

Theatre Safety Manual



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Introduction

The purpose of the Southern Oregon University Theater Safety Manual is to provide all faculty, staff, and students who work or participate in theater operations with a general overview of potential theater exposures and related safety processes and procedures.

This manual is designed to follow a theater production from the planning stages to strike as outlined in the table of contents. In addition to the manual, the codes of safe practices provide additional information on safe work practices. Both are excellent training tools to help you:

- Understand the hazards and safe work practices required for various theater operations,
- Know when personal protection is required, and
- Know what to do if emergencies occur.

Please note no one should undertake a job that appears to be unsafe; nor are you expected to undertake a task until you have received instructions and/or training on how to do the task properly and safely.

All faculty, staff, and students are required to review this manual and the applicable codes of safe practices. Your supervisor or instructor will identify which codes of safe practices you are required to review based on the types of tasks and operations you will be completing.

Note:

Within the Theater Safety Manual and the codes of safe practices the following definitions apply:

Supervisor - Includes faculty and staff who are responsible for implementing, training, and enforcing safe work practices in their respective work areas.

Employee - Includes employees and students working or participating in any phase of theater production. Employees are responsible for understanding and following the required safe work practices and asking questions when direction is unclear.

Set Construction

Planning is a critical component of set construction. Set designs are planned out in order to have a clear idea of the overall scope of the production; including structural requirements, special effects, props, lighting, furniture, decorative materials, paints, costumes, etc.

Planning also helps supervisors identify equipment and tool requirements, use of chemicals, personal protection requirements, and employee training needs. This, in turn, helps identify and implement applicable safety policies and procedures throughout the production process.

This section contains a brief overview of commonly identified set construction operations, exposures, and safe practices. In addition, the theater code of safe practices matrix identifies the applicable theater codes of safe practices you are required to read for set construction operations.

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. Employees must receive training prior to operating any rigging equipment. General safety guidelines for the use and maintenance of rigging equipment include:

1. Inspect rigging equipment before use, after any alterations, and at regular intervals.
2. Make sure the counterweights have a guard in place preventing passage underneath.
3. Report and remove any damaged or defective slings or ropes from service.
4. Never shorten chains and ropes by knotting.
5. Never exceed the safe load capacity of the system.
6. Follow safe procedures when loading, unloading, or operating rigging systems.
7. Warn people on the stage and grid before moving any rigged scenery or other object.
8. Maintain control of moving pieces at all times.
9. Never access the catwalks until trained and authorized to do so.
10. Secure rigging equipment when it is not in use.



Paint Frame

The paint frame poses a unique fall hazard. The floor opening through which the paint frame moves is large enough for a person's leg to enter and in some cases could allow a body to pass through. It is easy to forget the danger of the floor opening as the canvas comes to life.

- Ensure the guardrails are kept in place at all times.
- Never step over or stand over the floor opening.



Power and Hand Tools

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



1. Follow all manufacturers' instructions on the use and care of the tools.
2. Inspect tools before use to check for any defects such as frayed wires or damaged hand tools. Remove defective tools from service and report to your supervisor.
3. Never carry or hoist a power tool by its power cord.
4. Unplug power tools before loading them, changing blades or bits, making adjustments, or cleaning them.
5. Never use power tools on wet surfaces or in wet weather.
6. Never alter or remove any machine or blade guards.

Ladders

Inspect portable ladders at frequent regular intervals, and

maintain them in good condition, free from oil, grease, or other slippery materials. Remove defective ladders from service and report the defect to your supervisor. Place ladders on stable bases. Never use boxes, chairs, or other unstable surfaces in place of a ladder.



Personal Protective Equipment (PPE)

PPE includes all types of equipment used to increase safety while performing potentially hazardous tasks. PPE may include eye and face protection, head protection, foot protection, hand protection, respiratory protection, or the use of other equipment used to help protect you against injury or illness.

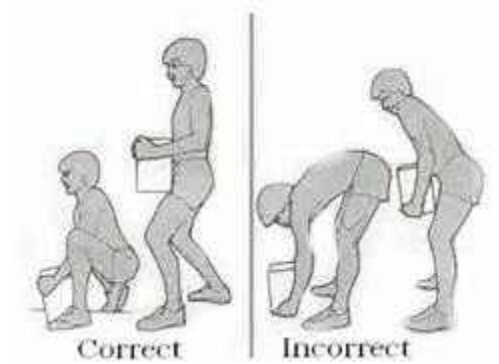
Your supervisor will identify the required PPE and will communicate the requirements to you. Training will also be provided as needed. As an employee, it's important you understand and comply with the requirements and remember to ask questions if the direction is unclear.

Lifting and Material Handling

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 shaped, which makes them difficult to lift 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 shoes to help avoid a fall while carrying your load, and follow these safe lifting techniques:

1. Stand close to the load – Carrying an object as close to your body as possible will reduce the strain on your back and help maintain balance.
2. Lift with your legs – Using your leg muscles helps keep your back better aligned, which will reduce the load on your lower back.
3. Grip the load securely – Get a good handle on the load before you lift to avoid slipping. If the load starts to fall, let it go.
4. Lowering the load – Make sure you keep the load close to you, and use your legs while lowering the load to the floor.

Chemical Hazards

The key to safe chemical use is to be aware of information on the physical and health hazards of chemicals, safe handling precautions, and 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.

Each product will have a safety data sheet (SDS) that contains the following:

1. Physical properties
2. Flammability and fire-fighting information
3. Health hazards
4. Emergency and first aid procedures
5. Stability and special storage considerations
6. Spill, leak, and disposal procedures
7. Personal protection information



Your supervisor will identify which products will be used for the set construction. All employees will receive training on the location and content of the SDS; the required PPE; and the proper use, storage, and disposal of each product.

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

1. Read the product labels and the SDS to help you identify the potential hazards of the product you are using.
2. Know the ventilation requirements of the products you are using.
3. Avoid ingestion of materials by not eating or drinking in your work area, and wash your hands before eating and drinking.
4. Keep containers closed except when you are using them.
5. Control ignition sources in areas where flammable liquids are used.
6. Never puncture aerosol cans or expose them to high heat.
7. Dispose of the product as required by the manufacturer.
8. Know and understand the chemical spill procedures for each of the products you are handling.

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 fire 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.

Storage of Materials

The proper storage of materials is extremely important to the safety of employees, students, performers, and audience. Storage procedures should comply with the following guidelines:

1. Store flammable and combustible materials in the designated flammable storage cabinets.
2. Store materials at least 18 inches below all sprinkler heads, and at least 36 inches horizontally from the sprinkler heads.
3. Store materials at least 24 inches below ceiling where sprinkler heads are not present.
4. Never obstruct exits.
5. Maintain a clear unobstructed space of at least 36 inches in all directions from electrical service equipment.



