



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.

INDEX

In this month's issue:
ce mois-ci:

p1-2 News from the National Office / Nouvelles du bureau national

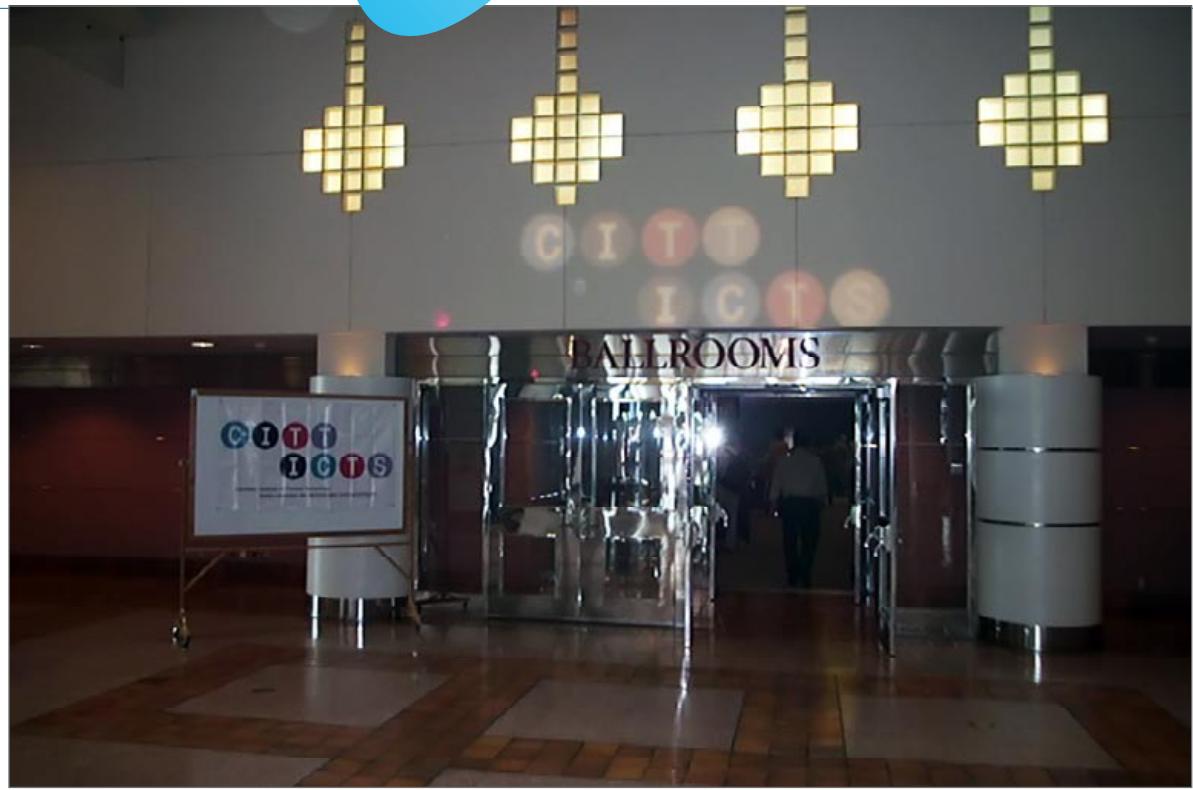
p2-3 A review of CITT's 2007 Trade Show / Retour sur le salon commercial ICTS 2007

p4-5 Diary of The Grand Theatre Renovation – Chapter Ten

p6 Roundtables on cultural infrastructures / Tables rondes régionales sur les infrastructures culturelles

p7 Scène Éthique opens new studio / Un nouveau studio chez Scène Éthique

p8 CITT Alberta Section AGM & Workshops Weekend



The Vancouver Convention and Exhibition Centre Ballrooms entrance leading to the 17th Annual CITT/ICTS Trade Show held last August – read Victor Svenningson's account of the event on page 2.

/ L'entrée des salles de bal du Vancouver Convention and Exhibition Centre, menant au 17e salon commercial CITT/ICTS qui a eu lieu en août dernier – À lire : le compte rendu de l'événement par Victor Svenningson, en page 2.

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

Collaborators / Collaborateurs:
David L. Smith, Victor Svenningson

Editor / Éditrice: Monique Corbeil
Layout / Montage: Philippe Provencher
Revision: Danielle Leclerc

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

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.

NATIONAL OFFICE NEWS

- *Monique Corbeil, National Coordinator*

I've trimmed StageWorks a tiny bit this month: I'm living out of my suitcase, attending three presenter conferences in one month, and still working on the detailed report - which will most likely be published in the December edition of StageWorks - of my attendance at these contact conferences, the latest one being the CAPACOA annual conference in Ottawa. So, in the meantime, I invite you to discover the latest transformations of Kingston's Grand Theatre as seen through the lens and pen of David L. Smith, as well as Victor Svenningson's personal account of this year CITT Trade Show held in Vancouver. Other news include the opening of Scène Éthique's new studio and scene shop in Québec, and the planning by the Centre of Expertise on Culture and Communities of the regional roundtables on the state of cultural infrastructure across the country, and for which CITT/ICTS has been invited to attend: sound extremely interesting!! And yes, I'll report back on it as well, promise!

