Live Performance Safety Guideline

A resource for schools

Revised March 2020

The St. James-Assiniboia School Division
Live Performance Safety Guideline

Revised May 2015

Introduction

When planning school dramas or concerts issues and questions regularly arise regarding things like the use of fog machines, set construction, occupancy loads, security, fire regulations and emergency procedures to name a few.

In May of 2013 a committee of stake-holders was established to develop a *Live Performance Safety Guideline* to address issues that regularly arise as school staff plan performances in theatres and gymnasiums. This document provides general information and specific guidelines for schools to review when planning a performance.

These Guidelines are intended for use by anyone involved in live theatre productions in a school setting and may be used only to assist in ensuring safe practises. They do not cover every scenario. The responsibility for live performance safety remains primarily with the school principal.

Acknowledgements

The St. James-Assiniboia School Division gratefully acknowledges the contribution of the following individuals in the development of the *Live Performance Safety Guideline:*

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Contents

Live Performance Safety Guideline Summary

The guideline summary is intended to only provide basic information on various activities that must be considered when planning and presenting a live performance. Read the guideline summary to determine which section(s) apply to your performance. Check off the sections that apply to your performance. Then for each checked section review the detailed information contained in the *Live Performance Safety Guideline*.

☒**Responsibility**

- The school principal is responsible for all activities taking place within the school including live performances. The school principal ensures responsibilities are assigned to others if required including: producer, director, prop manager, students, contractors, and others.

☐**Working at heights**

- Only authorized users possessing a certified user card may operate the Genie Lift. Persons using ladders must be trained in Ladder Safety using the school division "Safe Work Procedure" (SWP) found in the appendix of this document.

☐**Set construction, storage and disposal**

- The prop manager working under the authority of the principal shall ensure safety practices are provided and followed by everyone involved in the set design, construction, storage and disposal. See the guideline for information on the proper use of tools, and set up of visual displays, choral risers and portable stages.

☐**Moving scenery (during performances)**

- Movement of large set pieces and set flats must be done with proper adult supervision and with sufficient help to be managed in a safe way.

☐**Electrical work, Sound systems and Lighting**

- Qualified electricians ONLY are permitted to perform electrical work (wiring etc). Non-Electrical Workers MUST NOT re-set breakers that have tripped. Caretakers are permitted to re-set breakers only once. All electrical work must be completed in conformance with the detailed live performance guidelines contained in this document.

☐**Hand props, costumes and make-up**

- Performers must be given adequate instruction and rehearsal time to become accustomed to all props and costumes as they will be used in performance. Masks, costumes should not impair vision or ability to breathe. Hypo-allergenic make-up should be used.

☐**Seating**

- The Manitoba Fire Code (MFC) includes requirements to ensure safety to life is not compromised during live performances. Exits in theatres with fixed seating must never be blocked. Non-fixed seating must meet the fire code requirements. See the guideline for more information.

☐ **Rigging systems, performer flying and use of lifts during performance**

- School theatres are not equipped with riggings systems. Therefore "flying" of scenic units or performers is not permitted. NO temporary rigging system is permitted. The use of lifts (Scissor lifts, Genie lifts) as part of a performance is not permitted. See the guideline for details.

☐ **Rakes, ramps, balconies**

- A rake is an acting area that is not level. Rakes and ramps may present tripping or stumbling hazards. Loose objects may roll on rakes. Balconies must be constructed to provide a stable platform with guardrails in place. See the guideline for details.

☐ **Open flames and Pyrotechnics**

- Open flames are not permitted.

-Pyrotechnic special effects are not permitted. See the guideline for information.

☐ **Fog machines**

-Fog or smoke machines are not permitted. See the guideline for information regarding fog or smoke machines.

☐ **Stunts, weapons, and combat**

-Serious injuries can occur when performing stunts, using LARP (Live Action Role Playing) weapons, and if combat is simulated. Only qualified choreographers are permitted to train performers in these disciplines. See the guideline for details.

☐ **Emergency Procedures**

-An emergency plan must be developed and reviewed with all participants. See guideline for details

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I have reviewed the above *Live Performance Safety Guideline Summary* and understand my obligations**.**

Performance title _____

Performance Location: _____ Date of Performance:_____

Producers' Name: _____Signature: _____

Principals' Name: _____ Signature: _____

Date signed_____

Live Performance Safety Guideline

Responsibilities

- **The School Principal** is responsible for all activities taking place within the school including live performances. The school principal ensures responsibilities are assigned to others if required including: producer, director, prop manager, students, contractors, and others. The principal must ensure, as far as is reasonably practicable, the safety, health, and welfare of all staff, students and persons attending performances. All Manitoba Workplace Safety and Health legislation must be followed. The Principal must ensure the Producer signs off on the *Live Performance Safety Guideline Summary* prior to planning any production. Any accident or serious incident must be immediately reported to the Principal who will document it according to school division protocols.

-The Producer (or director or designate) collaborates with a team of students and staff, coordinating research, stagecraft, costume design, props, lighting design, acting, set design, stage combat, and sound design for the production. It is his/her responsibility to ensure that everyone involved in the production reads , understands and follows the appropriate section of the guidelines. At the beginning of any live performance, the producer must ensure the audience is informed of emergency evacuation procedures and the location of evacuation routes.

-**The Prop Manager and/or Set Designer** supervises the building of sets and making and/or buying of the props needed for a performance. He/she must ensure safety practices are followed by everyone involved in set design and construction and deconstruction. He/she should ensure a plan has been developed for the storage and/or disposal of sets and props. The Prop Manager and/or Set Designer must ensure the safe use of hand tools and power tools by everyone he/she supervises.

-Performers must ensure they read, understand, and follow the appropriate section of the guidelines as directed by their direct supervisor.

