



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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Pacific Sunset over Vancouver and surrounding cities. In less than a week CITT/ICTS conference delegates will be enjoying the wonderful West Coast at Rendez-vous 2007.

Le soleil se couche au-dessus de Vancouver et des villes avoisinantes. Dans moins d'une semaine, les délégués de la conférence CITT/ICTS pourront jouir davantage de la Côte d'Ouest lors du Rendez-vous 2007.

NATIONAL OFFICE NEWS

– Monique Corbeil, National Coordinator

VANCOUVER RENDEZ-VOUS 2007 TURNAROUND

The City of Vancouver municipal inside workers, including those who operate community centres, are currently on strike since July 23 resulting in the closure of the Roundhouse Community Centre (our conference venue) until further notice. Because of the uncertainty of the duration of the strike, we have found alternative venues to host the Annual Conference and Trade Show. The core of the conference will take place at **UBC Robson Square** conveniently located in the heart of downtown Vancouver, just minutes from the conference hotels at 800 Robson Street (between Hornby and Howe Street). **The Trade Show** will take place in Ballrooms A-B of the **Vancouver Convention & Exhibition Centre (VCEC)** located at 999 Canada Place at Waterfront (the building with the big white sails) easily accessible by car, public transportation and a walking distance from the conference hotels.

Below is the daily schedule with revised locations:

MONDAY August 13 & TUESDAY August 14

Pre-conference Workshops 9am to 5pm

- VectorWorks Classes take place at Douglas College as planned.
- Conflict Resolution & Supervisory Skills workshops at UBC Robson Square.

WEDNESDAY August 15

- Vancouver Island Theatre Tour from 7am to 11pm - no change.
- CHRC Roundtable 9:00am to 4:30pm at the Vancouver Art Gallery, Courtroom 302

THURSDAY August 16

- Education Forum and Junk Challenge Adventure from 8:00am to 10:00pm UBC Robson Square.

FRIDAY August 17

- Trade Show with New Product Breakfast and Corporate Luncheon from 8:00am to 5:00pm Ballrooms A-B at the Vancouver Convention & Exhibition Centre.

FRIDAY August 17

- Red Robinson Show Theatre Tour: departure at 9:00am from the Vancouver Convention & Exhibition Centre.

FRIDAY August 17

- Pre-Swag Get Together Happy Hour and Swag Bingo Steamworks pub (in Gastown) Happy Hour starts at 7:00pm.

SATURDAY August 18

- Conference Sessions and AGM Luncheon from 8am to 5pm UBC Robson Square.

SATURDAY August 18

- CITT/ICTS Keynote and Award Banquet Dinner Cruise from 6:30pm to 10:30pm - No change.

SUNDAY August 19

- Conference and Plenary Sessions from 9:00am to 5:00pm at UBC Robson Square.

Visit our website for more updates:
www.citt.org

NOUVELLES DU BUREAU NATIONAL

– Monique Corbeil, coordonnatrice nationale

RENDEZ-VOUS 2007 VANCOUVER : PETIT DÉTOUR

Les employés municipaux de la ville de Vancouver, incluant ceux qui travaillent dans les centres communautaires sont présentement en grève depuis le 23 juillet dernier. Ce conflit de travail a forcé la fermeture du Roundhouse Community Centre – l'endroit où devait se tenir Rendez-vous 2007 – jusqu'à nouvel ordre. Face à l'incertitude de la durée de la grève, nous avons changé de lieu pour la tenue de la conférence annuelle et le salon commercial. Ainsi, l'ensemble de la conférence aura lieu au **UBC Robson Square**, 800 Robson Street, au cœur du centre-ville de Vancouver, à quelques minutes de marche des hôtels. Le salon commercial aura lieu dans les salles de bal A-B du **Vancouver Convention & Exhibition Centre (VCEC)** situé au 999 Canada Place près de Waterfront. L'endroit est facilement accessible par auto, par le transport en commun, et est situé à une courte distance à pied des hôtels.

Voici l'horaire quotidien révisé avec les nouveaux lieux :

LUNDI 13 août et MARDI 14 août

Ateliers en pré conférence 9h à 17h

- Les cours VectorWorks se tiendront au Douglas College comme prévu.
- Les cours *Conflict Resolution* et *Supervisory Skills* au UBC Robson Square.

MERCREDI 15 août

- Visite des théâtres de l'île de Vancouver de 7h à 23h comme prévu.
- Table ronde CHRC de 9h à 16h30 à la Vancouver Art Gallery, Courtroom 302

JEUDI 16 août

- Forum sur la formation et Défi Bric-à-brac de 8h à 22h au UBC Robson Square.

VENDREDI 17 août

- Salon commercial, ainsi que le *New Product Breakfast* et le *Corporate Luncheon*, de 8h à 17h salles de bal A-B du Vancouver Convention & Exhibition Centre (VCEC).

VENDREDI 17 août

- Départ pour la visite du Red Robinson Show Theatre à 9h devant le Vancouver Convention & Exhibition Centre (VCEC).

VENDREDI 17 août

- Cocktail et Bingo Butin au pub Steamworks dans le quartier Gastown dès 19h.

SAMEDI 18 août

- Ateliers et assemblée générale de 8h à 17 h au UBC Robson Square.

SAMEDI 18 août

- Dîner croisière avec conférencier et la remise des prix CITT/ICTS de 18h30 à 22h30– aucun changement.

