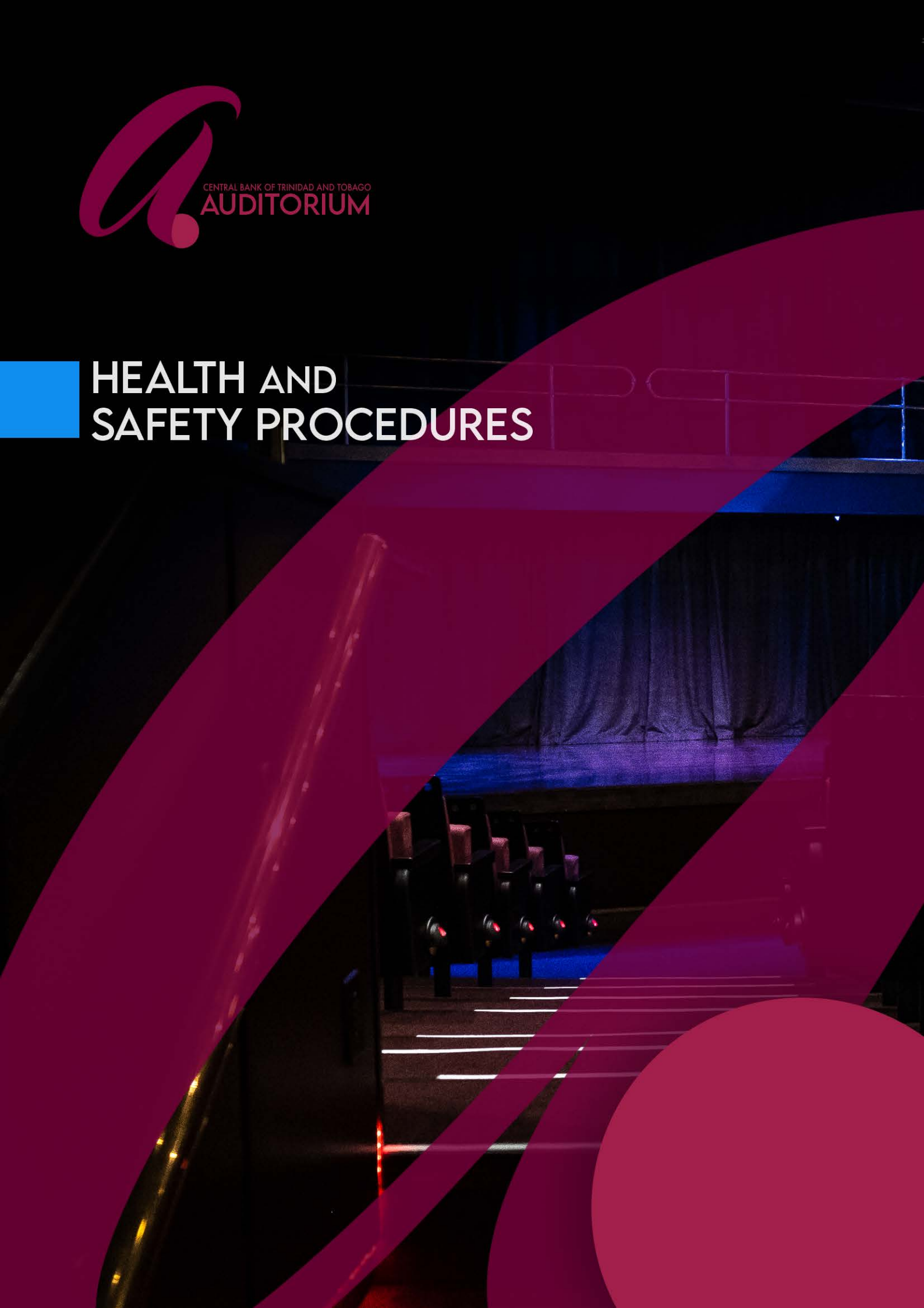
CENTRAL BANK OF TRINIDAD AND TOBAGO
AUDITORIUM

# HEALTH AND SAFETY PROCEDURES



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# Glossary

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| Archival | Audio or video recordings of performances for posterity, historical or private use, not intended for commercial or broadcast purposes. |
| Assistant Stage Manager | Usually shortened to ASM, the assistant stage manager is a member of the Stage Crew, he or she is hired to help the Stage Manager. |
| Backstage | That part of the theater which is not seen by the audience, including the dressing rooms, and green room. |
| Backstage Manager | The person, who runs the show from behind the curtain and is in charge of everything backstage, usually coordinates the cast, crew and stage props for on and off stage, works in coordination with the Stage Manager. |
| Blackout | Switching all lights out at once, leaving the stage in complete darkness. |
| Cast | The list of characters in a play and the actors who play them |
| Client | The person or organization renting the Auditorium. |
| Control Room | The room in the theater from which all the sound, lights and video are controlled. The Stage Manager operates from this location. |
| Designer | Designs all aspects of the production: set, costumes, wigs, make-up etc. not, however, responsible for lighting design, although he will work closely with the Lighting Designer. |
| Dimmer | A piece of equipment for varying the amount of electricity sent to a light fixture, thus varying its brightness. |
| Director | The individual who provides the vision of how the show should be presented, he or she develops the concept of the production, briefs the designer, sound and lighting designer, plots the actor's moves, rehearses the actors, etc. |
| Dress Rehearsal | A full rehearsal, with all the technical elements brought together. The performance as it will be 'on the night'. |
| Dressing Rooms | Rooms provided for the actors in which they change costumes and apply make-up. |
| Focus | Verb used in lighting, to point light fixtures in the specific direction and set the correct beam-spread and edge. |
| Front of House | A term used to describe the persons in a theater who deal with the audience, including the individuals who sell tickets and the ushers. |
| Green Room | A room backstage, in which the company can sit and relax before, during or after a show. |
| House Lights | The lights that are used to light the auditorium where the audience sits. |
| House Manager | The person responsible for the smooth operation of the Auditorium and the safety and well-being of the audience. |
| Load In | The bringing into the theatre of stage props, light, sound and video equipment, set construction material, plants or any other item required for the production. |
| Load Out | The removal of stage props, light and sound equipment, set construction material, plants or any other item brought into the theatre. |
| Musical Director | The person who works with the director, actors and orchestra to get the desired musical effects for a show. |
| Plot | Lighting term: the actual brightness settings of each lantern and the cues. Also used to describe the process of setting the cues. |
| Rehearsal | The period of practice before the beginning of a show in which the actors and director work on the development of the show. |

# Glossary

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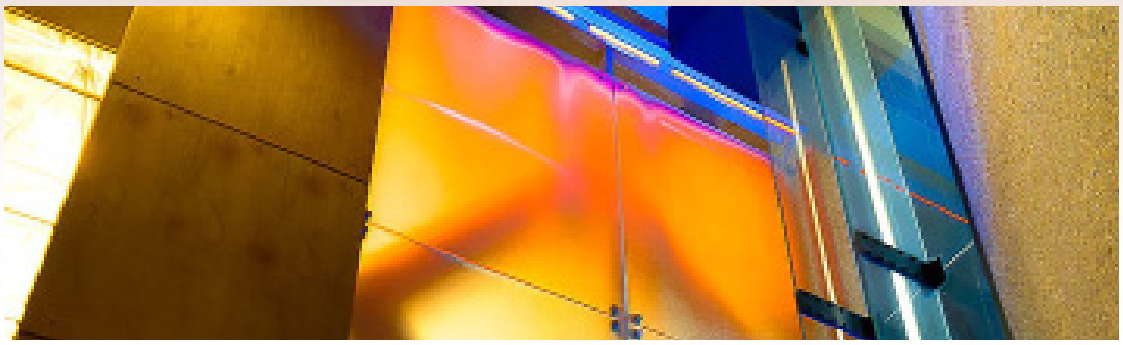
|---|---|
| Rigging | The use of hardware to lift, lower, and hold performance equipment on or above the stage. . |
| Script | A written version of the play. |
| Set Designer | The person who designs and often builds the set for a show |
| Sound Reinforcement | The combination of microphones, signal processors, amplifiers, and loudspeakers for the amplification of live or pre-recorded sounds.Stage Crew |
| | Member of the stage staff who is responsible for moving props and/or scenery during the show, and for ensuring that items under their responsibility are working correctly and properly maintained. |
| Stage Crew | Member of the stage staff who is responsible for moving props and/or scenery during the show, and for ensuring that items under their responsibility are working correctly and properly maintained. |
| Stage Manager | The person who runs the performance from opening to closing curtain and is in charge of everything on stage and in the back of the stage. |
| Strike | To take the set apart when a show ends. |
| Technical Coordinator | The Bank's representative responsible for all the technical aspects of the Auditorium. Manages the Technical Crew and the handling and operation of light, sound and video equipment. |
| Technical Crew | Technical staff that's responsible for the handling and operation of lighting, sound and video equipment. Responsibility also includes the running of cables, focus of lights, sound and light board operation. |
| Technical Director | The person who supervises all the technical aspects of a production, inclusive of set construction, rigging, hanging of scenery, lighting and sound design. |
| Tension Grid | Suspended wire grid ceiling that provides access for technicians to focus and hang lights and sound equipment |

# 1.0 Introduction



## 1.1 Introduction

The Central Bank of Trinidad and Tobago is committed to providing a safe work environment for all persons who utilize the Auditorium, hence, in an effort to ensure the health and safety of production personnel, visitors and members of the public, this safety guidance has been developed. This guide is designed to provide a systematic way of identifying and eliminating hazards that may develop within the day to day operations of the Auditorium.

Production staff, technicians, performers, and volunteers should read this guide to better understand, and comply with all the provisions as it describes the responsibilities of all personnel and outlines the policies and procedures that have been developed to ensure safety.

The following policies and procedures were developed to as far as is reasonably practicable ensure the health and safety of all persons at the Auditorium and to ensure the facility's compliance with the Occupational Safety and Health Act 2006 as amended 2006 (OSH Act).

