



# STAGeWORKS

Connecting The  
Canadian Live  
Performance  
Community

## Stageworks

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

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For advertising rates and submitting ad material, please contact the National Office at 613-482-1165 or [citt@citt.org](mailto:citt@citt.org)

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## News from the National Office

by **Monique Corbeil**, National Coordinator

### WEBSITE Improvements

CITT/ICTS's website will be getting a minor makeover in the following weeks, although no major graphic touch-ups. This time the focus will be more on the content. Two new pages will be added, one containing a membership directory with members listed by categories such as Lighting, Sound, Stage, etc. and a second page containing listing of venues technical data info.

The membership directory will feature the members Province/Territory, telephone number and web link. The venue tech data info will be listed first by province or territory, and then each pages containing the name of the venues by city, with seating capacity and the web link directly to the technical data page on the members website. For those who do not have that information available on the web, a .pdf version will be made available for downloading. The objective is to

centralise technical data information for performing arts venues from across Canadian in a unique directory, thus making it easier for those who tour, or are interested in touring, to gather the tech specs as oppose to looking up each venue one by one. We invite all members with venues and performance arts facilities to submit their technical data web link, or .pdf version, with the seating capacity to the National Office.

Another improvement include the implementation of an ADMIN tool, which will make it easier to update the website internally.

As for the Buyer's directory, it should be on line in the near future.

### Competency chart: a change of occupation

The Technical Workers in the Performing Arts Steering Committee recently agreed to postpone the work

on the competency chart for Imagery Technician and have one done on Stage Technician (Stage Hand) instead. The Steering Committee is looking for an experienced Stage Technician to sit on the Expert Committee which will meet in Ottawa December 12-13-14. If you are interested, or know someone that might be, or for more information, please contact the National Office [citt@citt.org](mailto:citt@citt.org) phone: 613-482-1165 or 1-877-271-3383.

### RENDEZ-VOUS 2006 Early Registration extended

Register for Rendez-vous 2006 before November 30 and save \$100! See page 6 for more détails, and consult the website for more updates: [www.citt.org/conf.htm](http://www.citt.org/conf.htm)

## NOUVELLES DU BUREAU NATIONAL

par **Monique Corbeil**, coordonnatrice nationale

### Des améliorations apportées au site Internet

Deux nouvelles pages seront prochainement mises en ligne: l'une comprenant un répertoire des membres classés par disciplines, et l'autre un répertoire des fiches techniques des salles du Canada classées par province. Chaque page comprendra le nom de la salle par ville, sa capacité et le lien vers ses informations techniques. Pour les salles qui n'ont pas l'information disponible en ligne, la version .pdf de leur fiche technique sera affichée et téléchargeable. L'objectif est de centraliser l'information concernant

les fiches techniques des salles du Canada. Le Répertoire de l'acheteur sera également disponible sous peu.

### Charte de compétences – changement de métier

Le comité de direction des techniciens en arts de la scène a tout récemment reporté l'élaboration de la charte de compétences pour le technicien en imagerie pour faire celle sur les techniciens de scène. Le comité recherche donc des candidats d'expérience pour siéger au comité d'experts. La première rencontre est prévue les 12-13 et 14 décembre. Si l'expérience vous intéresse, ou si

vous connaissez quelqu'un intéressé, s.v.p communiquer avec le bureau national [citt@citt.org](mailto:citt@citt.org) téléphone: 613-482-1165 ou sans frais 1-877-271-3383.

### RENDEZ-VOUS 2006 - prolongation de la date d'inscription à taux réduit

Inscrivez-vous à la conférence annuelle avant le 30 novembre et économisez 100 \$! Pour plus de détails, consulter la page 6 ainsi que les mises à jour sur le site [www.citt.org/conf.htm](http://www.citt.org/conf.htm)

## A Victory for Cultural Diversity

What do the following three movies have in common?

- The Decline of the American Empire
- Jesus of Montreal
- The Barbarian Invasions

They were all nominated in the Foreign Language Film category at the Oscars – of which *The Barbarian Invasions* actually took home the golden statuette in 2003.

And they were all financed by Telefilm Canada, as well as by the provincial government.

The same goes for numerous documentaries and shorts films produced annually: over 50 nominations, 19 Oscars and a special Honorary Award to the National Film Board of Canada in recognition of its 50<sup>th</sup> Anniversary and its dedicated commitment to originate artistic, creative and technological activity and excellence in every area of film making. And that is just at the Academy Awards.

Without government funding, most Canadian films, documentaries, television series would not even leave the draft board, let alone receive international recognition. Without financial support by all level

of governments, the performing arts companies would not thrive on the national and international scene. And in some respect, without government grants most cultural workers in Canada would be out of work.

