

## Stageworks

The monthly electronic newsletter for members of Canadian Institute for Theatre Technology / Institut canadien des technologies scénographiques.

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Deadline to submit articles: the 15th of each month. Please submit articles (WORD format only) at [citt@citt.org](mailto:citt@citt.org).

For advertising rates and submitting ad material, please contact the National Office at 613-482-1165 or [citt@citt.org](mailto:citt@citt.org)

Opinions expressed are those of the individuals writing and are not necessarily endorsed by CITT/ICTS. Please verify with your local authorities before applying any of the information presented.

## National Office Report

By Monique Corbeil

### Board Election Preliminary State:

The Nomination Committee has submitted the following members for election:

President Elect: Mr. Bob Johnston  
Treasurer: Mr. Al Cushing  
VP Corporate: Mr. Roger Lantz  
3 Members at Large: the Committee has not forwarded names for these positions

Additional nominations (in addition to those named above), for each position may be made by written nomination accompanied by the signatures of at least 4 members, verified as those of members in good standing. Such additional nominations shall be accepted for a period of 30 days from the publication of the preliminary slate: from June 1 to 30.

In any case, additional nominations must be submitted to the National Office no later than forty-five days prior to the Annual General Meeting: Deadline June 30

For more information please contact the National Office: 613-482-1165 or [citt@citt.org](mailto:citt@citt.org)

### ESTA Entertainment Technician Certification Program (ETCP)

The CITT/ICTS Board has undertaken the task of creating a mandate for the CITT/ICTS representative on the Certification Council and is in the process of finding a suitable person to fill this role. An announcement will be made soon.

### Cultural Human Resources Council (CHRC) Competency Compendium

Over a number of years, CHRC has developed, and continues to develop, competency charts and profiles. The Competency Compendium project will coordinate these efforts with work being done by other organizations in the cultural sector to avoid duplication and to encourage sharing and the use of competency analyses for a wide range of purposes. CHRC will identify all the competency profiles which have been developed in the cultural sector and create an online resource available to the industry, in English and in French, on CHRC's Web site.

On May 11, 2005, representatives from a broad cross section of the sector attended the first meeting of the CHRC Competency Compendium Steering Committee. The work of the steering committee is to guide a consultant who will be charged with the collection of charts of competency from all areas of the cultural milieu including live performance, film, museums, libraries, graphic arts, new media arts and publishing and creating the compendium document.

CHRC Occupational Analysis for Live Performance Technical Workers The CHRC has received funding to produce, over the next three years, six occupational analysis for workers in the live performance sector. The first meeting of the steering committee charged with guiding this process was held on May 12 in Ottawa. Members of the committee include representatives from The Banff Centre, CAPACOA, CITT-ICTS, COHRC, COICTS, IATSE, NASCO, Opera.ca, Orchestras Canada and PACT. The committee has been given the task of deciding which charts should be produced, and making recommendations for who will sit on the expert committees. A complete report on the meeting and updates on the work will be available in future issues of e-StageWorks.

### CALLBOARD accounts and membership dues for year 2004-2005

In the course of the National Office transition last year, some membership renewal notices and CallBoard subscriptions invoices may have been lost in the paper shuffle. We would appreciate receiving your dues for year 2004-2005 as soon as possible in order to keep your membership and CallBoard account active. If you did not receive any renewal notice or are not sure of your membership status, please contact the National Office for clarification. Merci for your collaboration!

