

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 info@citt.org

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



The EN COULISSE show is back! More on page 8. / Le salon EN COULISSE est de retour ! À lire en page 8.

NATIONAL OFFICE NEWS

- Monique Corbeil, National Coordinator

CITT/ICTS OISTAT CENTRE to host OISTAT Education Commission meeting

On behalf of Marina Raytchinova, Chair of the OISTAT Education Commission, the CITT/ICTS OISTAT Centre formally extended an invitation to all OISTAT Centres to attend the 2007 meeting of the Education Commission next summer in Vancouver.

Held in conjunction with the CITT/ICTS RENDEZ-VOUS 2007 Annual Conference, the OISTAT Education Commission meeting will provide an excellent forum for the exchange of professional expertise and pedagogical approaches to education in theatre design and technology.

The event will take place August 16 to 19, and is hosted by CITT/ICTS OISTAT Centre, in collaboration with the University of British Columbia (UBC). Certain members of the Education Commission will make formal presentations as part of the seminar, as well as participate as panellists at the Education Forum on Thursday August 16. The Commission business sessions will include report on Scenofest'07, discussion on the current projects of the commission and Scenofest'11, plans for next commission meetings. Education Commission delegates are encouraged to bring students from their respective schools to participate in the Commission's open sessions and benefit from sharing of ideas and professional knowledge. We hope to have many delegates worldwide join us this summer, and gain from the sharing and discussion of the meeting in Vancouver. A more detailed agenda will be published in StageWorks. Stay tuned!

NOUVELLES DU BUREAU NATIONAL

- Monique Corbeil, coordonnatrice nationale

Le Centre OISTAT CITT/ICTS reçoit la Commission Éducation d'OISTAT

Le Centre OISTAT CITT/ICTS a récemment envoyé, au nom de Marina Raytchinova, présidente de la Commission Éducation d'OISTAT, une invitation formelle à tous les Centres OISTAT pour les convier à la rencontre annuelle 2007 de la Commission Éducation d'OISTAT l'été prochain à Vancouver.

Cette rencontre, qui se tiendra en même temps que la Conférence annuelle RENDEZ-VOUS 2007 CITT/ICTS, constituera un forum idéal pour échanger sur l'expertise professionnelle et les approches pédagogiques en matière de formation en création et en technologies scénographiques.

L'événement, qui aura lieu du 16 au 19 août, est présenté par le Centre d'OISTAT CITT/ICTS, en collaboration avec l'Université de la Colombie-Britannique. Plusieurs membres de la Commission Éducation feront une présentation et participeront à titre de panélistes au Forum Éducation le jeudi 16 août. Les réunions d'affaires de la Commission comprendront des rapports sur Scenofest'07, des mises à jour sur les projets en cours et la planification de Scenofest'11. Les délégués sont priés d'inviter leurs étudiants à se joindre aux réunions de la Commission pour qu'ils puissent bénéficier des idées et des connaissances échangées au cours des rencontres. Nous espérons accueillir de nombreux délégués des quatre coins du monde cet été et souhaitons qu'ils profitent pleinement des échanges stimulants qui s'y dérouleront. Un horaire détaillé sera publié prochainement. À suivre !



What's up with CITT?

Register today and come see for yourself.

RENDEZ-VOUS 2007
Vancouver, BC
August 16-19

www.citt.org

R E N D E Z - V O U S 2 0 0 7

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

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M A N A G E M E N T S K I L L S

Monday Aug. 13 9am - 5pm

Conflict Resolution with Kent Highnam

Managing the hostile individual... We've all experienced them, now its time to find better ways to interact with them. From conflict avoidance to conflict resolution, we can all use better and different ways to avoid problems on the job. Help make your venue a stress free environment, by joining us for this daylong workshop.

"This workshop stood out from others that I have taken because it offered concrete solutions and procedures for you to use in your workplace. The workshop leader was able to tailor the information to our specific work environment that helps the content become relevant and therefore useful. I highly recommend this workshop to anyone who engages other people as a part of their job. That would be all of us."

Steven Goodman

Manager, District Theatre Technical Operations
Bell Performing Arts Centre - Surrey, BC

Tuesday Aug. 14 9am - 5pm

Supervisory Skills with Michelle MacIntosh

You run crews everyday but were you ever really trained to be a supervisor? We've all been thrown into jobs as Managers and Supervisors without much, if any, formal training. Highly acclaimed last year in Toronto, this extended daylong workshop will offer a more in-depth view of some of the simple and often overlooked DO'S and DON'TS of being a great leader.

"Michelle MacIntosh is one of the most exciting workshop and session leaders I have ever attended a class of. Her no nonsense, tell all approach is both refreshing and welcome. Michelle calls a spade a spade and throws your complaints right back in your face to put the onus on you to learn how to be a better Supervisor. I would highly recommend this course to anyone who has ever run a crew, or is going to run a crew in the future. The lessons are simple and Michelle makes the process fun. The energy is endless and laughs and longing. If you want a great conference experience and workshop session that you are guaranteed to come out of having learned something new, then this is the course for you. You'll be sorry when hear from some of the gang at Swag Bingo what a great workshop you missed."

Jeff Cummings

Production Manager
Lorraine Kimsa Theatre for Young People (LKYTP)
Toronto, ON

V E C T O R W O R K S

Sponsored by PAXAR Technologies and Douglas College

Instructor: Ross Nichol - These sessions are only an introduction. Not all aspects of the software can be covered in the available time. The course will give an overview that will lead to more productivity in your work and allow you to take advantage of other training materials. VectorWorks 11.5 is loaded in Douglas College's PC lab. The course will still be applicable to other versions of the software and to Mac users.

VectorWorks I This workshop will cover the basics of VectorWorks. We will begin with a general introduction to the on-screen environment and then move on to basic exercises. The afternoon will focus on a ground plan and elevations. We will cover page set-up, drawing tools, attributes, constraints, layers and symbols. This session will focus on foundation skills but can be adjusted to the needs of the participants.

VectorWorks II The day will be divided into two topics. The morning will look at 3D including walls, symbols, stairs and layer links. The afternoon will be an introduction to Spotlight, VectorWorks' lighting package. We will cover instrument insertion, labeling, and 3D beam projection. This class is recommended for those with previous experience, but is manageable for some beginners.

VANCOUVER ISLAND TOUR

Wednesday Aug. 15

The Old, The New & The Renewed

A day-visit of the Island's finest theatres, with stops at Royal Theatre and The Belfry Theatre in Victoria and at The Port Theatre in Nanaimo. Sponsored by The Royal and McPherson Theatres Society The Belfry Theatre, The Port Theatre, and Pacific Opera Victoria.

