

# 12<sup>e</sup> CONGRÈS québécois du théâtre

*les théâtres  
institutionnels  
et le développement  
de l'art théâtral*

**CONGRESS &**

**MEMBERS' ANNUAL  
GENERAL MEETING**

4-5 NOVEMBER 2011

CENTRE ST-PIERRE

1212, PANET | MONTREAL

 BEAUDRY

 le Conseil  
québécois  
du théâtre

**PROGRAM**

# INSTITUTIONAL THEATRES AND DEVELOPMENT OF THE THEATRE ART

**"FIRST, AN INSTITUTION IS RELATED TO A MISSION CONVEYING AN IDEA THAT IS, ABOVE ALL, UNIFYING — THE TYPE OF IDEA THAT GIVES RISE TO A VOCATION FOR A YOUNG PERSON TAKING UP THE INSTRUMENT OF AN OLD PERSON WHO HAS SUCCUMBED TO A NATURAL, JOYOUS DEATH. [...] WHY NOT IMAGINE MULTIPLE STATUSES THAT WOULD REFLECT THE REALITY OF PRACTICE IN QUEBEC? CENTRES FOR EXPERIMENTATION AND FOR DEVELOPING EMERGING TALENTS, CREATIVE COMPANIES, THEATRE CENTRES, POLES CONNECTED TO THE SPECIFIC WORK OF AN EXCEPTIONAL MAJOR ARTIST, AND EVEN NATIONAL THEATRES."**

Ginette Noiseux, *JEU* 138



**T**HIRTY YEARS AFTER ITS EMERGENCE, the Quebec theatre model, inherited from the First Estates General held in 1981, is now characterized by a plurality of small- and medium-sized companies, as well as several large companies that offer a full season of plays. Despite its apparent evolution, the field of possibilities for theatre is not broadening, and the fragility of the existing structures is obvious. The different organizational, structural, and financial lacunas penalize the practice of the theatre arts and their capacity for artistic innovation.

Yet, for almost 60 years, under the impetus of well-known companies, the stock of theatre facilities has expanded, consolidating production and dissemination sites that offer a regular season of plays. These companies actively reach out to their audiences. Because they are well established, they offer wonderful showcases for theatre productions. With their history, evolution, and positioning, they are often called "institutional theatres." However, the reality does not always correspond to this label.

It is in this context that it is important to discuss the nature, current position, and role that certain companies, identified as "institutional theatres," may be called upon to play in our shared development. We cannot deny their importance. In fact, we expect that these companies' spheres of activity and influence will act as a catalyst for development of various practices. We also hope that new institutional theatres will emerge to solidify the place of theatre in a region or an aspect of the discipline. And today, we aspire to create production and dissemination centres that are essential and vital to the future of the theatre arts.

How can these institutional theatres be defined? How can their long-term survival be guaranteed and their weakening be prevented? How can development be planned to truly serve the entire theatre community given that they are financed only in part by public funds? These questions were asked of the members of the committee created more than a year ago by the CQT, the mandate of which was to reflect on and research the idea of the theatre institution.

Having agreed that not every "theatre institution" is an "institutional theatre" and that the development and practice of theatre does not occur exclusively in "institutions," the committee drafted a charter that states the principles contextualizing institutional theatres.

The work of the committee and the charter that it drafted were the subject of discussions at three roundtables held in planning for the Congress. The entire theatre community is now invited, during this 12th Congress, to continue to discuss this theme and to agree on a template for institutional theatre that will serve the development of the theatre arts and their practitioners.

The objective of this Congress is not to question the existing balance among companies of different sizes. Rather, it is to take a new look at certain conditions that would make it possible to develop theatre practice. ■

## A WORD FROM THE PRESIDENT



**N**EITHER ARTHUR MILLER NOR JOE MCCARTHY IS ON THE CONGRESS PROGRAM!

We can envy the resources devoted to German cultural institutions and watch, powerless, as the French government withdraws its support for its major national theatres, but we believe that it is high time to reflect on and take a position with regard to the structure of our own sector.

