



## Stageworks

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

## INDEX In this month's issue:

### SPECIAL FEATURE ON RENDEZ-VOUS 2005

- p.1 **Rendez-vous 2005 wrap-up**
- p.2 **Education Forum report**
- p.3 **CITT/ICTS 2005 Trade Show**
- p.6-7 **A look back at Rendez-vous 2005**
- p.8-9 **AGM minutes**
- p.10 **ETCP 101**
- p.11 **Conference feedback**
- p.12 **Rendez-vous 2006: Toronto - Enter the Building**

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## CITT/ICTS Rendez-vous 2005: a great success!

by Monique Corbeil, National Coordinator

With over 150 delegates, volunteers, presenters, exhibitors and special guests, CITT/ICTS 15th Annual Conference and Trade Show held in Calgary was a complete hit! The 4-day event offered great sessions, entertaining social events, and fantastic food — a big Merci! to Wes Jenkins for his gourmet catering choices.

### Opening events

Both sold out 2-day pre-conference workshops, one on VectorWorks and one on rigging, were a good omen for this year's very successful conference. The annual Rendez-Vous kicked off on Thursday with the 3rd edition of Education Forum, sponsored by Mirvish Productions and hosted by the University of Calgary. This year's theme focused on teaching creativity and you can read a detailed article by Bob Eberle on page 2. The evening brought back Xtreme Junk Challenge, sponsored by Cinequipwhite for the fourth year in a row. Teams gathered at Vertigo Studio Theatre to concoct a mechanical device that could get an Albertan cow across the Canada/USA gaffer-taped frontier laid on the stage floor. Although the judging was unanimously criticized by the crowd for having to disqualify last year's winning team, the junk challenge generated hilarious moments throughout the evening with a situation that some would refer to as a very serious issue. This created much bewilderment to some of the US delegates present at the event! Ah, only in Canada...

### Friday corporate day

Friday's New Product Breakfast, sponsored by Show Distribution, was a new addition to the conference as a prelude to the afternoon trade show. Representatives from ETC, Leviton Manufacturing, ROSCO, Stage Step, and Tork Winch took turns highlighting some of their new products. The morning continued with delegates breaking up in 4 groups to tour venues and prop shops around Calgary. The delegates regrouped at the Calgary Stampede for the Corporate Luncheon and Trade Show. Swag Bingo wrapped up the day at the Auburn, the conference's official pub. VP Corporate Roger Lantz presents a short account of the day on page 3.

### Saturday session start

Saturday's ESTA Breakfast Session, co-sponsor by TMB Canada and Richard McDonald & Associates Ltd., allowed Tim Hansen, ETCP Council Chair, and Bill Sapsis from Sapsis Rigging to explain and inform delegates about the new Entertainment Technician Certification Program (ETCP). A first group of North American riggers will be certified next November during LDI. More information about ETCP on page 8. The day continued with numerous sessions

- including two infomercials: one by Theatre Wireless and a second one on flame retardants presented by JD International - as well as section and caucus meetings. The AGM was held during lunch and the minutes are on page 8.

### 2005-06 Board Election Results

At the AGM President Graham Frampton presented the new members of the Board. Roger Lantz returns as VP Corporate, Al Cushing as Treasurer and Bob Johnston as President Elect - learn more about Bob Johnston on page 3. The remaining Board members are continuing



Al Cushing, Co-Chair of the 2005 Conference Committee welcomes delegates at the Saturday night Keynote and Award Banquet

their existing terms, with the addition of Aimée Frost as new Ontario Representative, and Alan Welch as Interim Alberta Representative. President Frampton expressed his great thanks to Ron Morissette for his time and efforts while serving on the Board.

### CITT-ICTS Keynote and Award Banquet

John Murrell, Executive Artistic Director of Performing Arts at The Banff Centre, delivered this year's keynote. One of the most frequently produced of all Canadian playwrights: John Murrell's plays have been translated into 15 different languages. Mr. Murrell enlightened us with amusing tales on how his plays impact production and technical teams across the nation.

The awards ceremony hosted by VP Internal Heather Kent brought about an array of emotions throughout the evening. The event started with a thoughtful tribute to fellow colleagues who passed away over the course of the year.

> continued on **page 5**

## CITT Education Forum

### Inside the Box, Looking Out

Sponsored by Mirvish Productions

A conference report by Bob Eberle

#### Looking Back At Being In The Box, Looking Out

If you were looking into the Rozsa Centre at the University of Calgary on August 11<sup>th</sup> you might have wondered just why 37 of Canada's production and design educators, representing theatre schools from Newfoundland to Vancouver Island, would be spending the day examining 3 acorns, an old post card, a computer chip, a feather, a baseball and a cigar.

If you asked, you would discover that they were attending the third annual Education Forum held as part of this year's CITT Conference and Trade Show. The forum, titled, "Inside the Box, Looking Out", focused on the question, "Teaching creativity, can it be done?" The daylong session was once again sponsored by our good friends at Mirvish Productions and this year supported by Normand Bouchard and the University Theatre Services staff. A big thanks to you all, it is hard to do this without you.

The theme for this year's forum, "teaching creativity", was inspired by conversations during last year's forum in Montreal and by Steven J. Tepper, author of *The Creative Campus: How Do We Measure Up?*

Throughout the day questions surrounding the teaching and evaluation of creativity in our classrooms were explored. What is creativity? Can it be taught? Are there techniques that will assist the student in presenting their ideas? What role can technology play? How do we evaluate it? Each section was led by a panel that hoped to inspire ideas on creativity in the classroom. Everyone was encouraged to share his or her own techniques and ideas.

In his paper Steven J. Tepper observed that we are living in an academic environment where everything is measured and evaluated. He proposed that since it is difficult, if not impossible, to measure creativity then measuring the environment that fosters creativity would be a strategic thing to do. This would allow us to lobby for improved conditions on our campuses and for students to be better able to select the appropriate school to pursue their studies.

The forum started the day with an inspirational interactive workshop on creativity led by Ron Fedoruk, Associate Professor, UBC and Claude

Goyette, Ecole supérieure de théâtre at l'UQAM. The creative work demonstrated by the entire group was inspirational and highly entertaining. The workshop was followed up with the group's observations and reflections on the creative process that they had just participated in. Here are some of the observations.