That is why the recent approval by UNCESO 148 state delegates (2 against and 4 abstentions) of the *Convention on the protection and promotion of the diversity of cultural expressions* is major turning point in the efforts to protect cultural diversity from trade agreements and open markets.

For many years, Canada and Québec along side the French government have been defending the principal of cultural diversity on the international scene. Minister of Canadian Heritage Liza Frulla and Québec's Minister of Culture and Communications Line Beauchamp both spoke at the 33<sup>rd</sup> UNESCO Convention held in Paris last October 17. Liza Frulla is now preparing a memoir for the Federal government and hopes that Canada will become the first country to ratify the convention. Mrs. Frulla and Mrs. Beauchamp will then pursue the diplomatic road to mobilize other countries to do the same.

Read press release below

## Une victoire pour la diversité culturelle

Qu'est-ce qu'ont en commun les films suivants ?

- Le déclin de l'empire américain
- Jésus de Montréal
- Les invasions barbares

Ils ont tous été mis en nomination à la soirée des Oscars – parmi lequel *Les invasions barbares* a remporté la fameuse statuette dorée en 2003.

Et ils ont tous été financés par Téléfilm Canada, de même que par les instances gouvernementales provinciales.

Il en est ainsi pour les nombreux documentaires et courts métrages produits annuellement : plus de 50 nominations, 19 Oscars et un Prix honorifique remis à L'Office national du film du Canada pour souligner leur 50<sup>e</sup> anniversaire et pour leur contribution à l'excellence artistique, créative et technologique dans le domaine de la cinématographie. Et ça, c'est juste les Oscars!

Sans le soutien financier de nos gouvernements, la plupart des films, documentaires et émissions télévisuelles du Canada resteraient sur les tables à dessins – sans jamais être primés. Sans le soutien financier provenant de tous les paliers gouvernementaux, les compagnies

en arts de la scène ne rayonneraient pas sur les scènes nationales et internationales. En sommes, sans le financement gouvernement, la plupart des travailleurs culturels seraient sans emploi.

C'est pour ces raisons que l'approbation par l'UNESCO et les 148 délégués d'états membres (2 contres et 4 abstentions) de la *Convention sur la protection et la promotion de la diversité des expressions culturelles* est un point tournant majeur dans la lutte pour protéger la diversité culturelle de la loi du marché.

Depuis de nombreuses années, le Canada et le Québec, aux cotés du gouvernement français, défendent le principe de la diversité culturelle sur la scène internationale. La ministre du Patrimoine canadien Mme Liza Frulla ainsi que la ministre de la Culture et des Communications du Québec Mme Line Beauchamp ont tous deux pris la parole lors du 33<sup>e</sup> congrès d'UNESCO tenu à Paris le 17 octobre dernier. Mme Lisa Frulla déposera prochainement un mémoire auprès du gouvernement fédéral et souhaite vivement que le Canada ratifie la convention sans délai. Mesdames Frulla et Beauchamp poursuivront alors le travail diplomatique pour mobiliser les autres pays à faire de même. Lire communiqué à la page 4

### Related links

- [Canadian Conference for the Arts](#)
- [Canadian Heritage](#)
- [Coalition for Cultural Diversity](#)
- [Cultural Diversity](#)

### Sites d'intérêt

- [Coalition pour la diversité culturelle](#)
- [Conférence canadienne des arts :](#)
- [Diversité culturelle](#)
- [Patrimoine canadien](#)

## PRESS RELEASE

### Convention on cultural diversity is adopted at UNESCO General Conference

Ottawa, October 20, 2005 - Today, UNESCO member countries adopted the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* at the 33<sup>rd</sup> UNESCO General Conference in Paris.

"This is a great day for the cultural community," said Minister of Canadian Heritage and Minister

responsible for Status of Women Liza Frulla. "With this Convention in place, the international community will be able to take full advantage of the treasure of our diverse cultures and identities for generations to come."

This successful outcome is the fruit of Canada's international leadership and the productive partnerships it has built over the years with countries in the International Network on Cultural Policy, the Francophonie, and the Organization of American States. Canada is grateful for the hard work of its partner countries that have been

advocating the need for this Convention.

"I would like to acknowledge the cooperation of the provinces and territories throughout this process, and especially the Government of Quebec's important contribution and its productive collaboration," added Minister Frulla. "I would also like to underscore the role of civil society to advance this file, at home and abroad."



# CALLBOARD

- not your average bulletin board

CallBoard is no ordinary electronic forum. The regulars on CallBoard know that when they post a question, they usually get answers quickly. Whether someone needs information on how to create a special effect, inquiring about a product, or looking to sell or buy stage equipment, they usually post it on Callboard. CallBoard serves as a hub for live performance news, updates, whereabouts, job opportunities, and more. There is even a pub to unwind and share a laugh or two. CallBoard also sparks up interesting - and something heated - debates and discussions on a wide range of subjects. Some of the latest threads on line include ideas for gobo storage, grading on a Collaborative Art Form, inquires about polyester velour drapes, and a very strong opinionated discussion about the cancellation of *The Lamarie Project* play by Survey BC School Board. You can also post your views and suggestions on the annual conference and other events that CITT/ICTS organize.

