

been realized, despite efforts of, for example, editor Roberta Barker). Ideas and responses in the journal must retain the rigour of scholarly pieces. Yet they could well reflect ideas and research in progress in the same manner as the seminars and round tables of recent Congresses have so effectively done. I would like to see *TRIC/RTAC* explore ways for the new insight and interrogations brought through Forum pieces and special issues to sustain on an ongoing basis the integration of knowledge across diverse theatrical traditions and practices. This could help dissolve creatively solitudes and impermeable boundaries still found in knowledge about what we call Canadian and Quebec theatre and drama.

Chart of Subsidized French-Language Theatre Research in Quebec Since 1990

HERVÉ GUAY

It is impossible to provide a credible overview of French-language theatre research in Quebec during the last few years. However, this did not prevent my colleague Patrick Leroux and me from organizing a session on the subject at the conference of the Canadian Association for Theatre Research in Victoria in June 2013 and bringing together researchers to profile current Quebec research in the stage arts. Although there are researchers who work in English and in French, those who write or publish in both languages are few and far between. Our initiative was an attempt to overcome this language barrier. Our first objective was to provide information on the Quebec research network and the areas of research driven by francophone researchers since 1990; the second was to improve the existing—and inadequate—exchanges between francophone and anglophone universities. As president of the Quebec Society of Theatre Studies, the francophone equivalent of the Canadian Association for Theatre Research, I felt it my duty to reach out and inform you of what's being done in Quebec, a sign, moreover, of our interest in learning about similar activity elsewhere in Canada.³

The following paragraphs discuss the main fields of research subsidized since 1990. The focus is on research in French only, as this is generally less accessible to those with no knowledge of the language. Clearly, excellent research is being done in English and other languages in Quebec; such work, however, is not covered in this brief survey, which also omits to mention unsubsidized work and research conducted outside the university context. Likewise, student dissertations and theses are not discussed for reasons of space. That will be for another time.

This text is followed by a chart of the major French-language research subsidized since 1990 by the *Fonds de la recherche du Québec sur la société et la culture (FQRSC)* (Quebec Fund for Research on Society and Culture) and by the Social Sciences and Humanities Research Council (SSHRC).⁴ The chart is not exhaustive and focuses on work mainly relating to theatre. Owing to space constraints, I did not always record the official titles of the projects, but summarized them at times for the purposes of this inquiry. I apologize in advance for any oversights and errors I may have made in listing and outlining the projects. In light of these data, I will attempt to briefly describe today's main research trends.

Eight Quebec researchers were subsidized during the 1990s, a single one of them by both levels of government. All projects except one dealt with the Quebec theatre, either past or present.⁵ In the 2000s, eight subsidized researchers joined the list. Most new researchers entered via the FQRSC, with the exception of two persons who had first been funded by SSHRC. Slightly over one-third of the work did not deal with Quebec theatre in particular. Certain researchers, in fact, focused on the Quebec corpus only in part. In the 2010s, six other francophone researchers, including two in research-creation, were added. During this period, half of the researchers were working on a Quebec corpus exclusively. Broadly speaking, the three most heavily studied areas were hybridization of forms, theatre history, and research-creation.

The documents I obtained from the subsidizing authorities allow for a brief summary of the approaches privileged by francophone researchers. In the 1990s, a tension between popular forms and experimental theatre and by the interpenetration of forms dominated research on Quebec theatre. Those focused on said issues included Jean-Marc Larrue, who examined the links between cinema and theatre in the early twentieth century; Chantal Hébert, who began research on Robert Lepage during the course of the decade; and Rémi Tourangeau, who developed the notion of *jeux scéniques* for the purpose of studying pageants. Somewhat on the sidelines of the movement were Gilbert David, who undertook the analysis of theatre programs; Annie Brisset, who focused on the links between theatre translation and identity; and, in particular, Josette Féral, who sought to examine the role of women in the development of acting theory.

The decade of the 2000s witnessed diversity in the research questions, approaches, bodies of work, and historic periods privileged. While interest in the hybridization of forms continued to drive research by Josette Féral, Chantal Hébert, Marie-Christine Lesage, and Irène Perreli-Contos, and while Jean-Marc Larrue, Gilbert David, and Yves Jubinville investigated the more or less recent history of Quebec theatre, researchers such as Shawn Huffman and Irène Roy opened up new avenues. The former explored the role of light in theatre and the aesthetics of discomfort. In this he demonstrates his sensitivity to the issue of audience response and a comparative approach (to contemporary theatre in Quebec and Europe), while the latter, at the other end of the spectrum, studied the creative process of the Repère Cycles. Francine Chaîné and Mariette Théberge discussed theatre in secondary school, and Jeanne Bovet examined voice in seventeenth-century French theatre. Gilbert David began to focus on the aesthetics of solo performance, previously having organized symposiums centred on Quebec dramaturgy (Carole Fréchette, Daniel Danis, Larry Tremblay). Josette Féral also pursued research on acting theory during this period while debating, for example, whether theatre acting could be taught. At the end of the decade, Robert Reid became the first researcher to receive support for studying research-creation.