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Prop Shop

The prop shop houses many different types of operations; it functions as a wood and metal construction shop, costume shop, crafts shop, paint shop, graphics shop, floral shop, and more. As you will see, prop shop operations have potential chemical exposures and injuries sustained from the use of power tools, tripping hazards, lifting, and other types of hazards. Adherence to all safety policies, training prerequisites, and the use of PPE is required and will be enforced. In addition, the theater code of safe practices matrix identifies which codes of safe practices you are required to read for prop shop operations.

We will review common operations within three primary prop rooms or work areas: the dirty room, the clean room, and the craft room. Your theater department may have separate rooms for each of these operations, or all the activities may be conducted within one large shop divided into separate work areas. These primary work areas generate sawdust, paint spray, upholstery lint, wet glues, finishes, damp dyed fabric, noisy sawing, and gases released by drying castings.

To help reduce these exposures, the prop shop may be equipped with temporary barriers, mobile work tables, tools on rolling stands, and flexible systems for ventilation and dust collection. You may also have policies regarding the use of storing supplies in plastic containers with secure lids, providing dust covers over sewing machines or computers, or even rigging a physical barrier to temporarily divide the shop as needed.

Power Saws

Common within all work areas of the prop shop is the use of various types of saws. All employees must receive documented training before operating any type of saw. Using a saw is extremely dangerous if safe and proper operating procedures are not learned and followed. In addition to the codes of safe practices for specific types of saws, here are some general safety guidelines:

1. Keep guards in place and in working order.
2. Reduce the risk of unintentional starting. Make sure the switch is in "off" position before plugging in the power cord.
3. Keep your work area clean; cluttered areas and benches increase the risk of accidents.
4. Keep others at a safe distance from your work area and stay a safe distance from other work areas.
5. Wear proper apparel. Never wear loose clothing, gloves, rings, bracelets, or other jewelry that may get caught in moving parts of the table saw. Wear non-slip footwear. Wear protective hair covering to keep hair from becoming entangled in the tool or material.
6. Always wear safety glasses. Wear face shields and/or dust masks if cutting operations are dusty.

7. Keep saws in good condition. Keep them sharp and clean for optimal performance. Follow manufacturer instructions for lubricating and changing accessories.
8. Never leave the saw running unattended. Turn the power off.
9. Never operate the saw while under the influence of drugs, alcohol, or any medication.

Set Construction Section

The Set Construction section also contains valuable information on the use of power and hand tools, PPE, chemical handling, and lifting.

The set construction room is primarily a wood and metal working space. Typical power tools include the standard table saw, radial arm, and band saw. It may also have tools more specific to furniture construction like a power miter saw, a wood lathe, a vacuum form, a shaper, a planer, a jig saw, and hand tools. A wide variety of clamps are also used for construction and furniture work.

Furniture construction, stripping, restoration, metal reinforcement, plastics and foam work, and many other activities generate dust, smoke, dirt, and fumes. These rooms often have a dust collection system to keep the sawdust generated by the woodworking process to a minimum.

The metal working area may have a MIG welder for mild steel welding with an aluminum spool gun to allow for construction of lighter-weight structural or decorative items. For larger jobs you may have an oxy-acetylene rig for braising metals and cutting.

Smaller projects utilize smaller propane or map gas torches for sweating copper, and tiny butane torches for hi-temp soldering. Cutting and finishing tools such as chop saws, portable metal cutting band saws, grinders, wire wheels, buffers, pneumatic nibblers for delicate or small scale grinding and metal shaping applications, benders for small scale steel stock, vices, etc., may be used.

Training on the safe operation of all tools and equipment is required. Good housekeeping practices are required for proper storage of plywood, lumber, metal, and plastics, as well as maintaining organized storage for fasteners and supplies such as staples, bolts, nails, screws, brads, hinges, glues, molding, sandpaper, etc.



Housekeeping also includes proper storage of hand and power tools. While in use, power hand tools such as drills, sabre saws, or routers have cords that can run across the floor and cause tripping hazards. Take steps to reduce the trip hazard through cord placement and cord guards.



Fabric Room

The fabric room is designated for fabric lay-out, draping, upholstery tasks, paper goods, floral projects, graphics work, and other activities that require a space free from air-born contaminants or dust.

The graphics area will typically have a computer, scanner, printer, and drafting/ light table. The upholstery and soft goods process requires tools that can handle drapery and upholstery weight materials. In addition to various types of sewing machines, the shop may have an ironing table with industrial steam iron, patterning tables, staple guns, tack pullers, saws, scissors, tack hammers, tufting needles, etc.

Upholstery and drapery supplies include batting, foam rubber, spray adhesives, thread, twine, decorative fringes, as well as various fasteners such as staples, webbing tacks, and nail strips. Common exposures include burns, needle sticks, and significant lifting exposures. Good housekeeping practices are critical to a safe work environment.

Craft Room

Any spray painting or work with finishes that emit an odor or fume should be done in this ventilated space. The prop shop utilizes spray paint and spray finishes more than any other area in the theater due to the highly detailed nature of many of the processed items.

Water-soluble latex or acrylic paint and glaze materials are standard for prop shop painting as well as the use of pure pigments for mixing into the glaze, dyes for French enamel varnish (FEV) work, bronzing powders, and gold leaf. Supplies will also include buckets and pails, brushes, wood combs, and sponges.

The crafts area usually has tables for working on the wide variety of projects. Hand tools include pliers, screwdrivers, hammers, saws, clamps, paint brushes, an airbrush for detail work, floral wire, tape, putty, markers, sealers, and paper. Molding and casting supplies might include mixing cups, stir sticks, a scale, pans, plaster, spray releases, a hot plate, spatulas, plastic tubs, and aluminum sheet pans. Standard supplies for this area include plaster, tape, glue, spray sealers, stamps, and seals.

One of the major exposures in the craft room is the use of chemicals. Training is required to ensure you know the physical and health hazards of the chemicals you are using, safe handling precautions, emergency/first aid procedures, and proper storage of flammable liquids. Always be aware of the potential hazards you may create and the hazards around you and remember to talk to your supervisor if you have any questions about the policies, procedures, personal protection, or training requirements before working in any area of the prop shop.

Lighting

Theater lighting has many functions; it is used to see what's occurring on the stage, to focus the audience's attention on a specific person or area, or to set the tone or mood of a particular scene. The uses of theater lighting are as varied as each production at your campus.

Theater lighting is also a dangerous operation. Working with hanging lights, sometimes in the dark, with high-voltage electricity has the potential to cause a variety of accidents and injuries such as falls, fires, electrocution, and injuries from falling objects. In addition, lighting equipment is heavy and can cause significant injuries if mechanical aids or proper lifting techniques are not utilized.