There is a close relationship between creativity and humour.

Understanding comes with a close examination and knowledge of the object.

Group work opens up new ideas.

Time is needed to spawn creativity.

Easier to participate when one is away from regular duties.

Hard to create without guidance.

This group is accustomed to collaborations.

The creative process can be scary. Need to overcome the fear of opening up.

Leadership and creativity go hand in hand.

No right or wrong answers.

#### Can you teach people to be more creative?

Supportive groups can help to build energy.

Private assignments reduce fear of public criticism, but eventually they need to be able to make their work public.

Create the environment to foster creativity.

Give the student permission to be creative.

Practice makes the process easier.

Foster life-long learning.

#### Comments from Ron Fedoruk.

##### Trying to find the muse.

Start the creative process by rubbing two things or two people together.

Ideas come from an intimate understanding of what you are working with.

Use music in drawing class. Students can choose it but no lyrics.

Eating food allows the brain to be more creative.

Class held at lunchtime.

Break down the usual environment to create new work.

##### Next step

Impose limits on the creative process.

#### Comments from Claude Goyette.

Tepper's *The Creative Campus: How Do We Measure Up?* points out an interesting approach. In learning and teaching, there should be a way to improve creativity, but also creation and freedom. As in English there is a difference between STAGE and SCENE - for instance in French it's the same word SCÈNE - is there the same "nuance" between CREATIVITY and CREATION? I think that creativity is a process to have ideas and that creation is the process to bring

it to reality. I have a lot of my students that are creative but they can't bring it to reality, they can't create it. There is always, with that fear, something to do with the freedom to express ourselves that I think have nothing to do with therapy but pedagogy. How to teach freedom? If the teacher is creative the student can learn to be.

#### Skill development is needed to express creativity.

Learning to draw is important, then create, and discuss.

Break the fear of "the blank sheet".

Need object to start, move the pencil and something will happen.

If you can live with fear you are free.

#### To teach

Be in touch with student personalities

Break illusions

There is a relationship between illusion and reality, creativity and creation, idea and reality. Students think that expression is communication. Expression is only an idea.

Relaxation is needed to create, it should be fun, and there should be pleasure in expression.

After the break (thanks Mirvish Productions) the group focused on Creativity and Education, led by Heather Kent, Instructor, School of Creative and Performing Arts, Humber College and Bob Eberle, Associate Professor, Theatre Film and Creative Writing, UBC. The session focused on developing critical thinking and presentation skills, discussions, and debates.

Heather introduced critical thinking to the discussion and presented the differences between critical and creative thinking.

Bob presented some specific ideas used in the classroom to develop both creative and critical thinking. These included the use of facilitation techniques for the students when leading class discussions and the introduction of formal debating as a tool for developing reasoned arguments on both sides of an issue.

Focused discussions take time both to prepare and to have in class. If the session is well setup and run (by the students) it can be a great learning tool.

Some of the requirements for the discussion leaders included;

Everyone has something useful to add

Respect the working assumptions

Allow all points of view to be heard

Do not allow any one person to dominate

Try to bring the group to some form of consensus

Encourage the group to develop new ideas

## A great turnout at CITT/ICTS 2005 Trade Show!

By Roger Lantz Vice-President  
Corporate CITT/ICTS

As Vice President Corporate for CITT/ICTS I would like to extend many thanks to all those who made our 2005 Conference and Trade Show a great success. In particular for the trade show, I would like to thank all who came and participated in the show and they are as follows:

**AC Lighting**  
**Christie Lites**  
**CITT/ICTS**  
**Electronic Theatre Controls (ETC)**  
**ESTA**  
**Gerr Audio**  
**Irwin Seating**  
**JD International**  
**Johnson Systems**  
**Leviton Manufacturing**  
**OSRAM Sylvania Ltd**  
**Pathway Connectivity**  
**Production Lighting**  
**Q-1 Production Technologies**  
**ROSCO Laboratories**  
**Show Distribution Group**  
**Soundcraft Canada**  
**Stage Step**  
**Staging Concepts**  
**Strand Lighting (Canada) Inc**  
**TASCAM - TEAC Professional Division**  
**Telex Communications Inc.**  
**Ten 31 Pro Audio Inc.**  
**Theatre Wireless**  
**Wenger Corporation**

Also a special thank you to Tim Koll for taking care of local logistics in Calgary. This year we had 4 student volunteers assisting all day long with the tradeshow as well, they were Lester Lee, Matthew Oswald, Liza Tognazzini and Davida Tkach. Thanks gang you all worked hard that day!

At the end of the day we had a tremendous turnout for a CITT/ICTS Trade Show and I couldn't have been happier about that. It really was nice to hear some of our corporate members say how thrilled they were with the turnout and quality of the show.

Many of our corporate members sponsored various parts of the conference and pre conference activities, and they are as follows:

**Christie Lites:**  
[Chain Motor School pre-conference workshop](#)

**IATSE Local 212:**  
[Rigging Class pre-conference workshop](#)

**Mirvish Productions:**  
[Education Forum](#)

**CinequipWhite:**  
[Xtreme Junk Challenge](#)

**Johnson Systems Inc, Ontario Staging Ltd, ROSCO Canada, Strand Lighting, and Stage Step:**  
[Swag Bingo](#)

**Groupe CETEC Group, OSRAM Sylvania, IATSE Local 212:**  
[Coffee Breaks](#)

### Show Distribution:

[New Production Breakfast](#)  
**TMB Canada and Richard McDonald & Associates Ltd:**

[ESTA Session Breakfast](#)

### Lee Filters:

[Stampede Pancake Breakfast](#)

### IATSE Canada:

[Conference duffle bags](#)

corporate members: **Cinequip-white, Christie Lites, ETC, IATSE, OSRAM Sylvania, Q1 Production Technologies and Stage Concepts** got together and sponsored airfares for 3 volunteer students to attend the conference in 2006: Matthew Oswald, Liza Tognazzini (yes! once again!) and Miranda Waterhouse were this year's



VP Corporate Roger Lantz (centre) with Howard Van Schaick (left) and Bob Johnston at the Christie Lites booth during the Trade Show.

