

FINAL REPORT | OCTOBER 25, 2007

ASSESSMENT OF CREATION, PRODUCTION AND PERFORMANCE FACILITIES
FOR PROFESSIONAL ENGLISH-LANGUAGE THEATRE IN MONTREAL

Making THE RIGHT DECISIONS

Directed by Louise Poulin



ENTENTE SUR LE
DÉVELOPPEMENT
CULTUREL DE
MONTREAL

Montréal 

*Culture,
Communications et
Condition féminine*

Québec 

ArtExpert.ca
Experts Conseil, Arts et Culture

ArtExpert.ca
Experts Conseil, Arts et Culture

14 Cours des Primevères, Montréal, Québec, H3E 1W9
T 514.678.2163 | F 514.762.2526 | www.artexpert.ca

EXECUTIVE SUMMARY

STABILITY AND VITALITY

With its recognized institutions, significant number of organizations and emerging companies, which comprise nearly two thirds of its activities, English-language theatre is alive and well in Montreal.

In 2005-2006, 16 active companies created or staged 86 productions, occupying venues for the equivalent of 254 weeks and performing for more than 124,000 spectators. In a city of Montreal's size, this is a noteworthy accomplishment.

The present study confirms that it is necessary not only to maintain this fertile artistic ground, which is indispensable to securing Montreal's place as a cultural centre, but also to invest in English-language theatre, an original and dynamic source of creativity.

In Montreal, English-language theatre is performed primarily in small venues. This is one of its defining characteristics. Unfortunately, data related to the audiences who attend these performances is imprecise. The available information seems to indicate that the 45-54 demographic demonstrates relatively traditional tendencies, frequenting performance venues in the west end of the city and rarely attending events or festivals. It also appears that a concerted effort targeting allophones 35 years of age and under could offer significant potential in terms of audience development.

When we asked members of the English-language theatre community to talk about the nature of their development needs, we realized that from their point of view there are a substantial number of priorities to consider:

- need for rehearsal and storage spaces (not necessarily at the same location)
- urgent need to renovate existing facilities
- investment in new equipment
- hosting and support for emerging companies
- creation of permanent facilities, including a downtown performance venue
- need for Youth theatre residency
- need for promotion and marketing
- pursuit of partnerships between companies
- challenges for efficient collective management

Indeed, when listening to their concerns, it becomes clear that *action must be taken* because several projects are currently in development and some are even awaiting approval. Assuming that it will not be possible to fulfill all of the community's requests, it is important to quickly determine the best decisions for the future in order to ensure that English-language theatre in Montreal may progress and grow.

EXECUTIVE SUMMARY	1
STABILITY AND VITALITY	1

TABLE OF CONTENTS

INTRODUCTION	5
PROJECT CONTEXT	5
METHODOLOGY	5
ACKNOWLEDGEMENTS	6
CONSULTANTS	7

CHAPTER 1

DESCRIPTION OF SUPPLY AND DEMAND 11

1.1	PROFESSIONAL ENGLISH-LANGUAGE THEATRE COMPANIES IN MONTREAL	11
1.1.1	ORGANIZATION CENSUS	11
1.1.2	PROFESSIONAL ORGANIZATIONS SUPPORTED BY THE CALQ, CAM AND CCA	12
1.2	CREATION/PRODUCTION AND REHEARSAL SPACES AND PERFORMANCE FACILITIES FOR PROFESSIONAL ENGLISH-LANGUAGE THEATRE IN MONTREAL	14
1.2.1	CREATION/PRODUCTION AND REHEARSAL SPACES	14
1.2.2	PERFORMING ARTS VENUES	15
1.3	SCOPE OF OFFER FOR PROFESSIONAL ENGLISH-LANGUAGE THEATRE IN MONTREAL	18
1.3.1	NUMBER OF PRODUCTIONS AND PERFORMANCES	18
1.3.2	PERFORMANCE ATTENDANCE	18
1.3.3	PROFESSIONAL ENGLISH-LANGUAGE THEATRE WITHIN THE OVERALL MONTREAL THEATRE MARKET (2005)	19
1.4	THE CLIENTELE: KEY INFORMATION	21
1.5	POTENTIAL OF EXISTING FACILITIES	23
1.5.1	SUMMARY OF PERFORMANCE VENUES	23
1.5.2	COMPARISON OF FACILITY RENTAL COSTS	25

CHAPTER 2

NEEDS IDENTIFIED BY THE COMMUNITY 29

2.1	NEEDS RELATED TO FACILITY USE	29
2.1.1	ACTIVITIES: RESIDENCE, CREATION, PRODUCTION AND PERFORMANCE	29
2.1.2	CLIENTELE AND VISIBILITY	30
2.1.3	MANAGEMENT METHOD	30
2.2	PROJECTS WITH DEVELOPMENT POTENTIAL	31

CHAPTER 3	
ISSUES AND SUCCESS FACTORS	35
3.1 REVIEW OF FINDINGS	35
3.2 ISSUES AND TRENDS	36
3.3 KEY FACTORS FOR SUCCESS	37

APPENDICES

APPENDIX 1	PARTICIPATING ORGANIZATIONS AND THEIR REPRESENTATIVES . .	40
APPENDIX 2	REHEARSAL STUDIOS – DESIGN CONFIGURATIONS	41
APPENDIX 3	REFERENCES AND BIBLIOGRAPHY	43

TABLES AND GRAPHS

Table 1-A	List of 47 English-language theatre organizations in Montreal
Table 1-B	List of 19 organizations funded and recognized by the different arts councils
Table 2	Creation / production spaces used by English-language theatre organizations in Montreal in 2005-2006
Table 3-A	Performance facilities used by English-language theatre organizations in Montreal in 2005-2006 – Regular season
Table 3-B	Performance venues used by the Fringe Festival in Montreal in 2005-2006
Table 3-C	Other venues used by English-language theatre organizations for performances in Montreal
Table 3-D	Other performance networks
Table 4	Scope of performance activities for professional English-language theatre in Montreal - 2005-2006 – Regular season
Table 5	Statistics on pay theatrical performances in Montreal (region 06), 2005
Table 6	Cost of renting venues used by English-language theatre in Montreal
Graph 1	Proportion of the Montreal public that attended English-language theatre, 2005
Graph 2	Proportion of tickets made available by English-language theatre, 2005
Graph 3	Number of performances of English-language theatre by venue size in Montreal, 2005-2006
Graph 4	Number of performances by venue size for all theatre in Quebec, 2005

INTRODUCTION

PROJECT CONTEXT

Similarly to other artistic disciplines, in recent years professional English-language theatre has witnessed significant growth, which has translated into an increase in the diversity, as well as the type and number, of theatrical productions presented every year. This activity is also promoted by Montreal's international character, the recognition of Montreal as a cultural centre, and the apparent desire of the anglophone community to maintain a vibrant culture and to offer its population high-quality theatre.

On several occasions, the English-language theatre community has set forth its needs through studies or specific proposals. In light of multiple requests and taking into account the outcome of the *Rendez-vous novembre 2007, Montréal métropole culturelle*, the members of the Forum des équipements culturels (the Ville de Montréal and the ministère de la Culture, des Communications et de la Condition féminine du Québec) decided to employ analytical tools that would provide a horizontal view of the sector.