This section contains a brief overview of typical lighting operations and hazardous exposures while installing, maintaining, and storing lights and fixtures. Review the rigging and safe lifting guidelines in the Set Construction section. In addition, the theater code of safe practices matrix identifies the applicable theater codes of safe practices you are required to read for lighting operations.

Fire Risks

Theater lights 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, and flammable furniture.

Your fire prevention training will provide you with critical information about your theater's fire protection systems, including the use and location of fire extinguishers.

Electrical Risks

Electrical shock happens when a part of your body completes a circuit between conductors or a grounding source. The effects of electrical shock range from a tingle to death, depending on the amount of current flow and the path of the current through your body. So the best thing to do is avoid electrical shock completely. Review the electrical safety code of safety practices to understand why and how electrical shock can be so dangerous.

There are inherent electrical exposures while working with lighting instruments. Theater 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 an employee at risk for electric shock.

Worn or exposed wires need to be repaired and inspected prior to use by the universities licensed supervising electrician or replaced.



Risk of Falling From Heights

The procedures for hanging and focusing lights may require you to work from significant heights on catwalks, scaffolding, tension grids, aerial work platforms, or other elevated work surfaces. It is critical that all fall exposures are identified in the planning stages where appropriate equipment and fall protection devices are identified. In addition, employees must be trained on the exposures and required fall protection. Supervisors must ensure employees are following all safety requirements.



Overhead Lighting

Theater lighting rigs are very heavy and can cause severe injuries if they fall. Employees must be trained on how to hang and properly secure lights. All lights must be double-checked for safety and tethered to the lighting rig with a safety cable.

Because the lights are at greatest risk of falling when the lighting rig is being moved or worked on, make sure no one is working below before moving the lighting rig. In addition to looking below, it is important to call out

because theater work is often dark, and you may not be able to see if anyone is below.

Battens – Pipes with Lighting Instruments Attached

Lighting instruments are plugged into raceways that are attached to electric battens. The raceways contain many wires that when energized are dangerous. Make certain the electrics are not too close to flammable materials, such as scenery and draperies, because the heat can scorch and possibly ignite the materials.

Regular inspection and maintenance will identify loose screws and bolts that may fall and cause an injury to someone below. Checking the rope locks is important to ensure electrics are holding properly. Cables need to be properly rigged to avoid snagging on battens, scenery, and draperies.

Dimmer Rooms and Boards

Only trained and qualified employees are allowed to operate and maintain the light board and dimmer. Make sure the manufacturer manuals are available for review. Good housekeeping practices are essential. Never store flammable or combustible materials in the dimmer room.

Followspot

The followspot is a light that is physically moved by an operator to follow a performer as he or she moves around the stage. It might have devices to change colors or the beam size.

The followspot operator may have to monitor several areas at the same time.

The followspot operator must be thoroughly trained on the manufacturer's instructions and safe operation of the followspot, maintenance procedures (electrical attachments, worn cables, grounding, gel frame, stability of the unit), potential burn exposures, what to do in event of an emergency. For example the followspot operator should know what to do if gel in the gel frame begins to smoke.



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Inspection, Maintenance, and Storage

Regular inspection and maintenance will significantly reduce potential electrical malfunctions and fire hazards. Training is required for any employee responsible for inspecting or maintaining lighting instruments. Repairs or maintenance needs to be inspected by the universities licensed supervising electrician. Your Theater Department will have specific inspection requirements. In general, inspecting lighting equipment should include:

1. Visual observations of the condition of cables, plugs, cords grips, insulation, and electrical pockets.
2. Confirmation that lighting instruments, electrics, cables, gel frames, top hats, barn doors, and other electrical instrumentation are clean and dust free.
3. Confirmation that electrical equipment is stored in a clean and dry storage area.
4. Confirmation that the power cords are coiled, the shutters closed, and all attachments secured.

Audio



Your theater may use a variety of audio equipment, such as mixers, amplifiers, loud speakers, outboard gear, and microphones. Like lighting operations, there are significant exposures while installing, maintaining, and storing audio equipment. You may be exposed to hazards such as fall from heights while installing speakers, injury sustained from falling equipment, or back injuries from lifting heavy equipment. An added hazard may result from the decibel level generated by the speakers and amplifiers.

It's important to review the rigging and safe lifting guidelines in the Set Construction section. In addition, the theater code of safe practices matrix identifies the applicable theater codes of safe practices you are required to read for audio operations.

Electrical Risks

Your supervisor will train you on the proper grounding requirements of the audio equipment. Proper grounding will help eliminate ground loop that can potentially damage the equipment but can also result in electrical shock. Review the electrical safety code of safety practices to understand why and how electrical shock can be so dangerous.

Risks of Falling from Heights

The procedures for hanging audio equipment may require you to work from significant heights on catwalks, scaffolding, tension grids, aerial work platforms, or other elevated work surfaces or ladders. It is critical that all fall exposures are identified in the planning stages, and appropriate equipment and fall protection systems are identified. In addition, employees must be trained on the exposures and required fall protection². Supervisors must ensure employees are following all safety requirements. In addition to direct training, several codes of safe practices that address fall protection must be reviewed.

Suspending Audio Equipment

Overhead speaker units can cause severe injuries if not suspended properly. Supervisors will train employees on how to properly install and rig the units.

Noise Levels

High noise levels generated during the production can result in hearing loss for the performers, crew, and orchestra. Conduct noise level testing when planning high noise level events, and provide appropriate hearing protection devices when the planned noise levels reach a time weighted average of 85 decibels.

Inspection, Maintenance, and Storage

Regular inspection and maintenance will significantly reduce potential electrical malfunctions. Training is required for any employee responsible for inspecting or maintaining audio equipment.

Special Effects

A variety of special effects can be found in theater productions. The list is extensive and includes, but is not limited to, atmospheric smoke, fog, and haze; confetti; snow; foam; lasers; strobe lighting; pyrotechnics; fire; explosives; pits; trap doors; changes in elevation; flying 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 first be reviewed and approved by the Campus Risk Manager, the Campus Office of Environmental Health & Safety, and in some cases the Campus Fire Marshal. In addition, the theater code of safe practices matrix identifies the applicable theater codes of safe practices you are required to read for special effects operations.

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. Smoke is produced using pyrotechnic materials, such as white or color smoke cartridges, or other flammable substances. Fog or haze can be produced using a variety of commercially available machines using glycol, glycol/water mixtures, water, mineral oil, or dry ice. The use of the equipment used to produce these special effects can result in operator injury from chemical exposure, fire, or explosive discharge. Train all operators 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 chemical vapors given off by smoke, fog, or haze equipment. When smoke, fog, or haze is approved for use in a production, warnings must be posted at the front of the house, at entrance doors to the theater, and in the program, as an example: "WARNING: Synthetic fog is used during this performance."