Ensuring the health and safety of persons at work is a shared responsibility between the producing company, the venue and their workers and contractors. These Guidelines have been prepared to give you important information about occupational health and safety in the entertainment industry. It is imperative that these Guidelines are read in conjunction with all relevant legislation.

A copy of this safety guide shall be made available all Clients of the Auditorium upon confirmation of their rental agreement. This document shall hereafter be known as the Auditorium Health and Safety Guide.

## 1.2 Legislation

All productions, events and the Auditorium must comply with the Occupational Safety and Health Act 2006 as amended 2006 (OSH Act), which requires all organisations involved in the entertainment industry to adhere to the following as stated in the General Duties of the Employer PART II Section 6 :

(1) It shall be the duty of every employer to ensure, so far as is reasonably practicable, the safety, health and welfare at work of all his employees.

(2) Without prejudice to the generality of an employer's duty under subsection (1), the matters to which that duty extends include in particular—

(a) the provision and maintenance of plant and systems of work that are, so far as is reasonably practicable, safe and without risks to health;

(b) arrangements for ensuring, so far as is reasonably practicable, safety and absence of risks to health in connection with the use, handling, storage and transport of equipment, machinery, articles and substances;

(c) the provision of adequate and suitable protective clothing or devices of an approved standard to employees who in the course of employment are likely to be exposed to the risk of head, eye, ear, hand or foot injury, injury from air contaminant General duties of employers to their employees. [3 of 2006].

(d) the provisions of such information, instruction, training and supervision as is necessary to ensure, so far as is reasonably practicable, the safety and health at work of his employees;

(e) so far as is reasonably practicable as regards any place of work under the employer's control, the maintenance of it in a condition that is safe and without risks to health and the provision and maintenance of means of access to and egress from it that are safe and without such risks;

(f) the provision and maintenance of a working environment for his employees that is, so far as is reasonably practicable, safe, without risks to health, and adequate as regards amenities and arrangements for their welfare at work; and

## 1.3 Application

All production personnel and staff of the Auditorium are required to comply with this document.

## 1.4 Responsibilities

Health and safety is the responsibility of everyone to ensure that standards are maintained and relevant legislations adhered to. These responsibilities extend beyond the production company and its employees to venues owners, contractors and hire agencies.

All workers, contractors and volunteers must be made aware of all hazards that may impact upon themselves, their staff or others and what risk control measures are in place for their protection. The Client and staff of the Auditorium must ensure that all individuals are involved in developing a safe and healthy working environment.

The Client shall ensure that suitably qualified and competent personnel are engaged to undertake all aspects of the production or event, and that they are aware of their responsibilities and comply with all relevant legislation. The emergency and evacuation plan shall be communicated to all.

Responsibility for theatre safety at the Auditorium shall be assigned as follows:

### 1.4.1 Production Workers

Production workers have a key role to play in the implementation of health and safety strategies on all productions and events, all workers therefore have a responsibility to ensure that nothing is done to make health and safety provisions less effective.

All who are involved in providing services and/or working on productions/events must ensure that, as far as is reasonably practicable, at all times their work activities and equipment are not likely to result in injury to themselves, others, or the working environment. In particular, production workers must:

- Work in a healthy and safe manner;
- Ensure they do not endanger any other person through any act or omission at work;
- Obey all instructions, such as policies and procedures issued by the Bank to protect their own personal health and safety, the health and safety of others and adhere to standard work procedures;
- Encourage others to work in a healthy and safe manner;
- Cooperate, consult on and promote occupational health, safety and welfare matters in the workplace;
- Report and work to rectify (where applicable) any hazards within the workplace;
- Report any injuries and incidents to the Technical Coordinator as soon as possible after the incident;
- Ensure that correct use is made of all equipment provided for health and safety purposes;
- Do not consume alcohol or any other drug which may endanger their own safety at work or the safety of any other person in the workplace environment;
- Cooperate with investigating authorities.

All workers, contractors and volunteers must be made aware of all hazards which may impact upon themselves, staff or others and what risk control measures are in place for their protection.

The production company and the venue owner/manager shall ensure that suitably qualified and competent personnel are engaged to undertake all aspects of the production or event, and that they are aware of their responsibilities and comply with all relevant legislations.

### 1.4.2 Auditorium Operations Officer

- Is responsible for overall theater safety as it relates to productions and events at the facility.
- Ensures that the necessary corrective actions are taken in a timely manner where work practices and conditions may have resulted in injury or damage to equipment.
- Ensures that adequate resources in terms of personnel, time, budget allocations and training, are available.
- Ensures that training specific to the Auditorium's procedures and equipment operation has been provided.
- Ensures that records of injuries and illnesses are maintained and copies are provided to the Risk Management and I.T. Governance Department
- Periodically observes work performance of personnel to check for compliance with safety rules contained or referenced in this guide.
- Promotes the safety of visitors to the theater.

### 1.4.3 Technical Coordinator

- Has primary responsibility for the monitoring and implementing of safety at the Auditorium
- Ensures that the required personal protective equipment is available, in working order, and that specific training in its use has been provided
- Ensures that accidents are investigated and corrective action is taken to prevent recurrence of the hazardous conditions or behaviors, with reports to the Dickinson College Workplace Safety Committee.
- Ensures that accidents are investigated and corrective action is taken to prevent reoccurrence of the hazardous conditions or behaviors.
- Provides regular, documented theater safety and housekeeping inspections, including routine inspections of emergency equipment
- Sets a good example for employees by following established safety rules and attending training.
- Keeps copies of all records, Material Safety Data Sheets, handbooks and safety information in the Technical Director's Office.

### 1.4.4 Cast and Crew

- Be aware of the hazards related to all tasks required to perform
- Operate in such a manner that ensures the safety of themselves and others who can be harmed.
- Plan and conduct each operation in accordance with this guide
- Report all incidents, whether involving personnel, equipment, or facilities to the Technical Coordinator and/or the Auditorium Operations Officer

## 1.5 Risk Assessment

A risk assessment must be undertaken which considers every aspect of every phase of every production or event, including every aspect of pre and post-production. Consideration must be given to all work practices undertaken in the working environment. The working environment encompasses all activities related to the production or event, including those undertaken on stage, backstage, front and back of house, auditorium, dressing rooms and facilities, the location of the audience and interface with the general public.

The risk assessment process can and should involve persons who will be undertaking the work. Where a hazard exists and a risk identified, it is always good practice to document the hazard/s, the risk/s and the agreed control measures.

Risk assessments must have regard to design, planning, construction, pre-performance, performance, load in and load out. t is the responsibility of the production company and the Technical Coordinator to ensure this happens and to provide adequate time for it to be undertaken and control measures implemented. It is the right of any employee to view any risk assessment/s associated with the work they are performing.

Risk assessments must identify hazards and detail procedures to eliminate or reduce the risk associated with the hazard/s. Firstly, try to eliminate the risk, in the event the risk cannot be eliminated, then:

- Substitute a hazardous activity/substance for one that is less hazardous
- Mitigate the hazards through re-design or isolation
- Rearrange work organisation and training to reduce exposure
- As a last resort, use personal protective equipment.

## 1.6 Safety Briefing

All persons working on a production/event should be given sufficient information to enable them to perform their job safely. Irrespective of the duration of the rental period, all personnel shall be given a safety briefing before the load-in and construction of sets.

The T.C. and/or the Auditorium Operations Officer shall meet with the Client and construction workers prior to the installation or construction of sets. At this meeting an identification of the tasks to be performed and their associated risks and precautions shall be identified. All workers are required to sign the HSE sheet *(Appendix 1)*

Other aspects of the safety briefing shall include:

- Identification of access and egress points
- Facilities and amenities,
- First aid and emergency equipment
- Emergency and evacuation procedures

# 2.0 General Safety

## 2.1 Key General safety Guidelines

### 2.1.1 Know the safety aspects of the Auditorium and by extension the Bank

a) Only go where you are authorised to;
b) Observe all warning signs and instructions;
c) Observe restrictions on no smoking, alcohol and other drugs.
d) Be familiar with all the exits at the theatre
e) Observe restrictions on no smoking, alcohol and other drugs.
f) All fire exits must remain free of obstructions
g) Do not allow trash and debris to accumulate where they will become a hazard.
h) All exit signs; aisle lights and seating lights must remain on and should not be dimmed.

### 2.1.2 Know the safety aspects of the job

a) Ensure you have read and understood the safety information provided in this guide;
b) Only use plant and equipment you are authorised and competent to use;
c) Wear and use appropriate clothing, footwear and safety equipment (inclusive of personal protective equipment).

### 2.1.3 Carry out work in a safe manner

a) Use the right equipment for the job;
b) Use plant and equipment in accordance with the manufacturer's specifications
c) Mechanical guards must be kept in place at all times when machinery is being operated. Do not remove or disengage any safety device or safeguard.
d) Replace worn or damaged electrical cables and electrical lights.
e) Remove from service any device that is not in good working order
f) Handle, store and dispose of hazardous substances and waste in an appropriate manner
g) Do not engage in horseplay or any other dangerous activity
h) Follow all procedures associated with the use of naked flame, pyrotechnics and other special effects;
i) Carry out tasks in such a manner that does not endanger yourself, others, plant, machinery or trhe environment.

2.1.4 Take appropriate measures in times of emergencies,

a) Report all incidents, injuries and other emergencies to the Bank's Securirty Unit at

b) Report observed hazards to the Technical Coordinator and or the Auditorium Operations Officer as soon as possible

c) If trained provide first aid, where necessary

2.1.5 Observe the theatre's policies in respect to:

a) Health and safety policies and procedures

b) The use of illegal drugs

c) Open flame policy

d) Working at height

e) Children in the workplace, especially when they are included as a member of the cast

f) Animals in the workplace, including when they are integral to the production.

g) Permissible noise levels

h) The handling and operation of the Bank's property

Do note that the willful damage/destruction of the Bank's property or the non-adherence to health and safety instructions could result in grounds for removal and/or deductions made from the Cautionary Deposit.

## 2.2 Incident and Hazard reporting

The main purpose of incident and hazard reporting is to identify and eliminate as far as is reasonably practicable the risks associated with day to day tasks and the work environment so as to prevent injury through re-occurrence, hene hazard reporting is an important component of hazard identfication and control.

