



# STAGeWORKS

Connecting The  
Canadian Live  
Performance  
Community

## Stageworks

The monthly electronic newsletter for members of the Canadian Institute for Theatre Technology / Institut canadien des technologies scénographiques.

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Norberts Muncs from Québec, seen in the foreground, was the moderator of the panel discussion for On-the-Job Training Best Practices during the Training Strategies Roundtable held in Vancouver last August; shown on his left is Andrea Surich of the Grand Theatre in London, Ontario, and Robert Rombough of The Banff Centre, in Alberta. Read the highlights of the day on page 3.

Norberts Muncs du Québec, que l'on voit ici à l'avant-plan, était le modérateur de la table ronde sur les meilleures pratiques sur les stages en milieu de travail lors de la table ronde sur les stratégies de formation tenue à Vancouver en août dernier; à sa gauche, on voit Andrea Surich du Grand Theatre à London, Ontario, et Robert Rombough du Banff Centre, en Alberta. Lisez le compte-rendu de la journée en page 3.

## NATIONAL OFFICE NEWS

- Monique Corbeil, National Coordinator

### Holidays Spirit

The end of the year countdown has started and I'm running out of time to draft the full report of all my outreach initiatives that started last September in lovely Liverpool, Nova Scotia and which ended in style at the CITT Alberta Section AGM and Workshop Weekend held at The Citadel Theatre in Edmonton last weekend. Like most of you, I will be floating into the Christmas twilight zone in the next couple of weeks, with the hope to reach 2008 in one piece. That being said, I will be taking some time during the winter holiday break to review e-StageWorks and work towards rejuvenating both the look and editorial content. So as of mid-January - after three years of editing the newsletter on a monthly basis - I plan to publish e-StageWorks every two months. This will allow me more time to research, write, edit and translate articles, including more in-depth reports from the National Office. As always, the members are more than welcome to contribute to the newsletter as often as possible. As for me, some of the topics and updates that I will be reporting on in the following months include the 50 years of the Actors' Fund of Canada, planning fall protection training and certification for members, the French translation of the ETCP exams and, of course, news about the Rendez-vous 2008 Ottawa Annual Conference! Until then, I wish you all a Merry Christmas and Happy New Year. May you have Love, Peace and Happiness throughout the year.

## NOUVELLES DU BUREAU NATIONAL

- Monique Corbeil, coordonnatrice nationale

### L'esprit des Fêtes

Le compte à rebours de la fin d'année est lancé et je manque de temps pour rédiger le compte-rendu détaillé de ma tournée de reconnaissance qui a débuté dans le village pittoresque de Liverpool en Nouvelle-Écosse en septembre dernier, pour se terminer en beauté la fin de semaine dernière lors de l'assemblée générale annuelle de la Section Alberta de CITT tenue au théâtre Citadel à Edmonton. Comme pour la plupart d'entre vous, je rôderai au cours des prochaines semaines dans les coulisses festives de Noël dans l'espoir de me rendre jusqu'au Jour de l'An indemne. Cela dit, je compte profiter de cette pause hivernale pour revisiter le bulletin Stageworks et pour revoir le graphisme et le contenu éditorial. Après trois ans de publication mensuelle, je prévois dès la mi-janvier publier le bulletin à tous les deux mois – cela pour m'offrir plus de temps pour rechercher, rédiger, peaufiner et traduire les articles, et principalement les comptes-rendus du bureau national. Par ailleurs, les membres sont invités à soumettre des articles pour le bulletin aussi souvent que possible. Quant à moi, je compte vous faire rapport des sujets suivants : les 50 ans de la Caisse des acteurs et des actrices du Canada (Actors' Fund of Canada), la mise sur pied de la formation et la certification en protection des chutes pour les membres, la traduction française des examens ETCP et, bien sûr, les nouvelles de la conférence annuelle Rendez-vous 2008 à Ottawa. D'ici là, je vous souhaite un Joyeux Noël et une Bonne Année à tous. Que la paix, l'amour et le bonheur règnent tout au long de l'année.