-Contractors hired by the school must agree to the Terms and Conditions for Contractors working in the school division. Contact facilities and maintenance for details.

Working at heights

Falls account for many injuries and fatalities in the Province of Manitoba. People working at heights must be provided with appropriate training and equipment to perform their tasks safely.

- **The Genie lift** may be required where work cannot be safely performed using a ladder. In order to access the use of the Genie Lift in a school, the schools MUST follow school division protocols. Only trained and authorized users may operate the Genie Lift. No students are permitted to use the Genie lift. The use of lifts as part of a performance is not permitted.

-**Scaffolding** must be erected and dismantled under the direct supervision of a skilled and experienced worker. See the appendix for more information.

-Ladders must only be used by persons trained in Ladder Safety using the school division “Safe Work Procedure” (SWP) found in the appendix of this document.

Set construction, storage and disposal

- The prop manager working under the authority of the principal shall ensure safe work procedures are provided, explained and followed by everyone involved in set construction. People using hand tools or power tools must wear the appropriate personal protective equipment including safety glasses.

Safe work procedures for power tools and hand tools commonly used during set construction are provided in the appendix of this document including the following:

Circular saw
Table saw
Power drill
Hammer, screwdriver, wrenches, hand saws

-The prop manager must also develop a plan for the storage of sets and props and disposal and/or recycling of materials. Schools typically do not have extra storage space and so it is critical to have a plan in place. Correct safety protocols must be followed for storing sets and props. These include but are not limited to:

- Appropriate smoke or heat detectors must be located in the storage area
- Flammable materials must be stored in containers and stacked properly and safely
- Storage of sets and props must be done in a manner to allow easy and unobstructed access to the fire/emergency exits
- Storage of simulated weapons, other than when in use for rehearsals and performances, should be done in a locked cabinet
- Hazardous materials used in set construction must be removed from the building

The prop manager (or designate) oversees or arranges the set-up of choral risers, and portable staging. Often the set-up of these items are assigned to (or are supervised by) the school caretaker. Safety back rails for choral are recommended when students are standing on the risers for performances. Serious injuries may occur due to a collapse if choral risers or staging is not set up properly. It is essential to ensure a qualified person supervises the set-up of portable staging. A safe work procedure for portable stage set-up is provided in the appendix of this document.

Visual Art Display panels used for art exhibitions must be set-up with appropriate manpower and adult supervision. It is recommended that no fewer than two (2) people, one of which must be an adult, undertake the assembly of these panels.

Moving scenery (during performances)

During productions movement of sets and props must be done under suitable lighting conditions. While near darkness may be desirable, enough light must be provided on stage to ensure safe movement of people and sets. Movement of large set pieces and set flats must be done under adult supervision and with sufficient help to be managed in a safe way. Movement of scenery should be rehearsed prior to the performance. During the rehearsal the producer (or designate) should address any safety concerns noted at that time.

Electrical work, Sound systems, and Lighting

Electrical work

Qualified electricians ONLY are permitted to perform electrical work (wiring etc). All personnel involved with the use of electrical equipment shall be competent in the job they are required to perform. Lighting and other electrical fixtures shall be de-energized and locked out before being opened for repairs or maintenance. Each receptacle should identify the circuit that powers it. The location of the circuit

breaker shall be known by the competent worker who must be present during the performance. Each connector in a multiple-circuit cable should identify the circuit to which it is connected.

Portable switch boards and dimmers must be CSA /UL certified and must be:

- accessible for emergency power shutdown;
- located so they will not obstruct any exit
- protected from damage from objects or persons that are near or must pass near them
- be properly connected to an approved fused or breaker supply panel
- be connected with a cable of sufficient size and amperage to carry the full rating of the supply fuse or breaker; and
- must never connected to bypass the fusing of the supply panel.

Electrical equipment should be protected from exposure to excessive moisture, gases, vapours, fumes, liquids, heat, cold, or other agents which could have a deteriorating effect on the electrical insulating qualities of the equipment.

All electrical cables and connecting components

- must be provided by an approved manufacturer
- be approved for the purpose
- have polarity identified
- must be grounded
- must be properly assembled

Electrical cables shall be in good repair and adequately secured so as not to put strain on the connector or cause undue wear or damage to the cable or insulation of the cable. Electrical cables should be protected from wear and damage such as crushing, abrasion, and shearing. If electrical cables or the insulating casing are found to be damaged they are to be replaced or not used. Electrical cables should not be fastened or suspended in such a way that the insulating cover could be damaged. Cables should not be spliced.

Sound systems

Acceptable sound levels have recently been the subject of re-assessment in Canada and CCOHS (Canadian Centre for Occupational Health and Safety) recommends lowering the present limits. The CCOHS agrees with OSHA (Occupational Safety and Health Administration in the U.S.) that the present regulations for noise exposure limits and hearing protection are not adequate for workers in live performance, and is recommending that the provincial governments develop a new regulation to address this concern. It makes good sense to ensure young performers are aware of damage caused by noise and so producers and technicians should ensure sound levels are acceptable. During events such as graduation dances the sound level should not exceed the recommended exposure limits listed in the appendix. Free sound level meter apps may be downloaded to I-phones or I-pads

Speakers and monitors should have minimal floor contact since low frequencies tend to travel through solid surfaces rather than through air. Reducing the surface contact of speakers and monitors will increase the low end frequencies received by audience and performers, so the overall sound level need not be as high.

Audio Wiring:

- Placement of microphones should allow for adequate room for instrument performance and should not impede the traffic patterns in the pit.

- The placement of cables should follow the same recommendations as those for electrical wiring, and should be done only by competent persons.