## WORLD STAGE DESIGN - a World Premier!

News from the World Stage Design 2005 Director Eric Fielding

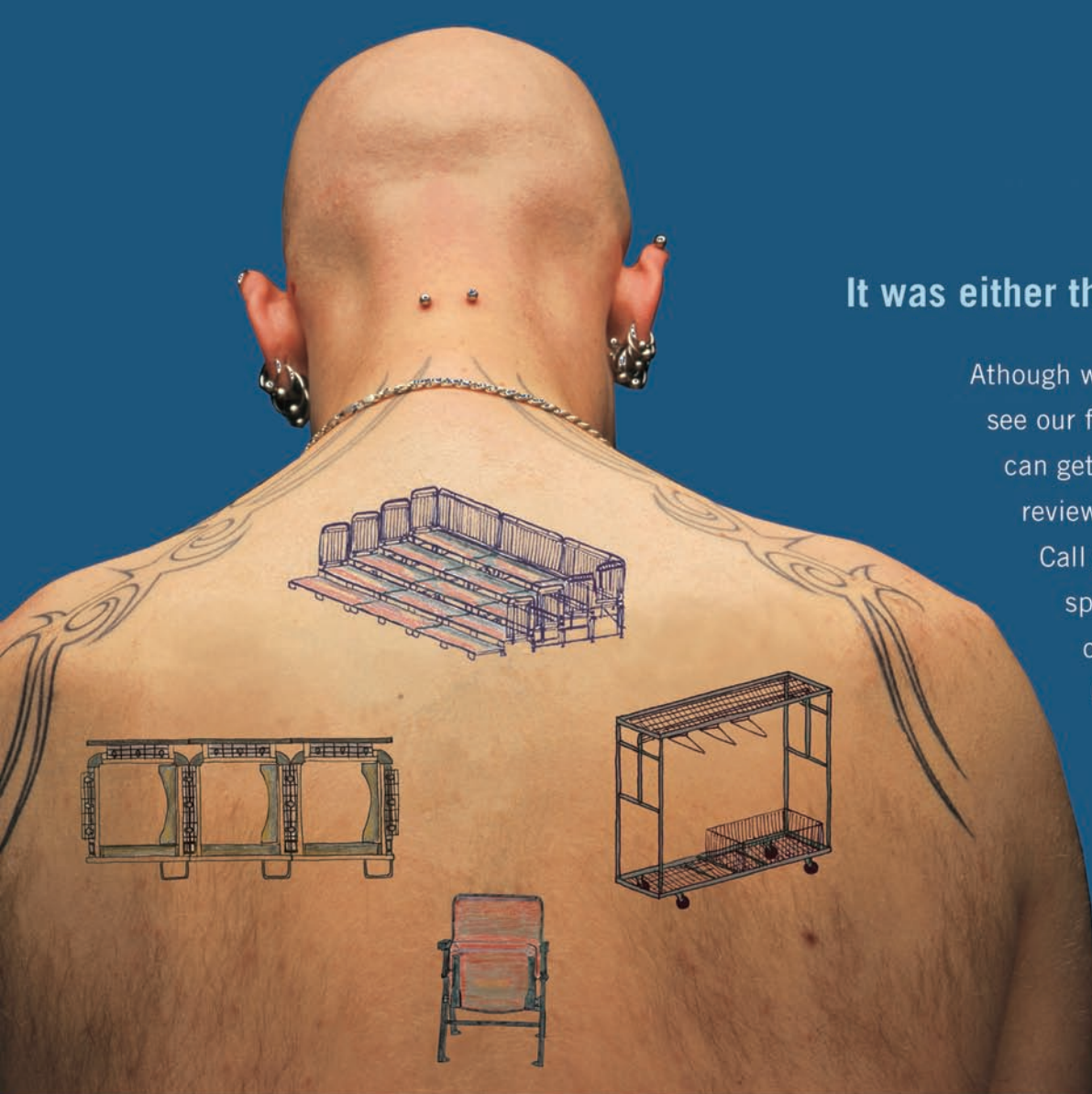
After countless hours of work by the all-volunteer staff and crew-including a final Herculean effort the World Stage Design 2005 opened on Saturday evening, March 12, at 7 pm. There was a wonderful representation from among the 532 participating designers in attendance at the opening reception. On Monday evening,



An general view of the World Stage Design Exhibit at the Fairmont Royal York in Toronto.

photo: USITT/R. Finkelstein

> continued on page 7



## It was either this or billboards.

Although we can't guarantee you'll see our friend around town, you can get most of the effect by reviewing the photos below. Call your Wenger theatre specialist today for details on our full theatre products line: 800-268-0148.



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## Fall Protection Systems for Small Hall / Fixed Grid / Black Box Type Venues: A CallBoard Health and Safety Thread.

### Part 1

By Jeff Cummings

*A while back the Joint Health and Safety Committee of the Shaw Festival asked myself and John Bobrel (Head of Electrics) to look into the concerns of reaching the 19' fixed lighting grid in our new Production Centre main rehearsal hall (The Elaine and Don Triggs Production Centre).*

*We had already been using man-lifts and small scissor lifts when the floor area was completely clear but we needed to find a way to ensure the worker's safety when working on temporary staging or seating platforms that we could not get a lift onto. I decided to post a request for assistance in the CallBoard Health and Safety Folder and the following snips detail some of the interesting thread that ensued.*

Hi Everyone;

I am looking for info from those of you who operate small hall venues like black box theatres with fixed grids in that 18' - 24' height ratio. We recently built a rehearsal hall - studio space with a 19' fixed grid. Our initial plan was to utilize a scissor lift or man-lift to access the grid safely and on the first show ... "whoops"... there's a 2' platform stage and out come the A frame ladders and suddenly the crew are climbing above 3 meters with no fall protection! My question to you is... What are others doing in these scenarios? Even if you were to clip off to an I-beam the fall would almost be less than the lanyard with the shock absorber! How have others solved this problem? Thanks in advance for your input!

Jeff Cummings (JC)  
Technical Director  
Shaw Festival

Check your local regs but I think you are ok using a straight or extension ladder without fall arrest above 10 feet.

Rob Hamilton

I'm not sure where you are posting from Jeff, but check your Occupational Health and Safety Act, but I'm pretty sure only fixed ladders above 6m require fall protection here in New Brunswick. Portable extension ladders, providing they are used correctly and are in suitable condition, do not require Fall Arrest above 10'. It may be the same in your jurisdiction.

Mike Johnston  
Technical Director & Instructor  
Memorial Hall  
The University of New Brunswick

This will probably only confuse the issue but I have this document issued by the Ontario Ministry of Labour to clarify some of the issues with ladders and the need for fall protection. It is a document that we go by when making decisions regarding ladders and fall protection however I have been told by one person that this is out of date. That being said it was one person and I have seen nothing else like this to dispute what's in here or clarify things any further. The information inside does make a lot of sense however in my opinion. Has anybody seen this enclosed document and know if the Ministry still stands by what it previously wrote?

Matt Farrell  
Technical Director  
LKTYP

Our studio theatre, as well as the 3 new studios under construction, all have 18-foot grid heights. Much of our work is done on A-frame ladders as well as a scaffold or genie lift. We have the crew clip off to the grid with a standard length lanyard when working where there is sufficient fall distance to allow for a fully extended lanyard to operate. If they are working on a raised platform as you mentioned, we have several short lanyards. It does limit their mobility a bit but they won't break their legs if they fall. For those odd situations we run into in Burton Auditorium, which has a grid height of around 23 feet, and we have to work somewhere in the middle, we use vertical life lines and rope grabs. As I read the Ontario Regulations, a three-point contact must be maintained at all times. Any work done over 3 meters that requires the use of two hands requires the worker to use a fall restraint system.