DIMANCHE 19 août

- Ateliers et plénière de 9h à 17 h au UBC Robson Square.

Visitez notre site Internet pour plus d'information:
www.citt.org

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Deadline to submit articles: the 15th of each month. Please submit articles (WORD format only) at info@citt.org.

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

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ENVIRONMENTALLY SIMPLY COMPLICATED

- Ron Morissette



As most Canadians, you are probably aware of environmental issues; especially global warming. You no doubt recycle at home and walk to the convenience store instead of taking the car to buy milk. You may even compost and buy products that are green friendly.

What happens when you decide to move to the next step? You will probably discover that it is not as easy as you thought it would be. The more you move forward and the more information you gather – the more complicated it simply all becomes.

Becoming greener has its obvious upsides. They are well known and need not be listed here. So why is the process of becoming greener not moving forward more quickly and easily? It's a complex problem with a simple answer. It takes determination, time and money to get greener.

I have personally been leading the effort to bring greener practices to my work place. The management and the employees have all received the news of this initiative with enthusiasm. So why is the process moving much more slowly than I had anticipated?

As the leader of the initiative, I get to chose where to begin and how to go about it. This involves doing some research on each of the different areas of activity of the business to see where I could initially have the most impact with the least amount of resistance and cost so that the project gets off on a "feel good" note for everyone. In my work place we have the following general areas of activity:

- Office
- Metal shop
- Wood shop
- Paint shop
- Building services
(electricity, gas heating, cleaning etc)
- Employee cafeteria
- Shipping and transportation.

Off I went to the Internet and some governmental and non-governmental agencies to get the information on how to best proceed to make a difference right away. You may not have noticed, but there is a lot of information on everything green out there. So much so that I became a bit overwhelmed with all of the avenues that were being offered to me – even more so when some of them seemed to be contradictory. Faced with this onslaught of information, I chose to begin

with that which was most familiar to me – the office. How hard could that be?

Firstly, I made sure that everyone was recycling paper. We have eleven persons in administration and management and another eight persons at CAD stations and they all generate reams of paper. The first move was to make sure that they all had recycling bins at hand both at their desks and next to every plotter, printer, copier, shredder and fax. This quickly produced a problem. The large roadside bin that we were using for paper was now full by Tuesday or Wednesday at best. This was working too well. I called our local municipality to get another roadside bin.

It seems that I was not alone in my effort and that the citizens of our little municipality had also turned green and had wiped out the municipality in roadside recycling bins. Next shipment – four to six months. Not to be daunted, I went off to the hardware mega store and bought three more bins. Now, every week, our company has gone from 2 bins, one for paper and one for cardboard from boxes, to four bins. We have doubled our recycling of paper and cardboard simply because we now have the bins to do so.

That was a victory that everyone understood and for which they saw an immediate result which encouraged them to continue to use the bins.

Encouraged by that small victory, I decided to look into the use of our paper a bit more. There are many types of paper out there and everyone in the office has an opinion. I began by finding out where we could easily source paper that contained a high percentage of post-consumer waste. If you want people to buy into green, you have to try to make it easy – like recycling bins everywhere.

I found 8.5" X 11" paper with 100% post-consumer waste in one of the large office supply stores. However, it wasn't listed in their catalog and you had to special order any significant quantity. I called Cascades (http://www.cascades.com/cas/en/4_0/4_0.jsp) and asked their sales people where I could retail buy their products. It turned out that one of our regular suppliers carried it but didn't know because the demand wasn't there.

I then compared prices with the regular paper we had been using. The 100% post-consumer waste paper was about 12% more expensive – our company quickly agreed that that was an acceptable premium to pay and we switched over. However, I had to sway the naysayers who thought that recycled paper was not as white, that it jammed the printers, that it was

thinner and on and on. I did A, B, C tests with different papers – one of them being the 100% post-consumer waste paper. The recycled paper held its own and we made the switch in our next paper order. So far, I haven't been able to find 11"X17" paper that is 100% post-consumer waste and easily available but I have found at least 30% - and the search continues.

In our public documents, we add a small note in the footer that informs the reader that the paper is 100% post-consumer waste paper, thereby hopefully encouraging them to make the switch themselves when they see the quality.

The next step was to educate people about double sided printing. Most laser printers offer the feature in the preferences menu. We now print the vast majority of reports double sided thereby saving paper and all it took was showing people how to turn on the feature.

Now, I think I make all of that sound easier than it really was. It took me a month of research and over two months of in field work to put that office paper effort into place and it still requires the occasional nudge to maintain everyone's good habits. I can only imagine what it will be like when I attack the major items that are linked to production!

For those of you that were following carefully, you're wondering where the fifth roadside recycle bin went. It became the plastic and glass bin. A few educational posters in the cafeteria and now a lot of lunch pail waste ends up recycled instead of in the trash. We also fill that bin weekly.

Give them the opportunity to EASILY recycle and educate them about the products that can be recycled. Follow through with some simple posters and newsletters showing the difference their contribution makes and you now have the team backing you up for the next, more difficult, changes to go green.

Next month – how do I succeed with the cafeteria?

P.S. As I re-read this article I get the feeling that it is somewhat simplistic. In a way, the effort that was made to recycle office paper and to switch to the procurement of a paper that, by its high content of post consumer waste, encourages the recycling industry is quite basic.