In order to establish a realistic, long-term outlook with respect to capital projects, the members of the Forum des équipements culturels mandated a team under the direction of ArtExpert.ca to assess the overall situation. As a result, the present report identifies issues and needs based on the general condition of facilities (infrastructure) for creating, producing and presenting English-language theatre on the Island of Montreal. This report examines opportunities for cultural facilities for Montreal's English-language theatre community and suggests which needs should be met in upcoming years. It also identifies the types of partnerships that the English-language theatre community should create in order to ensure the establishment of new infrastructure for creating, producing and presenting theatrical works on the Island of Montreal.

The report is divided into three chapters. The first chapter outlines the quantitative and qualitative data related to theatre offerings and demand for them, as well as the status of needs related to performance and production facilities. Chapter 2 highlights the main points raised during the roundtable discussion and the various interviews conducted with representatives of professional English-language theatre organizations in Montreal. The needs expressed and compiled are also based on information found in various studies brought to our attention.

Chapter 3 focuses on trends, proposed opportunities and issues. This phase was carried out through a process of deliberation within the team, in collaboration with members of the steering committee.

METHODOLOGY

The assessment was conducted over a period of 14 weeks and began on March 20, 2007. For purposes of the present study, the portrait was based specifically on data pertaining to professional English-language theatre organizations on the Island of Montreal and the needs they expressed. Participating organizations were selected based on whether they had received public operating or project grants over the past five years.

Data collection

1 Organization census – sampling

A census was performed based on the list of member organizations of the Quebec Drama Federation. Eighty theatre companies are members of this federation, the majority of which represent professional organizations based on the Island of Montreal. The census also referred to the list of subsidized organizations that had received public operating grant-based or production grant-based

funding (CALQ, CAM, CAC¹) over the past five years. The resulting sample was comprised of 16 organizations.

2 Quantitative data related to offer and demand

Contact was initially established by telephone with each representative from the organizations included in the sample. A follow-up e-mail was used to allow the representatives to respond to the survey. The data referred to the number of organizations, number of productions created, number of performances held, attendance, names of the venues used, and the number of weeks the creation and production spaces were used. This data, presented here in aggregate form, was compared with data compiled in 2002 and 2004 by the Observatoire de la culture et des communications and the Institut de la statistique du Québec. All data about client habits was gathered from *La pratique culturelle au Québec en 2004*², *Analyse statistique présentée dans le cadre de l'élaboration du diagnostic régional global (2005)*.

3 Documentation about creation/production spaces and performing arts centres

Based on the list of facilities (creation/production and performance) on the Island of Montreal used by English-language theatre organizations, the managers of these facilities were contacted and asked to submit comprehensive documentation related to their facilities: technical plan and specifications, weekly rental expenses, photos, etc.

Interviews and roundtable

To identify the needs expressed by the community, ArtExpert.ca held meetings with representatives from key organizations. Twenty organizations were consulted in all, seven of which participated in a roundtable. Chapter 2 presents the highlights of the roundtable and of the interviews conducted with representatives of Montreal's English-language theatre companies and performing arts venues. The needs expressed and compiled are also based on information found in various studies that were brought to our attention (see Appendices 1 and 5). It is important to emphasize the high quality of the participants we consulted during this process.

Analysis

A summary of the data collected has been created and was used to facilitate a discussion among members of the steering committee. The team members subsequently analyzed different possibilities in order to identify the priority projects most likely to unite the professional theatre communities.

ACKNOWLEDGEMENTS

This assessment was planned and developed through consultation with several members of Montreal's English-language theatre community, owners of performing arts venues and leaders of funding bodies. The list of people interviewed is found in Appendix 1. We greatly appreciate the depth of their insight, their visions, perspectives, support, and the relevance of the information and ideas they shared with us. The authors relied on close collaboration with members of the steering committee of the Forum des équipements culturels: Pierre Boucher, commissaire équipements et espaces culturels; Direction du développement culturel; Division des équipements culturels, de l'art public et du patrimoine artistique; Service du développement culturel, de la qualité du milieu de vie et de la diversité ethnoculturelle à la Ville de Montréal; Monique Hamelin, coordonnatrice des relations avec la Ville de Montréal à la Direction de Montréal du ministère de la Culture, des Communications et de la Condition féminine du Québec; Diane Isabelle, chargée de programme en théâtre, Direction du théâtre, des arts multidisciplinaires et des arts du cirque au Conseil des arts et des lettres du Québec; and Claude Deslandes, conseiller culturel au Conseil des arts de Montréal. Without their support, our research would not be complete and could not have been presented in its entirety.

¹ CALQ – Conseil des arts et des lettres du Québec, CAM – Conseil des arts de Montréal, CCA – Canada Council for the Arts

² Ministère de la Culture et des Communications du Québec, 2004 and 2005

CONSULTANTS

The research was carried out by ArtExpert.ca, a consulting firm based in Montreal, Quebec that specializes in strategic cultural analysis, arts management, feasibility and marketing studies. Under the leadership of Louise Poulin, the team includes Jacques Cleary, chief analyst; H  l  ne Brown, researcher and cultural statistician; David Moss, analysis for the profile of English-language theatre in Montreal; Lorraine Berthiaume and the team at Sc  no Plus, research on the identified needs of facilities (buildings and stage equipment); Benoit Gignac, strategic planning expert; and Karen Loeb and Matt Sendbuehler, English translators.

CHAPTER 1

Profile



DESCRIPTION OF SUPPLY AND DEMAND

For the purpose of the present study, this profile was created specifically based on data related to Montreal's professional English-language theatre companies and the trends they are facing. The organizations that participated have all received public operating or project grants at some point over the past five years. The data is presented in aggregate.

1.1 PROFESSIONAL ENGLISH-LANGUAGE THEATRE COMPANIES IN MONTREAL

1.1.1 ORGANIZATION CENSUS

Forty-seven (47) non-profit organizations were surveyed as part of the census (including two associations). These organizations create, produce and perform English-language theatre on the Island of Montreal. Some of these organizations receive public operating or project grants¹. Others do not receive any public support. For this exercise, it seemed valuable to create a group profile by referring to the list of members of the Quebec Drama Federation (QDF), as well as to the studies related to presentation in Montreal performance venues. In the classification in **Table 1-A**, we have borrowed the nomenclature used in the QDF classification:

- **Established companies**²: Seven (7) companies – 15% of organizations surveyed
- **Intermediate companies**³: Eight (8) companies – 17% of organizations surveyed
- **Emerging companies**: Twenty-nine (29) organizations – more than two-thirds (62%)
- **Associations and National Arts Service Organizations (NASO)**: Three (3) organizations
 - Quebec Drama Federation (QDF), which includes 380 individual members and 80 theatre companies, the majority of which represent professional organizations located on the Island of Montreal.
 - Playwrights' Workshop
 - English Language Arts Network (ELAN), comprised of nearly 600 members – professional organizations, professional or amateur artists and technicians, and students representing diverse artistic sectors: visual arts, dance, media arts, literature and theatre. ELAN includes seventeen (17) Montreal-based professional theatre organizations.

¹ Public support from the Conseil des arts et des lettres du Québec (CALQ), the Conseil des arts de Montréal (CAM) or the Canada Council for the Arts (CCA)

² Nomenclature based on the QDF classification

³ Ibid.