C O N F E R E N C E S E S S I O N S U P D A T E A N D S C H E D U L E

With still more to come... (Pre-conference Workshops & Conference Session and Schedule are subject to change)

- Ask The Expert: Accountant – Presenter: Judy Rhodes
- Audio Visual in the Theatrical Space – Presenter: Byron Tarry (AVW-TELAV)
- Earth Wind & Fire: Gobo FX – Presenter: Alan Brodie
- Ecology & the Performing Arts – Presenter: Ron Morissette
- ETCP Candidate Information – Presenters: Robert Lemoine, Bill Sapsis
- Fall Arrest Systems – Presenters: Steven Goodman, Scott Miller
- First Class/CallBoard In Depth – Presenter: Tim Clinton
- Hands on Lighting Consoles – Presenters: David Neal (Christie Lites), others TBA
- How to talk to an Engineer: Structural – Presenters: Reed Jones Christoffersen, Structural Engineers
- Introduction to BC Wines – Presenter: Taylorwood Wines

- Not Just Knots: An Introduction to Ropework – Presenter: Tom Heemskerk
- Prague Quadrennial (PQ07) Slideshow – Presenter TBA
- Props Demo – Presenter: Tracey Lynch
- Roadhouse Roundtable – Presenters: Steven Goodman, Mark Stevens
- SFX Demo (Audio Software) – Presenters: Scott Miller, Andrew Tugwell
- Sound Consoles Drop In – Featuring: Allan & Heath (Erikson Pro) DigiDesign (Contact Distribution) Digico (GerrAudio) Midas (Bosch Communications)
- Stump The Expert: Audio – Presenters: Shawn Hines (GerrAudio), Jack Jamieson (Jack Singer Concert Hall), Blair Morris (Royal and McPherson Theatres)
- Theatre Technology in the Longhouse – Presenter: Bob Eberle
- Theatrical Fabrics – Presenter: Tony Devai (Rosebrand)
- Wireless Dimming – Presenter: Jim Smith (RC4)

THURSDAY Aug. 16

- CITT/ICTS Education Forum Sponsored by MIRVISH PRODUCTIONS – Education Forum will greet international guests from the OISTAT Education Commission.
- Opening Reception & Junk Challenge Adventure Sponsored by CINEQUIPWHITE

FRIDAY Aug. 17

- New Product Breakfast Sponsored by TRIZART ALLIANCE
- Red Robinson Theatre Tour Sponsored by GALA SYSTEMS
- Corporate Luncheon Sponsored by MDG FOG GENERATORS
- 17th Annual TRADE SHOW
- 8th Annual SWAG BINGO

SATURDAY Aug. 18

- Breakfast Session – Topic: Personal Protection Equipment Sponsored by Technically Yours Inc.
- Conference Sessions
- CITT/ICTS AGM Luncheon
- CITT/ICTS Keynote & Awards Dinner Cruise Keynote speaker: Marti Kulich from the Vancouver Olympic Committee Sponsored by NASCO STAFFING SOLUTIONS

SUNDAY Aug. 19

- Conference Sessions
- Plenary Luncheon and Forum Sponsored by Christie Lites – Informative, thought provoking and stimulating, this year's conference plenary session topic will focus on *Using Technology to Tie Show Together*
- Conference Wrap-up Reception

DIARY OF THE GRAND THEATRE RENOVATION – Chapter Six

- David L. Smith

This column tracks the progress of the Grand Theatre renovation project that started back in September 2005, and slated for completion in the spring of 2008. David L. Smith, Supervisor, Theatre Operations, Culture & Recreation is capturing the progress with his thoughts and stunning photos. This month, we take a look at some of the theatre elements.

When we left off our last look at the design development process, Kingston City Council had approved the expanded theatre concept, which would involve the construction of a new lounge and the relocation of the Baby Grand and the administrative offices. The architects proceeded with designing and costing these additions to project scope, while also finalizing the tender documents for phase one, which involved primarily demolition and excavation. In June 2005, the costing report came back and the news was not good. The expanded theatre concept would bring the overall costs well above the budget.

Several cost cutting measures were considered including not removing the ceiling from the auditorium, cutting the new lounge and not moving the Baby Grand. It was quickly determined that leaving the ceiling would not create any significant saving. The operational efficiencies and potential revenue generating possibilities of the new lounge were one of the selling points of the expanded theatre concept, so deleting the lounge was not a viable option. Leaving the Baby Grand in place and finding another location for expanded office space seemed the most likely idea to pursue. Again the architects trudged off to their drawing boards (or rather their computers and CAD programs).

Because the results of these decisions might impact on the work specified in the Phase One tender documents, the call for tenders was delayed. Originally, work would have started on the Grand in late June 2005. Ultimately it did not begin until September.

The architects came up with a design that solved a number of problems in a really elegant way. The existing office space would be retained but expanded into some of the less efficiently used parts of the lobby. The bar and the entrance doors would be moved toward the south end of the lobby. In fact what had been the doors to the patio would now become the main entrance.

The Baby Grand would remain in place. The south wall would be moved into the area once occupied by the bar of the Springer lounge, thus creating much needed backstage and storage space. A portion of the old lounge would be used to create an additional women's washroom, and the rest would remain as a small lounge area primarily dedicated to the Baby Grand. In this way, the Baby Grand acquired its own lobby area, something long sought but considered impractical given the limitations of space.

The architects and the project management now pushed to produce new tender documents, adding elements which could be performed simultaneously with the demolition and excavation of Phase One.

In August 2005, the contract for phase one

construction was awarded to ASCO construction, the lowest bidder; on September 8 construction fencing went up in Opera Lane, and the next week site work was in full swing.

THEATRE ELEMENTS

Central to the planning for the renovated theatre was a significant upgrading of production facilities and equipment.

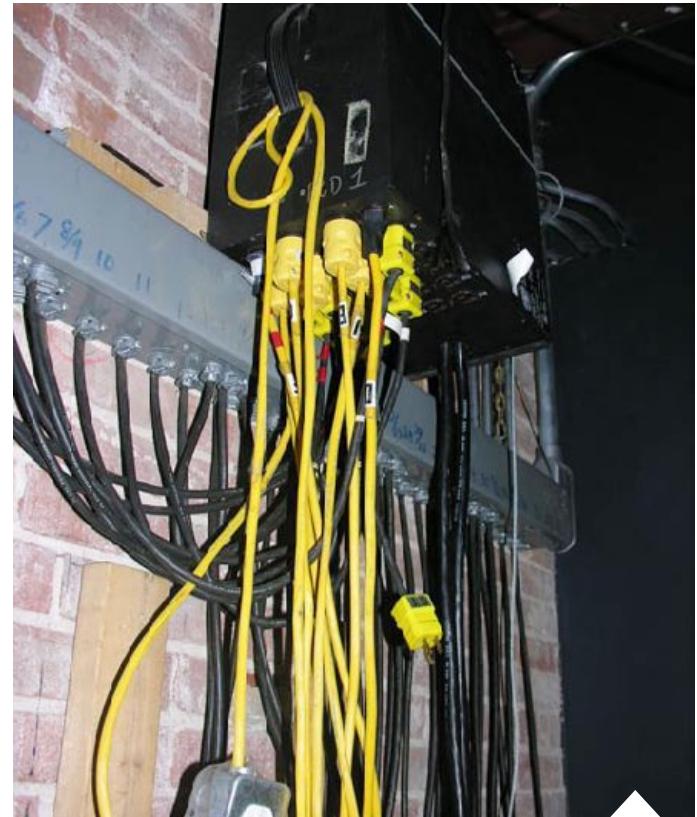
Prior to closing, the Grand had 178 lighting circuits, 60 6kW analog dimmers and a slider patch panel. These were installed in the mid 70's. While "state of the art" (to use the old cliché) at that time, they certainly were not that in the 1990's and the 2000's.