Doug Speare  
Technical Director  
York University, Department of Theatre

We use extension ladders in our studio space when the Genie's path is impeded by staging. Our grid is about 23' H. We do this always only when necessary and always with a safety person on the ladder. You can go quite high on these without protection legally but you must observe a few things; Correct climbing angle; Visual check that the dogs are locked in (those little clamps that grasp the rung when extending it and always seem to jam when your retracting it); Safety person on the bottom holding on; Do not use at full extension; Have at least a rung or two above the point where you are ascending to; Always maintain 3 point contact; Do not lean over to get that fixture that is just 4" out of your reach.

FYI at the fire department we are allowed to not use 2-point contact as long as we have a leg lock on the ladder. To do this take one leg and put it through the rungs, bring the leg back in through the next rung down and hook your foot onto the beam of the ladder. This works very well. You become incredibly stable on the ladder and have 2 hands free to work with.

Roger Lantz  
Technical Director for The ACT  
Maple Ridge, BC

I realize regulations change province to province but in Ontario portable ladders technically do not require arrest above 10 feet or should I say 3 meters (that's another thread) "if you have three points of contact". I still need two hands to hang a light so unless I grow another arm, in Ontario I really need protection above 10 feet.

Tedfred Myers

Hi Ted;

That's a fair argument. I just checked my local OHSA, and three points of contact were not specifically stipulated in the section pertaining to portable ladders. I'll check the rest of the act as well over the next few days. Common sense dictates that it should be OK. And for that matter a newer copy of the act may have included this. I have a call in to our safety office for an update as we speak. Another possible solution to the issue would be a pre-hang (from scissor lift or scaffolding with appropriate gear) before the set is in place and focus adjustment, gelling and bulb changes (with one hand) taking place after installation. This would no doubt be more time consuming and not entirely eliminate the problem but it would minimize risk.

Professionally, my answer is quite different. If the Act stipulates that a fall arrest harness with shock absorbing lanyard be utilized, regardless of the total fall distance calculation (work height-worker height+ lanyard deployed length= hopefully more than 0'-0" or 0mm (I guess "grin\*"), then one should be in place regardless of whether or not it is effective. Simply stated, the Act requires it; therefore, it is. What the Act doesn't stipulate is that people need to be instructed that simply wearing a harness and clipping off to an appropriate point doesn't guarantee that the system is infallible.

Strictly from a personal perspective, I would far rather have someone in the air that is concerned for their own safety- therefore using common sense by holding on with one and working with the other- than someone who believes that there is a system in place to prevent injury if they overstep their ability/safety or common sense guidelines. Frequently the harness provides a false sense of security.

Mike Johnston

I disagree. A safety device, when properly used or worn, provides SECURITY period. It is only when these devices are improperly used or maintained that the FALSE sense comes into play. As I understand it, the focus of the legislation [in Ontario] is to prevent falls. Fall arrest is the last line of defense to prevent injury or death to the worker and is used in situations where fall prevention is impractical or impossible to provide.

Bob Vernon

> continued on page 6

**BEYOND THE BOUNDARIES:**  
**CITT/ICTS Rendez-vous 2005 in**  
**Calgary Alberta August 9 to 14**

CITT/ICTS Members registration rate  
 Between June 1 and July 31: \$400  
 After August 1: \$450

CITT/ICTS Student Members registration rate  
 After June 1: \$200

Non-members \$550  
 Non-members Student \$250

Pre-conference Workshops (The number of participants is limited so reserve early!)  
 VectorWorks (August 9 & 10) \$400  
 Chain Motor School / Open Space Rigging (August 9 & 10) \$400  
 A Workshop to Dye for (August 10) \$200

See details for each workshop and program schedule in these pages, or visit our website: [citt.org/conf](http://citt.org/conf)

Please note that the schedule is subject to change

**CONFERENCE TRADE SHOW & SPONSORSHIP INFORMATION**

For more information about the Conference Trade Show registration and Sponsorship Opportunities, please download the Calgary Corporate Package at <http://www.citt.org/pdf/CalgaryCorporatePKG.pdf> or contact Roger Lantz, Vice-President Corporate at [roger\\_lantz@citt.org](mailto:roger_lantz@citt.org) to reserve your booth directly.

**PRE-CONFERENCE WORKSHOPS**

**AUGUST 9-10 2005**  
**Chain Motor School / Open Space Rigging**

This workshop will be comprised of 2 one-day sessions.

Day one will feature "Chain Motor School" with the focus on maintaining CM Lodestar motors. A trainer from Columbus McKinnon will offer expert instruction.

Day two will feature Bill Sapsis of Sapsis Rigging with a focus on rigging in alternate venues such as ballrooms and small convention facilities.

Venue: Christie Lites Calgary shop.  
 Sponsored by: Christie Lites, Columbus McKinnon.  
 20 participants only.

**AUGUST 9-10 2005**  
**Vectorworks School**

Vectorworks School, begins on Day 1 with a focus on the beginner and early user ensuring that all participants are familiar with the basic operation of the program.

Day 2 builds on the basics to take the attendees to an intermediate level of use.

