



Stageworks

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

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

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News from the National Office

by **Monique Corbeil**, National Coordinator

MEMBERSHIP AND CALLBOARD RENEWAL

For some members, October is renewal month. The membership rates have risen a bit but will now include CallBoard. If you do not have a CallBoard account and wish to get one, please contact the National Office 1-888-271-3383 so that we can set it up for you.

Those who are already subscribed to CallBoard will receive an invoice for the months remaining till your renewal in March 2006. Please submit your dues as soon as possible so as to avoid the closing of your account. Please let us know if you do not wish to keep your CallBoard account.

CONTACT INFO – keep in touch!
Moved? Changed job? Let us know! Forward all new contact info to the National Office: citt@citt.org or by phone 1-888-271-3383 so that we can update our files.

RENDEZ-VOUS 2006 – Enter: The Building Toronto Ontario August 10-13

Take advantage of the very special early conference registration rate and save \$100.00! Offer is for members only till October 31. For more info visit www.citt.org/conf.htm or fill out the registration form on the back cover and fax it in at 613-482-1212 or mail it at 340-207 Bank St. Ottawa, ON K2P 2N2.

COMPETENCY PROFILES

The Cultural Human Resources Council (CHRC) has been working with expert Theatre Technicians in the Live Performing Arts to develop a Competency Chart and Profile and a Training Gaps Analysis for Automation Technicians. The documents are scheduled to be release in late 2005.

At that time CHRC will start on a similar exercise for Imaging Technicians in the Live Performing Arts.

CRHC will also be collaborating with the Conseil québécois des ressources humaines en culture (CQRHC) on producing a in-depth pan-Canadian job analysis for both the Technical Director and Production Manager. The document will include a situation portrait including work tendencies, professional training assessments and an action plan, along with a competency chart and profile. It should be completed in 2006.

As recalled, CHRC has created a Steering Committee in May 2005 to oversee the strategic development of competency charts and profiles for technical workers in the live performing arts over a three-year period. The Steering Committee must decide which production technical occupations in the live performing arts sector will need to have competencies defined (two of which will take place in 2005/06), the priority of each, which organizations will undertake the competency development, and whether or not the competency chart should be complemented by a competency profile, training offerings survey, training needs assessment, and/or training gaps analysis.

Participants on the Live Performing Arts – Technical Workers Steering Committee includes

- John Avery, The Banff Centre
- Louise Boucher, Conseil québécois des ressources humaines en culture
- Monique Corbeil, CQICTS
- Peter Feldman, CAPACOA
- Graham Frampton, CITT/ICTS
- Brian Low, Nasco Staffing Solutions

- Julian Mayne
- Sean McGuire, IATSE
- Hugh Neilson, PACT
- David Speers, Opera Ontario

The Steering Committee has chosen to analyze the following occupations:

- Automation Technician
- Imaging Technician
- Production Managers (with CQRHC)
- Technical Directors (with CQRHC)

For its part, CHRC uses the DACUM method to develop competency charts and profiles. DACUM, an acronym for Developing A CurricuLUM, is a benchmark model that is being utilized on a worldwide basis to analyze occupations and to develop competency-based training and human resource development programs. This process systematically analyzes an occupation. A group of expert practitioners performs the analysis under the guidance of a certified DACUM facilitator. This modified brainstorming process encompasses a storyboarding technique. The group's efforts result in an occupational chart which identifies the major duties and the technical competencies (tasks) that workers must be able to perform as well as the personal competencies that they must display to be successful in this occupation.

On a similar note, The Banff Centre also has created since 2000 Competency Charts using the DACUM method. It has done one in the past for Lighting Technician, Sound Technician and Stage Carpenter, and is presently working on completing nine new ones throughout the next three years. To be continued...

NOUVELLES DU BUREAU NATIONAL

par **Monique Corbeil**, coordonnatrice nationale

RENOUVELLEMENT COTISATION ANNUELLE

Pour plusieurs membres, octobre signifie le renouvellement de la cotisation annuelle. Les frais d'adhésion ont légèrement augmenté, mais inclus l'accès à CallBoard. Pour recevoir votre compte CallBoard, veuillez communiquer avec le bureau national 1-888-271-3383 citt@citt.org afin que nous puissions vous ouvrir un compte.

Pour ceux déjà inscrit au CallBoard, vous recevrez un avis de renouvellement pour les mois restants jusqu'au renouvellement de votre adhésion en mars 2006. Merci de nous retourner votre cotisation dans les meilleurs délais afin d'éviter la fermeture de votre compte CallBoard. Veuillez nous aviser si vous ne souhaitez plus garder votre compte CallBoard active afin que nous puissions le fermer.

NOUVELLES COORDONNÉES ?

Gardez-nous au courant !

Vous déménagez? Commencez un nouveau boulot? Avisez-vous au citt@citt.org ou par téléphone 1-888-271-3383 et nous mettrons nos dossiers à jour.

RENDEZ-VOUS 2006 – Enter: The Building Toronto Ontario Août 10-13 2006

Pour les membres : inscrivez-vous à la conférence annuelle avant le 31 octobre et économisez 100 \$! Pour plus d'information consultez le site : www.citt.org/conf.htm ou complétez le formulaire qui se retrouve à la dernière page et télécopiez-le au 613-482-1212 ou postez-le à 340-207 Bank St. Ottawa, ON K2P 2N2.