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Deadline to submit articles: the 15th of each month. Please submit articles (WORD format only) at info@cittf.org.

For advertising rates and submitting ad material, please contact the National Office at 613-482-1165 or info@cittf.org

Opinions expressed are those of the individuals writing and are not necessarily endorsed by CITT/ICTS. Please verify with your local authorities before applying any of the information presented.

# DIARY OF THE GRAND THEATRE RENOVATION – Chapter Eleven

- David L. Smith

*This column tracks the progress of the Grand Theatre renovation project that started back in September 2005, and slated for completion in the spring of 2008. David L. Smith, Supervisor, Theatre Operations, Culture & Recreation is capturing the progress with his thoughts and stunning photos. This month chronicle focuses on details, details, details...*

On October 30, 2007, the Grand Theatre was reconnected to the power grid. For several weeks, all power was provided by a generator parked in Opera Lane while Utilities Kingston removed old transformers, installed new ones and completed connection of the primary cables. The restoring of power was timely as three-phase service was needed to power up the four winches on the grid intended to raise the orchestra shell roof. Three-phase will also be required to power the orchestra pit lift and other elevating devices within the building.

Roof top HVAC units were hoisted into place in October in time to provide heat to the building as the cold weather approached. By the end of October, Performance Solutions had virtually completed installation of counterweight rigging, the fire curtain had been installed, and the motorized rigging was just awaiting the availability of power. The machinery and the base structure for the pit lift had been installed and empty dimmer racks had been delivered to the site.

Conduit for technical power and for audio, video and data distribution was virtually complete and Bruce Anfossie of Showtek Communications was making plans for pulling wire.

## Codes

It is interesting to note how building and fire codes have changed. When the dressing rooms were renovated in 1986, code did not require a fire exit from them other than the main stairway. Feeling it was the responsible thing to do, the management of the time installed outside fire escapes anyway. When code issues were being considered at the start of the design process, it was apparent that the 1986 escapes did not meet today's standards. The architects had a significant challenge to provide code compliant exiting without undue encroachment into Opera Lane. On the same day power was restored, a crane was in the process of hoisting new fire escapes into place.

It is fortunate that the exterior fire escapes from the auditorium can be grandfathered in. Otherwise, we would have required indoor exit stairs which the architects estimated would have consumed at least 100 seats worth of space.

From a life safety perspective, the Grand will be a very much improved facility. Prior to 1986, sprinklers were limited to the stage, the lobby, and the Baby Grand. Now there is a full fire suppression system above the auditorium, and sprinklers will be provided in a number of void spaces such as between the ceiling and the roof of the Baby Grand. These will of course be tied in to a very comprehensive alarm system.

When the original Grand Opera House burned to the ground in 1898, the fire was not discovered (by firefighters returning from another blaze) until it had gained considerable headway and the chances of saving the building were minimal. Sprinklers and alarms as well as the absence of flammable finishes guarantee that such an occurrence will not happen again.

## Details, Details

As the major structural elements near completion, myriads of details must be addressed.