Ross Nichol, professional set designer and a former faculty member at Douglas College leads both sessions.

Venue: Integrated Arts Media Lab  
 University of Calgary

**AUGUST 10 2005**  
**A Workshop to Dye for...**

Emily Parke-Koll will host a one day workshop at Dye Pro Services, for those costumers who already know the basics of dyeing but want to learn some more unusual and creative techniques. Each participant will be introduced to three new techniques of heat transferring onto polyester, devoree (velvet burn out) and discharge printing/painting on fabric. All three techniques will be explored using hand-painting, stencilling and silk-screening processes. By the end of the days workshop each student will have dyed, printed and painted approx: 1/2 meter of their own polyester, velvet and silk.

Learn more about Emily and Dye Pro Services at: [www.dyeproservices.com](http://www.dyeproservices.com)

12 participants only

See page 7 for information on the post-conference Video Projection Workshop



**CITT/ICTS Education Forum**  
**Inside the Box, Looking Out**

Thursday August 11th 2005  
 9:00 AM – 5:00 PM  
 Rozsa Centre- University of Calgary

This day is open to all who are interested in teaching and learning and who are willing to share their techniques and ideas.

**8:30 - 9:00 Travel**  
 Bus from downtown hotel to the University of Calgary

**9:00 – 9:15 Welcome**  
 Chair: Bob Eberle

**9:15 – 9:30 Introduction: Creativity in Context**

The theme for this year's Forum is "teaching creativity", inspired by conversations during last years Forum in Montreal and by Steven J. Tepper, author of "The Creative Campus: How Do We Measure Up?".

Throughout the day questions surrounding the teaching and evaluation of creativity in our classrooms will be explored. What is creativity? Can it be taught? Are there techniques that will assist the student in presenting their ideas? What role can technology play? How do we evaluate it?

Each section will be led by a panel who hope to inspire your ideas on creativity in the classroom. Everyone will be encouraged to share their own techniques and ideas.

**9:30 – 10:30 Creativity in Theatre Production**

Presenters: Claude Goyette, Ron Fedoruk

How does creativity play a role in what we do and teach? Does the professional industry look for creativity when hiring grads?

**10:30 – 10:45 Coffee break**

**10:45 –12:30 Creativity and Education,**

Presenters: Heather Kent, Bob Eberle, and one to be announced  
 Developing critical thinking and presentation skills  
 Discussions, debates, student presentations, using technology. Is it possible to teach creativity in an academic environment? Do we feel supported by our institutions to value creativity? (the creative campus) If not, what can we do to change this?

**12:30 – 1:30 BBQ Lunch**

**1:30 – 2:45 Creativity and Technology**

Presenters: Paul Court, Ross Nichol, and one more to be announced  
 Are they at odds with each other or do they work together? How can we use one to enhance the other in education?  
 Internet teaching, computer use, etc

**2:45 – 3:00 Coffee break**

**3:00 – 4:30 Evaluating Creativity in Practical Application**

Presenters: Heather Kent and Robyn Ayles  
 "What is counted counts." How we evaluate production work to include creativity

**4:30 – 5:00 Summary of day**

- Suggestions for further activity  
 - Plans for next year's Education Forum

**5:00- Reception in the Mezzanine Gallery**

Hosted by University Theatre Services, University of Calgary  
 Open to everyone. Theatrical Art Exhibit - Curator, Martin Herbert, University Theatre Services, University of Calgary

	JJ Young (JJY)																	
08:30 am 09:30 am	Registration Desk Open	New Product Breakfast – Jack Singer Lobby Sponsored by:																
start 9:30am	Registration Desk Open	Tour 1 - Jubilee & Grand	Tour 2 - GAPS and Valentines Armoury	Tour 3 - Sound/Lx tours of Epcor Centre														
		MG/OD	PR/WD	SD/LX														
end 12:45pm		Tour 1 - Jubilee & Grand	Tour 2 - GAPS and Valentines Armoury	Tour 3 - Sound/Lx tours of Epcor Centre														
		MG/OD	PR/WD	SD/LX														
1:00 pm 2:00 pm	CITT/ICTS Corporate Luncheon Round-up Centre Palamino Room "A"																	
1:30 pm 5:30 pm	CITT/ICTS Trade Show -- Roud-up Centre -- Palamino Room "B, C"																	
5:30pm 7:00pm	Dinner at Delegates Expense - Why not go to the Auburn? Grandstand Show TBA																	
7:00 pm 10:00 pm	CITT/ICTS Swag Bingo Auburn Sponsored by:																	

