



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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CITT/ICTS

National Office/Bureau national
340-207 Bank St.
Ottawa ON K2P 2N2
T: 613-482-1165
F: 613-482-1212
citt@citt.org
www.citt.org

Collaborators:

Al Cushing, David L. Smith

Editor: Monique Corbeil
Layout: Philippe Provencher
Revision: Danielle Leclerc

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The Riggers' Expert Working Group in Ottawa / Le group d'experts gréeurs à Ottawa - From left to right standing / De gauche à droite debout : Pierre Morin (Facilitator/Animateur) Stéphane Mayrand (Cirque du Soleil, QC), Peter DaPrato (IATSE Local 873, ON), Dominic Landry (Cirque du Soleil, QC), Wes Jenkins (EPCOR Centre for the Performing Arts AB), Tom Heemskerck (Royal and McPherson Theatres, BC), Ron Muise (Muise Technical Services, ON) From left to right in front / de gauche à droite en avant : Dusty Rhodes (The Port Theatre, BC), Kevin Fitzpatrick (Nasco Staffing Solutions/Freelance, ON), Patrick Chassin (Cirque du Soleil, QC), Jesse Carroll (University of Calgary, AB) Absent: Mongo Andrews (Vertigo Research Laboratories, ON)

ON THE ROAD, AGAIN...

- Monique Corbeil, National Coordinator

As for many, autumn is a very busy season. For the National Office, it has been quite a journey! Having logged over 10 000 miles in 2 countries, 1 state, 5 provinces and 6 cities in 4 weeks, I'm sure glad to be a frequent flyer member!

Following the Alberta Showcase event in Red Deer in early October, I pursued our outreach initiatives in Sarnia, at the Ontario Contact event. Between the contact room, showcases and networking opportunities, I was able to attend two workshops. The first was about audience safety and the need to better educate patrons about safety awareness in a theatre. Presenters shared ideas and good practices they utilize in their venues. The second was on the technical rider: a panel composed of a presenter and an artist agent debated about the sometime demanding technical needs and the unusual catering requests that touring crews impose on presenters. Despite the delicate subject, the discussion was quite lighthearted and anecdotal! There were many interesting comments expressed by both parties, but the bottom line to avoid misunderstanding remains COMMUNICATION.

On my return from Sarnia, I headed for Ottawa to attend the Rigging Expert Working Group session as an observer. Eleven experienced riggers from all corners of the country, and from all sectors of the performing arts and movie industry teamed up in the nation's capital for two and a half days to draft, with the help of facilitator Pierre Morin, the chart of competencies for entertainment riggers. The group will meet again late January to draft the competencies profiles, after which a pan Canadian training gap analysis will be conducted. The documents will be translated into French and made available to all by next summer. This will be the third chart of competencies drafted for our industry. The first two charts, on Automation Technician and on General Stage Technician (Stage Hand), are available on line at: <http://www.culturalhrc.ca/competencies/default-e.asp>

I didn't stay home very long upon my return from Ottawa – the following day I was off again, this time to Saint John NB to attend the CAPACOA annual conference. President Bob Johnston joined me to man the CITT/ICTS booth during

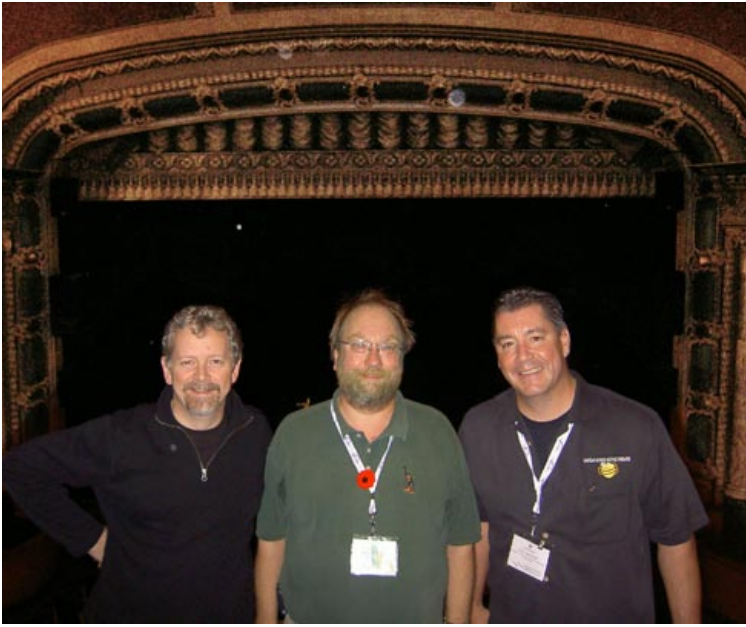
SUR LA ROUTE, ENCORE

- Monique Corbeil, coordonnatrice nationale

Pour plusieurs d'entre nous, l'automne est une saison fort chargée, et le bureau national n'a pas échappé au tourbillon! Ayant comptabilisé plus de 10 000 milles de voyage dans deux pays, un état, cinq provinces et six villes en quatre semaines, je suis heureuse d'accumuler des milles bonis!

Suite à mon séjour à Red Deer pour assister au Alberta Showcase en octobre dernier, j'ai poursuivi la tournée de promotion à Sarnia lors du Ontario Contact où j'ai assisté à deux ateliers. Le premier portait sur la sécurité de l'auditoire et sur la nécessité de mieux éduquer les spectateurs à la sécurité dans les salles de spectacles. Les diffuseurs ont pu partager leurs idées et faire part de pratiques fort intéressantes utilisées dans leurs salles. Le deuxième atelier portait sur les fiches techniques de tournée: un panel composé d'un diffuseur et d'un agent d'artiste y ont discuté des exigences techniques et des demandes de service de traiteur parfois farfelues des équipes de tournée. Malgré la délicatesse du sujet, la discussion fut plutôt amusante et anecdotique! Plusieurs commentaires intéressants furent exprimés pour en arriver à la conclusion qu'une bonne COMMUNICATION entre les parties demeure LA solution pour éviter tout malentendu.

À mon retour de Sarnia, j'ai pris la route d'Ottawa pour assister, à titre d'observatrice, à la session de travail du groupe d'experts en gréage. Pas moins de onze gréeurs d'expérience venant des quatre coins du pays et représentant l'ensemble des secteurs de l'industrie du spectacle et du cinéma, se sont réunis dans la capitale nationale pendant deux jours et demi pour rédiger, avec l'assistance de l'animateur Pierre Morin, une charte de compétences pour gréeurs. Le groupe se réunira à nouveau à la fin de janvier pour compléter le profil des compétences, après quoi une analyse pancanadienne des lacunes en formation sera réalisée. Après avoir été traduits en français, les documents seront disponibles à tous dès l'été prochain. Cette charte est la troisième à avoir été réalisée pour notre secteur. Les deux premières, soit celles qui concernent le technicien en automation et le technicien de scène, sont présentement disponibles en ligne à <http://www.culturalhrc.ca/competencies/default-f.asp>



Graham Frampton, Peter D. Smith & Bob Johnston, Imperial Theatre, Saint John, NB

the weekend. We got the chance to greet many new and existing members. Aimée Frost and Graham Frampton, both board members, were also present on behalf of their own organization, so we took some time to meet and discuss ongoing projects. We were also treated to a couple of venue tours: one conducted by Peter D. Smith, General Manager of the Imperial Theatre, who gave us a grand tour of the magnificent historical theatre, and the other one by Warren Beatteay, Operation Manager at the Harbour Station, who showed us around the multi-purpose sporting and entertainment complex.