Sharing knowledge, finding answers, keeping in touch with fellow colleagues, and old friends or workers is what CallBoard is all about. CallBoard is a effective and reliable communication tool: it should be included in your toolbox.

This month's CallBoard thread offers tips and ideas for gobo storage.

## GOBO STORAGE

I am redesigning my lighting systems and I am trolling for a better way to organize my gobo stock. Right now I have a little more than 200 gobos divided into a dozen or so categories, each with its own envelope. I use 2 paper clips to keep like gobos with like, and I have a shoe box that all of this lives in. The system works fine when one person interacts with it, but the moment that two people get involved (a designer and a technician, for example) it all goes very bad very fast.

So, if you have a better way, please describe it so I can duly steal it.

Thanks

A sample of the answers that were posted:

- The Massey uses a binder with clear plastic sheets (that you'd normally use to put photographs in), so that you can physically see and protect your

gobo's at the same time. You can also photocopy the full sheets, and put that page behind your gobo's, so that you know which one's are missing (or in lamps), and can keep them organised. Also, with a binder, you can put tabbed dividers to keep your categories separated. I'll ask Don (if he doesn't respond with the specifics) as to the specific "normal use" of the plastic sheets (what size photo's. They're actually pretty much the size of your standard A or B type gobo)

- CD storage systems. Recipe card boxes. Binders with clear sleeves like for medium-format photo negatives. It can be handy to keep with each type a full-scale photocopy of the pattern from the catalogue, for the gobo-impaired.

- We use a zippered binder with the plastic sheets used for floppy disc and CDs. Allows the labelling of the slot, while seeing the gobo and the zippered binder allows it to be moved around with out any nasty spills

- I am using Avery #75222 Disc Storage Sleeves - similar to the photo sleeves but sized right. Available from Staples or Office Depot, or Grand and Toy or... They are usually in the sheet protector section - 10 sheets of 4 pockets for about \$6.

- We use the clear, thick plastic envelopes in which the patterns are typically shipped. Periodically we beg extras from a vendor.

- I use the same Avery diskette sleeve already mentioned. The other great advantage of using the binder idea is I can grab it for client meetings. Great when they can see them.

- We use the zippered binder concept with the clear plastic photo pockets too. And yeah, a photocopy of the gobo is great so you know what is missing. Easy to use, easy to re-file stuff...

- The other advantage is I can make multiple copies, so I have a complete set in the office, in the shop, at home.... you get the idea. I even hand out some to my bigger clients - they LOVE that. The only warning is that brand new shiny gobos, don't always photocopy well. Have fun!!

- You might try photocopying the new gobos through wax paper of something translucent that

may cut down on the glare from the scanner.

- I have a graphic inventory of my gobo stock that I e-mail to designers with the lighting inventory. We update it 5 times each year. It should be a simple matter to print off a backing sheet with the quantity and pattern for each gobo page. I'm thinking of printing it on acetate just to be cool.

- I forgot to mention that all of my gobo manufacturers have their pattern catalogs online. Nasty photocopying is not required.

And lastly,

- I just read this thread last night at work. I dropped what I was doing and went to Staples and purchased the Avery holders and a binder. As of 8:30 pm last night I had created a fabulous book of gobo storage. Thanks everyone for helping me clean up my mess of gobos. A nice binder with about 75 gobos in it now resides on the shelf in my office!

Come aboard and share your ideas and comments on CallBoard. CallBoard is now included in the annual membership fee. Individual and student get one account. Organizational not-for-profit members receive 2, Sustaining members 4 and Contributing 6 - extra accounts are \$30 each annually. Non-members pay \$75 annually. If your membership renewal is due only in March, you can purchase an account for the remaining months at \$5 per month. To get your CallBoard account, please contact the National Office and we will set it up for you.

> continued from **page 2:**

## Convention on cultural diversity is adopted at UNESCO General Conference

Canada's rich diversity, its two official languages, and its Aboriginal heritage, which are key to the country's common identity, have nurtured numerous and varied cultural expressions that give meaning to what it means to be Canadian.

"This is why Canada will move quickly to ratify the Convention and will continue to play a leadership role to ensure that the Convention is ratified by the largest possible number of UNESCO Member States as soon as possible," concluded the Minister.

The *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* recognizes the dual nature of cultural goods and services, which have both an economic and social value. It emphasizes the right of states to take measures in support of diverse cultural expressions. It will be on an equal footing with other international treaties. The Convention will require ratification by 30 UNESCO Member States to come into force.

