

dance

Québec's Dance Heritage

State of Affairs, Perspectives
and Practical Advice

Regroupement québécois
de la danse

dance

Québec's Dance Heritage



We acknowledge the support of Canadian Heritage,
the Canada Council for the Arts, the Conseil
des arts et des lettres du Québec and the Conseil
des arts de Montréal.

**ÉTAT DES LIEUX
EN PATRIMOINE DE LA DANSE
PROFESSIONNELLE 2014-2015
(IN FRENCH ONLY)**

Project Management
George Krump,
with collaboration from
Lorraine Hébert

Research, Consultation
and Fact-finding Report
Myriam Grondin

Validation Committee
Geneviève Dussault, Jean Gagnon,
Jean Gervais, Mireille Martin,
Sylviane Martineau, Theresa Rowat,
Pierre-Paul Savoie, Mario Veillette

Communications Support
Judith Lessard-Bérubé

GLOSSARY 2015

Research and Writing
Gabrielle Larocque

Validation
Lorraine Hébert, Amélie Giguère,
Valérie Lessard

**COOPERATION AND
PUBLICATION 2017-2018**

Project Management, Research
and Data Collection
Gabrielle Larocque,
with collaboration from
Fabienne Cabado

Writing
Amélie Giguère,
with collaboration from
Valérie Lessard

Validation Committee
Marie-Christine Beaudry,
Geneviève Éthier, Lise Gagnon,
Michel Guénette, Marie-Josée Lecours,
Sylviane Martineau

Graphic Design
Julie Espinasse, Atelier Mille Mille

Editing
Anne Viau (French version),
Neil Kroetsch, Theresa Rowat
(English version)

Translation
Tom Donovan

Publication and Graphic Design Support
Coralie Muroi

ISBN 978-2-9811076-7-1

All rights reserved / Legal deposit, 2019
© Regroupement québécois de la danse



05

**Message from the
Executive Director**

07

Introduction

13

State of Affairs

21

Preserving our Heritage

22 What is dance heritage?

23 What can we do for our dance heritage?

33

Toolkit

49

**Four Aspirations
for Dance Heritage**

55

Glossary

75

Directory

Dance Heritage

Actors and Guardians

101

Appendices

102 Chronology of works

105 Individuals and organizations consulted

107 References

Irène Apiné and Jury Gotshalk, a Latvian dance duo based in Montréal,
photo taken between 1930 and 1960. © Canada. Ministry of Manpower and Immigration /
Library and Archives Canada (e0110565613).



Regroupement québécois de la danse

5

Treasure, wealth, capital... These synonyms for the word “heritage” convey its intrinsic value. Heritage is built with an eye on the future, received with gratitude, and preserved with care. It is allowed to grow with vigour and transmitted with heart. Québec’s dance heritage is steeped in individual and collective adventures that, in one way or another, influence current practices. It is a public good that speaks to the history of the dance community, the arc of its development and achievements, aesthetic tendencies, and relationship with audiences. It is, by turns, a point of reference, source of information, vector of cohesion, sign of identity, and storehouse of shared memories—provided, of course, that we cherish it, nurture it, foster it and make it known.

This publication – the first of its kind – is a response to a collective desire, expressed in the *Master Plan for Professional Dance in Québec 2011-2021*, to lend renewed life to the dance heritage that has played out on Québec stages for the past century. In it, practitioners of all dance styles will find practical advice to support their efforts to document their own legacy. By fostering a culture of preservation and valorisation, we will further strengthen dance’s historical roots in Québec and give current and future generations as many gateways to its multiple dimensions as possible. What could be better for the future of dance than to nourish the curiosity of those who take interest in it and the identities of those who are shaping it?

Overall, dance heritage is alive and well thanks to numerous initiatives, which act as an inspiration to other disciplinary sectors. That said, efforts to safeguard and disseminate our dance heritage must be widespread and integrated into the current activities of artists and organizations until they become a reflex. And for that to happen, support from public authorities will be necessary. This document is a source of information, therefore, as well as a learning tool and a practical guide to navigating the multifaceted world of dance heritage and forging a network of heritage partners. Take the time to read it, annotate and mark it as you see fit, or highlight passages from the digital version: it was intended for that purpose.

Québec's Dance Heritage: State of Affairs, Perspectives and Practical Advice presents, in one comprehensive document, the outcome of various initiatives and processes carried out over the past four years in collaboration with numerous stakeholders and organizations—all of which are cited in the credits and the appendix. The RQD wishes to express its profound gratitude to them for their generous involvement, both in terms of time and grey matter. It also extends its heartfelt thanks to museologist Gabrielle Larocque for the enormous amount of work she accomplished in favour of dance heritage during her tenure at the RQD. By overseeing the achievement of this publication, she brought a voracious passion to bear on this noble cause. We hope that passion proves contagious.

Fabienne Cabado

Executive Director
of the Regroupement québécois de la danse

Regroupement québécois de la danse

6



Regroupement québécois de la danse

7

Dance – Part of our Heritage

The world of dance is comprised of the interrelated work of creators, presenters, educators and researchers. When we speak of dance, we think first of performers, movements, bodies travelling through space, and the breath that lends each dancer their singular onstage presence. We are aware of costumes on bodies, sets on stage, lighting that guides our gaze, and the soundscapes we hear. We think of the choreographer and the diverse range of skilled collaborators in the service of the artistic work from rehearsal directors to costume, set and lighting designers. Together, from training to production and performance, they form a complex ecosystem that is very much part of our heritage. These various components of dance are intimately connected and only fully realized when they resonate with one another.

But what is dance heritage and what does it do? At first glance, it is comprised of the dance works as such, or perhaps more broadly, the activities of creation. Traces are left in the course of creation that speak to a body of knowledge specific to dance: they can capture the first spark behind the work, its creative evolution and the performance itself. The material traces may take the form of recordings, such as rehearsal videos, as well as photographs, notations, lighting plans, stage set elements, or posters and programs, while the intangible dimension of heritage is equally important, encompassing the expertise of the artists and artisans of an art steeped in the oral tradition, and particularly the stunning kinesthetic memory of the dancers. Preserving and disseminating sources of tangible and intangible memory not only promotes the endurance of works, but also contributes to public awareness of the cultural value of dance. In simplest terms, the documentary traces of creation provide hard evidence of a performance and serve in the remounting of a work. Cumulatively they reveal artistic currents, aesthetic breaks and the diversity in practice. Moreover, they speak to dance in its era, as it inscribes itself in a social and historical context.

In Québec, dance creation, repertoire and research are well established and mature. Our rich and unique legacy invites transmission and re-creation. We have histories to write and creators to celebrate. The time has come to collect, to protect and to promote Québec's dance heritage. Only then can we realize the full potential of an enduring dance discipline.

Experience and Expertise – The Bedrock of Artistic Legacy

A broad-ranging reflection on dance heritage was launched in 2007, in conjunction with the Grands Chantiers de la danse. Two years later, the Second Estates General gave rise to a dozen recommendations in response to issues identified by more than 100 respondents from the dance community and the cultural sector. In 2011, the Regroupement québécois de la danse (RQD) put forward an initial development plan for the sector as a whole with the publication of its *Master Plan for Professional Dance in Québec 2011-2021*. Dance heritage is among the major issues cited in the Master Plan.

Significant initiatives recently lent renewed life to the cause. In 2015, the Bibliothèque et Archives nationales du Québec published and distributed the *Guide des archives de la danse au Québec* (Guide for dance archives in Québec – in French only), while the Fondation Jean-Pierre Perreault published *Testament artistique: l'art de tirer sa révérence*. Other initiatives have included professional development sessions in information management offered by the Bibliothèque de la danse Vincent-Warren (in collaboration with the RQD) as well as its online catalogue and recently expanded space, which facilitate access to its collections.

This publication builds on the initiatives cited above. It is meant to serve as a guide for practitioners, companies and organizations intent on refining their knowledge and better understanding how to manage their artistic heritage. It embodies two main objectives:

- Present an overview of interests concerned with dance heritage in Québec, and of the practices and needs of artists, companies, presenters and other stakeholders.
- Advance strategic directions, concrete actions and practical tools for meeting the needs of stakeholders in the dance community.

True to the means set out in the Master Plan to promote the value of our dance heritage¹, the RQD-led reflection process, carried out in close collaboration with its members, included two primary phases. The first was aimed at developing a holistic understanding of interests, practices and needs among the professionals in the field. The 2015 study titled *État des lieux en patrimoine de la danse professionnelle*² (State of affairs in regards to professional dance heritage – in French only) compiles and analyzes responses stemming from group discussions, individual interviews and questionnaires distributed to

1. In the Master Plan for Professional Dance in Québec 2011-2021 (Point 5, Disciplinary Expansion), the means conceived to “define the contents of Québec’s dance heritage and related issues” and “promote the archiving, preservation and enhancement of Québec’s dance heritage” include the drafting of an updated report on the situation in this sector, in collaboration with specialists, along with an action plan aimed at constituting and continuously enriching the dance heritage, and a guide to the principles, tools and best practices in dance heritage.

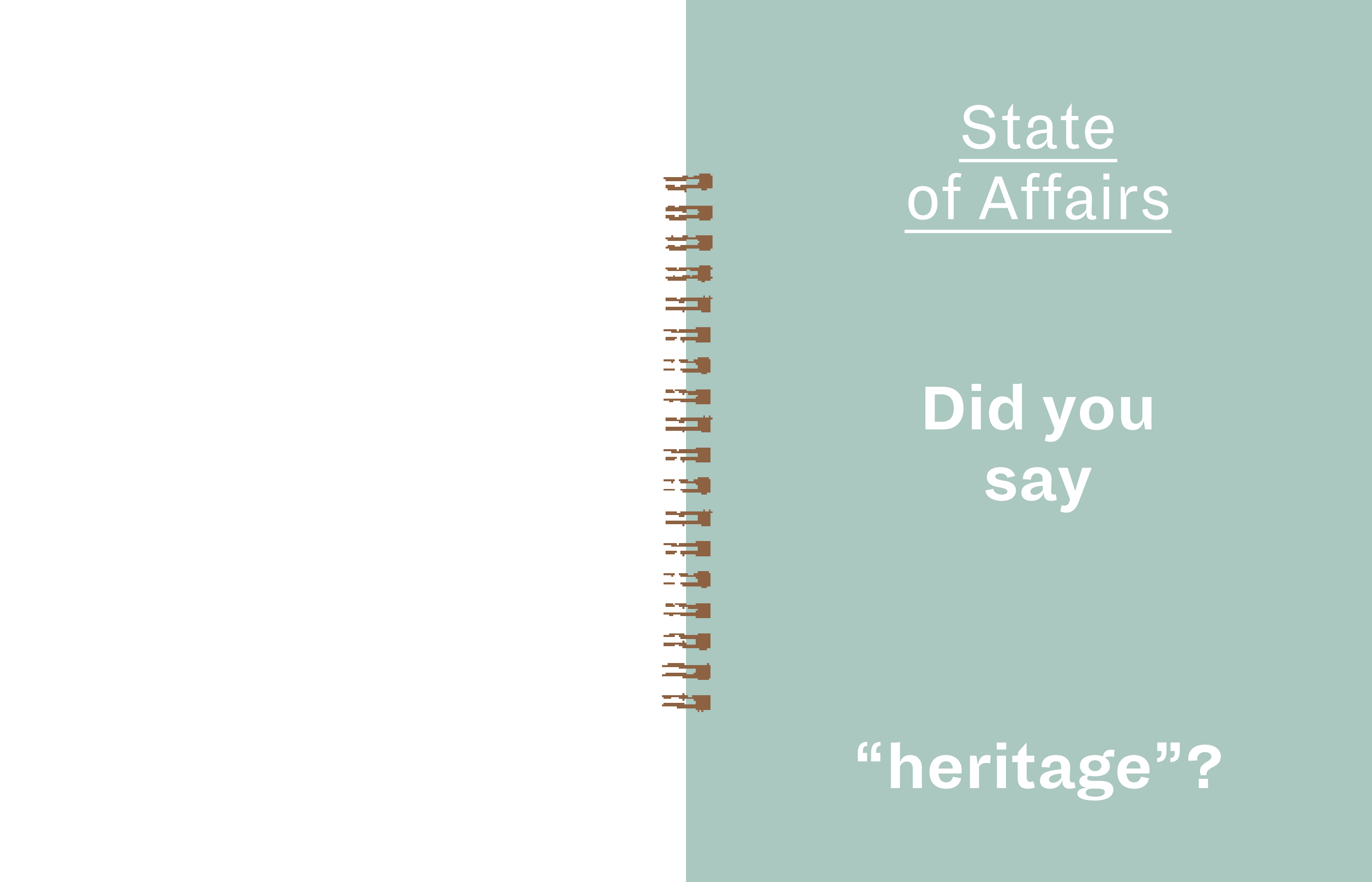
2. Not published; the study was conducted by Myriam Grondin between January 2014 and June 2015.

some 100 artists, companies and presenters. It also sets out preliminary strategic directions aimed at better understanding what documentary heritage management entails. The section titled “State of affairs: Did you say heritage?” (p. 13) presents a slightly updated synopsis of this study.

In light of these initial steps, the second phase consisted of identifying actions as well as producing and consolidating heritage conservation and enhancement tools. To follow up on the initiatives undertaken since the Grands Chantiers, more than 20 memory institution professionals, researchers and artists shared their experiences and expertise as part of the *Table de concertation en patrimoine de la danse* (Roundtable on dance heritage) established by the RQD in 2017-2018. Dance professionals, in concert with specialists, mobilized to discuss dance heritage issues and propose guidelines and strategic actions necessary for its consolidation. Libraries, museums, archives and documentation centres were invited to join the discussion as part of an effort to foster and strengthen exchanges among those closest to the creative process and those tasked with consolidating, preserving, disseminating and promoting the fruits of their activities. What follows here is thus an expression of a collective intelligence vis-à-vis dance’s artistic heritage.

Contents

- 13 Updates on the outcomes of the report titled *État des lieux en patrimoine de la danse professionnelle*. (State of affairs in relation to professional dance heritage)
- 22 Definition of dance heritage.
- 25 Graphic presentation of activities across Dance Heritage connections.
- 33 Tools for taking action.
- 49 A few aspirations for the development of dance heritage.
- 55 Dance Heritage Glossary
To establish a common vocabulary and facilitate the integration and ownership of the subject matter herein.
- 75 Directory of Dance Heritage Actors and Guardians
Entries containing a wealth of useful information about libraries, documentation centres, museums and other memory institutions.
- 102 Illustration of the chronology of collection, analysis and writing activities involved in this publication, together with a list of all the generous people and organizations that made it possible.
- 107 Bibliographic References.



State
of Affairs

**Did you
say**

“heritage”?

The 2015 fact-finding report titled *État des lieux en patrimoine de la danse professionnelle* (State of affairs in relation to professional dance heritage – in French only) provided an overview of Québec’s dance heritage, by surveying artists and companies concerning their interests and management practices in relation to records, recordings, costumes and set design elements, and by identifying their needs. Various stakeholders – dancers, choreographers, teachers, rehearsal and company directors as well as specialized and multidisciplinary presenters – were invited to answer the following questions: What do you preserve? For what reasons do you preserve (or not) the traces that speak to your artistic work? How do you go about doing so? How would you like to be helped or supported? Here is what they said.

Regroupement québécois de la danse

15

An underappreciated legacy

Artists and companies hold a wealth of photographs, videos, sound recordings, programs and other records that attest to their creative and administrative activities. Close to 75% of respondents keep three-dimensional objects, recordings and documents dating back to their early careers or the founding of their companies. However, due to high storage costs, large stage sets seldom survive.

Various types of archival documents are held by specialized presenters, most of which serve promotional purposes. These include performance or rehearsal recordings, contracts, season brochures, annual reports, and press kits. Multidisciplinary presenters, conversely, preserve very few records or none at all.

Various reasons are cited to support preservation activities. Preservation appeals in part to individual interests: artists and companies, first and foremost, wish to preserve the memory of their works and the effort involved in their creation, production and performance. What's more, some may hope to facilitate remounts or re-creations of their works. Other reasons underlie a more holistic project, like that of constituting a shared heritage, participating in its transmission and valorization, as well as critical writing of its history.

The vast majority of artists and companies recognize the importance of efforts to acknowledge and promote our professional dance heritage. Indeed, the passing or retirement of seminal figures further heightens awareness of the urgent need to preserve influential works. At times, re-creation projects will provoke awareness, but remounting a work without a quality recording, or in the absence of key records, makes the transmission challenge that much more daunting.

However, this reflection process on heritage is seldom a leading concern among artists and companies. They state that the dance world and heritage are difficult to reconcile. While the former is a living art, evanescent and intangible, the latter appears to be tangible and geared to posterity and a sense of permanence. What's more, there is a disconnect between young artists, driven by the urgency to develop a signature, and older artists closer to the end of their careers, who generally have a more significant body of work. The latter are more inclined to be interested in issues related to the perennity of their works. Presenters, to some degree, are sensitive to the issue. Some are already working towards the recognition of heritage by presenting and supporting remounts, but in general, they underestimate the value of the archival records they may hold.

Perfectible practices and significant needs

A few artists, companies and presenters apply best practices in collections management and take the time to transfer their records to archival repositories or libraries. However, most are not in a position to do so. Few have a classification plan or a records retention schedule, and in general they don't have access to specialized resources or expertise. Management of their archival holdings is seldom part of their regular activities, therefore, and is put off for lack of time, money or knowledge.



Thus, textual paper records are generally kept in inappropriate locations, such as offices or private homes. Serious problems with readability were noted in relation to photographs, videos or films recorded in obsolete formats, and there are no digital access copies of many important records.

Digital recording technologies, which are now the norm, present just as many difficulties. While they make tools for capture more accessible, facilitate the copying and circulation of recordings and allow for experimentation with creative practices, they also contribute to an exponential increase in the volume of records and pose problems stemming from technological obsolescence, including file formats and software. While many artists and companies make backup copies, they are slow to carry out updates that will ensure continued readability.

Generally, it is only in conjunction with commemorative anniversaries or through publications or special activities, that archival records are used to recall past dance works. But these are rare occurrences and any subsequent diffusion is made difficult by the fact that choreographers and companies do not systematically establish written contracts with dancers or designers, stipulating the conditions for the use of works or the rights of collaborators. Finally, choreographers have very little to an official artistic legacy statement that clearly expresses their wishes in legally recognized terms.

In search of solutions: preliminary directions

The RQD's initiative in surveying and subsequently reporting on the current state of dance documentation paved the way for potential actions aimed at building its future. Presented under three themes, the findings, directions and potential solutions are summarized in the following table.

Definition of Dance Heritage

FINDING

Limited understanding of the nature of dance heritage and the stakeholders who can contribute to its preservation and transmission.

DIRECTIVE

Identify and communicate the basic elements of heritage.

POTENTIAL SOLUTIONS

- Develop a definition of dance heritage.
- Establish a shared vocabulary and publish a glossary.
- Draw up a detailed list of mandates and operational activities of memory institutions.

Collections and Records Management

FINDING

Accumulation, absence of filing systems, risk of record deterioration or loss, and lack of knowledge of information management practices.

Absence of heritage tradition and culture owing to lack of time, money, space and (at times) interest.

ORIENTATION

Build awareness and develop the competencies required to practice sound heritage management.

