Also sent through the ATDS listserv.
- Deadline for CPF was February 1, 2014
- Sent to U of Alabama Press on December 6, 2014.
- Projected publication date: December 2015.
- Number of essays submitted: 22; number published: 5; acceptance rate 23%
- Book reviews from the uncompleted 2013 issue (edited by Cheryl Black) were published in addition to book reviews for the 2014 issue (edited by Rob Shimko). See summary below.

Summary from Liz Mullenix:

The special issue in 2014 attracted twice as many submissions than the regular issue and included authors from a wider array of disciplines, suggesting that special issues garner more interest from scholars because of their focused call. The quality of essays for the special edition was generally higher as well; papers for Volume 34 (2015) were in large part rougher and required more editorial work than essays submitted for Volume 33 (2014). I would argue that a regular issue with an open call must be marketed more aggressively in the future to attract increased submissions. For Vol.34 (2015), the Editorial Board was comprised of the reviewers for all of the essays that were sent out.

When it became clear in January of 2014 that no 2013 issue would be forthcoming, a decision was made by the Editor (Liz Mullenix) and Book Review Editor (Rob Shimko) that the book reviews from 2013 should be published in the 2015 issue. They did not go into the 2014 issue because it was already in press as of September 1, 2013; and Ann Haugo communicated the desire to publish the 2013 Special Issue in the Fall/Winter of 2013/2014. *In retrospect, we should have made an executive decision earlier about the 2013 issue in order to be able to publish the 2013 book reviews in the 2014 issue. I regret that I did not make this decision earlier.* Volume 34, therefore, has double the amount a book reviews and only 5 essays, making it approximately the same size as a typical issue.

VOLUME 35, 2016: *Theatre History Studies*

Editor: Sara Freeman
Editorial Assistant: Casey Dey
Book Review Editor Volume 34: Robert Shimko
Book Review Editorial Assistant: Weston Twardowski

Summary from Sara Freeman:

Many changes accompanied the planning and execution of this issue. First, in consultation with the Executive Committee, I made the decision have four sections in the volumes under my editorship.

- I. A selection of general submission essays that received excellent peer reviews
- II. A curated special section of essays gathered around a topic or theme
- III. Items from the conference: this is the place for the Schanke Award winning conference paper to be published, and may be a space for other materials.

IV. Book reviews

This mode of organization reflects a desire to publish general submission essays regularly, but also provide a substantial volume at each annual outing. The quantity and acceptance rate of general submission essays varies widely, and, as Liz reports above, theme-focused calls for papers receive many more submissions than general calls do. This format allows for the cultivation of topics, and for us to showcase excellent stand-alone essays. It also clarifies the position of the Schanke Award winning paper in the journal.

Second, I moved the journal to a rolling submission deadline for the general call, which encourages general submissions and has already led to a greater number of general submissions for the 2017 volume than were received for the 2016 volume.

The 2016 manuscript went to the press in October 2015, with book reviews following in December. We have received a first round of questions from the press's copy editor, and will soon be entering the author proofs stage (projected for April). The volume is in good progress towards its release this fall.

In the first section, there are four essays by the authors Rebecca Rovit, Scott Venters, Brian Cook, and Steve Tillis. There were 11 articles submitted, so this represents a 37% acceptance rate.

The second section is a special section of essays on representations of motherhood in theatre history and dramatic literature. There are eight essays in this section, as well as an overview "Rethinking the Maternal" in theatre by section editors Sheila Rabillard and Karen Bamford.

The third section has last year's Schanke Award essay from Chandra Owenby Hopkins and a version of Irma Mayorga's keynote address about Latino/a theatre.

The book review section contains the final resolution of the backlog from the missed 2013 issue. All book reviews that have been in limbo are now published.

Following Liz's reorganization, in each issue the list for consulting editors continues to be comprised of the people who did peer evaluations in year (whether the submission was being reviewed for the current or a future issue).