Bob and I then traveled throughout the Maritimes in an outreach effort to rejuvenate the Atlantic Canada region, a venture that former National board member Warren Beatteay had undertaken several years ago. Our first stop was in Charlottetown to meet up with Paul Druet, Head Electrician at the Confederation Centre of the Arts, and with Nicole Philips, Executive Director of The Guild, a wonderful multi-purpose art facility located across the street from the Confederation Centre that holds a black box theatre, an art gallery and numerous offices and studios rented to local art and cultural tenants. We continued our mission to Halifax where we organized a CITT/ICTS information session at the Neptune Theatre in the evening. Paul Del Motte from Mount Allison University and Colin Richardson from Dalhousie University and Business Agent for IATSE Local 680 stepped up to represent New Brunswick and Nova Scotia respectively and to work with us to expand CITT/ICTS's presence in that region. We also are currently working to add 20 new members in Newfoundland and Labrador, with the assistance of Dick Stoker from the Government of Newfoundland and Labrador. This is a welcomed new development.

The next day, I was greeted by Fred Anthony, Technical Coordinator at the Dalhousie Arts Centre, and by Colin Richardson, for a tour of their venue. I also got to meet and chat for a while with Heather McGean, Director of the Arts Centre, Rosemary Doubleday, Manager of Events and Booking Services, as well as Bruce MacLennan, Instructor in the Dalhousie Theatre Department. It was a nice ending to a very intense and gratifying sojourn.

Well, that wraps up my travels for 2006! Upcoming outreach events for CITT/ICTS in 2007 will include All Access 2007 Show and Seminars in Dartmouth, La Bourse RIDEAU in Québec City, Pacific Contact in Burnaby and EN COULISSE in Montréal...

In the meantime, I'm back home at the office, following up on many exciting projects and dossiers such as Rendez-vous 2007, the chart of competencies for riggers, the 4-year strategic plan and, of course, StageWorks, to name a few.

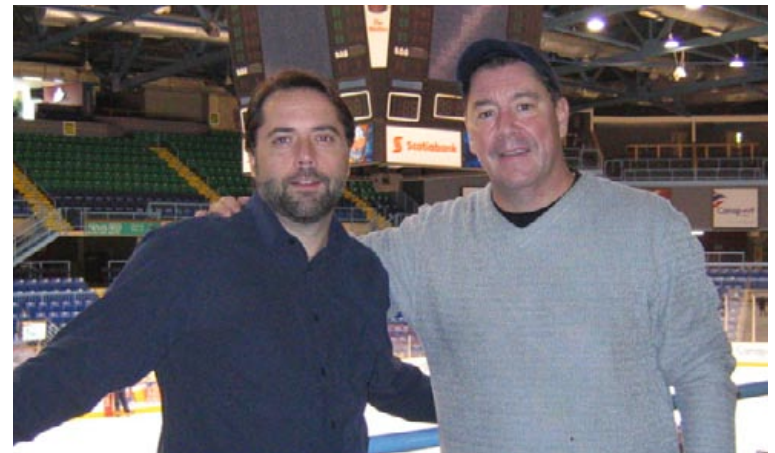
Over the year, I have received many wonderful comments and praise from the membership about the organizations' successful restructuring, and I must say that it's heartwarming to hear. Credit goes to the National Board for its efforts in maintaining CITT/ICTS's vision of *Connecting the Canadian Performing Arts Community*, and of which I am proud to be part.

As the year comes to an end, I would like to take this opportunity to thank my valuable collaborators Chantal Comeau (Bookkeeper), Yanik Garon (Webmaster), Danielle Leclerc (Text Reviser) and Philippe Provencher (Graphic Artist), who assist me in keeping the organization in top shape.

Enjoy the Christmas holidays and may the New Year bring peace and happiness to all.

J'avais à peine eu le temps de rentrer à la maison que, déjà, je repartais, cette fois pour Saint John au Nouveau-Brunswick, pour prendre part à la conférence annuelle de la CAPACOA. Le président Bob Johnston m'a rejointe et, ensemble, nous avons tenu le stand du CITT/ICTS au cours de la fin de semaine, ce qui nous a permis de saluer plusieurs membres, anciens et nouveaux. Aimée Frost et Graham Frampton, tous deux membres du conseil d'administration, étaient également présents à cet événement pour leurs organismes respectifs; nous en avons profité pour provoquer des rencontres et pour discuter de certains projets. Nous avons eu droit à deux visites de salle de spectacles : le directeur général du Théâtre Impérial, Peter D. Smith, nous a offert une visite royale du magnifique théâtre historique et Warren Beatteay, gérant des opérations au Harbour Station, nous a fait découvrir ce centre sportif et multifonctionnel.

Bob et moi avons, par la suite, parcouru les routes des Maritimes dans l'espoir de ranimer la région de l'Atlantique, une action entreprise il y a quelques années par Warren Beatteay, ancien membre du conseil d'administration. Notre premier arrêt se fit à Charlottetown pour rencontrer Paul Druet, électricien en chef du Centre des arts de la Confédération,



Warren Beatteay & Bob Johnston, Harbour Station, Saint John, NB

et Nicole Philips, directrice générale de The Guild, un magnifique complexe artistique multifonctionnel situé en face du Centre des arts et qui abrite un studio-théâtre, une galerie d'art, des locaux et studios pour les artistes et les organismes culturels. Nous avons poursuivi notre expédition vers Halifax où nous avons organisé une soirée d'information CITT/ICTS au Neptune Theatre. Paul Del Motte, de la Mount Allison University, et Colin Richardson, de la Dalhousie University et agent d'affaires du Local 680 d'AIEST, se sont portés volontaires pour représenter respectivement le Nouveau-Brunswick et la Nouvelle-Écosse et pour nous assister dans nos démarches visant à accroître notre visibilité dans cette région. Par ailleurs, nous travaillons également avec Dick Stoker du gouvernement de Terre-Neuve et du Labrador pour

accueillir 20 nouveaux membres de Terre-Neuve et du Labrador au sein de l'organisme, ce qui est de bon augure!

Le lendemain, j'ai été chaleureusement accueillie par Fred Anthony, coordonnateur technique au Dalhousie Arts Centre, et par Colin Richardson pour une visite guidée du Centre. J'ai eu le plaisir de rencontrer la directrice du Centre, Heather McGean, et Rosemary Doubleday, gérante des événements, ainsi que Bruce MacLennan, enseignant au département de théâtre de l'université Dalhousie. Une belle conclusion à un séjour intense et enrichissant.

Voilà qui met fin à mes voyages pour 2006. Les prochains événements de promotion prévus en 2007 pour CITT/ICTS sont All Access 2007 Show and Seminars à Dartmouth, La Bourse RIDEAU à Québec, Pacific Contact à Burnaby et EN COULISSE à Montréal...

En attendant, je suis de retour au bercail, et j'assure le suivi de plusieurs dossiers, notamment Rendez-vous 2007, la charte de compétence des gréeurs, le plan stratégique quadriennal et, évidemment, StageWorks.

Au cours de l'année, j'ai eu le plaisir de recevoir de nombreux commentaires

très positifs et encourageants de la part des membres au sujet de la restructuration réussie de l'organisme. Le mérite revient au conseil d'administration qui maintient la vision du CITT/ICTS, soit d'être le réseau canadien du milieu du spectacle. Je suis vraiment fière d'en faire partie.

En cette fin d'année, permettez-moi de saluer et de remercier sincèrement mes précieux collaborateurs : Chantal Comeau (tenue de livres), Yanik Garon (Webmestre), Danielle Leclerc (révisseuse linguistique) et Philippe Provencher (graphiste) qui m'aident à veiller au bien-être de l'organisme.

Profitez pleinement des vacances de Noël et que la nouvelle année vous apporte paix et bonheur.