Saturday August 13

	JJ Young (JJY)																	
08:30 am 09:30 am	Registration Desk Open	ESTA Session – JSCH Lobby Sponsored by:																
09:30 am 11:00 am	Registration Desk Open	Costing Techniques	Stage Weapons	LX Caucus Mtg	Demystifying the Line Array	SOCAN TBA		Wardrobe Caucus Mtg	Found Spaces panel TBA							JDI - Fire Retardants		
		OD	PR	LX	SD	MGMT		WD	ARCH								Infomercial	
11:00 am 11:15 am		Coffee Break – Centre Court Sponsored by:																
11:15 am 12:45 am		Making the transition from theatre to film	RDN		Demystifying the Line Array	TBA		Event Design TBA	Prop Caucus Mtg	Cost Benefit Analysis for Major Projects	JDI - Fire Retardants							
	WD	LX		SD	OD		DS	PR	MG								Infomercial	
12:45 pm 2:00 pm	CITT/ICTS AGM Luncheon -- Engineered Air Theatre																	
2:00 pm 2:45 pm	Registration Desk Open	Atlantic Region	Alberta Section	Ontario Section		British Columbia Section		Quebec Section										
2:45 pm 4:15 pm		Corsets		Designing Theatre for Young Audience	VRAS/LCS Demo	On Deck Causus Mtg	LED Technology for Theatre	Circus Props	Fire Safety and Evacuation									Safe Stage Initiative
		WD		DS	SD	OD	LX	PR	MG									
4:15 pm 4:30 pm	Coffee Break – Centre Court Sponsored by:																	
4:30 pm 6:00 pm		Elevators			Management Caucus Mtg	LED Technology for Theatre?	Production in a Faith Environment	SFX									Period Epherma	
		OD			MG	LX	AC	SD									PR	
6:00 pm 7:00 pm	Cocktail Hour – Founders Room JSL Cash Bar																	
7:00 pm 10:00 pm	CITT Awards Banquet & Keynote Address -- Jack Singer Lobby Sponsored by:																	
	Post Awards at The Auburn Saloon																	

Sunday August 14

	JJ Young (JJY)																
08:30 am 09:30 am	Registration Desk Open	Stampede Breakfast – Stephen Avenue Sponsored by:															
09:30 am 11:00 am	Registration Desk Open	Building Bridges b/n Mgmt and Wardrobe TBA	Moving Light Programming	Design Caucus Mtg	Stress Busters for Tech Week TBA	Roadhouse Riders	Backstage Tour of Glenbow TBA	Sound Caucus Mtg	Jubilee Renos TBA								
		WD	LX	DS	MG	OD	PR	SD	ARCH								
11:00 am 11:15 am		Coffee Break – Centre Court Sponsored by:															
11:15 am 12:45 am		Jeff DeBoer TBA	What do you want from me?		ETC Board Demo TBA	What is the Future of Sound? TBA	Calgary Animated Objects Society	Theatre & Recycling	Wireless Dimmers	Transferring Skills outside of the Industry							
	WD	OD/DS		Infomercial	SD	PR	MG	Infomercial	AC								
12:45 pm 3:30 pm	CITT Plenary Luncheon -- Jack Singer Lobby Guest Speaker TBA																
3:30 pm 6:00 pm	Registration Desk Strike	+15 Flamingo Mini-Golf															

## USITT Breaks Records in Toronto:

source: USITT

With an outstanding lineup of international activities including the first-ever Grandstand Design exhibition, and a vibrant and thriving arts community as a background, USITT's Conference & Stage Expo broke records for both Conference attendance and the size of its Stage Expo.

More than 4,000 people registered for the **Conference & Stage Expo held March 16 to 19 in Toronto**, described by one participant as one of the most exciting he has attended. "I did not expect so many new ideas," he noted.

A number of sessions were standing-room such as the super session where professionals from **Cirque du Soleil** described their creative and production process. Walking tours of nearby performing arts facilities, including the Opera House under construction in Toronto, made direct connections between the city and its guests.

On Wednesday, the Keynote speaker **Christopher Newton** challenged his audience to consider their choices, while Dr. Lawrence Hill, winner of the Joel E. Rubin Founder's Award challenged the group to think about USITT's future. That evening, Opening Night drew more than 1,000 people to the lobby outside the World

Stage Design exhibition. WSD 2005 stayed open late to allow Conference participants the opportunity to see the work of more than 500 designers from around the world displayed in an environment which challenged visitors to see beyond their surroundings.

A variety of sessions featured Distinguished Achievement award winners such as Winston Morgan, **Luc Lafortune**, Jonathan Deans, William Dudley, and Willa Kim. USITT has launched a Monograph series with Ms. Kim as the first subject. The lavishly illustrated monograph, *The Designs of Willa Kim*, written by Bobbi Owen, includes a detailed account of Ms. Kim's life and career along with complete design chronology. The foreword is by Tony Walton who delivered the Keynote Address at USITT's 2004 Conference & Stage Expo and Tommy Tune contributed a "fond remembrance" of their many collaborations.

Jarmila Gabrielova was not able to be present to receive her USITT Award, but she was vividly portrayed for all those attending the Awards Banquet by Eric Fielding, who himself received a Special Citation for his Herculean work to create the first World Stage Design exhibit. Gil Densham, President and CEO of Cast Software also received a Special Citation, while Meredith Chilton received the coveted Golden Pen Award for *Harlequin Unmasked: The Commedia dell'Arte and Porcelain Sculpture*. Kelly Hanson was named the first winner of a USITT Rising Star award.

While the 2005 USITT Annual Conference & Stage Expo is now history, plans are already underway for the 2006 event which will be held March 29 to April 1 in Louisville, Kentucky.

To learn more about USITT, the association of design, production, and technology professionals in the performing arts and entertainment industry, visit [www.usitt.org](http://www.usitt.org).

A complete list of those honored in 2005 can be found by following the Awards link on the web page.



photo: USITT/Tom Thatcher

CITT/ICTS President Graham Frampton with Majja Pekkanen, Past President of OI STAT and John S. Uthoff, President of USITT at the WSD Opening in Toronto.