Most of what I told you, you probably already knew except for one small detail which I will repeat over and over again. If you make the commitment to lead a greening process in your shop, theatre or office, you must always do the following:

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L'ENVIRONNEMENT, SIMPLEMENT COMPLIQUÉ

- Ron Morissette

Comme la plupart des Canadiens, vous êtes sans doute au courant des enjeux environnementaux, ceux qui concernent le réchauffement planétaire en particulier. Vous recyclez à la maison et vous marchez jusqu'au dépanneur pour acheter du lait au lieu d'utiliser l'auto. Peut-être faites-vous même du compostage et achetez-vous des produits de nettoyage écologiques.

Que se passera-t-il lorsque vous déciderez d'aller plus loin? Vous allez probablement découvrir que ce n'est pas aussi facile que vous le croyiez. Plus vous devenez vert, plus vous amassez de l'information sur le sujet, plus ça devient compliqué!

Devenir de plus en plus vert comporte bien des avantages, c'est évident. Ils sont bien connus, inutile de vous en dresser la liste. Donc, pourquoi trouvons-nous si difficile de devenir plus verts et pourquoi le processus n'avance-t-il pas plus rapidement? Ce problème complexe a pourtant une réponse toute simple. Il faut de la détermination, du temps et de l'argent pour devenir plus vert.

J'ai moi-même fait l'effort d'instaurer des pratiques plus écologiques à mon lieu de travail. La direction et les employés ont accueilli cette initiative avec enthousiasme. Alors, pourquoi le processus n'avance-t-il pas aussi rapidement que je l'espérais?

Comme leader de l'initiative, j'ai le loisir de choisir où et comment implanter notre plan vert. Cela me demande, entre autres, de faire des recherches sur chaque champ d'activité de notre entreprise. Je peux ainsi mieux comprendre ce qui aura le plus d'impact et le moins de résistance au moindre coût possible pour que le projet prenne son envol et que tout le monde le vive de façon positive. Mon entreprise comprend les champs d'activités suivants :

- Le bureau
- L'atelier de métal
- L'atelier de bois
- L'atelier de peinture
- Le service du bâtiment (électricité, chauffage au gaz, nettoyage, etc.)
- La cafétéria
- L'expédition et le transport.

Je me suis précipité sur Internet où j'ai visité les sites des agences gouvernementales et non-gouvernementales pour trouver l'information sur la meilleure façon de procéder pour effectuer des changements remarquables très rapidement. Vous ne l'avez possiblement pas remarqué, mais il y a une quantité astronomique d'information sur le sujet. Tellement que la confusion s'est rapidement installée dans mon esprit – d'autant plus que plusieurs informations sont parfois contradictoires. Devant toute cette information, j'ai entrepris de déterminer le champ d'activité qui m'était le plus familier, le bureau. Ça devrait être facile, non?

Tout d'abord, je me suis assuré que tout le monde au bureau recyclait le papier. Il y a 11 personnes à la direction et à l'administration et huit autres au dessin technique et tous consomment des quantités importantes de papier. Mon premier devoir était de m'assurer que chacun avait un bac de recyclage à son bureau et qu'il y en avait à proximité de chaque traceur à commande numérique, de chaque imprimante, photocopieur, déchiqueteuse et télécopieur. Ce qui est rapidement devenu un problème. Les grands bacs de recyclage que nous mettons au chemin étaient maintenant pleins le mardi ou le mercredi matin au plus tard. Mon plan fonctionnait trop bien. J'ai alors communiqué avec notre municipalité pour obtenir un bac supplémentaire.

Il semble que je n'étais pas le seul à me préoccuper d'environnement : les bons citoyens de notre communauté avaient vidé le stock de bacs de recyclage de la municipalité. Prochaine livraison : de quatre à six mois! Comme rien ne m'arrête, je me suis rendu à une mégaquincaillerie où j'ai acheté trois bacs. Depuis, notre entreprise est passée de deux grands bacs – un pour le papier et un autre pour le carton d'emballage – à quatre grands bacs. Nous avons doublé notre capacité de recyclage de papier, simplement parce que nous disposons des bons outils.

Cette victoire, tout le monde l'a savourée puisque les résultats ont été immédiats. Ce qui les a encouragés à poursuivre leurs efforts. Si vous voulez que les gens deviennent plus verts, vous devez leur simplifier la tâche. Pourvoir tous les postes de travail de bacs de recyclage est un bon moyen.

Fort de cette première réussite, j'ai décidé d'approfondir mes recherches sur notre utilisation de papier. Il y a plusieurs types de papier pour le bureau et tout le monde au bureau a une opinion sur le sujet. J'ai commencé par trouver un fournisseur qui pouvait facilement nous procurer du papier dont le contenu en matières post-consommation était élevé.

J'ai trouvé un papier format lettre qui contient 100% de matières post-consommation dans une des grandes surfaces de fournitures de bureau. Cependant, il ne figurait pas dans le catalogue d'achat en ligne qu'utilise notre réceptionniste. J'ai donc communiqué directement avec Cascades (http://www.cascades.com/cas/en/4_0/4_0.jsp) pour savoir où je pouvais acheter leurs produits. J'ai alors constaté que notre fournisseur avait le produit, mais qu'il ne l'avait pas encore mis en ligne, faute de demande.