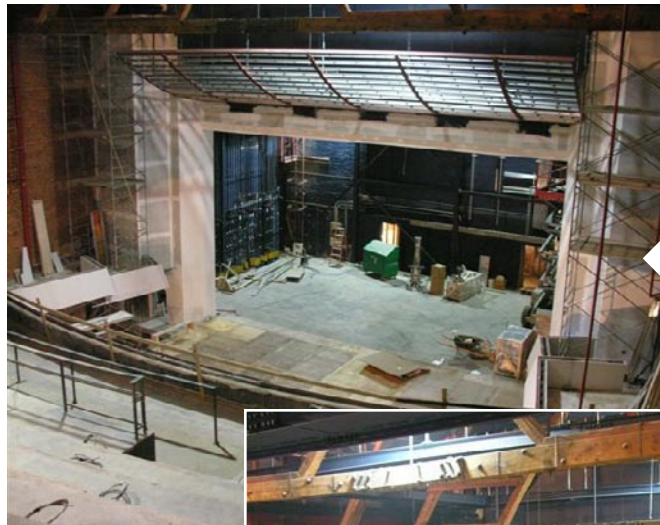
- Door schedules have been approved. Decisions have been made on which doors required locks and which didn't, which could be left unlocked when necessary and which would always require a key, which doors would have electric hold-opens and which would not.
- A master keying system was devised.
- A seat numbering system has been devised, and a plan created for the numbering of audio circuits.
- Representatives from the City of Kingston's Information Technology Department have toured the building to make sure that conduit has been run where it will be required for data and telephone wiring. This wiring will be pulled and terminated after completion of the major construction contract.
- Much attention is currently being paid to FF and E (Fixtures, Furniture, and Equipment), and in this area a great deal of coordination is needed.

On many projects, the architects and contractors are responsible for the design and supply of every item in the building. In the case of the Grand renovation, some of these items will be paid for from project funds and will be taken care of in this way, and some will be paid for from operating

funds. Some equipment will be reused and some will be replaced.

Detailed schedules and "to do" lists are being created to ensure that things do not fall between the cracks.

- A little over two months will be available between substantial completion and opening night to move in office furniture and computers, wire the phone and data system, install dishwashers, icemakers and bar fridges, and move in lobby, lounge, and dressing room furniture.
- In January, house crew will begin servicing the luminaries which have been in storage and are scheduled to be rehung. They will also test cables and headsets. New lighting consoles will be installed and tested in the New Year.
- Training sessions will be run to familiarize building staff with the new HVAC equipment and stage crew with the new rigging, dimmers, pit elevator and other new stage systems.
- The proscenium and the fronts of the box seats have now been dry-walled and wood veneer has been installed. The result is quite spectacular.
- Seats and carpeting will be installed in January. It is possible now to get a sense of what it will feel like to watch a performance from the auditorium - and it is a good feeling. Another two months and things will be virtually in their finished state.



*November 13 – The proscenium and acoustic reflector ready for the application of wood veneer.*



*November 28 - View from the lighting booth showing the finished proscenium arch, the acoustic reflector, the box seats, and in the background, the completed rigging.*



## HIGHLIGHTS OF THE TRAINING STRATEGIES ROUNDTABLE DISCUSSION HELD IN VANCOUVER, AUGUST 2007

The Cultural Human Resources Council (CHRC) and its Theatre Technicians Steering Committee held a training strategies roundtable discussion on August 15 in Vancouver prior to the opening of the 17<sup>th</sup> Annual conference. The focus of "on-the-job training for emerging theatre technicians" was a hot topic - as witnessed by the excellent turn out - and participants were very pleased with the quality of discussion and constructive thinking that ensued in the course of the day. Here are some of the highlights:

- The power point presentation of Louise Boucher and Guy-Ann Albert on Quebec's *Étude sur les besoins de formation en production scénique* provided us with practical materials to describe technical positions in the theatre.
- The Best Practices panel presentations of Norberts Muncs, Nicole Béland, Alex Gazalé, Robert Rombough, André Simard and Andrea Surich gave us stimulating examples of how on-the-job training for emerging theatre technicians can work.
- And the interventions of our colleagues from Creative & Cultural Skills, Tom Bewick and Elizabeth Appleby, brought a British perspective to the discussion which was informative and inspiring.