Our own decade, the 2010s, henceforth accords importance to the research-creation engaged in by Robert Faguy and by Patrick Leroux in the manner of Jean-Paul Quéinnec, who obtained a Canada Research Chair in the Creation of a Dramaturgy of Sound. Indeed, sound is the topic of the day, conveyed, among other things, by the concept of intermediality, which Jean-Marc Larrue helps to refine while conducting research on radio theatre and electric sound. New technologies are likewise gaining favour: Robert Faguy examines the use of videostaging and I, for my part, note its role in audience response to contemporary Quebec

theatre. Studies of the theatre of the Ancien Régime are also expanding, focusing on the Renaissance and Enlightenment periods. Thus, Marie-France Wagner considers the phenomenon of royal entrances in France, while Louise Frappier, with a similar interest in royalty, examines tragedy in the same era. Nor is playwriting overlooked, with Francine Chaîné and Mariette Thériège analyzing this aspect of the francophone theatre model in Western Canada. Archives and theatre genetics also draw the attention of Yves Jubinville. Finally, a first team of researchers under the direction of Gilbert David has received funding to undertake a review of contemporary theatre practices in Quebec from a socio-aesthetic approach.

From the 1990s onward, theatre also occupied a place of importance in large-scale research dealing with literary establishment and history. These included: *La vie littéraire au Québec* (Literary Life in Quebec) on which Lucie Robert collaborated; the *Dictionnaire des œuvres littéraires du Québec* (Dictionary of Quebec Literary Works), which mobilized virtually all stakeholders in the field; and *Penser l'histoire de la vie culturelle au Québec* (Reflections on the History of Cultural Life in Quebec), the work of a team within the *Centre de recherche interuniversitaire sur la littérature et la culture québécoise* (CRILCQ), which, as its name indicates, incorporates researchers from every field of art, including the performing arts.⁶

What can we retain from this rather brief survey of the key orientations of French-language theatre research in Quebec? If such research was driven at the start by historic concerns with a special focus on Quebec theatre, the inclination nowadays is to opt for a larger variety of subjects and to concentrate on contemporary theatre. In addition, the theatrical phenomenon is no longer viewed as a finished product only and from the perspective of audience response: the creative process now attracts the attention of researchers whether their interest lies in theory alone or in both theory and creation. The quest for a balance between aesthetic and social dimensions appears to be a constant in theatre studies in Quebec, as if the two were somehow inextricable. Similarly, there is an over-representation of large-scale projects as opposed to those that require a certain selection or are concerned with limited corpuses. As regards theory, France continues to be the main influence on Quebec theatre studies, even if a few researchers draw inspiration from the United States or other parts of Europe. What's more, the linguistic divide is obvious, in that one examines francophone research in vain for projects devoted to geographic areas outside French-speaking countries.⁷

Continuing this discussion of the blind spots in Quebec theatre research, we note the following as well. The influence of *cultural studies* remains weak within the Quebec community studying the performing arts, with the exception of the feminist perspective of *gender studies* seen in the work of Josette Féral and Gilbert David. *Performance Studies* scholarship is recognized but little-used, again demonstrating the persisting rift in French and Anglo-Saxon theory. All this may explain the limited attention given to performance practices outside the legitimate or popular theatre, although exceptions exist. Still more surprising is the absence of the postcolonial perspective *per se* on the part of specialists whose debates are often framed within a national context. As well, it is unusual for researchers to focus on the work of a single author or director. Michel Tremblay and Robert Lepage are the only two figures in Quebec theatre to have earned this honour, as if artistic practices were most often a collective adventure devoid of leadership or major figures. Finally, the aspect of theatrical practice no doubt most neglected is scenography: in thirty years it has merited no more than a single mention.

This last observation leads me to another: as there are few francophone professors teach-

Subsidized French-language Research in Quebec

FQRSC THEORETICAL RESEARCH

1990s	Chantal Hébert (Laval), "Theatre research and popular forms in Quebec"
2000s	Gilbert David (Montreal), "Writings on the Montreal theatre, 1900-1950" Marie-Christine Lesage (Montreal), "Hybridization process in Quebec dramaturgy, 1990-2000" Gilbert David (Montreal), "Critical reception of women's theatre, 1930-1995" Josette Féral (UQAM), "Theatre and media arts: for a definition of performativity" Shaw Huffman (UQAM), "Perception and lighting in the French and Quebec theatre" Yves Jubinville (UQAM), "International repertoire in Quebec theatre, 1975-2000" Irène Roy (Laval), "Repère Cycles: an approach to theatrical creation" Jeanne Bovet (Montreal), "Writing voice in the seventeenth century, 1650-1690"
2010s	Robert Faguy (Laval), "Videostaging in Quebec theatre" Hervé Guay (UQTR), "The spectator in contemporary Quebec theatre" Patrick Leroux (Concordia), "Quebec theatre and circus cross-polinisation" Gilbert David (Montreal), "Socio-aesthetics of contemporary Quebec theatre"
	RESEARCH CREATION
2000s	Robert Reid (Concordia), "Development of a mode of stage composition"
2010s	Jean-Paul Quéinnec (UQAC), "Dramaturgy of sound" Patrick Leroux (Concordia), "Dramaturgy and hypertext"