POTENTIAL SOLUTIONS

- Inform the various stakeholders about the importance and usefulness of their records.
- Develop action plans for processing both analog and digital records.
- Provide tools and support for archival work.
- Promote sound management models drawing on examples from the dance community and other disciplines.
- Enrich introductory dance training programs with instruction in records management, copyright, as well as the reprisal and remounting of works.

- Offer continuing education workshops to foster competencies related to records management, intellectual property rights, and the remounting or re-creation of works.
- Establish an oversight committee to issue recommendations in support of dance heritage. The committee would work in concert with organizations from the dance community and external organizations, particularly those that are active in the heritage field.
- Promote, support and encourage heritage awareness and transmission activities.
- Seek financial support so that heritage stakeholders can fully assume their roles.

Dance and heritage communities need to know each other

FINDING

Stakeholders in the dance community and those from institutional repositories (documentation centres, libraries, museums and archives) have been largely unaware of each other.

DIRECTIVE

Structure activities in the dance community, drawing on the mandates and the expertise of stakeholders in the heritage field.

POTENTIAL SOLUTIONS

- Take joint action.
- Clarify the roles and contributions of various stakeholders in the dance heritage life cycle.
- Foster or consolidate relationships with institutional heritage partners.
- Harmonize the descriptive catalogues of heritage institutions and provide centralized online access.
- Provide meaningful financial support to heritage stakeholders so that they can fulfill their roles.

Preserving

our
Heritage

**Preservation and
transmission**

First, what is “dance heritage”?

Dance heritage is both tangible and intangible. It consists of a set of dance methods, expertise and records that the community recognizes for their evidential and historical value, while affirming the importance of preserving them, recognizing their value and transmitting them. It also concerns both notated choreographic work and improvisation, onstage and *in situ* performance, performing arts and teaching professions, and it begins right where any professional dance activity is initiated.

Dance heritage thus crystallizes around creation and performance activities, but is not limited to those aspects alone. It also encompasses production and rehearsals, training, and even public reception and audience development activities, regardless of the form they take. They can materialize as textual records, audiovisual recordings, objects (accessories, costumes and set design elements), and can also include the expertise, intentions and artistic approaches of creators. And while these intangible elements cannot be consigned to an archival fonds or a museum collection, they are an integral component of dance heritage.

Notebooks, photographs, videos and costumes may constitute archival and museum materials, and are thus “documents”. The document (record or artifact) has two dimensions. The first is tangible (the document is a medium), while the second is conceptual (the document is information). Information recorded on the support or medium attests both to the creation and the collaborators who made it possible. It informs us about the choreographer’s process and approaches and the contribution of dancers. It also promotes a better understanding of, or appreciation for, dance. Any medium that provides relevant information that we wish to preserve may be deemed a heritage record or artifact. Here is a list of categories and examples of records that make up our **tangible dance heritage**:

Regroupement québécois de la danse

22



Regroupement québécois de la danse

23

- Textual records: choreographic notes, notations, biographies, artistic legacy statements, contracts, programs, touring documentation, reviews, press articles, publications, musical scores, educational manuals, incorporation documents, minutes of meetings, policies, organizational charts, grant applications, annual reports, inventories, press kits, posters, promotional materials, etc.
- Iconographic and visual records: photographs, plans, set design models, sketches, drawings, etc.
- Audiovisual records: videos, recordings, soundtracks, etc.
- Stage design objects: set elements, costumes, etc.

With these records and artifacts, it is also possible to preserve and transmit **intangible elements of dance heritage**. Transmitted from body to body, these elements are steeped in the oral tradition as well as in the memory of lived experience. They consist of:

- Knowledge and expertise: technical, artistic, scenographic, etc.
- The artist’s intentions and approaches: philosophies, formal or aesthetic policies, etc.
- The memory and lived experience of the dancer and the spectator.

What should be done for our heritage?

In order to explore how best to meet the needs expressed by artists, companies and presenters, the Regroupement québécois de la danse convened the *Table de concertation en patrimoine de la danse* (Roundtable on dance heritage). Some 20 volunteers, divided into four sub-groups, reviewed key notions of heritage and discussed issues related to archives, the preservation of stage sets, the re-mounting and re-creation of works, and the transmission of heritage.

The working meetings held as part of the roundtable gave rise to the Dance Heritage connections and the actions and tools presented below. These actions are to be undertaken as soon as possible. The tools, for their part, are geared to supporting your efforts to consolidate your artistic legacy and (by extension) our shared cultural heritage.

Dance Heritage connections

Dance heritage plays two major functions: preservation and transmission. These functions are comprised of four main activities: to constitute, to preserve, to educate and to disseminate. This integrated process with its constant interactions allows us to address dance heritage as a set of tasks and responsibilities that are in synch with one another—where each person understands their positioning and interaction with others.

CONSTITUTE

The diverse components of heritage document creative activities and their methods and practice. The accumulation of these components means that creative choices are being made.

PRESERVE

Heritage sustainability depends on sound management aimed at preventing or delaying the deterioration of collections. Otherwise, there is a risk of losing information content.

DISSEMINATE

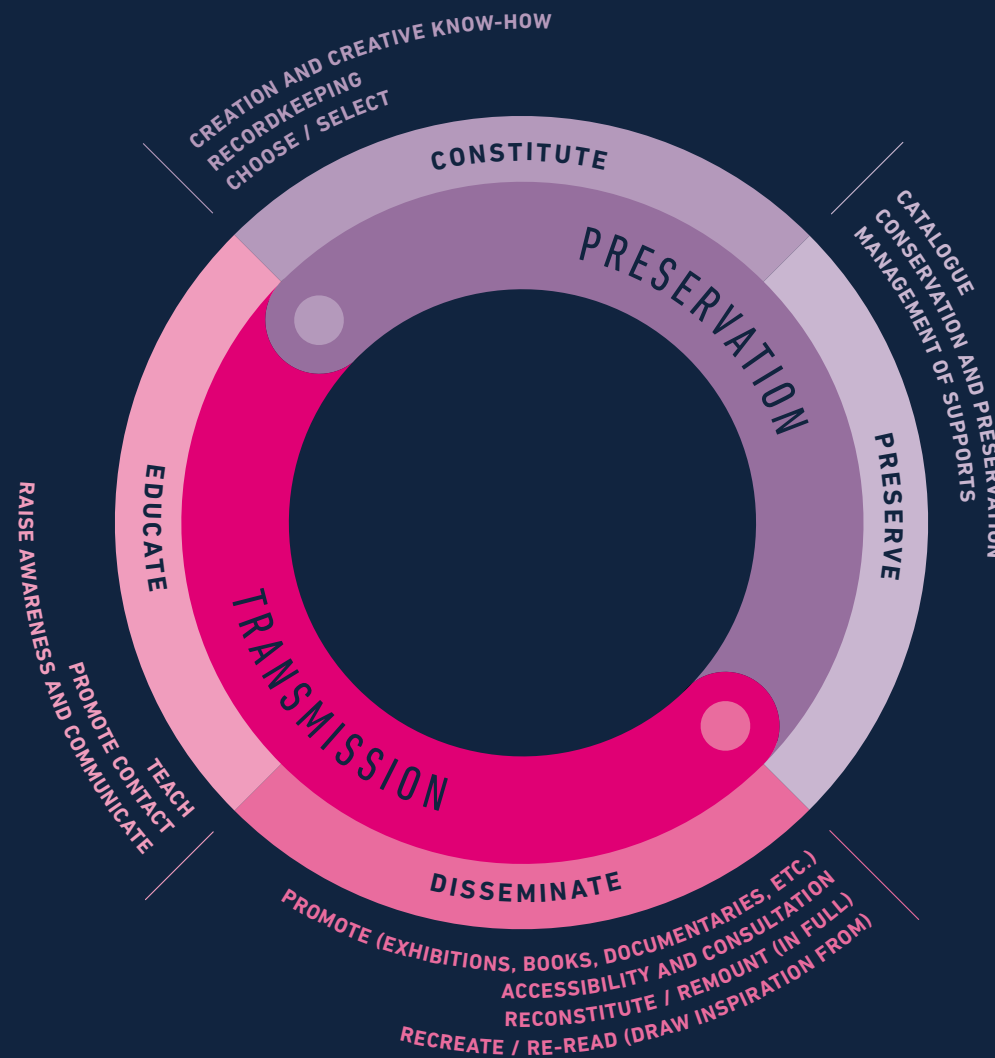
Heritage components are accessible, used, (re)interpreted, and promoted in various contexts. These activities allow for the dissemination of heritage.

EDUCATE

Contact with heritage, be it a living immaterial heritage or material documentation, promotes interest in the discipline of dance. By raising awareness of the value of dance heritage, we are enhancing the profile of dance.

Regroupement québécois de la danse

24



DANCE HERITAGE
CONNECTIONS IN QUÉBEC

The Valse Lancier, a quadrille of French origin, as recorded by Rodolphe Guay in Montréal in 1950, danced by Les Sortilèges, 1985 © Ormsby K. Ford, CMB



Regroupement québécois de la danse



Immediate actions for preserving dance heritage

Once we become aware of the value and richness of dance heritage, and of the challenges it presents, where do we go from there? What simple actions make it possible, little by little, to constitute one's heritage? What good reflexes can we develop? What should be preserved, discarded? Collected, sorted or eliminated? Warehoused, transferred or bequeathed? These are all relevant questions.

DOCUMENT works and activities. A number of simple actions can be taken, and they must be viewed in keeping with your desires and the resources at your disposal. If several artists and companies take photographs or record videos of their works, rehearsals or performances, it may be equally useful to document the fabrication of the costumes, accessories or the sets that cannot be warehoused. Additionally, it is preferable to photograph sets as they are assembled and costumes as they are donned by the dancers. You might also collect fabric samples and patterns, as well as lighting plans and stage management notes. Keeping a written record of the collaborative reflection process involved in creation is also recommended. Notes that trace the artist's vision are at the heart of relevant documentation. Finally, media coverage provides valuable information on the work and its reception. The more diversified and abundant the documentation, the greater the chances are of studying or remounting dance works.

SELECT the relevant records. For every realized dance activity, there subsists a considerable number of records attesting to its creative process. It is generally at this time that an initial assessment should be carried out, followed by a selection of elements for retention, then disposal of elements deemed of no further value. To determine what should be kept and what should be discarded, rely on criteria such as rarity (is the record the only one of its kind?), authenticity (was it created by the artist or a close collaborator?), legibility (can it be read, understood, deciphered?) or the quality of its material properties (is it in good condition?). While oversights or selection errors are bound to occur, it's important to realize that being central to the creative process automatically renders you apt to recognize the value of your own records. Later in this document, you'll find tools intended to facilitate this process, together with contact details for professionals at memory institutions, in the event that you require advice.

CATALOGUE YOUR WORKS. Keeping a comprehensive listing of creative activities ensures that key information related to the production and presentation of works is captured. Releasing a *catalogue raisonné* (descriptive catalogue) lets people situate a work within an artist's career path or approach, and eventually perhaps associate an orphan record with a specific project, artist or collaborator. Sound records management starts with an initial classification plan that reflects the various activities of an artist, company or organization. *Le Guide des archives de la danse* (Guide for dance archives – in French only), presented below, may be of considerable help.

ORGANIZE AND STORE under proper conditions. A good way to organize the filing of your records is to distinguish between active (in current use), semi-active (from recent years, seldom used) or inactive archives (older, which bear witness to the past). It is very important to store or save records under conditions or in formats that ensure their permanence, keeping them accessible and legible. Among all the digital preservation practices, the transfer and migration of data in step with the ongoing development of formats is essential to ensuring their perennity. It is the recorded information content, and not necessarily the technological medium, that must survive. In this crucial work, do not hesitate, if the resources are available, to consult a technical expert or memory institution professional.

DONATE. Raising the profile of dance and all its related activities depends, in particular, on the donation of archives by individuals and organizations. These donations, in the form of archival holdings, create bridges and facilitate the critical writing of dance history. For those among you who are at a key juncture or stage in your career, entrusting your personal records to an archival repository or to a library may be the most effective course of action. The good news is that an archival collection offers greater flexibility than you might think. In fact, institutions generally encourage donors to add accruals of new records to fonds (holdings) already acquired. What's more, placing your archives in a collection entitles you to a tax credit, in certain cases.

→ Tools to facilitate your preservation efforts

The concrete tools outlined at the end of this section are meant to help you carry out each of the actions cited above. The *Checklist of Dance Heritage Assessment Criteria* will help you select your important documents, while the valuable *Guide des archives de la danse au Québec* (Guide for dance

archives in Québec – in French only) sets out the keys to sound records management. It includes a basic metadata collection model is also offered for your *catalogue raisonné* of dance activities, and you will also learn how memory institutions build their collections through the donation process. Finally, the *Inventory of Information Transfer Resources* will help you adopt a sustainable strategy for dealing with the challenges posed by the obsolescence of digital media.



Actions for the timely transmission of dance heritage

The first encounter with a dance work from the recent or distant past may occur at school, college or university, where an excerpt is presented or taught. Other occasions, such as a remount at a performance venue or an installation/exhibition (in a museum, gallery or library) open doors to the history of the discipline. Contact with an archival record or museum artifact, be it a video, a dancer's notebook or a fabric swatch, can arouse curiosity and evoke an emotion—to say nothing of the experience of artists who transmit to others a choreographic notation for a work they created or who remount a repertoire work based on archival records. Heritage preservation has another role to play, and that is in transmission—where it serves artists and their collaborators, the general public and researchers alike.

Current funding conditions for the performing arts in Québec are not particularly favourable to remounts or re-creations. Transmission can take different forms, however, and operate through modest initiatives. How can we work with institutions whose mission is to ensure this transmission? How can we make works accessible, inspire young dancers, interest researchers, and appeal to seasoned and new audiences alike? These are questions that deserve answers.

INTRODUCE young dancers, creators and designers to the history of dance. If we can imagine a young painter drawing inspiration from the works of Jackson Pollock, Guido Molinari or Frida Kahlo, then it stands to reason that aspiring dancers can benefit from knowing about the artists who preceded them and the works that they created. And while young painters can go to museums to nourish their imaginations and learn more about the visual arts, the same cannot

be said for young dancers. Why not give them the same opportunity, by making your creations (video recordings, photographs or working notes) available to them and to their teachers? Better still, why not seize every opportunity to meet them in order to explain your approach or creative context, or even present a workshop on movement around the work being studied. We can well imagine this encounter with a work from the past piquing the interest of young artists, pushing them to learn more about the creator's career, and thus lending meaning to their learning and providing an historical basis for their future creations or performances. Making public a catalogue of your creative activities, for example on your website, is another means of promoting the discovery of works from the past.

CONSULT AND HIGHLIGHT time-honoured creations and research about dance. Records preserved by memory institutions are invaluable sources of information that ask only to be sought out and consulted, indeed, displayed, by researchers whose job is to “let them speak.” Initiatives aimed at making these records accessible contribute concretely to the development and advancement of the discipline and the writing of its history. Examples include the publication of works, the presentation of conferences and exhibitions on subjects related to collections, or the creation of heritage research grants and residencies. In addition to researchers, anyone is free to consult these archives. They reveal hidden treasures that could serve as an inspiration for a future dance piece, inform a new project, spark a desire to learn more about an artist, pay tribute to that artist, and make today's dance resonate with that of the distant or recent past.

KNOW AND APPLY the *Copyright Act*. To remount a work or showcase an artistic activity in the presence of an audience, it is necessary to be the rights holder or to obtain a license to perform the work from the rights holder(s). Yet companies and choreographers to this day seldom include intellectual property clauses in their contracts. These omissions complicate the subsequent use of works or associated records as part of remounts, re-creations, tours or exhibitions. It is therefore imperative to apply best practices in writing contracts right from the inception of a project. Professionals from memory institutions, particularly archives and documentation centres, may be able to provide advice about the types of clauses that assign rights.

→ Tools for Transmitting Dance Heritage

The tools set out in the following pages will help you make your valuable works accessible. Learn how to address your artistic legacy by drawing on the *Artistic Legacy Statement (Le Testament Artistique)*, develop best practices for drafting contracts by using the *Trousse contractuelle* (Contract kit – in French only), and demystify the use of works in an educational setting thanks to the *Guide d'utilisation des œuvres littéraires, musicales et artistiques* (Guide to using literary, musical and artistic works – in French only). Moreover, the Choreographic Toolkits and *REKALL* software application let you discover effective methods for gathering documentation on the creative process and the works themselves. Finally, make sure to respect those who hold the rights to the material you use, and make sure that your own rights are respected by adopting the model proposed in the *Copyright Licence*.

Toolkit

PRESERVATION

Compile

Catalogue of Dance Activities

35

Select

Checklist of Dance Heritage Assessment Criteria

36

Organize

Guide for Dance Archives in Québec

38

Acquire or Donate

Arranging donations

39

Store and Reformat

Inventory of Information Transfer Resources

40

TRANSMISSION

Prepare your Artistic Legacy

Artistic Legacy Guide: The Art of taking a Final Bow

42

Draft Explicit, Detailed Contracts

Trousse contractuelle (Contract Kit)

43

Understand Copyright in an Educational Context

Guide issued by the Association des écoles supérieures d'art de Montréal

44

Document Works for Remounts and Research

Choreographic Toolkits

45

Authorize Use

Copyright Licence

46

Arrange for Remounts & Interoperability of Archival Material

REKALL software

48

Compile

→ **Catalogue of Dance Activities**



Regroupement québécois de la danse

35



Conceived as a reference tool, the catalogue or *catalogue raisonné* lists the artistic works, events and other creative activities (audience development activities, talks, transmission, etc.) of a practitioner throughout the course of his or her career. Once published, the catalogue raisonné dates or situates a work in the course of the career of a creator, confirms the attribution of a work to its creator, or associates an orphan record with a work and its creator. Why not include an “Archive” section containing your descriptive catalogue on your website?

To create your catalogue, systematically collect basic data in order to present a comprehensive overview of your creative activities, performance venues and the collaborators connected with each project. Each listed activity can then be grouped according to theme, chronological order or any other category deemed relevant. The following list of data to collect is inspired by two dance publications: *L’inventaire des pièces, projets et installations, films et publications* by Meg Stuart, and *Les repères chronologiques* by Danse-Cité.

EXAMPLE OF DATA TO COMPILE FOR THE CATALOGUE OF DANCE ACTIVITIES

<p>1. TITLE (YEAR) Name and date of the dance piece, event or activity</p>	<p>2. CHOREOGRAPHED and/or CONCEIVED BY Name(s)</p>	<p>3. DANCER(S) and/or FACILITATOR(S) Name(s)</p>	<p>4. MUSIC Name(s)</p>	<p>5. LIGHTING Name(s)</p>	<p>6. COSTUMES and/or PROPS and/or SETS Name(s)</p>	<p>7. DURATION Exact or approximate duration</p>	<p>8. PREMIERE Location and date of the premiere</p>
---	--	--	------------------------------------	---------------------------------------	--	---	---

Select

→ **Checklist of Dance Heritage Assessment Criteria for Artists and Archivists**

By Valérie Lessard, archivist



Assessment is an archival function defined as the act of determining the value of records. Well defined assessment criteria will help you make decisions when faced with large volumes of material, all of which seem to possess a value worth preserving. This synthesis of assessment criteria is meant to serve as a decision-making tool, and it calls on the artist to contribute to the selection process so that the traces preserved remain true to his or her artistic vision.