Table 1-A

List of 47 English-language theatre organizations in Montreal	
1	Black Theatre Workshop (B.T.W.)
2	Canis Tempus
3	Centaur Theatre
4	Collectif Leslie Baker
5	Collectif Urban Nomads productions
6	Crossroads
7	Doug Barr Children’s Show
8	Downward Facing Dog
9	Elysian River Theatre
10	English Language Arts Network (ELAN)
11	Fallen Angle Productions
12	Geordie Productions
13	Gleams Theatre Compagny
14	Good Scrap Productions
15	Imago Theatre
16	Infini theatre
17	Landed 2
18	Le Nouveau Théâtre Anglais
19	Leonor and Alvin Segal Theatre (Centre Saidye Bronfman)
20	Lorne Elliott Music and Comedy Theatre
21	Mainline Theatre – Fringe Festival
22	Montreal Young Company
23	Ofleb Productions
24	Optative Theatrical Laboratories
25	OUT Productions
26	Persephone Productions
27	Playback Theatre Company
28	Playwrights’ Workshop
29	Productions Tenemos
30	Projet Porte-Parole
31	Quebec Drama Federation (QDF)
32	Ravens in Winter
33	Repercussion Theatre
34	Ribbit Production
35	SaBoogie Theatre
36	Salamander Theatre
37	Soulfishing Theatre Company
38	Sparkling Productions
39	Sunk in the Trunk
40	Teesri Duniya
41	The New Intimate Theatre
42	The Other Theatre/l’Autre théâtre
43	Théâtre de deux mains
44	Théâtre de la Source
45	Théâtre de Marionnettes
46	Too Close to the Sun
47	Youtheatre

1.1.2 PROFESSIONAL ORGANIZATIONS SUPPORTED BY THE CALQ, CAM AND CCA

The list in **Table 1-B** only takes into account professional organizations in the English-language theatre sector that received operating or project grants from the Conseil des arts et des lettres du Québec (CALQ), the Conseil des arts de Montréal (CAM) and the Canada Council for the Arts (CCA) at any point over the last five years. This list also includes organizations whose mandate has been deemed significant for the community as a whole.

- Companies and organizations receiving operating grants: Ten (10) companies out of nineteen (19) have had regular artistic productions to their credit within the past two or more years, generate a significant amount of activity in the discipline and demonstrate a healthy financial situation. Two (2) of these groups are NASOs.
- Companies receiving project grants: Nine (9) companies are considered intermediate companies. While they do not receive operating grants, they have been supported by the arts councils over the past five years. Their projects have an artistic emphasis and professional production values.

Table 1-B

List of 19 organizations funded and recognized by the different arts councils

Legend:

1- CALQ – Conseil des arts et des lettres du Québec

2- CAM – Conseil des arts de Montréal

3- CAC – Canada Council for the Arts

8 Companies receiving operating grants from the arts councils			9 Companies receiving project grants from the arts councils	
1	Black Theatre Workshop (B.T.W.)	CALQ – CAM CAC: project grant	1	Imago Theatre CALQ – CAM
2	Centaur Theatre	CALQ – CAM - CAC	2	Landed 2 CALQ
3	Festival Fringe - Mainline Theatre	CALQ – CAM CAC: project grant	3	Le Nouveau Théâtre Anglais CALQ
4	Geordie Productions	CALQ – CAM - CAC	4	Montreal Young Company ⁽¹⁾ CALQ
5	Infinitheatre	CALQ – CAM CAC: project grant	5	Projet Porte-Parole CALQ – CAM
6	Leonor and Alvin Segal Theatre	CALQ – CAM CAC: project grant	6	Teesri Duniya CALQ – CAM CAC: operating grant
7	Repercussion Theatre	CALQ – CAM	7	Théâtre Deuxième réalité CALQ – CAM
8	Youtheatre	CALQ – CAM - CAC	8	Theatre Q Art CALQ – CAM
			9	The Other Theatre / l'Autre théâtre CALQ – CAM CAC: operating grant
Two NASOs supported by the arts councils				
1	Quebec Drama Federation (QDF)	CALQ – CAM : project grant CAC : project grant	2	Playwrights' Workshop CALQ – CAM – CAC

(1) Company was inactive during the study's reference period (2005-2006)

1.2 CREATION/PRODUCTION AND REHEARSAL SPACES AND PERFORMANCE FACILITIES FOR PROFESSIONAL ENGLISH-LANGUAGE THEATRE IN MONTREAL

Professional companies create, produce and perform theatre on the Island of Montreal. In this section we examine data related to the use of spaces and performance facilities by fifteen (15) of these organizations, which are also recipients of public grants.

1.2.1 CREATION/PRODUCTION AND REHEARSAL SPACES

- Eighteen (18) spaces are devoted to professional purposes. In total, 16 companies have created or presented 86 productions at various spaces around Montreal. Some productions were staged in more than one space. In total, these spaces were required for a period of 254 weeks over the course of one year.
- **Table 2** provides details about the spaces used for creation and production purposes by the companies that receive operating grants and those that receive project grants (over the past five years) on the Island of Montreal.

Table 2

Creation/production spaces used by English-language theatre organizations in Montreal in 2005-2006

18 creation/production and rehearsal spaces	
Number of weeks of use	
Centaur Theatre 1, 2 and Centaur Rehearsal Hall	
Centre Saidye Bronfman	
Bain Saint-Michel	
DB Clarke Theatre – Université Concordia	
Mc Gill - Moise Building	
Espace Geordie Productions	
Espace libre	
Hellenic Community Center	
Nyata Nyata Space	
MAI - Montréal Arts Interculturels	
Mainline Theatre	
OFF Interarts	
PWM Studio (Playwrights Workshop)	
Repercussion Theatre Space	
Salle répétition B.T.W.	
Youthatre Space	
Total number of weeks for creation / production	254

1.2.2 PERFORMING ARTS VENUES

- The performing arts venues that presented productions by Montreal-based companies that have received operating grants or project grants (over the past five years) are identified in **Table 3-A**.
- Due to the special timeframe of the event, the activities presented by the Fringe Festival are detailed separately in **Table 3-B**. The productions summarized in this table are not necessarily representative of the amount and diversity of works presented during the regular season.
- In total, 26 venues presented professional English-language theatre performances over the course of the past year.
- The majority of the venues (92%) are small spaces⁴, while only 8% are medium-sized⁵ (tables 3-A and 3-B). In all, the venues used have 4,000 seats. To arrive at this figure, we eliminated all repetitions in tables 3-A and 3-B.