Lighting

- A plan showing seating, risers and stand placement should be given to the person responsible for the pit set-up in sufficient time to allow the pit to be wired safely with enough circuits for all the stands and other electrical requirements before the first rehearsal.
- Adequate power should be provided for all stand lighting and any other electrical requirements.
-If changes to the plan are required, sufficient notice should be given to the person responsible for the set-up.
- All cables in the pit should be of adequate length and be taped down after the set-up is complete. No cable should be stretched to reach the plug-in box.
- Re-plugging should be done only by a competent person.
- All cables should be positioned so as not to impede the normal traffic patterns
- Rigging of all lights (regardless of height) must be done with the use of a safety cable. This is a wire cable with clips that provides additional security. The safety cable should be attached in a secure way to a non-movable fixture such as lighting bar or metal ceiling supports
- Lights are to be mounted in such a way as to ensure that the hot lights do not come in contact with flammable materials such as wood, cloth or paper.
- Spot lights placed on raised platforms must be secured (tethered) to prevent the equipment from falling off the platform
- All electrical and sound cords should be taped down securely backstage to prevent anyone tripping. Duct tape or gaffer's tape is suitable for this task. Do not staple or nail extension cords.

Hand props, costumes and make-up

Hand prop: Any article that is carried or handled, not worn, by the performer.
Costume: Any article, including footwear, masks, wigs and headgear, that is worn, not carried or handled, by the performer.
Make-up: cosmetics such as lipstick or powder applied to the face, used to enhance or alter the appearance

- Performers must be given adequate instruction and rehearsal time to become accustomed to all props and costumes as they will be used in performance. Masks, costumes should not impair vision or ability to breathe. Hypo-allergenic make-up should be used.
- Props should be checked for rough edges, chips, loose material or other potential hazards before being given to the performers.
- The person(s) responsible for costumes should be informed as soon as possible about special movement required of a performer so that these movements may be anticipated in the construction and fit of the costume.
- All aspects of costumes should be fitted to avoid injury or unnecessary discomfort. Costumes, including masks, wigs and headgear should;
    - provide a field of vision adequate for safe movement on and off stage
    - not obstruct the performer's breathing or hearing;
    - be fitted and balanced to prevent headaches, neck or back strain;.
- Costumes worn next to the skin should be cleaned frequently. Other costume elements, including wigs, masks and headgear, should be cleaned as necessary.
- Hypo-allergenic make-up should be used in all productions. Never use paints, dyes, or other non-cosmetic substances. Purchase only ingredient labelled cosmetics and discard old products. Be aware of possible allergies and allergic reactions.

Seating

- The Manitoba Fire Code (MFC) includes requirements to ensure safety to life is not compromised during live performances.

- Occupant load signs are issued by the City of Winnipeg and are posted near the entrance of assembly areas such as gyms. The Occupant load limit for the gym or theatre must not be exceeded.

- Exits in theatres and gyms must never be blocked. Aisles must be kept clear. Extra seats must not be placed in theatres already having fixed seating.

- Non-fixed seating must meet the fire code requirements. Rows of chairs should contain no more than 15 seats. There must be 400mm space between rows and aisles must be at least 1100mm wide. When the occupant load exceeds 200 people the seats must be fastened together in units of no fewer than 8 seats.

- Means of egress (aisles, exit routes, and exit doors) must never be obstructed.

- Seating plans should be developed in accordance with the above requirements. See the appendix for sample seating plans.

Rigging systems, performer flying and use of lifts during performance

- A rigging system is used to lift and move heavy loads using a system of ropes, chains, and mechanical devices. It is a backstage tool for closing curtains and moving scenery, allowing dramatic set changes and other spectacular effects. Rigging systems also provide safe access to overhead lighting and equipment with the use of catwalks, eliminating the need for staff or students to climb ladders for maintenance. Motorized rigging is a theatrical rigging system using powered winches and other devices to move equipment rather than muscle power. Only a trained person is permitted to operate rigging. Rigging systems must be inspected by a competent person at least once a year. The inspection must include all parts and functions of the rigging system.

- School theatres are not equipped with riggings systems (except for curtains). Therefore “flying” of scenic units or performers is not permitted. NO temporary rigging system is permitted.

Rakes, ramps, balconies

- A rake is an acting area that is not level. A ramp connects two platforms. Rakes and ramps may present tripping or stumbling hazards. Loose objects may roll on rakes. There should be adequate rehearsal on the rake so that all concerned become accustomed to the conditions. In determining “adequate” rehearsal, consultation prior to and during rehearsals, with performers and others working on the rake, is of utmost importance. Lack of rehearsal time combined with an unfamiliar surface can lead to occurrences. Balconies must be constructed to provide a stable platform with guardrails in place. Guardrails must be 32 inches (81cm) above the platform.

Open flames and Pyrotechnics

- Open flames are **not permitted** in school performances.

- Pyrotechnic special effects are not permitted in school performances. Theatrical pyrotechnics are governed under the Federal Department of Energy, Mines and Resources Explosives Division Class 7.2.5. Any person who assumes the responsibility for pyrotechnics must have a clear understanding and working knowledge of the guidelines of the NFPA Code 1126 and of the Department of Energy, Mines and Resources Explosives Division.

Fog or Smoke machines

-Fog machines and smoke machines create special effects but can also set off the fire alarm resulting in the evacuation of the building and the attendance of the fire department. The Manitoba Fire code does not include any provision to by-pass zones protected by a smoke detector to use fog machines. Therefore the use of fog or smoke machines is not permitted in the St. James-Assiniboia School Division.

Weapons, Stunts and combat

-Serious injuries can occur when performing stunts, using LARP (Live Action Role Playing) weapons, and when combat is being simulated.

- LARP weapons formerly consisted of “Boffer” weapons, which were little more than PVC pipes and foam often taped up. Now, LARP weapons are made with carbon-fiber cores swathed in foam, coated with latex and meticulously painted. Some weapons have an enormous array of features. Others use an almost indestructible foam rubber with no latex coating. These LARP swords and LARP weapons are capable of amazing amounts of detail and are generally a little heavier than the traditional foam swords, providing more realism.