Ideally, the analysis of long-term value should be carried out according to a conservation calendar and the sorting criteria set out in the BAnQ's *Dance archive guide* (in French only), and applied throughout the document life cycle, in this case the duration of the creative activities.

DANCE ARCHIVE ASSESSMENT CRITERIA

1. CRITERIA REGARDING THE VALUE OF MATERIALS

Documents attest not only to artistic works, but also to the development of artistic practices and period trends.

Criteria **Functions of the Document**

- 1 . Accurately reflect the reality and activities of the choreographer, company or organization
Attest to the unique and specific personal and professional evolution of the artist
- 2 . Consolidate collective memory
- 3 . Attest to trends that are contemporaneous with dance: cultural policies, arts funding

Criteria **Value of the Information**

- 4 . Accuracy and authenticity of the information
- 5 . Quantity, quality, density, completeness and relevance of the information
- 6 . Age and rarity of the information
- 7 . Symbolic value of the information
- 8 . Complementarity of records (applies, for example, to various elements in correspondence or to digital files connected via hyperlinks or content)

Regroupement québécois de la danse

2. CRITERIA REGARDING TO PRESERVATION COSTS

Elements concerning financial, human and capital resources available to a company or artist for purposes of processing, preservation and dissemination operations. Successive assessments can, in the long term, significantly reduce processing costs.

Criteria **Resources and Priorities of the Organization**

- 9 . Financial and human resources
- 10 . Available warehousing and storage spaces
- 11 . Tax credits
- 12 . Upcoming events (exhibitions, anniversaries, publications, etc.)

3. EMOTIVE CRITERIA

Artists' archives often provoke emotions among those who consult them. Emotive criteria may be applied intuitively by artists when they assess their own archives. In this regard, research shows that the emotive dimension helps commit an event or information to memory.

Criteria **Function of the Material**

- 13 . Relationship between the emotional factor and memory
- 14 . Emotions provoked upon reading archives

4. CRITERIA REGARDING USE

Questions related to the research needs both of potential users and of foreseeable research streams.

Criteria **Function of the Material**

- 15 . Reconstitute a work for a remount
- 16 . Respond to research needs taking into account foreseeable research streams
- 17 . Respond to the needs of teachers of dance history
- 18 . Respond to dissemination needs (exhibitions, digital platforms, publications)
- 19 . Respond to the needs of holding tributes, of celebration and of commemoration, of marking anniversaries
- 20 . Presenting works through recordings (videos of performances, digital platforms)

Criteria **Value of the information**

- 21 . Balance between the contemporary values surrounding the creation of the archive and the research priorities at the moment of evaluation
- 22 . Usability or obsolescence (ability of the user to consult it or make a particular use of it)
- 23 . Usage constraints (restrictions, copyright, intellectual property)

5. CRITERIA REGARDING THE CONDITION OF THE MATERIAL

The characteristics of material as an information medium. Intellectual readability refers to the ability to comprehend a record's semiotic codes. Technical readability refers to the ability to consult records with a reading aid.

Criteria **Function of the Material**

- 24 . Uniqueness, rarity, and age of the medium
- 25 . Aesthetic quality of the records (exhibition, publication, and dissemination values)
- 26 . Fragility or obsolescence of the medium
- 27 . Presence of metadata and comprehensive description of records
- 28 . Accessibility of records
- 29 . Technical readability of records
- 30 . Intellectual readability of records

Regroupement québécois de la danse

Organize

→ **Guide des archives de la danse au Québec
(Guide for dance archives in Québec – in French only)**

Published by Bibliothèque et Archives nationales du Québec (BAnQ)



This guide is intended to facilitate the identification, assessment, disposition and organization of records preserved by dance creators or companies. A detailed classification plan is set out with practical advice designed to facilitate adoption and implementation. Recommendations range from the establishment of categories for organizing records to the management of storage facilities, and to drafting clauses in a Deed of Gift when a company is negotiating a donation of their archival fonds to a heritage institution.

Specifically, we learn about storage and preservation conditions, based on the nature of the medium (paper, audiovisual media or digital). Note that the guide and its classification plan would require adaptations if used by dance service organizations, teaching establishments or presenters.

→ Download the *guide* from the BAnQ website
banq.qc.ca/archives/archivistique_gestion/ressources/publications/recueils_guides/index.html

**TABLE OF CONTENTS — Guide des archives de la danse au Québec
(Guide for dance archives in Québec)**

<p>1. PRESENTATION Introduction to the team behind the Guide and user instructions</p> <p>2. INTRODUCTION Project background and structure of the Guide</p> <p>3. CLASSIFICATION PLAN AND RETENTION SCHEDULE Two basic, practical tools for establishing an effective classification and filing system</p>	<p>4. PRESERVATION OF ARCHIVES AND MANAGEMENT OF STORAGE FACILITIES Practical advice on storage conditions to prevent deterioration</p> <p>5. DONATION Issues and steps related to the donation process</p> <p>6. CONCLUSION Dissemination as the last stage of archive management</p>	<p>7. APPENDIX BIBLIOTHÈQUE DE LA DANSE VINCENT-WARREN DONATION AGREEMENT</p> <p>8. APPENDIX DONATION AGREEMENT OF THE MCGILL UNIVERSITY ARCHIVES</p> <p>9. APPENDIX DONATION AGREEMENT OF THE BAnQ</p> <p>10. APPENDIX THE CHOREOGRAPHIC TOOLKIT</p>	<p>11. APPENDIX LEGAL DEPOSIT</p> <p>12. GLOSSARY Brief definitions of 10 terms used in the Guide</p> <p>13. INDEX Classification plan codes, presented in alphabetical order</p>
---	---	---	--

Regroupement québécois de la danse



Regroupement québécois de la danse

38

39

Acquire or Donate

→ **Considerations for donating to repositories**



Archives, documentation centres and museums strive to build and develop their collections. Persons interested in donating their archives need to know the types of records and mediums they can include in their donation proposals. The dance community has not always been aware of the basic information needed to make knowledgeable donation decisions. This tool, which outlines various considerations for making donations, can benefit both institutions and donors. (Note that once the donation is accepted in principle by the receiving repository, a Donation Agreement or Deed of Gift will be drafted to reflect the conditions and obligations that have been agreed upon.)

Do not hesitate to adapt the proposed list to your interests and donation expectations. It is inspired by three examples from the documentation institutions: *Submission of an Artist's File* by Artex; *Don d'archives privées: processus d'acquisition et d'évaluation monétaire à l'intention du donateur*, by Bibliothèque et Archives nationales du Québec; and *Gifts of Archives and Published Materials*, by Library and Archives Canada.

CONSIDERATIONS

- | | | | |
|--|--|--|---|
| <p>1. The institution's mission statement, the criteria set out in its acquisition policy, or any other document describing the institution's collecting mandate</p> <p>2. Types of mediums and formats accepted for the collections</p> | <p>3. Types of mediums and formats accepted for dissemination</p> <p>4. Records or formats not eligible for acquisition by the institution, where applicable</p> | <p>5. Information on the acquisition process (for example: does the institution have an acquisition committee? What is the duration of the process? Is a monetary appraisal carried out?)</p> | <p>6. Advantages/benefits of the donation</p> <p>7. Address of the institution, and person or department to contact</p> |
|--|--|--|---|

Store and Reformat

→ Inventory of useful resources for transferring information from one medium to another



The rapid development of digital technologies presents ongoing preservation management challenges. Here are four digital preservation suggestions, based on best professional practices, meant to stabilize your information in the face of rapid change and obsolescence.

Preferred formats for textual records, photographs and videos

Stable formats that let you preserve legibility and that avoid compression are PDF for texts, TIFF for still images, and MP4 for videos.

Open-source software with developer communities

Erring in favour of open-source software rather than private licenced software helps reduce maintenance costs, on the condition that the software is supported by a community of developers. For verification purposes, the website sourceforge.net lists more than 140,000 open-source projects.

Cloud computing beyond borders

If cloud storage is the method you have chosen, make sure that you know the country in which your data will be stored, as well as the ever-changing laws governing their protection.

Machine for saving your website

The archiving of websites by specialized repositories attests to the development of Internet practices. Usually performed by a robot crawler using a list of keywords, the capture can also be triggered by users. Go to the WayBack Machine website to save a version of your website and the valuable information it contains.

The reformatting or transfer of information can involve migration, the transfer from one type of medium to another, or preservation, which entails converting a record into the valid format most similar to that of the original. The list of addresses below includes various transfer services. It complements the guide titled *La numérisation des documents: méthodes et recommandations* (The digitization of records: methods and recommendations – in French only), issued by the BANQ in 2012, which is a comprehensive tool for ensuring the digital preservation of such records.



<u>Provider</u>	<u>Original format supported</u>	<u>Recording method</u>
ATAKAMA STUDIO 2604 Place de Grives, Laval	Open reel (type-C, 1") U-MATIC Vidéo 8 / Hi-8 VHS Betacam / Betacam SP Betanum Mini-DV DV / DVCAM	Analog Analog Analog Analog Analog Digital Digital Digital
MEL'S STUDIOS 1600 boulevard de Maisonneuve Est Montréal	U-MATIC VHS DVD Mini-DV Betacam SP Betacam num HD 8 mm et Super 8 16mm et 35mm	Analog Analog Digital Digital Analog Digital Digital Analog Analog
VIDEOMEDIA 5000 rue d'Iberville, Montréal	Vidéo 8 / Hi-8 VHS Betacam / Betacam SP Betanum Mini-DV	Analog Analog Analog Digital Digital
VTAPE 401 Richmond Street West Toronto	Open reel (type-C, 1") U-MATIC Vidéo 8 / Hi-8 VHS Betacam / Betacam SP Betanum Mini-DV DV / DVCAM	Analog Analog Analog Analog Analog Digital Digital Digital
FLUME MEDIA ARCHIVING 300 New Toronto Street, Toronto	Betacam U-MATIC Open Reel (type-C, ½", ¼") Vidéo (D2, D9, DVPRO, DVCAM, HDV) Panasonic Mill	Analog Analog Analog Digital Digital

Prepare your Artistic Legacy

→ Artistic Legacy Guide: The Art of taking a Final Bow

By the Fondation Jean-Pierre Perreault (FJPP)



An artistic legacy statement addresses the artist's intentions with respect to his or her creative legacy. In this document, artists can set out their desired conditions for the preservation and use of their creations, according to their respective visions and intentions.

This guide outlines legacy considerations and provides a set of tools and legal information, together with general information on succession, heritage, bequests, wills, etc. It also provides details on works, copyright, moral rights, and more. The guide advises readers to make clear distinctions between their own personal heritage and that of their organization or company. It also stresses that there are different legal considerations for works that were produced for a non-profit organization or a cultural organization.

The guide is designed to steer you through the steps involved in drafting your testamentary dispositions. Throughout, boxes cite concrete scenarios clearly demonstrating the consequences and advantages of drafting a will. A final section covers various aspects of the *Copyright Act*.

→ Download the guide from the FJPP website (in french only)
espaceschoregraphiques2.com/wp-content/uploads/2016/02/Le-Testament-Artistique.compressed.pdf

TABLE OF CONTENTS OF THE GUIDE — Artistic Legacy Statement

1. INTRODUCTION

Purpose of the artistic legacy statement and content of the guide

2. PRELIMINARY NOTIONS

General information helpful for understanding and using the guide

3. ARTISTIC LEGACY STATEMENT

Three-step method to guide your reflection process and help you draft your will

4. COPYRIGHT

Complementary legal information geared to creators and dancers

5. CONCLUSION

The need to make provisions for the future of your artistic work

6. GLOSSARY

Brief definitions of some 20 terms used in the guide

7. BIBLIOGRAPHY

Reference works and other sources

8. RESOURCES

List of organizations, professional orders and copyright collectives in connection with the issue of bequests

42

Regroupement québécois de la danse



43

Regroupement québécois de la danse

Draft Explicit, Detailed Contracts

→ *Trousse contractuelle* (Contract kit – in French only)

Issued by the Regroupement québécois de la danse (RQD)



This tool is intended to serve as a guide to negotiations between producers and dancers. It clarifies and specifies the terms of their agreement from the inception of a creative project and establishes conditions that will facilitate the subsequent preservation and enhancement of the creative activity (research, creation, touring, etc.) in question. Remember that adopting best contractual practices is an effective means of assuring and sustaining dance heritage.

The contract template (Part 3 of the *Trousse*) presents a structure for drafting a contractual agreement adapted to needs of the different parties. It includes advice and standard wording, and helps foster dialogue between the parties.

→ Download the trousse from the RQD website (reserved for members)
quebecdanse.org/images/upload/files/Sommaire_Trousse-contractuelle_RQD.pdf

TABLE OF CONTENTS — *Trousse contractuelle*

1. INTRODUCTION

Origins and reasons for the creation of this tool, target audience

2. DIALOGUE GUIDE

Broad guidelines for initiating a dialogue on the project, on working relations and conditions, and on management rights and conditions

3. CONTRACT TEMPLATE

Structure of the contract with annotations, establishing a clear and accurate agreement in a spirit of mutual respect

4. REFERENCES

List of reference organizations and glossary of some 50 terms pertaining to contractual agreements

Understand Copyright in an Educational Context

→ **Guide d'utilisation des œuvres littéraires, musicales et artistiques (Guide to using literary, musical and artistic works – in French only)**

Issued by the Association des écoles supérieures d'art de Montréal (ADÉSAM)



This tool is geared to teachers, educators, artists and cultural consultants who wish to use dance heritage works in an educational setting. It lets them fully assume responsibilities with respect to copyright and promotes understanding and adoption of good practices within their community.

The guide provides definitions of terms related to the subject, followed by general and specific principles geared to teaching institutions, as set out in the *Copyright Act*. The presentation of current situations explains how to apply this law to students, teachers and administrative clients. Finally, the appendices provide useful information for copyright management in teaching establishments, offer recommendations on how to request the use of a protected work, and list copyright management agencies and sections of law cited in the guide.

→ Download the guide from the ADÉSAM website
adesam.com/wp2011/wp-content/uploads/ADESAM_GUIDE_DROIT_DAUTEUR_WEB.pdf

TABLE OF CONTENTS — User guide

I. PREAMBULE

Principles of the *Copyright Act* in an educational setting

II. PRESENTATION OF THE GUIDE

Structure of the guide for ease of use

1. DEFINITIONS

Short definitions of the terms used in the guide

2. GENERAL AND SPECIFIC COPYRIGHT PRINCIPLES APPLIED TO TEACHING ESTABLISHMENTS

Usage and exceptions specific to teaching excerpts from works

3. GUIDELINES FOR STUDENTS

Detailed description of each possible use for a student, and steps to follow to comply with regulations

4. GUIDELINES FOR TEACHERS AND EDUCATIONAL STAFF

Detailed description of each use for a teacher and steps to follow to comply with regulations

5. GUIDELINES FOR ADMINISTRATIVE STAFF

Detailed description of each possible use by administrative staff and steps to follow to comply with regulations

III. APPENDICES

Recommendations for expanding best practices, information on collectives, legal and bibliographical references, legal sections cited in the guide, and licence models

44

Regroupement québécois de la danse



45

Regroupement québécois de la danse

Document Works for Remounts and Research

→ **Choreographic Toolkits**

Issued by the Fondation Jean-Pierre Perreault (FJPP)



A choreographic toolkit compiles, in digital and print format, all the significant elements required to reconstruct a work. These elements may serve as a script for a remount or as materials for critical analysis and research on a work. This invaluable tool allows the reader to follow the process of the work's creation and production.

Each choreographic toolkit is unique and contains various archival records related to a choreographic work as well as new records created specifically for the toolkit. It cites the history of the work (credits, performance calendar, etc.), together with choreographic notations (excerpts from the choreographer's journals, photographs and detailed descriptions of danced sequences associated with instructions pertaining to lighting, sound, timing or choreographic schemas). The kit also includes plans related to scenographic work, photographs of costumes and makeup, lighting plans (design or control room summaries), along with a list of associated visual and sound records (rehearsal videos without lighting, front facing, videos of the performance, discussions with choreographers or collaborators, soundtracks, etc.). Finally, records on production and dissemination (technical specifications, schedules, performance programs, etc.) are also featured, together with press kits.

→ Visit the FJPP website for more on choreographic toolkits
Espaceschoreographiques2.com/fr/boites/

TABLE OF CONTENTS — Choreographic Toolkit

1. INTRODUCTION

Introduction to the artist, his or her work, and history of the work in question

1. CHOREOGRAPHIC NOTES AND MUSIC

Choreographic instructions in words, photographs and movement schemas

2. SCENOGRAPHY

Description of all the set design elements

3. COSTUMES AND MAKEUP

Description of the costumes and how to wear them, hair and makeup instructions

4. LIGHTING

Description of lighting effects, instructions for recreating them and lighting plans

5. PRODUCTION

Technical specifications, information on performance, and copies of the programs

6. VISUAL AND SOUND MATERIAL

List of existing visual and sound records

7. PRESS KIT

Articles and interviews collected in the form of a bibliography

Authorize Use

→ Licence to use iconographic material
From the Regroupement québécois de la danse (RQD)



The licence is a record that holds legal value and lets the holder enhance or use archival elements while respecting the copyrights attached to the material. Releasing copyrights on material or obtaining a licence to use the said material constitutes an essential step in the event of a dissemination or performance, such as a documentary film, a simple video capsule, an exhibition or a book. This research and request for permission step can sometimes reveal restrictions or conditions on the use of archival material, which is why it must be undertaken as soon as possible.

The licence is signed by the two parties and usually produced by the person who wishes to use the archival records. The licence, where applicable, may be provided by the centre responsible for the records and for respecting copyright and the modalities of the donation agreement. The following model can be tailored to the needs of each party.

Regroupement québécois de la danse

MODEL OF A LICENCE TO USE MATERIAL

I, the undersigned [rights holder], _____, domiciled at _____, hereby authorize, [name of organization or individual wishing to use the material], hereafter referred to as “acronym or initials”, located at [complete address] _____.

→ To use: [briefly describe the material], hereafter referred to as “the ICONOGRAPHIC MATERIAL”

For purposes of reproduction, representation, publication, adaptation, communication, presentation and performance before an audience as part of the [name of project] aimed at [describe the project] and its promotion.

In accordance with provisions related to copyright, the right of privacy and right to an image, I hereby authorize [acronym or initials] to use, reproduce, represent, publish, adapt, communicate, present or perform before an audience the ICONOGRAPHIC MATERIAL [photograph: of which I am the author] OR [individuals: in which I appear OR in which my child (my dog or any other object) appear] OR [artist/work: which reproduces a work of which I am the author] and subject to this license to use.

The ICONOGRAPHIC MATERIAL cited herewith may be used and encoded, for the purposes cited herein, directly by [acronym or initials] or any person mandated by him or her, in any form and medium, known and to date unknown, in full or in the form of excerpts, in the entire world without any time limitation.

In witness whereof, I hereby acknowledge that I am in full command of my faculties and I hereby confer this license ex gratia without any remuneration or royalty. [acronym or initials] is prohibited from using the ICONOGRAPHIC MATERIAL cited herein in a manner that infringes upon my copyright or reputation, and from using it in a manner that is injurious.

Where possible, [acronym or initials] shall indicate the following mentions in proximity to the ICONOGRAPHIC MATERIAL used, when presented before an audience: [mentions]

In witness whereof, I signed at _____, on _____ [year].