During the preparations for the Second Estates General for Theatre, the workshops that took place at that event, and then at the 2009 colloquium, the debate over our theatre institutions was an emotional one. Do we want them? Do we have them? If yes, do they receive adequate support? Do they meet our needs? Our expectations? What are their roles and responsibilities? So many questions, so much anxiety! It extended even to the level of terminology: *theatre institution* or *institutional theatre*? There was no simple answer!

The theatre sector has shown remarkable collegiality; now is the time to show our solidarity. Our maturity will be put to the test. Will we be able to put the higher interests of theatre at centre stage? We have been preparing for this Congress for more than a year, with a committee that has studied institutional models here and elsewhere. We have met a number of stakeholders from different fields and generations in order to ensure that we will draw maximum effectiveness and benefits from this Congress. We hope for passionate exchanges, but no witch-hunt!

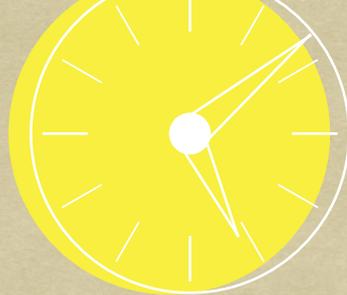
We don't want the status quo. We want a model that meets all of our expectations — a model that encourages and supports the development of the theatre arts in Quebec. ■

**SYLVAIN MASSÉ**

PRESIDENT, CONSEIL QUÉBÉCOIS DU THÉÂTRE

# SCHEDULE

## FRIDAY 4 NOVEMBER



8:00 am RECEPTION AND REGISTRATION  
Handing out of participant kits / Last-minute registration

9:00 am **OPENING OF THE PLENARY SESSION OF THE 12<sup>TH</sup> CONGRESS**

9:30 am **THE DESIRE TO PLAN FOR THE FUTURE**

In Quebec, the desire to found theatre companies with a plan for the future in order to create a thriving theatre sector dates back eighty years, to when theatre began to be thought of as an art form, rather than a business or entertainment. What forms has this desire taken over the past eighty years? What obstacles currently impede this desire?

By Paul Lefebvre | *Dramaturgy Consultant, Centre des auteurs dramatiques*

9:45 am **PERSPECTIVES ON DIFFERENT PROFESSIONAL REALITIES**

Bowing to the demands of artistic creation, production, and dissemination often resembles running a frantic obstacle course. Faced with his or her professional situation, each theatre practitioner manages the issues and constraints specific to his or her reality and often has little idea about the day-to-day issues of his or her peers. Sharing of experiences.

PANELLISTS :

- ▶ Sarah Berthiaume | *Author, director, actor, and co-founder of Abat-Jour Théâtre*
- ▶ Carol Cassistat | *Artistic Director, Théâtre du Gros Mécano*
- ▶ Marie-Thérèse Fortin | *Artistic Director and Co-Executive Director, Théâtre d'aujourd'hui*
- ▶ Ginette Noiseux | *Artistic Director, Théâtre ESPACE GO*
- ▶ Lorraine Pintal | *Artistic and Executive Director, Théâtre du Nouveau Monde*
- ▶ Clare Schapiro | *Artistic and Executive Director, Imago Théâtre*
- ▶ Benoit Vaillancourt | *Executive and Artistic Director, Théâtre du Bic*

11:15 am BREAK

11:45 am **DISCUSSION PERIOD: PANEILLISTS AND PARTICIPANTS**

1:00 pm LUNCH PROVIDED BY CQT, DINING ON SITE

2:00 pm **MAKING CHOICES!**

Three sessions will be devoted to discussion and to formulation of proposals linked to the definition of a charter for institutional theatre.

**ARTISTIC TRADITION OR INNOVATION**

We tend to presume that an institutional theatre has a unique artistic identity and operates with a clearly articulated artistic mandate that guides its activities and ensures a consistent high quality of productions presented to the public. Is this the reality?

How can we reconcile the renewal of an existing mandate with a new positioning that identifies the institutional theatre as a hub of creation and dissemination open to the theatre community? How can we distinguish one institutional theatre from another in how they apply their respective artistic mandates? What latitude should be given to the artistic directors of institutional theatres for expression of their own artistic dimension?