PROFILS DE COMPÉTENCES

Le Conseil des ressources humaines du secteur culturel (CRHSC) a récemment travaillé avec un groupe d'experts en automation pour les arts de la scène afin de créer une charte et un profil de compétences pour les techniciennes et techniciens en automation, et effectue présentement une analyse des besoins, de l'offre et des lacunes en formation. Le document sera prêt à la fin de 2005. Le CRHSC entreprendra alors le même exercice avec les techniciennes et techniciens en imagerie pour les arts de la scène.

Par ailleurs, le CRHSC collaborera avec le Conseil québécois des ressources humaines en culture (CQRHC) pour réaliser des analyses de métier et de profession (AMP) pancanadienne sur les métiers de directeur technique et directeur de production en arts de la scène. Ces analyses, prévues pour la fin de 2006, comprendront, entre autres, un portrait de situation incluant les tendances, les besoins en formation et un plan d'action, de même que la charte et le profil des compétences.

On se rappellera que le CRHSC a mis sur pied un comité de direction afin de développer, sur une période de trois ans, des chartes de compétences pour les métiers techniques en arts de la scène. Le comité devait, lors de sa première rencontre en mai dernier, déterminer les métiers nécessitant une charte des compétences (deux chartes seront complétées pour 2005-2006) ainsi que donner la priorité à chacune et décider si les chartes devront être accompagnées du profil de compétence et de l'étude des besoins, de l'offre et des lacunes en formation.

Les membres du Comité de direction Techniciens en arts de la scène sont :

- John Avery, The Banff Centre
- Louise Boucher, Conseil québécois des ressources humaines en culture
- Monique Corbeil, CQICTS Québec

- Peter Feldman, CAPACOA
- Graham Frampton, CITT/ICTS
- Brian Low, Nasco Staffing Solutions
- Julian Mayne
- Sean McGuire, IATSE
- Hugh Neilson, PACT
- David Speers, Opera Ontario

Le Comité de direction a ciblé les métiers suivants pour réaliser les chartes :

- Technicien en automation
- Technicien en imagerie
- Directeur de production (en partenariat avec CQRHC)
- Directeur technique (en partenariat avec CQRHC)

Le CRHSC utilise la méthode DACUM pour développer une charte et un profil de compétences. DACUM est un acronyme pour Developing A Curriculum, un système éprouvée et utilisé à travers le monde pour analyser les métiers et pour développer des programmes de formation des ressources humaines basés sur les compétences. La méthode consiste à rassembler des professionnels experts pour 2-3 jours sous la supervision d'un animateur DACUM certifié qui guidera le groupe à produire une liste des tâches et fonctions rattachées à leurs métiers ainsi qu'une charte de compétences nécessaires pour les exécuter. La charte contient autant des compétences techniques que personnelles.

En terminant, notons que The Banff Centre a également développé depuis 2000 des chartes de compétences en utilisant la méthode DACUM, notamment pour le technicien en éclairage, en son et le chef machiniste de scène, et s'affaire à compléter neuf nouvelles chartes au cours des trois prochaines années. À suivre!

Canada Council for the Arts support to Ontario: \$43 million in 2004-2005

Press Release Ottawa, September 22, 2005
– The Canada Council for the Arts awarded \$43 million in grants and payments to Ontario artists and arts organizations last year. The Canada Council is a national arm's length agency which supports and promotes the work of Canadian artists and arts organizations.

Figures released by the Canada Council today show that 643 artists and 622 arts organizations

in the province received Council grants worth \$40.1 million between April 1, 2004 and March 31, 2005. In addition, 4,829 Ontario authors received \$2.9 million in payments through the Public Lending Right program, which makes annual payments to Canadian authors for the presence of their books in Canadian libraries.

Ontario artists and arts organizations received 33 per cent of all Canada Council funding in 2004-2005. Grants were provided in every artistic discipline – dance, music, theatre, visual arts, media arts, writing and publishing, and interdisciplinary and performance art. The largest amount of funding went to music (\$9.9

million), followed by theatre (\$6.9 million) and writing and publishing (\$6.4 million). Ontario arts organizations supported by the Council include the Canadian Opera Company, National Ballet of Canada, Ballet Jörgen Canada, the Cinematheque Ontario, Stratford Festival, Shaw Festival, Théâtre du Nouvel Ontario, Fado Performance, the Tafelmusik Baroque Orchestra, Native Earth Performing Arts, Museum London, the Power Plant, Éditions L'Interligne and the symphony orchestras in Toronto, Hamilton, Kitchener-Waterloo, London, Thunder Bay and Windsor.

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Sixty-seven per cent of the funding went to artists and arts organizations in Toronto. The remainder went to 139 other Ontario communities including Hamilton, London, Niagara-on-the-Lake, Thunder Bay, Ottawa, Stratford and Sudbury.

The Canada Council's 2004-2005 Annual Report, together with complete profiles of the Council's support to Ontario and a searchable grants listing can be found on the Canada Council web site at www.canadacouncil.ca/publications_e/annualreports_

Karen Kain calls for increased arts funding as the Canada Council approaches its 50th anniversary

Press Release Ottawa, September 22, 2005 – Karen Kain, who was appointed last year as Chair of the Canada Council for the Arts, says the budget of Canada's national arts funding agency has failed to keep up with the enormous growth in the arts that has taken place over the past 10 years.