Laser and Strobe Lights

Laser and strobe lights can induce seizure in some people with epilepsy or photosensitivity. When laser and/or strobe lights are approved for use in a production, warnings must be posted at the front of the house or entrance doors to the theater and in the program, as an example: "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. Therefore, authorization must be obtained from the Campus Risk Manager and the Campus Laser Safety Officer prior to using laser lights in the production. Only Class 2 lasers may be used. Approved laser lights must meet requirements set forth by the Food and Drug Administration's (FDA's) Center for Devices and Radiological Health. Only employees trained to do so may operate the laser lights. Inform all performers and crew in advance and educate them regarding the hazards and safety precautions associated with the use of the laser and strobe lights.

The use of lasers lights in outdoor theaters can present a threat to aircraft operators. Therefore, the use of laser lights in outdoor theaters is prohibited unless prior permission is obtained in writing from the Federal Aviation Administration (FAA).

Open Flame, Pyrotechnics & Explosives

The use of open flame, pyrotechnics, or explosives can result in tragedy. Consequently, the use of open flame and pyrotechnics is discouraged and may only be used when approved in writing by the Campus Risk Manager and Campus Fire Marshal. The use of explosives is prohibited. Fire permits are required in most jurisdictions for the use of open flame in an assembly area and for the use of fireworks and pyrotechnics. Contact the Campus Fire Marshal at least four weeks in advance of the performance for assistance in obtaining the required fire permit.

Open Flame

Open flame includes candles, lanterns, camp stoves, cigars, cigarettes (herbal, tobacco, and vegetable based), pipes, incense, and basically anything else that is burning. Contact the Campus Fire Marshal when planning to use open flame in a production. Provide the specifics of the scenarios and obtain written permission for its use from the Fire Marshal. Once approved, the following must be done:

1. Maintain two stage crew members with fire extinguishers in hand (one on each side of the stage) whenever an open flame is present.
2. Maintain buckets of moist sand on either side of the stage for the immediate extinguishment of smoking materials (cigars, cigarettes, pipes).
3. Empty any ashtray props into the moist sand buckets as soon as they are removed from the stage and again at the end of each performance or rehearsal.
4. Never permit smoking back stage, in the dressing rooms, in the audience area, or in the lobby.
5. Use flickering lights (theatrical) in place of candles whenever possible.
6. Maintain a wall-mounted fire blanket.



Pyrotechnics

All use of pyrotechnic devices before a proximate audience in California must meet the requirements found in the California Health and Safety Code, Title 19, under the jurisdiction of the California State Fire Marshal (CSFM); by reference, Title 19 includes the Bureau of Alcohol, Tobacco, and Firearms (BATF), Code of Federal Regulations (CFR), Title 27 and the Department of Transportation (DOT), CFR, Title 49, which regulate



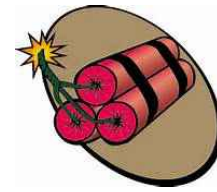
pyrotechnic materials nationally, NFPA Standard 1126 and any local municipal requirements.

In addition, the State of California requires the user of pyrotechnic material to hold a current license issued by the California State Fire Marshal's Office. The appropriate license for theater use is the "Special Effects First Class."

If the use of pyrotechnics is desired, a written plan must be submitted to the Campus Risk Manager and Campus Fire Marshal for approval. The plan must include:

1. Name of the person in charge of or sponsoring the production
2. Name of the campus theater to be used
3. Dates and times of the production
4. Name of the pyrotechnic operator(s) who will be firing the pyrotechnics
5. Photocopies of the current pyrotechnic licenses held by the pyrotechnic operator(s)
6. Names and ages of all assistants who will be present
7. Certificate of insurance, endorsement of the University as an additional insured, and a copy of the insurance policy when the theater is leased or otherwise used by an outside entity
8. Diagram of the venue that shows:
 - a. each location from which the pyrotechnics will be fired
 - b. the fallout radius for each pyrotechnic device used
 - c. the lines delineating where the audience will be restrained
 - d. the location where the pyrotechnics will be assembled
9. Description of the storage location and measures taken to secure the pyrotechnic materials and devices
10. SDS for the pyrotechnic materials
11. Certification statements that performers in the fallout area wear costumes that are made of inherently flame-retardant materials or that the materials have been treated in accordance with State Fire Code requirements to be flame retardant
12. Certification statements that the set, scenery, and rigging materials are inherently flame-retardant or have been treated in accordance with State Fire Code requirements to be flame retardant
13. The designation of at least two fire watch attendants.

Once a permit is obtained from the Fire Marshal, a demonstration of the pyrotechnic effect must be conducted for the fire officials.



Explosives

No use of explosives is allowed.

Snow, Confetti & Foam

Artificial snow may be made from chemical mixes, shredded paper, or plastic. Chemically produced snow may pose hazards such as skin and eye irritation or internal ingestion. Check the SDS for any warnings and safe use directions, and share these warnings and directions with the performers and crew.

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



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

Pits, Trap Doors & Changes in Elevation

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

1. Mark changes in elevation, including the edge of the stage, with phosphorescent tape.
2. Inspect ladders and stairs for stability prior to each performance and rehearsal.
3. Lock trap doors in place when not in use.
4. Lock pit in place when not in use.
5. Use barricades and other signs to restrict under-stage access to pits and trap door operations to authorized crew and performers.



Flying & Rigging Performers and Other Objects



Flying and rigging performers and other objects poses a hazard to the performers and crew below. It also poses a hazard for the performers being flown. Contact the Campus Risk Manager for approval when planning to use this effect in a production. Use the services of a professional technical engineer with suitable experience in rigging performers and flying overhead objects to complete the rigging for this effect.

Suspended Items Above the Audience

Contact the Campus Risk Manager for approval when planning to suspend items or performers above the audience. Follow the rules for rigging set pieces.

Costumes

Hazardous conditions can arise during the making, wearing, and storing of costumes. Costume designers may be exposed to hazards while operating scissors and other cutting devices, sewing machines, glue guns, and steam irons, and applying chemicals during the construction and repair phases. The costume material and design may expose performers to fire, heat stress, and trip/fall hazards while wearing the costumes. The costumes and accessories can pose fire, material handling, and trip/fall hazards during the storage phase. The theater code of safe practices matrix identifies the applicable theater codes of safe practices you are required to read for costumes/cosmetics operations. The first rule of thumb is to never touch costumes or use the equipment until you have been given permission to do so.

