Québec’s Dance Heritage
State of Affairs, Perspectives and Practical Advice

Regroupement québécois de la danse
Québec’s
Dance
Heritage

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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.
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 heritage, 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 (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 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.

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.
Introduction

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)

Definition of dance heritage.

Graphic presentation of activities across Dance Heritage connections.

Tools for taking action.

A few aspirations for the development of dance heritage.

Dance Heritage Glossary
To establish a common vocabulary and facilitate the integration and ownership of the subject matter herein.

Directory of Dance Heritage Actors and Guardians
Entries containing a wealth of useful information about libraries, documentation centres, museums and other memory institutions.

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.

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.

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.
**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.

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

**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.

**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:

- 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 sync 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.

**PRESENCE**
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.

**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.
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 funds (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 and 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.*
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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**

1. **TITLE (YEAR)**
   - Name and date of the dance piece, event or activity

2. **CHOREOGRAPHED and/or CONCEIVED BY Name(s)**

3. **DANCER(S) and/or FACILITATOR(S) Name(s)**

4. **MUSIC Name(s)**

5. **LIGHTING Name(s)**

6. **COSTUMES and/or PROPS and/or SETS Name(s)**

7. **DURATION Exact or approximate duration**

8. **PREMIERE Location and date of the premiere**
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.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Functions of the Document</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Accurately reflect the reality and activities of the choreographer, company or organization</td>
</tr>
<tr>
<td>2.</td>
<td>Consolidate collective memory</td>
</tr>
<tr>
<td>3.</td>
<td>Attest to trends that are contemporaneous with dance: cultural policies, arts funding</td>
</tr>
</tbody>
</table>

Criteria | Value of the Information |
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>4.</td>
<td>Accuracy and authenticity of the information</td>
</tr>
<tr>
<td>5.</td>
<td>Quantity, quality, density, completeness and relevance of the information</td>
</tr>
<tr>
<td>6.</td>
<td>Age and rarity of the information</td>
</tr>
<tr>
<td>7.</td>
<td>Symbolic value of the information</td>
</tr>
<tr>
<td>8.</td>
<td>Completeness of records (applies, for example, to various elements in correspondence or to digital files connected via hyperlinks or content)</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Resources and Priorities of the Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.</td>
<td>Financial and human resources</td>
</tr>
<tr>
<td>10.</td>
<td>Available warehousing and storage spaces</td>
</tr>
<tr>
<td>11.</td>
<td>Tax credits</td>
</tr>
<tr>
<td>12.</td>
<td>Upcoming events (exhibitions, anniversaries, publications, etc.)</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Function of the Material</th>
</tr>
</thead>
<tbody>
<tr>
<td>13.</td>
<td>Relationship between the emotional factor and memory</td>
</tr>
<tr>
<td>14.</td>
<td>Emotions provoked upon reading archives</td>
</tr>
</tbody>
</table>

4. CRITERIA REGARDING USE

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

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Function of the Material</th>
</tr>
</thead>
<tbody>
<tr>
<td>15.</td>
<td>Reconstitute a work for a remount</td>
</tr>
<tr>
<td>16.</td>
<td>Respond to research needs taking into account foreseeable research streams</td>
</tr>
<tr>
<td>17.</td>
<td>Respond to the needs of teachers of dance history</td>
</tr>
<tr>
<td>18.</td>
<td>Respond to dissemination needs (exhibitions, digital platforms, publications)</td>
</tr>
<tr>
<td>19.</td>
<td>Respond to the needs of holding tributes, of celebration and of commemoration, of marking anniversaries</td>
</tr>
<tr>
<td>20.</td>
<td>Presenting works through recordings (videos of performances, digital platforms)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Value of the Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>21.</td>
<td>Balance between the contemporary values surrounding the creation of the archive and the research priorities at the moment of evaluation</td>
</tr>
<tr>
<td>22.</td>
<td>Usability of the archive (ability of the user to consult it or make a particular use of it)</td>
</tr>
<tr>
<td>23.</td>
<td>Usage constraints (restrictions, copyright, intellectual property)</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Function of the Material</th>
</tr>
</thead>
<tbody>
<tr>
<td>24.</td>
<td>Uniqueness, rarity, and age of the medium</td>
</tr>
<tr>
<td>25.</td>
<td>Aesthetic quality of the records (exhibition, publication, and dissemination values)</td>
</tr>
<tr>
<td>26.</td>
<td>Fragility or obsolescence of the medium</td>
</tr>
<tr>
<td>27.</td>
<td>Presence of metadata and comprehensive description of records</td>
</tr>
<tr>
<td>28.</td>
<td>Accessibility of records</td>
</tr>
<tr>
<td>29.</td>
<td>Technical readability of records</td>
</tr>
<tr>
<td>30.</td>
<td>Intellectual readability of records</td>
</tr>
</tbody>
</table>

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.
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

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   Project background and structure of the Guide

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   PLAN AND RETENTION
   SCHEDULE
   Two basic, practical tools for establishing an effective classification and filing system

4. PRESERVATION
   OF ARCHIVES AND
   MANAGEMENT
   OF STORAGE
   FACILITIES
   Practical advice on storage conditions to prevent deterioration