[Name] [Title] [of rights holder]

[Name] [Title] [of person requesting the use of the iconographic material]

Regroupement québécois de la danse

Arrange for Remounts & Interoperability of Archival Material

→ **REKALL software**
By Clarisse Bardiot



This free open-source software lets users preserve a trace of the performances by documenting their creation, reception, and the variations presented. It was designed to address the difficulties experienced by artists attempting to remount a show whose technologies have become obsolete and to help artistic teams recover technical and artistic choices made from one residency to another. *Rekall* applies to any form of performance and includes all artisans.

The software's developers were sensitive to the realities of artistic creation and mindful not to impose any additional tasks on the artist. *Rekall* thus uses a method of compiling and managing records produced throughout the creative process. Its operating platform favours simultaneous work on the part of all collaborators in a project. The software then draws on analysis and representation tools to exploit metadata associated with each record. Functions finally make it possible to export these analytical sets according to various objectives, which may relate to education, a remount, the presentation of a work, etc.

→ Download the rekall software from the website
rekall.fr/download-rekall

PRINCIPLES AND FUNCTIONALITIES OF THE REKALL SOFTWARE

1. *Rekall* opens on your browser (Chrome, Safari or Firefox) and does not require an Internet connection
2. The analysis of records is done directly on your computer's hard disk or on an external hard drive
3. Unlimited aggregation of records related to the work
4. Documents may be transferred to any format
5. Technologies used for a performance are subject to detailed descriptions, which makes it possible to replace them, if required, for a subsequent remount
6. The software's tools analyze and link metadata associated with each record and post a visual display of these links
7. Visualizations of documents are exported according to various objectives (educational, remount, etc.)

Four Aspirations

for Dance Heritage

As we have seen, the dance community faces a number of challenges with respect to its heritage—from the extent of knowledge and awareness, to resources available. However, once the notions surrounding it are demystified, once activities are conceived to promote it and resources are identified to support creators intent on preserving their artistic memory, it then becomes possible to shape the future of dance heritage and ensure that it assumes its rightful place in Québec’s broader cultural heritage landscape.

Four major aspirations identified as part of the *Roundtable on dance heritage* chart a course for the future development of a sustainable heritage infrastructure in dance, a magnificent expressive art whose richness, development and value are henceforth rooted in the history of both this art form and our society.

CONSOLIDATE the provision of dance heritage services. After studying the possibility of creating a documentation and service centre dedicated to dance, members of the *Roundtable* favoured the formation of an umbrella association comprised of various organizations in the dance heritage field, one that would provide training and support to artists and other stakeholders in the dance community, inclusive of all types of dance practice and methods. Such an association would improve cohesiveness within the sector, favour economies of scale, and showcase the richness of our dance heritage to the fullest. The association should be eligible for public funding by virtue of its legal status and mandate.

This umbrella association could help:

- Address media obsolescence and perennity of digital records by coordinating transfer/migration services.
- Develop standards pertaining to data transfer or the more general preservation of dance heritage records and objects.
- Create or disseminate records management tools.
- Establish a hosting platform for the preservation and dissemination of digitized dance archives and digital information.
- Support artists, companies and other organizations intent on adopting best practices in records and collections management.
- Heighten awareness of dance heritage issues among stakeholders in the dance community.

One of this association’s initial mandates would be to oversee a comprehensive review of heritage elements preserved by organizations, companies and individuals as a basis for a digitization needs assessment and development of a realistic action plan that would meet the needs of the professional dance community as a whole.

EQUIP a cooperative storage and preservation facility. In a more distant future, we can also envision a dance museum featuring innovative holdings that literally embody the notion of a living archives. The museum could in fact fulfill a dual vocation: to amass a conventional heritage collection including unique and valuable objects that once belonged to influential figures or canonic works; and preserve, under optimal conditions, stocks of costumes, props and sets for loan to dancers, choreographers, producers or teachers, as a way of breathing renewed life through remounts, training workshops, or other imaginative and exciting ideas.

While awaiting this specialized museum collection, participants in the *Roundtable* have proposed the establishment of a shared storage facility for costumes, props, set design elements and other objects used in the performance of works. Too often, the high cost of premises suitable for storage leads artists and companies to discard elements of scenography, including costumes, once the performance cycle is over. Equipping such a facility would certainly act in favour of remounts and a longer lifespan for works. It could also be shared with artists and companies in theatre, the circus arts, music and the visual arts.

ESTABLISH a legal deposit for choreographic works. The *Act respecting Bibliothèque et Archives nationales du Québec* does not oblige producers to record choreographic works to an audiovisual medium in order to meet the obligation of a legal deposit³. Yet, a legal deposit would make it possible to bring together, collect, and provide access to all the works created. In addition to engaging the responsibility of the State in regards to dance heritage, such a measure would give the discipline a comprehensive repertoire of choreographic creations presented in Québec, which would in turn facilitate its study and recognition. Among other institutions, the Bibliothèque de la danse Vincent-Warren could fulfill a mandate to constitute a choreographic legal deposit, provided that it had the financial resources to do so.

Drawing inspiration from the definition of publications subject to legal deposit, that of a “recorded choreographic work” could read as follows: “A recording made by the producer of a complete choreographic work, and that captures on a medium a series of movements, with or without other technical components such as lighting, scenography, costumes, etc. In cases where the choreographic activity uses specific methods and expertise, the legal deposit recording would be accompanied by credits identifying the creative collaborators. Any subsequent versions of the work could eventually be recorded and attached to the original work, provided that the original legal authorship is assigned to the creator.”⁴.

ENCOURAGE AND SUPPORT remounts, re-creations and adaptations. In order to keep our dance heritage alive, works must be remounted or revisited: they must be carried forward by living bodies, in space and in time. The *Roundtable* advocated vigorously for this core value, and stated its commitment to encourage all forms of remount, from

3. To better understand legal deposit, go to the BAnQ website at banc.qc.ca/services/depot_legal/

4. The proposed “transferred choreographic work” was jointly drafted during Workshop D (see the chronology of works).

the most accurate reconstruction to the freest adaptation of all types of works deemed relevant. Remounts and re-creations appear to be opportunities to connect with new audiences, reconnect with original audiences, and contribute to the recognition and celebration of a work. On a larger scale and in the longer term, remounts and re-creations help promote Québec dance, its artists and its repertoire, its sources and evolutions, that is to say its trajectory and history. A true culture of remount and re-creation is well worth nurturing. Here are a few suggestions for achieving this.

In addition to a legal deposit, the identification of signature works that would make up a canon of choreographic works from Québec would undoubtedly be a delicate and far-reaching initiative. Forming an oversight committee to issue recommendations concerning the constitution of this catalogue of canonic works would thus be well worth undertaking.

It follows that public funding should be specifically allocated for researching, producing and presenting remounts and re-creations. This funding could also serve in conjunction with transmission and development of expertise among artists intent on accurately documenting their works for future remounts or re-creations.

Finally, efforts must be made to raise awareness of the importance of remounts and re-creations for the transmission and promotion of dance heritage, specifically among peers who make up the juries awarding grants and bursaries. Likewise, presenters must be urged to include remounts and re-creations in their annual programming so that eras and generations can intersect.

Glossary

Developing

a common language

Glossary Contents

A	Analog Records, Digital Records and Digitized Records	59
	Archives: Active (Current), Semi-Active, and Inactive Records	59
	Archive SEE → Documentation Centre	
	Archives Department SEE → Documentation Centre	
C	Cataloguing, Library or Museum Catalogue, Exhibition Catalogue, and Catalogue Raisonné	60
	Collection (Documents, Museum Collections, Fonds, Etc.)	61
	Conservation and Preservation	62
	Cultural Heritage (Tangible and Intangible)	63
D	Designation SEE → Cultural Heritage	
	Digital Conservation	64
	Digital Records SEE → Analog Records	
	Digitized Records SEE → Analog Records	
	Dissemination and Enhancement	65
	Document SEE → Documentation Centre	
	Documentation, Records, and Traces	66
	Documentation Centre, Archive, Media Centre	67
Documentation Files, Artist Files, Object Files, Thematic Files SEE → Fonds		
Documentation Process SEE → Documentation Centre		
E	Enhancement SEE → Dissemination	
	Exhibits SEE → Dissemination	
F	Fonds/Documentation Files, Artist Files, Object Files, Thematic Files, Etc.	68

Regroupement québécois de la danse

56



Regroupement québécois de la danse

57

H	Heritage SEE → Patrimony, Value	
I	Intangible Heritage SEE → Cultural Heritage	
L	Library or Museum Catalogue, Exhibition Catalogue, and Catalogue Raisonné	
	SEE → Cataloguing	
M	Management of Records and Metadata Transmission	69
	Media Centre SEE → Documentation Centre	
	Metadata SEE → Management of Records	
	Museums and a Museological Approach SEE → Patrimonialization	
P	Patrimony and a Museological Approach	70
	Preservation SEE → Conservation	
	Primary, Secondary, and Tertiary Source Documents SEE → Fonds	
R	Re-Creation SEE → Transmission Plan	
	Remount SEE → Transmission Plan	
T	Tangible Heritage SEE → Cultural Heritage	
	Traces SEE → Documentation Centre	
	Transmission SEE → Transmission Plan	
	Transmission Plan (Re-Creation, Re-Enactment, Remount, etc.)	71
V	Value (Aesthetic, Ethnographic, Historic, Market, Museum, Heritage)	72
W	World Heritage	73

A

Analog Records, Digital Records, and Digitized Records — Sound, the human voice, images, and colours are analog phenomena, as are most things which occur in nature.¹ The term analog record therefore designates a document recorded with a physical medium belonging to the pre-digital era. The term digital record designates a document whose information (text, image, sound) is recorded in binary form and stored electronically, for example on a floppy disk, hard drive, or CD-ROM.² As today's computers are digital devices, analog data must be turned into digital data in order for computers to understand and manipulate them. Conserving analog records therefore requires the migration of data to digital formats. "Digitized records" are produced by digitizing a document. The digitization procedure involves reviewing conservation rules, and therefore it is important to document it carefully (for example, with a statement of digitization).

see also → Conservation / Digital preservation / Documentation

SOURCES

² BAnQ (s.d.). "Glossaire", *Profils de métadonnées gouvernementaux*, [online], banq.qc.ca, consulted July 2015.

BAnQ (2012). *La numérisation des documents: méthodes et recommandations*, Direction générale des Archives, BAnQ.

DOCAM (s.d.). [online], docam.ca, consulted July 2015.

¹ OFFICE QUÉBÉCOIS DE LA LANGUE FRANÇAISE (2001). *Grand dictionnaire terminologique*, [online], granddictionnaire.com, consulted July 2015.

Archives: Active (Current), Semi-Active, and Inactive Records —

Records are defined as the documents, regardless of date or nature, created or received by an individual or an organization for their own needs or in the performance of their activities, and preserved for their general informational value.¹ These records are generally divided into three categories: active records are documents currently used for legal or administrative purposes and not yet accessible to the public. Semi-active records are documents in occasional use. Inactive records are no longer in use and are preserved for an unlimited period of time for their informational value; they are usually inventoried in a fonds when removed from their original context. All organizations should establish and update a retention schedule outlining these different categories, and set up a classification plan. In Québec, the Archives nationales are responsible for managing the inactive records of all public bodies in Québec. Archives or departments (sometimes known simply as an "archive") are responsible for managing the records of an institution and making them accessible. In museums, the archives department may be charged with preserving the documentation of items in the museum's collections, that is, the records that identify, describe, and give the loca-

tion of each item and record their movements, as well as the museum's operations (exhibitions, education, administration), as is the case for any other private or public institution. At the Montreal Museum of Fine Arts, for example, the archives department records all the artefacts that come into the museum and creates documentation files for them (research undertaken by curators, publications connected to the artefact, reproductions, administrative records, etc.). The archives department also retains private archive fonds concerning the history of the museum.

in dance → The Bibliothèque de la danse Vincent-Warren manages the inactive records and documentation files regularly bequeathed by individuals from the Québec dance community. For its part, the Dance Collection Danse centre in Toronto, in addition to preserving large amounts of records and documentation, is working towards creating a collection of interviews with trailblazing artists. If records are witnesses to facts, the testimony of individuals and their kinetic (corporeal) memories can also assist in the documentation and interpretation of these facts.

voir aussi → [Documentation Centre / Preservation / Documentation Fonds](#)

SOURCES

BAnQ (2015). *Guide des archives de la danse au Québec*, Bibliothèque et Archives nationales du Québec.

CANADIAN COUNCIL OF ARCHIVES. *Règlements*, [online], cdncouncilarchives.ca, consulted July 2015.

¹ GOUVERNEMENT DU QUÉBEC (2015). *Loi sur les archives*, [online], publicationsduquebec.gouv.qc.ca, consulted July 2015.

LEPECKI, André (2015). "Le corps comme archives. Volonté de réinterpréter et survivances de la danse", *Recréer/Scripter*, Les presses du réel.

C

Cataloguing, Library or Museum Catalogue, Exhibition Catalogue, and Catalogue Raisonné — [Cataloguing](#) is the act of compiling an exhaustive inventory of the items making up a collection, an institution, an exhibition, or an artistic production, and listing them in a catalogue. There are many different types of [catalogue](#). For example, in information sciences, a library catalogue comprises the sum total of catalogue entries, each of which supplies the information (title, author, size, number of pages, publisher, subject, call number, etc.) needed to identify, describe, and locate an individual document. In museums, a collection catalogue contains documentation files that provide information on the history of items, works, and artefacts managed by the museum as well as on the objects themselves (creator and production year, dimensions, materials, how the item was acquired, which exhibitions have included it, restorations, citations in various works, etc.). Catalogues can be expanded as time goes by and are to be distinguished from inventories. An inventory is administrative in nature, while a catalogue is a scientific and documentary

endeavour. An [exhibition catalogue](#) lists the objects included in an exhibition. At times, it can be briefly summarized in a prospectus or in point form. In order to give the public continued access to the content of a temporary exhibition, museums sometimes publish lavish catalogues of their exhibitions, which include images (reproductions of works, artefacts, records, photos of exhibition halls, etc.) and in-depth articles stemming from research undertaken for the exhibition or even commissioned specifically for the catalogue. Finally, a [catalogue raisonné](#) contains, where possible, an inventory of all the works created by an artist over the course of his or her career, as well as their location. It is a type of catalogue specific to the arts, and is often compiled by a collector, antiquarian, researcher, rightful beneficiary ("ayant droit"), etc. Once completed, these catalogues become important reference tools.

in dance → Catalogues of every nature constitute important research references. This is especially true in dance, where "traces" of expertise form the main research materials to be gathered and connected. For example, catalogues produced by documentation centres are sometimes quite lavish and provide a starting point for understanding historical events even before records have been consulted. Although they are seldom produced in the dance world, catalogue raisonnés listing an artist's complete works and describing their dates and performance contexts are an excellent tool for preserving choreographic works.

see also → [Collection / Documentation](#)

SOURCES

CACALY, Serge et al. (2008). *Dictionnaire de l'information*, Armand Colin.

DEMERS-DESMARAIS, Marianne (2013). *Formation documentaire*, Bibliothèque de l'Université Laval.

DESVALLÉES, André and François MAIRESSE (2011). *Dictionnaire encyclopédique de muséologie*, Armand Colin.

Collection (Documents, Museum, Fonds, etc.) — A [collection](#) is a group of tangible or intangible objects (works of art, artefacts, mentifacts, specimens, archival records, testimonials, etc.) temporarily or permanently stored out of their original context, which an individual or institution has deliberately selected, gathered, classified, and preserved in a safe environment and shared with publics of various sizes, depending on whether the collection is public or private. The coherent and meaningful whole that it forms distinguishes it from a fonds, which results from systematic accumulation. Most collections make their acquisitions through gifts, bequests, purchases, exchanges and collection in the field. Each institution has its own particular mission and purpose, resulting in a diverse array of collections. Private collections are in private hands while public collections are managed by public institutions. The history of museums is intimately tied to the history of their collections, which in most cases are at the heart of a museum's acquisition, preservation, and exhibition activities. Nevertheless, certain museums take a different approach to knowledge-sharing, as is the case with ecomuseums, whose raison d'être orients them towards the surrounding population; their collection activities complement their public education mission. Libraries and archives also manage collections relating to documentary

heritage, which are meant for public consultation. The BANQ divides its collections into two broad categories: The *Collections patrimoniales*, which groups together different collections with a focus on the history of Québec, such as the former Bibliothèque Saint-Sulpice or iconographic collections made up of maps and plans or photographic holdings, and the *Collections universelles*, made up of documents available for loan and consultation. All works published in Québec are subject to legal deposit in two copies, one for the Collections patrimoniales and another for the Collections universelles. These different collection models ensure the safeguarding of our natural, cultural, and scientific heritage.

in dance → Over the last few years, collections have steadily dematerialized. On the one hand, tangible items and records have been digitized and made available online, which facilitates their preservation and accessibility; on the other, collections now receive new types of “objects” that are intangible (intangible heritage like know-how, rituals or tales, as well as performances, gestures, and temporary installations). At times the mere materiality of objects becomes secondary and the documentation of the collection process – a characteristic of ethnology for some time now – and the expressions themselves become the defining information, something that can not only facilitate research but also aid in communicating with the public. In this way, it is becoming more and more possible to envisage a collection representing dance itself.

see also → **Documentation / Fonds / Cultural Heritage Patrimonialization / Value**

SOURCES

BANQ (s.d.). *Nos collections*, [online], banq.qc.ca, consulted July 2015.

BERGERON, Yves (2011). “Collection”, *Dictionnaire encyclopédique de muséologie*, Armand Colin.

DESVALLÉES, André and François MAIRESSE, (2011). *Dictionnaire encyclopédique de muséologie*, Armand Colin.

Conservation and Preservation — At first glance, the terms conservation and preservation look almost the same. However, in practice the concept of conservation is often preferred to that of preservation.¹ Both terms are defined as the measures undertaken to manage, safeguard and present the tangible and intangible objects contained in a collection. These measures encompass both the action and intention of protecting cultural property, and they are primarily implemented by curators and related occupations (conservators, collection managers etc.), but also by documentation professionals. Safeguard measures range from the acquisition of property to the monitoring of conditions in storerooms and vaults, as well as documentation activities and studies of collections. If there is a slight difference between the two terms, it is quite technical: the concept of preservation refers more properly to actions regarding an object’s physical environment (general safeguard measures, preventive conservation, inventory and cataloguing, restoration and transfer of medium, etc.), while conservation also encompasses intellectual activities relating to the development of knowledge about an object and its historical context. Putting objects on display also contributes to their safeguarding, since an exhibition often represents an opportunity to restore and document them. Since the creation of the first public museums in the 18th century, the curator has been de-

icted as an intellectual who possesses a familiarity with the objects acquired by the museum and is responsible for their care.² Today, curators working in contemporary art museums must be able to document present-day productions (ephemeral works, installations, media pieces like artistic performances) and present them or even recreate them in the available exhibition space. Curators working in museums of civilization are designing new ways of collecting cultural practices, most notably through the use of digital media.

in dance → The preservation of dance heritage requires attention to the two modes in which memory is transmitted: through tangible, documentary means, and through intangible and living means. A paper medium or an audiovisual record that testifies to specific dance know-how or that records an artistic expression must be deemed a primary source and preserved with the same rigour as any other record of historical value. The kinetic (or physical) memory of dance professionals can also be captured in various ways and can aid in the interpretation of archival material documenting an artistic event. This action is often marked by a dancer’s own interpretation and puts the dance community at the forefront of scholars specializing in this intangible body of knowledge.

see also → **Cataloguing / Collection / Digital Preservation Cultural Heritage / Transmission Plan Guide des archives de la danse au québec (BANQ, 2015)**

SOURCES

ARPIN, Roland et al. (2000). *Notre patrimoine, un présent du passé*, Ministère de la Culture et des Communications du Québec.