The slider patch was singularly fussy and required a degree of artistry to get circuits to latch in where required. Spare parts were not readily available and in some cases had to be custom made by a local machinist. Sixty dimmers, while adequate to handle the electrical load, did not provide the subtlety of control required by today's designers. The original Control Lighting console was replaced in the early 90's by a Mini Palette 90, but its soft patch capabilities were ultimately limited by the number of dimmers and the need to hard patch at the slider panel. To give credit where due, the original dimmers had

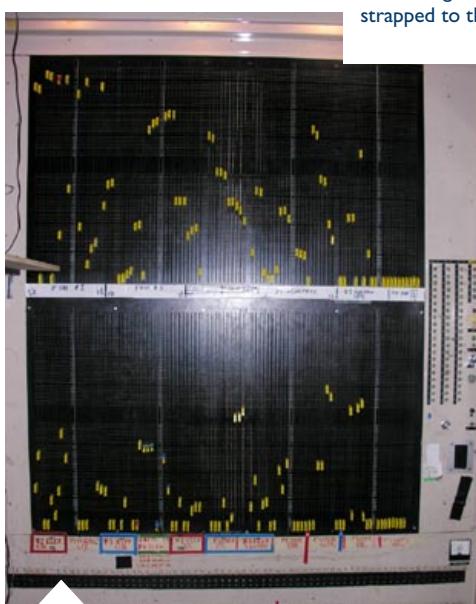
the staying power of work horses. They were provided with digital cards in the 90's, and were still going strong at the time of closing, but still there were only 60 of them.

There were no data lines in the building, so if someone wanted to run the lights from other than the booth, DMX would have to be strung through the ceiling or along the walls.

In the 1979 renovations, front of house lighting catwalks were provided. Prior to that an



The lighting booth of the Baby Grand before closing. The dimmer rack is strapped to the wall. Below it is the hanging cord patch. The Baby Grand will get 48 dimmers and a dimmer per circuit system.



The slider patch panel before demolition.

extension ladder was erected in the balcony. The potential 35-foot fall from this position onto the seat backs tended to restrict the amount of adjustment made to the FOH lights. Seemingly OHSA regulations were a little less strict at that time. The catwalks installed in 1979 were about two feet wide, had wooden floors and were slung roughly three feet below the auditorium ceiling. As a result it was necessary to crawl on one's stomach to get to the instrument and then reach well out into space to actually focus or gel. Replacing these was high on the wish list.

Early in 2005, Curtis Casefang from Theatre Consultants Collaborative called from his office in North Carolina. We had a great chat. He asked what I wanted and when we concluded it was clear we were both on the same track. His feeling was that our wishes were neither too excessive nor too limited. We settled on a dimmer per

circuit system with 240 dimmers, some of which would be devoted to house lights.

Soon after, a drawing arrived showing the viable locations for three FOH lighting catwalks. The attached note said "the budget allows you two; you pick." After some consultation, a mid house and a far house position were chosen. Given the expectation that the pit elevator would encourage more use of the forestage, the far position would provide a good angle to it and a slightly shallower angle to the downstage areas back of the proscenium. The mid house position would be optimum for the downstage areas.

A service catwalk would also be provided to access the winch for the pit truss. This truss, installed in the 90's, would provide a good "rim light" position. It would have twelve circuits added to it, bringing it from 6 to 18, all fed by Socapex from the service catwalk.

The far catwalk would have 18 20amp TLG circuits. There would be 26 on the mid catwalk.

The former box boom positions would be maintained but would be redesigned and provided with 12 circuits each, again fed by Soca from above. (For many months these continued to be called "boom boxes" on drawings and in reports- I'm, really not sure why.)

Additional FOH positions would include a balcony rail with six circuits, 4 circuits in the orchestra pit, and two in each box seat. (I know they're there for sitting, but at times they will make



Here is a view of the old wooden connecting catwalks above the FOH ceiling.



View of new catwalks: quite a contrast with the old wooden ones!



One of the old lighting catwalks in process of demolition. With the ceiling in place these catwalks were slightly less scary, but not a lot...



This view showing the catwalk and the rails gives an idea of how these structures also serve as roof trusses.

ECO-SCENE – Small gestures that makes a big difference

- Ron Morissette

A few months ago, I realised that I often noticed performers from different fields taking a stand for some environmental cause or another. Thanks to my fifteen year old son, I had recently become more aware of environmental issues. These two occurrences came together in the form of a question to self: "What am I doing about this?"

Like most people nowadays, I recycle paper at home and at work. I recycle cans, bottles, plastic containers and I even compost at home – but what about work and the bigger picture. I have always been interested in architecture and so I was aware of the LEED movement in that field (Leadership in Energy and Environmental Design - <http://www.cagbc.org/>) but how could I bring change to my profession? Through small, local efforts.

I started asking around. Would a LEEDs like certification program work for the production side of the performing arts? What criteria for evaluating positive change would we use? Does anything like this already exist?

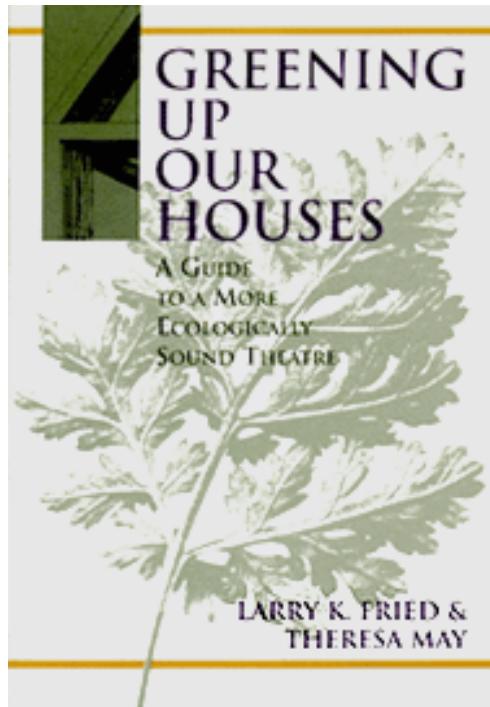
Eric Mongerson of Concordia University's Theatre Department told me about a book that he knew of. "Greening Up Our Houses – A Guide to a More Ecologically Sound Theatre" – Larry K. Fried & Theresa May (ISBN 0-89676-132-0). It sounded exactly like what I had in mind so a copy was quickly Amazoned to me.

The book addresses ecological issues as they apply to a theatre and its resident company. The authors begin by shifting our thinking into "green" mode. Then, step-by-step, they move through the various departments including Management and Sales, Designers, Scenic and Property Construction, Costumes, Lighting, Makeup, House, Lobby & Concessions, and Facilities.

We are shown where direct actions can be taken to improve our ecological scorecard and to begin to "walk the talk". There is, however, one problem with the book. It was published in 1993 so, by modern environmental technology standards, it is ancient. I contacted the authors to see if they had written an update or if they knew of anyone that had. Unfortunately, they did not. Not to be discouraged, I began to use the book as a template to do some of my own research.

There is an amazing amount of information out there on ecologically sound products and practices. It is somewhat bewildering. That's when I knew what I could do to make a difference. I put together a proposal to start-up the Eco Scene project within CQICTS.

Environmental issues are local. The addition of the local issues gives us global solutions. I felt I could be more effective if I acted locally. I proposed a plan to the board of the Centre Québécois de l'institut canadienne des technologies scénographiques (CQICTS) whereby I would build a team to research and translate



the existing ecological information in the fields proposed in Greening Up Our Houses.

I would involve students from the local theatre schools as the research assistants. From the work, we would prepare a report – more of a handbook – that grouped pertinent information on products, services and practices that could assist a theatre in taking the green approach to the production of their performances.