Source: *Canadian Heritage*

### The issues regarding cultural diversity

The issues regarding global cultural diversity can be summarized as follows: The changing regulatory framework of international trade, the backbone of economic globalization, is increasingly challenging the support role states and governments provide in matters of culture for the benefit of the citizens they represent. The abandonment of this role-i.e., the cultural policies and support measures governments currently offer-would leave the cultural sector entirely subject to market forces. This situation would result in cultural homogenization, the emergence of one common cultural model solely based on the logic of economics and business and leaving no room for less "profitable" cultures or those no longer possessing the resources and support mechanisms they need to flourish.

This threat only becomes apparent insofar as culture is not considered as mere merchandise. The Québec Government's view is that cultural

goods and services play a key role in Québec and elsewhere in terms of the identity of peoples, democratic life, the sense of cohesion every society requires, and, more and more, in economic development itself. It is not a matter of denying that cultural goods and services are objects of trade, but rather of recognizing that they cannot be subject to the standard rules of trade.

The issues regarding cultural diversity lie in counterbalancing the development of the regulatory framework for international trade and the cultural policies and support measures that the states and governments adopt to support culture for the benefit of their citizens.

Source: *Ministry of Culture and Communication of Québec*

## COMMUNIQUÉ

### L'UNESCO adopte la Convention sur la diversité culturelle

**OTTAWA, le 20 octobre 2005** -- Les États membres de l'UNESCO ont adopté aujourd'hui la *Convention sur la protection et la promotion de la diversité des expressions culturelles* à l'occasion de leur 33e Conférence générale, à Paris.

« C'est un grand jour pour la communauté culturelle, a déclaré la ministre du Patrimoine canadien et ministre responsable de la Condition féminine, Liza Frulla. L'adoption de cette convention donne à la communauté internationale le moyen de tirer tous les avantages de la diversité de nos cultures et de nos identités respectives, et ce, pour des générations à venir. »

Cette réussite est le fruit du leadership du Canada sur la scène internationale et des partenariats productifs qu'il a établis au fil des ans avec les pays membres du Réseau international sur la diversité culturelle, de la Francophonie et de l'Organisation des États américains. Le Canada est reconnaissant envers tous les pays qui ont travaillé avec lui pour promouvoir l'adoption de cette convention.

« Je tiens à souligner la coopération de tous les gouvernements provinciaux et territoriaux à ce processus, notamment l'importante contribution

du gouvernement du Québec et sa collaboration fructueuse, a ajouté la ministre Frulla. Je tiens aussi à mentionner les efforts de la société civile pour faire progresser ce dossier au Canada et dans le monde entier. »

La riche diversité culturelle du Canada, ses deux langues officielles et son patrimoine autochtone sont des éléments clés de l'identité canadienne. Ils ont suscité une grande variété d'expressions culturelles, qui sont autant de reflets de ce que signifie être Canadien.

« Voilà pourquoi le Canada ratifiera sans tarder la Convention et continuera à jouer un rôle de chef de file pour qu'elle soit ratifiée par le plus grand nombre de pays membres de l'UNESCO, et ce, le plus rapidement possible », a conclu la Ministre.

La *Convention sur la protection et la promotion de la diversité des expressions culturelles* reconnaît la double nature des biens et des services culturels, qui ont à la fois une valeur économique et sociale. Elle souligne le droit des États à adopter des mesures pour soutenir la diversité des expressions culturelles. Elle est sur un pied d'égalité avec les autres traités internationaux. Pour entrer en vigueur, la Convention doit être ratifiée par 30 États membres de l'UNESCO.

Source : *Patrimoine canadien*

### Les enjeux de la diversité culturelle

Les enjeux de la diversité culturelle mondiale peuvent se résumer ainsi : l'évolution du cadre normatif du commerce international, qui forme pour ainsi dire l'ossature de la mondialisation économique, tend de plus en plus à remettre en cause le rôle de soutien que jouent actuellement les États et les gouvernements en matière de culture au profit des populations qu'ils représentent. L'abandon de ce rôle, qui se concrétise actuellement par des politiques culturelles et diverses mesures de soutien à la culture, entraînerait l'application des seules règles du marché au secteur culturel. Cette situation serait synonyme d'une homogénéisation des cultures au profit d'un modèle culturel unique, fondée sur une logique purement économique et commerciale qui exclurait l'expression des cultures « moins rentables » ou ne disposant plus des ressources et des mécanismes de soutien nécessaires à leur expression.

