

Theatre Research in Canada Recherches théâtrales au Canada

Editorial Introduction

Antonia Pop, Kim Solga et Tamara Trojanowska

Volume 41, numéro 2, 2020

URI : <https://id.erudit.org/iderudit/1074783ar>

DOI : <https://doi.org/10.3138/tric.41.2.00.en>

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Éditeur(s)

University of Toronto Press

ISSN

1196-1198 (imprimé)

1913-9101 (numérique)

[Découvrir la revue](#)

Citer ce document

Pop, A., Solga, K. & Trojanowska, T. (2020). Editorial Introduction. *Theatre Research in Canada / Recherches théâtrales au Canada*, 41(2), 177–178.
<https://doi.org/10.3138/tric.41.2.00.en>

Editorial Introduction

ANTONIA POP

Vice President, Journals, University of Toronto Press, Toronto, Ontario, Canada

KIM SOLGA

General Editor, TRIC/RTAC and Western University, London, Ontario, Canada

TAMARA TROJANOWSKA

Centre for Drama, Theatre and Performance Studies, University of Toronto, Toronto, Ontario, Canada

What a few months it has been.

We likely all remember the day in March when we got the text, email, or news blast saying that we were going online/going home/heading into quarantine. We didn't know then, nor perhaps did we realize until much later, how our world would change in the weeks ahead.

There have been many hard losses to mourn over the course of the COVID-19 pandemic. There are also, however, small silver linings to grasp, and perhaps to knit together into a better, more properly shared world once things are back to "normal."

Our Fall 2020 issue focuses—ironically, perfectly, for this hard moment—on young people, their resilience and tenacity, and on the performance makers and scholars who support them in the arts. Also ironically and perfectly, for this hard moment, *TRIC/RTAC* has spent the last few months looking into the future, envisioning better days.

On 1 July 2020, *TRIC/RTAC* officially became part of University of Toronto Press's Journals Division (UTPJ); this was a move years in the making. When *TRIC/RTAC* was founded over 40 years ago at the Centre for Drama, Theatre and Performance Studies within the University of Toronto (as *Theatre History in Canada*), it was a much-needed forum for scholarship about a field that was only just beginning, a field that urgently needed space and independence to assert its difference and to showcase its growing contributions to Canadian cultural life.

Now, as we round 2020, the journal's—and the field's—needs have changed. Young scholars are working transnationally more and more, inviting opportunities to showcase Canadian theatre and performance, and performance on Turtle Island, as part of a global conversation. Movements to decolonize and Indigenize our classroom, research, and studio spaces require platforms that can give voice to those who have been all too easily marginalized by older production formats and academic protocols. The internet has complicated the work of publishing independently, creating marketing labour where no marketing budget has existed, as well as a world of competing venues for excellent Canadian theatre and performance research.

The move to UTPJ was initiated inside *TRIC/RTAC*'s offices, borne of the knowledge that the journal's longevity and sustainability through the twenty-first century depends on us having strong production and marketing supports in place. As a result of the move, nothing about the journal's mandate or commitment to scholarship will change; what will change, however, is the space, scope, and resources future editors will have to cultivate the very best of future theatre and performance scholarship based in Canada and on Turtle Island, and to launch it onto the world stage.

ANTONIA POP, KIM SOLGA, AND TAMARA TROJANOWSKA

For this future, we are so very excited. At the same time that we look ahead to the future, we are thrilled to celebrate the past 40 years of excellence. Under the effective management of the Centre for Drama, Theatre and Performance Studies at the University of Toronto and the inspiring leadership of the journal's past editorial teams, *TRIC/RTAC* has served as a platform for innovative scholarship for the past four decades. Here's to the next 40 years!