Table 3-A

Performance venues used by English-language theatre organizations in Montreal in 2005-2006 – Regular season

Venues	Number of seats
Bain Saint-Michel	120
Centaur Theatre - 1	244
Centaur Theatre - 2	425
Centaur Gallery	150
DB Clarke Theatre - Concordia	380
École nationale de Théâtre - Pauline McGibsson Studio	50
Espace libre	240
Kola Note	450
MAI - Montréal Arts Interculturels	115
Mainline Theatre	150
Monument National, Studio Hydro-Québec	120
PWM Studio (Playwrights Workshop - public readings)	40
Saidye Bronfman Centre - Salle Segal	306
Théâtre Calixa-Lavallée	120
Théâtre Ste-Catherine	50
Total: 15 venues	2,960
Number of productions	79
Number of performances	749

⁴ Small venue: less than 400 seats, according to the classification of the Observatoire de la culture et des communications du Québec

⁵ Medium-sized venue: from 400 to 700 seats, according to the classification of the Observatoire de la culture et des communications du Québec

Table 3-B

Performance venues used by the Fringe Festival in Montreal in 2005-2006

Fringe Festival – use of venues	Number of seats
Association portugaise du Canada	100
Bain Saint-Michel	120
Centre culturel Mile-End	100
Centre des arts contemporain du Québec à Montréal	50
Club Lambi	100
École nationale de Théâtre - Pauline McGibsson Studio	50
Espace Geordie Productions	85
Le Belmont	120
MAI - Montréal Arts Interculturels	115
Mainline Theatre	150
Salon Aria	40
Studio 303	80
Théâtre d’Aujourd’hui - Salle Jean-Claude Germain	75
Théâtre La Chapelle	115
Théâtre Ste-Catherine	50
The Comedy Nest	175
Total: 16 venues	1,525

- **Table 3-C** presents a list of nine (9) other venues used for English-language theatre over the past few years. Some of these venues are used by community theatre groups or summer theatre and vaudeville. These organizations are not included in the present study.
- Facilities owned by educational institutions are used mainly (sometimes exclusively) for educational purposes by their theatre or arts department. It seems that professional theatre companies find it difficult to rely on these facilities during their regular seasons.

Table 3-C

Other venues used by Montreal's English-language theatre companies

Educational institutions	Number of seats
Casgrain Theatre / John Abbott College	290
Cazalet Theatre - Univ. Concordia (Dpt Théâtre)	75
Dome Theatre / Dawson College	186
John Rennie Theatre - John Rennie High School	500
La Balustrade, Monument National	50
Théâtre du Maurier, Monument National	150
Salle Ludger-Duvernay, Monument National	804
Other venues	
Théâtre Prospero - Salle Principale	220
Théâtre Prospero - Salle Intime	45
Total: 9 venues	2,320

- Together, **tables 3-A, 3-B and 3-C** demonstrate that 35 venues have been or were used over the past few years. It should be noted that according to the statistics gathered in 2005 by the Observatoire de la culture et des communications⁶, there are 154 venues in the metropolitan area.
- Two companies also perform in schools and parks. Five productions were staged there, one in park(s) and four in school settings.

Table 3-D

Other performance networks

- Table 3-D indicates the performances given in schools and parks. These performances are not surveyed by the Institut de la statistique du Québec because no tickets are sold. Five (5) productions were performed 271 times during the reference year.

	Number of productions	Number of performances
School network	4	231
Parks network	1	40
Total	5	271

⁶ Observatoire de la culture et des communications. La fréquentation des arts de la scène. Statistiques en bref, Num. 13, June 2005, p. 5
FINAL REPORT | Assessment of Creation, Production and Performance Facilities for Professional English-Language Theatre in Montreal **ArtExpert.ca**

1.3 SCOPE OF OFFER FOR PROFESSIONAL ENGLISH-LANGUAGE THEATRE IN MONTREAL

1.3.1 NUMBER OF PRODUCTIONS AND PERFORMANCES

- **Table 4** demonstrates that 15 active companies presented 79 productions, for a total of 749 performances during the “regular season.” An additional 581 performances (96 productions) were given at the Fringe Festival (Table 3-B).

If the number of performances during the regular season (749) is added to the performances held during the Fringe Festival (598), in schools (231) and parks (40), the total comes to 1,618 performances presented on the Island of Montreal.

1.3.2 PERFORMANCE ATTENDANCE

- **Table 4** illustrates the number of performances held. 124,193 spectators attended the performances presented in 2005-2006. The number of spectators in schools and parks was not included in this figure. An estimated 186,522 tickets were available during the regular season over the course of the reference year.

Table 4

Performance activities – professional English-language theatre in Montreal – 2005-2006 – Regular season

	Total
Number of companies (1)	15
Number of productions (2)	79
Number of performances (2)	749
Attendance (2)	124,193
Number of weeks of rehearsal and production	254
School network	4
Parks network	1

(1) Excluding the Fringe Festival

(2) Excluding schools and parks

1.3.3 PROFESSIONAL ENGLISH-LANGUAGE THEATRE WITHIN THE OVERALL MONTREAL THEATRE MARKET (2005)

English-language theatre represents a significant proportion of all theatre performed on the Island of Montreal. As **Table 5** demonstrates, English-language theatre fares well when compared with statistics on all paid shows in Montreal. **Graphs 1 and 2** illustrate this proportion.

Table 5

Statistics on paid theatrical performances⁷ in Montreal (region 06), 2005

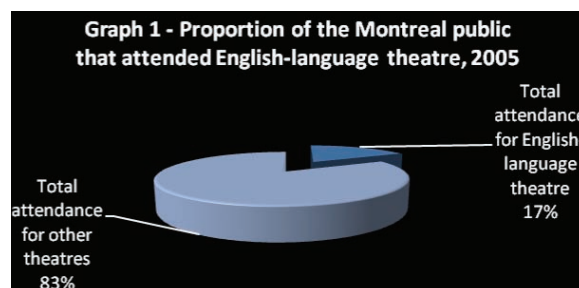
	Unit	French- and English-language theatre	English-language theatre	English-language share
Performances	n	3,214	749	23%
Total attendance	n	715,830	124,193	17%
Average attendance per performance	n	223	166	
Available tickets	n	956,608	186,522	19%
Occupancy rate	%	74.8	67	

Source: Institut de la statistique du Québec, Observatoire de la culture et des communications du Québec
http://www.stat.gouv.qc.ca/donstat/societe/culture_comnc/art_interpretation/freq_spectacles/2005/tab11_5_05.htm

Graph 1

Proportion of the Montreal public that attended English-language theatre, 2005

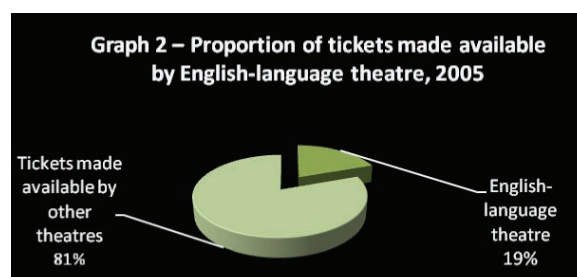
Total attendance for English-language theatre	124,193	17%
Total attendance for other theatres	591,637	83%
Total attendance	715,830	100%



Graph 2

Proportion of tickets made available by English-language theatre, 2005

English-language theatre	186,522	19%
Tickets made available by other theatres	770,086	81%
Total theatre tickets made available	956,608	100%



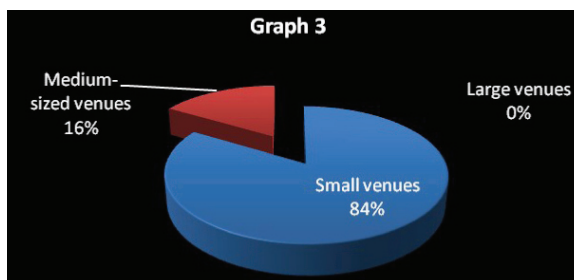
- The use of venues is evaluated based on the number of performances (see **Table 4, Number of productions and performances**). **Graph 3** illustrates the usage level of venues in relation to their size. Note that 84% of performances take place in small venues, compared with 16% in medium-sized venues. No performances are held in large venues.
- **Graph 4** offers another comparison, demonstrating the average use of performance venues for all theatre in Quebec. There is a total absence of the use of large venues by English-language theatre in Montreal. The provincial average for all theatre shows that 20% of theatre takes place in large venues.