Constructing, Modifying, and Repairing Costumes

Before You Start

If you are using the facilities and equipment of another department, such as the (Fashion) Design Department, be sure you have permission to do so. Also ensure you have received and understand their use directives. As with any tools, it's important to read the instruction manuals first. Some of the tools to be mindful of are sewing machines, power scissors and cutting devices, and steam irons. Know the purpose of the tools you plan to use and how to use the tool safely. Just as important as knowing how to use the tool, is ensuring the tools are safe to use. For that, you will need to inspect the tools prior to use. Be sure you know how to report problems, take damaged tools out of service, and submit them for repairs or replacement. Always wear shoes to protect your feet from dropped and broken needles and pins. Always sweep the floor clean of debris after each work session.

Sewing Machines

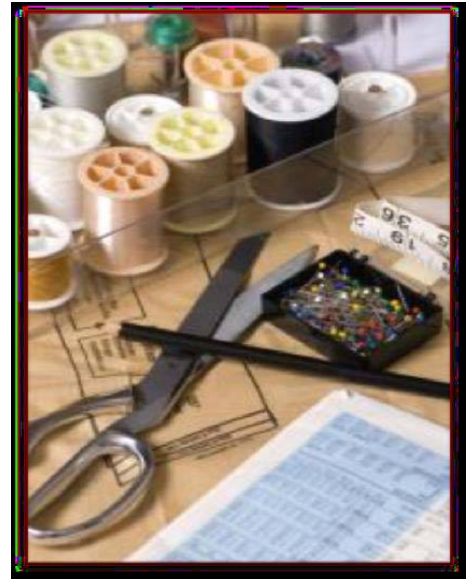
The U.S. Consumer Product Safety Commission estimates that in 2005, 2,700 people were treated in emergency rooms for sewing machine injuries. Of those injuries 60% were puncture wounds and cuts to the fingers. As you can see, it's not unusual for operators to sew their fingers into the garment they are constructing. Make sure you have received training in how to use the sewing machine prior to use. Remember, not all machines are the same, and some are quite aggressive, such as sergers (also known as merrow and overlock machines) that use loopers and knives to tidy up the edges. It is important to keep your fingers well away from the "presser foot" and "feed dog" of any machine to avoid exposing your fingers to the needles and/or knives.



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:

1. Always cut away from your body and hands.
2. Keep your hands and fingers away from the cutting line.
3. Always carry manual scissors with the point toward the floor and with your hand around the closed blades.
4. Walk slowly when carrying scissors and be alert to your surroundings to avoid trips and falls.
5. 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.
6. Remove power scissors from their power adapter prior to using them.
7. Ensure the power cord is out of the cutting area.
8. Only use rotary cutters that are equipped with a built in blade guard.
9. Follow the manufacturer's instructions for changing the rotary cutter blades.
10. Take dull scissors out of service and submit them for sharpening; remember only personnel trained to do so are permitted sharpen scissors.
11. Use scissors only for their intended purpose.



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 may be gravity-feed or steam box. The industrial steam irons generate greater heat than the domestic steam iron; therefore, their use requires greater caution. In a gravity-feed steam iron, the steam is generated from a water supply tank suspended above the ironing box. In a steam box iron, the steam is under pressure, and the inadvertent release of the steam may result in painful steam burns.



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

1. Never use an industrial steam box iron until properly trained and given permission to do so.
2. Never set a gravity-feed iron on its back (like a domestic iron); place it on its base plate or rubber heat-resistant pad.
3. Never leave an iron turned on; turn it off when you are done using it.
4. Unplug domestic and gravity feed irons after turning them off.
5. Check to ensure all irons have been turned off and unplugged prior to leaving the area.
6. Wear Teflon-coated gloves when handling hot steamed garments.

Using Chemicals

Chemicals are often used to alter the appearance of materials used in costume design. The improper use, storage, and/or handling of chemicals can result in injury and/or illness. Controls to avoid injury and illness include proper use and storage, the use of PPE, and engineering controls, such as ventilation systems and capture hoods.

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 use 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 the chemical vapors poses a hazard, so such applications should be conducted within a ventilation booth that captures the vapors, passes them through filters and exhausts them out of the building.

Be sure to wear the PPE assigned even when conducting chemical applications within a ventilation hood. PPE includes, but is not limited to, splash safety goggles, face shields, chemically resistant gloves, aprons, coveralls, and dust masks. Use, store, and care for all PPE as instructed.



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, how the performers handle the costume, and the performers' ability to see where they are going.

The risks of heat illness may be increased by the costume. Period 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 difficult for the body's cooling mechanisms to function properly. These conditions combined with the hot stage lights can increase the body's internal temperature. It becomes critical to monitor the performers for signs of heat stress and to train them regarding the need to drink plenty of water and avoid caffeine and alcohol.

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 flammable treatments and the use of open flame should be reviewed with campus safety and health personnel. The risks of costumes catching fire can be reduced through the use of flame-resistant materials in the construction of the costumes or treating the costume with flame-retardant chemicals at the conclusion of the construction of the costume.

Storing Costumes

Costume storage practices can pose injury and property damage risks. Where and how the costumes are stored may damage fire suppression systems, obstruct exits, increase the fire load in the building, cause falling object hazards, result in falls to other elevations during the storing or retrieval process, and present material handling hazards.

Label the pipes of fire suppression systems with signs like "NEVER HANG ANYTHING FROM THIS PIPE." Similar signs should be posted below fire

suppression sprinkler heads that project horizontally from the wall, such as "NEVER HANG ANYTHING ON THE SPRINKLER HEADS." Conduct training to ensure all performers and crew understand all storage materials should be stored 18 inches below sprinkler heads and a clearance of 36 inches maintained on a horizontal plane out from the sprinkler head in all.



Exit aisles should be kept free and clear of obstructions. Aisle widths will often depend on the depth of the storage shelves and the room needed to remove materials from the storage shelves. Where rows of customs are hung, ensure aisles at least 24-inches wide are maintained. Nothing should be stored on stairs or landings, and an area the width of the doorway and at least six feet deep should be maintained on each side of all storage area doors to ensure a clear exit path from within the room and out of the area.

Storage shelves should be equipped with some means of preventing items from falling off the shelves, such as shelf guards, cargo netting, or bungee cords. Stored items should not extend beyond the edge of the shelf. Heavy, awkward, and frequently accessed items should be stored on shelves within the optimum lift zone, which is between the knees and shoulders.

Provide step ladders. The type of step ladder needed will depend on the layout of the storage area. If the area will accommodate it, use a mobile ladder stand. Ladders should be inspected routinely to ensure they are in good condition. Ladder training should be conducted at assignment and periodically to facilitate use compliance.

Conduct routine documented inspections to ensure storage rules are followed.