J'ai ensuite fait une comparaison de prix avec notre papier habituel. Le papier à 100% de matières post-consommation était environ 12% plus cher, mais notre direction a rapidement jugé que cela valait le «coût». Cependant, j'ai dû convaincre les sceptiques qui pensaient que

le papier recyclé n'était pas aussi blanc, qu'il bourrait les imprimantes, qu'il était plus mince et j'en passe. J'ai fait plusieurs tests avec différents papiers, l'un d'eux étant le papier à 100% de matières post-consommation. Le papier recyclé a tenu bon et nous avons fait le changement lors de notre prochaine commande. À ce jour, je n'ai pas trouvé de papier de format 11" X 17" contenant 100% de matières post-consommation mais j'en ai déniché qui en contient au moins 30% - et mes recherches continuent.

Sur nos documents à caractère public, nous ajoutons une petite note dans le pied de page informant le lecteur que le papier utilisé contient 100% de matières post-consommation. Nous espérons ainsi que les lecteurs feront le changement vers ce type de papier lorsqu'ils en constateront la qualité.

La prochaine étape était d'inciter les gens à utiliser l'impression recto verso. La plupart des imprimantes laser offrent cette option dans le menu Préférences. Maintenant, nous imprimons la très grande majorité de nos rapports recto verso, ce qui entraîne une importante économie de papier. Et tout ce que ça nous a demandé c'est d'indiquer au personnel comment activer cette option.

Je réalise tout à coup que je donne l'impression que tout ça s'est fait très simplement. En réalité, j'ai consacré un mois de recherche et deux mois de travail pratique à mettre ce plan de recyclage de papier en place et je dois encore donner des petits encouragements pour que les bonnes habitudes ne se perdent pas. J'ai peine à imaginer l'effort que j'aurai à fournir lorsque je me pencherai sur les items majeurs liés à la production.

Pour ceux d'entre vous qui ont suivi mon récit avec attention, vous vous demandez sans doute où est passé le cinquième grand bac. Il est devenu le bac de recyclage de verre et de plastique. À l'aide d'affiches incitatives installées dans la cafétéria, un très fort pourcentage des restes de boîtes à lunch est recyclé plutôt que d'être mis aux ordures. Ce bac aussi se remplit à chaque semaine.

Donnez aux gens l'opportunité de recycler FACILEMENT et mettez à leur disposition de l'information sur les types de produits qui peuvent être recyclés. Faites des suivis avec des affiches et des bulletins leur démontrant que leur contribution fait une différence et vous aurez une équipe qui sera prête à vous appuyer lors de changements plus difficiles.

Le mois prochain : Comment je me suis attaqué à la cafétéria

P.S. En me relisant, j'ai l'impression que le tout est un peu simpliste. D'une certaine façon,

> suite à la page 8

DIARY OF THE GRAND THEATRE RENOVATION – Chapter Eight

- 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 resume with acoustic and orchestra pit reinvented.

Another of the major items on the Grand Theatre wish list was an improvement in the quality of the acoustics.

The hall had always worked reasonably well for amplified sound but when a symphony orchestra or the occasional non amplified soloist performed, the sound was very dull and dry.

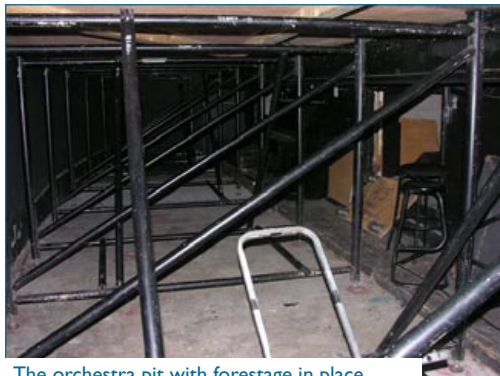


Stage left with the old orchestra shell in place.

From the time the Grand was restored in the mid 60's, the Kingston Symphony was one of the major tenants. Now in its 53rd year, the KSO has grown into one of the finest community orchestras in Ontario. In the 2004/2005 season, the Symphony - with a core of ten contract players and as many as 40 per service players - presented twenty performances. Thirteen of these were at the Grand, which also served as the symphony's primary rehearsal venue.

The major acoustical concerns were:

- Sound tended to be swallowed up by the stage house.
- The sound reaching the audience tended to be dry and lacking in brilliance.
- Players often had trouble hearing each other, and this made tight ensemble playing difficult.
- Noise from outside and from building equipment was intrusive.



The orchestra pit with forestage in place



The stage house is now a cage of steel.

The symphony owned a home built orchestra shell whose walls were covered with tempered masonite. It had no roof. Partly because of the acoustics, there were few performances by instrumental soloists. Anton Kuerti once presented a Schubert cycle at the theatre. Nancy Helwig, the manager at the time, had to shut down the air handling system because of noise and devote a fair amount of thought to how she might quiet down a group of chirping birds which had made their home in the attic between the auditorium ceiling and the roof -- she never did solve that problem.

Experience with concert hall acoustics was an important consideration when reviewing proposals from architects. Diamond and Schmitt's proposed acoustical consulting firm was Jaffe Holden Acoustics. JHA have been involved with renovation projects for the Concert Hall at the Kennedy Centre in Washington, Severance Hall, home of the world famous Cleveland Orchestra, and the New Amsterdam Theatre on Broadway, to give a very small sample. Diamond and Schmitt themselves were in the midst of building the Four Seasons Centre which has received rave reviews for its acoustic properties.