5. DONATION
   Issues and steps related to the donation process

6. CONCLUSION
   Dissemination as the last stage of archive management

7. APPENDIX
   BIBLIOTHEQUE DE LA DANSE VINCENT-WARREN
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8. APPENDIX
   DONATION AGREEMENT
   OF THE MCGILL
   UNIVERSITY ARCHIVES

9. APPENDIX
   DONATION AGREEMENT
   OF THE BAnQ

10. APPENDIX
    THE CHOREOGRAPHIC
    TOOLKIT

11. APPENDIX
    LEGAL DEPOSIT

12. GLOSSARY
    Brief definitions of 10 terms used in the Guide

13. INDEX
    Classification plan codes, presented in alphabetical order

CONSIDERATIONS

1. The institution’s mission statement, the criteria set out in its acquisition policy, or any other document describing the institution’s collecting mandate

2. Types of mediums and formats accepted for the collections

3. Types of mediums and formats accepted for dissemination

4. Records or formats not eligible for acquisition by the institution, where applicable

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?)

6. Advantages/benefits of the donation

7. Address of the institution, and person or department to contact

 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 Artexte; 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.
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.
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.

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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

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
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.

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2. GENERAL AND SPECIFIC COPYRIGHT PRINCIPLES APPLIED TO TEACHING ESTABLISHMENTS
   Usage and exceptions specific to teaching excerpts from works
3. DEFINITIONS
   Short definitions of the terms used in the guide
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

Download the guide from the ADESAM website
adesam.com/wp-content/uploads/ADESAM_GUIDE_DROIT_DAUTEUR_WEB.pdf

TABLE OF CONTENTS — Choreographic Toolkit

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

Visit the FJPP website for more on choreographic toolkits
Espaceschoregraphiques2.com/fr/boites/
License 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.

---

MODEL OF A LICENCE TO USE MATERIAL

I, the undersigned [rights holder], _______ 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]
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

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**Arrangement for Remounts & Interoperability of Archival Material**

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**REKALL software**

By Clarisse Bardiot

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**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, presentation, etc.)

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**Fourth 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 deposit. 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.”

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
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.
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
¹ 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.

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-
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 the 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.

**see also** — Collection / Documentation

**Sources**


**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 ecemuseums, whose raison d’être orient them towards the surrounding population; their collection activities complement their public education mission. Libraries and archives also manage collections relating to documentary
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-picted 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.


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
Glossary

**Québec's Dance Heritage**

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.

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**Digital Conservation**

Digital conservation takes in both the digitization of analogous 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 integral 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.

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**Transmission Plan**

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.
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.

**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 two dimensions in an interdependent and interdocumentary matrix, geared towards obtaining information on a subject. 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.

**SOURCES**

- BRIET, Suzanne (1951). *Qu'est-ce que la documentation?*, Éditions documentaires, industrielles et techniques de Paris.
- CARON, Daniel J. (s. d.). *Édifier ensemble notre mémoire continue: Constituer un patrimoine documentaire représentatif*, Bibliothèque et Archives Canada.
- CARON, Daniel J. (s. d.). *Édifier ensemble notre mémoire continue: Constituer un patrimoine documentaire représentatif*, Bibliothèque et Archives Canada.

**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 archive 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 funds and primary source documents.
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 de l’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

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

**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. 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.

**see also** → Archives / Documentation Centre / Documentation Transmission Plan

**Sources**


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Glossary

see also → Archives / Cataloguing / Documentation Centre
Preservation

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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 (cataloguing, 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 funds 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. As archives, these records may also be preserved by a collector or in a database, if they are not associated with a museum collection.

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. 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 → Collection / Documentation / Archives Fonds
Cultural Heritage / World Heritage / Transmission Plan / Value

SOURCES

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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 heritage.

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see also → Preservation / Archive Fonds / Cultural Heritage
Patrimonialization
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 records.

see also — Collection / Fonds / Documentation / Patrimonialization Transmission Plan

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. 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.

see also — Collection / Fonds / Documentation / Patrimonialization Transmission Plan

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.
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Regroupement québécois de la danse

see also → Cultural Heritage / Transmission Plan

SOURCES


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

Directory

Dance Heritage

Actors and Guardians
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 Quebec, 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.

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.

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 profiles.
Directory of resources available

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Library and Archives Canada 87
McCord Museum 97
Musée de la civilisation de Québec 95
National Arts Centre, Archives 91
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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.
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 redefined 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.

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 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 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.

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 supérieures en art de Montréal (ADESAM) member schools and Cégep du Vieux-Montréal, as well as dance professionals and other interested persons.

WHO ARE THE USERS?
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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).

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.

WHO ARE THE USERS?

The Bibliothèque des arts de l’UQAM is used mainly by students, professors and researchers.

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).

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.

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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.

The Bibliothèque des arts de l’UQAM 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.

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

85

The Bibliothèque des arts de l’UQAM is used mainly by students, professors and researchers.

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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.

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.

84

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).

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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.