Special Feature – CITT/ICTS 2006 AWARD RECIPIENT

On August 12 2006, Toronto hosted the 9th Annual CITT/ICTS Award Banquet in recognition of individuals and companies that excel in their field of live performance in Canada. Every month, StageWorks will feature a portrait of this year's CITT/ICTS Annual Awards Recipients.

This month we feature the The Ron Epp Memorial Award for Professional Achievement recipient. The Ron Epp Memorial Award for Professional Achievement is awarded to an individual, in recognition of longstanding career achievement in a technical or related discipline within the Canadian live performance industry. **This years recipient is Robert Hamilton.**

Robert Hamilton has been involved in our industry for over 20 years. In that time he has worked as a technician, designer, instructor and theatre consultant as well as holding many positions within CITT/ICTS.

Robert has worked with Douglas Welch Designs Associates Ltd. as a theatre consultant and lighting designer since 1988. Previous experience includes positions as an assistant lighting designer for the Stratford Festival in Canada and the New York City Opera. Since 1989, he has been teaching classes in the areas of lighting and design as part of the Stagecraft Program at Douglas College in New Westminster BC. As an active member of the CITT/ICTS, Robert Hamilton chaired the CITT British Columbia Section from January 1998 to February 2003, as well as held a position on the CITT/ICTS national board from May 1997 to August 2002. He is also an avid participant of the CITT/ICTS's sister organization the United States Institute for Theatre Technology (USITT). Since joining Douglas Welch Designs Associates Ltd., Robert has served as a theatre consultant and theatrical equipment systems designer on over forty facilities.

He has been a strong supporter of theatre and CITT/ICTS for many years. He has also supported bringing youth into the industry both as an instructor and employer.

Although he works hard to be a fun-loving guy, Robert is a font of useful information that he is willing to share at any time and a true friend of the industry. He has never been known to lack energy or enthusiasm for his work as a designer, teacher or consultant. Robert is an amazingly dedicated man of the theatre whose motto might well be "Next time I'll do it even better!"

Touring a theatre with Robert is a revealing experience, whether or not it is a building on which he consulted. Not surprisingly, he is quick to observe the fine points of the spaces and equipment, but what impresses people is how much serious thinking he has done about all the little details. When questioned, Robert always has opinions about the most appropriate and cost-effective way of doing something, but he is never merely dogmatic. His reasoning always starts from the effect each decision will have on the end users: the performers, technicians and audience members whom he understands and cares deeply about.

Working constantly in the 'real' world where the conflicting objectives, ridiculous budgets and the endless forced compromises of even a single construction project can wear anyone out, Robert Hamilton manages to maintain his enthusiasm, energy and commitment to building better theatres.



Robert Hamilton (right) receiving his award from the President of CITT/ICTS Bob Johnston

Robert Hamilton (à droite) recevant le prix de la part du président de CITT/ICTS Bob Johnston



Bell Centre for the Performing Arts, Surrey BC

Areas of Expertise: Theatrical design and consulting, theatre equipment systems design, stage lighting design.

Education

- MFA in Design for the Theatre, British Columbia, 1988
- BA (Hons) Drama, Waterloo, 1984
- Theatre Crafts and Design Diploma, The Banff Centre School of Fine Arts, 1983

Professional Experience

- Tour organizer for CITT/ICTS annual conference held in Vancouver BC in 1996 and in 2002.
- Lecturer, Council of Educational Facility Planners International, Dallas Texas,
- 1997 - Lecturer, Illuminating Engineering Society regarding the lighting design for the Pacific Market at Vancouver International Airport.
- 1997 - Published article regarding the design of sprung floors for multi-use performance facilities on CITT/ICTS's electronic forum, CalBoard.
- 1997 - Conducted the first Vancouver meeting of theatrical lighting designers, Capilano College, North Vancouver.
- 1997 - Proposed a new course offering to UBC titled Design of Performance Facilities for theatre or architecture students.

- Guest Speaker at Crossing Boundaries conference for BC Arts Educators, Vancouver, "BC School Performance Facilities in the 1990's."
- Guest Speaker at the CITT/ICTS annual conference Edmonton Alberta, "Mechanical Systems for Performance Facilities".
- 1999 - Guest Speaker at the USITT annual conference in Toronto, "How to get the Theatre of your Dreams".
- 1999 - Guest Speaker at the BC Recreation and Parks Association's annual conference in Nanaimo, BC, "How to make a Theatre Make Money".
- June 2003 - Assisted in the set-up and strike of the Canadian Exhibits at the Prague Quadrennial.
- June 2006 - Official CITT/ICTS delegate representing Canada at the OISTAT Architecture Commission meetings in Belgium.

Some projects that Robert has worked on with Douglas Welch Designs Associates Ltd. include:

Coquitlam Casino Theatre, Coquitlam BC
 River Rock Casino Theatre, Richmond BC
 Cascades Casino Show Lounge, Langley BC
 Chemainus Theatre, Chemainus BC
 Fringe Theatre Adventures, Edmonton AB
 Maple Ridge Arts Centre, Maple Ridge BC
 Rotary Centre for the Arts - Theatre, Kelowna BC
 Maurice Young Millennium Place, Whistler BC
 Performance Works - Granville Island, Vancouver BC
 Inlet Theatre & Council Chamber, Port Moody BC
 G.W. Graham School Theatre, Chilliwack BC
 Brooks Sr. Secondary School Theatre, Powell River BC
 Heritage Woods School Theatre, Port Moody BC
 Cariboo College Theatre, Kamloops BC
 Bell Centre for the Performing Arts, Surrey BC
 Earl Marriott Secondary School Theatre, Surrey BC
 Terry Fox School Theatre, Port Coquitlam BC
 Langley Fine Arts School Theatre, Fort Langley BC
 Capilano College - Birch Theatre, North Vancouver BC
 University College of the Fraser Valley, Chilliwack BC

Diary of the Grand Theatre Restoration

– David L. Smith

Starting this issue, StageWorks will chronicle the Grand Theatre restoration that started back in September 2005. This month, workers are resuming work on a 17.1 million dollar restoration of Kingston's historic Grand Theatre after a six-month delay caused by financial considerations. In this column we will track the progress of this exciting project, slated for completion in the spring of 2008. David L. Smith, Supervisor, Theatre Operations, Culture & Recreation is capturing the progress with his thoughts and stunning photos. The journey begins with the origins of the Grand Theatre...

In 1879, a local wealthy businessman by the name of William C. Martin first opened the Theatre, then known as "Martin's Opera House". Over the next twenty years, the theatre presented over 1,200 shows. In 1897 it underwent extensive renovations before burning to the ground in 1898. The Theatre was rebuilt in 1902 by Ambrose J. Small and renamed the "Grand Opera House". At the time of its construction (the cost - including the architect's fee - came to a whopping \$19,471!), it was one of the most modern theatres in all of Canada. Renowned artists such as Al Jolson, Sarah Bernhardt and Harry Houdini all performed at the Grand Opera House with great success. In 1919, Small sold the Grand and all his other holdings for \$1,700,000 and disappeared from the face of the earth. His body has never been found and the case was not closed until recently. He is reputed to haunt the Grand theatre in Kingston and/or the Grand Theatre in London.

As times changed, so did the Grand. In 1938, the theatre was bought by Famous Players and transformed into a motion picture house. However, in 1961, the Grand's cinema career came to an end and the building was sold for \$35,000 to a Toronto parking syndicate. Much of its interior was removed in preparation for its demolition. Fortunately a group of public-spirited citizens led by Margaret Shortliffe raised public awareness and money to save and restore the building to become Kingston's civic auditorium. After \$262,000 worth of renovations the Grand Theatre officially reopened in May 1967.