I will soon begin presenting the project to students from Concordia University Theatre Department and from the National Theatre School of Canada. I have prepared a list of themes for them to do research on. I will also continue my research and begin the task of editing the handbook. CQICTS will fund the project with some seed money to help with communications and outreach. The Themes we will be initially researching are:

We will also begin to build alliances with local environmental groups, especially those that has performing arts artists as their spokesperson.

Once the handbook begins to take shape, we will approach some theatres and work with them to implement the recommendations that have resulted from the research. We will then use those experiences to deepen our research and to modify the project's recommendations as required.

I hope to work with performing arts professionals from outside of Québec as well. If you have information that could be of interest to the Eco Scene team, please pass it on to Ecoscene@citt.org.

I specifically chose to look at the question from a provincial or, in CITT speak, a Section's point of view. Many Eco programmes are provincially organised and there are several local and municipal initiatives as well. The Federal programmes overlap in many areas. It's a lot of information so I decided to stay "close to home" so as to make it easier for me to deal with.

The ecological question has been raised before at CITT events and in StageWorks. There is willingness, I believe, to act on the environmental issues by the membership of CITT. I think we just need a good script – a thought out process that makes the work of applying ecological methods and practices in our everyday work life just a bit easier.

To that end, I will write a short article in the following issues of StageWorks reporting our progress and focusing on one aspect of the research. I hope this helps to stimulate a dialogue and also to possibly provoke similar initiatives elsewhere in the country. Our progress will be the subject of a session at this year's CITT Rendez-Vous conference in Vancouver. Please join us there.

a. Scenery

- i. Paint – primers and finishing coats for metal
- ii. Paint – primers and finishing coats for wood
- iii. Recycling of wood scrap

b. Lighting, sound and video

- i. LED sources VS tungsten lamps
- ii. Power Factor correction in HMIs (moving lights and follow spots)
- iii. Burnt lamp recycling
- iv. Lobby, BOH, office, dressing rooms, shops – more efficient lighting solutions
- v. Energy Star audio & video equipment

c. Costumes

- i. "Green" dry cleaning

d. Transport (ie for tours)

- i. Bio diesel

e. Front office and Marketing

- i. 100% post consumer re-cycled paper
- ii. Vegetable oil-based inks & Metal-free eco ink
- iii. Eco office practices

f. New theatre building and renovation

- i. What has been built
- ii. What is being built

ÉCO-SCÈNE – De petits gestes qui font une grande différence

- Ron Morissette

Il y a quelques mois, j'ai réalisé qu'un grand nombre d'artistes de toutes disciplines supportaient une cause environnementale qui leur tient à cœur. Grâce à mon fils de 15 ans, je devenais moi aussi plus sensible à cette cause. Ce qui m'a amené à me poser la question suivante : « Qu'est-ce que je fais à ce sujet ? »

Aujourd'hui, comme la grande majorité des gens, je recycle le papier à la maison et au bureau. Je recycle aussi cannettes, bouteilles, contenants de plastique etc. et je fais même mon propre compost. Mais qu'en est-il des autres ? Font-ils les mêmes efforts que moi, autant à la maison qu'au travail, dans le but de vivre dans un monde plus sain ? Comme l'architecture m'a toujours intéressé et que je connais le mouvement LEED (Leadership in Energy and Environmental Design), je me suis demandé ce que je pouvais faire pour tenter d'instaurer des changements dans mon milieu. Ma réponse : en posant de petits gestes, localement.

J'ai ensuite commencé à demander aux gens du domaine si un programme semblable à celui du LEED pouvait s'appliquer au milieu de la production en arts de la scène et, si oui, quels seraient les critères pour évaluer les changements apportés ? Je voulais également savoir si on avait déjà mis en place quelque chose de semblable ?

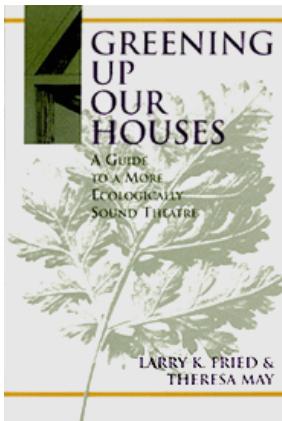
Eric Mongerson, du département de théâtre de l'Université Concordia, m'a parlé d'un livre intitulé «Greening Up Our Houses - A Guide To A More Ecologically Sound Theater» écrit par Larry K. Fried et Theresa May (ISBN 0-89676-132-0). Il m'a semblé que c'était ce dont j'avais besoin.

Le livre parle des enjeux environnementaux qui s'appliquent au sein d'un théâtre et de son personnel. Les auteurs débutent en dirigeant nos pensées et nos idées dans une direction plus « verte ». Puis, peu à peu, ils passent par les divers départements dont : gérance et marketing, conception, atelier(s) de décors et d'accessoires, atelier de costumes, éclairage, maquillage, foyers et bars et entretien de l'édifice.

Ils nous apprennent où et comment poser des gestes écologiques afin de concrétiser nos idéaux. Ce livre n'a qu'un petit défaut : il a été écrit en 1993, ce qui le place au rang des antiquités par rapport aux normes environnementales technologiques actuelles ! J'ai contacté les auteurs afin de savoir si on l'avait mis à jour depuis sa parution. Malheureusement, ce n'est pas le cas. Pour ne pas me décourager, je m'en suis servi comme base de mes recherches.

J'ai découvert qu'il existe une quantité phénoménale d'informations sur les équipements de son et sur leur utilisation écologique. C'est renversant ! C'est à ce moment que j'ai réalisé que je savais que je pouvais changer les choses et que j'ai mis en œuvre le projet Éco-Scène, en collaboration avec le CQICTS.

La source des problèmes environnementaux étant souvent régionale, j'ai senti que mes



actions seraient plus efficaces si elles touchaient une région donnée. J'ai alors soumis un plan d'action au Centre québécois de l'Institut canadien des technologies scénographiques (CQICTS), leur proposant de constituer une équipe de recherche qui se chargerait aussi de traduire les informations compilées dans «Greening Up Our Houses».

Je voulais également demander l'aide d'étudiants de diverses écoles de théâtre locales qui agiraient comme assistants à la recherche. À partir de notre travail, un rapport (sous forme de guide pratique) serait préparé. On y trouverait des informations pertinentes sur les produits, les services et les pratiques dont pourrait adopter un théâtre afin d'être plus soucieux de l'environnement, tant du côté production que du côté réalisation.

Je vais bientôt présenter le projet aux étudiants du département de théâtre de l'Université Concordia et de l'École nationale de théâtre du Canada. J'ai préparé une liste de thèmes sur lesquels j'aimerais qu'ils fassent des recherches. De mon côté, je poursuivrai les miennes et enclencheraï l'édition du guide pratique. Le projet, financé en partie par le CQICTS, nous fera mieux connaître et incitera les gens, espérons-le, à nous suivre dans nos démarches. Les premiers thèmes abordés seront les suivants :

Nous allons également développer des alliances avec des groupes environnementaux locaux, en particulier ceux dont le porte-parole est un artiste.

Lorsque la rédaction du guide pratique sera bien entamée, nous contacterons certains théâtres afin de mettre en application les idées proposées. À la suite des expériences vécues avec les théâtres, nous pourrons approfondir nos recherches et modifier certains aspects du projet.