- All hazards and incidents are to be reported immediately to the HSE Coordinator at extension 2505. For incidents occurring after 4pm, reports are to be made to the Security Department
- In each case reports are to be made utilizing the Incident/Hazard Notice Form *(Appendix 2)*
- Injuries or illnesses, no matter how slight, as a result of an incident at work, must be reported and relevant details recorded.
- All incidents and hazards shall be investigated by the relevant personnel.
- Do not disturb the scene of an incident unless not doing so will jeopardize the safety of other persons in the general area.
- Report all near misses to the Technical Coordinator promptly.

## 2.3 Slips Trips and Falls

A simple slip or trip that results in a fall to the same level can result in serious injury. It isn't necessary to be working at heights to suffer injury from falling down, so everyone is at risk. You can avoid slips, trips, and falls by observing some simple safety guidelines.

- Wear the appropriate footwear for the environment; i.e., sturdy work boots with non-slip soles in the shop and back stage areas.
- Walk rather than run.
- Ensure you allow enough time to travel and avoid rushing.
- Focus on where you are walking. Never talk on the phone, text, or read email or texts while walking. Give your attention to where you are walking.
- Never carry loads that obstruct your field of vision.
- Get assistance for carrying heavy loads, or take smaller loads and make more trips.
- Use a material handling device, such as a cart for heahy loads
- Clear the path of travel prior to moving materials.
- Keep the floors swept and clear of debris.
- Keep the aisles and passage ways clear of stored items and other obstacles.
- Hold onto the handrails when walking up or down stairs.
- Never run up or down the spiral stairs.
- Immediately clean up any spills whether they are of liquid or dry materials.
- Complete the entire process for cleaning up spills, which includes sweeping up and removing the absorbing materials prior to leaving the area.
- Use warning cones and signs to warn of wet floors

## 2.4 Personal Protective Equipment (PPE)

In the performing arts, it is not always possible to eliminate hazards solely through engineering or administrative controls, thus Personal Protective Equipment PPE) becomes the means for satisfying this requirement and successfully establishing a safe work environment.

Personal protective equipment (PPE) includesall types of equipment used to reduce the risk of injury while performing potentially hazardous tasks. PPE may include eye and face protection, head protection, foot protection, hand protection, respiratory protection and fall protection.

### General Practices

- Wear PPE in the manner it is meant to be used.
- Inspect the PPE prior to wearing it, and immediately replace damaged PPE.
- Clean and sanitize PPE as instructed by the manufacturer and your supervisor and after each use.
- Keep PPE for personal use clean, and store it a manner to keep it clean.

### Eye and Face Protection

- Wear the appropriate eye and face protection for the task.
- Wear safety goggles or safety glasses and/or a face shield when the work will likely generate flying debris.
- Wear chemical splash goggle when working with hazardous liquids.

### Head Protection

- Wear a hard hat equipped when working in areas where there is a potential for injury to the head from falling objects or low head clearances.
- Wear safety shoes when working in areas or on tasks where there is a danger of falling objects, rolling objects, or objects that may pierce the sole of the shoe.
- Wear safety shoes with non-conductive soles when the task may pose an electrical hazard.

### Hand Protection

- Wear the appropriate gloves for the task to protect your hands from cuts, burns, harmful physical or chemical agents; i.e., chemical-resistant gloves for working with chemicals; leather or canvas work gloves for handling materials with rough edges.
- Never wear gloves where there is a danger of them becoming entangled in moving machinery or power tools.

### Hearing Protection

- Wear hearing protection devices when exposed to continuous or intermittent high noise levels.
- Wear hearing protection devices appropriately to achieve the anticipated level of protection.

## 2.5 Fatigue

Fatigue is a serious safety concern. During performance runs and during the weeks leading up to performances, personnel may put in long hours that lead to fatigue. Everyone has a responsibility to ensure exposure to fatigue is minimised. Attention must be paid to good diet, adequate exercise, adequate sleep, meal and rest breaks during working hours and adequate breaks between shifts.

Follow these guidelines to avoid fatigue.

- Ensure that the Cast and Crew get proper rest.
- Take frequent breaks while working. Repetitive or long work sessions reduce one's ability to concentrate on the work at hand.
- Do not skip meals. Meals provide the necessary nourishment to remain actively engaged on the job.
- Plan ahead. Delivery of building materials and equipment ahead of time can increase efficiency and reduce required work time.

- Drink plenty of fluids. Stage lighting can be especially hot.
- Know when to quit. Recognize the signs of fatigue; loss of concentration, slow reaction times, or memory loss--and stop for the day.

## 2.6 Alcohol and Other Drugs

At no time shall any illegal drug/s be brought into or consumed at the Auditorium.

If the producing company, Technical Coordinator or Auditorium Operations Officer consider any person to be intoxicated or under the influence of any drug to the extent that the performance is affected or the person presents a risk to themselves or to others, that person may be removed from the facility.

If a person is taking medication that may affect their work performance, the producing company, Technical Coordinator or Auditorium Operations Officer must be notified and due consideration given to the ability to perform work tasks.

## 2.7 Smoking

Smoking is not allowed within the Auditorium, where performers are required to smoke as part of their performance, a risk assessment shall take account of costumes, props and sets and ensure appropriate controls are implemented to eliminate the risk of fire. Suitable means of extinguishing cigarettes/cigars must be provided (eg ashtrays and sandboxes) and positioned in a manner accessible to the performer.

## 2.8 Agression

Aggression is a real hazard that may be present in any working environment. It can develop as the result of pressure, meeting of deadlines, fatigue, lack of adequate rest/ meal breaks or unrealistic production schedules. Ensure that adequate time is allocated for the planning and scheduling of all stages of the production or event.

Other causes for aggression can relate to interface with the general public. In the event of negative or agressive confrontation from members of the public, contact the Security Officer at the Box Office or call .....

## 2.9 Ergonomics

Ergonomic hazards are present where workers are required to adopt awkward or sustained postures or undertake repetitive actions. These may occur because of limited space available to conduct work activities or the need to wear costumes or devices that demand awkward postures. Risk assessments shall be conducted and strategies implemented to control exposure to identified risks.

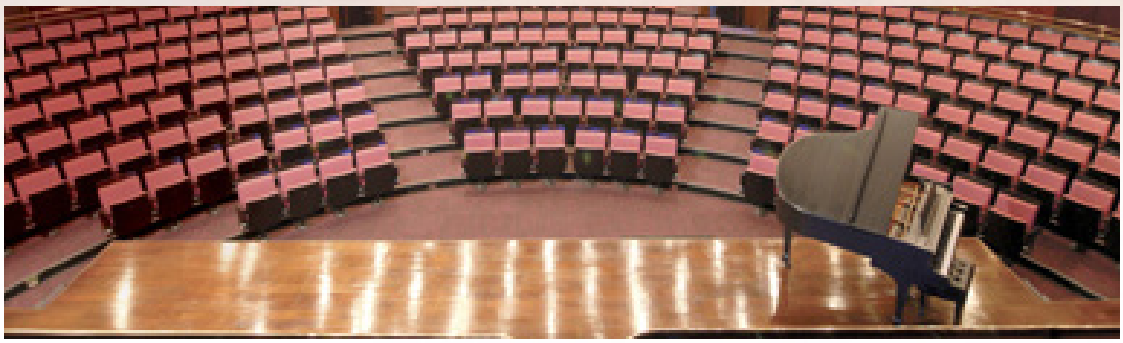
Ergonomic hazards can occur in any occupation, for instance, dancing, operation of computers, control boards, the playing of musical instruments and the use of tools or machinery, where working in such areas cannot be avoided, regular short rest breaks are recommended.

## 2.10 Casting of Children

Special requirements associated with children include:

- Age appropriate recreational materials, food, rest facilities and, where necessary, accommodation facilities;
- Trained and adequate supervision;
- Appropriate rest breaks;
- Appropriate adult accompaniment to and from rehearsals and performances;
- Appropriate privacy;
- No exposure to distressing scenes;
- Children shall not be required to perform naked or with a naked person;

# 3.0 The Performing Space



## 3.1 The Performance Space

Hazards associated with the performance space may arise as the result of set interaction, interaction between members of cast, crew, musicians and audience or from specific characteristics of the performance. Typical on stage hazards may include:

### Costumes, Wigs, Makeup

- Costume, wig and makeup design.
- Difficulty associated with costume changes arising from their design and/or venue layout.
- Potential exposure of costumes, including underwear, to naked flame or to heat that could result in combustion.
- Makeup including allergy and skin sensitivity.

### Stage, Set, Backstage Areas, Orchestra Pit, etc.

- Stage lifts, holes, openings, pits, revolves, traps and elevated areas.
- Inappropriate performance surfaces including inadequately supported floors.
- Inappropriate performance surfaces for dancers and/or physical performers.
- Moving stages and/or moving sets.
- Inadequate access and egress points on multi-level sets, orchestra pits, etc.
- Step heights and unequal risers.
- Trip hazards.
- Electrical hazards.
- Exposure of sets/props/curtains/plant/equipment/any item to naked flame or to heat that could result in combustion.

### Performance Activities

- Crew or performers being in the wrong place on stage at the wrong time (including performers missing their marks).
- Design and operation of swings, harnesses, etc.
- Incorrect or unsafe flying of performers, scenery or props.
- Inadequate fall protection systems.
- Scene changes.

- Moving through different light levels, eg from very bright stage lighting to dim backstage lighting.
- Placement of props near unprotected edges.
- Vocal/hearing strain/fatigue.

### Specific Performance Interaction Requirements

- Choreographed dance scenes.
- Choreographed fighting scenes.
- Scenes utilising firearms and/or weapons.
- Acrobatic, aerial, stunt, and special effects sequences.
- Use of performance devices such as, stilts, cycles, etc.
- Involvement of children in the performance.