A new addition to the CITT/ICTS tradition was born last year in Montreal when Pathway Connectivity decided to sponsor a roundtrip airfare and hotel for the Calgary Conference, to go along with a free conference pass sponsored by Fourth Phase. Last year's winner offered instead to have the complete prize drawn among the student volunteers present at Swag Bingo. Liza Tognazzini from the National Theatre School was the lucky winner and asked to share it with her fellow classmate, and volunteer, Davida Tkach. This year in Calgary during swag bingo the following

lucky winners! This is an incredible gesture of generosity towards our student members. Way to go guys! Thank you for helping make it possible for these students to come to next year's conference in Toronto.

Already booked for the 2006 trade show is Staging Concepts. Thank you very much Michael and Kari Hayden.

For more information about the 2006 Trade Show, please contact me at [roger\\_lantz@citt.org](mailto:roger_lantz@citt.org) Looking forward to hearing from you!

## Bio notes on Bob Johnston, President-Elect of CITT/ICTS

Bob Johnston started his career in the entertainment industry in 1976 in the back shop of Canadian Staging Projects. This unlikely opportunity during high school gave Bob his first taste of the entertainment industry. Despite the best efforts of Bob's family, he could not leave the weekends and summers at CSP and the countless opportunities to catch IA calls and make the "real money" doing concerts and shows at Maple Leaf Gardens and The Royal Alex Theater.

During this time, Bob spent time attending Ryerson Polytechnic Institute in the Civil Engineering pro-

gram. After completion of the program he joined CSP full time, helped by the recession of 1981, and expanded his knowledge in the technical side of the stage lighting business.

In 1982, Bob switched his focus to the motion picture and television business and joined William F. White Limited. From 1982 through 1996, Bob developed his skills in the area of relationship building and was part of a group that expanded the sales and marketing operations nationwide. It was during this time that Bob developed key contacts in the industry and was offered an opportunity to move to Southern California in early 1996.

Bob joined the Matthews Studio Group in Burbank

and worked in the US market until he joined Christie Lites in July 2001. Over this time period, Bob gained experience in the operations side of the industry and brings this knowledge to Christie Lites.

Over the past 25 years, Bob has focused on the people side of our business and how the products and services can benefit end users. From the very early days, Bob has been involved in a team atmosphere having been part of many successful sports teams and has learned the value of developing strong company infrastructures. Bob believes that the focus and dedication to effective operations and strong business relationships at Christie Lites provides a great place to be.

> continued from **page 2 CITT Education Forum**

All members of the class should be prepared to discuss the topic of the day.

At UBC the Debate Society was invited to the class to lead the session on the principles of debate and to encourage the use of debate as a tool for learning. This could include the basics of introduction to advanced argument theory and the intricacies of Canadian Parliamentary style. The club facilitated an actual debate in the classroom.

There are practical benefits to debate as a tool of study. Firstly, debate teaches valuable skills of argumentation, rebuttal, and critical thinking that are applicable in all fields of study. It also teaches students how to express their ideas in an effective manner, increasing the likelihood that their voice will be heard. Thus, it is an activity that can enhance our abilities and performance in the classroom and in later life. Further, the use of debate as a tool in the classroom necessitates active involvement and participation from the students. It means that each student must carefully examine an issue, process the information, and develop and express arguments. Students are far more interested in a topic that they could discuss; even argue different points of view about. It also means that everyone: student, TA, and professor alike, must look at more than one point of view before deciding upon an issue.

It is great when you get the opportunity to experiment with new content for your classes however one of the numerous Rob Hamilton surveys of the group revealed that only one half had the freedom in class to deviate from their schedule and experiment with a new teaching idea.

What could be more fun after lunch than a rousing session on creativity and technology especially when it is led by Paul Court, Director, Humber College Theatre Production Program and Ross Nichol, Designer at Large and Design Instructor, Langara College and Douglas College. Due to illness Ross was forced to let Paul run the session although he did manage to contribute his very useful notes and ideas.

Creativity and Technology, are they at odds with each other or do they work together? How can we use one to enhance the other in education? This session swayed back and forth between using technology to teach and the teaching of technology. Paul observed that although students appear competent with computers they are in fact

sophisticated technology users but not creators. Theatre schools do not have the time to teach basic computer skills. Paul provides his students with two mandatory computer classes but not everyone required all students to be computer literate. It was agreed there was a right tool for each job and that we should introduce those tools to the students.

It would appear that just about everyone had an



Education Forum held at the Rosza Centre, University of Calgary

opinion on the use of presentation software in class. Ron Fedoruk treated the group to a walk-through of his amazing virtual office site that he has created using Dream Weaver.

The possible overuse of technology was questioned. Can we just lay the set out with chalk on the floor and build from there? This of course led to a rousing and entertaining debate on the use of CAD versus the pencil.

- We need to be free from technology.
- Manual drafting teaches small motor skills
- We are creating good button pushers.
- Pencil use should be taught in grade three.
- Should not teach to the lowest common denominator.
- Students are used to playing and immediately getting results.
- Who are we training?
- Turning people from being consumers to technicians and creators.
- Students should have in depth of how applications work.
- Industry wants knowledge of technical process.
- Students need to learn how to learn themselves.
- Teach the basics and how to learn yourself.
- We are still teaching overlapping technologies.
- This is more comfortable for us but what about the student?

When do we stop using and teaching older techniques?

Find it in the "real world" – bring it to the classroom.

Not in the "real world" – remove it from the classroom.

Look at where you want to go and then select the tool.

Teach the concept rather than the specific tool.

Why accept technology when it produces a worse job?

A break from debate was created by a demonstration of a new computer program that could be useful to the design process called SketchUp. This is a simple, powerful tool for creating, viewing, and modifying 3D ideas quickly and easily. SketchUp was developed to for the conceptual stages of design to combine the elegance and spontaneity of pencil sketching with the speed and flexibility of today's digital media. A free 8-hour download can be found at <http://www.sketchup.com>

The last word went to Ron Fedoruk. "The relationship between technology and creativity. Technology knows all the rules, creativity is breaking the rules and design is knowing which rules to break."

Once again Mirvish Productions saved the day with a fine array of food and drinks. Taking advantage of the elevated sugar levels, Heather Kent and Robyn Ayles, Department Head, Mount Royal College, bravely ventured into the topic of Evaluating Creativity in Practical Application. What is counted counts. How we evaluate production work to include creativity?