4:00 pm BREAK

4:30 pm **NATIONAL EMBLEM OR REGIONAL INSTITUTION**

The regional, national, and international reputation of an institutional theatre depends on its recognition by the public, the arts sector, and government bodies. This is an essential condition for guaranteeing its long-term survival and its consistent operation and management. The institutional theatre must also be the emblem of a regional community in its particular use of the artistic space. It becomes a public asset in its mission to raise awareness of and promote education about the theatre arts, as well as the territorial institution of an artistic community.

How can the regional representativeness of the institutional theatre be developed and managed? Do the development and reputation of theatre arts result from occupation of a number of theatre venues in isolation within a territory or by flourishing within a single strong hub?

6:45 pm **CONSEIL DES ARTS ET DES LETTRES DU QUÉBEC (CALQ)**

Ceremony in honour of set designer Claude Goyette, recipient of one of CALQ's most prestigious career awards

## SATURDAY 5 NOVEMBER

9:30 am **MAKING CHOICES!**

The last of the three periods devoted to the definition of a charter for institutional theatre.

**CULTURAL HERITAGE OR ARTISTIC INSTRUMENT**

The permanent occupancy of a well-established performance space is an essential characteristic of an institutional theatre. It makes it possible to have a lasting creative base and a durable and unchanging hub of dissemination and production. Open to artistic activity in the theatre field, the site is also a space of encounter between works and the public. Some existing artistic sites are part of the cultural heritage and already have a strong identity. How can we ensure that stewardship of the site and production of artistic activities will be managed in a parallel and compatible way? What would be the advantages and constraints of a site being recognized as a public cultural heritage? If this recognition is granted, how can we ensure that it will remain an instrument serving theatre activity whose role and responsibilities will be defined by the theatre sector alone?

11:30 am BREAK

12:00 pm **PREPARING FOR THE FUTURE!**

VOTE on the framework definition of the theatre institution within which the charter of the institutional theatre is inscribed.  
VOTE on the proposal to create a follow-up committee.  
VOTE on the other proposals.

12:50 pm **CLOSING OF THE 12<sup>TH</sup> CONGRESS**

1:00 pm OPEN LUNCH

2:30 pm **MEMBERS' ANNUAL GENERAL MEETING**

5:00 pm **LAUNCH OF THE 2008–09 EDITION OF THE STUDY  
PROFIL STATISTIQUE SUR LA SAISON THÉÂTRALE**

5:45 pm CLOSING COCKTAILS

# REGISTRATION

## ELIGIBILITY CRITERIA

All individuals in the following categories are eligible to attend the 12th Congrès québécois du théâtre:

- ▶ **THEATRE PRACTITIONER**
- ▶ **THEATRE COMPANY | VENUE PRESENTING ONLY PLAYS | THEATRE FESTIVAL | PROFESSIONAL THEATRE SCHOOL | PRODUCERS' OR VENUES ASSOCIATION | ARTISTS' ASSOCIATION**  
Only one representative per organization may register – the other members of each organization may register in the category *Theatre practitioner*
- ▶ **STUDENT** - Those in the *student* category do not have voting rights
- ▶ **OBSERVER:** Government agents | multidisciplinary venues | delegates of any theatre arts group that is not represented by the CQT | theatre practitioners and organizations from outside Quebec and recognized by the CQT  
Those in the *Observer* category do not have voting rights

## WAYS TO REGISTER

- ▶ **BY MAIL**  
**Fill out the form in the centre of the program and send it to:**  
Conseil québécois du théâtre  
460, rue Sainte-Catherine Ouest, bureau 808, Montréal (QC) H3B 1A7
- ▶ **ON THE WEB**  
**Fill out the form on the CQT Web site:**  
[www.cqt.ca/evenements/congres\\_2011](http://www.cqt.ca/evenements/congres_2011)
- ▶ **PAYMENT**  
**By cheque payable to Conseil québécois du théâtre or by credit card (PayPal) via the CQT Web site**

## SUPPORT FOR TRAVEL COSTS

Residents of Quebec participating in the 12th Congrès québécois du théâtre residing more than 100 km from Montreal may apply for reimbursement of their travel costs. This refund applies only to theatre professionals and may not exceed the price of a round-trip bus ticket between the community of residence and Montreal. The reimbursement application form may be downloaded from the CQT Web site ([www.cqt.ca/evenements/congres\\_2011](http://www.cqt.ca/evenements/congres_2011)) and must be presented to the CQT after the Congress with supporting documentation.