- Stage combat is an artistic presentation of violence in a theatrical environment. It is violence based on the principles of reality, masked by specific techniques that make the actions safe for the performers, in which the audience perceives the violent act as reality. Theatrical weapons must never be used outside of the theatre setting. Law enforcement officers cannot determine whether a theatrical weapon being used in a school hallway or outside is real and will react accordingly if threatened.

- A fight director is responsible for all aspects of violence within a theatrical event. This can be something as simple as a fall onstage to something as complicated as gang fights in "West Side Story." The fight director works directly under the producer/director and is responsible for keeping that director's vision intact.

Emergency Procedures

- At the start of any Live Performance, it is the Producers responsibility to announce locations of fire exit routes and procedures. Parents should be instructed In case of emergency evacuation they should not approach the stage to get their children. Children will be evacuated by the staff in charge. Ensure the announcement is made when performing at a different venue (i.e. Winter Concert in another venue such as high school or Church)

-An emergency plan must be developed and reviewed with all participants. The plan must include procedures for dealing with:

Fire Evacuation
Hold and Secure or Lockdown
Medical emergency
First Aid requirements and defibrillator locations

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Live Performance Safety Guideline

Appendix

Safe work procedure for hand tools

Safe work procedure for circular saw

Safe work procedure for ladders

Safe work procedure for table saw

Safe work procedure for setting up scaffolding

Safe work procedure for setting up portable staging

Example of Gym seating plans

Sound level chart

Live Performance Safety Guideline

Safe Work Procedure

Hand Tools

Event name_____

Prop manager or designate_____

Hazards Present: Various hazards depending the tool being used. Hazards may include eye injury, cuts, stab, crushing, and equipment damage	**Personal protective equipment (PPE) required:** CSA approved safety glasses 
Additional Training Requirements or notes -Always wear safety glasses when using hand tools	

Guidance documents/standards/legislative requirements:

School Division Policy:

- EBB Accident and violence prevention
- EBBA Personal Protective Equipment

Hammer:

a) Wear safety glasses or face shield

b) Watch the area you are hitting. Keep opposite hand at a safe distance from area to be struck. Use vise or other holding device as necessary. Do not raise the hammer excessively and strike using massive blows. Strike a hammer blow squarely with the striking face parallel to the surface being struck. Avoid glancing blows and over and under strikes.

c) Visually inspect hammer before each use. Do not use a hammer with a loose or damaged handle or head.

d) Hold the hammer with your wrist straight and hand tightly wrapped around the handle. Look behind and above before swinging a hammer. Do not strike with side of the hammer.

e) Select and use a hammer according to its intended use.

Hand File:

a) Never use a hand file without the handle. Tap the file downwards on the bench to make sure the handle is secure.

b) Select and use a hand file according to its intended use

c) Hold hand file firmly in one hand, steadying the other end with the tips of the fingers of the other hand. Use steady even pressure. Do not file with short quick strokes. If face of file becomes clogged, clean it using a brush. Wear recommended gloves.

d) Wear safety glasses or a face shield

Wrench:
a) Pull on wrench and do not push. Face an adjustable wrench forward and turn wrench so pressure is against the permanent jaw.
b) Select and use a wrench according to its intended use.
c) Grip wrench so that it does not endanger oneself in case of slippage. Use correct jaw and ensure wrench is adjusted properly and secure to nut/bolt. Wear recommended gloves.
d) Do not increase the leverage by adding sleeved additions to increase wrench length or strike a wrench with a hammer to gain more force. Do not use wrench on moving machinery. Do not insert a shim in a wrench for better fit.
e) Visually inspect wrench before each use. Do not use worn adjustable wrenches.

Screwdriver:
a) Keep screwdriver handle clean. Do not hold work-piece in one hand while using the screwdriver in the other. Do not lean or push on a screwdriver with any more force than necessary to keep contact with screw. Keep the shank directly over the screw being driven.
b) Do not use a screwdriver with rounded edges or tips, split or broken handle.
c) Do not use a screwdriver for prying, punching, chiseling, scoring or scraping.
d) Select and use a screwdriver according to its intended use

Hand Saw:
a) Wear safety glasses or face shield
b) Start cut carefully and slowly to prevent blade from jumping. Pull upward until blade bites. Start with partial cut, then set saw at proper angle. Apply pressure on the down stroke only. Use entire length of blade in each cutting stroke. Hold work-piece being cut firmly in place. Use a co-worker, a supporting bench or vise to secure and/or support work-piece if required.
c) Visually inspect saw and blade before each use. Never use saws with bent, buckled, twisted or cracked blades.
d) Select and use a saw and blade according to its intended use. Ensure saw blade is secure and installed with the teeth pointing forward. Keep saws sharp, clean and oiled.--
e) Keep hand/fingers at a safe distance from cutting line
f) Wear safety footwear. Use a support bench or get assistance from a co-worker to catch cut off stock
g) Use machine oil on blade if necessary
h) Wear hearing protection

Pliers:
a) Cut at right angles. Never rock from side to side or bend wire back and forth against the cutting edges of pliers. Pull on pliers, do not push.
b) Select and use pliers according to their intended use
c) Do not use pliers on nuts/bolts. Do not hammer on pliers to cut wire or bolts.