The Canada Council was created by Parliament in 1957 with a mandate to foster and promote the arts across Canada. It will officially turn 50 on March 28, 2007.

In her introduction to the Canada Council's 2004-2005 Annual Report, which was released today, Ms. Kain said the Council *"must respond to the very real explosion in the arts in the last decade, as well as to the changing needs of a rapidly changing population. It must do all of this with*

a budget that hasn't kept up with the demand? There is not enough money to do the things that need to be done to give Canadians the artistic choices they want."

Ms. Kain said the recent renewal of funding under the federal government's Tomorrow Starts Today initiative – which provided an additional \$25 million a year to the Canada Council – *"is a good start in addressing the long-term needs of the arts in Canada."* She said the Council will work together with the arts community and the government *"to put us firmly in the ranks of those countries that know the arts are not a diversion from life, but rather an essential part of life. As necessary to communities as pavement and pipes."*

In 2004-2005, the fiscal year covered by the Annual Report, the Canada Council awarded just over \$132 million in grants, prizes and payments to Canadian artists and arts organizations. Canada Council grants were awarded to some 6,100 artists and arts organizations, including theatre, dance and opera companies, art galleries and museums, film co-operatives and book publishers. In addition, 14,441 Canadian authors received support through the Public Lending Right Commission, which provides payments to authors for the presence of their books in Canadian libraries.

The full text of the Annual Report, as well as more detailed information by province or territory and a searchable database of grants awarded in 2004-2005, are available on the Canada Council web site at www.canadacouncil.ca/publications_e/annualreports_.

Performance Design Tutor



Toi Whakaari: NZ Drama School was founded in 1970 and is New Zealand's foremost training establishment for the dramatic arts. In 2003 a new programme, the Bachelor of Performance Design, was introduced and taught jointly by Toi Whakaari and Massey University.

Toi Whakaari is looking for a tutor in Performance Design who can work closely with the Head of Performance Design in delivering and developing this new degree. The position is ideal for someone with professional experience as a designer who wants to make their mark in the development of a new approach to design for performance in New Zealand.

For more information contact Penny Fitt, Head of Performance Design at penny.fitt@nzdrama.school.nz or +64 4 380 1418.

Deadline for applications: 25 October 2005

NEWS FROM BC SECTION

Second BC Student Night a Great Success!

by Ross Nichol

As the new school year starts it seems appropriate to report on the successful 2nd Annual BC Student Night was held this past April. Students from six different institutions and representatives from a dozen potential employers and service groups attended the event. The location was again the **Performing Arts Theatre at Douglas College** in New Westminster. Demonstrations were presented by **Christie Lites Vancouver** and **Q1 Production Technologies**. Students participated in an egg drop using only materials from Challenge Master Steven Goodman's blue box. High quality prizes were donated by our many sponsors. The evening ended with a draw for two major prizes. Langara College's Danielle Fecko won a CITT/ICTS student membership. Colleen Totten of Capilano College is the excited owner of an educational copy of VectorWorks 11 from **Paxar Technologies** in Victoria.

Thanks to **Drew Young** and the Stagecraft Dept, and **Dean Lorna McCallum**, Language Literature and Performing Arts at Douglas College for hosting the event for its first 2 years. Also thanks to the members of the professional community that took the time to make it a worthwhile evening for students and non-students alike. And finally thanks to the CITT BC members for their efforts.

The 3rd Annual will take place January 19th 2006 at **Capilano College** in North Vancouver. Dave Winstanley and his crew have agreed to be our hosts. We hope the earlier date will encourage a larger student turnout. More details will be posted in December, but put this date on your calendars now so you can be part of the fun.

A look back at the Rigging Seminar in Victoria BC

by Tom Heemsker

IATSE Local 168 (Vancouver Island) presented a rigging workshop with Mr. Bill Sapsis (from Sapsis Rigging) on August 15th and 16th, 2005

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at the McPherson Playhouse and the Save-On Foods Memorial Arena in Victoria, BC. The main subject areas for the session were arena rigging, stage rigging and fall arrest. Over 60 entertainment industry workers from Vancouver Island and the Lower mainland attended.

The arena was hosting the start of the Nickelback tour at the same time, which enhanced the occasion greatly. "Uncle Bill" took the opportunity



Bill Sapsis in action during his Rigging Seminar in Victoria BC

to observe the local riggers at work prior to the seminar (no pressure there!), and the completed rig served as a handy reference throughout the session.

The seminar was made possible through the support and assistance of **SHAPE, CITT/ICTS, Victoria Stage Inc., The Royal and McPherson Theatres Society, RG Properties, Camosun College** and **Pacific Audio Works**, as well as many individuals who gave freely of their time.

NOUVELLES DU CQICTS

par Monique Corbeil

1^e édition du Rendez-vous technique des arts de la scène de Québec : un franc succès!

Le Rendez-vous technique, c'était:

- 2 jours
- 4 salles au Grand Théâtre de Québec
- 8 ateliers présentés deux fois
- 10 formateurs
- 47 participants provenant de 6 régions
- 70 coffres à outils
- 140 boîtes à lunch

Les huit ateliers de 2 heures couvraient divers sujets parmi lesquels : l'ABC du directeur technique, l'électricité pour les nuls, le travail en hauteur, l'accrochage léger: de la ficelle à la chaîne, la diffusion vidéo, le travailleur autonome et les formules gagnantes pour le son et l'éclairage. Les

formateurs étaient tous de la région de Québec. Durant la période du dîner, Rosco, ETC et MDG Fog ont fait des démonstrations de leurs produits.