Cosmetics – 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 the playwright. The use of makeup in theater can also pose hazards for the performers and makeup artists if not safely selected, applied, removed, and stored. 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 artificial 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. Solvent-based products may also pose fire hazards. Hair dyes may contain chemicals suspected to be human carcinogens. Waxes and oils have 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. The actor Buddy Ebsen was hospitalized after the studio used silver paint on his skin rather than cosmetic products for his role as the Tin Man in the *Wizard of Oz*. 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 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 the first time to determine if the user has a reaction to the product. Visit the product manufacturer's website to find out more about the product.

When selecting products that are sprayed, such as hair spray, select products that can be dispensed via a manual pump rather than pressurized gas. Replace spirit gum used as an adhesive with surgical adhesive where possible. When using glitter, only use glitter sized for makeup use.

Application



Makeup

Sharing makeup and makeup applicators may result in the transmission of diseases, such as conjunctivitis. So the 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

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



Guidelines for Shared Makeup

1. Dispense makeup, whether cream or powder, from larger containers into smaller ones, and label the container to identify the performer using it
2. 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
3. Use a palette knife or wooden craft stick to transfer cream makeup from its original jar into labeled individual containers
4. Never place an applicator back into a shared makeup container after the applicator has been used
5. Use disposable applicators, such as brushes and sponges
6. Ensure makeup artists wash their hands between performers
7. Clean and sanitize makeup pencil sharpeners between users
8. Clean and sanitize re-usable makeup brushes and sponges between users/performers
9. Use clean containers of clear water for each performer's makeup application

Hair

Hair products can pose skin absorption and inhalation hazards. Read the label prior to using any product and follow the listed safety products. Hair styling tools, such as curling and flat irons and steam curlers, can cause burns. Sharing brushes, combs, hair clips, as well as skullcaps, wigs, and facial hair can transmit lice and nits.

Hair Product Guidelines:



1. Wear gloves when applying hair dyes and lightening products
2. Avoid dispensing large amounts of sprayed products in closed or un-ventilated areas
3. Use a hairspray face shield to protect the performer's breathing zone during the application of hair spray

Hair Styling Tools and Prop Guidelines:

1. Use thermo-shields or pads to protect surfaces and performers from contact with hot curling and flat irons
2. Remove combustible and flammable materials from areas where hot irons will be placed
3. Clean and sanitize facial hair pieces, skullcaps, and wigs between users
4. Clean and sanitize combs, hairbrushes, curlers, and other styling tools between users

Removal of Makeup

The proper removal of the 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.



Storage Practices

Adopt makeup storage practices that reduce the likelihood of shared use and unauthorized access and that also promote cleanliness.

Makeup:

1. Clean and sanitize reusable brushes and sponges and then place them in sealed labeled bags to keep them clean
2. Ensure all containers are closed
3. Store the makeup in a secure location to prohibit unauthorized access
4. Store makeup in a cool dry location
5. Replace mascara every three months
6. Replace other makeup every six months
7. Keep disposable applicators in sealed containers

Hair:

1. Clean and sanitize brushes, combs, and curlers and place them in sealed labeled bags to keep them clean
2. Inspect the power cords on curling and flat irons, as well as, hair dryers prior to putting them away.
3. Report any damaged styling equipment and take it out of service

General Safety Guidelines

Know where the first aid kit and emergency eyewash station are located. If the performer experiences any of the following seek immediate medical attention:

1. Serious skin reaction to any makeup application
2. Symptoms of pink eye/conjunctivitis, such as redness in the white of the eye, swelling of the eyelids, itching or burning of the eyelids, a lot of tearing, eye discharge
3. Scratched cornea

Provide the physician with a copy of the product information sheet for each product the performer was using.



Special Props

Some productions call for special props, such as weapons or live animals. These props pose special risks that require special handling procedures to ensure the safety of performers, crew, and audience.

Weapons

When we talk about prop weapons, we're not talking about toys. Although props, stage weapons can incur life-threatening and serious injury. Weapons include firearms; 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, such as a mace (spiked ball on a chain) or staff. Examples of firearms include hand guns, rifles, shotguns, and BB guns. Edged weapons are defined as knives, swords, spears, daggers, kunai, and axes.

General Safety for all Weapons

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

Permission & Notification:

1. Obtain written permission from Finance and Administration for the use of weapons before the weapons are obtained or used.
2. Notify Campus Public Safety when weapons will be used in any production.
3. Notify Campus Public Safety and other building tenants of the intended schedule for the use of weapons to avoid any confusion or problems.
4. Restrict access, as well as handling of weapons, to authorized stage management representatives, theater supervisors, performers, and crew.
5. Only weapons owned by SOU or rented by authorized SOU staff may be used in SOU programs and productions.
6. No personal weapons may be used or brought on site.
7. Use of SOU weapons is restricted to SOU programs and productions; loaning, renting, or otherwise authorizing the use of SOU prop weapons to other groups is prohibited.

Training:

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



3. Include in the training all weapons policies; 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.
4. Include the actual discharge of weapons in the training; ensure the required notification of discharge to Campus Law Enforcement.
5. Provide additional extensive training regarding loading, cleaning, inspection, and repair to those employees responsible for those activities.
6. Document all training.
7. Provide adequate time during tech rehearsals to allow the performers to become comfortable using the weapons.

Storage:

1. Store all weapons in locked cabinets or rooms.
2. Restrict access to the weapons storage areas to authorized UC staff.
3. Secure weapons used in rehearsal in their transportation cases or other secured areas when not in use.
4. Store all weapons in secure areas at the end of each performance.

Injury and Near Miss³ Incidents:

³ A “near miss” incident is defined as an unplanned event that did not result in injury, illness, or damage – but had the potential to do so.

1. Provide immediate medical assistance to those injured.
2. Secure the location to preserve evidence.
3. Report injuries to Campus Risk Management and EH&S Departments immediately after obtaining medical assistance and securing the location.
4. Report all near miss incidents involving weapons to Campus Risk Management and EH&S Departments.
5. Work with Campus Risk Management and EH&S Departments to conduct documented incident investigations of all injury and near miss incidents involving weapons for the purpose of identifying root causes and implementing effective corrective action.



Use and Handling:

1. Only use weapons as intended by the choreography of the play.
2. Never play with the weapons or engage in horseplay onstage or offstage.
3. Never remove the weapons from the stage/backstage area.
4. Only stage management, designated Department staff, and designated crew members may maintain, load, handoff and receive, and store the weapons.
5. Store weapons in an unloaded state in a safe protected manner while they are backstage and not standing by for use onstage.
6. Immediately clean weapons post-show, and store them in dedicated locked storage areas.

7. Use a checklist for each show to ensure all requirements are met.
8. Only UC personnel, students, performers, and crew members who have read and signed off on the UC weapons handling guidelines will be permitted to use, handle, maintain, or store weapons.