We do not evaluate creativity, we mark the project.

- The process.
- Look for improvement.
- Look for effort.
- The idea is taken to completion.
- Project is evaluated in context.
- Evaluate the results.

If it is better (more creative) why not reward it? We need people who can solve problems. Some think it is only for the art. Film sets can be frustrating to highly creative people. First year assignments are marked privately. Second year assignments are openly sorted by quality.

> continued from [previous page](#)

It is all about judgment.

If it is not counted the student think it is unimportant.

Pass/fail marking - Pro (Heather)

- | It cannot be measured so it cannot be graded.
- | Hard to achieve "learning outcomes".

Pass/fail marking - Con (Robyn)

- | Students want a grade.
- | Scholarships want a grade, pass/fail affects GPA.

Creativity is hard to measure but there is a result.

- | This can show if the student is creative.
- | Give feedback if the student is blocked.
- | Evaluation is subjective.
- | Give student objectives to meet, some large and some small. This gives a profile of the student work.
- | Provide day-to-day feedback.
- | "Did I like it?" is a valid question.

What can I do for an "A" needs to be answered.

How do you create equal opportunity for students

with a limited number of production jobs that vary in difficulty?

- | Mark for degree of difficulty.

More emphasis on process and less on product.

Teach students to use the tools.

- | How did they use the tools?
- | This results in creativity.

Music schools mark "musicality", (feel, emotion) which is also hard to define.

Encourage the student when evaluating, show samples of better work.

Robyn showed her evaluation sheet that was very detailed. She also uses student self-evaluation. There are subjective questions that cannot be avoided.

In most schools staff members are not permitted to mark the students but they should be asked for their opinions.

Peer evaluations do not work in a school setting but they are the norm in the workplace. What is this person like is a frequently asked question.

65% or 100% will both get you a degree, however we must be responsible in giving out grades.

Can we teach creativity or can we only create the environment that encourages and supports it? Our work in our classrooms is similar to the issues that Stephen J. Tepper raises in his paper on the Creative Campus. This question has been well discussed in this day's session. I think that we all left with a fresh perspective and many ideas on creativity that will benefit our students. Thank you to everyone who joined us and for all the creative contributions that were made.

I am sure that you have read this far to discover just what this group did do with the acorns, the postcard, the feather, the baseball and the cigar. What I can tell you is that we had a room full of extremely creative people who used the objects for inspiration and the collective imagination of the group to create some great stories and a very memorable morning.

What story would you create?

> continued from [cover](#)

## CITT/ICTS Rendez-vous 2005

Julian Sleath from the Canadian Opera Company was first up to present the **Honorary Membership** to **Eric Fielding** for his efforts in bringing to life World Stage Design 2005, which was held in Toronto back in March. Tedfred Myers from the University of Windsor followed with the **Education Achievement Award** awarded to **William Pinnell**. William Pinnell provides an education to the student not only in the classroom but also in the shop, the rehearsal hall and at the drafting table. Although unable to accept the award in person he sent a very emotional video tribute. Victor Svenningson handed the **Supplier (Corporate) Achievement Award** to **Engineering Harmonics** founder and President Phillip Giddings. An international design firm based in Toronto, Engineering Harmonics has specialized in all types of audio, video and controls systems for public spaces that include performing arts centres, sports facilities and legislative, judicial and institutional buildings.

### A Special Tribute

A special power point tribute to the late Ron Epp was shown to introduce the professional achievement award which was renamed **The Ron Epp Memorial Award for Professional Achievement**, presented to **Jaque Paquin**, Acrobatic Equipment and Rigging Designer at the Cirque du Soleil, by Robert Lemoine, also from the Cirque du Soleil. Ron's tribute became a highly emotional moment in the evening, stirring fond memories and thoughts amongst those present. Monique Corbeil presented, and accepted on their behalf, the **Award of Technical Merit** awarded to **Théâtre du**

**Nouveau Monde** and **4D art** for **La Tempête de Shakespeare**. Heather Kent closed the ceremony by presenting **The Dieter Penzhorn Memorial Award** to **Victor Svenningson**.

Set in the renovated Jack Singer Lobby of the EPCOR CENTRE, the entire soirée was a wonderful homage to some of the great and talented colleagues we have, and had, the privilege to work with.

### Last day

Sunday started with a typical Stampede Pancake Breakfast, sponsored by Lee Filters, cooked up by the CITT/ICTS Board members. More sessions continued in the morning. The Plenary Luncheon, with panellists John Murrell, Eugene Stickland and Robert Lemoine, focused on theatre technical staff and their creative input in productions. Once again cultural differences reflects the way theatre is created and produced across the country. Don Parman of BC shares his thoughts on the subject on page 11.

The day and conference ended with a friendly and unusual golf game: take the unique Calgary +15 walkway, add a couple of CITT/ICTS conference delegates with pink plastic flamingos and a golf ball and there you have it: +15 Flamingo Mini-Golf!

Many, many thanks to the local conference committee, the volunteers, the presenters, the sponsors, and all those who attended the conference.

See you again next year in Toronto!  
To register: [www.citt.org/conf.htm](http://www.citt.org/conf.htm)

### 2005 Conference Committee

Robyn Ayles  
Leslie Biles  
Normand Bouchard  
Heather Crossan  
Al Cushing  
Bob Eberle  
Graham Frampton  
Samantha Hindle  
Wes Jenkins  
Jennifer Johnson  
Heather Kent  
Tim Koll  
Roger Lantz  
Stacey McDougall  
Howard Van Schaick  
Norma Lock – Conference Coordinator  
Karen McVey – Webmaster

### 2005 Conference Student Volunteers

Steven Benson	Mount Royal College
Isidra Cruz	Mount Royal College
Caitlin Ferguson	Mount Royal College
Samantha Hindle	Mount Royal College
Lester Lee	University of Alberta
Ian McKenzie	Mount Royal College
Maureen Mosher	Mount Royal College
Steph Murphy	University of Lethbridge
Melissa Novocosky	National Theatre School
Matthew Oswald	Mount Royal College
Rachel Parris	Mount Royal College
Curt Pope	Mount Royal College
Nick Schesnuk	Mount Royal College
Adam Schrader	Mount Royal College
David Tkach	National Theatre School
Liza Tognazzini	National Theatre School
Navroz Walji	Mount Royal College
Miranda Waterhouse	Mount Royal College
Amanda Wiebe	Mount Royal College

# A look back at CITT/ICTS 15th Annual Conference and Trade Show, Calgary Alberta

(from left to right) Miles Muir and Pierre Boyard, both from Vancouver Civic Theatres, with Tim Hansen, ETCP Council Chair and Graham Frampton, CITT/ICTS President at the Friday Corporate Luncheon



Student volunteers getting swagged!