⁷ Excludes certain types of paid shows: private performances, amateur performances and performances presented in primary or secondary school facilities, intended for students of these schools. Additionally, performances are not considered pay performances if their admission fee is represented by a pass or badge that is valid for an entire festival or event, or if the admission fee consists of a cover charge.

Graph 3

Number of performances of English-language theatre in Montreal by venue size, 2005-2006

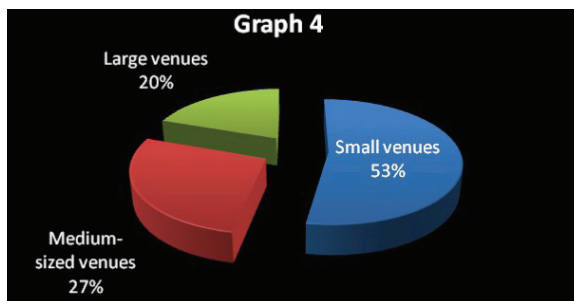
Small venues	626	84%
Medium-sized venues	123	16%
Large venues	0	0%



Graph 4

Number of performances by venue size for all theatre in Quebec, 2005

Small venues	3,149	53%
Medium-sized venues	1,631	27%
Large venues	1,171	20%



1.4 THE CLIENTELE: KEY INFORMATION

It was impossible to create a precise portrait of the type of clientele that attends English-language theatre on the Island of Montreal. Specific data on this subject does not exist. However, a few elements have been gleaned from studies, which will help to shed some light on the situation.

Montreal's anglophone and allophone population

In 2002, Montreal's population reached more than 1.8 million⁸, or nearly 25% of the population of Quebec. The proportion of anglophones on the Island of Montreal was 17.7% in 2001 and the proportion of allophones (not necessarily anglophones) was 29.1%⁹.

Language of choice for performances¹⁰

Among Quebecers aged 15 and older, 24.2% who attend the theatre, attend professional theatre. Ranking just above the provincial average, 27.2% of Montrealers attend at least one professional theatre performance every year. One person out of five in Montreal (19.6%) who attended a performance saw one performance in the English language (all disciplines). One person in four (25.1%) attended performances in both French and English.

Given the size of the sample fitting the description of people who indicate they speak English at home, the "Enquête sur les pratiques culturelles", conducted by the ministère de la Culture et des Communications in 2004, does not provide a statistically significant basis for deeper analysis. However, the study does indicate that 28% of the anglophone population surveyed did attend a professional theatre performance and 6.3% attended three or four performances.

Distribution of the anglophone population in Montreal¹¹

"While the percentage of the allophone population is divided equally among the various parts of the city, the anglophone population resides primarily in the west."¹² In addition, the percentage of the population aged 45–54 years old is higher in the west. This population in the west of Montreal (more anglophone) "...attends festival performances in relatively small numbers..."

"Allophones seem to prefer commercial products (television and specialty channels, the Internet), demonstrating a certain detachment from Montreal's cultural offerings [...] Since young people aged 35 and under represent a much higher percentage of allophones, the nature and scope of Quebec's cultural offerings intended for this audience constitutes a key issue for the future of the cultural market in the Montreal region, if not in the entire province of Quebec."¹³

8 Institut de la statistique du Québec, 2002

9 Ibid., 2001

10 « La pratique culturelle au Québec en 2004 », Ministère de la Culture et des Communications, p.140 and 180

11 « Analyse statistique présentée dans le cadre de l'élaboration du diagnostic régional global », Ministère de la Culture et des Communications, avril 2005

12 « Analyse statistique présentée dans le cadre de l'élaboration du diagnostic régional global », Ministère de la Culture et des Communications, avril 2005, p.26. Unofficial translation.

13 Ibid., p.25. Unofficial translation.

1.5.2 COMPARISON OF FACILITY RENTAL COSTS

We have learned that very few venues allow organizations to rent their facilities for less than \$1,000 per week. The rent for five of these venues (**Table 6**) costs between \$1,000 and \$2,000 and the majority cost more than \$3,000.

Table 6

Cost of renting venues used by English-language theatre in Montreal

Venues	Basic weekly rate (5 days) with technical service (4 hrs minimum per day)	Notes
Moyse Hall (McGill)	\$5,515	
Saidye Bronfman Center	\$4,800	
Centaur Theatre 2	\$4,500	With technician: \$900/day of performance
D.B. Clarke Theatre	\$4,374	
Monument National - Studio Hydro-Québec	\$3,310	Without technician: \$550/day, Technical director: add \$28/hr Technician: \$23/hr
Centaur Theatre 1	\$3,250	With technician: \$650/day of performance
Théâtre Calixa-Lavallée	\$1,925	Without technician: 205\$/jr Technical service: add \$45/hr
MAI - Montréal Arts Interculturels	\$1,625	With service of technical director and 2 reception personnel: \$325/day
Théâtre Ste-Catherine	\$1,500	With technician: \$1,500 Without technician: \$1,200
Mainline Theatre	\$1,460	Without technician: \$300/day Technical service: add \$15/hr
Espace Geordie	\$1,270	Technical service: add \$16/hr
Bain Saint-Michel	Free	Bain Saint-Michel is offered free of charge to the community.

CHAPTER 2

Needs Identified by the Community



NEEDS IDENTIFIED BY THE COMMUNITY

2.1 NEEDS RELATED TO FACILITY USE

In order to identify the needs expressed by the community, ArtExpert.ca invited several members of Montreal's English-language theatre community to participate in a roundtable consultation. It is important to highlight the quality of those community members who were consulted.

2.1.1 ACTIVITIES: RESIDENCE, CREATION, PRODUCTION AND PERFORMANCE

The English-language theatre community in Montreal, especially the creative companies, expressed specific needs with respect to residence, creation and production facilities. Theatre companies hope to be able to pool their resources and showcase their artistic endeavours at professional venues.

1. Currently, the majority of creative companies do not have access to facilities that meet the needs of their artistic practices (e.g. rehearsal studios, creation and production space, technical resources, collective funding strategies, etc.).
2. For example, Bain St-Michel, despite its appeal as an alternative venue, is in a deplorable state. Some companies would like to renovate this facility to serve as a residence and creation space.
3. Since services were launched by MainLine Theatre, on Boulevard Saint-Laurent, demand has constantly increased, especially among young emerging companies that produce works for Montreal's Fringe Festival.
4. Although they do offer residence and support for emerging artist activities, institutions such as the Centaur Theatre Company and the Segal Centre for Performing Arts at The Saidye¹⁴ cannot keep up with the numerous applications received annually, in spite of significant efforts toward that end.