> continued from page 3

## Fall Protection Systems for Small Hall / Fixed Grid / Black Box Type Venues: A CallBoard Health and Safety Thread.

One of the biggest issues we hit in regards to fall arrest in the theatre environment - what to do when you exceed the limits but not far enough for safety measures to provide any appreciable benefit. The ironic image of a worker wearing a harness/lanyard but laying injured on the floor after a fall because they touched down before their system finished deploying has always come to mind with this topic. Here, we utilized harnesses, lanyards and lifelines here extensively not because they are required in all of their applications but rather because they make sense. As you suggest, they must not take the place of safe usage practices - Yes, one hand for the man, one hand for the ship!

Mike Johnston

I've had this same argument with techs who didn't see the point to wearing the harness for the reasons noted above. The answer to this is an adjustable lanyard, shortened or lengthened to what is appropriate.

Mark Stevens  
Theatre Co-ordinator  
Abbey Arts Centre

True, a good point! I find more often than not, that the 6' of potential tear out (expansion) in the shock absorber is the deal breaker more than the length of the lanyard itself. 6' tear out + at least 5' from D ring to bottom of feet + 2' non-absorber lanyard length minimum plus a little allowance for play. These systems are really only effective above 13' (or more).

Mike Johnston

Correct me if I'm wrong but don't the workers feet have to be above 3 meters to make the harness necessary? That would make your comment about 13+ feet needed to make it work about right. Note that the adjustable lanyard is also useful when used in a man lift to keep the worker in the bucket.

Mark Stevens

My understanding is that the Act states 'above 10 feet' which I have always interpreted to mean feet above 10 ft (3m). If that is the case, then 13' overall would be as useful as a parachute.

Mike Bowen  
ATD, Head LX  
Port Theatre, Nanaimo

Yes it is designed for the feet 10' above the surface you may fall on. The general rule of thumb is that your 5000lb anchor point should

be about a foot above the D ring on the back of your harness which is approximately 3.5' to 4' above your feet. This decreases the fall distance to 2' and when you add the 6' of deceleration you actually end up 2 feet off the ground. The higher you place your point the more clearance you have. You should have a good fall arrest training course because there are many factors that go into properly using a fall arrest system. I want people who are more concerned for their own safety than relying on a harness. You have to go through training to learn care of the harness, how to wear it properly, the forces put on your body, and the fact that in a bad fall you still have up to 750lbs of pressure put on your body. My first training in which I received a harness, forklift and man lift certificate was 4 hours, a proper harness course should take about that length of time.

Ted

*This concludes Part 1 of our Thread discussion - Will any of us agree to having-even-close-to-the-same-safety-regs? Will JC ever get a system in place in his small hall? Are we opening up a can of worms for a great roundtable workshop for Toronto 2006? These questions and more will be answered in the next Stageworks. So stay tuned!*

> continued from **cover**

# WORLD STAGE DESIGN - a World Premier!

News from the World Stage Design 2005 Director Eric Fielding

## WSD International Awards Jury announces the winners

### Medal Winners in Sound Design

#### Bronze Medal for Sound Design

Ross Brown (England/UK)  
Bartleby: A Story of Wall Street

#### Silver Medal for Sound Design

Martin John Gallagher (USA)  
Fahrenheit 451

#### Gold Medal for Sound Design

Joe Pino (USA)  
Bell & Clock: The Dead Media Project

### Medal Winners in Lighting Design

#### Bronze Medal for Lighting Design

Rick Fisher (England/UK)  
Wozzeck

#### Silver Medal for Lighting Design

Madeleine Sobota (USA)  
Hametmachine, Women of Troy, Saint Joan

#### Gold Medal for Lighting Design

Philippe Amand (Mexico)  
Stones in his Pockets, St. Joan of the Stockyards

### Medal Winners in Costume Design

#### Bronze Medal for Costume

Teresa Snider-Stein (USA)  
Drowning

#### Silver Medal for Costume

Karin Chiu (Hong Kong)  
Pinocchio, Journey to the West

#### Gold Medal for Costume

Mónica Raya Mejía (Mexico)  
King Lear, The Marriage of Heaven & Hell

### Medal Winners in Set Design

#### Honorable Mention for Set Design

Howard C. Jones (USA)  
Hedda Gabbler

#### Bronze Medal for Set Design

Gino Gonzales (Philippines)  
Spolarium

#### Silver Medal for Set Design

Roni Toren (Israel)  
Don Giovanni

#### Gold Medal for Set Design

Jorge Ballina (Mexico)  
The Italian Girl, Copenhagen, The Magic Flute, Rheingold

March 14, the results of the International Awards Jury process were announced at the WSD 2005 Awards Ceremony and OISTAT World Congress Reception. Our congratulations to the designers who received the WSD 2005 Awards.

You will be interested to learn that at the OISTAT World Congress earlier in the day on Monday, the Korean OISTAT Centre extended the invitation to host World Stage Design 2009 in conjunction with the next OISTAT World Congress. We are so pleased and excited that WSD will become a regular international design celebration and a companion to the venerable Prague Quadrennial and that we can look forward to the second edition of WSD being presented in Asia four years from now.

## OISTAT : New Executive Committee elected

The OISTAT World Congress elected on Monday the 14th of March the new Executive Committee of OISTAT. Together with the Chairs of the OISTAT-commissions the Executive Committee serves as the Governing Board of OISTAT. The new EC consists of Leon Brauner (USITT), Wei-Wen Chang (TATT), Henk van der Geest (OISTAT.NL), Martin Godfrey (ABTT), Jerome Maeckelbergh (BASTT), **Peter McKinnon (CITT/ICTS)** and Simona Rybakova (Czech OISTAT Centre).