Larry King from JHA came to survey the site in the fall of 2004. He felt that an acoustic roof over the orchestra was essential to project sound into the auditorium; however, he felt that the brick walls of the stage house acted as a far better reflector than any shell could. Plans were made for a shell with solid roof panels (which could be folded and flown when not required) and walls made from an acoustically transparent material, which would provide a suitable visual background for the orchestra but allow the sound through to reflect from the brick walls.

In previous articles we have talked about the many changes being made to the auditorium for acoustic, aesthetic, and structural reasons. Removing the old ceiling will not only add immense visual excitement, but will increase the volume of the room by roughly 25%, helping to alleviate the boxy dry sound of the past. Removing plaster and stripping the walls down to reveal a large amount of brick and stone will also add to the "liveness" of the room. An acoustic reflector of wood veneer will hang in front of the proscenium to direct sound waves outward. A considerable amount of wood on balcony and box seat facings as well as the proscenium arch will add warmth to the sound.

In the June article, we mentioned that four motorized line sets were being installed. Three of them will handle the folding shell roof. Crew will lower the pipes to stage height, set the ceiling pieces to the angle determined by the acoustician and fly them out to trim.

Because backstage space is at a premium, the six wall sections of the shell are designed to be rolled upstage, attached to the fourth motorized bar, folded, and flown completely out of the way.

It will be an exciting moment when the acoustician and the project team test the sound for the first time.

A web of steel to provide support to the grid and the new rigging



The Orchestra Pit

The old Grand had a rather cramped and quite shallow orchestra pit. The orchestra for a Broadway musical could generally fit without too much trouble but an orchestra for ballet or opera could be a challenge.

Several years ago the symphony revived the tradition of presenting THE NUTCRACKER in association with the Quinte Ballet School of Canada, a residential professional school located in Belleville, whose graduates include Ryan Boorne, principal dancer with the National Ballet and James King of Ballet Jorgen.

Tchaikovsky's orchestration calls for 8 woodwinds, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, celeste, percussion, and harp. Normally, these would be balanced by a complement of at least 25 strings. Glen Fast, KSA music director devised a plan to seat 35 players- and that was the absolute maximum. Strings were reduced to 8 violins, 2 violas, 2 celli and one bass. The percussionist and the harpist actually sat outside the pit in the first row of the auditorium and the celeste player was crammed into a corner under the stage lip. He needed to be careful not to stand up quickly or he would risk knocking himself out by hitting his head on the underside of the stage. The same scenario applied to the flutes, oboes, clarinets, trombones

and trumpets. Coats and cases were stuffed into three-foot high storage lockers under the stage. The front row of seats had to be blocked off as that was the only way the conductor could make it to the pit. At the break, players had nowhere to go other than the back alley, a neighbouring restaurant, or the lobby. If they needed a washroom they had little choice but to use the public rooms in the lobby.

The new pit will be approximately 650 square feet in area, an increase of roughly one third. It will extend eight feet under the stage, with over seven feet of headroom and will be considerably deeper than the old one. The conductor and the players will be able to enter from the new multi purpose room, which has been excavated under the stage. The new room will provide storage for coats and cases and a place to relax and/or warm up before the performance and at the break. New washroom facilities will be available. Considerable attention is being given to providing proper acoustic treatment to the back wall and to the ceiling under the lip. Sound rated doors will separate the pit from the multi purpose room and there will be lots of power for music lights, electronic instruments and sound equipment.

The Forestage

Occasionally the old pit was converted to a forestage. In order to do this, a crew of three stage hands was required to assemble a series of metal frames and cross braces and then to heft some rather substantial slabs over their heads onto the top of the frames. The slabs had sockets that, in an ideal world, settled neatly on drift pins at the top of the frames, but if the frames were out of position or out of plumb by fractions of an inch, the drift pins and sockets tended not to mate. No matter how many times the crew put this structure up, a degree of pushing, pulling, kicking, and the odd curse seemed to be required to get the thing into place.

On average, it took an hour of hard slogging to get the forestage up and as a result, it was not used any more than necessary.

A pit lift was considered vital to the operation of the renovated theatre and thanks to the Cultural Spaces contribution from Canadian Heritage, one will be installed. This will allow the part of the pit forward of the stage to rise easily to stage level to create a forestage, proving extremely valuable for concerts, particularly ones featuring a piano soloist. It will also provide an option for artists to bridge the great chasm of the orchestra pit and enjoy a more intimate interaction with their audience. Performer/audience intimacy will also be enhanced by the fact that the stage floor has been lowered to provide a much better line of sight than in past.

The lift will also be able to stop level with the auditorium floor to accommodate 25 additional audience seats when required.

The system selected is a Spiralift from Gala Systems of Montreal. The Spiralift has been installed in venues throughout North America and Europe. Apart from its enormous reliability and mechanical efficiency, its big advantage is the fact that very little excavation is required for the machinery pit.

Convenient entrances are being provided through the proscenium to make access to the forestage for artists quick and efficient.

The redesign of pit, forestage, and proscenium promises to provide a much greater level of artist/audience intimacy to the theatre.