Montreal's English-language theatre community, especially the creative companies, would like to see the creation of a new performance venue that would be dedicated for their use.

- A dedicated facility mainly for emerging companies and creative companies, the new performing arts venue (approximately 150 seats according to QDF) would be equipped with all the professional services needed to host companies in residence and to offer support services for the English-language theatre community (promotion and marketing).
- A single location will not meet all needs. Some companies plan to establish their own permanent venues.

As for the large companies that already have permanent facilities, their medium-term needs are more geared toward creating new layouts, updating stage or other equipment and general maintenance of their buildings.

- The Centaur Theatre Company's plans include updating its technical equipment, which is ten years old, and renovating its two stage spaces.
- The Segal Centre for Performing Arts at The Saidye is initiating a major shift in its mandate by becoming a centre dedicated exclusively to the performing arts (with an emphasis on theatre). To that end, this year the Centre will begin work on a second hall with about 180 seats, reserved primarily for hosting companies in residence. The Centre is also planning a second phase of construction and equipment acquisition.

All of the companies consulted also called attention to the lack of storage space, especially for sets and technical equipment.

¹⁴ New name of the Saidye Bronfman Centre for the Arts

2.1.2 CLIENTELE AND VISIBILITY

The Quartier des spectacles, Boulevard Saint-Laurent, the borough of Plateau-Mont-Royal, the Mile End neighbourhood and Old Montreal and vicinity continue to be the preferred urban areas for establishing new residence, creation, production and performance facilities for English-language theatre.

- Downtown and its adjacent neighbourhoods are the urban areas at the heart of Montreal's artistic life. The English-language theatre community has been gradually increasing its presence over the last few years, in tandem with the francophone and multicultural artistic communities.
- Almost all English-language theatres also attract a francophone audience. Francophones represent approximately 20 to 30% of this audience (based on the Centaur's clientele). Several companies also present some of their productions in French, thereby increasing their francophone audience (e.g. Youtheatre, The Other Theatre).
- It is undesirable to establish a venue identified exclusively with English-language theatre (it is preferable to showcase the emerging creativity and new ideas conveyed by its participants: innovation, new artistic practices, openness to new cultures, multidisciplinary, etc.).
- The target audience is first and foremost a wide and diverse group: anglophone, francophone and allophone.

Considering the proximity of English-language audiences, it would be a mistake to neglect the west end of the Island of Montreal. Youth theatre could take up residence there. In this respect, the "Empress" project, located on Sherbrooke Street in Notre-Dame-de-Grâce, deserves particular attention.

- We also see the usefulness of a cultural centre, based on the model of the maisons de la culture. It would be managed independently and its activities would address primarily the anglophone community. The "Empress" project seeks to meet these particular needs.
- From this standpoint, we must take into consideration the shifting direction of the Segal Centre for Performing Arts at The Saidye, which caters to these same communities, as well as other projects, such as the future cultural centre of the Town of Mount Royal and the new performing arts centre at Dawson College.

In terms of visibility, all roundtable participants believe it is essential and crucial to implement measures that promote and showcase English-language theatre: more extensive media coverage, performance venues identified with the anglophone community, marketing geared toward improved positioning of English-language theatre, tourism promotion (Tourisme Montréal), school programs, etc. The measures recently implemented by the QDF (centralized box office, publication of the Calendar, etc.) are part of this approach.

2.1.3 MANAGEMENT METHOD

The management of the facilities should encourage the pooling of resources and services and the sharing of artistic concerns. The inherent cost of managing facilities should not impinge on the creation, production and performance budgets of the companies in residence.

- Although, in accordance with its mandate, the QDF would consider taking responsibility for the administration of a performance venue, the theatre-company representatives do not favour this approach.
- The proposed management model involves small associations of companies taking responsibility for a venue, with distinct funding for the various services offered and accessibility guidelines that satisfy the needs of the community.
- As an example of an artistic association, OFF Interarts brings together five organizations with an approach based on co-management and pooled resources. The partner organizations are Imago Theatre, Montreal Young Company, Dulcinea Langfelder & Co., the Margie Gillis Dance Foundation and Les Filles électriques.

2.2 PROJECTS WITH DEVELOPMENT POTENTIAL

Bain St-Michel

Bain St-Michel is located at 5300 Saint-Dominique Street, in the heart of the Mile End neighbourhood of the Plateau-Mont-Royal. A heritage building that dates back to 1910, Bain St-Michel has been used for the past 15 years or so by the arts community as a creation, rehearsal and performance facility. A quintessential alternative space, the Bain St-Michel has remained, since its closing as a public bath, in a deplorable state and has never benefited from any improvements for its cultural purposes. The Infinitheatre theatre company would like to take over this space on a permanent basis but other organizations also have their eyes on it. In 2003, Infinitheatre conducted a preliminary study toward that end. The capacity of the venue is approximately 120 seats and, in 2005-2006, 42 theatrical performances were presented there, including 13 weeks of rehearsals, without counting its use by the Fringe Festival (8 productions/48 performances). The use of the venue by the English-language theatre community, in spite of its technical shortcomings, demonstrates the value of its role as a creation/production facility.

Empress Theatre

The Board of Directors of the Empress Cultural Centre, in conjunction with the Côte-des-Neiges-Notre-Dame-de-Grâce borough's Corporation de développement économique et communautaire (CDEC) and McGill University foresee a sustainable partnership in their plans to transform the former Empress Theatre into a multipurpose centre for cultural events. Located in the Notre-Dame-de-Grâce neighbourhood, this venue would be easily accessible for the communities of Montreal West, Westmount, Côte Saint-Luc and Hampstead, whose populations total 153,000 inhabitants (64% anglophone and 35% from diverse cultural communities), as well as the more remote residents of the West Island (114,000 inhabitants). The English-language theatre community has an interest in this project in terms of its potential to host "young people's theatre" companies such as Youtheatre and Geordie Productions, or companies such as the Black Theatre Workshop, which would also be in a convenient location vis-à-vis its target audience.

Maison du Conseil des arts de Montréal (former building of the École des beaux-arts de Montréal)

Located at 3450 Saint-Urbain Street, in proximity to the Quartier des spectacles, the home of the former École des beaux-arts was transformed in 1988 into a centre for creation/production for the performing arts. Featuring five large rehearsal studios, this facility offers exceptional working conditions for creative companies. Besides being the permanent headquarters of the Conseil des arts de Montréal, the building also houses the offices of various companies, including the Ballets Jazz de Montréal. In light of the Ville de Montréal's decision to move its arts council into the former building of the Montreal library, the Société immobilière du Québec (SIQ) is exploring new possibilities for the building on Saint-Urbain Street. Given the high quality of its spaces and equipment, its location in downtown Montreal and the nature of its activities, would it be possible to dedicate the building in whole or in part to the English-language theatre community for use as a new creation/production and performance facility?

Place des Arts – Cinquième salle

The directors of the Société de la Place des Arts are studying various plans with a view to creating new performance series in the Cinquième salle. Like the programs produced in partnership with Danse/Danse or the Société pour l'avancement de la chanson française, Place des Arts sees the potential in developing a series dedicated to English-language theatre. Given its position as a large venue, this would be an opportunity for English-language theatre to attract new audiences, while also increasing awareness about English-language theatre produced in Montreal. In our view, a project carried out in collaboration with institutions such as the Centaur Theatre Company and the Segal Centre for Performing Arts would contribute to laying the groundwork for a performance strategy for English-language theatre in Montreal.