### Staging Hazards

- Exposure to substances, lasers and other physical hazards including special effects such as dry ice, smoke, fog machines.
- Water on stage.
- Noise and light levels.
- Inadequate, dangerous or faulty communication systems.
- Inadequate maintenance of venue/plant/equipment

### Aggression and Stress

- Aggression from crowds or affection from over-exuberant fans.

### General Hazards

- Machinery and equipment failure.
- Inappropriate crew clothing and/or footwear.
- Tripping on uneven surfaces, slipping on wet or greasy surfaces.
- Inadequate housekeeping.

## 3.2 Changes in Elevations

Pits, trap doors, and changes in elevation (stairs, ladders, etc.) pose trip/fall hazards. To reduce the risks of trip/fall incidents:

- Mark changes in elevation, including the edge of the stage, with phosphorescent tape or LED lights as appropriate.
- Inspect ladders and stairs for stability prior to each performance and rehearsal.
- Lock trap doors in place when not in use.
- Lock pits in place when not in use.
- Use barricades and other signs to restrict under-stage access to authorized crew and performers.

Temporary fall protection measures may be required during rehearsals around open traps, elevated stage platforms, or at the leading edges of the stage or orchestra pit. Identify these hazards during the production planning process and install temporary rails or create a controlled access zone to prevent individuals from falling into or off of these features. Consult the Code of Safe Practices on trigger heights and controlled access zones for additional information.

# 4.0 Set Construction

## 4.1 Set Construction

In construction, the top 4 most fatal hazards are falls, being struck by an object, being crushed under objects, and electrocution. Common hazards in theatre are remarkably similar, especially during load in, load out, and set construction.

- Ensure that set builders have been properly trained in equipment or power tool use. Provide personal protective equipment for all participants in construction and rigging activities.
- Risk assessment for sets and prop manufacture must be undertaken prior to the construction, installation and load out phases of production.
- Wooden panels and walls must be designed and built before installation at the Auditorium.
- Set designs that include steps, ladders, or traps must be approved by the Technical Coordinator before use.
- Dust and fumes arising from set construction (including those created in on-stage finishings) must be fully dispersed prior to rehearsals and/or performances.
- Changes in elevation within the set design should always be properly marked with phosphorescent glow tape.
- Safety railings shall be used when the set design permits.
- The rise and run of steps must meet industry standards of acceptable use.
- Monitor and enforce the use of protective gear, such as goggles or gloves—particularly when creating or moving set components and decorations
- Use proper lifting techniques, hand trucks, or carts when moving heavy items
- Secure electrical and extension cords to avoid tripping hazards
- Secure and inspect all lighting riggings
- Allow any paints, dyes and solvents used in construction to evaporate completely before props, sets and costumes are used.
- Flats and platforms used in the set construction design must be made of sound material and structuraly stable.
- Create a plan to properly disassemble and dispose of sets and construction materials when no longer needed

## 4.2 Work Involving Heights

Where there is potential for a person to be injured by a fall from a height, appropriate precautions must be taken, including:

- Wear a fall arrest device (safety harness) when required to work overhead
- Do not undertake work requiring the use of fall arrest or restraint devices until you have been given appropriate training in their use and maintenance – including how to avoid pendulum effect injuries;
- Visually inspect harnesses, lanyards, fall arrest and fall restraint devices for signs of breaking, tearing or rust. Replace if damages are observed
- Have an effective communications system between those at a height and those on the ground.
- Cast members and visitors are not allowed withing the theatre when work is being carried out overhead. All are to be closed with the appropriate signage displayed.
- Personnel required to work within the theatre while overhead works occurr must wear a safety helmet.
- Height rescue procedures shall be developed and practiced where work at a height is undertaken.

Safe access must be provided for all work at heights where there is potential for a person to fall more than 1.8 metres :

- When using a scaffolding, do not enter until the appropriately qualified person has completed its erection;
- Ascend and descend facing towards a ladder always maintaining 3 points of contact.

Safe working practices must be implemented while working at a height:

- Ensure vision is not obstructed;
- Be aware of overhead objects such as , light fixtures, speakers, support bars and air conditioning ducts.
- Where there are no guardrails, use an approved safety harness connected to a secure anchor point;
- Do not work beyond the side of ladders or over guardrails;
- Do not place ladders on other structures to extend their reach;
- Wear appropriate footwear to minimise slipping, clothing to minimise the risk of snagging and tie back hair at all times.

Appropriate precautions must be taken against injury to persons required to work below those working at a height,

- Only take essential tools and equipment when working on overhead grid
- Prior to ascending, secure all tools and equipment with lanyards to prevent them falling on those below, and empty pockets of any unsecured items;
- Persons who MUST work below overhead works MUST wear a safety helmet
- Ensure the Auditorium is vacated before starting overhead works
- Implement appropriate control measures to prevent scenery, props, etc. from creating a risk by falling.

## 4.3 Working with Scaffolding

Scaffolding is a common means of providing a safe work platform, and is sometimes used as a performance area or as part of the set. Scaffolding must be erected or dismantled only by a trained competent individual or a worker trained under the direct supervision of a certificated individual.

The scaffolder must ensure all persons are protected, in particular, by:

- Installing appropriate, clear, unobstructed signage during construction;
- Ensuring appropriate barricading against unauthorised entry;
- When completed, certifying scaffolds are safe before anyone uses them.

Safe construction methods must be used for all scaffolds, including:

- Ensure only appropriate materials for the load are used
- Inspect all equipment and materials before use, and repair or dispose of any rejects;
- Tie scaffold effectively to a building or structure, or erect on firm foundations;
- Brace scaffolding effectively, both longitudinally and transversely, with safe means of access and egress;
- Fully plank out scaffolding with properly supported planks of the correct size, toe boards and continuous handrails to ensure a safe work platform.
- Mobile/wheeled scaffolding must not be moved whilst supporting persons, and all wheels must be locked before anyone works on it.
- When scaffold forms part of the set design for cast movement, all barriers and toeboards must be inplace and fully planked.

When using a scaffolding you should:

- Ensure that guardrails are installed
- Safety harness must be worn and tied off
- Tie off your personal fall protection system to a permanent structure.
- Never climb cross braces. Use only approved access ladders or steps to climb the scaffolding.
- Use both hands while climbing, and always maintain three points of contact.
- Never exceed the maximum allowable persons in the platform.
- Never stand on the scaffold guardrails.
- Never place ladders or makeshift devices on top of scaffolds to gain greater height.
- Never ride a moving scaffold.
- Never jump down onto the platform.

## 4.4 Working with Ladders

Ladders should be inspected frequently and maintained in a good condition. They should be free from slippery materials. Defective ladders should be removed from service until they are repaired or replaced. When using ladders, provide as much light as possible in the working space.

- Visually inspect ladders for defects before use.
- Do not use a ladder as a brace, a workbench or for any purpose except for climbing.
- Never exceed the weight limit posted on the ladder.
- Make sure all locks on the ladder are secure before attempting to climb it.
- Always face the ladder when climbing up or down.
- Do not rush up or down a ladder – be sure of each step
- Always place ladders on stable bases
- Only one person is allowed on a ladder at a time.
- Never stand on the top two steps of the ladder.
- Always maintain three points of contact when climbing a ladder. (e.g.- two hands and one foot)
- If you use a ladder to get to a higher platform, the ladder must extend at least 3 feet above the landing.
- Set a single or extension ladder with the base one-quarter of the working ladder height away from the support.
- Never use boxes or barrels to extend the reach of a ladder.
- Do not leave tools, paint or other materials on a ladder
- Never drop or throw tools to another worker when on a ladder.
- Do not carry heavy loads up a ladder.
- Tools must be secured to the worker or equipment with a safety line.
- Never reach too far above or to the side of a ladder, as this may cause you to lose your balance.

### Extension Ladder

- Position extension ladders so the base to height ratio is 1 to 4 or 75 degrees. For example, the base of a 12-foot extension ladder is 3 feet away from the wall.
- Ensure straight and extension ladders extend at least 3 feet beyond the landing surface
- Secure extension ladders at both the top and the base to prevent the ladders from moving from the points of rest. If this is not possible, have someone stand at the base of the ladder and secure it against slipping.

## 4.5 Personal fall Protection

Personal fall protection equipment is designed to stop a person falling. Protection equipment should be used when there is a risk of a person falling and it is not reasonably practical to change the design of the job to eliminate the risk of a fall.

Fall arrest equipment should be used to:

- Minimise the risk of a person falling from a height or...
- Minimise the risk of injury to a person who has fallen from a height (fall arrest devices).
- All persons who need to use fall protection equipment must be trained in its use and maintenance;

- Adequate supervision must be provided to people using fall protection equipment.
- A rescue plan must be in place in the event of a fall

## 4.6 Working on the Overhead Tension Grid

The tension grid is modular wire grid system that provides access to theatrical lighting, audio cables, loudspeakers, and stage rigging. When working on the overhead tensioned wire grid the following procedures must be followed:

### On the Grid

- Only trained and authorized personnel may access and work on the tension grid.
- Never enter the grid alone.
- Always work with a spotter below when there is a risk of objects falling from the tension grid; i.e. during setup and strike. The spotter should be positioned in a safe location to keep people out of the area below
- Remove all items from clothing pockets prior to ascending to the grid.
- Tie or otherwise secure tools to the worker.
- Wear fall protection harnesses attached to the fall arrest system
- Never drop ropes or electrical cables from the grid to the stage. Pull ropes and electrical cable up to the grid, coil them, and carry them down or lower them using a bucket and line system.
- Never cut holes in the tension grid or otherwise physically alter the grid.
- Never bounce on the tension grid surface.
- Never exceed the weight load specified by the grid manufacturer.
- Immediately report hazards to the Technical Coordinator

### On Stage

- Wear hard hats on the stage floor whenever personnel are working in the grid.
- Install warning signs and barriers to prevent personnel from entering the area beneath the grid when there is a risk of objects falling from the grid; i.e., during set-up and strike.

## 4.7 Falling Objects

A falling object includes any object or material falling from a height, and also anything propelled upwards or sideways, that could injure a person who is struck by it. A risk assessment must be undertaken for all falling object hazards.