En tout, 47 techniciens et directeurs techniques des quatre coins de la province, certains d'aussi loin que Fermont et Rouyn-Noranda, ont participé à cette première édition du rendez-vous technique. Pour plusieurs, les frais de déplacements furent remboursés par Emploi-Québec grâce à un soutien financier obtenu dans le cadre du volet Multi-régional du programme de soutien à la formation professionnelle.

Le succès de cette activité repose sur deux grands facteurs : un besoin réel de formation et un travail d'équipe et de collaboration soutenu et enthousiaste de la part des membres du comité organisateur, composé du Conseil de la culture des régions de Québec et de Chaudière-Appalaches, du Grand Théâtre de Québec et le CQICTS.

Un merci tout spécial à **Pascale Landry**, coordonnatrice à la formation au Conseil de la culture des régions de Québec et de Chaudière-Appalaches, et à ses collègues de travail, pour leur appui inestimable dans ce projet. Merci également à **Michel Desbiens**, directeur des services techniques au Grand Théâtre de Québec et à **Gaétan Pageau**, directeur technique à la *Salle Dina Bélanger* pour avoir dévoué leur temps à cet événement. Le projet a été financé, en partie, par Emploi-Québec et le ministère de la Culture et des Communications du Québec. Les boîtes à lunch ont été commanditées par **Axion, ETC, MDG Générateurs de fumée, Rosco** et **Solotech**, et finalement, **GerrAudio** a fourni les cordons pour les étiquettes d'identification.

Le comité se rencontra en octobre pour faire le point sur l'événement et entendra peut-être la possibilité de répéter l'expérience l'an prochain. C'est à suivre!

NEWS FROM CQICTS

The 1st edition of *Rendez-vous technique* in Québec City: a huge success!

Rendez-vous technique was:

- 2 days
- 4 rooms at the Grand Théâtre de Québec
- 8 workshops presented twice
- 10 presenters
- 47 participants from 6 regions
- 70 tool kits
- 140 lunch boxes

The eight 2-hour workshops scheduled daily covered numerous subjects ranging from Electricity for Dummies to the Technical Director's ABC and XYZ, with sessions on Video Broadcasting, Working in Heights, Being a Freelance Worker, Light Rigging: from string to chains, Winning Formulas for Lighting and for Sound. The presenters

were all professional from the region of Québec City. During lunch, ECT, MDG Fog Generators and ROSCO provided demonstrations of their products.

In total, 47 professional technical directors, and stage technicians from all corners of Québec, some as far as Fermont up north and Rouyn-Noranda near the Ontario border, attended the event. Their travel fees were funded by Emploi-Québec through a special program called *Multi-régional* that aims at granting access to professional training for cultural workers from all regions.

The success of the event rest upon two factors: a real need for professional training within the performing arts community in Québec, and an enthusiastic teamwork and collaboration between the organizing committee composed of Conseil de la culture des régions de Québec et de Chaudière-

Appalaches, Grand Théâtre de Québec and CQICTS.

A special Merci! to **Pascale Landry**, Professional Training Coordinator at the Conseil de la culture des régions de Québec et de Chaudière-Appalaches and her co-workers, as well as to **Michel Desbiens**, Director of Technical Services at the Grand Théâtre de Québec and **Gaétan Pageau**, Technical Director at the *Salle Dina Bélanger* for bringing it all together. The event was funded in part by Emploi-Québec and the Québec Ministry of Culture, the lunch boxes sponsored by **Axion, ETC, MDG Fog Generators, Rosco** and **Solotech**. **GerrAudio** supplied the lanyards.

The organizing committee will be meeting later in October to do a post-mortem and possibly start working on next year's event! Stay tune!

Seven Outstanding Canadian Playwrights Make Short-List for 2005 Siminovitch Prize in Theatre

Playwrights from Victoria, Edmonton, Kingston, Toronto and Montreal in the Running for Largest Prize in Canadian Theatre

Press release Toronto, September 27 2005- The Elinore & Lou Siminovitch Prize in Theatre and founding sponsor, BMO Financial Group, announced today the names of seven exceptional Canadian playwrights who have been placed on the short-list for the \$100,000 Prize. One recipient will be awarded the Siminovitch Prize on October 25, 2005 during a ceremony at University of Toronto's Hart House Theatre. The following seven finalists (see frame) were selected from 53 of Canada's top playwrights who received nominations:

"The Jury was impressed with the breadth of talent showcased in the nominations this year, with over 70 per cent more submissions in 2005,

in contrast to the 37 we received in 2002, the first year the Siminovitch Prize honoured playwrights. This response truly highlights the richness and continuing evolution of playwriting in Canada today," said Leonard McHardy, Jury Chair, 2005 Siminovitch Prize in Theatre and co-owner and co-founder of TheatreBooks in Toronto, a leading source of books on the performing arts in Canada for more than 25 years.

"The seven playwrights were selected based on the overall excellence of their work and the stage they are at within their individual careers. If this had been a prize for lifetime achievement, I'm sure the Jury could have given it out several times over,"

added Mr. McHardy. *"The Siminovitch Prize, however, is neither a lifetime achievement award, nor an emerging artist award. It is geared towards an artist at a point in his or her career where the recognition and resources of the Prize can make a significant impact on the artist's future career as a playwright."*

The jurors assessed the nominees' originality, sense of evolution, growing maturity, continuing experimentation, impact upon audiences, and influence upon younger artists.