- The break out sessions in the afternoon left us with some strong messages, including:
  - Educators and industry do not know each other's needs and should network on regional, provincial and federal levels. CITT Callboard was viewed as a good way to open the channels of communication between theatres and the education/training system.
  - There is a need to find money to translate into French the competency charts that Banff has created, and those produced by the CQRHC into English (CHRC is pursuing this.)
  - It would be useful to get hard data on the contribution of the live performing arts to the Canadian economy and job market, to support approaches to public funders for financial assistance for training.
- The final session of the day directed attention to formalizing on-the-job training in some way. CITT is willing to play a role by bringing together theatre technicians and educators to discuss accreditation for on-the-job training offerings. This might involve establishing national standards for on-the-job training. There was even mention of a Canadian National Skills Academy, inspired by the British example.
- CITT is committed to playing a leadership role in the ongoing discussion around on-the-job training for emerging theatre technicians. And CHRC is committed to continuing its support for these efforts through project funding from Human Resources and Social Development Canada (HRSDC).
- CHRC is looking forward to working with the industry to strengthen the Canadian theatre technician workforce through top quality "on-the-job training for emerging theatre technicians" across the country.

> List of participants on page 4

## COMPTE RENDU DE LA TABLE RONDE SUR LES STRATÉGIES DE FORMATION TENUE À VANCOUVER EN AOÛT 2007

Le Conseil des ressources humaines du secteur culturel (CRHSC) et de son comité de direction sur les techniciennes et techniciens de théâtre organisaient le 15 août dernier, à Vancouver, une table ronde sur l'intégration professionnelle des finissants en production théâtrale, en prélude à la conférence annuelle du CITT/ICTS. La question de « la formation en cours d'emploi pour les techniciennes et techniciens de théâtre en émergence » est un sujet d'extrême actualité – comme en fait foi le succès de l'événement – et les participants sont très satisfaits de la qualité des discussions et de la pensée constructive dont ils ont été témoins tout au long de la journée. En voici les grandes lignes :

- L'excellente présentation PowerPoint qu'ont faite Louise Boucher et Guy-Ann Albert de l'*Étude sur les besoins de formation en production scénique* effectuée au Québec, nous a fourni des outils pratiques pour décrire les postes techniques du théâtre.
- Les présentations sur les meilleures pratiques, auxquelles ont participé Norberts Muncs, Nicole Béland, Alex Gazalé, Robert Rombough, André Simard et Andrea Surich, nous ont donné des exemples pertinents de la façon dont peut fonctionner la formation en cours d'emploi des techniciennes et techniciens en émergence.
- Les interventions de nos collègues de Creative & Cultural Skills, Tom Bewick et Elizabeth Appleby, ont ajouté une perspective britannique à une discussion pleine d'information et fort inspirante.
- Les séances de groupe de l'après-midi nous ont permis d'entendre des messages assez percutants, dont :
  - Ni les établissements d'enseignement ni l'industrie ne connaissent les besoins des autres et ils devraient créer des réseaux régionaux, provinciaux et fédéraux pour mieux communiquer. Le tableau de service de l'Institut canadien des technologies scénographiques (ICTS) a été perçu comme une bonne façon d'ouvrir les canaux de communication entre les théâtres et le système d'éducation et de formation.
  - Il faut trouver de l'argent pour traduire en français les chartes de compétences créées par Banff, et en anglais, celles du CQRHC. (Le CRHSC s'en occupera.)
  - Il serait utile d'obtenir des données précises sur la contribution des arts de la scène à l'économie du pays et au marché du travail canadien, afin de documenter les demandes de financement pour la formation auprès des bailleurs de fonds du secteur public.
- La dernière séance de la journée nous a permis de nous pencher sur une certaine «officialisation» de la formation en cours d'emploi. L'ICTS est prêt à réunir les techniciennes et techniciens de théâtre et les établissements d'enseignement pour discuter de l'accréditation en matière de formation en cours d'emploi. Pour ce faire, il faudra peut-être établir des normes nationales pour la formation en cours d'emploi. Il a été question d'une «Académie nationale des compétences» qui s'inspirerait de l'exemple britannique.
- L'ICTS s'est engagé à prendre le leadership dans les discussions actuelles sur la formation en cours d'emploi pour les techniciennes et techniciens de scène de théâtre en émergence. De son côté, le CRHSC s'est engagé à continuer à soutenir le projet grâce au financement provenant de Ressources humaines et Développement social Canada (RHSDC).
- Le CRHSC souhaite poursuivre sa collaboration avec le secteur afin d'assurer «une formation en cours d'emploi de très haute qualité aux techniciennes et techniciens en émergence» de l'ensemble du pays, et ainsi donner de nouvelles forces à la main-d'œuvre technique du théâtre.