Objects must be prevented from being accidentally knocked or dropped down from heights, including:

- Secure all tools and equipment when working at heights or climbing ladders;
- Do not store anything on platforms or near unprotected edges or openings;
- Adequately secure light fixtures with properly maintained safety chains;

- Secure props and scenery, especially during load ins and load outs;
- Maintain housekeeping at a high standard.

## 4.8 Rigging

Rigging is the use of hardware to lift, lower, and hold performance equipment on or above the stage. A variety of rigging hardware may be used for various tasks, and understanding the load capacity for each piece of equipment is critical. Workers must receive training prior to operating any rigging equipment. Prior approval must be provided by the Technical Coordinator and/or the Auditorium Operations Officer before the installation and use of rigging systems.

General safety guidelines for the use and maintenance of rigging equipment include:

- Inspect rigging equipment before use, after any alterations, and at regular intervals
- Make sure the counterweights are secured with a lock plate to keep the counterweights in place.
- Report and remove any damaged or defective ropes from service.
- Never shorten chains and ropes by knotting.
- Never exceed the safe load capacity of the system.
- Follow safe procedures when loading, unloading, or operating rigging systems.
- Warn people on the stage and grid before moving any rigged scenery or other object.
- Maintain control of moving pieces at all times.
- Never access the overhead wire grid system unless trained and authorized to do so.
- Secure rigging equipment when it is not in use.

## 4.9 Set Strike

Set deconstruction is also known as the strike and can be a chaotic, hazardous aspect of any production. Care must be taken to ensure that the stability of set pieces is not compromised as they are deconstructed, creating fall or crush hazards.

Sets are often deconstructed in order to build up the next scene, but complete deconstruction and removal from the stage of sets, props, costumes, lights, and sound equipment occurs when the show ends its run at the venue.

A strike plan should be developed that defines how deconstructed items will be handled. The plan should identify what will be retained for reuse, what can be recycled and what will go into the dumpster for disposal. Identify where to obtain the storage containers for the items that will be retained for reuse and where they will be stored once the strike is completed. Identify what arrangements will be made to provide containers for items going into the dumpster.

At the Auditorium the strike must occur immediately after the last scheduled performance.

## 4.10 Working in Confined Spaces

A confined space is one which has restricted means for entry and exit and has inadequate ventilation, is oxygen-deficient or contaminated. Recognizing confined spaces and the hazards they present is critical when you are working in areas where they are found. Untrained, ill-equipped workers who try to work in or rescue people from confined spaces often become victims of serious injury or death.

A confined space is defined as:

- An area large enough for a person to enter and perform assigned work, and
- Has limited or restricted means of entry or exit, and
- Is not designed for continuous human occupancy.

Examples of potential confined spaces found at the Auditorium include, but are not limited to:

- The overhead wire grid
- Underseating storage
- Understage access pit

Protect yourself and others

- Never violate the posted "ACCESS RESTRICTED TO AUTHORIZED PERSONNEL" and "ENTRY BY PERMIT ONLY" signs if you are not authorized to enter.
- Know how to identify a confined space.
- Never enter an area that could be a confined space.
- NEVER enter a confined space to try to rescue another worker unless properly trained and equipped to do so

## 4.11 Working with Wood Products

When working with wood products the following precautions are required:

- Cut, sand, and machine treated wood prior to bringing into the Auditorium
- Wear proper personal protective equipment (dust mask, goggles, gloves, hearing protection)
- Clean up all sawdust, scraps, and other construction debris thoroughly and disposed of.
- Wash all exposed areas of the body, especially the hands, after working with wood.
- Thoroughly wash with soap and water prior to eating, drinking, using tobacco products, or using the restroom.

## 4.12 Tools and Machinery

Workers must be trained on the proper use of power and hand tools, including applicable safety features, guards, and the required personal protective equipment. While each tool has specific guidelines, the following are general safety guidelines for all tools:

- Tools must not be used beyond their design capacity
- NEVER alter or remove any guards or safety features
- Inspect tools before use to check for defects. Remove defective tools from service immediately.
- Never carry a power tool by its cord, and never unplug tools by pulling on the cord.
- Power tools should be unplugged before making adjustments, changing blades, or loading them.
- Never use power tools on wet surfaces or in wet weather.
- Understand the application, limitations, and potential hazards of any tool or machine you use.Select the proper tool for the job to be done. Don't improvise.
- People must not be distracted when they are working with machinery.
- Loose materials such as rags, clothing and hair must be kept away from all moving parts
- All power tools and machinery with moving parts must be fitted with the guards with which they were manufactured and must be functioning properly;
- Power tools must be switched off when unattended
- Safety glasses and fully enclosed shoes must be worn when using power tools;
- Be aware of trailing electrical cables across pedestrian pathways
- Return tools to storage when not in use.
- Clear the working area of tools when finished with a project.

*DO NOTE : Welding operations are NOT allowed at the Auditorium*

## 4.13 Manual Handling

No person shall be required to lift more than they are capable of lifting. Other considerations include movements and posture required, layout of the workplace, actual handling task, exposure to the task, task requirements and object characteristics (weight, dimensions, grip, what the load is), the work environment and individual work factors.

Back pain and injuries related to lifting and material handling are some of the most frequent types of injuries. Stage pieces are often awkward, heavy, or oddly shape, which makes them dificult to lift and move properly.

Ask yourself these questions before lifting your load:

1. Is it too large or heavy for one person to lift?
2. Do you need a mechanical aid or partner?
3. Are there any tripping hazards on your route?
4. Will you be able to get through doorways or corridors as you are carrying the object?

Remember to wear supportive non-slip closed-toe shoes to help avoid a fall while carrying load. In some cases, protective work boots with steel toe reinforcement and other safety features may be required.

The following guidlines should be adhered to:

- Where possible, mechanical lifting devices must be used to move anything heavy or awkward, such as trolleys,
- Always ensure the pathway is clear prior to moving anything.
- For loads that can be carried by the individual:
  - i) Stand as close to the load as possible with feet apart for good balance, bending your knees and straddling the load;
  - ii) Always try to lift when standing or at least half-squatting rather than kneeling or not using your legs;
  - iii) Keep your back as straight as possible and chin tucked in whilst lifting and carrying;
  - iv) Always keep the load as close as possible to your body, with elbows close to your sides making sure you can see where you are going;
  - v) Do not twist your body to change direction, use your feet.
  - vi) When lowering the load, make sure you keep the load close to you, and use your legs while lowering the load to the floor.

- For Team lifts:
  - i) Ensure one person is in charge during a team lift;
  - ii) Designate the route of movement prior to the lift and remove any obstacles or obstructions;
  - iii) Where possible, ensure members of a team lift are of a similar height;
  - iv) Position people for the lift having regard to the size, shape and balance of the load.
  - v) Where possible use of mechanical lifting devices

## 4.14 Working with Chemicals

The key to safe chemical use is to understand the physical and health hazards of the materials you use, implement safe handling precautions, and recognize emergency/first aid procedures.

Each chemical container has a manufacturer's label with the chemical name(s), hazard warnings, and the manufacturer's name and address. Labels must not be removed. If secondary containers are used, those containers must also be labeled with the information.

There are many types of paints, inks, pigments, and dyes used in the performing arts. While each product will have specific manufacturer's instructions, the following safety guidelines apply to all products when handling:

- Anyone working with any hazardous substance must consult the MSDS prior to use, taking special note of the required safe work practices, first aid, emergency procedures, safe storage, transportation and disposal procedures.
- Use water-based products whenever possible
  Know the ventilation requirements of the products you are using.
- Avoid dusty procedures as far as possible
- As far as practicable, paint flats before bringing to the Auditorium
- Wash hands before eating, drinking, smoking, or going to the bathroom
- Keep containers closed except when you are using them.
- Never puncture aerosol cans or expose them to high heat.
- Dispose of each product as directed by the manufacturer
- Know and understand the chemical spill procedures for each of the products you are handling.
- Read and follow manufacturer's labels and precautions on containers
- Management reserves the right to refuse the use of any particular hazardous substance brought into the Auditorium

# 5.0 Electricity and Lighting

## 5.1 Electricity and Lighting Equipment

Electric shock occurs when the body becomes part of an electric circuit, with current entering the body at one point and leaving at another. The severity of the shock received depends on the amount of current flowing through the body, the path of the current through the body, and the length of time the body is in the circuit. The following precautions must be observed when operating electrical and lighting equipment:

- Electrical equipment must be inspected before use.
- All electrical equipment must be well maintained and must not be used if it appears faulty
- All outlets must be considered live unless proved dead;
- Only properly grounded tools, cords, and equipment shall be used.
- Persons should not attempt electrical repairs without proper training.
- Check all equipment and cords for damage before use.
- Do not overload dimmers or extension cords. Theater circuits are rated at 20 amps - DO NOT OVERLOAD.
- Only 12-3 wire and cable may be used in theatrical lighting installation.
- Use the shortest extension cable possible.
- Gloves should be worn when focusing lighting equipment or changing a lamp.
- Even when disconnected, some electrical equipment can cause shocks. Never remove the cover of a device without assessing the potential danger.
- Should an electrical shock occur, the source of power must be shut off immediately and artificial respiration applied if the victim's breathing has been interrupted and stopped.
- Any incidence of electrical shock, no matter how slight, must be reported
- All lighting and electrical equipment must have a functioning safety cable attached. Top-hats and Barn-doors must be attached to the lighting equipment with safety cables.
- Lighting gels, filters, patterns, and gobos must be properly installed in a holder and be made out of appropriate materials made for lighting usage. Other materials may overheat and may be a fire hazard.
- Unplug lighting instruments before changing lamps.

- Lighting equipment likely to reach high temperatures shall be suitably guarded with a clearance maintained from flexible cords to prevent overheating.
- When using strobe lighting in a performance, warnings should either be posted in the program or on the entrance door, or should be announced prior to the beginning of the show.
- Personnel must be trained before being authorized to work with lighting circuitry, dimmers, and instruments.