² BERGERON, Yves (2011). “Préservation”, *Dictionnaire encyclopédique de muséologie*, Armand Colin.

¹ DESVALLÉES, André and François MAIRESSE (2011). *Dictionnaire encyclopédique de muséologie*, Armand Colin.

Cultural Heritage (Tangible and Intangible) — Cultural heritage denotes any recognized object or set, tangible or intangible, that is collectively appropriated for its evidential value and historical memory, and that is worth protecting, preserving and enhancing.¹ Tangible heritage includes real estate, furniture and archeological, artistic, archival and documentary heritage (buildings, monuments, sites, artworks, ethnographic objects, archives, books, brochures, newspapers, etc.). Intangible heritage covers knowledge and know-how related to linguistic, toponymic, audiovisual and culinary heritage, as well as living heritage (expressions, landscapes, oral tales, ephemeral works, etc.). These intangible objects are an integral part of a society’s cultural heritage. The tangible and intangible have always been complementary and indissociable (the invisible aspect of the object or, conversely, the traces of the living work). Heritage is a public good whose preservation must be ensured by communities where individuals are unable to do so.² The notion of heritage is tied to that of loss and disappearance, which gives rise to a desire for preservation and the associated notion of transmission. Heritage is distinguished from the notion of “inheritance” in a private legal sense, which denotes the property left by a deceased person or a defunct organization, and transmitted by means of succession. Cultural heritage is an evolving concept, and it’s important to bear in mind that there is no definitive definition of

it. In the 19th century, heritage essentially designated property holdings and was associated with the notion of historical monuments. In the mid 1950s, the notion was gradually broadened to include all material evidence of humankind and its environment (folk heritage, scientific heritage, industrial heritage). Finally, the notion has been further broadened in the past decade to include intangible heritage, as defined above. Heritage is protected by various institutions at the global, federal, provincial and municipal levels.

in dance → In Québec, intangible heritage was integrated into the *Cultural Heritage Act* in 2012. It is comprised of the know-how, knowledge, expressions, practices and representations transmitted from generation to generation and permanently recreated in conjunction, where applicable, with the cultural objects and spaces with which they are associated, and which are recognized by a community or group as belonging to their cultural heritage, and whose knowledge, preservation, transmission and enhancement are in the public interest.³ This concept presents obvious similarities with living works and makes it possible to develop preservation and enhancement strategies adapted to the works and geared to their transmission and communication. The transmission role ascribed to communities first makes it possible to create directories of actions and gestures related to living practices like dance.

see also → [Preservation / Dissemination / World Heritage Transmission Plan](#)

SOURCES

¹ ARPIN, Roland et al. (2000). *Notre patrimoine, un présent du passé*, Ministère de la Culture et des Communications du Québec.

BERGERON, Yves (2015). "L'invisible objet du Musée. Repenser l'objet immatériel", *Recréer/Scripter*, Les presses du réel.

CACALY, Serge et al. (2008). *Dictionnaire de l'information*, Armand Colin.

² DESVALLÉES, André et François MAIRESSE (2011). *Dictionnaire encyclopédique de muséologie*, Armand Colin.

³ LOI SUR LE PATRIMOINE CULTUREL (2012). P-9.002, Ministère de la Culture et des Communications.

TURGEON, Laurier (2010). "Introduction. Du matériel à l'immatériel. Nouveaux défis, nouveaux enjeux", *Ethnologie française*, P.U.F, vol. 40.



tegral information has been altered in any way. Then, the information must be sustained and stabilized through digitization. It is preferable to document the digitization process with a digitization statement listing the format of the source document, the transfer process used, and a guarantee of integrity. Digitization also involves the preparatory work of analyzing needs and available resources as well as identifying the project's objectives and selecting which records to digitize. Finally, a certain number of technical aspects must be taken into consideration, such as resolution and image settings, conservation formats (TIFF, PDF, XML, etc.), storage media (optical, magnetic, etc.) and file protection.

Ensuring continued access is the purpose of preserving digital records. Securing the future of digital records can be viewed from two angles: media and informational content. While the media used for digital publications have a shorter probable life expectancy, the coding that embeds the information can be preserved. For example, digital migration makes older data compatible with current formats and involves modifying a part of the initial document coding. Another solution lies in emulation, which consists of running an obsolete technology on a current platform. However, it does not allow for a definitive restoration of old media.

see also → [Conservation / Analog Records / Documentation](#)

SOURCES

BAnQ (2012). *La numérisation des documents: méthodes et recommandations*, Direction générale des Archives, BAnQ.

BARDIOT, Clarisse (2015). "Une autre mémoire: la chorégraphie des données", *Recréer/Scripter*, Les presses du réel.

CARON, Daniel J. (s.d.). *Édifier ensemble notre mémoire continue: Constituer un patrimoine documentaire représentatif*, Bibliothèque et Archives Canada.

CAVALIER, François (2002). "La préservation des documents numériques", *Bulletin des bibliothèques de France*, n° 1, [online], bbf.enssib.fr, consulted July 2015.

Dissemination and Enhancement — The function of [dissemination](#) concerns all the measures put in place to make the resources held in a collection accessible, and this function is fulfilled mainly by documentation centres, libraries, or archives. In order to ensure accessibility, the aforementioned bodies put catalogues, online databases, or consultation spaces at the disposition of users, allowing them to use resources in varying contexts. Digitizing these resources is an important dissemination strategy. [Enhancement](#) involves an interpretative aspect, also called curation. Enhancement activities presented by museums through permanent, temporary or travelling exhibitions, but also by archives through virtual thematic tours of collections, serve to mediate the transfer of knowledge from the object to the viewer. This system of communication is intended to reveal the meanings contained in the object on display. Hence, exhibitions involve elaborating an expographic discourse with synopses, scenarios, narratives, etc. Enhancement is normally centred on objects, but can also deal with concepts. It contributes to their preservation because it provides an opportunity to document them, collect related objects, and organize discussions and debates.

D

Digital Conservation — [Digital conservation](#) takes in both the digitization of analog records and the preservation of digital records. The fragility of certain analog media, especially the deterioration of acid paper or the discoloration of film, poses a challenge for curators. Digitization preserves the physical integrity of these media and allows maximum access to their content through information technology. Digitization must take into account the artistic demands and legal obligations underlying the principles of integrity and the functional equivalence of documents. Two tests allow one to ensure the integrity of digitized documents. First, a comparison can be made in order to check that none of the in-

The number of exhibition languages is limited only by the number of different types of collections and establishments. For example, museography traditionally associated with the fine arts tends to let the objects speak for themselves, whereas museography centred on ideas or concepts of a more didactic nature will offer mediation tools and match predetermined learning objectives. Taking photographs as an example, dissemination would involve making the photographs themselves accessible, while enhancement would involve telling the stories of their photographers and subjects or contextualizing their aesthetic trends.

in dance → For all exhibitions dedicated to the living arts, the challenge lies in recreating the experience of a live performance through the display of archival material. Two paths have recently been outlined in response to this difficulty: favouring an experience through documentation, or transforming the exhibition hall into a performance space for live bodies. Displaying and digitizing archives from the domain of the performing arts breathes new life into them and gives them new uses, statuses, and meanings.¹ On the other hand, online dissemination platforms provide the user with tools that let them analyze and compare documents and weave connections between them. Whether it be members of the annotating digitized archives or choreographers reinterpreting the “traces” of their previous works, digital platforms allow information to be reappropriated and put to new uses.

see also → [Documentation Centre / Conservation / Digital Preservation / Documentation](#)

SOURCES

BARDIOT, Clarisse (2015). “Une autre mémoire: la chorégraphie des données”, *Recréer/Scripter*, Les presses du réel.

¹BÉNICHOU, Anne (2015). “Activer l’archive”, *Recréer/Scripter*, Les presses du réel.

CARON, Daniel J. (s. d.). *Édifier ensemble notre mémoire continue: Constituer un patrimoine documentaire représentatif*, Bibliothèque et Archives Canada.

DAVALLON, Jean (1999). *L'exposition à l'œuvre: stratégie de communication et médiation symbolique*, L'Harmattan.

Documentation, Records and Traces — The term [documentation](#) has two definitions. On the one hand, it refers to the body of information compiled on a particular subject, theme, or object. The document’s primary dimension is *material* – a document belongs, above all, to a particular *medium* – while its secondary dimension is *conceptual*, which refers to its content. On the other hand, the term [documentation](#) also refers to the management and dissemination of documents. Viewed as a system, documentation connects these elements in an interdependent and interdocumentary matrix, geared towards obtaining information on a subject.¹ In turn, this system guides the documentation chain, which encompasses the act of collecting documents, the extraction of data and information, the classification, storage, and retrieval of these data and their dissemination, activities normally carried out by documentation centres, archives, and media centres. In order to enable objects under study to be fully comprehended, abundant, precise and organized documentation is recommended. Documentation facilitates the management and preservation of objects and the dissemination of their information to outside professionals and researchers.

Conversely, haphazard documentation endangers the preservation of objects and reduces their enhancement potential.

in dance → The documentation of dance know-how deals with the entire body of existing “traces” brought together with the goal of identifying, describing, or even reproducing them. These documents, essential for perpetuating the memory of a work and its preservation, are not the work itself but, in its absence, an attempt to provide a substitute for the work so as to disclose it beyond its ephemeral character, as in a version of itself. The multiplication and diversification of information formats has expanded the notion of a “document” to include video recordings, sketches, drawings, staging, interviews, audio excerpts, notation, notes, paintings, photographs, technical plans, programs, and more.

see also → [Documentation Centre / Transmission Plan / Value](#)

SOURCES

BRIET, Suzanne (1951). *Qu'est-ce que la documentation?*, Éditions documentaires, industrielles et techniques de Paris.

DUPONT, Agathe (2004-2005). *Les créations éphémères ou immatérielles et leurs traces, des années 1960 à nos jours, dans les collections du Centre Pompidou-Musée National d'art moderne: situation paradoxale de l'artiste par rapport à sa création*, École du Louvre.

GIGUÈRE, Amélie (2012). *Art contemporain et documentation: la muséalisation d'un corpus de pièces éphémères de type performance*, UQAM et Université d'Avignon et des pays de Vaucluse.

LADKIN, Nicola (2006). “Gestion des collections”, *Comment gérer un musée: Manuel pratique*, ICOM-UNESCO.

MEYRIAT, Jean (1978). “De l’écrit à l’information: la notion de document et la méthodologie de l’analyse du document”, Société française des sciences de l’information et de la communication.

Documentation Centre, Archive, Media Centre — These three services usually fall under the umbrella of one institution that guides their acquisition policies. They are managed by information science professionals. Their common concern lies in preserving and making accessible the information under their care, which they make available for consultation (either on site or via online catalogues). A [documentation centre](#) is a place where records are collected and filed and where all tasks related to the documentation process are carried out (the identification, acquisition, processing, and use of records and information; creating and maintaining documentary tools, responding to queries from users and disseminating information). An [archives centre](#) or [archives department](#) – commonly referred to as an “archive” – is more specifically entrusted with acquiring and preserving archival records. Unlike documentation centres, they generally have the equipment needed to preserve records. The Archives nationales (part of the BANQ) oversees, supports, and advises public bodies on managing their records in order to ensure the preservation of public archives, facilitate access to them, and encourage their dissemination. It also preserves and renders accessible the private archives it acquires. Finally, the defining characteristic of a [media centre](#) is the diverse nature of the media stored in its collections (CDs, documentation files, books, periodicals, videos). It resembles a documentation centre insofar as it provides users with secondary source documents and documentation files, as opposed to an archive, which for all intents and purposes is concerned with fonds and primary source

documents. All these definitions will vary according to the differing documentation practices of separate institutions.

in dance → As examples of archival institutions containing resources on dance in Québec, we should mention the Centre de documentation maintained by Tangente, a dance presenter, which contains and preserves documentation files on the choreographers and works featured in its programs; the archive department at the Université du Québec à Montréal, which manages and preserves the fonds of various dance figures acquired by donation as well as documentation files created by professors in the dance department; and the Médiathèque of the École de danse contemporaine de Montréal, which puts documentation files and a great collection of thematic publications at the disposal of the public.

see also → [Archives / Collection / Preservation / Fonds / Value](#)

see also → [Directory of Dance Heritage Actors and Guardians p. 75](#)

SOURCES

BAnQ (s.d.). *À propos de BAnQ*, [online], banq.qc.ca, consulted August 2015.

CACALY, Serge et al. (2008). *Dictionnaire de l'information*, Armand Colin.

GOUVERNEMENT DU QUÉBEC (s.d.). *Thésaurus de l'activité gouvernementale*, [online], thesaurus.gouv.qc.ca, consulted August 2015.

F

Fonds/Documentation Files, Artist Files, Object Files, Thematic Files, etc. — **Fonds** refers to the entire body of records automatically created or received by a natural or legal person in the conduct of their affairs, gathered and organized as a result, and stored with a view towards subsequent use. An archival fonds is “closed” once it is no longer liable to be added to, and it is “open” otherwise.¹ Fonds are usually preserved for their informational value in an archive. Several fonds grouped together can constitute a collection. A [documentation file](#) contains various documents by a single author on a particular subject. For example, [artist files](#) bring together records relating to the life and work of an artist, while [object files](#) (or art files, files on works of art, or artwork files) contain information identifying and describing particular works and their histories, as well as instructions for their preservation and display. The documents contained in an object file may vary: newspaper articles, magazine articles, brochures, maps, blueprints, excerpts from works or reviews, lists of addresses, correspondence, etc. For both files and fonds, these records may be primary, secondary or tertiary source documents. In primary (or first-hand) sources, readers are presented with information as it was originally written or conceived by the author. Secondary sources present summarized information or analyses of primary documents. Finally, tertiary sources offer syntheses of primary sources, or a collection of descriptions or analyses of secondary sources.

in dance → Fonds connected to dance contain records of various types, including staging, hall blueprints, and programs. Increasingly, these records are of a phenomenological (or performative) character, in the sense that the experience of comprehending and assembling information is unique to the person consulting the documentation. The expression “document activation” refers to this process of assembling “traces” necessary for understanding dance know-how; it implies the involvement of the body. This new way of accessing knowledge represents an important creation strategy for contemporary artists who appropriate, interpret, reconfigure, and question the records themselves.

see also → [Archives / Documentation Centre / Documentation Transmission Plan](#)

SOURCES

BÉNICHOU, Anne (2015). “Activer l'archive”, *Recréer/Scripter*, Les presses du réel.

¹BOULOGNE, Arlette (2005). *Vocabulaire de la documentation*, ADBS.

CACALY, Serge et al. (2008). *Dictionnaire de l'information*, Armand Colin.

LEBLANC, Véronique (2011). “Glossaire”, *La Triennale québécoise 2011: le travail qui nous attend*, Musée d'art contemporain de Montréal.

M

Management of Records and Metadata — **Records management** involves analysis, sorting, classification and inventory operations, and its chief objective is to provide physical and intellectual access to documents. Intellectual management includes descriptor-based cataloguing and indexation and the establishment of metadata or any other method of condensing or representing content. **Metadata** (literally data on data) are a structured set of information describing the form, content or location of an information resource, expressed in the form of fields (date, author, etc.). They make it possible to extract and understand information, they can be used for electronic resources, and they favour interoperability. These metadata may not appear onscreen, but they provide indications for research tools, since they accompany the resources. The physical management of records involves preservation methods such as stamping and storing the record as an information medium, as well as its eventual digitization or binding; anti-theft or loan management equipment, and even restoration operations also constitute preservation methods. The records management practices of documentation professionals include the use of metadata.

in dance → In Québec, the Bibliothèque de la danse Vincent-Warren has adapted the Dewey classification system to better describe dance. The École de danse contemporaine de Montréal (EDCM) also uses this system. Other examples include the system used by the New York Public Library for Performing Arts (NYPL-PA), which has pioneered dance description.

see also → [Archives / Cataloguing / Documentation Centre](#)
[Preservation](#)

SOURCES

ADAMS, Lawrence et al. (2008). *Canadian Integrated Dance Database*, Dance Collection Danse Press/Presses.
BAnQ (s.d). "Glossaire", *Profils de métadonnées gouvernementaux*, [online], [banq.qc.ca](#), consulted July 2015.
CACALY, Serge et al. (2008). "Métadonnée", *Dictionnaire de l'information*, Armand Colin.
NEW YORK PUBLIC LIBRARY for the PERFORMING ART (s.d.). *Divisions*, [online], [nypl.org](#), consulted August 2015.

P

Patrimony and a Museological Approach — The heritage process involves the passage of objects from their original status to heritage status. Heritage refers to the reflection specific to the protection and safeguarding of property deemed to be collective and to be tangible or intangible evidence of humanity and its environment. Linked to the museum establishment, the process of musealization involves the physical and conceptual separation of an object from its original environment (natural and cultural) by lending it museum status. In both cases, the selection process involves a change in the status of the object, which thus becomes the source of a specific cultural reality. The expression "museification" refers to the pejorative notion of the "crystallization" of culture. As a scientific process, musealization encompasses all museum activities, including preservation (selection, acquisition, management, conservation), research (cataloging, documentation, etc.) and communications (exhibitions, publications, etc.). Everything that enters a museum or an archive repository is connected to heritage. However, what is "patrimonialized" is not necessarily "musealized." The selection modalities are intimately tied to an establishment or organization's mission statement (short, formal text defining the mission, primary objectives, scope of action and development), and the objectives and fonds are acquired under the authority of curators or designated acquisition committees.

in dance → "Patrimonialization" does not necessarily involve tangible preservation. Since the concept of intangible heritage was developed, materiality is no longer an indispensable condition for inclusion in the heritage realm. "Patrimonialized" objects in a public museum, for example, are effectively preserved in the institution, but their preservation can also operate solely by means of documentation. The musealization of performances is achieved through the collection and processing of a set of records and archives (contracts, correspondence between the artist and museum professionals, articles, photographs, videos, etc.). A certain number of these records form the "script" of the performance, understood as the set of instructions cited by the artist or museum for purposes of determining the authorized version of the work to be presented before the public.¹ As archives, these records may also be preserved by a collector or in a database, if they are not associated with a museum collection.

see also → [Collection / Documentation / Archives Fonds](#)
[Cultural Heritage / World Heritage / Transmission Plan / Value](#)

SOURCES

¹BOURDOT, Elsa et Amélie GIGUÈRE (2015). "Les reprises de performances comme entreprises de mémoire", *Recréer/Scripter*, Les presses du réel.
CACALY, Serge et al. (2008). *Dictionnaire de l'information*, Armand Colin.
MAIRESSE, François (2011). "Muséalisation", *Dictionnaire encyclopédique de muséologie*, Armand Colin.