> Liste des participants en page 4

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List of attendees / Liste des participants

**EDUCATIONAL INSTITUTIONS  
/ INSTITUTIONS D'ENSEIGNEMENT**

Guy-Ann Albert, ministère de l'Éducation, du Loisir et du Sport du Québec  
Nicole Béland, Centre d'études collégiales de Montmagny, QC  
André Simard, Collège Lionel-Groulx, QC  
Paul Court, Humber College, ON  
Peter Fleming, Ryerson University, ON  
Sarah Hirst, Sheridan College, ON  
Ray Salverda, St. Clair College of Applied Arts and Technology, ON  
Geoff George, MacEwan College, AB  
Jon Price, University of Alberta  
Robert Rombough, The Banff Centre, AB  
Kim Bothen, Capilano College Arts Theatre, BC  
Bob Eberle, University of British Columbia  
Ross Nichol, Douglas College, BC  
Des Price, Capilano College Arts Theatre, BC  
Bert Timmermans, University of Victoria, BC

**PERFORMING ARTS COMPANIES  
/ COMPAGNIES DE PRODUCTION**

Robin Creelman, Neptune Theatre, NS  
Karine Noël, Cirque du Soleil, QC  
Line Noël, ESPACE GO, QC  
Paul Flicker, Segal Centre for Performing Arts at the Saidye, QC  
Bryna Wasserman, Segal Centre for Performing Arts at the Saidye, QC  
David Fehely, Canadian Opera Company, ON  
Don Finlayson, Shaw Festival, ON

Simon Marsden, Stratford Festival, ON  
Andrea Surich, Grand Theatre, ON  
Richard Dupas, Cercle Molière, MB  
Larry Isacoff, Manitoba Theatre Centre, MB  
Dave Horner, The Citadel Theatre, AB  
Penny Ritco, The Citadel Theatre, AB  
Colin Campbell, Vancouver Playhouse, BC  
Leslie McMillan, The Belfry Theatre, BC  
Ben Nind, Northern Arts and Cultural Centre, NT  
Angelica Wolf, Cirque du Soleil, NV USA

**STEERING COMMITTEE  
/ COMITÉ DE DIRECTION**

John Avery, The Banff Centre  
Louise Boucher, CQRHC  
Monique Corbeil, CITT/CQICTS  
Graham Frampton, CITT/Decidedly Jazz  
Alex Gazalé, National Arts Centre  
Peter Gerrie, Francis Winspear Centre for Music  
Bob Johnston, CITT/Christie Lites  
Sean McGuire, IATSE  
Mark Melymick, Sheridan College (Chair)  
Norberts Muncs, CQICTS  
Vacant, PACT  
Tom Schweitzer, Opera Ontario  
Susan Annis, CHRC  
Manon Turcotte, CHRC

**INVITED GUESTS  
/ INVITÉS**

Elizabeth Appleby, Creative and Cultural Skills UK  
Tom Bewick, Creative and Cultural Skills UK

**WELCOME TO OUR  
NEW AND RETURNING  
MEMBERS! /  
BIENVENUE À NOS  
NOUVEAUX MEMBRES ET  
À CEUX QUI REVIENNENT!**

**STUDENT/ÉTUDIANT**

**Jamie BURNS** Vancouver BC  
**Stephanie Chalmers** Brampton ON  
**Lindsay CODE** Windsor ON  
**Ian Haslauer** North Vancouver BC  
**Jana MAJKOT** Ottawa ON  
**Malina Parmar** Edmonton AB  
**Tristan TIDSWELL** Toronto ON  
**Caitlin WELD** Toronto ON