NOUVELLES DU BUREAU NATIONAL

- *Monique Corbeil, coordonnatrice nationale*

J'ai légèrement aminci StageWorks ce mois-ci pour la bonne raison que je suis constamment entre deux avions pour assister à trois conférences de diffuseurs en un mois. Et je travaille toujours sur mon compte-rendu – qui sera vraisemblablement publié dans l'édition de décembre - de tous ces voyages (le plus récent à Ottawa, pour assister à la conférence CAPACOA). Donc, en attendant, je vous invite à découvrir les plus récentes transformations du Grand Theatre de Kingston, vu à travers la lentille et la plume de David L. Smith, ainsi que le regard personnel que Victor Svenningson porte sur le salon commercial CITT/ICTS tenu à Vancouver cet été. D'autres nouvelles annoncent l'ouverture de la salle de montage chez Scène Éthique et la planification de tables rondes régionales sur l'état des infrastructures culturelles à travers le pays par le Centre d'expertise sur la culture et les collectivités, auquel le CITT/ICTS a été invité à participer – un événement à ne pas manquer ! Et, oui, je soumettrai un rapport sur cette rencontre itou, promis !

> continued on next page

> suite à la page suivante

>

Membership renewal: I would like to add a friendly reminder that the membership renewal is still on for those members included in the fall period that is from October to September. We thank you for your prompt payment!

Advertising in StageWorks? Why not! Reach out with StageWorks! CITT/ICTS monthly electronic newsletter StageWorks offers great opportunities to reach out to the performing arts community throughout Canada...and beyond! Why choose StageWorks you ask? Because it offers the following advantages:

- Full color issue
- Affordable rates
- Targeted Industry market
- World wide distribution via the website
- Well read by membership, and by many more out there!

Ad rates start as low as \$75 and CITT/ICTS members receive a discount on all rates. Click here http://www.citt.org/STAGEWORKS_ad_rates2007-08.pdf to download the advertising rates for 2007-2008 and contact us today to reserve your space in our next issue!

>

Le renouvellement de la cotisation : Un rappel amical pour souligner que le renouvellement de la cotisation des membres pour la période d'automne, soit d'octobre à septembre, est toujours en vigueur. Nous vous remercions pour votre paiement !

Placez une pub dans StageWorks ? Pourquoi pas ! Visez juste avec StageWorks! Le bulletin électronique mensuel StageWorks du CITT/ICTS vous permet de joindre le milieu des arts de la scène à travers le Canada ... et ailleurs ! Pourquoi choisir StageWorks, vous demandez-vous ? Parce qu'il offre les avantages suivants:

- Une édition entièrement en couleur
- Des tarifs abordables
- Un marché très ciblé
- Une diffusion mondiale via le site Internet
- Un bulletin lu par l'ensemble des membres, et par beaucoup d'autres d'ici et d'ailleurs !

Une annonce coûte aussi peu que 75 \$ et les membres CITT/ICTS bénéficient d'une réduction sur tous les tarifs. Cliquez ici http://www.citt.org/STAGEWORKS_ad_rates2007-08.pdf pour télécharger la grille des tarifs publicitaires de 2007-2008, et communiquez avec nous dès aujourd'hui pour réserver votre place dans le prochain numéro !

A look back at the CITT 2007 Trade Show

-Victor Svenningson, currently Director at Large CITT Ontario Board, and formerly Vice-President Corporate on the CITT National Board (from 2001 to 2003)

When I started on the lay out of this article, I was thinking of letting you know who and what was at the CITT Vancouver Trade Show.

This year CITT trade show took place in the Vancouver Conference and Exhibition Centre (VCEC). This was a very late minute change of venue for the conference organizers and exhibitors. The event was to take place at the Roundhouse Centre, but due to Vancouver city inside workers being on strike, the whole event was moved to other venues. The Conference Committee was able to book the VCEC last two weeks out before the show. We took Ballrooms A & B for the trade show, Ballroom C for the New Product Breakfast and the Harbourview Terrace room for the Corporate BBQ Luncheon.

Breakfast was well attended with our guests coming from all across town and it was well worth the walk for all of us. We were treated to a lumberjack breakfast and got to hear what a good number of our corporate membership had new to entice us with. It was an update for some companies, and a teaser for what was in store during the trade show.

After a morning venue tour of the Red Robinson Show Theatre located in the Coquitlam casino - and hosted by GALA Systems, which highlighted its amazing GALA Venue seating system - the delegates returned to the convention centre to enjoy a wonderful Pacific style surf and turf BBQ luncheon, sponsored by MDG Fog Generators, and cooked up exclusively for us by the VCEC chef. It was set up in the Harbourview Terrace on the second floor, overlooking North Vancouver and its breathtaking mountains. Exhibitors and delegates got to relax and mingle for a while before hitting the trade show floor.

This year's trade show consisted of thirty-six booths with well over forty companies being represented on the trade floor. The show was truly a technician's delight. There were some amazing technology including the new DL.2 (a 5K video projector in a moving head with an

80Gig hard drive onboard), the Midas XL8 (the 300K plus sound board of my dreams), five drape companies, dance floor companies, software to help, foggers and some very safe people helping us be safer.

The place seemed to just hum all afternoon. Our show is open to anyone in the industry, be it film, theatre education or just people interested: from students to theatre managers, to union and non union technicians, all looking and seeing what is new and how things are changing as new products come onto the market.

The show was, I think, our best so far and I have been to most of them. The CITT trade show has really found its feet and has become a must see and a must do show across the country.

CITT/ICTS annual trade show offers a real opportunity for all of our membership to blend and get to know each other. There never seem to be any barriers on levels. Our corporate members are finding this show, although not the largest in the land, is one that has a real connection with its membership. Many friendships are created and maintained, and many new ideas are discussed on the trade show floor and then over a beer later on. Our corporate members are different at a CITT event. They are and have become part of CITT fabric in so many ways. There are few conferences that most other industries attended where their membership support and take part as equal members.

One of my favorite events is the "Extreme Junk Challenge". Here the membership breaks up into teams to do the impossible with junk. It is an amusing event with many teams being created to have fun with each other: everyone is a technician or an armchair designer. We all get to bond with each other, learn from each other, and mostly, laugh a lot.