Knife ("exacto" type):
a) Wear safety glasses or face shield. Cover knife with rag when snapping off blunt end of blade for new edge. Never twist or gouge with knife blade.
b) Ensure opposite hand/fingers are a safe distance from the path of cut. Do not use excessive pressure while cutting.
c) Visually inspect knife blade before each use. Snap off blunt end or change knife

blade as soon as it becomes inefficient.
d) Wrap up and dispose of used knife blades in designated containers
e) Select and use knife blade according to its intended use. Ensure knife blade is secure and installed properly.
f) Always retract, cover or remove knife blade when knife is not being used

NOTE: These procedures include a practical demonstration of the tools. The prop manager or designate must be confident that the operator understands the procedure.	**Users' name:** _____ **Signature:** _____ **Date of review:** _____

Live Performance Safety Guideline

Safe Work Procedure

Circular Saw

Event name_____

Prop manager or designate_____

Hazards Present: cut, amputation, hand injury, discharged object, **Notes:** Do not wear jewelry, or loose clothing. Tie hair back. 	**Personal protective equipment (PPE) required:** CSA approved safety glasses, Hearing protection 
Additional Training Requirements or notes (instructor to insert information if necessary)**:** -Keep fingers off the line of the cut at all times	

Guidance documents/standards/legislative requirements:

School Division Policy:

- EBB Accident and violence prevention
- EBBA Personal Protective Equipment

Pre-operation checks

1. Ensure this power tool has a suitable safe work area.
2. Material should be well supported & at a good working height.
3. Ensure cutting process will not contact support material.
4. Ensure material is free of loose knots & foreign objects.
5. Examine the power lead and plug for obvious damage.
6. Confirm this machine has a current electrical safety tag.
7. Check saw guard/s & blade are in good condition.

Safe Work Procedure

1. Ensure base plate/foot of the saw is correctly positioned & secured.
2. Do not support your material by hand. Secure to a bench or supports. Use two hands to operate the saw.
2. Do not start the saw with blade touching the material. Allow the saw to reach full speed before starting to cut.
3. Do not have any part of your body in line with the path of the saw blade.
4. Keep hands & power leads away from underneath the work. Do not attempt to remove cut material while the blade is turning.
5. Keep blade path straight during cut to prevent ‘kickback’ avoid twisting
6. Use a fence or guide where possible when making long rip or cross cuts.
7. When cutting larger sheets ensure material is well supported to prevent binding on the blade & ‘kickback’ of the saw.

8. If task requires the cut to be stopped within the material, release the switch, hold the saw securely & wait for the blade to stop before removing.
9. Before making any adjustments to the saw, bring the machine to a complete standstill, & then disconnect the AC plug from the power source.

Housekeeping
Leave the work bench & machine clean & tidy.
Return the power tool to its storage cupboard

NOTE: This procedure includes a practical demonstration of the saw . The prop manager or designate must be confident that the operator understands the procedure.	**Saw operators' name:** _____ **Signature:** _____ **Date of review:** _____

Live Performance Safety Guideline

Safe Work Procedure

Ladder Use

	**Event name**_____ **Prop manager or designate**_____

Hazards Present Fall Falling objects	**Personal protective equipment (PPE) required:** Non-slip footwear
Additional Training Requirements or notes Workers should maintain 3-point contact if working off a ladder	

Guidance documents/standards/legislative requirements:

School Division Policy:

- EBB Accident and violence prevention
- EBBA Personal Protective Equipment

Safe work procedure:

1. Inspect ladder before each use.--Make sure all rivets, joints, nuts, and bolts are tight; feet, steps, and rungs are secure; spreaders and pail shelf function properly (step ladders);and rung locks, rope and pulley are in good condition (on extension ladders).--Ladder should be clean, free from grease ,oil, snow, mud, wet paint, or any slippery material. Keep shoes clean.--Never make temporary repairs to a ladder.--Get help for heights over 8 feet--Fall protection for heights over 8 feet--Inspect the ladder by checking the following:

GENERAL: Loose steps or rungs. Loose nails, screws, bolts, or other metal parts. Cracked, split or unbroken uprights, braces, steps, or rungs.

STEPLADDERS: Wobbly (from side to side). Loose or bent hinge spreaders. Broken stop on hinge spreaders. Loose Hinges

EXTENSION LADDERS: Loose, broken or missing extension locks. Defective locks that do not seat properly when the ladder is extended.

TRESTLE LADDERS: Loose hinges. Loose or bent hinge spreaders. Wobbly. Stop on hinge spreader broken. Center section guide out of alignment. Defective locks for extension

2. Never leave a ladder set up and unattended
3. If you are in poor health, subject to fainting spells, have a physical handicap that would impair your climbing ability, or if you are under the influence of any drug or alcohol (including legal drugs that may cause drowsiness) do not use a ladder.
4. Set up ladder, make sure ladder is fully open, spreaders are secure, and pail shelf is in position (step ladders). Extension ladders should extend 3 rungs above any surface you intend to mount and should be secured at the top. Do not use ladder in high winds or during a storm.

5. Place ladder on a level surface. Do not place in front of a door without blocking off the door--Extension ladders should be placed a one distance of on foot away horizontally for every 4 feet of vertical rise. Assess muscle strength, use buddy system if necessary.

6. Climb ladder. Face ladder when climbing up or down; keep body centered between side rails. Do not reach; move ladder when needed. Do not stand, climb or sit on ladder top (step ladders)
7. Perform task. Do not reach; do not "walk" or "jog" the ladder. Keep ladder close to work; avoid pushing or pulling off to the side of ladder.
8. Descend ladder. Face ladder when climbing up or down; keep body centered between side rails.