**INDIVIDUAL/INDIVIDU**

**Benjamin Eastep** Edmonton AB  
**Peter EATON** Toronto ON  
**Roy Jackson** Edmonton AB  
**Frank NICKEL** Richmond BC

**PROFESSIONAL /  
PROFESSIONNEL**

**Nigel ROMERIL** Toronto, ON

**SUSTAINING /  
CORPORATIF**

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**UPCOMING EVENTS/  
ÉVÉNEMENTS À VENIR**

**JANUARY/ JANVIER 2008**

**ALL ACCESS 2008**

TOUR TECH EAST  
Friday January 11 from 9:30am to 5:30pm  
Darmouth, NS

**CITT Ontario Section**

Annual Student Job Fair Night  
Friday January 11 at 7:00pm  
Ryerson Theatre,  
43 Gerrard Street East, Toronto, ON

**CITT Ontario Section**

Annual Corporate Showcase  
Monday January 14  
Students Preview at 5:30pm  
Members & Public 7:00pm  
MacMillan Theatre, University of Toronto  
80 Queen's Park, Toronto, ON

**CONTACT ONTARIOIS**

Janvier 16-19 2008  
Centre culturel d'Orléan, Ontario  
<http://reseauontario.ca>

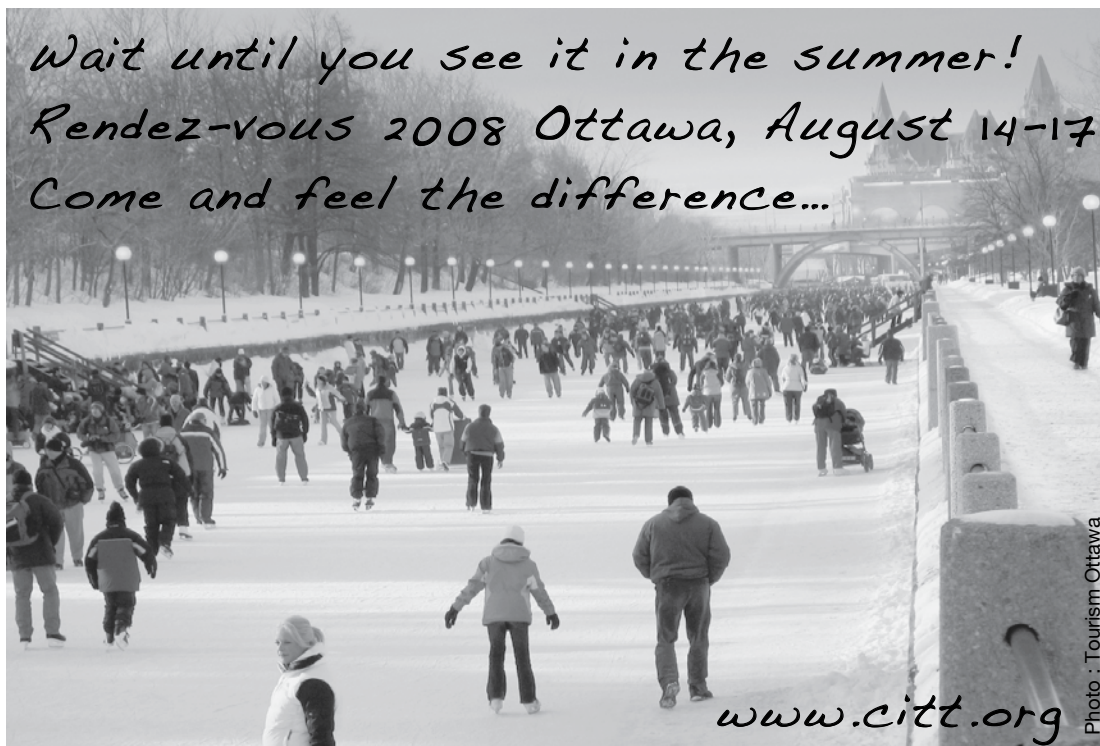


Photo : Tourism Ottawa