Installation of the shell, the acoustic reflector, and the pit lift is expected to take place through late summer and early fall. It will be an exciting time.



A dramatic shot of roof truss, wall and sky stage right. The roof has been removed to accommodate the new rigging.

RENDEZ-VOUS 2007 SPECIAL EVENT

"On-the-job" Training for Emerging Theatre Technicians Roundtable

The Cultural Human Resources Council (CHRC) and its Theatre Technicians Steering Committee (TTSC – see members list below) is organizing, in conjunction with CITT/ICTS Rendez-vous 2007, a roundtable with over 40 of Canada's industry professionals and educators to stimulate more dialogue around the industry's training needs, and ways and means of integrating theatre technician students into the workplace. This meeting will take place on Wednesday, August 15, 2007 from 9:00 am to 4:30 pm at the Vancouver Art Gallery, Courtroom 302, located at 750 Hornby Street, Vancouver, adjacent to UBS Robson Square.

BACKGROUND

The Cultural Human Resources Council (CHRC) has been working with professional theatre practitioners during the past two years in order to identify and address the training needs within the production sector. Our Theatre Technicians

Steering Committee has overseen the development of competency charts and profiles for Automation Technicians, General Technicians (Stagehands) and Entertainment Riggers; and has complemented these with training gaps analyses (TGAs), based on the competency charts.

One of the main themes in the findings of the TGAs and in consultations with theatre technicians across the country is the need for experiential learning / on-the-job training to complement academic learning. In fact, in some of the professions (such as riggers), all their skills have been learned on-the-job. The industry have expressed to educators a strong need to further develop the academic preparation of theatre technicians; and to formalize work placements to ensure that students enrolled in technical and production programs get requisite experiential learning to hone their skills.

In an effort to address these issues, CHRC and its TTSC is organizing a Roundtable with industry professionals and educators to stimulate more dialogue around the industry's training needs, and ways and means of integrating students

from these programs into the workplace. We are working towards a consensus between educators and the theatre industry professionals, that such work placements are an essential element in preparing theatre technicians for the "real world"; and to identifying ways to formalize on-the-job training opportunities.

We will hear from educational institutions (such as the National Theatre School, Collège Lionel Groulx, and le Centre d'études collégiales de Montmagny), and from cultural organizations (such as the National Arts Centre, the Banff Centre for the Arts, and the Grand Theatre in London) about their best practices. Guest speakers will include a representative from the Quebec Ministry of Education, which has recently produced a comprehensive document on 'Scenic Production'; and from Tom Bewick, Chief Executive of Creative & Cultural Skills, an industry-led sector skills council in the UK. Invited participants will have an opportunity to explore ways to formalize on-the-job training experiences with colleagues from the education and cultural sectors from their region.

RENDEZ-VOUS 2007 ÉVÉNEMENT SPÉCIAL

Table ronde sur les stages en milieu de travail pour les techniciennes et techniciens de théâtre émergents.

Dans le cadre du Rendez-vous 2007 CITT/ICTS, le Conseil des ressources humaines du secteur culturel (CRHSC) et son Comité de direction des techniciennes et techniciens de théâtre (voir ci-après la liste des membres) organisent une table ronde réunissant 40 professionnels du milieu de l'éducation et de l'industrie du spectacle au Canada afin de stimuler un dialogue sur les besoins en formation et sur les moyens d'intégrer les étudiants en production théâtre sur le marché du travail. Cette rencontre aura lieu le mercredi 15 août 2007 de 9h à 16h30 à la salle Courtroom 302 de la Vancouver Art Gallery située au 750 Hornby Street, Vancouver, adjacent au UBS Robson Square.

HISTORIQUE

Le Conseil des ressources humaines du secteur culturel (CRHSC) travaille depuis deux ans avec les praticiennes et praticiens du monde du théâtre afin de déterminer quels sont les besoins de formation du secteur de la production et de les combler. Notre comité de direction sur les techniciennes et techniciens de théâtre a supervisé la création de chartes et de profils de compétences (méthode DACUM) pour les

techniciennes et techniciens en automation, pour les techniciennes et techniciens de scène et pour les gréuses et gréeurs du milieu du spectacle. Nous avons aussi effectué les analyses complémentaires des lacunes dans la formation.

La nécessité d'obtenir de l'expérience pratique et de la formation en cours d'emploi pour compléter la formation structurée a été l'un des principaux thèmes des analyses des lacunes dans la formation et des consultations que nous avons menées dans l'ensemble du pays auprès de techniciennes et techniciens de théâtre. En fait, dans certaines professions, les gréeurs, par exemple, toutes les compétences ont été acquises en cours d'emploi. L'industrie a clairement indiqué aux établissements d'enseignement qu'il fallait préparer davantage les techniciennes et techniciens de théâtre sur le plan académique et officialiser les placements professionnels de façon à s'assurer que les étudiantes et étudiants inscrits en technique et en production obtiennent les apprentissages pratiques nécessaires pour perfectionner leurs compétences.

Le CRHSC et son comité de direction sur les techniciennes et techniciens de théâtre organisent maintenant une table ronde avec les professionnels de l'industrie et les établissements d'enseignement afin de stimuler davantage le dialogue sur les besoins de formation de

l'industrie et sur les moyens d'intégrer les étudiantes et étudiants de ces programmes au milieu de travail. Nous recherchons un consensus entre les établissements d'enseignement et les professionnels du théâtre afin que les placements professionnels soient considérés comme un élément essentiel dans la préparation des techniciennes et techniciens de théâtre à la « vraie vie » et de trouver des moyens de structurer les possibilités de formation en cours d'emploi.