CHAPTER 3

Issues and Success Factors



ISSUES AND SUCCESS FACTORS

3.1 REVIEW OF FINDINGS

With its recognized institutions, significant number of organizations and emerging companies, which account for nearly two-thirds of its activities, English-language theatre is alive and well in Montreal.

In 2005-2006, 16 active companies created or staged 86 productions, occupying venues for the equivalent of 254 weeks and performing for more than 124,000 spectators. In a city of Montreal's size, this is a noteworthy accomplishment.

Eighteen creation/production spaces were used by 15 professional companies¹. As for performance facilities, fifteen (15) venues presented 749 English-language theatre performances. Excluding performances held during the regular season at the three halls of the Centaur Theatre and the Leonor and Alvin Segal Theatre of the Segal Centre for Performing Arts at The Saidye, 345 performances were held at 10 very small venues. On the Island of Montreal, there were more than 1,600 performances: during the regular season (749), during the Fringe Festival (598), in schools (231) and in parks (40). In addition English-language theatre represented 23% of all theatre performances held in Montreal. English-language theatre also fares well in terms of demand and market share (audience reached) when analyzed alongside total theatre performances; it compares favourably to the results obtained by its French-language counterparts.

In Montreal, English-language theatre is performed primarily in small venues. This is one of its defining characteristics. Unfortunately, data related to the audiences who attend these performances is imprecise. The available information seems to indicate that the 45-54 demographic demonstrates relatively traditional tendencies, frequenting venues in the west end of the city and rarely attending special events or festivals. It also appears that a concerted effort targeting allophones 35 years of age and under could offer significant audience-development potential.

With the exception of the Monument National, the facilities used primarily by English-language theatre are characterized by technical shortcomings. Whether in terms of equipment, stage area or public spaces, the condition of the infrastructure poses constraints for both creation/production, as well as for performance. The time needed to rig or arrange ad hoc circuitry entails additional financial resources that the organizations are required to cover.

In addition, very few venues can be rented by theatre companies for less than \$1,000 per week. Five of these facilities (Table 6) cost between \$1,000 and \$2,000 and the majority cost more than \$3,000.

¹ Each company may use up to 3 or 4 different rehearsal spaces for the same production over short periods of time.

3.2 ISSUES AND TRENDS

The English-language theatre community in Montreal must contend with major issues in order to achieve its goals of acquiring higher quality production and performance tools, diversifying its audiences and increasing its visibility in Montreal's new cultural landscape.

Over the years, Montreal has become a cultural capital recognized for its creativity, vitality and openness to different cultures. Montreal's competitive and innovative culture is becoming more receptive to creative voices in the English-language theatre community. The following list is a selection of issues considered to be priorities:

- **Access to adequate creation/production facilities.**
There has been a significant need expressed with respect to creation/production facilities. The available infrastructure is not all adequate and does not necessarily offer access to professional equipment. Currently, the professional practice of theatre is limited by a lack of access to rehearsal studios and residence facilities.
- **Consolidation of performance venues.**
The eleven (11) venues regularly used by the organizations are characterized by technical shortcomings and pose constraints for presenting performances. In addition, and because most English-language theatre is presented in halls with an average capacity of 116 seats, the venues should hold 400 people or fewer.
- **Establishment of a permanent, dedicated venue** for the English-language theatre community.
Thirteen intermediate English-language theatre companies stage performances year round. The significant number of performances and the appearance of 29 emerging organizations are both contributing to the community's vitality. Representatives from the community argue that this level of performance activity requires a continued and enduring presence in the heart of the Quartier des spectacles or on Boulevard Saint-Laurent.
- **Respecting the ecology of the community** when considering management decisions, the hosting of emerging organizations and audience development.
 - 1 **The development of shared services** (managing creation/production facilities, rehearsal studios, shared residencies, marketing, box office, fundraising, etc.) is becoming a key issue in organizations' ability to raise the necessary resources for professional performances. It is difficult for an organization to cover the high costs of running a venue and, consequently, it is crucial to have enough funding to ensure the proper management of that venue.
 - 2 Two large organizations play a crucial role in **hosting or sponsoring** creative companies in residence, the Centaur Theatre Company and the Segal Centre for Performing Arts at The Saidye: English-language theatre in Montreal cannot be presented and showcased without interdependence and a correlation between the futures of these two large companies and the intermediate or emerging companies. Supporting consolidation measures and access to resources for these institutional organizations will benefit emerging companies.
 - 3 **Audience growth** is linked to an increase in francophone audiences at English-language theatre performances. A development plan for English-language audiences is considered a short-term issue. In addition, and because the Montreal market is facing the new reality of an allophone clientele, the younger generations (under 35 years old) represent a target audience for arts organizations. Bilingual and rooted in the allophone communities of the greater Montreal area, these young generations are in search of new values. The tourism market also deserves special attention and should be considered during the discussion about new performance venues for English-language theatre.

3.3 KEY FACTORS FOR SUCCESS

No matter what type of initiatives the funding agencies or the English-language theatre community decide to implement or in what context they take place, some winning conditions seem key to dealing with the current issues. These key factors are:

- Consideration for the theatre companies' methods.
- Ensuring that artistic vision remains central to any development project.
- Supporting the co-residence of companies (multiple users) for using and managing creation/production and performance venues.
- Guaranteeing autonomous artistic control for users of the facilities.
- Respecting the financial capacity and organizational resources (human and material) of organizations when they take on additional responsibilities for managing creation/production and performance facilities.
- Encouraging the development of interaction or partnerships between members of the English-language theatre community (e.g. sponsoring creative companies, access to technical resources, sharing marketing strategies, etc.)
- Taking into account the "ecology" of the English-language theatre network (performances presented in halls with fewer than 400 seats).

Appendices



APPENDIX 1

PARTICIPATING ORGANIZATIONS AND THEIR REPRESENTATIVES

- B.T.W. (Black Theatre Workshop); Adèle Benoit, General Manager
- Centaur Theatre Company; Charles Childs, General Manager and Gordon McCall, Artistic Director
- Conseil des arts de Montréal; Danielle Sauvage, General Manager
- Canada Council for the Arts; Roger Gaudet, Head of the Theatre Section
- Empress Theatre; Jodi Michael, Coordinator
- Geordie Productions; Anne Clark, General Manager and Dean Fleming, Artistic Director
- Imago Theatre; Clare Schapiro, Artistic Director
- Infinitheatre; Natasha Fotopulos, General Manager
- Le Nouveau Théâtre Anglais; Thomas Morison, General Manager
- Leanor and Alvin Segal Theatre (Saidye Bronfman Centre for the Arts); Bryna Wasserman, Artistic Director – theatre section
- Mainline Theatre-Fringe Festival; Patrick Goddard, General Manager
- Place des Arts; Marie Lavigne, General Manager and Michel Gagnon, Director of Programming
- Playwrights' Workshop; Adya Afanou, Community Relations Coordinator
- Projet Porte-Parole; Anne Marie Messier, General Manager
- Quebec Drama Federation; Élise Ménard, General Manager
- Repercussion Theatre; Ray Hiltz, General Manager
- Teesri Duniya; Rahul Varma, Artistic Director and Louise Lapointe, General Manager
- Theatre Q Art; Bobo Vian, Associate Artistic Director
- The Other Theatre; Stacey Christodoulou, Artistic Director
- Youththeatre; Michel Lefebvre, General Manager

APPENDIX 2

REHEARSAL STUDIOS – DESIGN CONFIGURATIONS

This appendix discusses design parameters for theatrical rehearsal studios.