J'espère pouvoir travailler également avec des gens du milieu de la scène à l'extérieur du Québec. Si vous avez des informations qui pourraient nous être utiles à cet effet, veuillez nous les communiquer à ecoscene@citt.org

J'ai spécifiquement choisi d'aborder la question d'un point de vue provincial ou, en langage de l'ICTS, d'une section régionale. Plusieurs programmes environnementaux existent déjà dans

certaines provinces, ainsi qu'au niveau municipal. En outre, on constate que les programmes fédéraux et provinciaux se chevauchent dans plusieurs cas. Il y a tellement d'informations que j'ai décidé de me simplifier la vie en agissant d'abord localement.

La question écologique a déjà été abordée lors de certains évènements organisés par l'ICTS, ainsi que dans StageWorks. Je crois que la volonté d'agir à l'égard des enjeux environnementaux existe au sein des membres de l'ICTS. Il manque tout simplement un bon plan d'action qui ferait en sorte que l'application des idées contenues dans le guide pratique soit plus simple.

À cette fin, j'écrirai de courts articles dans les prochaines parutions de StageWorks où seront rapportés nos progrès, un aspect à la fois. J'espère que cela portera les gens à réfléchir et peut-être même à initier de semblables initiatives ailleurs au pays. Nous ferons part de l'avancement de nos travaux à la conférence du Rendez-vous CITT/ICTS à Vancouver. Ne manquez pas de nous joindre à nous.

a) Décors

- i. Peinture – apprêt et couche de finition pour le métal
- ii. Peinture – apprêt et couche de finition pour le bois
- iii. Recyclage des résidus de bois

b) Éclairage, son et vidéo

- i. Sources DEL plutôt que lampes au tungstène
- ii. Correction du facteur de pouvoir dans les sources HMI (projecteurs programmables et projecteurs de poursuite)
- iii. Recyclage des lampes brûlées
- iv. Solutions pour un éclairage plus efficace dans les foyers, à l'arrière-scène, dans les bureaux, loges et ateliers
- v. Équipements audio et vidéo répondant aux normes Energy Star

c) Costumes

- i. Nettoyage à sec écologique

d) Transport (pour les tournées)

- i. Bio diesel

e) Bureaux administratifs et Marketing

- i. Utilisation de papier 100% contenu post-consommation
- ii. Imprimerie avec des encres biologiques à base d'huile végétale et libres de métaux
- iii. Pratiques écologiques instaurées au sein des bureaux

f) Construction et rénovation de théâtres

- i. Quels sont les théâtres écologiques déjà construits ?
- ii. Quels sont ceux que l'on construit actuellement en utilisant des techniques écologiques ?

NEWS FROM CQICTS / NOUVELLES DU CQICTS

Le salon EN COULISSE est de retour!

- Monique Corbeil, secrétaire CQICTS

Le salon EN COULISSE, créé en 1999, est une initiative de la compagnie SOLOTECH qui, depuis maintenant 25 ans, est le chef de file de l'industrie culturelle à titre de spécialiste de la sonorisation, de l'éclairage et du multimédia. C'est pour compléter l'information donnée à ses clients que SOLOTECH a mis sur pied un premier salon en mars 1999 au Palais des congrès de Montréal. Constatant que l'événement répondait à un réel besoin de sa clientèle, SOLOTECH a poursuivi son initiative depuis. EN COULISSE est une exposition annuelle gratuite pour les visiteurs où les grands fabricants et distributeurs de matériel de sonorisation, d'éclairage et de multimédia présentent les nouvelles technologies.

Tourné vers l'avenir, SOLOTECH a, au cours des années, favorisé l'évolution de EN COULISSE vers les nouvelles technologies multimédias. EN COULISSE suit la constante évolution du multimédia et donne de l'information d'avant-garde qui permet l'intégration de ces composantes dans tous les nouveaux projets architecturaux, muséaux, salles de conférence et centres de communication. De la projection à la captation et à la retransmission d'images, en passant par l'automatisation de certains systèmes, tous ces équipements sont présentés à EN COULISSE.

EN COULISSE est une invitation à tous les professionnels œuvrant dans l'industrie du divertissement et des arts de la scène, aussi bien qu'aux professionnels de l'industrie de la construction, architectes, ingénieurs et consultants. En visitant le salon, ils trouvent des informations concernant les nouvelles technologies qui, bien utilisées, peuvent parfois changer complètement l'aspect d'un projet.

De retour au Palais des congrès de

Montréal les 5 et 6 avril derniers, après une année de repos forcé, EN COULISSE comptait plus de 60 exposants dont les membres CITT/ICTS suivants : **A.C. Lighting inc., Bosch Communications/Acoustik GE Inc., Contact Distribution Ltée, Electronic Theatre Control, Erikson Pro, eXtension concepts, Gerraudio Distribution Inc., JD International, Les génératrices de brouillard MDG Ltée, Rosco Canada, S.F. Marketing Inc., Scène Éthique, Sennheiser Canada Inc., Show Distribution Inc., Soundcraft Canada, Tascam/TEAC Canada, Ushio.**

Pour l'édition 2007, EN COULISSE a mandaté le CQICTS pour planifier des conférences touchant divers aspects de l'industrie du spectacle. À partir du thème « santé et sécurité du travail », le comité organisateur a programmé quatre conférences portant sur le plan d'urgence dans un espace théâtral, sur la CSST et la prévention, sur l'ignifugation et sur le travail en hauteur. Plus de 80 personnes ont assisté à l'ensemble des conférences. Avec un taux de satisfaction frôlant les 98%, nous pouvons déclarer mission accomplie ! Cette première expérience a été très positive pour le CQICTS et les demandes pour d'autres conférences et ateliers similaires qui nous ont été acheminées nous incitent à répéter l'expérience l'an prochain. Le CQICTS remercie chaleureusement les personnes suivantes pour leur précieuse collaboration et pour leur contribution au succès des conférences : Cécile Collinge de la CSST, Michel Gohier de JD International, Marc-André Pilon de Barry Cordages, Sean Tracey de la National Fire Protection Association et Chantal Daoust de EN COULISSE.

La prochaine édition du salon EN COULISSE aura lieu les 2 et 3 avril 2008 au Palais des congrès. Le CQICTS y sera, soyez-en certains !

The EN COULISSE show is back!

- Monique Corbeil, CQICTS Secretary

Created in 1999, the EN COULISSE show is an initiative of the company SOLOTECH, which for 25 years now has been a cultural industry leader and a recognized sound, lighting and multimedia specialist. In efforts to improve the information given to its clients, SOLOTECH organized a first show in March 1999 at the Palais des congrès de Montréal. Realizing that the event responded to a real need of its clientele, SOLOTECH has been pursuing this initiative ever since. EN COULISSE is a yearly show, free for visitors, where leading manufacturers and distributors of sound, lighting and multimedia equipment present new technologies.

With an eye to the future, SOLOTECH has over the years encouraged the evolution of EN COULISSE toward all the new multimedia technologies. By expanding the fields of interest of EN COULISSE, SOLOTECH allows a whole new category of visitors to discover state-of-the-art information, touching on all the multimedia sectors. EN COULISSE follows the constant evolution of multimedia and provides leading-edge information that allows integrating these components into new projects including: architectural, museum, conference room and communication centre. With this in mind, all sorts of projection, captioning and image retransmission equipment are presented at EN COULISSE.