The support that our corporate membership supplies seems limitless when you sit back and look at it: from our very cool IATSE tool bags

with goodies in them, to the main social events, tours and sessions of the conference, most had a sponsor. Even our coffee breaks had a sponsor. And Swag Bingo, the very best in swag and gets bigger all the time: it's an event that everyone joins in for the zany atmosphere!

Then there are the unusual sponsored events that I was lucky to catch:

- Sennheiser Canada took some very lucky people to Vancouver Island on a float plane for a full day of theatre tours with lunch and dinner sponsored by four of our not-for profit members on the Island: the Belfry Theatre, the Royal and McPherson Theatres Society, Pacific Opera Victoria and The Port Theatre
- Engineering Harmonics bought us the bar and food for an hour before Swag Bingo.
- ROSCO Laboratories took as many members as its president Tom Swartz could find out for lemon beer. Really lemon beer and it was something I would have again, if I ever see it again.
- GALA Systems showed us the coolest seating system around. This system once again showed us just how ahead of the curve one Canadian company can be. I think it makes us all proud.

Of course there is the teamwork between all of being able to call on each other to help when required. If we need a sound system, lighting system, drape or a truck, our corporate members are there for CITT/ICTS. We are for the most part a volunteer organization with many people putting in their own time. We get to learn from each other's shared stories, dreams and ideas.

The work has begun on next year's CITT Conference, in Ottawa, and we look forward to the continuing support from our corporate membership, and to seeing our members attend it. See you all in Ottawa!

Retour sur le salon commercial ICTS 2007

-Victor Svensson, actuel administrateur au conseil d'administration du CITT Ontario et ancien vice-président corporatif au conseil d'administration national, de 2001 à 2003

En commençant à rédiger cet article, j'ai pensé qu'il serait intéressant de vous parler de ceux et de ce qui faisait partie du salon commercial CITT à Vancouver.

Cette année, le salon commercial a eu lieu au Vancouver Conference and Exhibition Centre (VCEC). Ce fut un changement de lieu de dernière minute pour les organisateurs de la conférence et pour les exposants. L'événement devait se tenir au Roundhouse Centre, mais une grève déclenchée par les travailleurs municipaux de la Ville de Vancouver a forcé le déplacement de la conférence et du salon commercial. Deux semaines avant l'événement, le comité de la conférence a pu réserver le VCEC. Nous avions les salles de bal A et B pour le salon, la salle de bal C pour le petit-déjeuner des nouveaux produits et la salle Harbourview Terrace pour la tenue du BBQ corporatif du midi.

Le petit-déjeuner a attiré des délégués de tous les coins de la ville et le déplacement en a valu la peine. Nous avons eu droit à un repas très copieux, tout en prenant connaissance des nouveaux produits et services que nos membres corporatifs avaient à nous présenter. Pour certains il s'agissait d'une mise à jour, alors que pour d'autres c'était un avant-goût de ce qu'ils nous réservaient à leur stand.

Après la visite, en matinée, de la salle Red Robinson Show Theatre située au casino de Coquitlam – une visite présentée par GALA Systems et mettant en vedette leur système de sièges unique – les délégués sont revenus au centre des congrès pour savourer l'exquis BBQ mer et monde à la mode Pacifique, commandité par MDG Fog Generators, et préparé spécialement pour nous par le chef attitré du VCEC. Nous étions installés sur la terrasse de la salle Harbourview Terrace au deuxième étage, qui offre une vue sur les montagnes à vous couper le souffle ! Les exposants et les délégués ont pu socialiser pendant un moment avant de se mettre au boulot au salon commercial.

Le salon commercial contenait 36 stands représentant plus de 40 entreprises. Un vrai paradis pour les techniciens ! On y a vu des trouvailles technologiques incroyables dont: le nouveau projecteur motorisé DL.2 de 5K avec projecteur vidéo et un disque dur de 80Gig

intégré et la console de son Midas XL8 (LA console de mes rêves avec plus de 300K de capacité). Étaient présents également : cinq compagnies de rideaux, des compagnies de planchers de danse, de logiciels, de générateurs de brouillard et des personnes très habiles à nous guider côté santé et sécurité du travail.

La place a vibré toute l'après-midi. Le salon commercial est ouvert à tous les gens de l'industrie, qu'ils soient issus du milieu du cinéma, de la formation en théâtre ou simplement «intéressés». Qu'ils soient étudiants, gérants de théâtre, techniciens syndiqués ou non, ils sont tous à la recherche des nouvelles tendances et des nouveaux produits qui arrivent sur le marché.

Cette édition fut à mon avis l'une des meilleures à ce jour, et croyez-moi, j'ai assisté à presque toutes les éditions. Le salon CITT/ICTS a finalement trouvé sa place et il est devenu un événement incontournable au pays.

Le salon commercial CITT/ICTS offre une opportunité exceptionnelle à tous nos membres de mieux se connaître et d'échanger, et il semble n'y avoir aucune disparité parmi les participants. Nos membres corporatifs reconnaissent que ce salon, aussi petit soit-il, est celui qui se rapproche le plus de ses membres. Des amitiés sont créées et des idées nouvelles sont présentées au salon, et plus tard autour d'une bière. Nos membres corporatifs agissent différemment lors des événements CITT/ICTS. Ils font partie intégrante de l'organisme, et de plusieurs façons. Je connais peu de conférences, de quelque industrie que ce soit, où le soutien et la participation des membres sont à ce point considérés.