IATSE Business Agent Barney Haines in the centre, with Mike Harris from CETEC Group at right and Swag Bingo MC Howard Van Schaick, draws a student volunteer name for a free trip to next years conference in Toronto!



CITT/ICTS Trade Show at he Calgary Stampede



Serious players at Swag Bingo!

Ed: Check out [www.tedfred.com](http://www.tedfred.com) for more pictures of the conference. Merci Ted!

The Saturday Award Banquet held in the Jack Singer Lobby at the EPCOR CENTRE



Sean A. Tracey, Canadian Regional Manager for the National Fire Protection Association, presenting the flame retardant session



Keynote John Murrell, Executive Artistic Director of Performing Arts at The Banff Centre



Victor Svenningson receiving The Dieter Penzhorn Memorial Award

## CITT/ICTS Annual General Meeting (unapproved minutes)

EPCOR Centre for the Performing Arts  
Calgary, Alberta  
Saturday, August 13, 2005 - 1:00pm

### 1) Approval of the Agenda

**Motion** - To approve the agenda

Moved - Roger Lantz

Seconded - Howard Van Schaick

**Carried**

### 2) Approval of the 2004 Minutes

**Motion** - To approve the 2004 AGM minutes

Moved - Aimee Frost

Seconded - Al Cushing

**Carried**

### 3) Presidents Report – Graham Frampton

This year has been a year of transition for CITT-ICTS. In that transition there is a lot to be proud of!

We have moved forward with re-organizing the National Office and I am pleased to announce that Monique Corbeil has agreed to become our National Coordinator. This will allow Monique to continue the excellent work she started when she took on the role of Interim Coordinator.

We made our first application to the Canada Council for operating funding, and although the Council was unable to offer us any funding to support our day to day operations, it provided an opportunity for us to enter into a dialogue with them. We will continue to work with the Council and other funding agencies, so that they will become more familiar with us, and what we do. I am guardedly optimistic that we may one day, receive base funding as many other Arts Service Organizations in Canada do.

I won't dwell too much on our financial situation, as this will be addressed in the Treasurer's report, but I will say that we are on a more stable financial footing, as a result of some judicious cutting of expenses and by pursuing member's dues more vigorously. Many thanks to Monique for guiding these efforts.

As many of you are aware, we are moving to a unified dues structure that will include Callboard as part of membership in CITT-ICTS. This will mean an increase in dues for some, but will answer a longstanding request of our members to make membership renewals more streamlined. I am looking forward to having every member of CITT-ICTS on Callboard.

Callboard continues to be a major communication tool for many of our members. There is always something of interest going on in one forum or another, with many excellent ideas and solutions to problems being discussed.

We have been able to return to publishing our electronic newsletter, EStageWorks on a regular basis. I have had many positive comments about this from our members.

Members can now register online for their memberships and for conferences. Although there have been some growing pains, this service has provided another way for our members to pay for their membership renewals and the conference on line.

The organization has participated as a member of the CHRC Steering Committee that will create a Competency Compendium, an interactive resource that will list Charts of Competency for the Arts, and also on the Steering Committee for up to six Charts for technical workers in the Live Performance Industries. The first of these charts was recently completed, which is a chart for Automation Technicians. The next two charts will be in collaboration with CQHRC and will be for Technical Directors and Production Managers.

We continue to participate on the ESTA Certification Council and as part of the working group for ETCF. We have formed a partnership with Cirque du Soleil, who have graciously provided Brigitte Carboneau and Robert Lemoine to act as CITT-ICTS's representatives to the Certification Council.

And of courses we continue to plan and produce Rendez-vous, our annual conference. I would like to thank Al Cushing, the conference chair for Beyond the Boundaries, the conference committee, the amazing group of conference volunteers, members of the Board who have had a hand in the conference, Monique Corbeil and Norma Lock for providing us with an excellent conference here in Calgary. I'd also like to recognize the EPCOR Centre, Vertigo Mystery Theatre and The University of Calgary for hosting us this year.

Next year the conference will be in Toronto, with Education Day hosted by York University and the conference hosted by Ryerson University... from the extent of the planning so far, this will prove to be an excellent opportunity to learn, dialogue with colleagues and to find out about the cutting edge of technology in Canadian Theatre.

Over the next year, the Board plans to engage in, for lack of a better term, a visioning process. At the end of this process we hope to have a clear road map into the future for the Institute.

We created a business plan in Waterloo, which has been moderately successful. The general feeling of the Board and I believe the membership at large, is that CITT-ICTS could be much more than it is today. With that in mind we plan to forge ahead with creating a new strategic plan for our organization, with input from our members.

The good news is that we continue to have steady, if modest membership growth and the organization continues to get things done.

The bad news is we continue to face is a lack of visibility. From within our own community and with other NASO's and with government funders.

What we need to work on is being more present to other organizations and government and to anyone who should be a member, and currently is not. At the moment, any increase in profile is by chance, more than by design. So what we must do is include a marketing plan in any strategic plan we devise.

I believe there is great value in a stronger, more vibrant CITT-ICTS. To reach this goal, we must grow. There are many more individuals, companies and businesses who should be members. We need to reach out to them and do a much better job of getting our message to them. Part of that will be the Institute doing a better job of getting who we are and what we offer out to the larger community. The other part of this rests with our membership and I would ask that each of us take time to speak to colleagues about CITT-ICTS and the value of belonging.

In closing, I believe that we have a solid foundation. This gives CITT-ICTS unlimited possibilities for renewal, growth and a dynamic future.

### 4) Treasurers Report – Al Cushing

Al reports that we are doing fine from the Auditors perspective. We do need to improve some of our "cash sales" procedures.