Since that time, the Grand has been Kingston's primary performing venue. It underwent further renovations in 1973 and 1986.

By the late 1990's, the theatre's age was beginning to show. New technology, more stringent building codes, and a greater volume and complexity of production were putting a strain on the building. There was a desperate need to increase backstage space, to replace the hemp system with steel counterweights, to install new dimmers, to improve the acoustics, to provide more leg room for the audience, to improve the air quality and to replace the dowdy and rundown interior and exterior with something more exciting.

A needs analysis was performed in 2002, a fundraising study in 2003, and in 2004 the firm of Diamond and Schmitt (DSAI, of Four Seasons Centre fame) along with Kingston architects Shoalts and Zaback were engaged.

At the first design meeting in the fall of 2004, Donald Schmitt expressed concern about the original schedule. According to that schedule, the theatre would close in May 2005 and reopen in November of that year. His feeling was that no where near enough time had been allowed for design, and he was right.



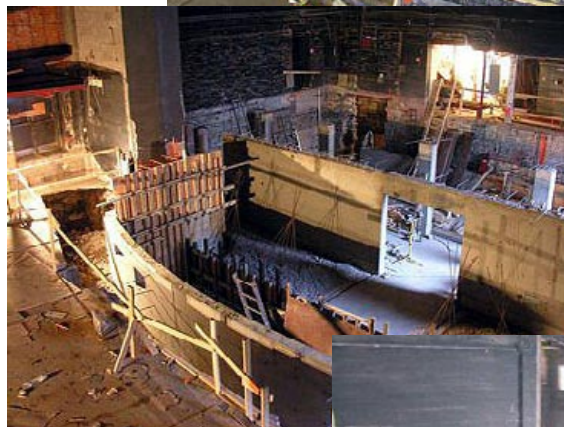
September 2005
– Ray of light shining through the stage loading door rubble



September 2005
– Tearing down the stage



February 2006
– Ready for the first concrete pour



April 2006
– Reconstruction of the orchestra pit and stage area



June 2006
– The stage area and loading door, seven months later.



As DSAI and their engineers began a thorough examination of the building, it became quite clear that the original budget-a little over \$6,000,000 would not be enough either.

Over the next few articles, as well as tracking current construction progress, I will back track and discuss the fascinating process of design and costing and redesign and re costing and re re design and re re costing. Suffice it to say that the six million dollar six month build is now a 17.1 million dollar, two and a half year project.

How did we get to where we are now

Early in the planning stages, the project manager recommended a two tender approach to bidding. He felt that as walls and ceilings were pulled down discoveries might be made which would lead to endless change orders. Change orders are the bane of architects and project managers and generally work to the advantage of the contractor.

The original bids were based on very detailed sets of plans and specifications. For the Grand Theatre project there were 289 pages of drawings and four books of specifications that, if piled up, were about six inches thick. Bidding is risky. The contractor must cover costs and make a reasonable profit. At the same time he must bid low enough to get the job. When a change order comes along, the contractor already has the job and can afford to ask more for the new work than he would in the general bidding process. In a sense, change orders are gravy to the contractor.

Well, no matter how carefully one plans, changes do take place. Think about remodeling an old house and then consider the problem of dealing with a 12,000 square foot building constructed 104 years ago.

One of the first jobs was to demolish the old stage and excavate a green room and dressing room area underneath. As soon as the foundations became visible, it became apparent that there really weren't any foundations. The mortar joining the rubble walls had for the most part disintegrated. Engineers ordered an immediate stop while they assessed the situation. A solution was found that involved removing four-foot sections of the foundation wall and rebuilding it with concrete - a slow and costly task... At the same time that the non foundation foundations were being discovered it was also discovered that the fill under the building was, by today's standards, contaminated. It required special handling and had to be removed to a special dump - another unexpected expense.

Part of the first phase called for removal of the old auditorium ceiling for aesthetic, acoustic, and structural reasons. The ceiling was applying over thirty tons of stress to the bottom chords of the roof trusses, it contained asbestos, it was ugly, and it hurt the acoustical properties of the room. As soon as the ceiling was gone (after careful removal per Ministry of Labour and Environmental standards due to the asbestos content) the engineers were able to make a close inspection of the top of the brick walls. Surprise! The mortar holding the bricks together was in about the same shape as the mortar holding together the foundations. More discussions ensued.

A variety of options were considered, including that of demolishing the whole thing and starting from scratch. Eventually plans were made to increase the amount of steel framing in order to take the load of the roof and to rebuild the top few feet of the walls.

The old adage - *when you renovate an old building expect it to cost more and take longer* - is worth remembering.

Of course, had anyone said in 2004 that it would cost 17 million and take two and a half years to complete it is very likely that the project would never have been started. At the same time, no one was eager to invest 25 to 30 million in building a new theatre. So, all things considered,



Welding steel for box seats



Looking into the lounge from the Grand Baby Studio

things have worked out as well as could be expected and here we are in December 2006, ready to move forward.

During phase one, the building interior was removed, the stage house foundations were stabilized, the green room area was constructed, a new stage slab was poured, and the steelwork for new box seats was installed. New exit stairs for the Baby Grand studio theatre were also installed, and the framing for a new front of house lounge was completed.

When the phase two tenders were opened last April, all of the bids were well above the budget. The city's CAO put a freeze on the project while a financial audit and an engineering review were conducted. The audit and the review indicated that, while reporting and oversight could have been better, it was unlikely that anything could have been done to keep the costs down. The only real question was whether the original forecast had simply been too optimistic.

After much consideration, a new budget and schedule were struck, City Council with some reluctance provided a go-ahead, plans and specifications were modified, and a new call for tenders went out.

On November 8, the tenders were opened. ASCO Construction of Nepean had the lowest bid AND it was within the budget. Within the next few weeks, letters of agreement were signed, other legal details were sorted, ASCO began moving onto the site, and the first construction meeting, involving the architects, engineers, contractors, major subcontractors and City of Kingston staff was held on November 23. Things are up and running again.

Next month we will report on the first stages of Phase Two construction and we will flash back to give some insight into the design and planning process.



Theatre Engineering and Architecture Conference One Great George Street London, England

- Al Cushing

In June of this year the second TEA conference was held in the extraordinary Institution of Civil Engineers, an Edwardian monument that opened in 1913. Its great rooms, renovated in the 1980's, were a stunning conference venue.

A number of CITT/ICTS members were in attendance including Scott Spidell, Rob Hamilton, Wes Jenkins, Gerry van Hezewyk, Robert Armstrong, Al Cushing and others representing our corporate and organisational members such as Don MacLean and Antonin Saint-Georges of Cirque du Soleil.

This was only the second TEA, the first was held in 2002. The conference was organised by Richard Brett of Theatre Project Consultant in conjunction with ABTT, our UK counterpart. ABTT scheduled their annual trade show for the two days following the TEA conference.

The theme of the conference, **"What is the current status and future form of spaces for the performing arts?"** was presented at an opening plenary given by Ian Mackintosh, Jodi Meyers and Stan Pressner. The panel recognised that there are dramatic changes taking place in the relationship between the artist and audience that

affect how we look at our performing arts facilities. Artists discover undefined spaces that they shape to their performances. Performances cross and blur the borders of the performance disciplines; dance, spoken word, music and electronic media are brought together in unexpected ways and in unexpected places. Audiences are invited to bring to the performance a sense of anticipation and discovery. The panel challenged the assembled to embrace these changes and to integrate them into the design of new and refurbished buildings.

The panel identified some of the challenges we face in altering thinking about our built infrastructure. The demand by the public and politicians for iconic structures designed by "star" architects frequently results in the construction not of great performance venues but of monuments. Budget cuts rarely affect the visible architecture but almost always reduce functionality of the theatre. The demand for instant public/political gratification or the construction of a venue as "urban renewal project" often leads to a failure to consult effectively with the audience, artists and technicians that will animate the finished project.