L'une de mes activités préférées est le «Défi bric-à-brac extrême» (Extreme Junk Challenge) où les membres, regroupés en équipes, font l'impossible avec un tas de vieilleries. C'est une activité amusante qui permet la création d'équipes dont l'objectif premier est de s'amuser tous ensemble : tout le monde finit par s'improviser technicien ou concepteur. On crée des liens, on apprend les uns des autres et, surtout, on rit un bon coup !

Le soutien des membres corporatifs est sans

bornes : les sacs d'outils ultra-brancharés remplis de gadgets amusants de IATSE, les événements majeurs, les visites de salles, les ateliers de formation, tout est commandité. Même les pauses-café. Et que dire du «Bingo Butin» (Swag Bingo) qui grossit à chaque année et qui propose ce qu'il y a de mieux parmi les articles promotionnels de plus en plus exceptionnels. C'est une activité à laquelle les gens adorent participer pour son côté loufoque !

Puis, il y a les activités inusitées et commanditées auxquelles j'ai eu le plaisir de prendre part :

- Sennheiser Canada a amené quelques chanceux par hydravion sur l'île de Vancouver pour une journée de visite de théâtres. Le dîner et le souper étaient fournis par quatre de nos membres organismes à but non lucratif de l'île : le Belfry Theatre, la Royal and McPherson Theatres Society, le Pacific Opera Victoria et le Port Theatre.
- Engineering Harmonics nous a offert boissons et amuse-gueule pendant l'heure précédant le Bingo Butin.
- ROSCO Laboratories et son président Tom Swartz ont initié autant de membres que possible à la bière au citron - de la vraie bière au citron - une boisson que je goûterai à nouveau si l'occasion se présente.
- GALA Systems nous a montré le système de sièges le plus sophistiqué sur le marché. Ce système démonte à quel point une compagnie canadienne peut être avant-gardiste, et nous en sommes très fiers.

Bien sûr, c'est l'esprit et le travail d'équipe qui nous permettent de s'entraider au besoin. Si nous avons besoin d'un système de son, d'un système d'éclairage, de rideaux ou d'un camion, nos membres corporatifs sont là pour nous. Nous sommes avant tout un organisme qui dépend du bénévolat de plusieurs personnes qui ne comptent plus leurs heures. Nous apprenons grâce à leurs histoires, à leurs rêves et à leurs idées.

Le travail est déjà amorcé pour la conférence qui aura lieu à Ottawa l'été prochain. Nous comptons sur le soutien continu de nos membres corporatifs et sur la présence de nos membres. Au plaisir de vous voir à Ottawa !



Photo 1: Tom Swartz of ROSCO and Kasha Kwasniewska of StageStep Canada demonstrating team spirit during Junk Challenge
/ Tom Swartz de ROSCO et Kasha Kwasniewska démontrent l'esprit d'équipe durant le Défi bric-à-brac.



Photo 2: Corporate members enjoying the BBQ luncheon before the trade show opens.
/ Des membres corporatifs profitant du dîner BBQ avant l'ouverture du salon commercial



Photo 3: Robert Heimbach & Chris Shaw of GALA Systems

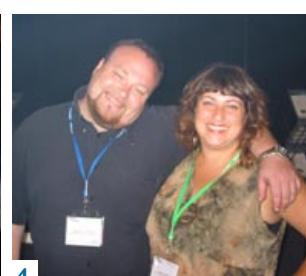


Photo 4: Thierry Fletcher & Manon Grenier of MDG Fog Generators



Photo 5: Cory Allan, Viano Gennaro & Rob McKibbin of Sennheiser Canada

DIARY OF THE GRAND THEATRE RENOVATION – Chapter Ten

- 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 chronicle focuses on The Baby Grand.

On August 13, 2007, a crew from Performance Solutions, along with two of the Grand's regular stage crew began the task of installing rigging. As described in previous articles, considerable structural work was required to prepare for this task. The stage right roof was removed, steel was hoisted in, a head block beam was installed, a loading gallery was constructed, the fly floor was cut and pulled four inches from the wall to allow passage of the arbors, and the roof was replaced.

Working from a swing stage, the first task was installation of cross members to hold the T track on which the arbors will run. Task two was to install the T track itself. By August 30, three quarters of the track was in place.

By September 13, when I next visited the site, most of the head blocks were in place, a good number of the arbors were in place and much cable had been run.

Elsewhere, work of various sorts was under way. The utility trenches under the auditorium have been covered in preparation for the pour of a top coating of concrete which will reshape the slope of the floor. A numbering system for the seats has been devised and sent to Ducharme Seating, who are manufacturing the seats, ready for installation within the next few months. Christie Lites have finalized their shop drawings for dimmer and performance lighting installation. The building has been supplied electricity by a generator for the last few weeks while the old mains and transformers were removed and new ones installed and connected to the City grid. A considerable amount of drywall is now in place. Keying systems have been devised.

THE BABY GRAND

We have talked primarily about improvements to the Grand's main facility, the Regina Rosen Auditorium. The Grand has another performing space called the Baby Grand Studio and it will also be receiving significant upgrades. The Baby Grand has a long and interesting history.

In the mid seventies, the City of Kingston purchased two buildings adjacent to the lobby end of the Grand in anticipation of a 1979 renovation that would expand the desperately tight lobby facilities.

As part of that renovation, the upper floors of these buildings were turned into much needed lounge space. The lower floors, however, remained empty with plans to use them during the next renovation. In the meantime, they were used for storage and as workshop space for the Kingston Summer Theatre.