- ▶ **LIMITED PLACES:**  
**we recommend that you register soon**
- ▶ **ACCESS for people with reduced mobility**
- ▶ **FREE PARKING available**



## CONSEIL QUÉBÉCOIS DU THÉÂTRE

460, Ste-Catherine O.  
Bureau 808  
Montréal (Québec)  
H3B 1A7

TÉLÉPHONE  
514.954.0270  
SANS FRAIS  
1.866.954.0270

[cqt@cqt.qc.ca](mailto:cqt@cqt.qc.ca)  
[www.cqt.ca](http://www.cqt.ca)



CONSEIL DES ARTS DE MONTRÉAL



# REGISTRATION FORM

This registration form may also be filled out online on the CQT Web site: [www.cqt.ca/evenements/congres\\_2011](http://www.cqt.ca/evenements/congres_2011)

## CONTACT INFORMATION

LAST NAME

FIRST NAME

OCCUPATION

ORGANIZATION

ADDRESS

CITY

PROVINCE

POSTAL CODE

TELEPHONE

E-MAIL

CQT MEMBER:  YES  NO

If you are not a CQT member and wish to join, fill out the online membership application on the CQT Web site:  
[www.cqt.ca/membres/formulaires](http://www.cqt.ca/membres/formulaires)

## REGISTRATION CATEGORY

To choose your registration category, consult the eligibility criteria in the program.

- THEATRE PRACTITIONER  VENUE PRESENTING ONLY PLAYS
- THEATRE COMPANY  THEATRE FESTIVAL
- PROFESSIONAL THEATRE SCHOOL
- PRODUCERS' OR VENUES ASSOCIATION
- ARTISTS' ASSOCIATION  OBSERVER
- STUDENT

I wish to receive documentation:

IN FRENCH     IN ENGLISH

I will be present at the CALQ ceremony for the awarding of the Career Award, Friday November 4, at 6:45 pm:

YES     NO

## FEES

Applicable according to CQT membership category

### Check off your fee

GST (No. 121629430) and QST (No. 1006404746) are included in the fees

	MEMBER	NON-MEMBER
PRACTITIONERS & STUDENTS	<input type="checkbox"/> \$15	<input type="checkbox"/> \$40
ORGANIZATIONS receiving public financial support of:		
- \$50 000	<input type="checkbox"/> \$20	<input type="checkbox"/> \$65
\$50 000 to \$100 000	<input type="checkbox"/> \$25	<input type="checkbox"/> \$85
\$100 001 to \$250 000	<input type="checkbox"/> \$40	<input type="checkbox"/> \$100
+ \$250 000	<input type="checkbox"/> \$65	<input type="checkbox"/> \$125
PROFESSIONAL ASSOCIATIONS	<input type="checkbox"/> \$65	<input type="checkbox"/> \$175
OBSERVER	<input type="checkbox"/> SINGLE FEE \$175	

NOTICE: To take advantage of the member rate, membership fees must be paid in advance.

## HOW TO PAY

### By cheque

payable to Conseil québécois du théâtre

By credit card (PayPal) via the CQT Web site:  
[www.cqt.ca/evenements/congres\\_2011](http://www.cqt.ca/evenements/congres_2011)

For payments made by cheque, a receipt will be sent by e-mail.

## REGISTRATION VALIDATION

If you did not fill out the online form, please send this form (recto verso)

by fax to 514.954.0165

### or by mail to:

Conseil québécois du théâtre  
460, rue Sainte-Catherine Ouest  
bureau 808  
Montréal (Québec) H3B 1A7

FOR ANY  
FURTHER  
INFORMATION

514.954.0270  
OR  
[cqt@cqt.qc.ca](mailto:cqt@cqt.qc.ca)



COMITÉ CONGRÈS

François-Xavier  
Inchauspé  
Fabien L'Heureux  
Martine Lévesque  
Sylvain Masse  
Sylvie Meste  
Jane Needles

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Sylvain Masse  
Sylvie Meste  
Jacques Vézina