Cette menace n'est perceptible que dans la mesure où l'on considère que la culture n'est pas une simple marchandise. Or, le gouvernement du Québec considère que les biens et services culturels jouent un rôle déterminant, au Québec comme ailleurs, à l'égard de l'identité des peuples, de la cohésion nécessaire à toute société, de

> continued on **page 7**

## Special Feature

### – PORTRAIT CITT/ICTS 2005 Award recipient

Each Stageworks issue for the next 6 months will feature a portrait of this year's CITT/ICTS Annual Awards Recipient. This month, we portray **Jaque Paquin**, recipient of The Ron Epp Memorial Award for Professional Achievement.

"I feel as though I have succeeded in my mission when the audience doesn't realize there are up to nine tons of equipment rigged to the big top's cupola. For that, I need to ensure that all the technical and acrobatic equipment is an integral part of the show's aesthetics."

Jaque Paquin  
Rigging Designer

Jaque began his career in the artistic world as a lighting technician. He was 14 years old. The next year, he opened a discotheque. Then, he worked in turn as a set technician in a show venue, a set painter for film, a grip for television, and a carpenter, team leader and project manager for a workshop that manufactured sets for theatre and variety shows. He studied art history, focusing on film, and electronics. **"I've held almost all the same jobs as the people who construct and use my equipment. So I make the effort to facilitate the technicians' and artists' work,"** he says. Jaque now has the double responsibility of designing acrobatic equipment for all of Cirque's shows, and coming up with rigging setups for all the set equipment (sound, lighting, sets and acrobatic equipment).

Jaque has been working with Cirque du Soleil since 1990, during which time he has created the aerial environments for *Saltimbanco*, *Dralion*, *Varekai*, *O*, *Zumanity* and *KÀ*. He also contributed to the adaptation of the touring show *Nouvelle Expérience* when it was presented at the Mirage in Las Vegas. From 1991 to 1996, he was Technical Director for the North American, European and Japanese tours of the show *Saltimbanco*. In 1995 and 1996, he directed all site setups for the Montreal International Jazz Festival and the FrancoFolies de Montréal.

No training program exists for a job like Jaque Paquin's. **"To learn this profession, you need to practice it,"** he smiles.

We also credit Jaque, with his strong imagination and skills both artistic and technical, with the invention of the fantastical boat in the show *O*. This acrobatic apparatus combines three techniques never before brought together in the circus arts: the parallel bars, Korean cradle and flying trapeze. As a project manager for acrobatic equipment research and development at Cirque du Soleil, he is constantly on the lookout for ways to give new looks to the various circus arts techniques.

If the public doesn't realize that there are tons of equipment suspended from the big top structure or theatre beams, Jaque feels that he's accomplished his mission. Rigging installation for the show *KÀ* turned out to be more complex and demanding than for any other show Jaque has worked on. To meet the show's requirements, he created equipment adapted to the acrobats' needs, but above all to suit the set design and the show's themes. His installations needed to harmonize with *KÀ*'s aesthetic appearance as

well as with the rest of the sound and lighting equipment. Jaque admits, **"I had never collaborated on a show whose risk factors were so high. And safety is our ultimate priority. Always. The show's set design created an extremely dangerous environment. There is a constant fall risk for the artists, and at certain points in the show, that fall could be one of up to 30 metres!"**

For Jaque, it's important to never compromise on safety. If an artistic concept can't be brought to life while

respecting safety standards to the letter, it's dropped without further ado.

Once safety questions are resolved, Jaque Paquin can finally turn to the creative aspects of his job: **"For *KÀ*, I wanted to produce the impression of a void, and disorient the public. The goal was not to create a feeling of danger, but to suggest openness, and give the impression that everything is hanging in the air."**

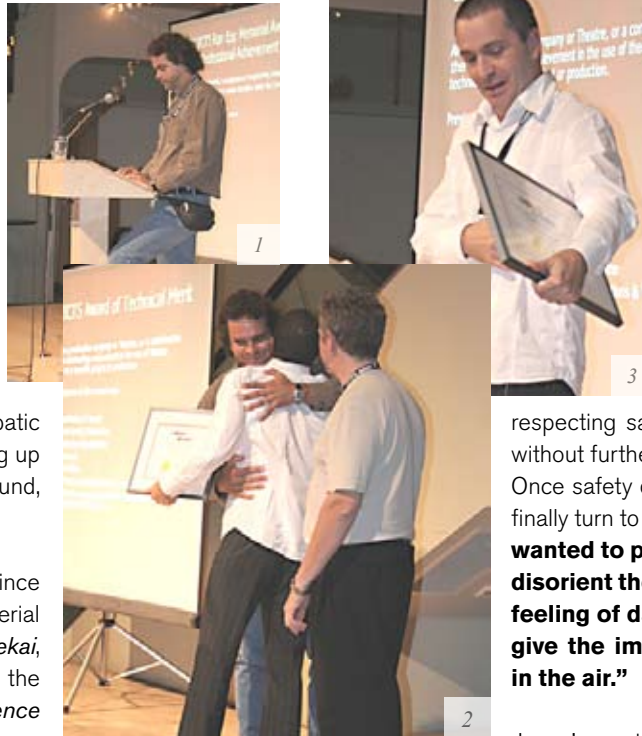
Jaque's contribution to the show industry, and more specifically to the field of acrobatic rigging, has been immense, and the challenges he takes on are a worthy of his talent. He is of great value for an organization such as Cirque du Soleil, which constantly seeks to surpass the limits and reinvent the world of imagination.