EN COULISSE is an invitation to all professionals working in the entertainment industry and the performing arts as well as professionals in the construction industry, architects, engineers and consultants. By visiting EN COULISSE, architects, consultants, buyers, conference planners and special-event organizers find information dealing with new technologies which, when properly used, can sometimes completely change the look and feel of a project.



La conférencière Cécile Collinge, à l'arrière-plan, pendant sa conférence sur la CSST et la prévention.
/Speaker Cécile Collinge, in the background, during her conference on the CSST and prevention.

Returning to the Palais des congrès de Montréal April 5 and 6 after taking a short break,

EN COULISSE had over 60 exhibitors including the following CITT/ICTS members: **A.C. Lighting inc. Bosch Communications/Acoustik GE Inc. (TELEX), Contact Distribution Ltd., Electronic Theatre Control, Erikson Pro, eXtension concepts, Gerraudio Distribution Inc., JD International, MDG Fog Generators Ltd., Rosco Canada, S.F. Marketing Inc., Scène Éthique, Sennheiser Canada Inc., Show Distribution Inc., Soundcraft Canada, Tascam/TEAC Canada and Ushio.**

For the 2007 edition, EN COULISSE invited CQICTS to plan conferences relating to the performing arts industry. Focusing mainly on health and safety issue at the workplace, the planning committee organized four conferences on emergency planning for the theatre, CSST and prevention, flame-retardants and safety in working at heights. Over 80 people attended the conference and with a 98% satisfaction rate, we can safely declare Mission Accomplished! This first edition turned out to be a very positive endeavour for CQICTS and the numerous requests received since for more conferences and workshops motivates us to pursue the experience next year. CQICTS wishes to thank the following people for their precious collaboration and contribution to the success of the event: Cécile Collinge of the CSST, Michel Gohier of JD International, Marc-André Pilon of Barry Cordages, Sean Tracey of the National Fire Protection Association, and Chantal Daoust of EN COULISSE.

The next edition of EN COULISSE will be April 2 and 3, 2008 at the Palais des congrès de Montréal, and CQICTS will be there for sure!

MEMBERS PROFILE – Sound Art

Sound Art has been serving the entertainment industry since 1981 growing from a small basement operation in Winnipeg into an international touring and sales company with warehouses in Calgary, Winnipeg, Toronto and Las Vegas. Sound Art International has expanded from its initial mission of strictly supplying public address services into audio installations, equipment sales, repairs and maintenance, theatre shows, band touring and manufacturing.

Sound Art's rental inventory holds in excess of 10 million dollars of audio equipment from the world's foremost audio manufacturers. Key elements include Electro-Voice X-Line, XLC, and XLD line array loudspeaker systems powered by Electro-Voice digitally controlled amplifiers, and a number of Midas Heritage and XL series consoles along with the latest in digital consoles from Yamaha, including PM1D's, PM5D's, DM2000's, and M7CL's.

Tailored specifically to suit each event and tour, Sound Art rental systems serve venues, events and tours of all calibers. Recent events have included the Whitehorse 2007 Canada Winter Games, the Calgary Stampede (All Stages) and Lollapalooza 2007 (Main North Stage) and international tours by Incubus, Jann Arden, Sarah McLachlan, Van Morrison, LL Cool J, and Daniel O'Donnell.

Current Theatre tours include Decidedly Jazz Dance Works, Universoul Circus, The Ten Tenors, Rain, and The Pink Floyd Experience.

Sound Art works directly with the sound engineers from these tours and events to build the perfect system to suit the artists and venues to which it serves. Covering entertainment, background and speech systems, Sound Art offers its clients a sound system design and installation service for applications ranging from the most intimate setting to a sports stadium. The installation team is readily able to provide turnkey packages with full-service and additional training backup where required.

Since becoming a member of CITT, Sound Art has been supplying Canadian Theatres with its large selection of Sennheiser and Shure wireless kits, microphones and Telex BTR wireless communications equipment. We also stock all flavors of playback devices. Our new XLD281 line array with its tiny footprint is perfect for modern high tech theatre productions. Sound Art's equipment can be found at the Manitoba Theatre Centre, Theatre Calgary, The Pantages Playhouse, and The Gas Station Theatre.

Another major focus of Sound Art is equipment sales and service. As main dealers for a broad range of products, the sales staff is able to recommend the best possible solution for any particular application. Our demonstration

facilities allow for client auditioning and comparison of full systems for the client's satisfaction.

Sound Art has been in the business of providing high quality sound systems and technicians to events and concert tours for over 26 years. We specialize in corporate events, concert tours and large multi-act festivals but our many clients include everything from large tours and festivals to one off shows and school plays. No matter the size, Sound Art has the system to suit any client needs.



Sound Art is also fortunate in that it has a full time staff of over 40 talented and highly qualified engineers with long time experience and devotion to their profession. They take pride in their expertise and experience in providing the best possible sound for all their shows. Sound Art also is proud of the many alliances built over the years that benefit the clients by being able to provide them with top-notch production packages which include lighting, roof and staging systems.

Sound Art is currently undergoing a million dollar expansion and is preparing to open its fifth branch. We are currently accepting applications for account managers at all of our locations.

For further information about Sound Art, visit them at www.soundart.com



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

INDIVIDUAL/INDIVIDU

Glenn BROWN, Brantford ON
Viviane DOHLE, Halifax NS
Kevin HUMPHREY, Edmonton AB

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ORGANISME à but non lucratif

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de Gatineau
855, boul. De la Gappe
Gatineau QC J8T 8H9
T 819-243-2527 poste 2502
www.gatineau.ca

UPCOMING EVENTS / ÉVÉNEMENTS À VENIR

MAY / MAI 2007

APA Meetings & Workshops

May 28-29

Wolfville, Nova Scotia

www.atlanticpresenters.org

JUNE / JUIN 2007

PQ 2007

June 14 -24

Prague, Czech Republic

www.pq.cz

AUGUST / AOÛT 2007

CITT/ICTS RENDEZ-VOUS

2007

August 16-19

Roundhouse Centre

Vancouver, BC

www.citt.org/conf.php

6th PAL SHOWCASE 2007

August 26-27

Toronto, Ontario

www.palshowcase.com

SEPTEMBER / SEPTEMBRE 2007

CONTACT EAST 2007

September 30 – October 3

Liverpool, Nova Scotia

www.contacteast.ca

PACT Conference

May 31-June 3

Neptune Theatre

Halifax, Nova Scotia

www.pact.ca

SHOWTECH 2007

June 19-21

Berlin, Germany

www.showtech-messe.com

MEMBERSHIP NEWS / NOUVELLES DES MEMBRES

Contact Appoints Mark Dunn as Eastern Canada Sales Manager

Contact Distribution is pleased to announce the appointment of Mark Dunn to Eastern Canada Sales Manager effective April 16, 2007.

Mark who many of you already know will be responsible for all markets and dealers east of Ottawa. Mark is an accomplished guitarist, recording engineer, performer and admitted "gear junkie" based in Saint-Hubert (Quebec). He's a familiar personality amongst the pro audio sales rep network having garnered work experience in both the retail sector with three year tenure as the PA department Manager of Steve's Music in Montreal, and in the distribution side of the industry as both product specialist/technical support for Yamaha Canada's pro audio division. Mark's last six years have seen him as the Quebec Sales Manager for OmniMedia Corp.