In their meeting later on that day the EC-members decided upon their specific tasks in the board: Wei-Wen Chang will be the Vice President and will serve as the liaison between the new Taiwan Secretariat and the EC. Henk van der Geest will be Vice President as well and liaison to the Commissions. Leon Brauner will be responsible for the contact with the OISTAT Centres. Martin Godfrey will continue as the treasurer, Jerome Maeckelbergh will be the liaison to the new individual members, Peter McKinnon is responsible for the structure of OISTAT, Simona Rybakova will function as the liaison to the Prague Quadriennale and project overview.



The former and newly elected members of OISTAT's Executive Committee

## BEYOND THE BOUNDARIES POST-CONFERENCE WORKSHOP

# The Banff Centre Video Projection Workshop

**Workshop Dates:** August 15 & 16, 2005

**Workshop Location:** The Banff Centre, Banff, Alberta

This workshop will be held in conjunction with the Canadian Institute For Theatre Technology/ Institut canadien des technologies scénographiques (CITT/ICTS) Conference, Rendez-vous 2005 – Beyond the Boundaries, to be held in Calgary, Alberta from August 12 – 14, 2005.

**Application Deadline:** August 1, 2005

Late registrations will be considered as space permits.

The Banff Centre's Video Projection Workshop will provide a comprehensive survey of the current status of video projection for performance applications.

### Faculty

#### Bob and Colleen Bonniol

[[www.modestudios.com](http://www.modestudios.com)]

Winners of the Projection Designer Of The Year Award at the Entertainment Technology Show/ Lighting Dimensions in 2003, Bob and Colleen Bonniol are designers who focus their work at the intersection of live entertainment, cinema, and architectural installation. Driven by an aesthetic that contrives to weave light, image, and structure, they have practiced their art on stages from New York to Las Vegas; in arenas and stadiums around the world; and in the permanent expression of themed architecture. Recent projects include the award winning Projection Design for Parsifal at the Seattle Opera, the permanent re-lighting of the Arches at the Pacific Science Center,

lighting of several zany installments of the renowned Teatro Zinzanni, and their blazing multimedia design for Nickelback's Summerfest Tour. Through their production resource, MODE Studios, they consult and participate in the design of retail, themed, and large scale architectural media features worldwide, as well as designing the production elements and media content for concerts, operas, musical tours, and modern dance.

### Eligibility

Ideal for scenery, lighting and projection designers, technical directors, lighting and audio technicians, and any artist producing, or who is interested in producing video projection presentations.

For complete workshop information, and how to register for the workshop, visit:

<http://www.banffcentre.ca/programs/program.aspx?id=408>

## NEWS FROM CORPORATE MEMBERS

### The American Market Leader in Dance & Theatre Flooring Comes to Canada

Stagestep, Inc., the American market leader in dance and theatre flooring, announces the appointment of Kasha Kwasniewska of Montreal, to be its exclusive Canadian agent.

Stagestep has more than 35 years experience in the manufacture and distribution of specialty flooring, installation and floor care systems for dance, theatre and performing arts. It will now be able to serve Canada directly, resulting in quicker delivery and no customs paperwork.

Stagestep's extensive product line includes permanent, semi-permanent and portable flooring and subfloor systems. With a focus on performance, safety and value, Stagestep offers innovative, cost-effective solutions for ballet, jazz, tap, theatre, touring and multi-purpose activity use. Stagestep also offers permanent and portable ballet barres and mirrors, along with a variety of installation and maintenance products to meet any flooring need. "I am very excited to be presented with a unique opportunity of introducing to the wide Canadian dance, theatre

and fitness community specialized, quality flooring products and systems that Stagestep has been offering for more than 30 years," states Kasha Kwasniewska, Stagestep's exclusive Canadian agent. "My greatest inspiration in accepting this new challenge is the vision and passionate commitment that Mr. Randy Swartz, founder and president of the company, shares with all his clients, business partners and co-workers."

Kasha Kwasniewska has 20 years experience in the dance and performing arts industry. She has studied, taught and danced professionally in both Canada and Poland. Her career experience also includes dance management, acting as an assistant to general managers and artistic directors. Ms. Kwasniewska brings a wealth of knowledge and understanding of the market's needs, plus experience in communications, public relations and business and sponsorship development.

More information about Stagestep in Canada is available online at [www.stagestep.com](http://www.stagestep.com) or by contacting Ms. Kwasniewska directly at (514) 833-1045 or via email: [kasha@stagestep.com](mailto:kasha@stagestep.com). Stagestep Canada's official address is P.O. Box 3, Chambly, Quebec, J3L 4B1, Canada.

## NOUVELLES DES MEMBRES CORPORATIFS

### Le chef de file du marché américain des planchers de danse et de théâtre arrive au Canada

Stagestep inc., chef de file du marché américain des planchers de danse et de théâtre, annonce la nomination de Kasha Kwasniewska de Montréal, à titre d'agente exclusive pour le Canada.

Stagestep possède plus de 35 années d'expérience en fabrication et distribution de planchers de spécialité, en installation et en systèmes d'entretien de planchers pour la danse, le théâtre et les arts de la scène. Comme Stagestep sera maintenant en mesure de servir directement la clientèle canadienne, il en résultera une livraison plus rapide, sans la paperasse douanière.