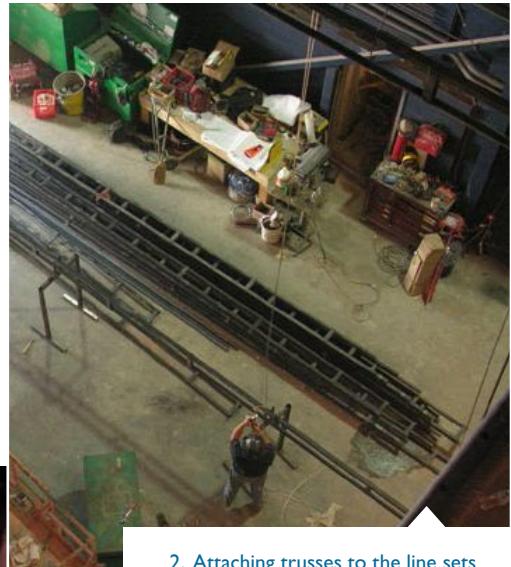
Sarah Stanley, then a Queen's drama student and now a highly successful professional director, saw the opportunity to create an intimate performing space to serve the needs

of smaller companies wanting to do less conventional theatre than was possible on the main stage. Thus was born the Baby Grand.

It was a true black box, using borrowed and rented lighting and sound equipment. Until the 1986 renovation, this space played host to a wide range of exciting productions. It was so successful that plans were made to create a more permanent Baby Grand as part of the 1986 renovation. A 30 by 40 foot space was created. The only problem was that the ceiling height was only eight feet.



I. Rigging progresses



2. Attaching trusses to the line sets



For several years groups continued to present innovative productions there. The Baby Grand was definitely a worthwhile addition to the theatre, so a few years later, a major renovation effort was started in the Baby Grand. This time, the third floor apartment over the studio was removed, allowing a ceiling height of roughly eighteen feet. A grid was installed, a permanent booth and permanent lighting circuits were put in place. A small sound system was purchased and the Baby Grand's career really took off. Some of the most exciting theatre to take place in Kingston has been presented at the Baby Grand. A range of student groups with names such as Single Thread, Gnu Ground, and Play Risque presented work very different from that being seen on the main stage. Theatre Kingston, brought a level of professionalism to the facility, using a mix of Equity and local performers for its productions. The Artistic Director at that time was Craig Walker of the Queen's Drama department. Current Artistic Director is Kim Renders. Other groups using a significant amount of professional talent were Rogue and Peasant Theatre and the Seat of Your Pants Theatre Company. Intensely powerful productions were mounted by several particularly dedicated community groups such as Outside the Box, Sanlin Productions, and Critical Stage.

Probably one of the most extraordinary productions ever presented in Kingston was *The Convict Lover*, staged in 1997 by the Kingston Summer Festival. Using Merilyn Simonds brilliant book about the real life Kingston Penitentiary convict Joseph Cleroux and the Portsmouth Village girl with whom he corresponded, Layne Coleman worked with a group of professional actors on a collective creation which riveted the audience with its intensity.

While some extraordinary performances took place there, the Baby Grand had some definite limitations. Because there was only one exit, the legal capacity of the room was limited to 59, a figure which was probably exceeded more than once. Another problem involved crossovers from one side of the stage to another. Depending on the configuration of the room it sometimes happened that the only way to get from stage left to right without being seen was to pass through the lobby- the Springer Lounge. This would have been fine were the Springer not also shared with the main auditorium. Occasionally main stage patrons enjoying an intermission drink at the bar might be startled by actors in strange costumes dashing by.

Like many smaller spaces, the Baby Grand was the poor cousin and much of its equipment consisted of hand-me-downs no longer required on the main stage. We had a maximum of 24 dimmers and it was wise not to load them to capacity because the electrical service to the space was quite limited. When we started planning for the renovation, we did not expect things to change greatly for the Baby Grand. We put together a wish list, but many of the problems seemed beyond easy solution. As

it happens, quite a few improvements will be made. A second exit has been created, considerably increasing the legal occupancy. This does mean that the cozy office I occupied for several years is now a stairwell, but.... Oh well.

With the creation of the new lounge above the area once occupied by the outdoor patio, the Springer can now be used primarily for the Baby Grand. In addition, space once occupied by a permanent bar in the lounge has now been turned into back stage space for the Baby so there should no longer be a need for crossovers through the lounge.