Over the next three days and thirty sessions we explored the arts facility of the 21st century and how it can best serve the audience, artist and technician.

There were three sessions in each time slot, the programming of which was of such high quality that it was very difficult to select which workshop to attend. Fortunately, the Canadian contingent was able to share their experiences in the different sessions.

My primary interest was in the role of performing arts centres in the 21st century and what that meant in terms of the physical development / refurbishment of performing arts facilities. This informed my selection of sessions.



The first session I attended was *It all starts with the Brief and Business Plan*. The panel consisted of a consultant, an architect, a theatre executive director and a management consultant. With a single voice the panel advised that two of the tools necessary for a successful renovation or new construction were a clear brief and an effective and feasible business plan. Before spending time and money on bricks and mortar it is essential to determine the "real" business of the organisation and to reflect on how the proposed construction will support that. With clarity of purpose it becomes possible, through internal and external consultations, to analyse the

current situation and map the path to the desired future. This map takes the forms of a specific, accurate, realistic and flexible business plan. The plan must embrace not only the short term leading up to the opening of a new or renovated facility but it must consider the programming and operational needs into the first decade of operation.

With a clear and honest business plan in hand it becomes possible to develop a meaningful brief for the architect and others who will execute the project. The brief must clearly indicate; "what" – the programming requirements that will shape the facility; "how" – how will the facility serve the shape of the organisation; "who" – how will the responsibilities for the project be divided.

Next I ventured Backstage at a panel session featuring a dancer, a stage-manager and a wardrobe mistress. After thirty years in the business I didn't expect to hear much that was new, I was mistaken;

- No cinder (concrete) block construction in wardrobe, they catch fine fabrics.
- Put the light switches in sensible places,
- Build a designated smoking area for the unreformed.
- Include a dressing room off the stage management office.
- Provide a props kitchen.
- Theatres that use child actors, separate dressing rooms for the kids.
- Quiet room.
- Plan the Green Room as a social convenor space c/w kitchen.
- RJ45 and telephone jacks everywhere (or I added to myself WiFi).
- Water Fountains (quiet) backstage.
- First Aid / physiotherapy room.
- Technical offices with daylight!
- Design backstage facilities for handicapped use with the same care as the auditorium.
- Plan for safety, you can't rely on folks to behave in a safe manner.

The third slot of the day posed a real challenge, would I take in *Changes in Culture Caused by Arts Buildings* or *The Background Support*. Although the former sounded very interesting and included Canadian, Caroline Noteboom among the presenters I decided to be responsible and learn more about the role of electrical and mechanical systems in performing arts buildings. Two interesting concepts were presented; the first challenged the conventional wisdom that there can never be too much power on stage, the second examined a number of ways that an existing or new facility can save power and money on HVAC.

The first day of the conference ended with a boat cruise on the Thames. (This seems to be a theme with technical theatre conferences?) The company was stimulating, the food tasty and the beer plentiful, and the scenery fascinating.

Day two started with *Financing the Project* chaired by Mhora Samuel of Britain's Theatre Trust. The session examined financing options in the UK (John Burgess) and the US (Duncan Webb). What could have been a dull discussion about how there is never enough money and how do we get more turned out to be a fascinating debate on the role of cultural facilities in the 21st century and how they relate to society. In the late 19th and through most of the 20th century funding for the arts was "a membership fee to the upper classes"; as we move into the 21st century it is based on business models and is result oriented. We support the arts to support, urban renewal, social renewal, economic renewal and expect to see measurable results. The panellists suggested that we must start to identify and measure the indirect as well as the direct impact of the arts, both financial and social. They also suggested that paying too much attention to matters financial and social could cause supporters, planners and architects to lose site of the ultimate purpose of an arts facility which is to encourage the creation of art.

From raising the funds I went on to learn how to spend them effectively at *Theatre Building on a Budget*. The highlight of this session was an examination of the planning and construction of the temporary home for the Royal Shakespeare Company in Stratford Upon Avon (www.rsc.org.uk/content/2956.aspx). This project was a good example of a very clear programme. The facility was to be temporary and adequate; compromises on aesthetics and equipment were acceptable. Costs were kept to a minimum through;

- A short design phase.
- Short life span for materials.
- Innovative and economic use of materials.
- Pre- arranged temporary code relaxations.
- Effective use of existing equipment and materials.
- Short, fast build.

Virginia Ross, an architect from Australia presented an equally interesting project where costs were kept to a minimum through the clever use of space and materials. The Mansfield Performing Arts Centre (www.williamsross.com.au) on the outskirts of a small town had little money but lots of land so instead of worrying about sound proofing the wall between the lobby and auditorium; they simply put them in separate buildings with a covered walkway between.



The Mansfield Performing Arts Centre

A number of the participants, mostly venue operators and production managers, reminded us that it is always necessary, when trying to balance the construction budget, to way capital cuts against on going maintenance and operating costs.

Wales Millennium Centre



My next choice was both disappointing and informative. I was not sure what to expect from a session entitled *National and Civic Showplaces*. It turned out to be a review from the users' point of view of some new facilities, notably The Esplanade (www.esplanade.com) in Singapore (Gerry Van Hezewyk) and the Wales Millennium Centre (www.wmc.org.uk) (Perryn Leech).



The last session of the day was *How Can Equal Access for All be Achieved*. There was some excellent factual information presented on U.S., British and European standards but the most interesting was the presentation made by Marc Brew, a dancer with CandoCo (www.candoco.co.uk). Marc is in a wheelchair. His company tours extensively and

his comments on the difficulties faced backstage by a wheelchair bound artist were eye opening. I could not think of any theatre that I had visited in Canada that would not have been listed along with his worst experiences. Marc's final comment was that due diligence was not good enough; he admonished us to think of people, not law suits.

The day ended with a wine and snack reception at the opening of the new ETC London sales and assembly facility.

I started day three with *The Cost of Running Performing Arts Buildings*. There were two clear messages from this session. If you are building a new facility take the time to plan carefully for the first five years after opening, carefully estimate your operating costs and make sure the budget is in place to support those costs including dealing with all the post opening "gotchas". Once you have your new facility open, remember that it is wearing out. Establish and maintain a depreciation or capital reserve fund. The latter recommendation was challenged by a number of venue operators (Canada, U.K and Netherlands) that pointed out that governments, instead of rewarding the foresight of establishing a reserve fund instead seem to punish the facility by giving capital repair funding to the ill prepared while patting the well prepared on the back and leaving them on their own.

Factors for Success – What really makes performing arts facilities successful? This session was particularly fascinating for anyone who has, or is going to; undertake building or renovating a performing arts facility.

Consultant, David Staples, proposed that three things lead to a successful project; the Brief, the Team, the Budget. The panellists expanded upon these themes. The need for clarity and consistency of the brief was repeated throughout the conference. The same characteristics appear to be necessary in the project team, the chief executive, Board, staff and out alliances need to be in alignment. The style of the Board and the Executive, which have to express and sell the vision, needs to be consistent. The Budget needs to be based the scale of the project and its market. It needs to include provisions for post opening costs and for programming that will animate the building. Two successful projects that were mentioned were the Lowry in Manchester (www.thelowry.com)



and the Laban in London (www.laban.org).

All the presenters stressed the human factors in the success of a facility and recommended considering factors such as; are there barriers to entry, what will be the audience's perceived experience of their visit, how will audience, artists and staff use the building, does it lend itself to zero defect operations.