Firearms Safety

Following the safety rules for the use of firearms 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 firearms safety seriously.

1. Treat all firearms as though they are loaded.
2. Never use live ammunition. The use of live ammunition is prohibited.
3. Only use the blanks designated for each individual weapon. Never use substitutions.
4. Store blank rounds and shells in a separate container from the firearms.
5. Check the barrel of weapons for obstructions before firing to avoid launching a projectile. Only trained and authorized personnel will perform this check. This check is only necessary for those weapons whose barrels have not been purposely plugged.
6. Never load any firearm until actually ready to use it.
7. Never permit a performer to handle a firearm except during supervised training, supervised rehearsals, fight calls, and performances.
8. Always follow safe handoff procedures:
 - a. Make eye contact
 - b. State whether the firearm is “unloaded” or “loaded”
 - c. Offer the firearm grip first with the muzzle pointed down
 - d. Wait for a “thank you” to confirm the recipient has control of the firearm prior to releasing it
9. Never cock or ready a firearm for discharge until it is called for onstage.
10. Maintain all safety devices in place until ready to use the firearm.
11. Always keep your finger outside the trigger guard until ready to pull the trigger.
12. Never point-blank fire or dry fire a weapon. Dry firing is when the trigger is pulled when the gun is unloaded.
13. Comply with the proper aiming and safe firing distances for each weapon based on its type, caliber, and load size as determined by department staff.
14. Apply safe firing distances to people and surroundings, such as soft goods, scenery, drops, scrims, props, costumes, etc.
15. Point the weapon in a safe direction when discharging it.
16. Never point the firearm directly at another person.
17. Aim slightly off to one side when required to aim at a performer, and ensure no one is in the direct line of fire.
18. Wait 15 seconds after a misfire before ejecting or clearing the unfired blank from the firearm.



19. Keep the gun pointed in a safe direction when waiting after a misfire, when clearing an unfired blank, and during cleaning.
20. Use proper PPE when firing a weapon. This applies to technicians and personnel in the vicinity when the weapon is discharged backstage; PPE includes hearing protection and safety goggles. Performers must wear hearing protection devices and eye protection when directed to do so.
21. Immediately engage the safety devices after discharging the firearm.
22. Inspect, clean, and oil firing weapons as directed by the manufacturer after each use to ensure proper function. Only trained and authorized personnel will perform these tasks.
23. Never leave a firearm unattended.
24. Secure firearms when not in active use during rehearsals, performances, or inspection and cleaning activities.
25. Obtain and maintain current licenses and permits for possession and use of production firearms as required by applicable local, state, and federal regulations.
26. Maintain a firing log to record which weapon was fire and to notate any misfire or other problems with the weapon.

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 (recurve and crossbow), pitch forks, mace, hatchets, axes, saws, spears, kunai, throwing stars, and darts.

1. Dull the edges of edged weapons.
2. Blunt the tips of piercing/pointed weapons.
3. Only use edged weapons designed for stage combat. These weapons should be strong enough and constructed so as not to break into dangerous pieces during use.
4. Provide qualified supervision for all training sessions, rehearsals, and performances.
5. Inform performers and crew of safety precautions to be observed, including their positions during the action sequences.
6. Review and practice the choreography with performers and crew prior to the introduction of weapons.
7. Keep all protective devices, such as sheaths, in place until ready to use the weapon.
8. Use storage cases for kunai and throwing stars.
9. Never leave the weapons unattended.
10. Inspect weapons for damage after each use.
11. Repair weapons prior to their next use, including the removal of burrs along the edge or other sharp edges.



Other Weapons

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

1. 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.
2. Inform performers and crew of safety precautions to be observed, including their positions during the action sequences.
3. Review and practice the choreography with performers and crew prior to the introduction of weapons.
4. Never leave weapons unattended.

Live Animals

Live animals in theater productions can pose a variety of hazards and challenges. The animal may cause illness or injury to the performers, crew, or audience.

Materials for the care of the animals may increase the fire load within the building and may otherwise be hazardous to human health. The animals themselves may be harmed by the actions of the performers, crew, or audience.

Physical injury, such as scratches, bites, contusions, and broken bones can result when animals are frighten or threatened and use their natural defensive mechanisms. Animals can also transmit illnesses to humans through scratches, bites, simple contact, secretions, and airborne pathogens. Animals may also cause flea infestations. Performers and crew members may have an allergic reaction to the animals.

Ensuring the safety of the performers, crew, audience, university, and the animals requires adhering to specific steps before allowing the use of any animal in a production.

NOTE: No poisonous animals will be permitted at any time.



Conduct a Risk Assessment

Identify the potential hazards associated with the proposed use of animals in a production. Contact the Institutional Animal Care & Use Committee (IACUC) if you need assistance in conducting the assessment. Contact the EH&S Department if you are unsure how to reach the IACUC. Additionally consider involving persons experienced with animals, such as zoo keepers, personnel from other university departments, animal trainers, and/or a veterinarian. Ensure the risk assessment answers some fundamental questions:



1. Is the animal essential to the production?
2. Are there alternatives?
3. How will the producers ensure the animal is obtained only from a competent handler/trainer or other legal provider?
4. What hazards are posed by the animal's natural behavior when reacting to loud noises, lighting, special effects on stage, stunts, other animals on stage, or service animals in the audience?
5. Will the animal be exposed to other animals on stage or in the audience?
6. How can you influence the animal's behavior?
7. With whom will the animal interact or have contact; i.e., crew, performers, or audience?
8. How much contact will there be with the animal?
9. What routes of entry might microorganisms be transmitted; i.e., hand to mouth contact, mouth to mouth contact, secretions, bites, scratches, or airborne?
10. Could the animal cause an infection that might threaten pregnancy, such as cats and litter box contact transmitting the parasite that causes toxoplasmosis?
11. How will the animal's movements be controlled?
12. How will bodily fluids and secretions be managed?
13. Who will be responsible for the animal on campus? Off campus?
14. How will separation between the animal and any food and beverage areas be maintained?
15. Will the animal have an experienced handler/trainer?
16. Where will the animal be housed during the course of the production and between performances?
17. How will the animal be feed and cared for during the course of the production?
18. Will materials needed for the care and comfort of the animal, such as hay and/or straw, increase the fire load in the theater?
19. What are the costs of including the animal in the production? Be sure to consider all fees, licenses, rentals, equipment, insurance, security, food, veterinary inspections/care, maintenance products, and waste disposal.
20. What special emergency response and evacuation procedures need to be developed?

Control Measures

If after the risk assessment is completed the decision is to use one or more animals in the production, the following control measures must be activated.