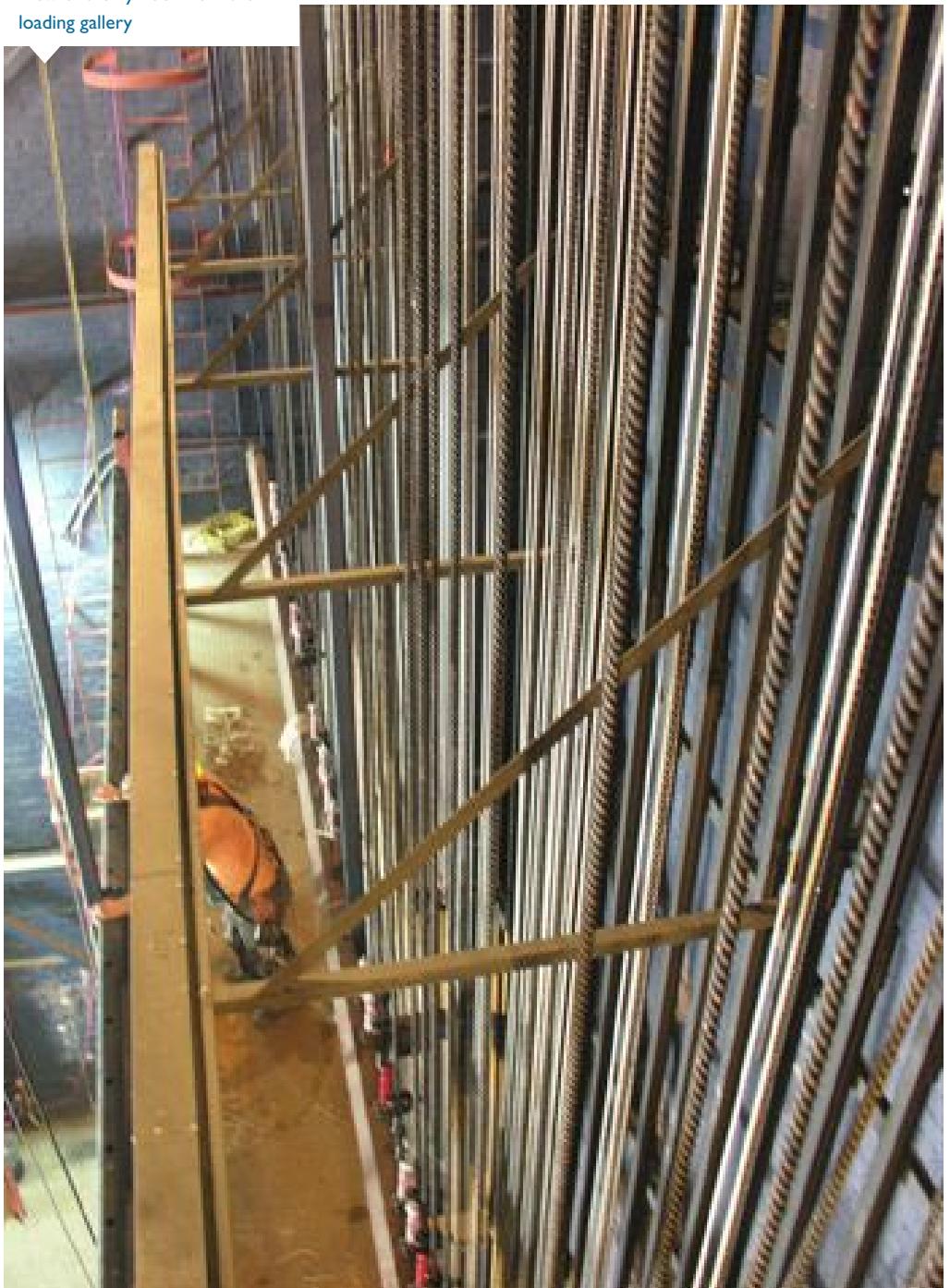
The Baby Grand will get significantly more power and 48 ETC dimmers. This will be a dimmer per circuit system so there will no longer be a need for the somewhat primitive hanging cord patch panel.

Insulation and drywall have now covered the exposed brick wall on the Princess Street side and new windows have been installed. This should help to cut down on the street noise that sometimes infiltrated the theatre. A new grid has been provided and a significant upgrade to lighting instruments is expected.

In the main theatre, counterweight rigging is virtually complete, the new fire curtain has been installed, the winches for the motorized rigging are in place, electrical work continues, and the mechanism for the pit lift has been installed. It is an exciting time.

[3. The rigging is now well along.](#)

[View of the fly floor from the loading gallery](#)



State of Cultural Infrastructure : Policy and Issues Dialogue - Regional Roundtables

Cultural infrastructure's vital role in creative cities
and sustainable communities

THE SESSIONS

The Centre of Expertise on Culture and Communities is pleased to present a series of Regional Roundtables offering participants an opportunity to engage in face-to-face policy dialogue with municipal policy makers, cultural workers, the private sector, and members of the provincial and federal government on issues of Cultural Infrastructure. Located in major centres across Canada, the Roundtables incorporate both national agenda issues as well as immediate local concerns specific to each host city and region. Each session allows research and cultural stakeholders to discuss challenges and solutions relevant to their own communities as well as exploring their place in a national context.

THE OBJECTIVES

Create	a face-to-face constructive and collaborative dialogue
Examine	the value of Cultural Infrastructure to individual communities and to the region
Identify	national and local issues
Engage	participants in problem solving for new policy initiatives and action points
Explore	new models for funding and development
Discover	new opportunities for cross sector collaborations
Build	meaningful relationships and networks
Contribute	towards building a collaborative funding policy framework

THE FORMAT

The Roundtables are a one-day facilitated collaborative and creative dialogue that bring new perspectives for participants while simultaneously contributing to research and cultivating multi-level relationships. Each session will build on international learnings and bring those perspectives to the regional and city level. A day-long agenda has been developed to guide the sessions.

The dialogue values and principles will be established by collaborative agenda-setting. The distribution of a background paper prior to each session will offer definitions, critical data, and session goals as well as give each participant an opportunity to formulate opinions on session themes and answers to key session questions.

KEY TOPICS

1. Existing state of cultural infrastructure
2. Existing funding and policy framework
3. Emerging trends, challenges and opportunities
4. New and emerging partnership models

THE REGIONS : Pacific - Prairies - Ontario - Québec - Atlantic

ABOUT THE CENTRE

The Centre of Expertise on Culture and Communities is a cultural research and development centre based at Simon Fraser University's Vancouver campus. It is supported by Infrastructure Canada, the Department of Canadian Heritage, the City of Ottawa, and a range of other cultural stakeholders.

The Centre's activities involve three interlinked components: knowledge generation, outreach and networking, and awareness/knowledge exchange. It conducts research and brings together academia, policy, and practice in four areas:

- The state of cultural infrastructure in Canadian cities and communities.
- Culture as the fourth pillar of community sustainability.
- Culture in communities: Cultural systems and local planning.
- The impacts of cultural infrastructure and activity in cities and communities.

The Centre is advised by a national multidisciplinary team of project collaborators representing leading scholars, policy researchers, and cultural organizations.