## 5.2 Equipment Fire

Performing arts lighting equipment may burn hot, and the lenses used in the lights can magnify the heat. Make sure you use only approved equipment to modify your lights; using unauthorized materials to rig lighting colors or change the shape of the light can put you at risk for fire. Make sure any sources of heat, such as very hot lights, are placed well clear of anything that could ignite, including paper, plastic, ammable furniture, and draperies.

## 5.3 Electrical Risks

There are inherent electrical exposures while working with lighting instruments. Performing arts lighting uses a lot of electricity, and the risk of electrocution is high. Lighting equipment must be checked regularly for worn areas and exposed wire that might put a worker at risk for electric shock. Do not ignore even a slight tingle when you feel this sensation while handling a lighting instrument, cord, or component of the equipment. This tingle is an indication that something is wrong, and you may be at risk of exposure to a more significant electrical shock.

## 5.4 Hanging and Focusing Light Fixtures

The overhead wire grid system has been built to international regulations and standards to protect persons from falls. Working overhead exposes the worker to hazards such as low light levels, trip hazards, and low-hanging beams/ducts. Always use extreme caution. Hard hats are available for use when working underneath the catwalk.

- When working in the lighting grid, personal fall arrest systems should be used.
- When hanging and focusing lighting equipment, all pockets should be emptied before work is done. Tools should be secured to the worker or lift with safety lines.
- When cutting gels for lighting equipment, do so prior to entering the overhead grid.
- All gels and gel frames must be placed in carryon bag provided.
- Always be aware of overhead ducts, speakers, support bars and light fixtures.
- Ensure the theatre is vacated before ascending the overhead wire grid system.
- Do not store or drag items onto the wire grid system
- Avoid leaving trailing cables on the wire grid system

## 5.5 Working in Low Light Levels

A major requirement for working in the performing arts is the ability to operate in vey low light levels. Working in darkness or diminished lighting conditions is a hazard that cannot be avoided in some productions. Whether backstage or on stage working in low light levels is a high risk activity and as such the following guidelines are important:

- Use caution in low light level situations. Use a flashlight when necessary.
- Become familiar with the work environment when the lights are on.
- Blue lights should be turned on backstage to prevent accidents, these lights should remain on at all times.
  Consideration must be given to the use of fluorescent tape markings on floors, steps and edges, etc.
- If a blackout occurs and you cannot see anything, stop where you are.
- Provide running lights for major pathways whenever possible.
- Protruding objects, stair and stage edge must be highlighted with the use of Glo-Tape

# 6.0 Special Effects and Noise

## 6.1 Special Effects

A variety of special effects can be found in performing arts productions. The list is extensive and includes, but is not limited to, atmospheric smoke, fog, and haze; confetti; snow; foam; lasers; strobe lighting; pyrotechnics; re; explosives; pits; trap doors; changes in elevation; and rigging performers and other objects; and suspended items above the audience.

Special effects pose hazards that increase the risk of personal injury and property damage; therefore, the use of special effects must get prior approval from the Technical Coordinator and/or the Auditorium Operations Officer before use.

### Atmospheric Smoke, Fog, and Haze

Smoke is an atmospheric effect composed of solid particulate produced by combustion, where fog or haze is composed of liquid droplets. The use of equipment to produce these special effects can result in operator injury from chemical exposure, fire, or explosive discharge. All operators must be adequately trained prior to permitting them to work with the chemicals, equipment, and devices that produce these special effects.

Many people are sensitive to smoke or the airborne constituents of smoke, fog, or haze equipment. When smoke, fog, or haze is approved for use in a production, warnings must be posted at Box Office, front of the house and in the program. As an example, the following communication could be posted: "WARNING: Synthetic fog is used during this performance."

### Lasers and Strobe Lights

Laser and strobe lights can induce seizure in persons suffering with epilepsy or photosensitivity. When laser and/or strobe lights are approved for use in a production, warnings must be posted at Box Office, front of the house and in the program. As an example, the following communication could be posted: "WARNING: Laser and/or strobe lights are used during this performance."

Some laser lights have the potential to cause eye damage if a person was to stare at the light, and some lasers can cause skin burns if too strong or too close. Only Class 2

lasers may be used. Only employees trained to do so may operate laser lights. Inform all performers and crew in advance, and educate them regarding the hazards and safety precautions associated with the use of lasers and strobe lights.

### Open Flame, Pyrotechnics & Explosives

The use of open flame, pyrotechnics, or explosives are NOT PERMITTED at the Auditorium.

### Snow, Confetti & Foam

Shredded paper, shredded plastic, or foam may be used as confetti or artificial snow. These materials can produce dust that can become a fire hazard, and/or result in eye or respiratory irritation.

- Never use these materials when an open flame or other ignition source is present.
- Provide dust masks to crews assigned to clean up the material.
- Never reuse disbursed material, as it can become contaminated with moisture or other debris from the floor.
- Clean up the disbursed material immediately following each performance or rehearsal.
- Dispose of material in closed containers.

## 6.2 Noise Exposure

High noise levels generated during rehearsals and productions can result in hearing damage and hearing loss for the performers, crew, and orchestra. Conduct sound level testing when hosting high noise level productions, and provide appropriate hearing protection devices when the planned noise levels reach an 8-hour time weighted average of 85 decibels.

The following 'listening checks' may be useful in deciding whether there are likely to be noise risks. As a simple guide you will probably need to do something about the noise if any of the following apply:

- Does the work involve lengthy exposure to music either live, recorded, or through using headphones?
- Is the noise intrusive – similar to the noise from a busy street – for most of the working day?
- Do people have to raise their voices to carry out a normal conversation when about 2 m apart for at least part of the working day?
- Are noisy tools used, such as during rigging, for more than half an hour a day?
- Are there any loud sound effects?

The following actions aid in mitigating exposure to high noise levels:

- Identify who is at risk and under what circumstances, and assess likely exposures.
- Regularly monitor noise levels to ensure that they within the permissibnle noise limit
- When planning events, allow time for a person's ears to recover from exposure to loud noise.
- Whenever there is a noise hazard present, workers need to be told when and where to wear hearing protection;
- Wear hearing protection when operating or in the vicinity of loud machinery and tools.
  Identify where there may be a risk from noise and who is likely to be affected
- Wear hearing protection when exposed to loud and prolonged sound from theater audio system. Earplugs are available from the Technical Coordinator.

Do Note : The maximum permissible noise level at the Auditorium is 80dB(A)

Workers using personal hearing protection should at all times be able to hear any safety alarms and warning signals such as fire alarms, evacuation alerts, stage announcements etc. Where any doubt exists about the ability of a worker to hear such warnings, alternative means of communication must be provided, for example visible lights or other methods.

### Headsets

Headsets must be appropriate and compatible, otherwise damage can result from feedback which can lead to hearing damage. Communication headsets tmust be switched off prior to removal. When using Comms the operator should try to avoid dropping or knocking headsets.

### Sound Check

Sound checks and audio tuning must be scheduled so that cast and crew members are not unecessarily exposed to noise hazards.

In situations where sound levels have the potential to be a problem, the conductor/band leader or sound engineer shall be informed prior to the rehearsal period and asked to give consideration to moderating sound levels whenever possible.

Where a performer finds the sound level uncomfortable, they should seek assistance and the following measures should be considered:

- rearranged seating;
- providing sound screens;
- providing earplugs.

# 7.0 Costume and Makeup

## 7.1 Wearing Costumes

Performers may be exposed to injury and/or illness while wearing costumes. Trip/fall injuries may result from the costume design, such as stepping on a long trailing hem or tripping over the toes of over-sized shoes. Trip/fall hazards may also be posed by a costume that obstructs the performer's vision. Conduct an assessment in a low hazard area to determine how the costume moves and how the performers handle the costume.

The risks of heat illness may be increased by the costume. Period based costumes with corsets and multiple layers trap body heat close to the skin. Costumes that enclose the performer's head trap heat and humidity within the costume making it dificult for the body's cooling mechanisms to function properly. These conditions combined with the hot stage lights can increase the body's internal temperature. Monitoring performers for signs of heat stress and training them to drink plenty of water and avoid caffeine and alcohol is a critical component of reducing the risk of heat-related illnesses caused by costumes.

Flowing costumes and those coated with flammable treatments increase the risk of fire when open flame is included as a stage prop. The use of open flame is prohibited at the Auditorium.

## 7.2 Flat and Steam Irons

The improper use and handling of irons can result in personal injury and property-damaging fires whether you are using a domestic flat/ steam iron or an industrial steam iron. Industrial steam irons generate greater heat than the domestic steam iron; therefore, their use requires greater caution.

Here are some tips to ensure the safe use of irons:

- Never use an iron until properly trained and given permission to do so.
- Never set an iron face down place it upright on its base plate or rubber heat-resistant pad.
- Never leave an iron turned on; turn it off when you are done using it.
- Unplug irons after turning them off.
- Check to ensure all irons have been turned off and unplugged prior to leaving the area.

## 7.3 Chemical Use

Chemicals are often used to alter the appearance of materials used in costume design, such as dyes, stiffening chemicals, glues, and glue removers. The proper use, storage, and/or handling of chemicals can reduce the risk of injury and illness. Controls designed to reduce the risk of injury and illness include proper chemical use and storage and the proper use of personal protective equipment (PPE).

Safety Data Sheets (SDS) and container labels provide information regarding the use, storage, and handling of chemicals. Know where to find the SDS for the chemicals you are using. Always read the label and directions regarding how to handle a chemical prior to using it. If you do not understand the information provided, ask someone to help you. Always return the chemical to the storage location specified.

Costume enhancement is often achieved through the aerosol application of a variety of chemically-based products such as paint and special finishes. Inhalation of chemical vapors and dusts poses a health hazard which can lead to respiratory illness, be sure to wear the PPE assigned. PPE may include, but not be limited to, splash safety goggles, face shields, respiratory protection, chemically resistant gloves, aprons, coveralls, and dust masks. Use, store, and care for all PPE as instructed.

The use of chemicals often results in the generation of hazardous waste. Dispose of waste as directed by the product manufacturer and in accordance with the Auditorium's Waste Management Program.