Joining Mr. McHardy on the Jury were Martha Henry, one of Canada's most acclaimed theatre artists; designer Astrid Janson whose work has been seen in North America and Europe; Maureen LaBonté, a translator, dramaturge and teacher who has worked in both English and French Canada; and Professor Jerry Wasserman, University of

British Columbia, one of the country's foremost scholars of Canadian Theatre.

The Siminovitch Prize in Theatre was introduced in 2001 and dedicated to renowned scientist Lou Siminovitch and his late wife Elinore, a playwright. Sponsored by BMO Financial Group, Canada's largest annual theatre arts award recognizes direction, playwriting and design in three-year cycles, beginning with the 2001 award to Toronto director Daniel Brooks; the 2002 award to Montreal playwright Carole Fréchette; the 2003 award to Montreal designer Louise Campeau and the 2004 award to St. John's director Jillian Keiley. The recipient receives \$100,000, of which \$25,000 is awarded to a protégé or organization of the recipient's choice.

Sept dramaturges canadiens exceptionnels sont sélectionnés comme finalistes du Prix Siminovitch de théâtre 2005

Des dramaturges de Victoria, d'Edmonton, de Kingston, de Toronto et de Montréal sont en lice pour le prix canadien de théâtre le plus généreusement doté

Communiqué Montréal, 27 septembre 2005 - Les responsables du Prix Elinore et Lou Siminovitch de théâtre et le commanditaire fondateur du prix, BMO Groupe financier, ont dévoilé aujourd'hui les noms des sept dramaturges de talent qui ont été retenus pour figurer sur la liste restreinte dans laquelle sera sélectionné le lauréat de la récompense de 100 000 \$. Le lauréat sera désigné lors d'une cérémonie qui aura lieu au Hart House Theatre de l'Université de Toronto le 25 octobre 2005. Les sept finalistes suivants (voir encadré) ont été sélectionnés parmi 53 des meilleurs dramaturges canadiens dont la candidature a été soumise:

« Les membres du jury ont été impressionnés par l'étendue du talent des candidats de cette année; leur nombre était en augmentation de 70 % par rapport à 2002, pre-

mière année où le prix a été décerné à un dramaturge; 37 candidatures avaient alors été présentées. Cette participation met en évidence la richesse et l'évolution continue de la dramaturgie dans le Canada contemporain », a déclaré le président du jury du Prix Siminovitch de théâtre 2005, Leonard McHardy. Ce dernier est co-propriétaire et co-fondateur du TheatreBooks de Toronto, principale source d'approvisionnement en littérature des arts de la scène canadienne depuis plus de 25 ans.

« Le choix de ces sept dramaturges a été effectué en fonction de l'excellence de leur production et en tenant compte du stade où ils en sont dans l'évolution de leur carrière. Si ce prix avait été destiné à souligner les réalisations de toute une carrière, il est certain que nous aurions pu le décerner plusieurs fois

cette année », a ajouté M. McHardy. *« Le Prix Siminovitch de théâtre ne couronne pas une carrière, pas plus qu'il n'honore un artiste accédant à la notoriété.*

Il est conçu pour être remis à un artiste à un moment de sa carrière où la notoriété et les ressources accompagnant cette récompense peuvent avoir des retombées importantes pour la suite des choses. »

Les jurés ont évalué l'œuvre des candidats en regard des aspects suivants : originalité, souci d'évolution, maturité, expérimentation, accueil du public et influence auprès des artistes montants.

Outre Leonard McHardy, le jury était composé de Martha Henry, une des artistes de théâtre les plus acclamées du Canada, la scénographe Astrid Janson, dont les réalisations ont été admirées en Amérique du Nord et en Europe, la traductrice, dramaturge et professeur Maureen LaBonté, qui a travaillé au Canada français et au Canada anglais, et le professeur Jerry Wasserman, de l'Université

Finalists / Finalistes

- Daniel MacIvor, Toronto, ON
- Joan MacLeod, Victoria, BC
- John Mighton, Toronto, ON
- Daniel David Moses, Kingston, ON
- Wajdi Mouawad, Montreal, QC
- Djanet Sears, Toronto, ON
- Vern Thiessen, Edmonton, AB

de Colombie-Britannique, un des plus grands spécialistes du théâtre canadien.

Créé en 2001, le Prix Siminovitch de théâtre porte le nom de Lou Siminovitch, un éminent scientifique, et de sa regrettée épouse Elinore, qui était dramaturge. Commandité par BMO Groupe financier, le prix de théâtre annuel le plus généreusement doté du Canada est attribué en alternance, sur un cycle de trois ans, à un metteur en scène, à un dramaturge et à un scénographe. En 2001, année de son lancement, le prix a été remis au metteur en scène Daniel Brooks; en 2002, il a été décerné à la dramaturge Carole Fréchette; en 2003, à la scénographe Louise Campeau et en 2004, à la metteur en scène Jillian Keiley de Saint John's. Le lauréat reçoit 100 000 \$, une somme dont il doit remettre 25 000 \$ à un protégé ou à un organisme de son choix.