For more information : www.cultureandcommunities.ca

REGIONAL ROUNDTABLE DATES AND LOCATIONS / DATE ET LIEUX DES TABLE RONDES RÉGIONALES

Prairie Region

Location: Saskatoon
Date: Wednesday, November 16, 2007
Venue: University of Saskatchewan

Ontario

Location: Ottawa
Date: Monday, November 19, 2007
Venue: Ottawa City Hall

National

Location: Ottawa
Date: Tuesday, November 20, 2007
Venue: Canada Council for the Arts

Atlantic Region

Location: Halifax
Date: Friday, November 23, 2007
Venue: Dalhousie University – Atlantic Metropolis Centre

Pacific Region

Location: Vancouver
Date: Week of December 3, 2007 (tbc)
Venue: Simon Fraser University – Harbour Centre

Québec

Location: Montreal or Quebec City
Date: Late January 2008 (tbc)

L'état des infrastructures culturelles : un dialogue sur les politiques et les questions d'actualité

- Table rondes régionales

Le rôle essentiel des infrastructures culturelles dans les villes créatives et les collectivités durables

SÉANCES

Le Centre sur la culture et les collectivités se réjouit d'organiser des tables rondes régionales afin d'offrir aux participants l'occasion de dialoguer de vive voix avec les responsables des orientations et politiques municipales, les travailleurs culturels, le secteur privé et les membres des gouvernements fédéral et provinciaux au sujet des politiques en matière d'infrastructures culturelles. À l'ordre du jour de ces tables rondes qui se dérouleront dans les principaux centres urbains à travers le pays : préoccupations nationales et questions d'intérêt local pour chacune de ces villes et régions hôtes. Chaque séance permettra aux chercheurs et professionnels oeuvrant dans le secteur culturel de discuter des défis et solutions pertinentes pour leurs collectivités ainsi que de situer le débat dans un contexte national.

OBJECTIFS

Favoriser	un dialogue constructif et créatif
Examiner	l'importance des infrastructures culturelles dans les collectivités et les régions
Identifier	les questions à portée nationale et régionale
Inviter	les participants à la résolution de problèmes entourant l'élaboration de nouvelles actions et initiatives en matière de politiques
Explorer	de nouveaux modèles de financement et de développement
Découvrir	de nouvelles occasions de collaboration intersectorielle
Etablir	des relations et des réseaux significatifs
Contribuer	à l'élaboration d'un cadre politique de financement collaboratif

FORMAT

L'animateur de ces tables rondes régionales d'une journée favorisera le dialogue parmi les participants, et ce, dans un esprit à la fois collaboratif et créatif. Ce sera l'occasion de faire valoir de nouvelles perspectives, de faire avancer la recherche et d'entretenir des rapports multilatéraux. Chaque séance s'inspirera des enseignements tirés des expériences internationales et veillera à faire connaître ces perspectives à l'échelle régionale et municipale. L'ordre du jour de la journée guidera les participants à chaque séance.

Les valeurs et les principes régissant ce dialogue seront définis en dressant l'ordre du jour de concert avec les participants. Les organisateurs distribueront des documents d'information pour fournir aux participants certaines définitions, données essentielles et préciser les objectifs. Chacun aura l'occasion de formuler son opinion sur les thèmes abordés durant les séances et de répondre aux principales questions qui y seront soulevées.

PRINCIPALES QUESTIONS

1. L'état actuel des infrastructures culturelles
2. Cadre actuel du financement et des politiques
3. Tendances, défis et occasions qui émergent
4. Nouveaux modèles de partenariats

LES RÉGIONS : Pacifique - Prairies - Ontario - Québec - Atlantique

AU SUJET DU CENTRE

Le Centre d'expertise sur la culture et les collectivités est un centre de recherches culturelles et de développement basé au campus de Vancouver de l'Université de Simon Fraser. Cette initiative reçoit l'appui financier d'Infrastructure Canada, du ministère du Patrimoine canadien, de la Ville d'Ottawa, ainsi que de divers intervenants culturels.

Les activités du Centre sont réparties en trois composantes interrelées : l'acquisition de connaissances, le rayonnement et le réseautage, ainsi que le partage du savoir et des efforts de sensibilisation. Véritable carrefour d'échange à l'intention des universitaires, le Centre est actif dans les domaines de la recherche, des politiques et des pratiques liées à quatre secteurs :

- L'état de l'infrastructure culturelle dans les villes et les collectivités canadiennes
- La culture, comme quatrième pilier de la viabilité des collectivités
- La culture au sein des collectivités : Les pratiques culturelles et la planification locale
- La portée de l'infrastructure et de l'activité culturelles au sein des villes et des collectivités

Le Centre reçoit l'appui d'un comité consultatif national et multidisciplinaire composé d'intervenants-clés du milieu universitaire, de chercheurs dans le domaine des politiques, ainsi que d'organismes du secteur culturel.

Pour plus d'information : www.cultureandcommunities.ca

For more information, please contact Eileen Gillette at
eileen@cultureandcommunities.ca

SET-UP & REHEARSAL STUDIO OPEN

Martin Ouellet, president of Scene Ethique Design & Fabrication (SED&F), is pleased to announce that the construction work has completed on the scene shop's new 17,000 square foot staging area. As the construction crews move out, production crews are moving in and technical fit-ups have begun for clients preparing major international tours.

In addition to the existing 23,000 square feet of fabrication and assembly space, this new area with a clear height of 40' under the trusses, now allows SED&F to handle multiple major project simultaneously. The new facility is also a great space for clients to fully set-up a production prior to loading for a tour.