## 7.4 Scissors and Cutting Devices

Costume design and construction may require the use of various scissors and cutting devices, such as bent fabric shears, paper or craft scissors, embroidery scissors, pinking shears, power scissors, or rotary cutters. Here are a few reminders regarding the safe handling of scissors and rotary cutters:

- Always cut away from your body and hands.
- Keep your hands and fingers away from the cutting line.
- Always carry manual scissors with the point toward the floor and with your hand around the closed blades.
- Walk slowly when carrying scissors and be alert to your surroundings to avoid trips and falls.
- Hand off the scissors to someone else by holding the scissors by the closed blades in a loose grip and offering the handles (known as bows) to the person receiving the scissors.
- Remove power scissors from their power adapter prior to using them.
- Ensure the power cord is out of the cutting area.
- Only use rotary cutters that are equipped with a built in blade guard.

- Follow the manufacturer's instructions for changing the rotary cutter blades.
- Take dull scissors out of service
- Use scissors only for their intended purpose.

## 7.5 Theatrical Makeup

Theatrical makeup enhances the features of the performers so the audience at the back of the house can connect with them, and it brings to life a world of fantasy created by the Playwright and Director.

The use of makeup in performing arts can also pose hazards for the performers and makeup artists if not safely selected, applied, removed, or stored properly. Preservatives, metals, solvents, dyes, waxes, and oils can be found in a variety of makeup and hair products. As an example, formaldehyde is a toxic chemical that can be found in arti cial nail products. Chrome, aluminum, bronze, copper, and nickel can be found in eye makeup and powdered makeup applied to the body; these products can cause allergic reactions. Solvents, such as acetone and alcohol, are found in nail products, glue removal products, and hair spray; these products can cause the skin to dry and crack. Acetone and alcohol based solvent products may also pose fire hazards. Hair dyes may contain chemicals suspected to be human carcinogens. Waxes and oils can cause inflammatory skin reactions, such as acne and rashes.

### Selection

Use only cosmetic products for skin application; never use paint or other non-cosmetic products. Only use face products for the face, eye products for the eyes, and body products for the body, and use the products only as directed.

Purchase makeup that is commercially manufactured. Ensure the product label lists the product's ingredients. Maintain the informational sheets and Safety Data Sheets (SDS) that accompany the product in its original packaging and make that information available to the performers. Sharing the information can help performers avoid products that contain ingredients to which they know they are allergic. Have each user conduct a small patch test of the product before using it them first time to determine if the user has a reaction to the product.

### Application

Sharing makeup and makeup applicators may result in the transmission of diseases, such as conjunctivitis. A primary key to makeup application safety is keeping it clean. This is true whether the makeup supply is a personal supply or a communal/shared makeup supply; and whether the performer applies his or her own makeup or a makeup artist applies the makeup.

General Guidelines for Keeping Makeup Clean :

- Wash your hands prior to handling the makeup
- Ensure the performer's face is washed prior to applying the makeup
- Never smoke, eat, or drink while handling or applying the makeup
- Replace makeup regularly
- Never use old makeup
- Keep makeup containers sealed when not in use
- Use clean brushes to apply makeup
- Never share makeup tools with others
- Use tap or distilled water to moisten palettes, brushes, or pencils; never use saliva

General Guidelines for Shared Makeup :

- Dispense makeup, whether cream or powder, from larger containers into smaller ones, and label the container to identify the performer using it
- Slice cream stick makeup and lipstick using a clean palette knife and place the sliced portion in an individual labeled container or on a labeled paper
- Use a palette knife or wooden craft stick to transfer cream makeup from its original jar into labeled individual containers
- Never place an applicator back into a shared makeup container after the applicator has been used
- Use disposable applicators, such as brushes and sponges
- Ensure makeup artists wash their hands between performers
- Clean and sanitize makeup pencil sharpeners between users
- Clean and sanitize re-usable makeup brushes and sponges between users/performers
- Use clean containers of clear water for each performer's makeup application

## Makeup Removal

The proper removal of makeup is as important to the performers' health as is the proper application. Avoid the use of solvents for the removal of makeup, nail treatments, as well as latex and spirit gum removal. Never pull spirit gum or latex off, as this action can also remove healthy skin cells. Instead slowly peel off the gum or latex. Promptly remove makeup after each performance using cold cream followed by warm water and an exfoliating cleansing product. Be sure to moisturize after the cleansing with a hypoallergenic moisturizing lotion or cream.

# 8.0 Stage Weapons

## 8.1 Firearms, Replicas and other Weapons

When we talk about prop weapons, we're not talking about toys. Although props, stage weapons both real and mock-up can cause serious and life-threatening injury. Weapons come in many shapes, sizes, and varieties and might include rearms; stun guns; air guns; edged weapons; arrows and bows (cross and recurve); pitch forks; clubs; sling shots; grenades; whips; chemical weapons, such as pepper spray; and any object that could be used in stage combat. Examples of firearms include hand guns, rifles, shotguns, and BB guns. Edged weapons are knives, swords, spears, daggers, and axes.

There are several rules and procedures in place to provide for the safe use of weapons regardless of the type of weapon.

- The Technical Coordinator and/or the Auditorium Operations Officer must be informed prior to the use of weapons or replicas in the production. Where replicas of hand guns are used, the Security Division must be informed for prior approval.
- Live ammunition must never be used;
- Replicas of handguns must be stored with the Security Unit after rehearsals and performances
- All swords, knives and blades must be blunt.
- Appropriate warnings must be provided to cast and crew in relation to the use of blank fire ammunition prior to the cue for firing.
- Provide adequate time during tech rehearsals to allow the performers to become comfortable using the weapons.
- Restrict access, as well as handling of weapons, to authorized stage management representatives, performers, and crew.

### Training

- Train stage management representatives, performers and crew who will handle the weapons.
- Provide appropriate PPE such as hearing protection, eye protection, face protection, and body protection for all hands-on weapons training.

- Include in the training how to handle the weapons in a safe manner; the use, care, and maintenance of weapons; weapons security; noise exposure from weapons discharge; and hazards of and procedures for firing weapons in controlled settings.
- Provide additional training regarding loading, cleaning, inspection, and repair to those employees responsible for those activities.
- Document all training.
- Provide adequate time during tech rehearsals to allow the performers to become comfortable using the weapons.

### Use and Handling

- Only use weapons as intended by the choreography of the play.
- Never play with the weapons or engage in horseplay onstage or offstage.
- Never remove the weapons from the stage/backstage area.
- Only stage management, designated Department staff, and designated crew members may maintain, load,handoff and receive, and store the weapons.
- Store weapons in an unloaded state in a safe protected manner while they are backstage and not standing by for use onstage
- Immediately clean weapons post show, and store them in dedicated locked storage areas.
- Use a checklist for each show to ensure all requirements are met.
- Only performers, and crew members who have received documented training on weapons handling guidelines will be permitted to use, handle, maintain, or store weapons.

## 8.2 Firearms Safety

Following the safety rules for the use of firrearms is essential for the safety of the performers and crew. Injury and even death can be caused by discharged wadding of blank rounds. The noise levels produced by the discharge of firearms can cause hearing damage. Take rearms safety seriously.

- Treat all rearms as though they are loaded.
- Never use live ammunition. The use of live ammunition is prohibited.
- Store blank rounds and shells in a separate container away from firearms.
- Never load any firearm until actually ready to use it.
- Never permit a performer to handle a firearm except during supervised training, supervised rehearsals and performances.
- Always follow safe handoff procedures.
- Maintain all safety devices in place until ready to use the firearm.
- Never leave a firearm unattended.
- Secure firearms when not in active use during rehearsals, performances, or inspection and cleaning activities.

## 8.3 Edged Weapons

Piercing weapons are included in the category of edged weapons. Examples include, but are not limited to, knives, swords, rapiers, razors, arrows and bows, pitch forks, mace, hatchets, axes, saws, spears, throwing stars, and darts.

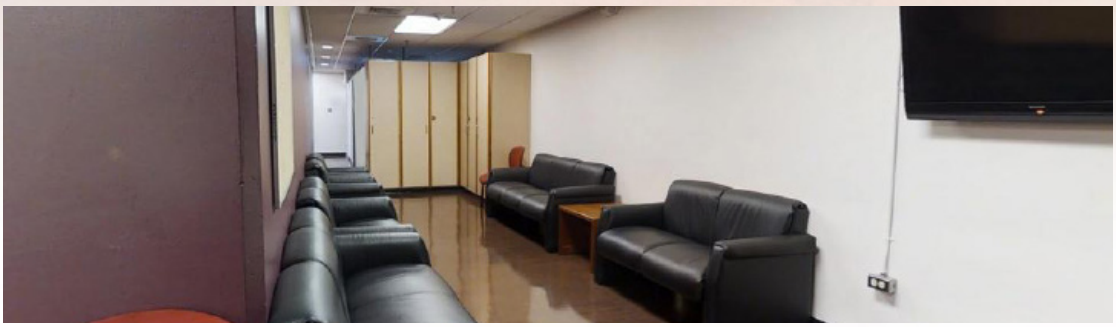
- Dull the edges of edged weapons.
- Blunt the tips of piercing/pointed weapons.
- Only use edged weapons designed for stage combat.
- Provide qualified supervision for all training sessions, rehearsals, and performances.
- Inform performers and crew of safety precautions to be observed, including their positions during the action sequences.
- Review and practice the choreography with performers and crew prior to the introduction of weapons.
- Keep all protective devices, such as sheaths, in place until ready to use the weapon.
- Never leave the weapons unattended.
- Inspect weapons for damage after each use.
- Repair weapons prior to their next use, including the removal of burrs along sharp edges

## 8.4 Other Weapons

Many other types of weapons appear as props in productions, such as whips, staffs/ walking sticks, clubs, sling shots, and grenades.

- Only use weapons designed for stage combat. These weapons should be strong enough and constructed so as not to break into dangerous pieces during use.
- Inform performers and crew of safety precautions to be observed, including their positions during the action sequences.
- Review and practice the choreography with performers and crew prior to the introduction of weapons.
- Never leave weapons unattended

# 9.0 Housekeeping



## 9.1 Housekeeping

Work areas can become congested while set building and rehearsals take place. Clutter can contribute to slip and fall injuries or to being struck by objects and can be a significant hazard. Remember to clean up after each work session. Place trash in proper receptacles. Avoid accumulating scrap lumber and materials. Store tools in the proper areas when not in use.