T

Transmission Plan (Re-Creation, Re-Enactment, Remount, etc.) — "Knowledge transmission" – the act of passing something on to someone – in connection with cultural property has long been among the leading objectives of memory institutions. With the recent integration of intangibility into the concept of cultural heritage, new transmission methods geared to communicating the cultural significance of an object have been added to those practiced by museums. Indeed, the intangible cultural heritage approach places greater emphasis on the dynamic character of heritage, viewing it as a process rather than a product. The transmission of a language or a tradition represents a living heritage preservation strategy, and it involves a human activity. The transformation of cultural practices, the performance of people and the sensory experience of culture constitute aspects that are valued by intangible heritage¹.

in dance → The living arts, which belong to this conception of heritage, already present a variety of transmission plans. Reactivations, reconstitutions, re-creations, re-enactments, remounts and reperformances—all are examples of transmission lending renewed life to works. These transmission plans are often the result of institutional or individual initiatives and are not the object of a consensus based on definition. However, almost all include the use or constitution of a script, which can be defined as any written record not based on a rigid notation system (for example a musical score), but one that establishes a scenario that can be written, or also drawn and photographed, in a way that guides the reinstallation of works and preserves their memory or sustainability.² Thanks to the artist's contribution or to a critical reading of the historical record, the work's fundamental parameters (architecture, method of development, sources, intention, etc.) are circumscribed, as are its acceptable limitations and variations (occurrence) and the conditions under which it is presented. Each remounted work gives rise to a unique experience of the idea conveyed by the script. The transmission of know-how from body to body involves changes and mutations brought about by the dancers, who embody these teachings in their physicality. Transmission, when applied, may involve a series of considerations concerning the author's prerogatives and the rights they entail.

see also → [Preservation / Archive Fonds / Cultural Heritage](#)
[Patrimonialization](#)

SOURCES

BOURDOT, Elsa et Amélie GIGUÈRE (2015). “Les reprises de performances comme entreprises de mémoire”, *Recréer/Scripter*, Les presses du réel.

² GENETTE, Gérard (1994). *L'œuvre d'art. Immanence et transcendance*, Le Seuil.

RUST, Michèle (2015). “Reprise d'une œuvre: une incarnation à rejouer”, *Recréer/Scripter*, Les presses du réel.

¹ TURGEON, Laurier (2010). “Introduction. Du matériel à l'immatériel. Nouveaux défis, nouveaux enjeux”, *Ethnologie française*, n° 3, vol. 40.

VAN IMSCHOOT, Myriam (2013). “Rests in Pieces: partitions, notation et trace dans la danse”, *Chorégrapheur l'exposition*, Mathieu Copeland.

V

Value (Aesthetic, Ethnographic, Historical, Market, Museum, Heritage)

— The term value generally refers to market value in the economic sense, understood to be the measurable characteristics of an object based on its exchange or sale, normally in accordance with the laws of supply and demand. Because they are temporarily or permanently maintained outside of this register, the property preserved by museums, archives or documentation centres are measured in accordance with other value scales. The many values that may be ascribed to an object or a record provide information concerning its status or role in relation to other archival sets and knowledge. Most objects and records in a collection possess either historic value stemming from a rarity determined by time or technology; or ethnographic value rooted in the practices or values of a culture or period to which they bear witness on behalf of a community; or again, an object may hold aesthetic value based on its recognition by art historians, critics, collectors and art galleries. Museum value is defined in accordance with utility within a collection or *museality*, that's to say the value that lies in bearing witness to or documenting a cultural reality by virtue of its new status as museum object. All these values may justify the heritage character of objects beyond their materiality. The different narratives conveyed by objects lend them an interest and determine their heritage or museum value.

in dance → Faced with the ephemeral character of the living arts, memory storage systems that traditionally draw on documentary sources must attribute fair value to the “traces” inherent in the living arts. To carve out a place in collections, the living arts are documented, described, photographed, etc. Some artists even consider committing their living practices to a collection, producing the documentation themselves, or marking out the parameters. Museum professionals, in close collaboration with the artists, define the constitutive properties and acceptable variations of the works, determine the status and role of objects, and establish the version authorized by the artist in a script consisting of a variety of records¹.

see also → **Collection / Fonds / Documentation / Patrimonialization Transmission Plan**

SOURCES

BÉNICHOU, Anne (2010). “Les scripts de l'œuvre”, *Ouvrir le document*, Les presses du réel.

¹ BÉNICHOU, Anne (2015). “Domicilier les patrimoines (im)matériels”, *Recréer/Scripter*, Les presses du réel.

BERGERON, Yves (2015). “L'invisible objet du Musée. Repenser l'objet immatériel”, *Recréer/Scripter*, Les presses du réel.

CACALY, Serge et al. (2008). *Dictionnaire de l'information*, Armand Colin.

DESVALLÉES, André et François MAIRESSE (2011). *Dictionnaire encyclopédique de muséologie*, Armand Colin.

GENETTE, Gérard (1994). *L'œuvre d'art. Immanence et transcendance*, Le Seuil.

W

World Heritage — World heritage is the official UNESCO designation for heritage units registered on two lists: one for cultural heritage, the other for natural heritage. Since the Convention for the Safeguarding of Intangible Cultural Heritage was first adopted in 2003, a third list has been added, and it is divided into two categories: the List of Intangible Cultural Heritage in Need of Urgent Safeguarding (LUS), and the Representative List of the Intangible Cultural Heritage of Humanity (LR). Only States that signed on to the 2003 Convention are authorized to submit an application to register for these lists. It would be false to suggest that memory institutions were not concerned with intangible heritage prior to this Convention. That said, the list of world heritage properties compiled since 1972 was only representative of cultures whose evidence was tangible, that's to say mainly Western. Broadening the notion of heritage to include the recognition of intangible heritage led to a new geography of world heritage wealth by adding cultural evidence, including from oral, living, ephemeral and ritual practices. This expanded notion also makes it possible to include fields that were formerly absent: oral traditions and expressions, including language as a vector of intangible cultural heritage; the performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; know-how related to traditional crafts. UNESCO also recognizes, as a safeguarding measure, the transmission through Living Human Treasures defined as persons who possess a high degree of knowledge and skill in the practice of music, dance, games, theatrical manifestations and rites that hold exceptional artistic and historical value in their countries.¹ In this context, this notion is vested in communities recognized as guardians of knowledge related to the recognition and passage of intangible cultural practices that reflect conceptions of the world, cultural memory and collective identity.

in dance → Among the elements included on the Representative List of the Intangible Cultural Heritage of Humanity (“Performing Arts” category), the discipline of dance is found in a traditional folk perspective, for example in reference to the Guadeloupean *gwoka* or the Korean *nongak*, two ritual dances accompanied by singing and music. Because Canada did not sign on to the 2003 Convention, no example of intangible Canadian cultural heritage is cited on the UNESCO lists.

see also → [Cultural Heritage / Transmission Plan](#)

SOURCES

DESVALLÉES, André et François MAIRESSE (2011). *Dictionnaire encyclopédique de muséologie*, Armand Colin.

TAYLOR, Diana (2008). "Performance and Intangible Cultural Heritage", *The Cambridge Companion to Performance Studies*, Cambridge University Press.

¹ UNESCO (s.d.). *Patrimoine immatériel*, [online], unesco.org, consulted August 2015.

Directory

Dance Heritage

Actors and Guardians

Museums, libraries, archival repositories and other organizations preserve, make accessible and enhance heritage records as well as support artists, enthusiasts and researchers interested in making a donation or undertaking research. All these memory institutions have missions that differ more or less as well as varying areas of focus in their collections. We can well imagine the advantages for the dancer, choreographer or researcher if collections were grouped together in the same place: all dance heritage records, paper archives, recordings, costumes or sets, etc. housed under the same roof. But reality paints a far different picture. We can dream all we want, but merging virtual catalogues to resolve the problem posed by the dispersion of archival records would entail disadvantages, or at least difficulties. Indeed, such a merger could lead to a loss of information, as catalogues reflect institutions and are developed in accordance with their collection profiles⁵.

5. For example, it would be impossible to preserve the level of detail in the description of records shown in a specialized catalogue like that of the Bibliothèque de la danse Vincent-Warren by merging it with a more general catalogue like that of the Bibliothèque et Archives nationales du Québec.

In this context, anyone who takes an interest in safeguarding dance heritage must identify the institutions capable of meeting these needs. The following directory presents those institutions in the form of individual sheets, from the most specialized (dedicated to dance) to the most general (open to other disciplines). Most operate in Québec, while others do so elsewhere in Canada. Each sheet features the contact information for the institution, together with an overview of its collection, mandate and history. In order to facilitate your research, a summary of the institution's regular users and access modes is also presented.

Directory of resources available

Assembling a Legacy and Making Donations

Artex	90
Bibliothèque de la danse Vincent-Warren	81
Bibliothèque et Archives nationales du Québec	86
Centre d'interprétation de la culture traditionnelle Marius-Barbeau	92
Dance Collection Danse	84
École de danse contemporaine de Montréal, Médiathèque	83
Library and Archives Canada	87
McCord Museum	97
Musée de la civilisation de Québec	95

Heritage Preservation and Research

Archives de la Ville de Montréal	89
Artex	90
Bibliothèque de la danse Vincent-Warren	81
Bibliothèque des Arts de l'UQAM	85
Bibliothèque et Archives nationales du Québec	86
Centre d'interprétation de la culture traditionnelle Marius-Barbeau	92
Cinémathèque québécoise	93
Dance Collection Danse	84
École de danse contemporaine de Montréal, Media centre	83
Fondation Jean-Pierre Perreault	82
Fonds chorégraphique Fernand Nault	88
Le Grand Costumier	94
Library and Archives Canada	87
McCord Museum	97

Montreal Museum of Fine Arts, library and archives	96
Musée de la civilisation de Québec	95
National Arts Centre, Archives	91
Société Radio-Canada	99
UQAM, archives	98

Heritage Training and Consultation

Archives de la Ville de Montréal	89
Bibliothèque de la danse Vincent-Warren	81
Bibliothèque des Arts de l'UQAM	85
Bibliothèque et Archives nationales du Québec	86
Cinémathèque québécoise	93
Dance Collection Danse	84
École de danse contemporaine de Montréal, Media centre	83
Le Grand Costumier	94
Library and Archives Canada	87
Musée de la civilisation de Québec	95

Heritage Dissemination and Circulation

Archives de la Ville de Montréal	89
Artex	90
Bibliothèque de la danse Vincent-Warren	81
Bibliothèque et Archives nationales du Québec	86
Centre d'interprétation de la culture traditionnelle Marius-Barbeau	92
Cinémathèque québécoise	93
Dance Collection Danse	84
Fondation Jean-Pierre Perreault	82
Fonds chorégraphique Fernand Nault	88
Library and Archives Canada	87
McCord Museum	97
Musée de la civilisation de Québec	95
National Arts Centre, Archives	91
Société Radio-Canada	99

**Bibliothèque de la danse
Vincent-Warren
(BDVW)**

Library and archive



4816, rue Rivard, Montréal
bibliodanse.ca
514 849-4929



Regroupement québécois de la danse

81

WHO ARE THE USERS?

BDVW collections are of interest to various users, including ESBQ staff, professors and students. Other users include professionals working in classical dance and other forms of dance, such as contemporary, traditional and social; students registered in college- or university-level dance education programs; professionals in culture; and dance enthusiasts.

HOW CAN YOU ACCESS IT?

Through the online catalogue at **bibliodanse.ca** or by going in person to the reading room during library opening hours.

The BDVW has amassed some 27,000 dance-related records and archival holdings, and it takes pride in being one of the rare institutions to house such a vast collection, the largest of its kind in Canada. The collection features:

- more than 10,000 books, including 600 rare books and 900 works for youth related to dance in all its forms (classical, contemporary, traditional, social, etc.)
- more than 3,000 performance programs, valuable sources of information on choreographic activities in Québec and across the world
- a significant collection of iconographic records, including some 1,200 posters, more than 600 antique engravings, 100 costume design and set maquettes, and more than 7,760 photographs
- more than 800 thematic files, which are particularly appreciated by dance researchers
- 409 periodical titles
- more than 2,700 video recordings covering a wide scope of creation in dance
- 17 archival fonds

The BDVW's mandate is to acquire, preserve and disseminate information about dance. As the only major organization dedicated exclusively to dance documentation in Québec, the BDVW plays a vital role in support of training, research and creation in dance, and above all, in the constitution, stewardship and dissemination of dance heritage.

In 1964, Ludmilla Chiriaeff, founder of Les Grands Ballets Canadiens and the École supérieure de ballet du Québec (ESBQ), announced the creation of a national dance library to house the legacy collection of dance critic Marcel Valois and modern dance pioneer Elizabeth Leese. These legacies remained untouched until the arrival of premier dancer Vincent Warren at the ESBQ. The BDVW was officially founded in 1980, and Vincent Warren presided over its activities until 2007. In 2010, the library was renamed in his honour.



This organization accepts and preserves archival donations, offers dance heritage training and advice, and works on the dissemination of dance heritage.



840, rue Cherrier, bureau K2220, Montréal
 espaceschoreographiques2.com
 514 906-0988

Fondation Jean-Pierre Perreault (FJPP)

Service organization

EC2_Espaces chorégraphiques 2 is a digital platform that explores the traces of dance creation and dance memory, as well as the many forms that dance documentation and transmission can take. EC2 presents a collection of videos related to dance transmission, together with excerpts from its digital collection of choreographic toolkits. The toolkits consist of all elements that led to the creation of a work and that assure its transmission (all types of documentation, videos, press reviews, etc.). The digital collection of choreographic toolkits now documents the following works:

- *Bras de plomb* (1993) by Paul-André Fortier
- *Duo pour corps et instruments* (2003) by Danièle Desnoyers
- *Cartes postales de Chimère* (1995) by Louise Bédard
- *Les Choses dernières* (1994) by Lucie Grégoire
- *Bagne* (1993) by Jeff Hall et Pierre-Paul Savoie

The FJPP is dedicated to documenting, promoting and transmitting contemporary and current Québec dance while fostering a reflection on choreographic heritages, their constitution, enhancement and potential.

In 1984, choreographer Jean-Pierre Perreault created the eponymous foundation, and over the next three decades the FJPP would go on to present internationally acclaimed works both in Canada and abroad. His premature death in 2002 prompted the FJPP to undertake a reflection concerning its role on Québec's choreographic landscape. In 2013, the FJPP broadened its enhancement efforts to include a growing number of choreographers, and in 2016 it re-defined its mission.

The FJPP initiates constructive activities and collective actions that help promote a better understanding of dance heritage and its dissemination. It works to document initiatives undertaken in the dance community in connection with dance transmission and documentation and thus contributes to dance research.



WHO ARE THE USERS?

FJPP activities are geared to dance professionals – choreographers, dancers, teachers, researchers, critics, etc. – and to the greater public and the broader cultural community.

HOW CAN YOU ACCESS IT?

The collection may be consulted on site, and excerpts are also available on EC2, the Web portal at **espaceschoreographiques 2.com**, together with details on activities presented by the FJPP.

Regroupement québécois de la danse

82



1435, rue de Bleury, bureau 600, Montréal
 mediatheque.edcm.ca
 514 866-9814

École de danse contemporaine de Montréal (EDCM)

Media centre

The EDCM collection is made up of more than 5,000 physical or digital records, monographs, periodicals, artist files, and audiovisual records. It currently features more than 3,000 records on contemporary dance, including several works on video from Québec's choreographic repertoire dating back to the 1950s. The collection's chief focus is on contemporary dance, but it also includes records on dance in general as well as on anatomy, somatic techniques and stretching, the arts, career management and dance teaching.

The mediathèque's mandate is as follows: acquire and provide the resources and documentation services required by teachers and students in the École's study programs; offer documentary resources for student research projects; provide technological and audiovisual tools for use by various clients; solicit recordings of works by Québec creators teaching at the school; and ensure a complementarity of services with other libraries in the college network.

The EDCM media centre was founded in 2002. Numerous donors – public institutions, dance companies, choreographers and dancers – helped constitute and enrich its collection. Donors include Margie Gillis, Cas public, Le Carré des Lombes, Virginie Brunelle, Estelle Claretton, Mélanie Demers, Harold Rhéaume, Holy Body Tattoo, Sylvain Émard, RUBBERBANDance Group, O Vertigo and Tangente.

The mediathèque accepts and preserves donations from teachers at the school. It contributes to education in dance heritage by promoting greater access through dissemination activities for educational purposes.



WHO ARE THE USERS?

The media centre is used mainly by EDCM teaching staff and students, but it is expected to open its doors to the public in the near future.

HOW CAN YOU ACCESS IT?

The media centre loans records to EDCM teachers, students, graduates and stage personnel. Its records may be viewed on site during opening hours and by appointment. Users include students at Association des écoles supérieure en art de Montréal (ADÉSAM) member schools and Cégep du Vieux-Montréal, as well as dance professionals and other interested persons.

Regroupement québécois de la danse

83



149, Church St. #301, Toronto
dcd.ca
416 365-3233

Dance Collection Danse (DCD)

Documentation and exhibition centre

All DCD collections relate to dance. They include records and artefacts on dance artists and organizations, and on dance training in Canada. The collection is made up of textual records, fixed and moving images, and 3D objects. It also includes monographs, periodicals, thematic files, show programs, photographs, testimonials as well as personal and commercial recordings by dance artists; these may take the form of choreographic notes and correspondence, audiovisual records, audiotapes and videotapes, costumes, props, choreographic scores, and any other reference objects in dance.

Founded in 1986, DCD is a national centre dedicated to the history of Canadian dance. It has pioneered the collection, preservation and dissemination of dance heritage. DCD receives donations from the greater public and art professionals. Its unique contents are shared through public and virtual exhibitions, archiving workshops, publications and performances.

WHO ARE THE USERS?

DCD collections are used mainly by researchers, students, dancers, choreographers, teachers, filmmakers, journalists, genealogists and the general public.

HOW CAN YOU ACCESS IT?

The centre may be accessed in person for onsite consultation of holdings or through its specialized research service (on request).

Regroupement québécois de la danse

84



Regroupement québécois de la danse

85

WHO ARE THE USERS?

The Bibliothèque des arts is used mainly by students, professors and researchers.

HOW CAN YOU ACCESS IT?

Several collections may be viewed and borrowed (by the academic community and by graduates), while others may be viewed on site, and others still may be viewed on demand.



400, rue Sainte-Catherine Est (entrée A-1200), Montréal
bibliotheques.uqam.ca/arts
514 987-6134

Bibliothèque des Arts de l'UQAM

Library and documentation centre

The Bibliothèque des arts' collection is comprised of monographs, reports, studies, dissertations and theses, periodicals, thematic files, videos, slides, a virtual library and e-books. More than 250 thematic and artist files relate to dance (choreographers, dancers, companies, artistic directors, critics, etc.). These files include show programs, press clippings, reviews and advertising. More specifically, they include:

- early dance and show programs (dating back to the 1940s)
- early and recent dance periodicals (more than 100)
- dissertations and theses by students in the UQAM dance department (more than 100)
- video productions from the UQAM dance department (presentations and shows)
- VHS recordings of dancers, choreographers and shows
- the following archive fonds (unprocessed as of 2018): Pierre Lapointe donation, Lacasse-Morenoff donation, Elisabeth Leese donation, Seda Zaré donation, Pointépiénu donation, Iro Tembeck donation (slides), Iro Tembeck donation (documentation on Alexander MacDougall), Iro Tembeck donation (documentation on the Groupe de la Place Royale)

The Bibliothèque des arts de l'UQAM has a mandate to offer documentary resources specialized in the visual arts, dance, design and art history, with a focus on meeting the teaching, research and creative needs of professors and students in the Faculty of Arts. The core of its collection is inherited from the legacy holdings of the École des beaux-arts de Montréal, created in 1923.