Finally, Professor Alan Short of the Department of Architecture at Cambridge University presented the results of survey of the attendees of the conference (25% response from 300) that ranked 20 factors for success. The top five were:

- 5 – Sightlines
- 4 – Management / Leadership
- 3 – Stages and flexibility
- 2 – Intimacy
- 1 – Programming (by a considerable margin)

My final session of the conference was *The Performing Arts in Urban Regeneration*. The consultants that made up the panel, Anne Minors, David Staples and Duncan Webb suggested that many projects that feature a performing arts facility as the core of an urban development plan fail either as arts facilities, urban regenerators or both. However, they pointed out that does not mean that such projects are doomed to fail. An arts facility conceived as part of a mixed use redevelopment that includes housing, retail and commercial combined with leadership that delivers inclusive programming can succeed as the focus of new vibrant community.

A number of venue tours were offered as post conference events. I took advantage of three tours; the Sir Norman Foster designed Sage, located in Gateshead, across the Tyne River from Newcastle (www.thesagegateshead.org); the Journal Tyne Theatre, a Victorian theatre complete with working period stage machinery, located in Newcastle (www.thejournaltynetheatre.co.uk); and the beautiful Wales Millennium Centre located in Cardiff Bay (www.wmc.org.uk).

Another post conference event was the ABTT organized trade show, which offered the opportunity to see some of the technical developments from Britain and Europe. Of particular interest were the developments in automated fly systems arising from Holland banning traditional manual counterweight flies.

I came away from this extraordinary event energized, informed and feeling that the conference had been designed just for me.

PRAGUE QUADRENNIAL 2007

11th edition of the International Exhibition of Scenography and Contemporary Theatre Architecture - June 14 to 24, 2007

CALL FOR SUBMISSIONS

Scenography Exhibit – Architecture Exhibition – Schools Exhibition

L'Association des professionnels des Arts de la Scène du Québec (APASQ) has formed a partnership with the Canada Research Society of the Organisation Internationale des Scénographes, Techniciens et Architectes de Théâtre (OISTAT SRC/CRS) 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. The exhibition curators of the Canadian delegation are Véronique Borboën (UQAM) and Natalie Rewa (Queen's University). They will be principally responsible for the selection of work that will be exhibited at Prague.

Exhibits from the 60 participating countries will present the state of scenography at this 11th edition of the internationally respected event. Filling the rooms of the magnificent art nouveau Industrial Palace, the displays, conferences, lectures and workshops will engage in an enriching dialogue about design, technology and their artistic intersections as architecture, theatre technology, costume, set and sound design.

CALL FOR SUBMISSIONS, including submission guidelines, are available on the APASQ website: www.apasq.org/appel_en_prague.htm There are two important deadlines for the submission process to guarantee your participation:

December 15, 2006, for the Scenography Exhibit, Architecture Exhibition and Schools Exhibition: A brief description of the project(s) and the entry fee must be submitted to APASQ in Montreal.

January 15, 2007, for the Scenography Exhibit and the Architecture Exhibition: submissions (entry form and electronic portfolios) must be submitted to APASQ in Montreal.

For the Schools Exhibition, complete details will follow. Please visit the website for updates.

OISTAT, Organisation Internationale des Scénographes, Techniciens et Architectes de Théâtre (International Organisation of Scenographers, Theatre Technicians and Architects), a the world-wide parent organisation for scenographers, theatre technicians and architects, was founded in 1968. The Canada Research Society of OISTAT 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 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 call for submissions click here: www.apasq.org/introduction_en_prague.htm

For more information about the Prague Quadrennial, please visit the official site www.pq.cz

Information: Brigitte Gazaille APASQ (514) 523-4221 gbazaille@apasq.org

QUADRIENNALE DE PRAGUE 2007

11e exposition internationale de scénographie et d'architecture de théâtre contemporain du 14 au 24 juin 2007

APPEL DES CANDIDATURES

Scénographes professionnels - Architecture théâtrale - Écoles de théâtre

L'Association des Professionnels des Arts de la Scène du Québec (APASQ) s'associe à la Société de Recherche du Canada de l'OISTAT (SRC/CRS) 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 constitue une vitrine exceptionnelle pour les Scénographes d'ici. Elle présente un volet important sur l'architecture des théâtres et fait une large place aux écoles de théâtre. Les commissaires de cet événement sont : mesdames Véronique Borboën de l'Université du Québec à Montréal et Natalie Rewa de l'Université de Kingston. Elles seront entre autres responsables de la sélection des oeuvres qui seront exposées à Prague.

La Quadriennale de Prague a lieu dans un magnifique édifice de style art nouveau datant de 1891. Cet événement phare de grande renommée présente au public et aux professionnels un état des lieux de la scénographie dans le monde. Des colloques, ateliers et expositions y sont présentés et chaque pays expose différentes réflexions ou réalisations qui ont été élaborées dans plusieurs champs techniques ou artistiques (édifices théâtraux, équipements scéniques, décors, costumes, etc.). Cette année, 60 pays sont représentés.

L'APPEL DES CANDIDATURES, ainsi que les critères de sélection, sont disponibles sur le site de l'APASQ au www.apasq.org/appel_fr_prague.htm

Les pré-inscriptions seront acceptées jusqu'au 15 décembre 2006 (brève description des projets plus frais d'inscription), dans les catégories suivantes :

Scénographes professionnels, Architecture théâtrale, Écoles de théâtre. Par la suite, pour les volets Scénographes professionnels et Architecture théâtrale, la date limite de l'inscription (envoi des formulaires et des portfolios numérisés) est le 15 janvier 2007.

Pour le volet Écoles de théâtre, de plus amples renseignements seront fournis bientôt afin de pouvoir compléter l'inscription.

OISTAT, Organisation Internationale des Scénographes, Techniciens et Architectes de Théâtre (International Organisation of Scenographers, Theatre Technicians and Architects), est un organisme international fondé en 1968. La société de recherche du Canada de l'OISTAT (SRC/CRS) est une organisation incorporée en juin 2005, en Colombie-Britannique, dans le but de donner une plus grande visibilité à la scénographie canadienne lors d'événements internationaux. L'Association des Professionnels des Arts de la Scène du Québec (APASQ) est une organisation fondée en 1984. Ces deux organisations convergent en une même mission : la promotion et le développement de la création scénographique.

La Quadriennale de Prague est un événement international qui réunit les Scénographes du monde entier tous les quatre ans. Le Ministère de la Culture de la république tchèque lui apporte son soutien depuis 1967 et elle est organisée par l'Institut de théâtre de Prague.

Pour plus d'information au sujet de la Quadriennale de Prague, cliquez ici: www.apasq.org/introduction_fr_prague.htm

Vous pouvez également consulter le site officiel de la Quadriennale de Prague : www.pq.cz

Renseignements : Brigitte Gazaille APASQ (514) 523-4221 gbazaille@apasq.org

JOB OFFER / OFFRE D'EMPLOI

PROJECT COORDINATOR

Full time position is responsible for the design and implementation of theatrical rigging systems and rigging equipment.

Candidate must be bilingual and AutoCad experience is essential.

CHARGÉ(E) DE PROJET

Poste à temps plein. Le ou la candidat(e) sera responsable de la conception et de l'implantation des systèmes de levage et divers équipements de théâtre.

Il est essentiel que le ou la candidat(e) soit bilingue et maîtrise le logiciel AutoCad.