NOTE: The prop manager or designate must be confident that the operator understands the procedure.	**Ladder users' name:** _____ **Signature:** _____ **Date of review:** _____

Live Performance Safety Guideline

Safe Work Procedure

Table Saw

Event name_____

Prop manager or designate_____

Hazards Present: Kick-back, eye injuries, cuts, amputations, airborne dust **Notes:** Do not wear jewelry, or loose clothing. Tie hair back. 	**Personal protective equipment (PPE) required:** CSA approved safety glasses, Hearing protection  

Additional Training Requirements or notes

Do not use this machine unless the prop manager or designate has instructed you in its safe use and operation and has given permission

Guidance documents/standards/legislative requirements:

School Division Policy:

- EBB Accident and violence prevention
- EBBA Personal Protective Equipment

Check workspaces and walkways to ensure that no slip/trip-hazards are present.
Check that all safety guards are in position and are set to the minimum clearance for the cut.
Locate and ensure you are familiar with the operation of the ON/OFF starter and E-Stop.
Ensure all locks are securely tightened.
Ensure table and work area is clear of all tools, off-cut timber and sawdust.
Start the dust extraction unit before using the machine.
Do not cut freehand.
Allow the saw blade to obtain maximum speed before making a cut.
Use push stick (at least 400 mm long) to guide timber through saw.
Always stand to one side of the line of cut.
Never remove off cuts or sawdust from the saw table while the saw is running.
Before making adjustments switch off and bring the machine to a complete standstill.
Never leave the machine running unattended.
Remove the rip fence when using the mitre gauge.

NOTE: This procedure includes a practical demonstration of saw use and an assessment of understanding. The prop manager or designate must be confident that the operator understands the procedure.	**Saw operators' name:** _____ **Signature:** _____ **Date of review:** _____

Live Performance Safety Guideline

Safe Work Procedure

Scaffold Use

Event name_____

Prop manager or designate_____

Hazards Present: Fall hazards including death or severe injury. Equipment Failure **Note:** Scaffolding is not grounded. Take into consideration if using for spotlights etc.	**Personal protective equipment (PPE) required:** Safety footwear and headwear when erecting and dismantling scaffold system. Ensure guardrail is installed.

Additional Training Requirements or notes

According to provincial guidelines the employer must appoint a skilled and experienced worker to supervise the erection, use and dismantling of the scaffold system to ensure that the correct procedures are followed. All workers must be equipped with and use safety footwear and headwear when erecting and dismantling a scaffold system.
ONLY AUTHORIZED WORKERS ARE PERMITTED TO USE SCAFFOLDING. ALL AUTHORIZED WORKERS MUST BE REGISTERED WITH THE SHOP SUPERVISOR

Guidance documents/standards/legislative requirements:

School Division Policy:

- EBB Accident and violence prevention
- EBBA Personal Protective Equipment

Safe work procedure:

1. It is important to install all the parts, fittings and accessories required for a scaffold. All fittings must be positive and securely connected
2. It is absolutely essential that the scaffold is erected plumb, to ensure maximum structural capability of the system. When the first tier of scaffold is erected, check for plumb and continue doing so as the scaffold is built. Where necessary, adjustments can be made by using the adjustable screw jacks on the base plates. Settlement or slight variations in the fit of the components may require additional adjustments as tiers are added to the scaffold tower. The scaffold frame should be checked for plumb after each tier is added to the scaffold.
3. Guardrails must be used on all open sides and ends of scaffold platforms. When frames with built-in ladders are used, a plank must be also be used at platform levels to minimize or eliminate platform overhang. Access ladders must extend at least three (3) feet above platforms.
4. A qualified person should thoroughly inspect the completed assembly to see that is complies with all safety codes, that nuts and bolts are tightened, that it is level and plumb, that work platforms are fully planked, that guardrails are in place and safe access is provided

5. The dismantling of a scaffold proceeds in reverse order to its erection. Each tier should be completely dismantled and the material lowered to the ground before dismantling of the next tier begins. If platform sections or planks have been left at each level during erection, it is best to lower additional platform materials from above to the working deck being dismantled.

NOTE: The prop manager or designate must unsure the operator has been authorized to use scaffolding by the shop supervisor.	**Scaffold users' name:** _____ **Signature:** _____ **Date of review:** _____

Live Performance Safety Guideline

Safe Work Procedure

Portable stage set-up

	**Event name**_____ **Prop manager or designate**_____

Hazards Present: back injury, crush (foot) injury	**Personal protective equipment (PPE)** Safety footwear
Additional Training Requirements or notes Portable stage set-up should always be supervised and inspected by a trained person such as the school caretaker.	

Guidance documents/standards/legislative requirements:

School Division Policy:

- EBB Accident and violence prevention
- EBBA Personal Protective Equipment

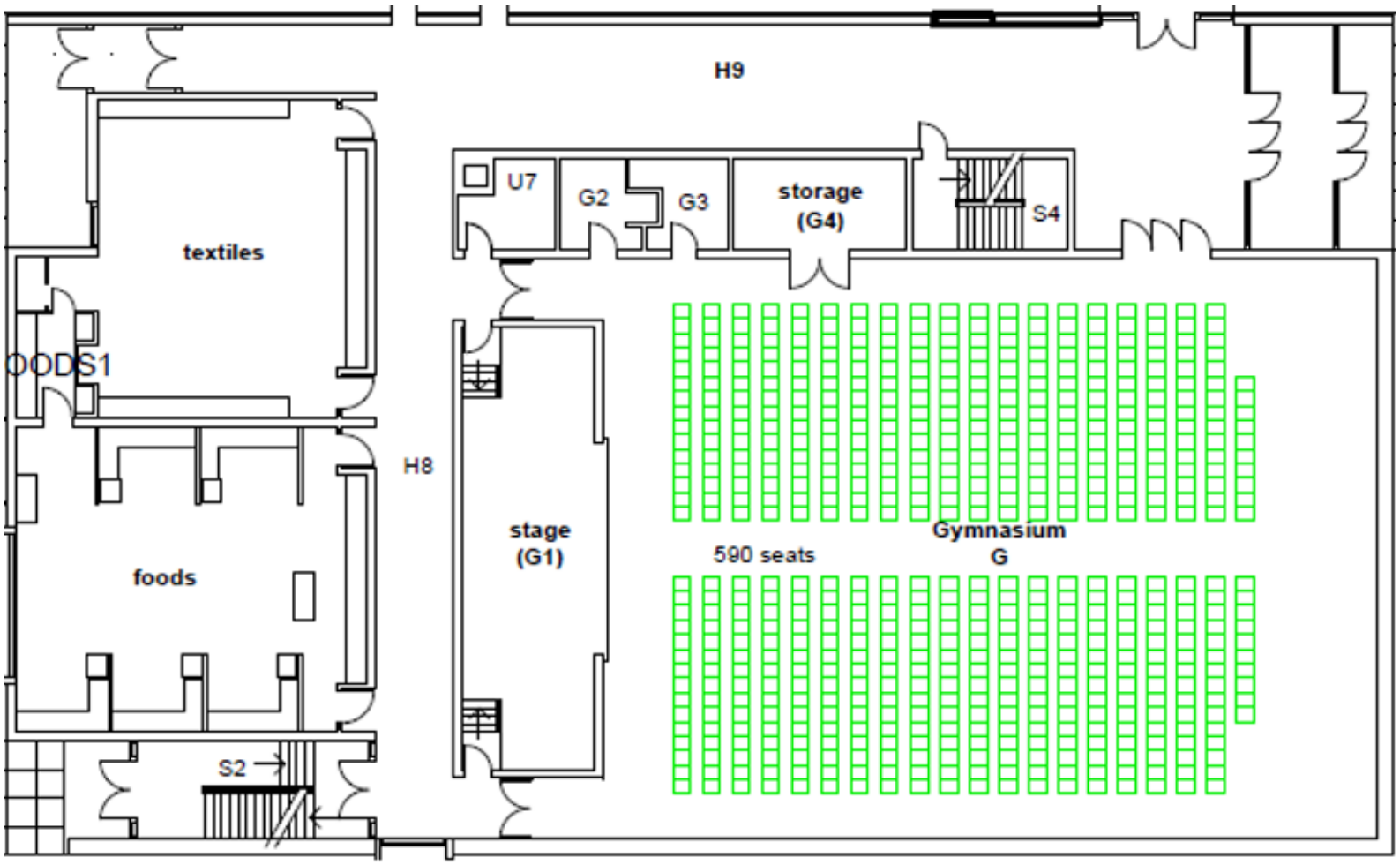
Safe Work Procedure

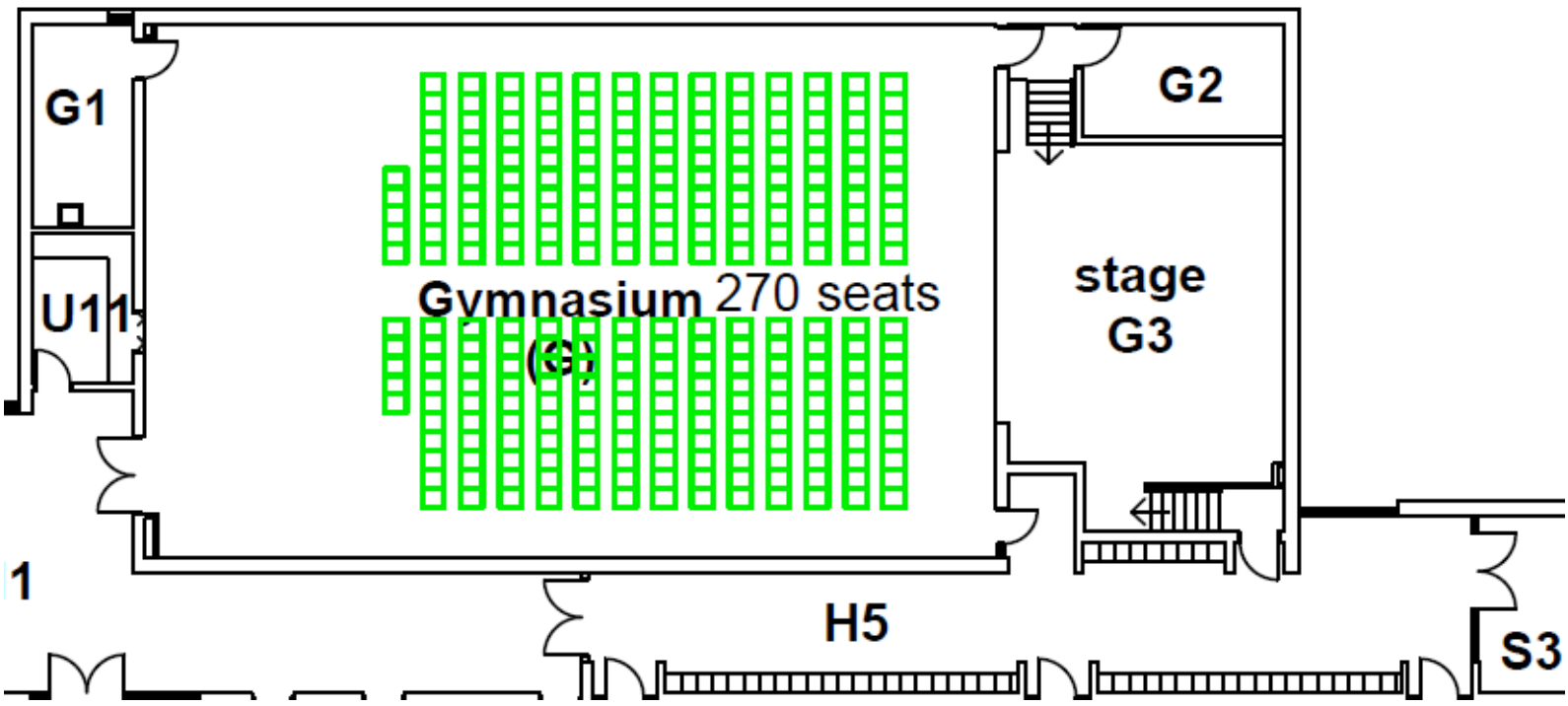
a. Roll dolly holding stage sections into place using a buddy system, always have at least two people setting up staging sections.
b. Inspect section of stage to be lifted for loose aluminum flashing, loose or missing hardware
c. Lift one section of staging from the left side of the dolly and place on the floor and hold it in an upright position.
d. Move legs into upright position, starting with the legs nearest the floor, followed by the legs farthest from the floor. Make sure the legs "lock" into position. IMPORTANT: Insert cotter pins into the locking leg extensions to secure them into position.
e. Rest the stage section on the now extended legs.
f. Using a person on each end of the section, lift the table into the upright position.
g. Repeat steps b to f, only this time lift the section of staging from the right side of the dolly. Continue repeating step b-f, alternating left to right until all sections have been removed.
IF STAGE SECTION MUST BE MOVED...
h. Lift one end and place a creeper underneath. Repeat for the other end. Place third creeper under center legs and roll into position.
i. Place sections in position and connect them with the connecting device located under the edge of the staging
j. Repeat step h until all sections for the bottom level are interconnected