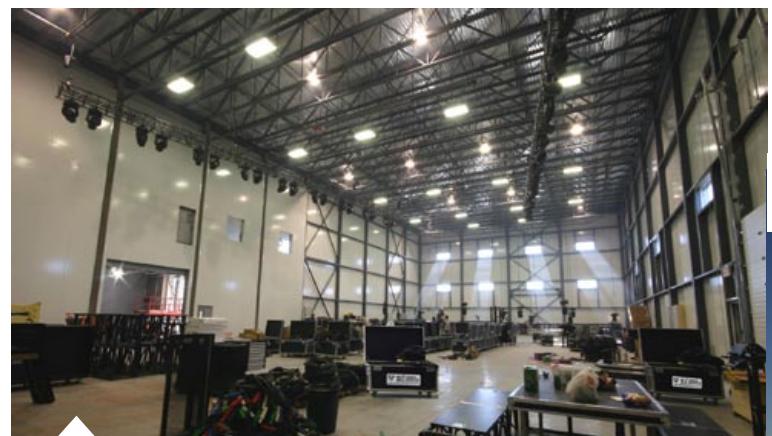
The studio is fitted with 29 trusses. Each truss can support a load of up to 4000 lbs. The studio itself measures 180' X 80' with an additional 2500 sq feet of loading and storage area.

The upcoming Céline Dion World Tour stage and set is currently being built by SED&F and the crew is busy fitting up the set and the lighting designed by Yves Aucoin.

Already the staging area has been booked by several other productions that need such a space to pre-rig and to test projections and such.

The expansion also includes an increased number of loading docks along with space for guest production offices and dressing rooms.

The facility is located on the south shore of Montréal and is close to hotels and restaurants to accommodate out-of-town crews.



Céline Dion World Tour fit-up at SED&F studio
/ Montage pour la tournée mondiale Céline Dion au Studio Scène Éthique



SCÈNE ÉTHIQUE TERMINE LES TRAVAUX DE SON STUDIO DE MONTAGE SCÉNIQUE

Martin Ouellet, président de Scène Éthique est heureux d'annoncer la fin des travaux d'expansion de son atelier de décor avec l'ajout d'une aire de montage de 17,000 pieds carrés. Au moment où les équipes de construction quittent les lieux, les équipes de production arrivent et les montages techniques pour des tournées internationales commencent.

En plus des 23,000 pieds carrés existants utilisés principalement pour la fabrication et l'assemblage, ce nouvel espace permettra à Scène Éthique de mieux servir le nombre croissant de ses clients.

Le nouvel espace, avec une hauteur libre de 40', permet la fabrication simultanée de plusieurs projets d'envergure à la fois.

Le studio compte 29 poutrelles qui peuvent chacune prendre une charge de 4000 lbs. Le studio mesure 180' X 80' avec une aire d'entreposage et de décharge additionnelle de 2,500 pi. ca.

La scène et le décor pour la prochaine tournée mondiale de Céline Dion sont présentement en construction chez Scène Éthique et l'équipe est très active avec la préparation du montage des décors et des éclairages conçus par Yves Aucoin.

Déjà, certains clients désireux d'y faire leurs prémontages techniques ont réservé leurs dates pour faire des tests de projection et de la préparation en pré-production.

L'expansion inclut plusieurs quais de chargement. Des aires pouvant accueillir des bureaux de production et des loges sont aussi prévues.

Scène Éthique est située sur la rive-sud de Montréal et est à proximité d'hôtels et de restaurants pour les équipes de production venant de l'extérieur de la région.

The Studio is adjacent to the SED&F scene shop
/ Le Studio est adjacent à l'atelier de Scène Éthique



Construction crews leave and productions arrive
/ Les équipes de production quittent et les équipes de production arrivent



For additional information contact:
Pour plus d'information:
Ron Morissette
Corporate Development
Développement corporatif

SED&F (Scène Ethique)
T 450.929.3354
F 450.929.1350
E ron@sedfab.com
E ron@sceneethique.com
W www.sedfab.com
W www.sceneethique.com



CANADIAN INSTITUTE FOR THEATRE TECHNOLOGY
UNITED STATES INSTITUTE FOR THEATRE TECHNOLOGY

invites you to attend our
Annual General Meeting
AND
Workshop Weekend

December 8th and 9th ,2007 - Citadel Theatre, Edmonton, Alberta

WORKSHOPS INCLUDE:

The Many Faces of Tinkerbell

(LED circuitry & Remote Dimming)
Sheila Cleasby & Scott George Lafluer

The Healthy Paint and Prop Shop

Michelle Dias

Event Planning and Design

Alex Armstrong

An Exploration of Sound and Music

Michael Becker

Technology and Art

(New Media, the Designer and Implementation)
Mel Geary & Bretta Gerecke

3D Visualization Techniques for Design

Colin Winslow

KEY NOTE ADDRESS:

ECO-SCENE: Practical Solutions for a Greener Theatre
Ron Morissette of Scene Ethique

BREAKING OUT!

Saturday Dec. 8th 7:00 PM
A social event designed to bring students and employers together.

WEEKEND SCHEDULE

Saturday, December 8th

1:00 PM
Registration - Rice Theatre Lobby
2:00 PM - 5:00 PM
Workshops
7:00 PM
BREAKING OUT!

Sunday, December 9th

9:30 AM
Registration - Rice Theatre Lobby
10:00 AM - 1:00 PM
Workshops
1:00 PM
AGM Luncheon
2:00 PM
Keynote Speaker - Ron Morissette
3:00 PM
Backstage Tour & CHRC roundtable

Registration:
Students (includes membership): \$36
CITT Members: \$30, IATSE Members: \$35
General admission \$40, BREAKING OUT! - FREE!

www.citt.org

For more information and to RSVP contact us at: citt.register@gmail.com