**Motion** – to accept the audited statements from the auditor

Moved – Roger Lantz

Seconded – Mark Stevens

**Carried**



> continued from [previous page](#)

Al explained to the membership the areas that were cut in 2004/2005 in order to meet our budget. Primarily they were, cutting paper publishing, and Board travel expense.

Al explained that there is an outstanding grant application with the Province of Alberta in the amount of \$40,000.00 that may change the overall budget picture for this year if it's approved.

**5) Motion to approve our auditor, Michael H. Keltz for 2005/2006**

Moved – Al Cushing

Seconded – John Mayberry

**Carried**

**6)2005 Board Election Results**

Graham reported the new members of the Board as Roger Lantz coming back as VP Corporate and Bob Johnston as President Elect. Al Cushing was elected as Treasurer. The remaining Board members are continuing their existing terms. Aimee Frost is the Ontario Rep, Mark Stevens is the B.C. Rep, and Eric Mongerson is the Quebec Rep. Al Welch is serving as the interim Rep of the Alberta Section. President Frampton expressed his great thanks to Ron Morissette for his time and efforts while serving on the Board.

**7) National Office Report**

Monique spoke about the new membership impact with CallBoard being integrated into the overall membership. She highlighted what would happen in the various months throughout the year based on when a person joined.

Monique pointed out that registration to this years conference was available online. There will be new fees based on the inclusion of CallBoard in membership. Monique also informed the membership that e-StageWorks was online and in printed form. The printed form is for our archives, and for promotional purposes. Monique invited members to send in news and interesting items for inclusion in e-StageWorks.

**8)Section Reports**

**BC**

Hermen Kailley reports for British Columbia that there are new members in the BC section. Also a rigging workshop in Victoria with Bill Sapsis will be on at the Royal McPherson Theatres. Herman will be trying to get more members into the Section with the assistance of Don Parman. Master Classes are on the agenda for CITT BC members, some of which may be subsidized by corporate members. Ross Nichol has put tons of work into Student Night

which has been hugely successful. Dates are going to be examined in order to make the Student Night even more successful. Phil Shultz and Herman will be trying to arrange various backstage tours in the BC section.

**Alberta**

Al Welch, the interim chair of the Alberta section provided the following report.

Alberta is going through a time of change, having recently dealt with the position of President and Treasurer coming open unexpectedly. This has required a major regrouping.

The conference, being in Calgary, will be a major boost to the Section, and has encouraged the Section to move forward.

Al Welch thanked everybody who has served on the conference committee, and welcomed all the delegates from across Canada.

**Ontario**

Matt Farrell reports for Ontario that they had a good year with fall programming with their palate project which invited teachers and students from various high schools into a lighting 101 type of session. Also a fog demo and fog safety talk was given. The trade show had 40 booths, and 300 attendees. Student night was attended by 20 potential employers and many students. The PRG gathering involved sitting and a case of beer followed by much discussion. AGM and workshop weekend was very successful, and attended by 50 people. Two new members of the Ontario section Board were introduced.

**Québec**

Eric Mongerson delivered a short report which highlighted the years activities, challenges, and plans for the future. The CQICTS held its AGM in March. It held its very first meeting on health and safety issues in May, and is working on the job analysis and competency charts for Technical Director and Production Manager. CQICTS Board members also attended numerous meetings on professional training and certification for Quebec riggers. CQICTS collaborated in the organization of 8 professional workshops for stage technicians to be held at the Grand Théâtre de Québec in Québec City next August 31 and September 1. CQICTS will focus on recruitment within Québec in the following year.

**Atlantic**

Jim Chalmers Gow reports for the Atlantic Section that they are still working with their geographical challenges.

The Atlantic section is extremely spread out over four provinces. Getting together is almost impossible due to logistics. Many items of busi-

ness are conducted with email. Incorporating is always challenged by the geographical issues. Piggybacking off of the Atlantic presenters conference may help bring everybody together due to the other conference. Getting in touch with past members who have let their membership lapse is an ongoing project to get people back into the fold. Promising things are happening within the section, and vendors will be asked to keep in touch with the Atlantic members through demos.

**9) Questions from the Membership**

*Paul Court* asked for the final numbers of delegates at the Calgary conference. Al Cushing gave some final numbers including the great number of student volunteers from four educational institutions. Overall this is the second best conference in terms of attendance.

*Robert Hamilton* would like to see the business plan on CallBoard. Graham will address creation of a short document which highlights our plan.

*Phil Shultz* wonders if we are aware of any conferences such as MIAC that potentially conflict with our dates.

Graham spoke to the fact that MIAC does perhaps drain a few audio displays from our trade show.

*Victor Svenningson* mentioned the corporate and IA sponsorship at Swag Bingo was a wonderful push for our Student members and developed a large amount of excitement among the students present at this conference.

*Robert Hamilton* suggests that we explore ways to partner with other organisations like ADC because of the abundance of shared overlap in interest in the various workshops.

*John M. Lewis*, Director of Canadian Affairs for IATSE reports that a program similar to SHAPE in British Columbia is now in development in Ontario.

*Phil Shultz* mentions that it's difficult for some members to afford various elements of membership and attendance at tradeshow.

**10) Other Business**

*Robert Hamilton* thanks Graham for his fine work, and wishes all well in the transition from Graham's Presidency and Bob's Presidency.

**Motion to Adjourn**

Moved - Aimee Frost

Meeting Adjourned @ 1:45pm

## ETCP 101 (Entertainment Technician Certification Program)

by Brigitte Carbonneau  
CITT/ICTS Representative  
at ETCP Council

**What exactly is this rigging certification?** Rigging Certification is used to measure how much a technician knows about the job or the task and how he can perform. In other words, it's a way of finding out whether you really know what you are doing. The most common way to establish a certification is to pass a test. The test will help the industry make the difference between riggers and «want-to-be-riggers»....

In order to put the certification together, **ESTA (the Entertainment Services & Technology Association) has created the ETCP.** Their mandate is to create a program with the task of developing certifications.

As stipulated in the ETCP mandate, this certification is a voluntary process by which a nongovernmental organization grants recognition to an individual who has demonstrated a high level of knowledge, skills and

abilities.

The **Certification Council** is constituted by different Organizational Members, (ESTA, **CITT/ICTS**, USITT, IATSE and others). These Canadian and American organisations have the responsibility of over viewing the process and the budget.