Size of rehearsal studio:

A proportion of 3:4 is ideal for a rehearsal studio because this proportion allows to work (rehearsing) in two different directions (longitudinal or transversal). A surface of approximately 1,200 square feet is sufficient for the vast majority of professional theatre productions. It is important to take into consideration that an oversized rehearsal studio is not a good choice *it makes it difficult to work on stage intimacy*.

	Minimum	Excellent	Ideal	Maximum
Width	35'	40'	50'	60'
Depth	26'	30'	37'-6"	45'
Area (square feet)	910	1,200	1,875	2,700
Clearance	14'	16'	20'	24'

The space reserved for the director's team is included in these measurements.

The desks used by the director and his or her assistants should be placed at a distance that offers adequate separation from the stage and from the rehearsal.

Windows:

- Provide windows to ensure natural light in the rehearsal studio.
- The location, sizes, shapes and positioning of these windows should be perfectly coordinated with the purposes of the rehearsals and the acoustic criteria.
- All the windows must be equipped with a fully opaque shading system.

Rigging:

- A pipe grid made of pipes 2" in diameter and with a frame of 4' x 4' is required for rigging stage lighting equipment, masking and draperies, scenery or props.
- This gridiron must cover the entire rehearsal studio.
- If the gridiron is lower than 16', it may be fixed.
- If the gridiron is higher than 16', it should be motorized (fixed speed between 14' and 18' per minute).
- A curtain track that runs around the perimeter of the entire room is required to hide the studio walls.

Acoustics:

- The wall and ceiling surfaces must be treated acoustically with sound absorbing panels.
- The parallelism of the walls should be broken to enable better acoustics.
- The ideal reverberation time should be: RT 0.8 seconds.
- The maximum noise level should be: NC 25

Floor surface:

The floor of the rehearsal studio should be resilient, with a black linoleum finish.

Other Spaces:

- 2 storage spaces of approximately 250 square feet (16' x 16') with a minimum height of 12' with lockable double doors. Two separate spaces are required because it is common for two theatre companies to share the same rehearsal studio at the same time.
- Another storage space of 400 square feet (20' x 20') with a minimum height of 12' with lockable double doors. This storage space will be used to store equipment shared by all users.
- Small kitchen area with cupboards, counter, sink, microwave, refrigerator, coffeemakers, kettle, table and chairs, basic dishware and telephone.

Electricity infrastructure:

- Electrical power for dimming system.
- Standard electrical outlets around the perimeter of the studio, every 6' along the wall.
- Isolated grounded electrical outlets, two outlets per wall surface.
- Electrical power for dimming system with 12 dimmers of 2.4 kW with complete circuitry (24 outlets).
- Dimmer control circuitry system.
- Working lights for all spaces, lighting level of 350 lux minimum with local control.

Basic equipment:

Lighting:

- 12 dimmers of 2.4 kW.
- Basic light board.
- Stage lighting fixtures (Fresnels, Leko with variety of focal lengths).

Public address system:

- Small, basic public address sound system equipped with speakers and amplifiers, small sound board, variety of playback devices, microphones, etc. The whole system should be mounted in a lockable and movable cart. This equipment could be rented at an additional cost.

Stage dressing and masking system:

- Perimeter curtain hung on a curtain track that covers all the walls of the rehearsal studio.
- 3 pairs of leg drops.

Other equipment:

- 4 4' riser of 4' of different height : 6", 8", 12" or 16" in height.
- 4 4' riser of 8' of different height : 6", 8", 12" or 16" in height.
- Motorized ladder if required (depending on height of the gridiron).
- Stepladder (depending on height of the pipe grid).
- Work tables and chairs.
- Drafting table lamps, Luxo type.
- Upright piano.

APPENDIX 3

REFERENCES AND BIBLIOGRAPHY

Reports and studies:

- “La fréquentation des arts de la scène”, Statistiques en bref, issue 13, Observatoire de la culture et des communications, June 2005, p.5
- Institut de la statistique du Québec, Statistical data 2002 and 2004
- “La pratique culturelle au Québec en 2004”, Ministère de la culture et des communications, p. 140 and 180
- “Analyse statistique présentée dans le cadre de l’élaboration du diagnostic régional global” Ministère de la culture et des communications, April 2005
- “The Cake Report,” Imago Théâtre, May 2001.
- “Status Report on English Language Theatre in Outlying Regions of Quebec, Outside Montreal,” Quebec Drama Federation, June 2003.
- “Qualification File for the Creation and Implementation of a Space Dedicated to the Professional English-language Theatre Community of Montreal – Final Report: Project Viability,” Quebec Drama Federation, written by Guy Bellavance and Louise Gauthier, INRS – Urbanisation, culture et société, June 2003.
- “Diversity in Canada,” Ministry of Canadian Heritage, written by Solutions Research Group, March 2006.
- “Proposition pour l’établissement à Montréal d’un centre d’arts multidisciplinaire et bilingue,” OFF Interarts II, various signatories, members of the English-language arts community, August 2004.
- “Mémoire de l’association des compagnies de théâtre (ACT)” – 2004.
- “Le bain public Saint-Michel devient le bain infini”, research paper, Master of Architecture – conservation of the built environment option, Virginie Parenteau, Université de Montréal, Fall 2003.
- “Les anglos déchaînés”, Guy Sprung, Cahier de théâtre JEU, issue 122, March 2007, p. 118
- “La pratique théâtrale professionnelle vécue par les compagnies peu soutenues au fonctionnement et soutenues au projet” Conseil québécois du théâtre, February 2004.
- “Un investissement de 10,5 M\$ au Collège Dawson” Portail Québec, November 2006, <http://communiqués.gouv.qc.ca>.
- “Le projet Empress Theatre, transformation et rénovation en un centre multifonctionnel de diffusion culturelle,” ArtExpert.ca, CEDEC Côte-des-Neiges/Notre-Dame-de-Grâce, September 2006.

Websites:

www.stat.gouv.qc.ca/donstat/societe/culture_comnc/art_interpretation/freq_spectacles/2005/tab11_5_05.htm
www.calq.gouv.qc.ca
www.mcc.gouv.qc.ca
www.canadacouncil.ca/
www.artsmontreal.org
www.theatrestecatherine.com/contact.html
www.monument-national.qc.ca
www.montrealfringe.ca
www.m-a-i.qc.ca
www.empressndg.org/
www.geordie.ca
www.centaurtheatre.com
www.quebecdrama.org
www.imagotheatre.ca

www.infinitheatre.com
www.playwrights.ca
www.porteparole.org
www.repercussiontheatre.com
www.teesriduniyattheatre.com
www.theothertheatre.com
www.blacktheatreworkshop.ca
www.youththeatre.ca