Our objective is to get Mark up to speed as quickly as possible so this bulletin is to encourage you to drop Mark a quick email to let him know if you have any immediate needs or concerns. As there are a significant amount of sales in progress out there that include our products, we've compiled it on a spreadsheet, which Mark will be focusing on and any addition info and updates for him will be greatly appreciated. Mark will obviously be glued to phone for the first couple of days, touching base with as many of you as possible. He's been doing his homework and already has a good grasp on our manufacturers and their products. We'll be reviewing the territory's dealers as well to clarify brand access and pricing in an effort to maintain the most efficient network of dealers and keep the lines profitable.

Additionally, over the next three months, we'll be presenting a number of technical presentations in the territory that will range from Renkus-Heinz Iconyx Certification classes, Digidesign Venue Clinics and video as well with a ISF certification course. Toss in the fact that we've committed to launching Optocore fibre network systems, Face Audio amplifiers, and AC Component cable as new brands plus new products from APB, Renkus-Heinz, Production Intercom, and ProjectionDesign, Mark's going to be a busy guy!

We feel very excited about what Mark offers us all with his skill sets, industry experience and great personality and believe he will add value to the business our company shares.

Mark can be reached on his cell phone at 514-240-6427, at his office at 450-678-1634, Contact's main number 416-287-1144 or via email at markdunn@contactdistribution.com

PQ07 and OISTAT Congress – June 14th - 24th, 2007

Going to Prague to attend the 11th edition of the International Competitive Exhibition of Scenography and Theatre Architecture (Prague Quadrennial) next June? Let us know! We are preparing a list of the lucky CITT/ICTS members who will be attending this one-of-a-kind event. Some of the members that have already confirmed include the CITT/ICTS's official OISTAT Commission delegates; Robert Hamilton (Architecture), Kathleen Irwin (Education), John Mayberry (Technology) and Natalie Rewa (History and Theory), as well as Tedfred Myers (University of Windsor), Eric Mongerson (Concordia University) and CITT/ICTS Treasurer Al Cushing, who will be representing the CITT/ICTS OISTAT Centre at the OISTAT Congress. Keep us posted if you are going!

Contact Distribution annonce la nomination de Mark Dunn au poste de Directeur des ventes de l'est du Canada

Contact Distribution est particulièrement fière d'annoncer la nomination de Mark Dunn comme directeur des ventes de l'est du Canada et ce, à compter du 16 avril 2007.

Mark, que plusieurs d'entre vous connaissent déjà, sera responsable de tous les marchés et de tous les détaillants de région à l'est d'Ottawa. Mark est un guitariste chevronné, un ingénieur de son, un artiste et un fanatique d'équipements. Basé à Saint-Hubert (Québec), Mark est quelqu'un de très connu dans le réseau des vendeurs professionnels oeuvrant dans le domaine de la sonorisation professionnelle. Ayant acquis son expérience dans le secteur du commerce de détail, principalement en tant que gérant du département de sonorisation du magasin de musique « Steve's Music » à Montréal pendant trois ans, il l'a enrichie de l'aspect distribution à la division professionnelle audio de Yamaha Canada, en tant que spécialiste produit et soutien technique. Pendant les dix dernières années, Mark a brillamment rempli ses fonctions de directeur des ventes-Québec pour Omni Media Inc.

Le directeur de Contact Distribution, Bill Coons, a déclaré : « On a cherché le bon candidat pendant quelques mois pour s'assurer que la personne embauchée possédait tous les bons atouts et les meilleures qualifications possibles, car le poste exige de son titulaire des connaissances techniques variées. Nos manufacturiers et leurs produits sont les meilleurs dans leur créneau. On avait donc besoin d'un expert, aussi bien dans le domaine de la vidéo que dans celui de l'audio, deux exigences qui ont rendu la recherche plus difficile. De plus, les consultants et les détaillants avec qui on fait affaire sont les meilleurs dans leurs domaines respectifs et ils exigent un niveau élevé de soutien technique. Mark possède les atouts et la maturité nécessaires pour aborder ce marché particulier. On pense qu'il possède aussi l'expertise, ainsi que la compréhension des besoins de notre clientèle, aussi bien quand il s'agit d'un micro « Countryman » que d'une console numérique « Profile » de Digi Design. »

Mark a ajouté : « J'étais conscient de la position de Contact Distribution sur le marché. Cette entreprise représente un modèle de commerce sans rival, à cause principalement de la qualité de ses produits mais aussi de la passion communicative de son équipe et de son soutien technique légendaire. L'opportunité de pouvoir me joindre à cette équipe m'enchantait au plus haut point. J'ai l'intention tout d'abord de continuer à développer les relations d'affaires déjà présentes, mais aussi d'en établir de nouvelles. Je vais aussi profiter de cette opportunité pour étendre mes connaissances techniques. Les produits distribués par Contact sont à l'avant-garde de la technologie et ils sont utilisés dans les projets les plus pointus qui soient, aussi bien dans les domaines de l'audio et de la vidéo que dans celui des tournées.

On peut joindre Mark sur son cellulaire au 514-240-6427, à son bureau au 450-678-1634, au bureau central de Contact au 416-287-1144, ou par courriel: markdunn@contactdistribution.com

PQ07 et Congrès d'OISTAT, du 14 au 24 juin 2007

Allez-vous à Prague en juin pour assister à la 11^e édition de la Quadriennale de Prague, l'exposition compétitive internationale de scénographie et d'architecture théâtrale ? Avisez-nous ! Nous sommes à rédiger une liste des membres qui auront la chance d'être présents à cet événement unique. Parmi ceux qui ont déjà confirmé leur présence, mentionnons les délégués officiels du CITT/ICTS aux Commissions d'OISTAT dont Robert Hamilton (architecture), Kathleen Irwin (éducation), John Mayberry (technologie) et, Natalie Rewa (histoire et théorie) de même que Tedfred Myers (Université de Windsor), Eric Mongerson (Université Concordia) et le trésorier du CITT/ICTS Al Cushing, qui sera le représentant officiel du Centre OISTAT CITT/ICTS au Congrès d'OISTAT.



Mark Dunn (left) and Bill Coons of Contact Distribution.

/ Mark Dunn (à gauche) et Bill Coons de Contact Distribution.

En route to Prague via Ottawa

Over two dozen theatre schools and Canadian designers will take part in Canada's official exhibition, which will be presented first at the National Arts Centre, in Ottawa, from May 10 to 19, 2007 before travelling to Prague.

From June 14 to 24, 2007, the Prague Quadrennial (PQ) presents its eleventh international exhibition of scenography and contemporary theatre architecture. Every four years, the Czech Republic, sponsored by UNESCO and supported by the Ministry of Culture, brings together nearly 3400 exhibitors from over 50 countries. The event allows every participating country to showcase and share their scenographers' major works.

Canada has participated in the PQ since 1987. Attracting professionals and public alike from around the world, it is the important showcase for the dissemination of the work of our Canadian artists who will exhibit their extraordinary scenographic practice. As well as the exhibition and activities organized for professional scenographers, there are integral components of the event dedicated to theatre architecture and to theatre schools teaching scenography. Many activities such as seminars, workshops, and presentations by the most important artists of the stage today give this exhibition a privileged opportunity to articulate the development of design for the theatre in our world.