The library was inaugurated in conjunction with the opening of UQAM in 1969. Over the years, its collections have been enriched with the addition of numerous acquisitions made in connection with the artistic disciplines taught at the university. The special collection includes documentary records collated in conjunction with university research projects.

This library preserves Québec's arts heritage and heightens awareness of the importance of documenting the creative process among future practitioners. Librarians help foster competencies used to retrieve, access, evaluate, use, manage, create and disseminate information from these records.



This organization welcomes and preserves archival donations, provides dance heritage training and advisory services, and works to promote dance heritage.



Bibliothèque et Archives nationales du Québec (BANQ)

Grande Bibliothèque, conservation centre
and 10 archive centres across Québec

The BANQ collections are threefold: the Collection universelle (universal collection) represents all the records available for loan; the Collection patrimoniale (heritage collection) has been constituted, since 1968, via the legal deposit requiring that publishers file any document published in Québec, and by records that attest to the evolution of national publishing prior to the establishment of legal deposit; and the Archives nationales (national archives) consisting of private and public fonds covering the history of Québec. Dance-related collections are found mainly in archival fonds sourced from private creators, educators and groups from the dance community as well as fonds originating from photographers:

- Fonds Chantal Pontbriand
- Fonds Conrad Poirier
- Fonds de l'Académie de danse de l'Outaouais
- Fonds de l'Association des organismes professionnels des arts d'interprétation de l'Estrie
- Fonds de l'ensemble folklorique Les Cantonniers
- Fonds du Studio Varkony
- Fonds Fernand Nault
- Fonds Festival international de nouvelle danse (FIND)
- Fonds François Barbeau
- Fonds Françoise Riopelle
- Fonds Germaine Morin
- Fonds Grands Ballets Canadiens
- Fonds Henri Barras
- Fonds Jean-Pierre Perreault
- Fonds Ludmilla Chiriaeff
- Fonds Marc-André Gagné
- Fonds Martine Époque
- Fonds Paul-André Fortier

The BANQ has a mandate to unify, preserve and disseminate Québec's documentary heritage. In regards to archives, BANQ has a mission to oversee, support and advise public organizations in the management of their records, ensure the conservation of public archives, facilitate access to and the dissemination of those archives, and promote the preservation and accessibility of private archives.

The institution was created in 2006 through the merger of the Bibliothèque nationale du Québec and the Archives nationales du Québec, founded, respectively, in 1967 and 1920.



This institution welcomes and preserves archival donations, provides heritage consultation services, and works to disseminate heritage.

WHO ARE THE USERS?

This institution is visited by all segments of the public.

HOW CAN YOU ACCESS IT?

By viewing its various online catalogues, including Pistard at pistard.banq.qc.ca for archives and Iris at iris.banq.qc.ca for the other collections. Several records are available for loan, while others may be consulted on site during opening hours.

Regroupement québécois de la danse

86



Regroupement québécois de la danse

87

WHO ARE THE USERS?

The greater public, researchers and performing arts stakeholders.

HOW CAN YOU ACCESS IT?

By consulting the online catalogue at collectionscanada.gc.ca or on site during opening hours.



395, rue Wellington, Ottawa
bac-lac.gc.ca
1 866 578-7777

Library and Archives Canada (LAC)

Library and archive centre

LAC collections are composed of published records, such as monographs and archival records. Those that relate to dance are found mainly in the archive fonds held privately by dance companies, choreographers, dancers, teachers and other artisans and organizations dedicated to the promotion of dance:

- Alexander Pereima fonds
- Celia Franca fonds
- Dance in Canada Association fonds
- École de danse Lacasse-Morenoff fonds
- The Margie Gillis Dance Foundation fonds
- Gina Vaubois fonds
- Karen Kain fonds
- Le Groupe de la Place Royale fonds
- Lois Smith fonds
- Marie José Thériault fonds
- The National Ballet of Canada fonds
- Nicolas Koudriavtzeff fonds
- O Vertigo fonds
- Peter Boneham fonds
- Albertine Morin-Labrecque fonds
- The Canadian Conference of the Arts fonds
- Cynthia Scott fonds
- Mathieu Family fonds
- The National Film Board fonds
- Festival Canada fonds
- Hector Gratton fonds
- Robert Ragsdale fonds
- Ronny Jaques fonds
- Sarah Jennings fonds

LAC has a mandate to preserve the documentary heritage for current and future generations, be a source of enduring knowledge accessible to all, and contribute to the cultural, social and economic advancement of Canada as a free and democratic society. It aims to facilitate, in Canada, co-operation among communities involved in the acquisition, conservation and dissemination of knowledge, in addition to serving as the continuing memory of the Government of Canada and its institutions.

LAC was founded in 2004 as a result of the merger between the National Library of Canada (created in 1953) and the National Archives of Canada (created in 1872). It combines the collections, services and staff of these two institutions.



This institution welcomes and preserves archival donations, provides heritage advisory services, and works to disseminate heritage.



521, de Cannes, bureau 303, Gatineau
fcm.ca
819 243-3113

Fonds chorégraphique Fernand Nault (FCFN)

Personal trust

The Fernand Nault archive fonds is preserved at the Bibliothèque et Archives nationales du Québec and at the Bibliothèque de la danse Vincent-Warren. This fonds documents Fernand Nault's career, particularly the 12 works chosen by the choreographer himself for posterity:

- *Nutcracker* (1964)
- *Divertissement Glazounov* (1966)
- *Carmina Burana* (1966)
- *Par rompu* (1968)
- *Tommy* (1970)
- *Symphony of Psalms* (1970)
- *La fille mal gardée* (1971)
- *Quintessence* (1974)
- *Liberté tempérée* (1976)
- *La Scouine* (1977)
- *Le temps après* (1987)
- *Tout le monde en place et tout le monde danse* (1990)

The Fonds chorégraphique Fernand Nault has a mission to ensure the sustainability of Fernand Nault's choreographic repertoire, protect the moral right of its author, and promote his repertoire. The FCFN also makes this groundbreaking Canadian artist's repertoire available to dance companies and professional training schools.

Fernand Nault created the FCFN in 2003 to achieve the mission cited above, and he made his trustee, André Laprise, responsible for preserving the artistic integrity, level of excellence and intention behind his works and for overseeing the management and administration of the FCFN. At the same time, the FCFN created the Fonds philanthropique Fernand Nault (FPFN) with the objective of promoting dance and sparking interest in dance heritage, while supporting activities related to production, remounts, dissemination, publishing, education and training.



Any organization intent on remounting a work by Fernand Nault is invited to submit a request to the FCFN.



The Fonds philanthropique Fernand Nault is the beneficiary of various fundraising activities intended to keep alive the history of dance and provide access to it.

WHO ARE THE USERS?

The works chosen are viewed, studied or remounted in multiple settings, and for various audiences.

HOW CAN YOU ACCESS IT?

The FCFN website (fcm.ca) is viewed as part of requests to use or remount a work by Fernand Nault or contribute to one.

Regroupement québécois de la danse

88



275, rue Notre-Dame Est, R-108, Montréal
archivesdemontreal.com
514 872-3475

Archives de la Ville de Montréal

Archive centre

The fonds and archival collections include about 4.25 km of records, some two km of which are made up solely of decision-making records created by various bodies within the city. The 500 or so fonds as well as institutional and private archive collections date back to 1796 and include more than one million photographs, mostly dating back to the 1920s. Dance records are contained mainly in the following fonds and collections:

- Fonds Service des affaires institutionnelles (photographs)
- Fonds Conseil des arts de la Communauté urbaine de Montréal
- Fonds Communications (publications and posters)
- Fonds Comité organisateur de la IV^e biennale internationale des arts de la rue 1985 (show programs)
- Collection Ken Meany (show programs)
- Collection Bernard Senecal
- Collection de dossiers thématiques (press clippings)

The Section des archives de la Ville de Montréal has a mandate to acquire institutional and private records and ensure that they are processed, preserved and made accessible to various clients.

Created in 1913, the Service des Archives is the oldest public archives department in Québec and the oldest municipal archive in Canada.

WHO ARE THE USERS?

The fonds and collections are consulted mainly by the municipal administration, researchers and students, but also by the greater public.

HOW CAN YOU ACCESS IT?

On site, in the consultation room during opening hours, or through the website at archivesdemontreal.com or the online catalogue at archivesdemontreal.ica-atom.org

Regroupement québécois de la danse

89



2, rue Sainte-Catherine Est, salle 301, Montréal
artexte.ca
514 874-0049

Artexte

Library and exhibition centre

The Artexte collection is comprised of monographs, visual and audiovisual records, digital records, Canadian exhibition catalogues, documentary files and books by artists. The collection also includes various dance records:

- Thematic files, including theoretical and historical publications on contemporary dance
- Files held by artists and organizations, including publications and ephemera (posters, flyers, press releases, postcards, photographs, slides, press clippings): Françoise Sullivan, Marie Chouinard, Jean-Pierre Perreault, Silvy Panet-Raymond, Tangente, Agora de la danse, Regroupement québécois de la danse, Festival international de nouvelle danse

Artexte promotes the knowledge and advancement of the contemporary visual arts using reliable documentary resources. Its chief mission is to study and enhance documentary material produced in the visual arts field since 1965, with a special focus on productions from Québec and Canada.

Artexte was founded in 1980 by art historian Francine Périnet, together with artists Angela Grauerholz and Anne Ramsden. It operates primarily as a library specialized in current Canadian and international art. Its founders opened a documentation centre with the objective of contributing to the circulation of information on contemporary visual arts.



This organization allows all creators or organizations to open an evolving documentation file in order to make visible and accessible its artistic work and help constitute a contemporary dance heritage. It also disseminates and develops this heritage through various activities.

WHO ARE THE USERS?

The collections are viewed mainly by researchers, art historians, curators, artists, and students in art history or the visual arts.

HOW CAN YOU ACCESS IT?

By consulting the online catalogue at **e-artexte.ca**. The facility is also open to the public free of charge, without an appointment, and it offers an on-site or remote referral service during opening hours. All documents may be viewed on site.

Regroupement québécois de la danse

90



Regroupement québécois de la danse

91

WHO ARE THE USERS?

The performing arts heritage is accessible to all segments of the public.

HOW CAN YOU ACCESS IT?

For more about NAC Archives, see the list of exhibitions and descriptive texts at **artsalive.ca**. The archives may be viewed on site, by appointment only.



1, rue Elgin, Ottawa
artsalive.ca
613 947-7000

National Arts Centre (NAC)

Archive centre and maquette collection

The NAC collection is composed more than 175 maquettes, 8,000 posters, 200 costumes, 1,000 photographs, 16,000 show programs, 80 boxes of video recordings on various mediums, and several linear metres of administrative archives. Dance records are found mainly in the collection of posters and video recordings.

This collection contains only documentation on NAC artistic productions for purposes of consultation and study. It falls within the scope of the creative process behind these performing arts, the most ephemeral of all. The NAC Archives' mandate reads as follows: The National Arts Centre Archives consolidate and preserve the organization's historical records and artefacts, in addition to making them accessible. This vast collection encompasses all the living arts from the English- and French-language traditions and constitutes an important reserve for the documentation of Canadian culture.

The National Arts Centre has created and presented productions in all genres since its opening in 1969. It has a mission to support the performing arts everywhere in Canada, both through programming on its own stages in Ottawa and as part of its tours, coproductions and digital initiatives.



This institution serves the needs of research by preserving and disseminating Canada's performing arts heritage.



4839, rue de Bordeaux, Montréal
cymb.ca
514 522-1511

Centre d'interprétation de la culture traditionnelle Marius-Barbeau (CMB)

Documentation centre

The CMB collection is comprised of more than 10,000 records and artefacts:

- monographs and periodicals, including more than 100 published works by Marius Barbeau, along with works on popular arts and traditions from various cultures, with a focus on folk dance (history and techniques), the art of the arrow sash, as well as music, tales and legends
- iconographic documents on folk dance (photographs, slides, posters, paintings and drawings)
- traditional dance notations from various countries, several of which were bequeathed by folklorist Jean Sauriol and the Centre de recherche et d'information folklorique de Montréal (CRIFM)
- video recordings of shows and dance methods
- costumes, masks, accessories and patterns
- archive fonds collected by Michel Cartier and the company Les Sortilèges
- thematic files containing newspaper articles, educational booklets and flyers

The CMB has a mandate to safeguard tangible and intangible heritage and contribute to the recognition, preservation, transmission and dissemination of popular arts and traditions from Québec and Canada, including those of First Nations and those belonging to our cultural diversity. It favours the acquisition and preservation of heritage collections, publications and oral documents (music, songs, tales, legends) as well as the preservation of costumes and artefacts related to folklore and dance. It encourages research and the enhancement of its documentation in connection with ethnology and folklore, and it presents exhibitions that draw on its collections.

The CMB initially housed the library of its founder Jimmy Di Genova, also the founder of the folkdance company Les Sortilèges. The CMB was then a documentation centre for the members of the dance troupe. It was incorporated in 1977 and named in honour of anthropologist Marius Barbeau, the pioneer of Québec and Canadian ethnology.



This organization welcomes and preserves archival donations. The focus of its dissemination and preservation activities is on the dance heritage specific to traditional culture.

WHO ARE THE USERS?

The collections are viewed by university researchers, dance troupes, tourists and the greater public.

HOW CAN YOU ACCESS IT?

By appointment with CMB staff.

Regroupement québécois de la danse

92



Regroupement québécois de la danse

93

WHO ARE THE USERS?

Researchers, university professors and students (undergraduate and graduate), cinephiles as well as audiovisual artists and professionals (filmmakers, research officers, journalists, etc.).

HOW CAN YOU ACCESS IT?

By viewing its collections website at collections.cinematheque.qc.ca or going in person to the Médiathèque Guy-L.-Coté, where the documentary collection and part of the film and television collection may be viewed.



335, boulevard de Maisonneuve Est, Montréal
cinematheque.qc.ca
514 842-9763

Cinéma-thèque québécoise

Film library

The Cinéma-thèque Québécoise holds more than 400 films and videocassettes on dance. Its collections are organized into three components:

- collection of films and videos (more than 300,000 reels or magnetic tapes)
- film and television collection (28,000 posters, 60,000 photographs, 2,000 instruments, 15,000 scripts and production documents)
- documentary collection (45,000 books, 6,000 magazine titles, thousands of press clippings, 8,000 DVDs).

The Cinéma-thèque Québécoise has a mission to acquire, document and safeguard Québec's audiovisual heritage as well as international animated film, and to collect seminal cinematic works from Canada and the world in order to ensure their enhancement for cultural and educational purposes. At the same time, the Cinéma-thèque Québécoise oversees Québec's audiovisual legal deposit.

Founded in 1963 by a group of filmmakers, the Cinéma-thèque acquired a preservation centre in 1974.



This organization has expertise in audiovisual and digital documentation and preservation, and it acts as an advisory resource for the preservation and digitization of audiovisual documents or the establishment of bound and open-source data. Institutions, dance companies and independent artists may submit a Web project in connection with the Cinéma-thèque's collections (thematic files or bound open-source data).



2225, rue Montcalm, Montréal
grandcostumier.ca
438 896-4646

Le Grand Costumier

Costumier

The Grand Costumier’s collection is made up of more than 100,000 items from television productions dating back to the 1950s. About 100 of the items listed in its catalogue relate to dance.

The Grand Costumier’s mandate is to preserve the integrity of the collection received from the Société Radio-Canada as well as improve and manage it for the benefit of artistic creation. The Grand Costumier works to promote the invaluable cultural heritage that its collection represents and to highlight the value of the costume crafts, notably by offering continuing professional training to creators, along with activities geared to the broader community.

This social economy enterprise and non-profit organization was created in 2015, one year after Radio-Canada, the public broadcaster, announced that it was closing down its costume and wardrobe operations.

WHO ARE THE USERS?

The collection is used chiefly by performing arts professionals and television productions, but it is also visited by the greater public.

HOW CAN YOU ACCESS IT?

By consulting the online catalogue at **grandcostumier.com** or on site during opening hours.



This organization welcomes donations and promotes knowledge of the costume crafts (hat-making, couture, etc.) through training. It also offers a costume and props rental service.

Regroupement québécois de la danse

94



Regroupement québécois de la danse

95

WHO ARE THE USERS?

The MCQ’s collections and exhibitions are visited by all segments of the public.

HOW CAN YOU ACCESS IT?

By appointment via the MCQ website or by visiting **collections.mcq.org**



85, rue Dalhousie, Québec
mcq.org
418 643-2158

Le Musée de la civilisation de Québec (MCQ)

Museum

The MCQ collections are divided into three main components based on the nature of the property they contain: historical archives made up of private fonds (from the Séminaire de Québec and private fonds held by the museum) as well as archives acquired jointly with objects; the library of rare and antiquarian books, composed mainly of the Séminaire de Québec library collection and an impressive collection of foreign works from the 15th to the 20th centuries; the collection of objects, subdivided into sectors reflecting, respectively, the human ecosystem in the private and public spheres, and the natural ecosystem in which society evolves. Each component contributes to the representativeness of society in the collections. Dance-related items are dispersed across these three components:

- the Carlotta archive fonds
- the cabin from *Cabane* by Paul-André Fortier (set element)
- costumes from the Fonds chorégraphique Fernand Nault (acquired in 2018)

Under the *National Museums Act*, the MCQ’s mandate revolves around three main functions: promote public awareness of the history and diverse components of our civilization, notably the material and social cultures of the inhabitants of Québec as well as those that have enriched them; ensure the preservation and enhancement of the ethnographic collection and other collections that are representative of our civilization; and sustain Québec’s presence across the international museum network through acquisitions, exhibitions and other activities.

The MCQ is a government corporation. It was created in 1984 and inaugurated in 1988. The Musée de l’Amérique francophone and the Musée de la Place-Royale were integrated into the complex in 1995 and 1999, respectively. The Centre national de conservation et d’études des collections was added to the group in 2005.



This institution preserves and accepts stage objects, and enhances heritage. Contact its staff to submit a proposal to the acquisition committee. It also acts as an advisory resource for the development of collection criteria for all organizations or institutions intent on initiating a reflection in this regard.



3430, avenue du Musée, Montréal
mbam.qc.ca/ressources-documentaires
514 285-2000

Montreal Museum of Fine Arts (MMFA)

Library and archive

The MMFA Library houses a collection of works on art from Québec, Canada, Europe and Asia, together with art from the Islamic world, Africa, Oceania, South America, as well as decorative and design works. Its collection includes close to 90,000 pieces, 68,000 sales catalogues, 930 periodicals and 20,000 artist files. Dance items are comprised mainly of publications related to costumes created by various visual artists, including Alfred Pellán.

The MMFA archive houses the museum’s historical archives, along with records on all the works in its collection. It also includes a set of records related to various dance events organized by its activities department and presented between 1976 and 1986, as well as records on shows presented in collaboration with the MMFA as part of its exhibitions (for example: O Vertigo created the choreography Chagall for the 1989 exhibition on painter Marc Chagall).