Jaque Paquin was born in 1960 in Drummondville, Quebec.

1 - Robert Lemoine presenting the award

2 - Jaque and Robert, with CITT/ICTS President Graham Frampton

3 - Jaque Paquin accepting the award



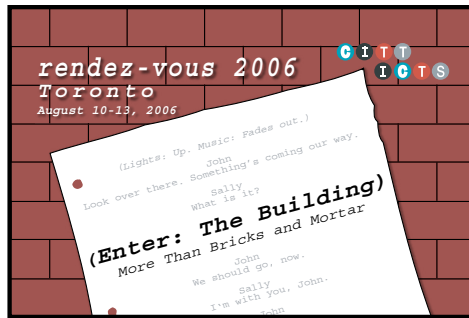
## Announcing Ron Epp Scholarship Award

The International Alliance of Theatre Stage Employees (IATSE) Local 461, in association with Theatre Ontario is proud to establish a scholarship award in memory of Ronald A. Epp who passed away on January 10 2005 at the age of 42. This award will honour Ron's professionalism and his commitment to education.

The award will allow theatre professional to attend a recognized school

or professional workshop for the purpose of upgrading their skills in stage rigging, scenery automation and safety in the arts. This award is funded through memorial donation, private and corporate donations, and fundraising by Local 461 and the Niagara Frontier Darts League. The award will have its inaugural presentation on 2006, be presented again in 2007 and 2008, with continued presentations to be determined by the funds available at the time. More information about the award, and how to make contributions will be posted on the Theatre Ontario website

[www.theatreontario.org](http://www.theatreontario.org)



## CITT/ICTS Rendez-vous 2006 Toronto Workshops Sessions Information

### Confirmed Sessions

**LED's in Costumes:** A look at the Shaw Festival's "Electra" costume for the 2005 Production of Gypsy with Construction Electrician, Ian Phillips; Costume Designer, Judith Bowden, and Head of Wardrobe, Karen Crogie on the process to create and build this electrifying outfit with over 140 LED's and an onboard chase system all triggered by the actor. (WD, LX, PR, DS)

**Digital Media Servers:** A demonstration and discussion of the Catalyst Digital Media Server with Simon Clemo, a Toronto based Freelance Visual Artist. Sponsored by PRG. (LX, VID, DS)

**Air Pneumatics on your Stage:** An in-depth discussion and demonstration of how air pneumatics work, (castors, pistons, brakes, tricks and gags). And how to add them to your scenery, props and special effects. Lead by Shaw Festival Head of Scenic Construction, Lesslie Tunmer and APS's Paul Bogle. (Double Session) (OD,PR, DS)

**Supervisory Skills:** with Michelle MacIntosh of Bayllis and Associates. Join Michelle for an exciting conversation about Supervisory Skills. We all use them and We can all use a little brush up on these basic techniques in better Communication. Based on programming developed for IATSE Local 461 Supervisors, this session will be offered as a repeat later in the day. (MG - ALL)

**Triangulating Floor Plans for Rehearsal Layouts:** Join Jeff Scollon, Technical Director for the Festival Theatre at Shaw to learn about his method of triangulating Floor Plans to get accurate measurements for layout out your rehearsal hall floors for taping. Bring your scale rulers and a calculator - this is fast math. (SM, OD, MG)

**Wireless Dimmers:** Back by popular demand from the Calgary Conference, Ian Phillips and Jim Smith of RC4 Wireless Dimmers invite you to return to the conversation that just wouldn't end out West. Review the technology all over again and bring your creative problems with you as we'll be running this exciting topic as a double session. (LX, PR)

**Stage Floor Surfaces and Rep Floor Ideas** – a panel discussion of an ever ongoing topic from Callboard about what products work best on Stage Floors and how they stand up, as well as discussion on different solutions fro Repable Floors. Jeff Cummings and Bob Vernon join a group a distinguished guests (unbeknownst to them) with product samples and Demonstrations. (OD, DS)

**Fall Protection in Small Hall Venues:** We discussed at length on Callboard, so lets find out what folks are doing out there now and what they are using. A round table discussion with some demonstrations.(LX,OD)

**Flame Retardants:** JDI in conjunction with Christie Lites will host a session on Flame Retardants with special guest Sean Tracey from the NFPA. (PR, WD,OD,MG)