Lors de la table ronde, quelques établissements d'enseignement (École nationale de théâtre, Collège Lionel-Groulx, Centre d'études collégiales de Montmagny) et organismes culturels (Centre national des arts, Banff Centre for the Arts, Grand Theatre in London, ON) nous présenteront leurs meilleures pratiques en matière de placements professionnels. Nous avons invité une représentante du ministère de l'Éducation du Québec, qui vient de produire un document très complet sur la production de scène ainsi que Tom Bewick, directeur général du conseil sectoriel britannique sur les compétences en Grande-Bretagne. Les participants pourront également étudier divers moyens de structurer les expériences de formation en cours d'emploi et en discuter avec des collègues du milieu de l'éducation et du secteur culturel de leur région.

“On-the-job” Training for Emerging Theatre Technicians – Roundtable

Vancouver Art Gallery, Courtroom 302
750 Hornby Street, Vancouver, BC
Wednesday, August 15, 2007
9:00 am to 4:30 pm

AGENDA

- 9:00 am **Welcome and introductions**
9:30 am **Presentation by Louise Boucher and Guy-Ann Albert**
“Étude sur les besoins de formation Production scénique – Conception, gestion et techniques de scène”
- 10:00 am **On-the-Job Training Best Practices**
Moderator: Norberts Muncs
Panelists: Nicole Béland, Centre d’études collégiales de Montmagny
Alex Gazale, National Arts Centre
Robert Rombough, Banff Centre for the Arts
Andre Simard, Collège Lionel-Groulx
Andrea Surich, Grand Theatre
- 12:00 pm *Lunch*
12:45 pm **Presentation by Tom Bewick, Chief Executive of Creative & Cultural Skills, England**
1:30 pm **Break-Out Sessions:** Creating educator/theatre partnerships for on-the-job training opportunities
2:50 pm *Break*
3:00 pm **Plenary:** Reporting back from the sessions
4:00 pm “ **On-the-Job Training” Recognition**
4:30 pm *Adjournment*

Table ronde sur l’intégration professionnelle des finissants en production théâtrale

Vancouver Art Gallery, Courtroom 302
750 rue Hornby, Vancouver, C. B.
Mercredi le 15 août 2007
9h00 à 16h30

Ordre du jour

- 9h00 **Mot de bienvenue et introductions**
9h30 **Présentation Louise Boucher et Guy-Ann Albert**
“Étude sur les besoins de formation Production scénique – Conception, gestion et techniques de scène”
- 10h00 **Les meilleurs pratiques d’intégration professionnelle ou de formation en cours d’emploi**
Animateur: Norberts Muncs
Participants: Nicole Béland, Centre d’études collégiales de Montmagny
Alex Gazale, National Arts Centre/Centre National des Arts
Robert Rombough, Banff Centre for the Arts
Andre Simard, Collège Lionel-Groulx
Andrea Surich, Grand Theatre
- 12h00 *Déjeuner*
12h45 **Présentation par Tom Bewick, Administrateur général de Creative & Cultural Skills, Angleterre**
13h30 **Sessions de groupe:** Formation des partenariats (école - théâtre) pour des projets d’intégration professionnelle
14h50 *Pause*
15h00 **Plénière:** Rapports des différents groupes
16h00 **Reconnaissance de la formation en cours d’emploi**
16h30 *Levée de la séance*

Confirmed participants
/ Participants confirmés

INDUSTRY EMPLOYERS / EMPLOYEURS DE L’INDUSTRIE

Canadian Opera Company
Cercle Molière
Christie Lites
Cirque du Soleil
Citadel Theatre
Decidedly Jazz Danceworks
ESPACE GO
Francis Winspear Centre for Music
Grand Theatre (London)
MacEwan College
Manitoba Theatre Centre
National Arts Centre - Centre national des Arts
Neptune Theatre
Northern Arts and Cultural Centre
Opera Ontario
Seagel Centre for the Performing Arts
Shaw Festival
Stratford Festival
The Belfry Theatre
Vancouver Playhouse

EDUCATIONAL INSTITUTIONS / INSTITUTIONS DE FORMATION

Capilano College Arts Theatre
Centre d’études collégiales de Montmagny
Collège Lionel Groulx
Douglas College
Humber College
Ryerson University
Sheridan College
St.Clair College of Applied Arts and Technology
The Banff Centre
University of Alberta
University of British Columbia
University of Victoria

ORGANISATIONS

CHRC
CITT/ICTS
CQICTS
CQRHC
IATSE
Ministère de l’Éducation, Loisir et Sport, Québec

Theatre Technician Steering

Committee Members / Membres du Comité de direction des techniciennes et techniciens de théâtre

John Avery, The Banff Centre for the Arts
Louise Boucher, CQRHC
Monique Corbeil, CITT/ICTS & CQICTS
Peter Feldman, CAPACOA
Graham Frampton, CITT/ICTS
Alex Gazalé, National Arts Centre – Centre national des Arts
Peter Gerrie, Francis Winspear Centre for Music
Bob Johnston, CITT/ICTS
Brian Low, NASCO Staffing Solutions
Mark Melymick CHAIR, Sheridan College and CHRC Board member
Sean McGuire, IATSE
Norberts Nuncs, Lighting Designer & Production Manager
Tom Schweitzer, Opera Ontario
PACT (*vacant*)
Susan Annis, CHRC
Manon Turcotte, CHRC