Contact: / Communiquer avec: [Courtenay Tuzo](mailto:Courtenay_Tuzo@gcstage.ca) courtenay@gcstage.ca



Équipement de Théâtre G.C. Ltée

9725 Clement, LaSalle, Québec, H8R 4B4

Phone: 514-363-1163 Fax: 514-363-0892

REGIONAL SECTIONS NEWS / NOUVELLES DES CENTRES RÉGIONAUX

CITT ALBERTA

HARRY AND MARTHA COHEN AWARD
- Nominations Now Being Accepted

On the evening of their parents' 40th wedding anniversary, the children of Dr. Martha Cohen and the late Dr. Harry Cohen established the Harry and Martha Cohen Award. This award recognizes those members of our community who have demonstrated a sustained and significant contribution to theatre in Calgary. The recipient is honoured at a special ceremony, where they are presented with a cash prize of \$1,400 and a framed certificate. This year the award, administered on behalf of the Cohen Family and Alberta Theatre Projects, will be presented on March 2, 2007. As well, the recipient's name will be added to the list of our inspiring past honourees and inscribed on a scroll to hang in the Martha Cohen Theatre Lobby for prosperity.

Nominations for this very exciting award are now being accepted, but only **until December 15, 2006**. Nominees can include actors, administrators, designers, philanthropists, playwrights, teachers, technicians or volunteers. Nominating someone that inspires you is simple, very much appreciated and can be made anonymously if you choose.

If there is someone who you believe deserves this honour, please download the online form at www.atplive.com. A minimum 100-word statement must accompany the nomination form outlining the reason for the nomination and

must make direct reference to the nature of the outstanding contribution made by the nominee to theatre in Calgary. In addition, nominations should include a CV of the nominee, two brief letters of support and any other documentation deemed useful in assessing the qualifications of the nominee. Anyone can be a nominator or seconder and should remember that materials sent will not be returned. As of September 2005, nominations remain eligible for two years.

All nominees, nominators and seconders are invited to attend the performance of The December Man during ATP's Enbridge play Rites Festival of New Canadian Plays on Friday March 2, 2007. Following the performance will be the award ceremony in the Martha Cohen Theatre. Thank you for helping us to celebrate these extraordinary leaders in our community and for your continued support of theatre in Calgary! We look forward to hearing from you.

For photos or to arrange interviews, please contact:

Megan Bailey,
Publicist and Promotions Coordinator
Ph. (403) 294-7475 ext. 1504
Fx. (403) 294-7493 Email:
m Bailey@atplive.com

CITT ONTARIO EVENTS

What's new at the National Ballet School?

The CITT Ontario hosted a tour of the National Ballet School facilities on Monday December 4 to discover more! With the completion "Project Grande Jeté", there're lots new at the National Ballet School. NBS's Jarvis Street campus now encompasses almost the entire western block of Jarvis from Maitland Street south to Carleton Street. It includes:

- The R.A. Laidlaw Centre, which opened in 1988 and comprises Ivey House and the Betty Oliphant Theatre;
- The Celia Franca Centre, including Northfield House (built in 1856 by Sir Oliver Mowatt);
- The Margaret McCain Academic Building (originally built for Havergal Ladies' College in 1898).

The new facilities are a superb integration of heritage buildings and contemporary architecture. The tour was a great treat for those attending it. After the tour, the group convened for a pint of holiday cheer at the Red Lion Pub located across the street from the NBS.

Other CITT Ontario events coming up includes:
Monday January 15, 2007 - Annual Corporate Showcase at MacMillan Theatre, 80 Queen's Park, Toronto. Floor opens to students at 5:30pm and to the general public at 7pm.

Friday January 19, 2007 - Annual Student Job Fair Night at Ryerson Theatre 43 Gerrard St. East. 7pm.

MEMBERSHIP NEWS / NOUVELLES DES MEMBRES

WELCOME! TO OUR NEW MEMBERS BIENVENUE À NOS NOUVEAUX MEMBRES !

INDIVIDUAL/INDIVIDU

Jerod FAHLMAN Vancouver BC
Nina, FARHU, Ottawa ON
Patrick MARTIN Québec QC
Stéphane MAYRAND Montréal QC
Ross PHINNEY Saint John NB

ORGANIZATIONAL not-for-profit/
ORGANISME à but non lucratif

THE GRAND THEATRE

Attn: David L. Smith
216 Ontario Street
Kingston, Ontario K7L 2Z3
T: 613-546-4465 ext.307
www.cityofkingston.ca

SUSTAINING /
CORPORATIF

COMFOR TEK SEATING

Attn: Randy Schellenberg
1220-36th Street N
Lethbridge, Alberta T1H 5H8
T: 403-327-8100/1-888-678-2060
www.comfortekseating.com

TOUR TECH EAST LTD.

Attn: Sean K. Burke
170 Thornhill Dr.
Dartmouth, Nova Scotia B3B 1S3
T: 902-468-2800
www.tourtecheast.com

UPCOMING EVENTS / ÉVÉNEMENTS À VENIR

JANUARY / JANUARY

**2007 All Access Trade Show
(Tour Tech East)
Friday January 12, 2007 - 10am
to 5pm**
Dartmouth Nova Scotia Tour Tech
(170 Thornhill Drive)
www.landryolutions.com

**CITT Ontario Annual Corporate
Showcase
Monday January 15 2007**
Students 5:30pm - General public
7pm Toronto, Ontario, MacMillan
Theatre (80 Queen's Park)
www.citt.org/ontario/sect_ont.htm

**CITT Ontario Annual Student
Job Fair Night
Friday January 19 2007 - 7pm**
Toronto, Ontario, Ryerson Theatre
(43, Gerrard St. East)
www.citt.org/ontario/sect_ont.htm

FEBRUARY / FÉVRIER 2007

**La Bourse RIDEAU
10-15 février 2007**
Québec, Québec
<http://www.rideau-inc.qc.ca/html/BourseRideau/Home.htm>

MARCH / MARS 2007

**USITT Annual Conference and
Stage Expo
March 16-19 2007**
Phoenix, Arizona USA
www.usitt.org

**Pacific Contact
March 30 - April 3**
Burnaby, British Columbia
www.bctouring.org

APRIL / AVRIL 2007

**EN COULISSE
5-6 avril 2007**
Montréal, Québec
www.encoulisse.com



Rendez-vous 2007 Information Sheet



CITT/ICTS 17th Annual Conference and Trade Show

August 16 - 19 2007 Vancouver BC

TIES TO THE COMMUNITY

Roundhouse Community Arts and Recreation Centre

181 Roundhouse Mews Vancouver - www.roundhouse.ca



PRE-CONFERENCE WORKSHOPS

Monday Aug 13

- ◆ Vectorworks for Beginners
- ◆ Conflict Resolution

Tuesday Aug 14

- ◆ Vectorworks Advanced
- ◆ Supervisory Skills

Wednesday Aug 15

- ◆ Theatre Tours Vancouver Island

CONFERENCE SESSIONS **UPDATE!** *With still more to come...*

- ◆ **Ask The Expert: Accountant** – Presenter TBA
- ◆ **BC Wine Appreciation: Beginner level introduction to BC wines** – Presenters: Taylorwood Wines, Rob Hamilton
- ◆ **Fall Arrest Systems** – Presenters: Steve Goodman, Scott Miller
- ◆ **How to Talk To An Engineer: Structural** – Presenter: Reed, Jones, Christopherson (Architects)
- ◆ **Lighting Consoles Demos** – Presenters: David Neal (Christie Lites), others TBA
- ◆ **Roadhouse Roundtable** - Presenters: Steve Goodman, Mark Stevens
- ◆ **“Saw Stop” Demo** – Presenter TBA
- ◆ **SFX Demo** – Presenter: Scott Miller
- ◆ **Sound Consoles Demos** – Presenters TBA
- ◆ **Stump The Expert: Audio** – Presenters: Blair Morris, Shawn Hines (GerrAudio), Jack Jamieson (Jack Singer Concert Hall)
- ◆ **Video Systems** – Presenter: Byron Tarry (TELAV)

CONFERENCE PRELIMINARY SCHEDULE

Unless otherwise indicated, all events will take place at the Roundhouse Community Arts and Recreation Centre
(Pre-conference & Conference Programs and Conference Sessions are subject to change)

THURSDAY August 16

- ◆ **CITT/ICTS Education Forum** - The Education Forum offers an opportunity to discuss issues, techniques and results as they relate to educational programs that prepare students to work in the live performance industry.
- ◆ **Opening Night BBQ Reception & Junk Challenge Adventure** - Following the CITT/ICTS Education Forum, delegates come together again at the official opening of the Conference. The evening will include a BBQ dinner and a fun *ice-breaking* event that will challenge the cool technical and creative skills of the delegates.