Session Legend:  
 DS - Design  
 LX - Lighting  
 OD - On Deck  
 MG - Management  
 PR - Props  
 SM - Stage Management  
 WD - Wardrobe  
 VID - Video

## Good News! EARLY BIRD REGISTRATION HAS BEEN EXTENDED TO NOVEMBER 30 2005!

Register for Rendez-vous 2006 CITT/ICTS Annual Conference and Trade Show before November 30 and save \$100! Read on for a sneak preview of the conference programming (subject to change) To register: [wwwcitt.org/conf.htm](http://wwwcitt.org/conf.htm)

NEW this Year: Friday August 11th, 2006 – 9:00am to 5:00pm

All Day Wardrobe Caucus Workshops at the Ryerson Theatre School. Sessions "in the Works" include:

In the Works (but not confirmed)

- Emergency Planning Procedures – hosted by Sean Tracey from the NFPA
- Ontario MOL Live Performance Guideline Draft #3 - Panel Discussion.
- Stump The Experts – Traditional Rigging Techniques and Theatrical Tricks.
- Beyond the Candle – Fire Effects Onstage
- Flame Retardent – A repeat and continuation topic from Calgary 2005
- Co-Productions and Your Role - There's a whole new group of people dealing with these now, let's see if we can't help answer their questions.
- Role of the Visual Techician - What is our role with Video so prevalent in our industry?

### Wigs Demonstration Millinery Roundtable

Dressers Tracking Sheet Systems  
 Make-Up Demo's  
 Fundamentals of Setting up a Tour  
 Wardrobe Co-Production Panel Discussion

Also: Pre Conference Workshops; Venue and Walking Tours; The "ever popular" Swag Bingo, Extreme Junk Challenge, Friday Afternoon Corporate Trade Show Awards Dinner and Keynote Speaker Janis Barlow. And so much more! August 10<sup>th</sup> through August 13<sup>th</sup>, 2006 with pr-conference workshops August 7-8-9 in "the centre of the so called universe" - Downtown Toronto!

For more information and to register: [wwwcitt.org/conf.htm](http://wwwcitt.org/conf.htm)

Don't see something you want? – Want to Host or Lead a workshop or session topic? Please email us and let us know. [jeff\\_cummings@citt.org](mailto:jeff_cummings@citt.org) Come on down, and give us a hand!

> continued from **page 4:**

## Les enjeux de la diversité culturelle

vie démocratique, et même, de plus en plus, du développement économique lui-même. Car il ne s'agit pas de nier que les biens et services

culturels puissent être l'objet de commerce, il s'agit de faire reconnaître qu'ils ne peuvent être soumis aux règles usuelles du commerce.

Les enjeux de la diversité culturelle se situent donc dans l'interface qui met en présence, d'une part,

l'évolution du cadre réglementaire du commerce international et, d'autre part, les politiques culturelles et les diverses mesures de soutien que les États et les gouvernements adoptent pour soutenir la culture au profit de leurs populations.

Source : Ministère de la Culture et des

## NEWS FROM BC

### Government of Canada Supports the Arts Club Theatre Company

**VANCOUVER, October 20, 2005**

-- Minister of Industry and Member of Parliament (Vancouver Kingsway) David L. Emerson, on behalf of the Minister of Canadian Heritage and Minister responsible for Status of Women Liza Frulla, today announced \$37,000 in funding for the Arts Club Theatre Company. The funds will enable the organization to make repairs to its Granville Island Stage facility, which will ensure the viability of this important cultural space.

As a fixture of the Vancouver arts scene, the Arts Club Theatre has been presenting important Canadian works and artists for more than forty years, said Minister Emerson. I am very pleased that the Government of Canada will help the Arts Club Theatre Company preserve its Granville Island home, which has been their artistic headquarters for the last twenty-five years.

Arts organizations contribute in so many ways to the vitality of our communities, right here in Vancouver and across the country, said Minister Frulla. Maintaining the infrastructure of our cultural institutions helps to ensure that Canadians will be able to enjoy and take part in excellent cultural performances for many years to come.

The Arts Club Theatre Company is now in its 41st season of presenting professional live theatre in Vancouver. In 1979, the Company assembled the current Granville Island stage, where musicals, classics, dramas, and contemporary comedies are featured alongside a large selection of contemporary works. The company also tours provincially, presenting a three-show mini-season at venues throughout British Columbia.

Financial assistance is provided by the Department of Canadian Heritage through the Cultural Spaces Canada program. This program supports cultural infrastructure projects that increase Canadians' access to the performing, visual, and media arts or improve physical conditions for artistic creativity and innovation.

Funding announced today was provided for in the February 2005 federal budget and is therefore built into the existing fiscal framework.