OISTAT Canada Research Society teams up with APASQ

Press Release Montréal, September 2005 - The Association des professionnels des arts de la scène du Québec (APASQ) has formed a partnership with the OISTAT Canada Research Society to plan the Canadian participation in the next Prague Quadrennial of Scenography of June 2007 (PQ07). This exposition entirely dedicated to scenography is an important showcase for the scenographers of Canada. The Quadrennial also celebrates the work of theatre architects and students of scenography from around the world. For the 2007 edition of the Quadrennial, participants from at least 39 countries are expected to meet in Prague.

APASQ and OISTAT Canada Research Society have come together to facilitate the coordination of national communications as they prepare for the Canadian presence at the PQ07. Combined in their efforts the two associations will promote the profound richness, integrity and originality of the work of our scenographers and architects from across the country in order to present the best examples of scenographic design of Canada and Québec.

As the principal coordinator, APASQ will be responsible for an important part of both the coordination and financing of the project. Together the two associations have invited Ms Véronique Borboën, scenographer and PhD candidate at the Université du Québec à Montréal and Ms Natalie Rewa, Professor of the Department of Drama of Queen's University in Kingston, Ontario, to be the Curators of the Canadian exhibition. They will be principally responsible for the selection of work that will be exhibited at Prague and then - in collaboration with Peter McKinnon, founding member of OISTAT Canada Research Society and Professor of Design for Theatre

at York University, Toronto - will produce a catalogue of the exhibition.

The Prague Quadrennial is an extraordinary and unrivalled component of the education of our future scenographers. The participation of the leading schools of theatre in Canada and their students will be coordinated by Kathleen Irwin of the University of Regina Kathleen.Irwin@uregina.ca David Vivian of Brock dvivian@brocku.ca with the participation of colleagues of other provinces.

OISTAT, an international organization that operates under the auspices of UNESCO, was founded in 1968. The OISTAT Canada Research Society was incorporated in British Columbia in June of 2005 in order to facilitate the representation of Canada artists on the international stage. APASQ, the association that represents scenographers and artists of the stage in Quebec, was founded in 1984. These two organizations are coming together with one mission: the promotion and development of scenography for the stage.

The Prague Quadrennial is an international event affiliated with UNESCO that brings together scenographers, architects, and students every four years from the four corners of the planet. Since 1967 it has been supported by the Ministry of Culture of the Czech Republic and is organized and realized by the Theatre Institute in Prague.

For more information about the OISTAT Canada Research Society, please contact Ron Fedoruk of the University of British Columbia rfedoruk@interchange.ubc.ca or Peter McKinnon of York University mckinnon@yorku.ca For more information about the Prague Quadrennial, please visit their official website <http://www.pq.cz/>

L'OISTAT Canada Research Society partenaire de l'APASQ

Communiqué Montréal, septembre 2005 - L'Association des professionnels des arts de la scène du Québec (APASQ) s'associe à l'OISTAT Canada Research Society pour préparer le volet canadien de la prochaine édition de la Quadriennale de Prague qui aura lieu du 14 au 24 juin 2007. Cette foire culturelle dédiée à la scénographie est une vitrine importante pour les scénographes d'ici. Elle présente également un volet sur l'architecture des théâtres et fait une large place aux écoles de théâtre. Lors de la dernière édition, la Quadriennale de Prague avait attiré des participants de plus de trente-neuf pays.

L'APASQ et l'OISTAT Canada Research Society ont choisi d'unir leurs forces pour favoriser une meilleure coordination des communications sur l'ensemble du territoire canadien. Les deux organismes espèrent ainsi mettre en valeur toute la richesse et la grande qualité du travail des scénographes et des architectes où qu'ils se trouvent au pays et présenter à Prague la fine pointe de la création scénographique canadienne et québécoise.

Agissant comme maître d'œuvre, l'APASQ sera responsable d'une part importante de la coordination du projet de même que de son financement. De concert, les deux organismes ont demandé à mesdames Véronique Borboën, scénographe et professeur à l'Université du Québec à Montréal et Natalie Rewa professeur à l'Université de Kingston d'agir à titre de commissaires d'exposition. Elles seront responsables, entre autres, de la sélection des œuvres qui seront présentées à Prague. Elles devraient éventuellement collaborer à la rédaction d'un catalogue d'exposition avec Peter McKinnon, membre fondateur de l'OISTAT Canada Research Society et professeur à l'Université York de Toronto.

La participation des grandes écoles de théâtre canadiennes et de leurs étudiants à la Quadriennale de Prague 07 est un catalyseur exceptionnel pour les futurs scénographes. L'organisation est actuellement assurée par Kathleen Irwin de l'Université de Regina Kathleen.Irwin@uregina.ca David Vivian de l'Université Brock dvivian@brocku.ca qui s'associeront à d'autres collègues des provinces.

L'OISTAT est une organisation fondée en 1968. L'OISTAT Canada Research Society est une organisation incorporée en juin 2005 en Colombie-Britannique qui pour mission de donner une plus grande visibilité à la scénographie canadienne lors d'événements internationaux. L'APASQ est une organisation fondée en 1984. Ces deux organisations convergent en une même mission : la promotion et le développement de la création scénographique canadienne.

La Quadriennale de Prague est un événement international soutenu par l'UNESCO qui réunit les scénographes du monde tous les quatre ans. Elle est supportée depuis 1967 par le Ministère de la Culture de la république tchèque et organisée par l'Institut de théâtre de Prague.