VOLUME 36, 2017: *Theatre History Studies*

Editor: Sara Freeman

Editorial Assistant: TBD

Book Review Editor: Robert Shimko

Book Review Editorial Assistant: TBD

Preview from Sara Freeman: Everything happens more than a year in advance for *Theatre History Studies*, so the 2017 volume is well underway. The rolling deadline is producing a good wave of submission for the general section. Some articles are already in revision after peer reviews, some are still under evaluation. There looks to be the prospect of 4-6 articles for this section.

The special section for this issue is curated by me on the topic of "histories of new writing for the theatre." It will feature about six essays (reviews and revisions are ongoing) plus an introduction on this topic from me.

Book Review Editor Rob Shimko is still accepting book review proposals from faculty, independent scholars, and ABD PhD students for next year's issue. An updated books received list will show up on the MATC/THS webpage shortly after the conference. In the mean time, potential reviewers should feel free to contact him at: rbshimko@central.uh.edu.

VOLUME 37, 2018: *Theatre History Studies*

Soon, we will recirculate the general call for papers in anticipation of the 2018 issue, and issue a new CFP for the special section in this issue, which will be co-edited by Sara Freeman and Brian Cook, on a topic related to politics and theatre.

The list of books received for book reviews is updated regularly and linked to the MATC website.

Information from University of Alabama Press

Provided by Editorial Liaison: Dan Waterman

University of Alabama Press took over editing, publication, warehousing, and fulfillment of THS starting with the publication of Volume 26 in 2006. Since then a volume has been published annually. Thirteen months are required to produce the journal and typically manuscripts are submitted between September 1st and December 1st.

Services provided:

1. Copyediting (suggestions provided to editor)
2. Proofreading
3. Typesetting and designing
4. Printing, binding, and shipping (through Chicago Distribution Center)
5. Copies provided to subscribers and libraries.
6. Back issues kept in print

Copies to MATC membership: By contract, MATC agrees to pay the Press \$2,000.00 for each Annual published, plus \$3.00 (three dollars) for every member eligible to receive a copy of the Annual (\$ 4 for copies shipped to Canada and \$7.00 for copies shipped to all other foreign addresses). MATC supplies us with a mailing list of all the members who are to receive an issue. The list comes to us approximately six weeks prior to the publication date of the issue. *These prices have not been raised since 2009.*

Copies to contributors and editor: We also send one copy to each person who contributes an article or review to an issue. We also send six copies by contract to the editor.

Copies to institutional/electronic subscribers: The Press takes orders for, and fulfills, subscriptions that come to us from a number of different wholesalers, jobbers, and subscription services that order each issue, either with a standing annual order or who order on an ad hoc basis. These include issues sold to subscription services such as SWETS, Cargo Libre, Ebsco, DA Info, WT Cox Subscription services, Otto-Harrassowitz, and Prenax, among others.

Copies sold to single buyers: Individuals can purchase through our website, or our distributor, or online through Amazon, etc. All of these orders are fulfilled by our warehouse in Chicago.

Advertising and Publicity

1. The mainstay of our publicity effort concerning the journal is that we feature each issue of *Theatre History Studies* in our fall seasonal catalog, which appears both in print (approx. 11,000 copies mailed) and electronically. The catalog goes out to individual scholars and buyers, all of the major wholesalers, book jobbers, and retailers, and of the major public and university libraries.
2. Each issue is submitted to the Theatre Library Association, which administers two book awards: the Theatre Library Association Book Award and the George Freedley Memorial Award.
3. Dan takes recent issues to MLA (Modern Language Association) and NCA (National Communication Association) for display at the book exhibit.

Online and Electronic Editions: For the most recent issues of the journal (and for select back issues that have been prepared for short-run digital printing) we are making available electronic editions of each volume, and promoting them to the various licensing partners and database aggregators with whom we work, such as NetLibrary, Ebrary, and Questia. Though we let those vendors know that electronic editions of some issues are available, it's entirely up to them whether or not they actually order an electronic edition from us. Eventually we hope we'll be able to place the entire run of THS, the complete series, with one or more of these aggregators and database vendors. And soon we hope to make these electronic editions available as digital downloads directly from our website, using a shopping cart feature, whereby purchasers can download individual issues, electronically, as web-ready PDF documents.