▼ ENVIRONMENTALLY SIMPLY COMPLICATED

- *Make it simple for everyone else to become as enthused as you are*
- *Give them the tools and make the tools easy to use*
- *Give them concise information – not the 80 web sites that you have gone through to do your research. Surprisingly, some of your co-workers will come to see you to get that list of 80 web sites, but they are a select few.*
- *Follow up with promotion – you have to sell this to them and you have to help them to make recycling second nature.*

Please send your comments to
ecoscene@citt.org

Ron Morissette is Vice-President External of CITT, Chair of CITT's Programming & Communication Committee and is Director of Business Development for Scène Éthique (SED&F). He has no previous experience with environmental issues and is sharing his experience with you as he continues to learn. Last month's article did not appear due to a pollution problem of another sort – a computer virus that wiped out Ron's laptop. All is now well – for a while.

Ron will be presenting a session on ECOSCENE at Rendez-vous 2007 in Vancouver. For more information visit our website www.citt.org

▼ L'ENVIRONNEMENT, SIMPLEMENT COMPLIQUÉ

L'effort pour recycler le papier de bureau et pour changer notre approvisionnement en papier, c'est en effet bien simple.

Je sais que vous étiez déjà au courant de ce que je vous ai raconté, à l'exception d'un petit détail que je vais vous répéter sans cesse. Si vous prenez l'engagement de rendre votre atelier, votre théâtre ou votre bureau plus vert, il est important de tenir compte de ce qui suit :

- *Faites les choses simplement pour que vos collègues soient aussi enthousiastes que vous;*
- *Donnez-leur les bons outils et assurez-vous qu'ils sont faciles à utiliser;*
- *Donnez-leur de l'information concise – pas les 80 sites web que vous avez étudiés pour faire votre recherche. Vous serez surpris de voir certains de vos collègues vous demander la liste des 80 sites web;*
- *Faites de la promotion – vous devez leur vendre vos idées et vous devez les aider pour que le recyclage devienne naturel pour eux.*

Merci d'envoyer vos commentaires à ecoscene@citt.org

Ron Morissette est vice-président externe d'ICTS ainsi que président du comité de Programmation et de Communication pour ICTS. Il est le responsable du développement corporatif chez Scène Éthique. Il n'avait aucune expérience préalable des thèmes environnementaux et il partagera ses expériences tout au long de son apprentissage. La parution de l'article du mois du juin fut compromise par un autre type de pollution – un virus informatique sur le portable de Ron. Tout est revenu à la normale – pour l'instant.

Ron donnera un atelier sur ÉCOSCÈNE lors du Rendez-vous 2007 à Vancouver. Consultez notre site Internet pour plus d'information www.citt.org

MEMBERSHIP NEWS

WELCOME TO OUR NEW AND RETURNING MEMBERS! BIENVENUE À NOS NOUVEAUX MEMBRES ET À CEUX QUI REVIENNENT !

STUDENT/ÉTUDIANT

Dean SMITH Winnipeg MB
Melanie OGILVIE Etobicoke ON

INDIVIDUAL/INDIVIDU

Jesse ASH, Montréal QC
Bruce BENNETT Toronto, ON
Alex CURRIE Vancouver BC
Joshua HIND Toronto ON
Jack JAMIESON Calgary AB
Erin KENNEDY Vernon BC
Margaret SPENCE Etobicoke ON
Bob STEWART Winnipeg MB
Andrew SMITH Halifax NS
Kristen WATT Montréal QC

PROFESSIONAL/ PROFESSIONNEL

Jerry VAN DYKE Calgary AB

ORGANIZATIONAL not for profit / ORGANISME à but non lucrative

MAX CAMERON THEATRE

Brooks Secondary School
Attn: Jacqui Dawson
5400 Marine Ave
Powell River BC V8A 2L6
T: 604-483-3900

SUSTAINING / CORPORATIF

QUALITY STAGE DRAPERY

Attn: Gerry Abday
18021 - 105 Ave
Edmonton, AB T5S 2E1
T: 780-484-3052
www.qualitystagedrapery.com

UPCOMING EVENTS / ÉVÉNEMENTS À VENIR

AUGUST / AOÛT 2007

CITT/ICTS RENDEZ-VOUS 2007

August 16-19
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

OCTOBER / OCTOBRE 2007

ONTARIO CONTACT

October 17 – 20
Mississauga, Ontario
www.ontariocontact.ca

ALBERTA SHOWCASE

October 18 – 21
Banff, Alberta
www.artstouring.com/showcase/

MANITOBA SHOWCASE

October 19– 21
Thompson, Manitoba
www.communityarts.mb.ca

SASKATCHEWAN SHOWCASE

October 25-28
Lloydminster, Saskatchewan
www.communityarts.mb.ca

NOVEMBER / NOVEMBRE 2007

20th annual CAPACOA

Conference
November 1 – 5
Ottawa, Ontario
www.capacoa.ca

LDI 2007

November 12-18
Orlando, Florida USA
www.ldishow.com