The **Working Groups** are built on specific expertise. For the rigging certification, the SME (Subject Matter Experts) were very high experienced riggers from all over North America.

The Subject Matter Experts consist in a group of experts drawn from a wide variety of work environment and geographical areas. This group has been chosen to create and write the tests based on a job analysis in order for the test to accurately reflect what riggers actually do. This group is called The Rigging Skills Working Group. **The sole representation for the Canadian part fell under the responsibility of Stéphane Mayrand, Senior Rigger at Cirque du Soleil.** In a near future, other

working groups will be going through the same process of writing a test for electricians, pyrotechnics and flying performers certifications.

The Rigging Skills Working Group has determined that 2 certifications will be offered: **Arena Style Rigging** and **Theatrical Style Rigging.**

The **Arena Style Rigging** test will be directed toward those who work the high steel and those who supervise. The **Theatrical Style Rigging** test will be for those who work as flyperson on load-ins and load-outs and also those who run shows.

Both tests cost 600 US\$ each or 1000 \$US for both tests (a discount of \$100 per test is available to candidates who are **CITT/ICTS** members). They each consist in 150 questions and last 3 hours. The ETCP uses a point system to determine eligibility to sit for examination. A candidate must have a minimum of 30 points to apply for

either or both of the tests. The points system is based on work experience combined through training, internships or apprenticeships and education. The first set of tests for riggers is scheduled at the LDI in Orlando in November 2005.

This certification takes into consideration all regulations and norms from both the USA and Canada. **The responsibility of the CITT/ICTS is to ensure that the Canadian live performing industry is present, well represented, and that the certification is valid for our industry.** We are present at the Certification Council and take active part in the Working Groups.

If you have any concern, interest or questions, feel free to contact the web site or contact the **CITT/ICTS** directly. For more info about ETCP: <http://etcp.esta.org>

## ETCP 101 (Programme de certification des techniciens de l'industrie du divertissement)

par Brigitte Carbonneau  
Représentante du CITT/ICTS  
au Comité ETCP

**Qu'est-ce au juste que la certification de gréeur?** La certification de gréeur sert à évaluer les compétences d'un technicien ainsi que la connaissance qu'il a de son travail ou de ses tâches. En d'autres termes, il s'agit d'un moyen de déterminer s'il sait vraiment ce qu'il fait. La façon la plus simple d'établir une certification est de faire passer un test. Ce test permettra à l'industrie de départager les vrais gréeurs des «gréeurs en herbe».

Pour mettre au point cette certification, l'**ESTA (Entertainment Services & Technology Association)** a créé le **Programme de certification des techniciens de l'industrie du divertissement (ETCP ou Entertainment Technician Certification Program).** Son mandat est de créer un programme ayant comme objectif de développer les certifications.

Comme le stipule le mandat du ETCP, la certification est un processus volontaire au cours duquel un organisme non gouvernemental reconnaît le haut niveau de connaissances, d'aptitudes et de capacités démontrées par un technicien.

Le **conseil de certification** est composé de membres provenant de différents organismes (ESTA, **CITT/ICTS**, USITT, IATSE, etc.). Ces organismes canadiens et américains sont responsables de la supervision du processus ainsi que du budget.

Les **groupes de travail** sont constitués selon des expertises précises. En ce qui a trait à la certification de gréeur, le groupe de travail était constitué d'experts très expérimentés provenant de partout en Amérique du Nord.

Les experts du groupe sont issus d'une grande variété de milieux et originaires de différentes régions. Le groupe a été formé dans le but de créer et de rédiger les tests qui rendront compte de la réalité du travail de gréeur, et ce, en se basant sur une analyse de leur travail. Il s'agit du *groupe de travail sur les aptitudes de gréeur.* **Le seul membre canadien au sein de ce groupe de travail est Stéphane Mayrand, gréeur principal au Cirque du Soleil.** Dans un

> suite à la page suivante



### Entertainment Technician Certification Program

> suite de la [page précédente](#)

avenir rapproché, d'autres groupes de travail se formeront afin de développer des tests qui mèneront à la certification des électriciens, des pyrotechniciens et des artistes «volants».

Le groupe de travail sur les aptitudes de gréeurs a décidé d'offrir deux certifications: **Gréage pour les amphithéâtres de type aréna** et **Gréage pour les salles de théâtre**.

Le test de **gréage pour les amphithéâtres de type aréna** sera destiné à ceux qui travaillent sur de hautes structures métalliques et à ceux qui les supervisent. Quant au test de **gréage pour les salles de théâtre**, il sera destiné aux techniciens travaillant sur les montages et les démontages des salles de théâtre ainsi qu'à ceux qui dirigent les spectacles.

Chacun des tests coûte 600 \$US. Les deux tests coûtent 1 000 \$US. (Un rabais de 100 \$ par test est accordé aux candidats membres du CITT/ICTS). Chaque test présente 150 questions et dure trois heures. L'ETCP utilise un système de pointage pour déterminer l'admissibilité au test. Un candidat doit posséder un minimum de 30 points afin de pouvoir passer l'un ou l'autre des tests. Le système de pointage est basé sur l'expérience de travail, la formation et les stages. Les premiers tests pour l'obtention d'une certification de gréeur auront lieu en novembre 2005, à l'occasion du LDI de Orlando.

Cette certification prend en considération toute la réglementation ainsi que toutes les normes en vigueur aussi bien aux États-Unis qu'au Canada. **La responsabilité du CITT/ICTS est de s'assurer que l'industrie canadienne des arts de la scène est présente, qu'elle est bien représentée, et que la certification est valide dans notre pays.** Nous sommes présents dans le conseil de certification et prenons part aux groupes de travail.

Pour toute question ou pour tout renseignement supplémentaire, n'hésitez pas à consulter le site Web du CITT/ICTS ou à communiquer directement avec l'institut. Pour obtenir plus de renseignements sur l'ETCP: <http://etcp.esta.org>.

## CONFERENCE FEEDBACK

*Here are some comments and feedback received about the 2005 conference:*

BRAVO!

On behalf of all members of CITT-ICTS I want to congratulate every one who had a hand in making Rendezvous 2005 a fantastic success! I applaud the hard work of our conference committee, our volunteers (17 fabulous students from 4 schools!) our presenters and our staff.