Pour plus d'information au sujet de l'OISTAT Canada Research Society, veuillez contacter Ron Fedoruk de l'Université de la Colombie-Britannique rfedoruk@interchange.ubc.ca ou Peter McKinnon de l'Université York mckinnon@yorku.ca Pour plus d'information au sujet de la Quadriennale de Prague, veuillez consulter le site officiel www.pq.cz

Renseignements : Mario Campbell, coordonnateur de l'APASQ (514) 523-4221 www.apasq.org

Human Resources and Skills Development Canada creates a new program: Workplace Skills Initiative

The Workplace Skills Initiative (*WSI*) invites eligible organizations and their partners to develop projects that are:

- partnership-based
- focused on employers and employed Canadians
- support the objectives of the *WSI*, as defined in the Call for Proposals package

A major objective of *WSI* is to fund pilot projects which respond to a range of skills-related challenges in Canadian workplaces, improving our productivity and positioning us to compete effectively in the 21-century economy.

More detailed information on the *WSI*, including necessary steps on how to apply for project funding, may be found in the Proposals package available on the website:

www.hrsdc.gc.ca/en/ws/initiatives/wsi/index.shtml

Call for Proposals

The Call for Proposals package

Ministère des Ressources humaines et du Développement des compétences lance un nouveau programme : L'Initiative en matière de compétences en milieu de travail

L'Initiative en matière de compétences en milieu de travail (*ICMT*) est une nouvelle initiative de financement visant à appuyer des projets pilotes novateurs qui pourront mobiliser et transformer les milieux de travail canadiens afin qu'ils puissent relever les défis d'aujourd'hui et de demain.

L'un des principaux objectifs de l'*ICMT* consiste à financer des projets pilotes axés sur un vaste ensemble de défis touchant les compétences dans les milieux de travail canadiens afin d'accroître notre productivité et notre compétitivité dans l'économie du XXI^e siècle.

Appel de propositions

La trousse d'appel de propositions invite les organisations admissibles et leurs partenaires à élaborer des projets :

- fondés sur des partenariats;
- axés sur les employeurs et les travailleurs canadiens;
- appuyant les objectifs de l'*ICMT*, tel que défini dans la trousse d'appel de propositions.

Des renseignements plus complets sur l'*ICMT*, y compris la marche à suivre pour présenter une demande de financement pour un projet, se trouvent dans la trousse d'appel de propositions sur le site Internet : www.rhdcc.gc.ca/fr/cmt/initiatives/icmt/index.shtml

Notes from PQ 2003

by Robert Hamilton

(initially posted on CallBoard)

PQ 2003 was great but a few small items might make it better next time. Suggestions (in no particular order):

1. Contact Board - There should be a contact board at the Canadian Exhibit so people there can get in touch with each other or leave their contact info for others at PQ.

2. All images and models should not have glass in front of them - so flash photos will be easy to take (this was the case in 2003 but should be maintained in future).

3. Complete information for each of the designers on the production should be given. Of particular note - the name of the lighting designer should be among those credited for production photos.

4. We should try to have our exhibit staffed (perhaps by students?) - I understand this may be difficult, but it is a goal we should try for next time.

5. There should be a hand-out for the Canadian exhibit - ideally a catalog of all information presented - or at least a one-pager with key contacts in Canada for anyone wanting more info. CITT/ICTS, ADC and APASQ contact info could be among the information.

Others who were present or involved should feel free to add their ideas so we can make PQ2007 even better.

P.S. It was my first PQ and I cannot believe it took me more than 20 years to get it together to go. I will definitely go back in 2007.

UPCOMING EVENTS ÉVÉNEMENTS À VENIR

OCTOBER/OCTOBRE

Contact East 2005

October 16 - 19

Summerside, Prince Edward Island

www.contacteast.ca

NOVEMBER/NOVEMBRE

18th annual CAPACOA

Conference

CULTURE COUNTS - Measuring the Value of Arts

November 7 - 11

Ottawa, Ontario

www.capacoa.ca

LDI 2005 Conference and Exhibits

November 11 - 13

Orlando, Florida USA

www.ldishow.com

ETCP Certification Exams

DURING LDI 2005

November 11 - 13

Orlando, Florida USA

www.etcpesta.org

MARCH / MARS 2006

USITT Conference and Stage Expo

March 30 - April 1

Louisville Kentucky USA

www.usitt.org

WELCOME! To our new Members BIENVENUE! à nos nouveaux membres

STUDENT Members Membres ÉTUDIANTS

Devon BHIM, Brampton ON
Joel GREGGIAN, Calgary AB
Brendan HORNE, Oakville ON
Brandon MORIN, New Westminster BC
Will PERKINS, Montréal QC
Katie RAINSLY, Delta BC
Davida TKACH, Brampton ON

INDIVIDUAL Members Membres INDIVIDUS

Michelle DIAS, Edmonton AB
Michael DICKSON, Vancouver BC
Cheryl GUISE, Port Coquitlam BC
Richard HANSEN, Port Coquitlam BC
Geoff McEVOY, Surrey BC
Leighton TAYLOR, Burnaby BC
Greg YELLENIK, New Westminster BC
Doug SPEAR, Brampton ON