Source: *Canadian Heritage*

### Le gouvernement du Canada soutient le Arts Club Theatre

**VANCOUVER, le 20 octobre 2005**

-- David L. Emerson, ministre de l'Industrie et député de Vancouver-Kingsway, a annoncé aujourd'hui, au nom de Liza Frulla, ministre du Patrimoine canadien et ministre responsable de la Condition féminine, l'octroi de 37 000 dollars au Arts Club Theatre. Cet appui financier permettra à l'organisme de rénover ses installations de l'île Granville et d'assurer ainsi la vitalité de cet important espace culturel.

« Au coeur de la scène artistique de Vancouver, le Arts Club Theatre met en vedette depuis plus de quarante ans des oeuvres et des artistes canadiens importants, a déclaré M. Emerson. Je suis ravi que le gouvernement du Canada aide cette compagnie théâtrale à préserver le foyer artistique qu'elle occupe depuis vingt-cinq ans sur l'île Granville. »

« Les organismes du secteur des arts contribuent de diverses façons au dynamisme de nos communautés, a ajouté la ministre Frulla. En assurant le maintien des infrastructures de nos institutions culturelles, nous nous assurons que les Canadiennes et les Canadiens pourront profiter de programmes culturels de qualité pour de nombreuses années à venir. »

Le Arts Club Theatre en est maintenant à sa 41e saison théâtrale professionnelle à Vancouver. En 1979, cette compagnie théâtrale a établi sa scène sur l'île Granville pour y présenter des comédies musicales, des pièces classiques et dramatiques, des comédies contemporaines ainsi qu'un vaste choix d'oeuvres modernes. La compagnie fait également des tournées provinciales au cours desquelles elle présente des mini-saisons de trois spectacles un peu partout en Colombie-Britannique.

source: *Patrimoine canadien*

## Welcome! To our New Members Bienvenue à nos nouveaux membres!

### STUDENT / ÉTUDIANT

Gillian WOLPERT, Vancouver BC  
Dylan ROGERS, Oakville ON

### INDIVIDUAL / INDIVIDU

George DAVIDSON, Vancouver BC  
Chris JACKO, Calgary AB  
David NEAL, Vancouver BC  
Jim WENTING, Chilliwack BC

## Upcoming Events Événements à venir

### NOVEMBER/NOVEMBRE

#### 18th annual CAPACOA Conference CULTURE COUNTS

Value of Arts  
November 3 – 7  
Ottawa, Ontario  
[www.capacoa.ca](http://www.capacoa.ca)

#### LDI 2005 Conference and Exhibits

November 11 - 13  
Orlando, Florida USA  
[www.ldishow.com](http://www.ldishow.com)  
ETCP Certification  
During LDI 2005  
November 11 - 13  
Orlando, Florida USA  
[www.etcpcp.estat.org](http://www.etcpcp.estat.org)

### MARCH / MARS

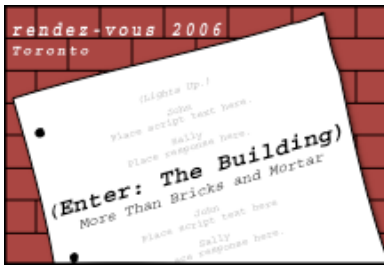
#### USITT Conference & Stage Expo

March 30 – April 1  
Louisville Kentucky USA  
[www.usitt.org](http://www.usitt.org)

### AUGUST / AOÛT

#### RENDEZ-VOUS 2006 CITT/ICTS 16th Annual Conference and Trade Show

August 10 -13  
Toronto, Ontario  
[www.citt.org/conf.htm](http://www.citt.org/conf.htm)



# 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)

<b>CITT/ICTS Member rate</b>	<b>\$450 = \$ _____</b>
before November 30 2005	DEDUCT: \$100 - \$ _____
Between Dec 1/05 and May 31/06	DEDUCT: \$50 - \$ _____
After August 1 2006	ADD: \$50 + \$ _____
<b>CITT/ICTS Student Member rate</b>	<b>\$200 = \$ _____</b>
If before May 31 2006	DEDUCT: \$25 - \$ _____
<b>Non CITT-ICTS Members Before July 31 2006</b>	<b>\$650 = \$ _____</b>
<b>Non CITT-ICTS Members After August 1 2005</b>	<b>\$700 = \$ _____</b>
<b>Non CITT/ICTS Student member</b>	<b>\$300 = \$ _____</b>
<b>Conference Registration Subtotal \$ _____</b>	

#### 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](http://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](http://www.deltachelsea.com) or call 1-800-243-5732.

#### Pre-conference Workshop August 7- 8 - 9

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

#### 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: \$ _____
<b>Total amount Owng \$ _____</b>	

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](mailto:citt@citt.org)

**Or register on line: [www.citt.org/conf.htm](http://www.citt.org/conf.htm)**

Reserved for Office - Date : \_\_\_\_\_ Int : \_\_\_\_\_