CRSH THEORETICAL RESEARCH

1990s	Chantal Hébert/ Irène Perelli (Laval), "Stage writing and theatre research in Québec" Annie Brisset (Ottawa), "Theatre translation and Quebec identity" Jean-Marc Larrue (Valleyfield), "Cinema and theatre across their venues, 1890-1915" Rémi Tourangeau (UQTR), "Popular performances in twentieth-century French Canada" Chantal Hébert (Laval), "The stage writing or 'thought-image' of Robert Lepage" Josette Féral (UQAM), "Women in acting theory" Jean-Marc Larrue (Valleyfield), "Cinema and theatre venues in Quebec, 1890-1915" Gilbert David (Montreal), "Theatre programs in Québec"
2000s	Josette Féral (UQAM), "Theatricality and performativity in contemporary theatre, 1970-2000" Jean-Marc Larrue (Valleyfield), "Theatre activity in Quebec, 1929-1948" C. Hébert/I. Perelli/M.-C. Lesage, "Hybridization in contemporary scenography" Shawn Huffman (UQAM), "Enlightenment and the perceiving body: theatre in Europe and America" Josette Féral (UQAM), "Memory in performance theories" F. Chainé/M. Théberge (Laval/Ottawa), "Adolescents in dramatic art: secondary schools in Quebec/Ontario" Yves Jubinville (UQAM), "Critical and genetic edition of Michel Tremblay's Sisters-in-Law" Shawn Huffman (UQAM), "Spaces of discomfort in Europe and North America" Gilbert David (Montreal), "Solo performances in Quebec, 1980-2005" Jean-Marc Larrue (Valleyfield), "Electric sound in the theatre"
2010s	Jean-Marc Larrue (Valleyfield), "Towards a history of sound in theatre: acoustics and auralities" Marianne Théberge/F. Chainé, "Training in French-language playwriting in Western Canada" Marie-France Wagner (Concordia), "Royal entrances in sixteenth-century France" Jean-Marc Larrue (Valleyfield), "Sound strategies of radio theatre" Louise Frappier (Ottawa), "Playing the king in Renaissance tragedy 1550-1598"

ing theatre studies in Quebec, there is correspondingly little possibility that they will concentrate on more specific issues, adopt less consensual perspectives, or choose highly marginalized corpuses. Yet such work does exist: one has only to consult *L'Annuaire théâtral*, which

publishes research of this nature, which is however, unsupported by funding. This example shows why a more in-depth study of Quebec research calls for consideration of projects that have been turned down by SSHRC and other funding agencies (the community is so small that Quebec scholars are almost never called on to evaluate requests by their colleagues), keeping in mind that Quebec research in languages other than French must also be taken into account. But this should be the goal of a more complete and ambitious assessment than what I propose here.⁸

A List of Questions About How We Ask Questions Some Thoughts on KMb and Theatre

JENN STEPHENSON

The mixed case acronym, KMb, with its capital ‘KM’ and lower case ‘b,’ confuses my brain, conjuring some kind of Seussian unit of measurement like kilometres per megabyte. Upon second thought, perhaps this is not entirely so surreal, since KMb is indeed about making those information units go places and speedily. A relatively recent addition to scholarly parlance, ‘knowledge mobilization’ (KMb) came into general usage following the creation of the Community University Research Alliances (CURA) program of the Social Sciences Humanities Research Council of Canada (SSHRC) in 1999 (“History”). Knowledge mobilization refers to processes that facilitate the sharing of research between research producers (usually university academics) and research users (usually community organizations). Aspiring to be more than merely a one-way transfer of knowledge, KMb also seeks to foster entry points through which knowledge users can proactively pitch problems to be taken up as research projects. Likewise, KMb aims to be collaborative, creating opportunities for academics and community partners to work together to define the problem, develop the methodology, collect data, and apply and assess the results. Explicitly through SSHRC and tacitly by other funding bodies, we are being encouraged (compelled?) to bring these community-oriented values and goals to the fore. My intent then in this brief “think piece” is to present a long list of questions, the answers to which, I hope, may in a small way contribute to our work in imagining what the ongoing development of KMb in theatre studies and theatre practice will look like.

Given its established roots in the fields of Health and Education, the majority of KMb projects tend to centre on issues pertaining to social justice, like poverty, food security, domestic violence, drug and alcohol abuse, mental and physical health (Hall, Israel et al., Strand et al.). What are the equivalent pressing contemporary issues in theatre and performance practice where collaboration with professional researchers would be an important positive intervention? One way that theatre is already making significant contributions insofar as KMb is concerned is in the field of Applied Theatre, where theatre is employed as a method for exploring variety of social justice issues (Quinlan, Barone and Eisner; Clover and Stalker; Finley; J. Knowles and Cole). These projects, which are by definition embedded in