k. If stage will two tiered, lift an assembled section from the floor and place it on the assembled stage. Take care to ensure legs are "locked" into place and are not positioned on the stage in a manner that my cause a stepping hazard.
l. Takedown is the reverse of set up. Be sure to Identify equipment that needs to be repaired with a tag-out tag.

NOTE: This procedure includes a practical demonstration. The prop manager or designate must be confident that the operator understands the procedure.	**Workers' name:** _____ **Signature:** _____ **Date of review:** _____

Seating plan examples.
Never exceed the Occupancy Load.





St. James-Assiniboia School Division

ARTS & MUSIC EQUIPMENT REQUEST FORM 2019-2020

Date:_____ **School:**_____ **Contact**_____ **School/Location#**_____

(MUST BE ENTERED IN ORDER TO PROCESS)

Delivery Date:_____ **Pick up Date:**_____ **Performance Date/Time:**_____

LIGHTING EQUIPMENT	# Available	# Required
Spotlights	4	
STRAND LIGHTING COMES WITH 2 T-BARS 6 LIGHTS, 1 DMX CABLE & 50 ft. MIC CABLE		
Cart # 1-All parts included	1	
Cart # 2- All parts included	1	
Spare Parts Only-2 Dimmer Pacs, 1 controller, 6 Leiko lights	1	

CHAIRS, TABLES, PANELS, EASELS	# Available	# Required
Chairs	1200	
Tables – 6′ (35 plastic, 39 wood)	35/39	
Art Display Easels – Functions as Artist or Display	8 Sets of 10, plus 4	
Art Display Easels - Table Top (35)	1 Set	
Art Display Panels (3 Panels per set)	2 sets	
Art Display Easels - Standing (10 Portables)	1 Set	

CONCERT EQUIPMENT	# Available	# Required
Choir Risers	23	
Choral Shells - #1 Large (7 Panels/6 fillers)	1	
Choral Shells - #2 Small (5 Panels/4 fillers)	1	
Music Stands	44	
NEW STAGING		
32″ (4′ x 8′)	60	
24″ (4′ x 8′)	25	
16″ (4′ x 8′)	15	
8″ (4′ x 8′)	4	
ALUMINUM STAGING		
32″ (4′ x 8′) – Aluminum	9	
OLD STAGING		
32″ (4′ x 8′)	20	
24″ (4′ x 8′)	20	
16″ (4′ x 8′)	8	
8″ (4′ x 8′)	8	
Staging Stairways (for use with 32″ staging)	5	

Special Instructions:

_____

_____

_____

FOR OFFICE USE ONLY

_____ Equipment Booked _____ Delivery Date

_____ Confirmation Sent _____ Pick-up

Contact SJASD Transportation
Phone: 204-888-7085, Ext. 2211

You will receive a "Confirmation Copy" within one week of submitting your request. If not, please contact the above.

Safe Sound Level			
Sound Source Examples	**Sound Intensity (Decibels)**	**Recommended Exposure Limits For Repeated Exposures***	**Comments**
Quietest sound heard by person with normal healthy hearing	0	Any duration	None
Quiet empty classroom that meets U.S. acoustical standard†	35–40	Any duration	None
Typical library sound levels	40	Any duration	None
Typical unoccupied classroom	46	Any duration	None
Normal conversational speech	60	Any duration	None
Battery-powered pencil sharpener	71	Any duration	None
Potentially Hazardous Sound Level			
Sound Source Examples	**Sound Intensity (Decibels)**	**Recommended Exposure Limits For Repeated Exposures***	**Comments**
School cafeteria	85	8 hours	Prolonged exposures might cause slight hearing loss. Hearing protection should be used if regularly exposed to this sound level beyond the exposure limit.‡
Band class	90	2 hours	Hearing protection should be used if regularly exposed to this sound level beyond the exposure limit.‡
Wood or metal shop, power tools, snowmobile	100	15 minutes	Hearing protection should be used if exposed to this sound level beyond the exposure limit.‡

Hazardous Sound Level			
Sound Source Examples	**Sound Intensity (Decibels)**	**Recommended Exposure Limits For Repeated Exposures***	**Comments**
Personal stereo system at high volume	105	5 minutes	Hearing protection should be used if exposed to this sound level beyond the exposure limit.‡
Chainsaw, loud rock concert	110	1.5 minutes	Hearing protection should be used if exposed to this sound level beyond the exposure limit.‡
Ambulance siren	120	9 seconds	Hearing protection should be used if exposed to this sound level beyond the exposure limit.‡
Firecrackers, firearms	140-165	Immediate hearing damage possible	Hearing protection should be used whenever exposed to this sound level.‡