La gamme étendue de produits de Stagestep comprend des planchers permanents, semi-permanents et amovibles ainsi que des systèmes de sous-plancher. Misant sur la performance, la sécurité et la valeur, Stagestep offre des solutions innovatrices et rentables pour le ballet, le ballet jazz, la danse à claquettes, le théâtre, les tournées et les activités polyvalentes. Stagestep offre aussi des barres et des miroirs permanents et amovibles pour le ballet, de même qu'un éventail de produits d'installation et d'entretien répondant à tous les

besoins en matière de plancher.

« Je suis très heureuse d'avoir l'occasion unique de présenter au vaste milieu canadien de la danse, du théâtre et du conditionnement physique les produits et systèmes de planchéage de qualité qu'offre Stagestep depuis plus de 30 ans, a affirmé Kasha Kwasniewska, agente exclusive de Stagestep pour le Canada. La plus grande inspiration qui me pousse à accepter ce nouveau défi est la vision et l'engagement passionné que partage M. Randy Swartz, fondateur et président de l'entreprise, avec tous ses clients, partenaires commerciaux et collègues. »

Kasha Kwasniewska possède vingt ans d'expérience dans le domaine de la danse et des arts de la scène. Elle a étudié et enseigné la danse, en plus d'être danseuse professionnelle au Canada et en Pologne. Au cours de sa carrière, elle a également assisté des directeurs généraux et des directeurs artistiques. Mme Kwasniewska apporte sa connaissance et sa bonne compréhension des besoins du marché, en plus de son expérience en communication, en relations publiques, en prospection de clientèle et en recherche de commandites.

Pour plus amples renseignements au sujet de Stagestep au Canada, visitez [www.stagestep.com](http://www.stagestep.com) ou communiquez directement avec Mme Kwasniewska au (514) 833-1045 ou par courriel à [kasha@stagestep.com](mailto:kasha@stagestep.com). L'adresse postale de Stagestep Canada est Case postale 3, Chambly (Québec), J3L 4B1, Canada.

## Upcoming events

### JUNE

**CITT Ontario Section**  
Annual General Meeting and  
Weekend Workshops  
June 3-5 2005  
Toronto, Ontario  
[www.cittagm.co.nr](http://www.cittagm.co.nr)

### AUGUST

**CITT/ICTS Rendez-vous 2005**  
Beyond the Boundaries /  
Au-delà des frontières  
August 11 - 14 août 2005,  
Calgary, Alberta  
[www.citt.org/conf.htm](http://www.citt.org/conf.htm)

### SEPTEMBER

**PLASA SHOW**  
September 11-14 2005,  
Earls Court, London, UK  
[www.plasashow.com](http://www.plasashow.com)

### NOVEMBER

**LDI 2005 Conference and Exhibits**  
November 11-13 2005,  
Florida, Orlando USA  
[www.lidshow.com](http://www.lidshow.com)

### MARCH (2006)

**USITT Confrence and Stage Expo**  
March 29-April 1 2006 Louisville KY USA  
[www.usitt.org](http://www.usitt.org)

## Welcome CITT/ICTS new Members (from April 2005 to Mai 2005)

## Bienvenue aux nouveaux membres (de Avril 2005 à Mai 2005)

### INDIVIDUAL MEMBERS MEMBRES INDIVIDUELS

Jesse Carroll, Calgary AB  
Suzanne Gosselin, Montréal QC  
Heidi Hurst, Grande Cache AB  
Ann Walsh, Whitehorse YT  
Trevor Werner, Springside SK

### PROFESSIONAL MEMBER MEMBRE PROFESSIONNEL

Aaron R Acosta, Santa Fe New Mexico USA

### STUDENT MEMBERS MEMBRES ÉTUDIANT

Julie Anne Belzing, Toronto ON  
Kathryn Brooking, North Vancouver BC  
Danielle Fecko, North Vancouver BC  
Samantha G Hindle, Calgary AB  
Navroz Walji, Calgary AB  
Alaina Perttula, Toronto ON  
Brian Sheldon, Toronto ON  
Matthew Skopyk, Edmonton AB

### ORGANIZATION NOT-FOR-PROFIT MEMBERS ORGANISME À BUT NON LUCRATIF

**Glendon College - Theatre Glendon**  
ATT : Duncan Appleton  
2275 Bayview Avenue, Room A-113  
Toronto ON M4N 3M6  
T: 416-487-6826  
[theatre@glendon.yorku.ca](mailto:theatre@glendon.yorku.ca)

### Scotia Bank Dance Centre

ATT: Jason Dubois  
677 Davie Street Level 6  
Vancouver BC V6B 2G6  
T: 604-606-6415  
[techdirector@thedancecentre.ca](mailto:techdirector@thedancecentre.ca)  
[www.thedancecentre.ca](http://www.thedancecentre.ca)

### SUSTAINING MEMBERS MEMBRES CORPORATIFS

**Stagestep Canada**  
a/s Kasha Kwasniewska  
Case postale 3  
Chambly QC J3L 4B1  
T: 514-833-1045  
[kasha@stagestep.com](mailto:kasha@stagestep.com)  
[www.stagestep.com](http://www.stagestep.com).

### Theatre Wireless

ATT: James D Smith  
88 St. George St.  
Etobicoke ON M8Z 3Y7  
T: 416-259-8499  
[jsmith@theatrewireless.com](mailto:jsmith@theatrewireless.com)  
[www.theatrewireless.com](http://www.theatrewireless.com)