THEME OF CANADA FOR PQ07 - *Imprints of process*

When the lights in the auditorium dim, the first engagement of the spectator is with the scenography - a portal into the always-reinvented universes of performance. This multidisciplinary experience was created by a team, but the conception of the visual and aural environment has taken place in the solitude of the scenographer's studio. Too often this point of departure is ignored: the spectator rarely has the opportunity to encounter the first act of the imagination. At most, some final models for a set or designs for the costumes might be exhibited. But what does one know of the process of creation? The creative path of an artist may take many turns before it arrives at the definitive conception. All artists do not work in the same manner. Each process leaves its traces. These traces of the scenographic process are what we have decided to highlight at the exhibition in Prague in 2007.

The exhibit delves into scenography at the intersection of the public and private spaces - when the artist's proofs are generated. These studio residues reveal the richness of active creation. They may include impressionistic drawings, collages of colours or images, notebooks of sketches and jottings, storyboards, experimentation with proposed materials, and a final model that confronts the particular venue. Woven into this exhibit of studio work are threads of the scenographers' personal reflections. In addition to the creative specificities of the particular projects, the exhibit will also offer insights into modes of professional survival in Canada's lively tradition of freelance scenography.

The other major element of our exhibit will be the imprint of an architectural vision for scenography of the future. Over the last four years, magnificent new performance venues have been realized ready to express the vision of scenographers. The exhibit of theatre architecture explores this fundamental and visionary process that enables scenographies for theatre and, moreover, also contributes to the scenographies of our cities, our cityscapes.

The theme was chosen by the curators of the exhibition, Véronique Borboën, Costume Designer and Natalie Rewa, Professor at Queen's University, and the exhibit stands used by both professionals and students was created by Anne-Marie Matteau, Architect and Scenographer from Montréal.

A project by l'Association des professionnels des arts de la scène du Québec (APASQ) and the Canada Research Society of the International Organization of Scenographers, Theatre Architects and Technicians (OISTAT SRC/CRS). For more information:

http://www.apasq.org/theme_en_prague.htm

En route vers prague via Ottawa

Plus d'une dizaine d'écoles de théâtre et une vingtaine de concepteurs des quatre coins du pays participeront à l'exposition officielle du Canada, qui sera présentée en primeur au Centre national des Arts du Canada à Ottawa du 10 au 19 mai 2007, avant de voyager vers Prague.

Du 14 au 24 juin 2007, la Quadriennale de Prague (PQ) tiendra sa onzième exposition internationale de scénographie et d'architecture de théâtre contemporain. Tous les quatre ans, la République tchèque, parrainée par l'Unesco et soutenue par le ministère de la Culture, réunit en un seul lieu près de 3400 exposants de plus de cinquante pays. Cet événement permet à chaque pays inscrit de faire connaître et de mettre en valeur les réalisations les plus importantes de ses scénographes.

Le Canada y est représenté depuis 1987. Cet événement culturel, qui attire des professionnels et des visiteurs du monde entier, est une vitrine importante pour le rayonnement des artistes qui ont l'occasion de présenter la fine pointe de la création scénographique canadienne. En plus du volet réservé aux scénographes professionnels, la Quadriennale offre une section vouée à l'architecture théâtrale et une troisième destinée aux écoles de théâtre. Plusieurs activités, tels des séminaires, des ateliers de travail et des rencontres avec les plus grands praticiens de la scène, font de cette exposition un lieu privilégié pour saisir l'évolution de la création scénographique en théâtre dans le monde.

THÈME DU CANADA POUR PQ07 : *De l'idée au dessin : les traces du processus créateur*

Lorsque les lumières de la salle s'éteignent, la première image reçue par le spectateur est celle de la scénographie. Comme une porte sur l'imaginaire qui l'invite à entrer dans l'univers toujours réinventé du théâtre. La scénographie peut prendre plusieurs formes. Elle peut être audacieuse, discrète ou séduisante, mais elle est toujours le résultat de plusieurs mois de travail et de réflexion; un travail d'équipe et multidisciplinaire, comme dans tous les arts vivants. Cependant, c'est dans la solitude de son atelier que le scénographe prépare, dessine et pense l'environnement visuel et sonore du futur spectacle. On a tendance à oublier que le scénographe réfléchit d'abord avec son crayon. Le spectateur ne voit rien de cette étape cruciale de la création. Avec un peu de chance, il pourra admirer quelques maquettes finales de décors ou de costumes exposées. Mais que sait-il de toutes les étapes préliminaires qui ont conduit au concept final ? Le chemin du créateur prend bien des détours pour arriver à ses fins. D'ailleurs, les créateurs ne travaillent pas tous de la même façon. Mais tous procèdent par étapes et ces étapes laissent des traces. Ce sont ces traces que nous avons choisi de mettre en valeur lors de l'exposition de Prague 2007.

Le thème choisi est donc axé sur le processus de création qui mène aux maquettes finales. La multiplicité des démarches est à l'image de la mosaïque culturelle canadienne. Les jeunes créateurs canadiens font preuve d'un dynamisme décapant. Nous chercherons à le souligner en exposant le matériel le plus riche et le plus varié possible. Ces travaux préliminaires peuvent comprendre des esquisses à toutes les étapes, des chartes de couleurs, des collages, des cahiers de croquis et de notes, des *story-boards* et des échantillons de matériaux. L'ensemble sera soutenu par une réflexion des artistes sur leur art ainsi que sur leur condition de créateur survivant dans la plus pure tradition canadienne.

Ce thème fut retenu par les commissaires de l'exposition, Véronique Borboën, conceptrice de costumes, et Natalie Rewa, professeur à l'Université Queen. La conception scénographique du kiosque des professionnels et des étudiants fut réalisée par Anne-Marie Matteau, architecte et scénographe.

Cette exposition est une réalisation de l'Association des professionnels des arts de la scène du Québec (APASQ) et de la Société de recherche du Canada de l'Organisation internationale des scénographes, techniciens et architectes de théâtre (OISTAT SRC/CRS). Pour plus d'information : http://www.apasq.org/theme_fr_prague.htm



Rendez-vous 2007 Registration Form

CITT/ICTS 17th Annual Conference and Trade Show



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 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 | <input type="checkbox"/> \$75 \$_____ |
| Venue Tour Pass Friday Aug 17 AM | <input type="checkbox"/> \$50 \$_____ |
| Trade Show Pass Friday Aug 17 PM | <input type="checkbox"/> FREE |
| One Day Pass ¹ <input type="checkbox"/> SAT Aug 18 <input type="checkbox"/> SUN Aug 19 | _____ x \$200 = \$_____ |
| ¹ Breakfast, coffee breaks and luncheon included | |
| Conference Single Session Pass ² Sat / Sun | _____ x \$40 = \$_____ |
| Conference Double Session Pass ² Sat / Sun | _____ x \$80 = \$_____ |
| ² Please 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
340-207 Bank St.
Ottawa, ON K2P 2N2
Phone: 613-482-1165
or 1-888-271-3383
Fax: 613-482-1212

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

Email: info@citt.org

Conference Accommodations

YWCA Hotel Downtown Vancouver www.ywcahotel.com
733 Beatty St. 10-minute walk to Roundhouse Centre
Rates start at: \$65.00 + tax / night
Information & reservations: 1-800-663-1424 Local 604-895-5830

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

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

Sandman Hotel City Centre www.sandmanhotels.com
180 West Georgia St. 10-minute walk to Roundhouse Centre
Rate: \$149.00 + tax / night Quote Group# 328513
Information & reservations: 1-888-726-3626 Local 604-730-6600