FRIDAY August 17

- ◆ **New Product Breakfast** - A sneak preview of the hottest new products on the Trade Show Floor. A great way to start the day!
- ◆ **Venue Tour** – A tour of Coquitlam's most innovative performance space: The Red Robinson Show Theatre featuring the GALA Venue!
- ◆ **Corporate Luncheon Sponsored by MDG FOG GENERATORS & 17th Annual 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.
- ◆ **8th Annual SWAG BINGO** Socialize with corporate members, build your swag collection and support CITT/ICTS. BINGO!

SATURDAY August 18

- ◆ **Session Breakfast** - The Saturday Session Breakfast will present a current topic of interest to all delegates for an open discussion with invited guest panelists.
- ◆ **Conference Sessions** - Build your knowledge base with informative morning and afternoon sessions.
- ◆ **CITT/ICTS Annual General Meeting Luncheon** -The AGM provides members with a forum to guide the future of CITT/ICTS.
- ◆ **CITT/ICTS Keynote & Awards Dinner Cruise** - A perennial conference highlight, the CITT/ICTS Keynote and Awards Banquet is yet another chance for the conference delegates to socialize and enjoy a spectacular dinner cruise. The evening culminates in the presentation of the CITT/ICTS Awards. Celebrate excellence while cruising the magnificent Vancouver harbour! (*Off site*)

SUNDAY August 19

- ◆ **Conference Sessions** - Build your knowledge base with informative morning and afternoon sessions.
- ◆ **Plenary Luncheon and Forum** - Informative, thought provoking and stimulating – the conference plenary session focuses on a topic that will surely spark debate, sharpen your opinion and perhaps even change your mind! Join a panel of industry experts as we dialogue about a current and important topic of the day. What will it be? Past plenary session topics have included: upgrading the buildings, the technician and the creative process, and charts of competency/certification for live performance workers.
- ◆ **Conference Wrap-up Reception** - A final get-together before bidding delegates *Au revoir* and see you next year!

REGISTER ONLINE AT www.citt.org/conf.htm

CITT/ICTS National Office 340-207 Bank St. Ottawa ON K2P 2N2

T. 613-482-1165 / 1-888-271-3383 F. 613-482-1212 citt@citt.org



Rendez-vous 2007 Registration Form



CITT/ICTS 17th Annual Conference and Trade Show



August 16 - 19 2007 Vancouver BC
TIES TO THE COMMUNITY

Roundhouse Community Arts and Recreation Centre
 181 Roundhouse Mews Vancouver - www.roundhouse.ca

CONTACT INFORMATION

Last Name: _____ First Name: _____

Title: _____

Organization: _____

Address: _____ Phone: (____) _____ - _____

City: _____ Fax: (____) _____ - _____

Province: _____ Postal Code: _____ Email: _____

Pre-conference Workshops August 13 -14 - 15

- Vectorworks for Beginners** Monday Aug. 13 **\$100** = \$ _____
- Vectorworks Advanced** Tuesday Aug. 14 **\$100** = \$ _____
- Conflict Resolution** Monday Aug. 13 **\$125** = \$ _____
- Supervisory Skills** Tuesday Aug. 14 **\$125** = \$ _____
- Theatre Tours Vancouver Island** Wed. Aug. 15 **\$75** = \$ _____
 Non CITT/ICTS Member ADD \$75 + \$ _____

PRE-CONFERENCE WORKSHOP TOTAL = \$ _____

Events à la carte (social event & meals not included, one form per person)

- Education Forum Pass Thursday Aug 16 \$75 \$ _____
- Venue Tour Pass Friday Aug 17 AM \$50 \$ _____
- Trade Show Pass Friday Aug 17 PM FREE
- One Day Pass ¹ SAT Aug 18 SUN Aug 19 ____ x \$200 = \$ _____

¹Breakfast, coffee breaks and luncheon included

- Conference Single Session Pass² Sat / Sun ____ x \$40 = \$ _____
- Conference Double Session Pass² Sat / Sun ____ x \$80 = \$ _____

²Please submit your choice of sessions on separate sheet of paper

EVENTS À LA CARTE TOTAL \$ _____

Social Event & Meal Tickets (for Events à la carte attendees, partner and friends)

- Thursday Opening Night Social ____ @ \$20 = \$ _____
- Friday Corporate Luncheon ____ @ \$30 = \$ _____
- Friday SWAG BINGO ____ @ \$20 = \$ _____
- Saturday Awards Banquet Cruise ____ @ \$75 = \$ _____
- Sunday Plenary Luncheon and Forum ____ @ \$25 = \$ _____

SOCIAL EVENT & MEAL TICKETS TOTAL \$ _____

Food Allergy or Special Diet (Please specify) _____

Payment Information

- Pre- Conference Registration Total: \$ _____
- Full Conference Registration Total: \$ _____
- Events à la carte Registration Total: \$ _____
- Social Event & Meal Tickets Total: \$ _____

Total Amount Owing \$ _____

Refunds are subject to a \$25.00 administrative fee. No refunds after August 1 2007.

Cheque (to CITT/ICTS) VISA MasterCard

Card # _____ Exp: ____/____

Name on Card: _____

Signature: _____

Forward completed form to:

CITT/ICTS National Office Phone: 613-482-1165
 340-207 Bank St. or 1-888- 271 - 3383
 Ottawa, ON K2P 2N2 Fax: 613-482 - 1212

Or register online: www.citt.org/conf.htm Email: citt@citt.org

Full Conference Registration August 16 – 19

(Includes all social events, forums, sessions, tours, meals and coffee breaks)

- CITT/ICTS Member Regular registration** **\$450** = \$ _____
 • Very Early registration till Dec 31 2006 deduct \$100 - \$ _____
 • Early registration from Jan 1 – June 30 2007 deduct \$50 - \$ _____
- CITT/ICTS Student Member rate** **\$175** = \$ _____
- Non CITT-ICTS Member** **\$550** = \$ _____
- Non CITT/ICTS Member (Student rate)** **\$250** = \$ _____

CONFERENCE TOTAL \$ _____

I will be attending Education Forum Thursday Aug 16

I will be attending the Venue Tour Friday Aug 17 AM

Conference Accommodations

YWCA Hotel Downtown Vancouver

733 Beatty St. 10-minute walk to Roundhouse Centre Wide array of room type to suit your budget: from single room with shared bath to ensuite double rooms. Rates start at: \$65.00 + tax / night
 Information & reservation: 1-800-663-1424 Local 604-895-5830
www.ywcahotel.com

Ramada Inn & Suites Downtown Vancouver

1221 Granville St. & Davie 10-minute walk to Roundhouse Centre
 Rate: \$130.00 + tax / night Please mention code name CITT
 Information & reservation: 1-888-835-0078 Local 604-685-1111
www.ramadavancouver.com

Howard Johnson Vancouver

1176 Granville St. & Davie 10-minute walk to Roundhouse Centre
 Rate: \$145.00 + tax / night
 Information & reservation: 1-888-654-6336 Local 604-688-8701
www.hojovancouver.com