I also very much appreciate the support of our sponsors and corporate partners, including the organizations who provided facilities for the conference. And of course a big thank you to all who took time out of their busy schedules to attend the conference and to contribute their experiences and wisdom to a very diverse group of sessions.

BRAVO! BRAVO!

**Graham Frampton**

President  
CITT/ICTS

Dear CITT Committee

I want to let you know that I had a wonderful time at the CITT conference this year in Calgary, Alberta. I want to thank you for making it possible for both Liza and I to attend the conference this year. It is such an honour and privilege to meet and spend time with Professionals in the Technical Production field. It is such an amazing opportunity as a Technical Production student to be able to attend the CITT Conference. I also want to extend a special Thanks to all those who help organize the sponsorship with Pathway Connectivity to fly me out to Calgary. Please find enclosed my application for a Student membership for 2005-2006 year. I will be attending the CITT Conference in Toronto as a graduate student from the National Theatre School of Canada. I would be happy to provide assistance with the planning and administration. Once again, thank you so very Much!!! I hope you all have a wonderful and productive year.

Sincerely,  
**David Tkach**

Plenary Session notes

August 14 2005

CITT Rendezvous Calgary

Ranting of a mad man.

My reaction to this session has left me more passionate about my ART then ever in my fifteen years of theatre. Mostly because the consensus in this room today was that, technical staff are indeed "Artists". However this has left me with a very large question. A question whose answer may offer hope that the collaborative we all seem to be seeking, can indeed be found.

If we all agree that technicians are artists, then by the very nature of art is it not our duty to push and explore the limits of what is considered the norm? If so, that duty would fall upon all of us, and should not be dismissed out of turn.

I hope I have found something to build on, and not unleashed a personal torrent of insanity. At this moment, in this room, it feels like a moment of newborn clarity.

Sincerely insane,

**Don Parman**  
Member at large  
BC Section CITT

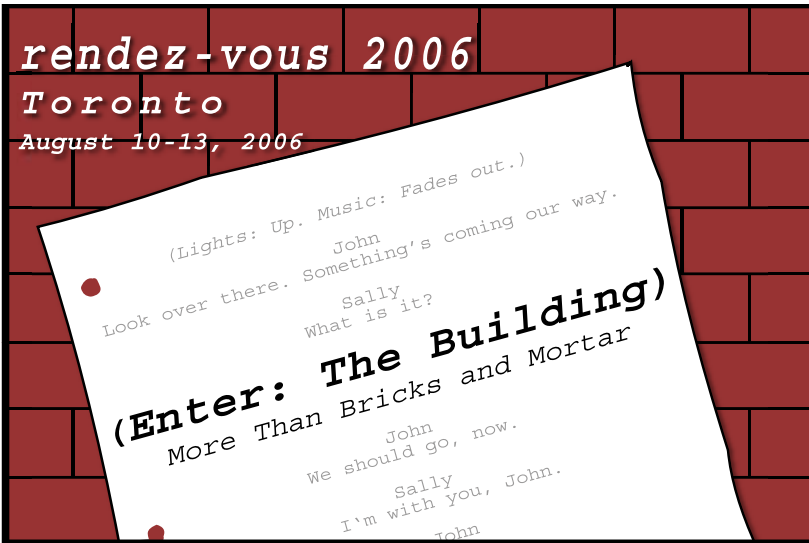
It was a real pleasure participating in CITT 2005 in Calgary. I met some wonderful people and had a great time. Our seminar was a tremendous success -- we packed the room!

**James Smith**  
Soundsculpture / RC4 Wireless Dimming



Canadian Institute for Theatre Technology  
L'Institut Canadien des Technologies Scenographiques

**(Enter: The Building)**  
Rendez-vous Toronto August 10-13, 2006



**Pre-conference Workshops**

**August 7-9 Structural Design for the Stage Part II**  
Taught by Ben Sammler, from Yale University. Part I is a prerequisite.

**August 8 Intermediate Rigging**  
Go beyond the basics. A hands-on, in-depth workshop exploring practical rigging solutions.

**August 8 Building The Show**  
Tour the facilities of Seamless Costumes and Paragon Props and see some of the artistry created for recent productions including Mamma Mia, Hairspray and the Producers.

**August 9 Explore The Buildings**  
A venue walking tour to several of Toronto's unique performance spaces and productions facilities in the downtown area.



**Education Forum hosted by York University**

All delegates who are interested in Education are invited to participate in the Education Forum. The Education Forum offers an opportunity to discuss issues, techniques and results as they relate to the schools which prepare students to work in live performance environments.

Thursday  
August 10  
2006

**Opening Night Social Event**

Kick-off the conference with our new opening night creative challenge. The fun, the junk and the friendships will all be there, but the challenge will be all new!



**Enter The Buildings Venue Tour**

A full conference tour to some of Toronto's newest and most innovative performance spaces.

Friday,  
August 11  
2006

**Corporate Luncheon and Trade Show**

Join our corporate members for lunch and then hit the trade show floor to see the best products and technologies for the live performance industry.

**7th Annual Swag BINGO**

Socialize with our corporate members, build your swag collection and support CITT/ICTS. BINGO!



**Conference Sessions hosted by Ryerson Theatre School**

Build your knowledge base with informative sessions plus Caucus and Section Meetings.

Saturday,  
August 12  
2006

**CITT/ICTS AGM Luncheon**

The annual general meeting provides members with a forum to guide the future of CITT/ICTS. Lunch provided.

**CITT/ICTS Awards Banquet and Keynote Address**

Always a conference highlight, the keynote address will be given by Theatre Consultant and Facilitator Janis Barlow and the CITT/ICTS Awards will celebrate excellence in our industry.



**Conference Sessions hosted by Ryerson Theatre School**

Build your knowledge base with informative sessions plus Caucus and Section Meetings.

Sunday,  
August 13  
2006

**Full Conference Plenary Session Luncheon**

The conference builds to a conclusion over lunch as a special guest speaker introduces the plenary topic. Delegates will discuss the plenary topic as a group and in break-out sessions.

**For more information and to register on-line visit [www.citt.org/conf.htm](http://www.citt.org/conf.htm)**