### Basic Housekeeping Practices

- Clean-up work surfaces when finished or at least at the end of each work session.
- Place tools and materials back in their proper storage location at the end of use or the end of the work session.
- Sweep the floors at least daily; sweep more frequently when the work generates waste material that falls to the floor, such as scrap materials, threads, wood chips, and saw dust.
- Empty trash receptacles at the end of each day.
- Immediately clean up spills of any kind.
- Place small items, such as fasteners, staples, bolts, nails, screws, brads, hinges, glues, molding, sandpaper, buttons, thread spools, needles, scissors, and makeup in sealed containers.
- Only bring on site the quantity of materials needed; avoid purchasing excessive amounts that clutter storage areas. dispose of unnecessary materials.

## 9.2 Storage of materials

The proper storage of materials is extremely important to the safety of workers, performers, and audience. Never obstruct exits, access to fire fighting equipment, such as extinguishers, hose stations, or alarm pull stations. Maintain a clear unobstructed space of at least 36 inches in all directions from electrical service equipment.

Upon the completion of the set constuction exercise all remaining material, paints and tools must be removed from the Auditorium immediately.

## 9.3 Means of Egress

The means of egress is the continuous and unobstructed path of travel from any point in a place of assembly to an exit or public way (e.g., sidewalk, street, etc.). All parts of the means of egress must be available for immediate, emergency use.

- Aisles and corridors must be unobstructed and kept free of flammable or combustible materials.
- Producers, cast and Crew must make themselves familiar with the means of egress immediately prior to any event and remove any obstructions immediately.
- Exit doors MUST NOT be blocked. The width of a means of egress cannot be blocked or reduced.
- Draperies or similar decorative hangings cannot obstruct the view or the access to an exit.
- Mirrors cannot be placed near an exit in any manner that may confuse those trying to exit.
- Exits cannot be used for any other purpose other than a means of egress.
- Spaces within a stairway enclosure are not to be used for storage of any materials.

## 9.4 Cable Management

Improperly run cables can become a tangled mess that poses trip and fall hazards and also hinders troubleshooting to determine why light and sound equipment are not working. Failure to manage cables can also become a distraction to the patrons where the audience can see everything. Start with a plan that precludes chaos.

- Use the shortest cables possible to eliminate hanging loops that will tangle.
- As far as possible cable runs must be installed overhead and not on the floor
- In the event that it is not possible to keep cables off the floor, appropriate controls must be implemented with consideration being given to the use of cable covers.
- Provide sufficient slack in cable to allow for light focusing.
- Never tie down the lighting instrument's power cord.
- Group cables in parallel lines and use Velcro rip-ties, theatrical cord, or tie line to keep them organized.
- Never wrap cables around support beams or catwalk guardrails.
- Coil extra lengths of cable, and use Velcro rip-ties or tie line to keep the coil stable.

# 10.0 Front of House

## 10.1 Front of House - Ushers

Front-of-house personnel have multiple responsibilities that impact audience safety, and these responsibilities begin as soon as the public arrives, continue throughout the performance, and are not finished until the audience members exit the Auditorium.

The Auditorium does not provide Ushering Services and as such, it is the responsibility of the production company to provide adequate Ushers for their event. It is recommended that at leat 6-8 Ushers are provided for each performance.

Prior to the start of each performance the Auditorium's House Managers will meet with all Ushers for a briefing on the following:

- Evacuation Procedures
- Location of doors, emergency exits and aisles
- Location of Washrooms

## 10.2 Front of House - House Managers

The Central Bank Auditorium provides two House Managers to oversee each performance, they are esponsible for the smooth operation of the house (typically both the lobby and audience seating area) during the run of the show. House Managers welcome the public to the theatre and oversee their safety and well-being before, during, and immediately after the show. They answer questions, listen to patrons' compliments and concerns, and make audience members feel welcome.

The House Manager is also responsible for the safety of the audience, in case of an emergency, and should know what steps to take to either evacuate the audience members, or secure them in place. The ushers should also be instructed in emergency procedures, particularly where various escape routes are located.

Prior to each performance the House Manager ensures the facilities are inspected again prior to the performance and arrival of patrons in order to identify hazards that may have developed since the last routine safety inspection. The House Manager should ensure all hazardous conditions are immediately corrected.

### In an Emergency

- The House Manager will direct patrons to the emergency exits during an evacuation following the directions of the Bank's Security.

### Crowd Control

- Take steps to prevent patrons from accessing the stage uninvited.
- Take steps to control unruly patrons.
- Enforce house rules regarding the use of:
    a. Flash photography
    b. Video recording
    c. Mobile telephone use
    d. Food and beverage consumption

### After the Performance

To ensure the safety of the patrons and premises, the House Manager must remain on the premises until all patrons have departed. Additional measures must be taken to ensure the security of the site and must ensure:

- All patrons have departed.
- Clean-up operations are initiated.
- Exit doors are secured.
- Checklist have been completed

# 11.0 Emergency Procedures

## 11.1 General Emergency Response

In the event that you become aware of an emergency, you should immediately notify the Security Officer located at the Box Office or the Technical Coordinator, if both are unavailable telephone the Security Unit at one of the following numbers:

- 2015
- 2140
- 2139
- 2149

The Floor Warden assigned to the Auditorium and House Manager should also be notified, take appropriate action to warn others in the immediate vicinity, do not put yourself at risk.

If you hear an announcement over the public address system, listen and follow the instructions. It is possible that you may be directed to stay in place or to evacuate the building. If you are asked to evacuate, please do so briskly.

While at the Auditorium, please make yourself, cast and crew members familiar with the following:

- The Evacuation Procedures
- Location of fire alarm pull stations and fire response equipment (fire extinguishers)
- The evacuation route from your location
- The Floor Wardens
- Location of the Muster Point

## 11.2 Evacuation

An evacuation Broadcast can be triggered by a fire or from any other emergency situation. Please follow these procedures:

1. Once the Evacuation Broadcast is heard , begin evacuating immediately; further instructions may be given over the public address system
2. As you evacuate, carryout any specific close off instructions as directed by the Floor Warden and/or Technical Coordinator

3. Use the directional emergency signs located throughout the Auditorium and proceed briskly to the Emergency Exit
4. Once in the emergency stairwell, keep moving downward using the handrails, allow persons from other levels to filter. Do not run
5. Do not use the elevator
6. If you see any activity or situation of concern, please inform Security
7. On leaving the Auditorium proceed to the Muster Point located at the south western corner of Woodford Square. Be careful when crossing the streets
8. At the Muster Point, quickly find the Auditorium's Floor Warden to assist in the headcount
9. Listen for additional instructions from the Security Inspector in charge and await the "All Clear" to return to the Auditorium

Remember ...Follow the instructions of the Floor Warden and the Security Officers during all emergency situations.

## 11.3 Earthquake Procedues

Injuries and deaths from earthquakes are mainly caused by falling or flying objects rather than structural building collapses. To prevent being struck by falling objects, you should inspect your workspace and remove or secure any heavy overhead items which may fall during an earthquake. In the event of an Earthquake:

If you are in the Auditorium

1. Remain Calm. Do not Panic
2. Use the DROP, COVER and HOLD safety procedure. Drop tothe floor , take cover under a sturdy desk or table and hold on to it firmly until the shaking stops.
3. Aftre the tremor, move away from glass windows and partitions, shelves or heavy equipment.
4. Determine whether help is needed, if it is notify the Technical Coordinator or call Security at extension 2015/2139/2140 or 2149
5. Evaluate your surroundings and report any damamge to the Technical Coordinator or Security
6. Be prepared for aftershocks
7. Remain inm your area and await further instructions
8. Follow any instructions given over the public address system. Depending on the situation, instructions may be given to stay in place or move to another location, e.g. the Ground Floor or Auditorium. Do note the the Auditorium is a deemed as a "Safe Shelter in Place"
9. Once it has been determined that the danger is past, an "All clear" would be given by Security.

## 11.4 Fire Response Procedures

If the fire is limited to a small area:

1. Alert those in the immediate area of the danger
2. Tackle the fire with an available fire extinguisher only if trained to do so
3. Once it is extinguished, call Security at 2015/2139/2140 or 2149. Provide your name, location and details of the fire.

If the fire appears out of control:

1. Sound the alarm by activating the nearest Pull Station
2. Call Security at 2015/2139/2140 or 2149. Provide your name, location and details of the fire.
3. Evacuate the Auditorium via the emergency exits located along the ground floor. Do not put yourself at risk.

REMEMBER:

- Do not take risks
- Do not use the elevator
- Do not stop to collect personal belongings
- Do not return to the Auditorium unlessan “All Clear” has been given.

## 11.5 Medical Emergencies

In the event that a member of the Cast or Crew has a medical emergency, the individual who becomes aware of the situation should immediately inform Security at 2015/2139/2140 or 2149. You should also inform one House Manager, Floor Warden or Technical Coordinator, all of whom are trained First Aiders.

Note that First Aid Kits are available at the Auditorium, contact the House manager, Floor Warden or the Technical Coordinator should you require one.

An Automated External Defibrillator is located along the corridor of the Control Room Level. Security Officers and Floor Wardens are trained in the use of the AED.

# 12.0 Summary


The most basic principle of this Safety Manual is to ensure that no task is so important that any worker must violate a safety rule or be put at risk of injury or illness in order to get the job done.

This manual was designed to minimise risks and inform production personnel of their safety requirements when working at the Auditorium. All persons associated with a production should read, understand, and comply with all the provisions of this manual as it outlines the policies and programs that have been developed for their safety.

The Central Bank is legally bound to be compliant with the requirements of the Occupational Safety and Health Act 2004 (amended 2006) and as such has responsibilities not only for the Bank's staff but also for all persosns who may work and/or visit the Auditorium.