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

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

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 1872) and the National Archives of Canada (created in 1872). It combines the collections, services and staff of these two institutions.
The Fonds chorégraphique Fernand Nault is a foundation whose mission is to ensure the sustainability of Fernand Nault’s choreographic repertoire, protect the moral rights 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.

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.

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

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

HOW CAN YOU ACCESS IT?
The FCFN website (fcfn.ca) is viewed as part of requests to use or remount a work by Fernand Nault or contribute to one.
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.

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.

This organization serves the needs of research by preserving and disseminating Canada’s performing arts heritage.
**Québec’s Dance Heritage**

**Directory**

**Regroupement québécois de la danse**

**Québec’s Dance Heritage**

**Directory**

**Regroupement québécois de la danse**

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The Cinémathèque 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 Cinémathèque 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 Cinémathèque Québécoise oversees Québec’s audiovisual legal deposit.

Founded in 1963 by a group of filmmakers, the Cinémathèque acquired a preservation centre in 1974.

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The Cinémathèque québécoise

Film library

335, boulevard de Maisonneuve Est, Montréal

cinematheque.qc.ca

514 842-9763

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Centre d’interprétation de la culture traditionnelle

Marius-Barbeau (CMB)

Documentation centre

4839, rue de Bordeaux, Montréal

cdmb.ca

514 522-1511

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

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The Cinémathèque québécoise 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 Cinémathèque’s collections (thematic files or bound open-source data).
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.
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.
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.
Frame the research
Break down the research topic
Set out a working hypothesis

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

Draw conclusions and strategic guidelines
Formalize an initial definition of dance heritage
Enrich and validate the overview of the situation
Formulate action hypotheses

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

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

Outline the steps of an action framework
Establish an action plan, gather tools
Evaluate respective contributions
Synthesize the information collected

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

Written questionnaires with closed questions distributed to companies and practitioners and self-administered by respondents between June and August, 51 responses out of 92:
— 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

Written questionnaires
— 29 responses from companies
— 11 interviews out of 20

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

Meetings
— Executive committees, September and November
— Monitoring Committee, May
— Discussion with members of the RQD Board of Directors, June

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

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 presenter, research libraries, film library, film council Two meetings, May and September
— Group A. “Archives, preservation and dissemination”: presenters, documentation centres, student in archive administration, archivist. Three meetings, May and September
— Group B. “Stage objects, collection and enhancement”: archives, 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

Roundtable meetings with four thematic subgroups:
— Group A. “Archives, preservation and dissemination”: presenters, documentation centres, student in archive administration, archivist. Three meetings, May and September
— Group B. “Stage objects, collection and enhancement”: archives, organization, museum, arts council. One meeting, September

Distribution of written questionnaires:
— 20 responses out of 28 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 One meeting, March
— Workshop D. “Manifesto in favour of a choreographic legal deposit”: organizations, libraries, arts council, archivist. One meeting, March
— Workshop E. “Recommendations and ideal funds”: libraries, organizations, film library, arts council, archivist. One meeting, March

Identify dance heritage actors within and outside the dance community
Establish a dance heritage chain
Identify collective strategies and actions

Quarter’s Dance Heritage

Appendices

2014 Winter/ Spring
2014 Summer/Fall
2015 Winter/Spring
2015 Summer
2017 Winter
2017 Summer/Fall
2018 Winter/ Spring

Appendices

Report and synthesis
— Project manager and distribution to all participants

Quarter’s Dance Heritage

Appendices
Appendices

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 dense de Québec
Martine Époque, researcher
Artech
Valérie Lessard, archivist
Yvon Lemay, professor
University de Montréal

La Fondation de danse Marglie Gillis
Le Carré des Lombs
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 Énard Danse
Van Grimde Corps Secrets
Virtuo Danse
Compagnie Danse Nyata Nyata

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 2e Porte à gauche

La Fondation de danse Marglie Gillis
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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)
Appendices

Archives of Radio-Canada
Archives de la Ville de Montréal
The Archives of the Jesuits in Canada

Artexte
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
Montreal Museum of Fine Arts

Service des Archives de l’Université du Québec à Montréal
Tangente (Documentation centre)

Practitioners
(choreographers, performers, teachers, rehearsal directors)

Amrita Choudhury
Andrea de Keijzer
Andrew Turner
Ariane Dessaulles
Arielle Wanke St-Pierre
Brice Noeser
Caroline Gravel
Caroline Laurin-Beaucage
David Rancourt
Esther Rousseau-Morin
Frédérick Gravel
Geneviève Duong
Ginelle Chagnon
Isabel Mohn
Isabelle Poirier
Jamie Wright
Jean-Sébastien Lourdais
Johanne Dor
Karine Denault
Marie Claire Forté
Nancy Gloutnez
Rachel Harris
Rhodnie Désir
Sarah Bild
Sophie Breton
Sophie Corriveau
Susanna Hood

Arts councils
Conseil des arts et des lettres du Québec
Conseil des arts de Montréal

Appendices

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Website danceheritage.org

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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/

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REGROUPEMENT QUÉBÉCOIS DE LA DANSE (RQD)
Plan directeur de la danse professionnelle au Québec 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

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


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.