Created in 1882, the library, known initially as the “Reading Room,” was expanded in 1912 with the MMFA’s move to its new facility on Sherbrooke Street. Since its creation, the library has had a mandate to meet the MMFA’s research needs and to make its resources accessible. The MMFA archive was created in 1991 to consolidate all the records in the museum’s collection, including its historical records and private archive fonds.

WHO ARE THE USERS?

The MMFA Library responds mainly to requests from the museum’s conservation department, as well as from other museums and professionals from the arts and museum communities. The MMFA archive responds to requests from the museum’s various departments and from other institutions, professionals, students and the general public.

HOW CAN YOU ACCESS IT?

Part of the collection is accessible on the MMFA website at mbam.qc.ca, under the tab marked Documentary Resources. The MMFA Library is accessible by appointment. The MMFA archive is open on Tuesdays and Wednesdays.

Regroupement québécois de la danse

96



Regroupement québécois de la danse

97

WHO ARE THE USERS?

The collections are used mainly by researchers and students, but also by the greater public.

HOW CAN YOU ACCESS IT?

By appointment, on site, via the referral address mccord@mccord-stewart.ca or by consulting the Museum website at musee-mccord.qc.ca



690, rue Sherbrooke Est, Montréal
musee-mccord.qc.ca
514 861-6701

McCord Museum

Museum

The McCord Museum houses collections totalling close to 1.5 million objects, images and manuscripts attesting to the social history and material culture of Montreal, Québec and Canada, including paintings, prints and drawings, costumes and textiles, ethnological and archeological artefacts, decorative art artefacts and photographs. Its Archives and Documentation Centre features close to 9,000 reference works, specialized periodicals, about 2,500 titles in its rare books collection, plus 800 archive fonds and collections, all totalling more than 293 linear metres of textual records and 1,317,610 photographic archives. Dance-related collections are found mainly in the textual and iconographic archives:

- The P155 fonds and the C156 collection contain several programs, press clippings, show tickets and dance events (Les Grands Ballets Canadiens, the Sadler’s Wells Theatre Ballet, The Royal Ballet, the Ballets Russes de Monte-Carlo, the Royal Danish Ballet, José Greco flamenco dance company) produced or presented in Montreal and outside the city, dating back to the late 19th century.
- The C288 collection is composed of dance cards dating back to the 19th and 20th centuries.
- The Notman Photographic Archives contain a few studio portraits of dancers. The Yseult Mounsey and Denis Plain archive documents several shows presented in Montreal during the 1960s, 1970s and 1980s.

Dedicated to the preservation, study and enhancement of Montreal’s social history, past and present, the McCord Museum is among the largest sources of records and artefacts in Canada for historical research. The Museum’s Archives and Documentation Centre is certified by the Bibliothèque et Archives nationales du Québec (BANQ).

The McCord Museum was inaugurated in 1921. It was born out of the vision of collector David Ross McCord, who sought to showcase the history and cultures of his country.



This museum preserves and disseminates heritage, and it accepts donations.



This institution preserves heritage and serves the needs of researchers.



1430, rue Saint-Denis, local D-R400, Montréal
 archives.uqam.ca
 514 987-6130

Université du Québec à Montréal (UQAM)

Archives and records
management department

UQAM's archives and records management department houses 127 institutional archive fonds and 200 privately-held archive fonds, for a total of about 1,700 linear metres of documents. The Fonds Lacasse-Morenoff and the Fonds Jeanne Renaud are the two archive fonds related to dance.

This department answers directly to the General Secretary of the university. It is responsible for managing the university's administrative and historical records and ensuring their conservation, processing and dissemination. Its mandate consists, in part, of providing administrative units with systems that help ensure the dynamic management of administrative records and offering advice, expertise and support in the application of these systems in order to improve administrative efficiency and create the university's institutional memory. It also has a mandate to make accessible to the academic community and to external clients records attesting to the university's history as well as privately-held archives for teaching and research.

The archives department has been part of the organizational chart since UQAM's inception in 1969, and it is linked to the Office of the General Secretary. In 1973, UQAM's various administrative units began to remit the university's essential archives and records to the archives department for conservation. It wasn't until 1977 that the department's roles and responsibilities were adopted by UQAM's board of directors.

WHO ARE THE USERS?

The archives department is open to the academic community (institutional units, professors, students, etc.) and external clients.

HOW CAN YOU ACCESS IT?

In person, on site, to view the directories.



This department preserves heritage and meets research needs.



1400, boul. René-Levesque Est, Montréal
 ici.radio-canada.ca/archives
 514 597-6000

Société Radio-Canada (SRC)

Media and archive centre

SRC's media centre and archive houses in its vaults and on its servers audio, video, film, photographic materials as well as paper documents, which are kept on various types of mediums. The audio, film and video materials include broadcast programs and film materials on a wide variety of subjects across all segments of society. The photo library essentially contains slides, negatives and photos in paper and digital format taken by production teams and various Radio-Canada program studios. The music department houses thousands of recordings on disk, CD and other mediums across all musical fields. Dance elements are found across various collections:

- The radio collection includes more than 5,400 items on dance dating back to December 1948, including numerous news stories and programs as well as interviews that focus on dance.
- The television collection contains more than 7,800 items on dance, including news stories, interviews with choreographers and dancers, and programs: *Carrousel* (1953 to 1954); *L'heure du concert* (1954 to 1968); *Fête au village* (1954 to 1955); *Music-hall* (1955 to 1966); *Carrefour* (1955 to 1962); *Sérénade estivale* (1959 to 1962); *Dans tous les cantons* (1960 to 1962); *Les beaux dimanches* (1966 to 2004); *Soirée canadienne* (1971); *Ce coin de terre* (1975 to 1976); *Pistolri* (1977 to 1981); *Le match des étoiles* (2005 to 2009); and *Les dieux de la danse* (2015 to 2016).
- The photo collection features more than 1,000 photos depicting mainly dancers in performance dating back to the 1950s: Les Grands Ballets Canadiens de Montréal, Les Ballets Chiriaeff, Ballet Eddy Toussaint, Groupe de la Place Royale, New York City Ballet, Les Danseurs de Michel Conte, The Royal Winnipeg Ballet of Canada, Les Ballets Jazz; Championnat mondial professionnel de danse; Trinidad Dance Revue, Les Sortilèges, Les Danseurs du Saint-Laurent.

WHO ARE THE USERS?

Researchers and producers are among the people who make specific viewing requests.

HOW CAN YOU ACCESS IT?

External clients may schedule appointments to view the archives through the archive sale department at distribution.cbrc.ca/fr/forms/stockshot



This department preserves and disseminates televisual heritage, and emphasizes research and dissemination.

Regroupement québécois de la danse

98

Regroupement québécois de la danse

99





Appendices

Frame the research

- Break down the research topic
- Set out a working hypothesis

2014
WINTER
SPRING

- Meetings**
- Executive Committee, January
 - Monitoring Committee, February 27
 - Group discussions, March

- Semi-structured individual interviews**
- with companies and practitioners, based on a list of pre-established themes, March and April
 - 20 interviews

- Meetings**
- Executive Committee, May
 - Monitoring Committee, May
 - Discussion with members of the RQD Board of Directors, June

Sketch a portrait of the dance heritage situation

Draw up an overview of the records held by companies, practitioners and presenters

Identify the interests, practices and needs of actors

2014
SUMMER
FALL

- Written questionnaires**
- with closed questions distributed to companies and practitioners and self-administered by respondents between June and August, 51 responses out of 97:
 - 29 responses from companies (out of 57)
 - 22 responses from practitioners (out of 40)

- Semi-structured individual interviews**
- with companies and practitioners to specify responses to the questionnaires, September and October, 11 interviews out of 20 requested

- Semi-structured individual telephone interviews**
- with presenters, September and October, 15 interviews:
 - 10 specialized presenters
 - 5 multidisciplinary presenters

- Meetings**
- Executive committees, September and November

Draw conclusions and strategic guidelines

Formalize an initial definition of dance heritage

Enrich and validate the overview of the situation

Formulate action hypotheses

2015
WINTER
SPRING

- Meetings**
- Executive Committee, January
 - Monitoring Committee, January
 - Executive Committee, March

- Semi-structured interviews**
- and structured group discussions with professionals and organizations active in the fields of documentation, heritage preservation and transmission, April

- Meetings**
- Executive committees, May and June
 - Monitoring Committee, June

Identify the objectives of an action framework

Establish a common vocabulary

Identify dance heritage actors within and outside the dance community

Draw up a portrait of missions

Review the situation

2015
SUMMER
(GLOSSARY)

2017
WINTER

- Establish a Roundtable on dance heritage** made up of museum curators, librarians, archivists, service organizations, presenters, research centres, March: 16 participant

- Distribute written questionnaires**, organize thematic subgroups drawn from the Roundtable: 26 responses / 28 questionnaires distributed, March and April:
- 4 service organizations; 13

libraries, documentation centres, archives, media centre; one research centre; two presenters; two archivists; one film library, four museums; one television broadcaster.

Foster knowledge among dance heritage actors

Foster a more in-depth reflection around dance heritage themes

Establish a dance heritage chain

Identify collective strategies and actions

2017
SPRING
FALL

- Roundtable meetings** with four thematic subgroups:

- Group A. "Archives, preservation and dissemination"; presenters, documentation centres, student in archive administration, archivists. Three meetings, May and September
- Group B. "Stage objects, collection and

- enhancement"; archives, library, organization, museum, arts council. One meeting, September
- Group C. "Transfer and remount": service organizations, artists, arts council
 - Two meetings, May and September
 - Group D. "Definitions and publication": libraries and organization. One meeting, May

- Report and synthesis**
- Project manager and distribution to all participants

Outline the steps of an action framework

Establish an action plan, gather tools

Evaluate respective contributions

Synthesize the information collected

2017
WINTER
2018
SPRING

- Distribution of written questionnaires:**

- 20 responses out of 26 questionnaires distributed: archives, museums, libraries, service organizations, film library, media centre, companies, teachers, archivists, choreographers, November and December

- Validation workshops**

- Workshop A. "Validate the dance heritage chain": organization, libraries, artist, arts council, museum. One meeting, March
- Workshop B. "Define the modalities of a dual collection": museum, libraries, organization. One meeting, March
- Workshop C. "The ideal digitization centre": film library, library, organization

- meeting, March
- AWorkshop D. "Manifesto in favour of a choreographic legal deposit": organizations, libraries, arts council, archivist. One meeting, March
 - Workshop E. "Recommendations and ideal fonds": libraries, organizations, film library, arts council, archivist. One meeting, March

Individuals and Organizations Consulted

Researchers

Alanna Thain, professor
McGill University

Anick Forest Bonin, archivist
Geneviève Dussault, lecturer
University du Québec à Montréal

Ivana Milicevic, student
University de Montréal

Jean Gervais, professor
University du Québec à Montréal

Mario Veillette, teacher
École de danse de Québec

Martine Époque, researcher
Artech

Valérie Lessard, archivist
Yvon Lemay, professor
University de Montréal

Dance Companies and Dance Artists

Bouge de là

Cie Manuel Roque Danse
Contemporaine

Les Grands Ballets Canadiens
de Montréal

Clovek & the 420

Code Universel

Compagnie de danse Sursaut

Compagnie Marie Chouinard

Créations Estelle Clareton

Danse Danse Inc.

Danse K par K

Danse-Cité

David Pressault Danse

Et Marianne et Simon

Fortier Danse-Création

José Navas/Compagnie Flak

La 2^e Porte à gauche

La Fondation de danse
Margie Gillis

Le Carré des Lombes

Le Fils d’Adrien danse

Louise Bédard Danse

Lucie Grégoire Danse

Cas Public

Mandoline Hybride

maribé — sors de ce corps

MAYDAY

Montréal Danse

O Vertigo Danse

PPS Danse

RUBBERBANDance Group

Sylvain Émard Danse

Van Grimde Corps Secrets

Virtuo Danse

Compagnie Danse Nyata Nyata

Presenters and Support Organizations

Agora de la danse

Art Circulation

BIGICO

Circuit-Est centre
chorégraphique

Festival International de Danse
Encore

Festival Quartiers Danses

Festival TransAmériques (FTA)

Fondation Jean-Pierre Perreault

La danse sur les routes
du Québec

La Rotonde, Centre
chorégraphique contemporain
de Québec

Le Grand Costumier

MAI (Montréal, arts interculturels)



Regroupement québécois de la danse

Maison de la culture Frontenac Maison de la culture Notre-Dame-de-Grâce	Service des Archives de l'Université du Québec à Montréal
Salle Pauline-Julien Théâtre Centennial — Université Bishop's	Tangente (Documentation centre)
Théâtre Hector-Charland Théâtre La Chapelle	Practitioners (choreographers, performers, teachers, rehearsal directors)
Memory institutions (libraries, archives and documentation centres, film libraries, media centres, museums)	Amrita Choudhury Andrea de Keijzer Andrew Turner Ariane Dessaulles Arielle Warnke St-Pierre Brice Noeser Caroline Gravel Caroline Laurin-Beaucage David Rancourt Esther Rousseau-Morin Frédéric Gravel Geneviève Duong Ginelle Chagnon Isabel Mohn Isabelle Poirier Jamie Wright Jean-Sébastien Lourdaï Johanne Dor Karine Denault Marie Claire Forté Nancy Gloutnez Rachel Harris Rhodnie Désir Sarah Bild Sophie Breton Sophie Corriveau Susanna Hood
Archives de la Ville de Montréal Archives de Radio-Canada The Archives of the Jesuits in Canada	
Artexxe Bibliothèque de la danse Vincent-Warren	
Bibliothèque des arts de l'Université du Québec à Montréal (Collection spéciale)	
Library and Archives Canada Bibliothèque et Archives nationales du Québec	
Centre Marius-Barbeau Centre Mnémo The National Arts Centre (Archives)	
Cinémathèque québécoise Cirque du Soleil (Collection) Dance Collection Danse McCord Museum	
Médiathèque de l'École de danse contemporaine de Montréal	
Musée de la civilisation de Québec	Arts councils Conseil des arts et des lettres du Québec
Montreal Museum of Fine Arts	Conseil des arts de Montréal

References

ARTEXTE*Submission of an artist's file*https://artexxe.ca/app/uploads/2016/12/2016_directives_pour_soumission_de_dossier.pdf**ASSOCIATION DES ÉCOLES SUPÉRIEURES D'ART DE MONTRÉAL***Guide to using literary, musical and artistic works protected by copyright in Canada in ADÉSAM member schools*http://adesam.com/wp2011/wp-content/uploads/Adesam_Guide_droit_dauteur_EN_web.pdf**AYA, M. (1995)***“Ce que tout archiviste devrait savoir avant d'appeler l'évaluateur”, Des choix rentables pour aujourd'hui et pour demain, Canada: Actes du Congrès de l'Association des Archivistes du Québec.***BACHIMONT, B. (2009)***“Archivage audiovisuel et numérique: les enjeux de longue durée”, Archivage et stockage pérennes, Hermes: France.***BÉNICHOU, A. (2015)***Recréer/scripter — mémoires et transmission des œuvres performatives et chorégraphiques contemporaines, France: Les presses du réel.***BIBLIOTHÈQUE ET ARCHIVES NATIONALES DU QUÉBEC (2015)***Le Guide des archives de la danse au Québec*<http://blogues.banq.qc.ca/instantanes/2015/11/02/nouveau-guide-des-archives-de-la-danse-au-quebec/>**BIBLIOTHÈQUE ET ARCHIVES NATIONALES DU QUÉBEC, (2012)***La numérisation des documents: méthodes et recommandations*http://www.banq.qc.ca/documents/archives/archivistique_ged/publications/Numerisation_des_documents.pdf**BIBLIOTHÈQUE ET ARCHIVES NATIONALES DU QUÉBEC***Don d'archives privées*http://www.banq.qc.ca/archives/entrez_archives/don_archives_privées/**BOLES, F. et J. M. YOUNG (1991)***Archival appraisal, États-Unis: Neal-Schuman Publishers.***COUTURE, C. (et al.) (1999)***Les fonctions de l'archivistique contemporaine, Canada: Presses de l'Université du Québec.***DANCE HERITAGE COALITION**

Website

danceheritage.org**DEPOCAS, Alain (et al.) (2003)***L'approche des médias variables: la permanence par le changement, États-Unis: Guggenheim Museum Publication.*

DOCUMENTATION AND CONSERVATION OF THE MEDIA ARTS HERITAGE

Website

<http://docam.ca/en.html>

FONDATION JEAN-PIERRE PERREAULT

Choreographic Toolkits

<https://espaceschoregraphiques2.com/en/toolkits/>

FONDATION JEAN-PIERRE PERREAULT

Le Testament artistique: l'art de tirer sa révérence

<http://espaceschoregraphiques2.com/fr/documents/>

INTERNATIONAL COUNCIL ON ARCHIVES

Electronic Records: A Workbook for Archivists

https://www.ica.org/sites/default/files/ICA_Study-16-Electronic-records_FR.pdf

INTERNET ARCHIVE

The WayBack Machine

archive.org/web

LEMAY, Y. et M.-P BOUCHER (2010-2011)

“L'émotion ou la face cachée des archives”, *Archives*, 42(2)

archivistes.qc.ca/cora/afficheFic.php?fic=vol42_2/42_2_lemay_boucher.pdf

LIBRARY AND ARCHIVES CANADA

Gifts of Archives and Published Materials

<http://www.bac-lac.gc.ca/eng/about-us/about-collection/Pages/gifts-archives-published-materials.aspx>

MAIRESSE, François (2011)

Dictionnaire encyclopédique de muséologie, France: Armand Colin.

REGROUPEMENT QUÉBÉCOIS DE LA DANSE (2011)

Plan directeur de la danse professionnelle au Québec 2011-2021

<https://www.quebecdanse.org/rqd/plan-directeur-de-la-danse-professionnelle-au-quebec-2011-2021>

RÉSEAU DE DIFFUSION DES ARCHIVES DU QUÉBEC (RDAQ)

Website

rdaq.banq.qc.ca

SOCIÉTÉ INTERNATIONALE DES BIBLIOTHÈQUES, MUSÉES, ARCHIVES ET CENTRES DE DOCUMENTATION DES ARTS DU SPECTACLE (SIBMAS)

Website

sibmas.org

SOULIÈRES, D. (et al.) (2009)

Danse-Cité: Traces contemporaines, Canada: Les heures bleues.

STUART, M. et J. PEETERS (2010)

On va où là?, France: Les presses du réel.

This guide is set in Dia,
a font designed by Lauri Toikka
and Florian Schick in 2015.

Québec's Dance Heritage

— State of Affairs, Perspectives and Practical Advice

A new-found awareness of our dance heritage emerged in recent years, when various factors contributed to a growing recognition among artists of the importance of leaving a trace, with some even evoking a sense of urgency. And while heritage, owing to a lack of resources, is not yet a priority for everyone, it now appears to be a legitimate concern and an essential component of an artistic practice imbued with a renewed awareness of its value and history. Be that as it may, efforts to establish sound management of an artistic heritage still raise a number of questions and, with reason, certain apprehensions. That's because heritage, for all that is noble, rich and legitimate about it, often acts as a monster that must be tamed. This publication's objective is thus to provide a path to a relationship with our dance heritage for those who are interested. By drawing its current contours and promoting access to it, this document is an invitation to embrace and enhance our dance heritage. This project is both a necessary and passionate endeavour—one that will be achieved through baby steps and leaps and bounds alike.