PROFESSIONAL Members Membres PROFESSIONNELS

Jonas DUFFY, Fort Saskatchewan AB
Bob JOHNSTON, Pickering ON

ORGANIZATION Not-for-profit Members Membres ORGANISMES à but non lucratif

IATSE 56

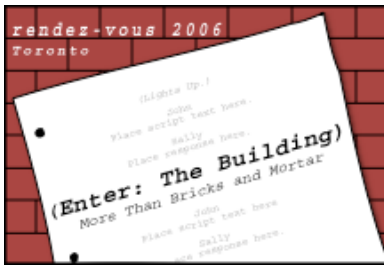
ATT: Gordon Page
3414 ave. du Parc Bureau 320
Montréal QC H3X 2H5
T (514) 844-7233
agent@iatse56.com
www.iatse56.com

Les Arts de la scène de Montmagny

ATT: Christian Noël
74-2 St-Jean-Baptiste Est
Montmagny QC G5V 1K1
T (418) 241-5799
billeterie@adls.ca
www.adls.ca

Theatre Junction

ATT: Pieter Bruelemans
607-815 1st Street SW
Calgary AB T2P 1N3
T (403) 205-2922
pieter.bruelemans@theatrejunction.com
www.theatrejunction.com



Rendez-vous 2006 Registration Form

CITT/ICTS Annual Conference and Trade Show

August 10 - 13 2006 Toronto, Ontario



DELEGATE CONTACT INFORMATION

Last Name: _____ First Name: _____

Organization: _____

Address: _____ Phone: (_____) _____ - _____

City: _____ Fax: (_____) _____ - _____

Province: _____ Postal Code: _____ Email: _____

Conference Registration August 10 - 13

(Includes all events, sessions, meals and coffee breaks)

CITT/ICTS Member rate	\$450 = \$ _____
If before October 31 2005	DEDUCT: \$100 - \$ _____
Between Nov 1/05 and May 31/06	DEDUCT: \$50 - \$ _____
After August 1 2006	ADD: \$50 + \$ _____
CITT/ICTS Student Member rate	\$200 = \$ _____
If before May 31 2006	DEDUCT: \$25 - \$ _____
Non CITT-ICTS Members Before July 31 2006	\$650 = \$ _____
Non CITT-ICTS Members After August 1 2005	\$700 = \$ _____
Non CITT/ICTS Student member	\$300 = \$ _____
Conference Registration Subtotal \$ _____	

Additional Social Tickets (for partner and friends)

Thursday Opening Night Social	_____ @ \$20 = \$ _____
Friday (Trade Show) Corporate Luncheon	_____ @ \$30 = \$ _____
Friday SWAG BINGO	_____ @ \$20 = \$ _____
Saturday Awards Banquet	_____ @ \$75 = \$ _____
Sunday Plenary Luncheon and Forum	_____ @ \$25 = \$ _____

CONFERENCE REGISTRATION TOTAL \$ _____

Conference Accommodations

Ryerson Pitman Hall

160 Mutual Street
Student residence. Single room with shared bath. Includes continental breakfast. 5 minute walk to Ryerson Theatre School.
Rate: \$52.75 + tax / night.

Ryerson International Living/Learning Centre (ILLC)

133 Mutual Street
Student residence in a former hotel. Ensuite bath in every room. 5 minute walk to Ryerson Theatre School.
Rate: \$79 + tax / night.

For more information and to reserve at Pitman Hall or ILLC go to www.ryerson.ca/conference or call 416-979-5296.

On registration form: Conference Name is CITT
Conference Dates are Aug 7-13, 2006.

Delta Chelsea Hotel

33 Gerrard Street East
Full service hotel. 2 minute walk to Ryerson Theatre School.
For information on amenities, rates and availability go to www.deltachelsea.com or call 1-800-243-5732.

Pre-conference Workshop August 7- 8 - 9

Structural Design for the Stage Part,II	Aug. 7-8-9 \$450 = \$ _____
Member register before May 31 2006	DEDUCT \$100 - \$ _____
Intermediate Rigging	Aug. 8 \$75 = \$ _____
Member register before May 31 2006	DEDUCT \$25 - \$ _____
Building The Show	Aug. 8 \$75 = \$ _____
<i>Seamless Costumes & Paragon Props Tour</i>	
Member register before May 31 2006	DEDUCT \$25 - \$ _____
Explore The Buildings Venue Walking Tour	Aug.9 \$30 = \$ _____
Member register before May 31 2006	DEDUCT \$10 - \$ _____
PRE-CONFERENCE WORKSHOP TOTAL = \$ _____	

Single Session and Day Pass

Education Day Pass (Thursday, Aug 10/06)	\$75 = \$ _____
One Day Pass Indicate Day: SAT <input type="checkbox"/> SUN <input type="checkbox"/> _____ x \$200 = \$ _____	
Single Conference Session Pass	_____ x \$40 = \$ _____

SINGLE SESSION AND DAY PASS TOTAL \$ _____

Payment Information

Cheque (to CITT/ICTS) VISA MasterCard

Conference Registration	Total: \$ _____
Pre-Conference Registration	Total: \$ _____
Single Session and Day Pass	Total: \$ _____
Total amount Owng \$ _____	

Card # _____ Exp: _____/_____/_____

Name on Card: _____

Signature: _____

Forward completed form to:

CITT/ICTS National Office Phone: 1 (888) 271 - 3383
340-207 Bank St. Fax: 1 (613) 482 - 1212
Ottawa, ON K2P 2N2 Email: citt@citt.org

Or register on line: www.citt.org/conf.htm

Reserved for Office - Date : _____ Int : _____