1. Contact the EH&S Department and inquire about the proper notification to and obtaining approval from the IACUC. will be prepared to provide the IACUC with the following information:
 - a. Describe the reason for having the animal(s) in the production.
 - b. List the number and types of animals to be used.
 - c. Provide a written animal care plan. This plan is described in the next section of this chapter.
 - d. Provide information regarding who will conduct the initial veterinary examination to verify the animal is healthy.
 - e. Provide the name and contact information for both the animal's owner and the experienced trainer.
 - f. Provide the name and contact information for the emergency veterinarian care during the production.
 - g. Provide a list of who will come into contact with the animal.
 - h. Provide information regarding the animal's proximity to the audience.

2. Also be prepared to provide the following information to Risk Management if directed to do so:
 - a. Provide insurance coverage, license requirements, and required permits details.
 - b. Provide information regarding the animal's proximity to the audience.
 - c. Describe how the performers and crew members will be notified of the inclusion of animals in the production.

3. Once the use of an animal has been approved:
 - a. Notify all potential performers and crew members of the nature of the animal to be included in the production. Inform them of the amount of contact anticipated for each performer/crew member and the potential hazards associated with the contact.
 - b. Obtain hold harmless waivers from each performers and crew member. Ensure the hold harmless waivers also require the disclosure of any known allergies.
 - c. Obtain written verification the animal is healthy from a licensed veterinarian. This must be obtained prior to bringing the animal onto campus.
 - d. Ensure an adequate number of competent people have been retained to control the animal.
 - e. Obtain written verification the animal is properly licensed where required by local ordinances.
 - f. Provide adequate means to maintain personal hygiene; i.e., hand washing and/or sanitizing materials for use before and after handling the animal.
 - g. Provide the appropriate PPE when needed; i.e., safety shoes when working with large animals, gloves when working with large birds, etc.
 - h. Ensure patrons and the public are informed to the use of animals in the production. As with special effects notifications, this information should be included in advance advertising, posted in the lobby, and printed in the program.
 - i. Notify IACUC, Risk Management, Campus Police and Security personnel, Campus EH&S personnel, and the Office of Public Affairs.
 - j. Obtain a signed contract(s) with the animal's owner/handler that has been approved through the Risk Management Department.

Animal Care Plan

Revision: 1

Dated: September 19, 2016

A written Animal Care Plan is essential to ensure the safe and humane treatment of the animal and the safety of the performers, crew, and audience. This plan will detail the when, where, how, and who of animal care and control.

NOTE: The use of drugs and sedatives to control the animal's behavior is strictly prohibited.

Ensure the plan details:

1. Who will be responsible for the care and behavior of the animal
 - a. During rehearsals and performances?
 - b. All other times? It is best if the animal is cared for off-site by its owner/trainer.
2. How the animal will be transported onto and off of campus
3. What travel paths will be used for the animal's transportation
4. How the animal's movements will be controlled
 - a. When waiting for rehearsals and performances?
 - b. On-stage?
 - c. During transportation?
5. What will be the frequency of the rehearsals and performances; ensure the amount of time is kept to a minimum
6. How long the animal will be on campus
7. How food and water will be provided while waiting for rehearsals and performances
8. What measures will be taken to ensure the animal is able to relieve itself
9. Who will dispose of the waste and ensure the area is kept sanitized
10. Who will groom the animal
11. How the animal will be protected from:
 - a. Unnecessary handling, including excessive contact from performers and crew, such as petting?
 - b. The loud noise and activity of the production while waiting for rehearsals and performances?
 - c. Patron contact?
12. What are the emergency response and evacuation procedures for:
 - a. Evacuation of the animal in case of fire or other emergency evacuation of the building/campus?
 - b. Escape and recapture of the animal?
 - c. Injury to the animal?
 - d. Injury to the performers, crew, or audience?
13. How and when the animal will be returned to its owner; how that return will be confirmed
14. What is the name and contact number for:
 - a. The animal's owner?
 - b. The animal's trainer?
 - c. The emergency veterinarian?



Front of House

Front-of-house personnel have multiple responsibilities that impact audience safety as well as their enjoyment of the performance from their arrival, throughout the performance, and until they exit the facilities. Front of house can also help ensure the safety of the performers during the performance. Fire and life safety duties are first and foremost. Beyond fire and life safety responsibilities, front-of-house personnel are also responsible for signs and notices, food safety including licensing and permit compliance, safety inspections, safe facility conditions, and incident investigations.

Advance Preparation

Actions must be taken in advance of the performance to ensure the front-of-house staff is ready. Getting ready includes the establishment of an Emergency Evacuation Plan that will be discussed in detail in a later chapter, training the staff, preparing the facilities, and routine maintenance. Front-of-house staff responsibilities often vary from one campus to another. They generally include the lobby, the auditorium, the ticket office, restrooms, and refreshment areas. Some may also include heating, ventilation, and air conditioning; the exterior of the building; gift shops; and cloak rooms.

Training the Staff:

Front-of-house staff includes paid personnel and volunteers involved in managing the front of the house, box office sales, and ushers. Each position has responsibilities that are detailed in the job description that need to be reviewed during training sessions conducted well in advance of the arrival of patrons. The training should include:

1. Specific job duties
2. Dress codes
3. House rules
4. Hazard recognition
5. How to deal with difficult and/or unruly patrons
6. Emergency response duties

The front-of-house staff must ensure compliance with the specific campus rules, and they must:

1. Ensure an adult will oversee the concessions.
2. Verify at least seven days prior to the event the appropriate food license has been obtained from the local authority having jurisdiction (usually the city).
3. Verify appropriate alcohol permits have been obtained from the California Department of Beverage Control.
4. Ensure food license and/or alcohol permits, when required, are clearly displayed in the concession area.
5. Ensure the handling of food and beverages for public consumption meets California Department of Health requirements.

Patron Safety:

Ensuring patron safety is essential. Patron safety begins prior to their arrival and continues until their departure from the facility.

1. Ensure the Fire Marshal has approved the seating layout for venues equipped with portable seating.
2. Ensure routine documented safety inspections are conducted and appropriate corrective action taken. This inspection should include the exterior of the building and night lighting conditions.
3. Ensure routine inspection and testing of the emergency lighting system, including the testing of the back-up generator when one is present.
4. Check emergency lighting fixtures to ensure they illuminate the pathway without blinding the evacuees.
5. Check all illuminated exit signs to ensure they are functioning properly.
6. Ensure the program has been printed with the appropriate warnings regarding the use in the production of:
 - a. Strobe lights
 - b. Laser lights
 - c. Pyrotechnic effects
 - d. Live animals
7. Ensure there is a back-up plan to provide production warnings in case the programs are printed without the required warning information.
8. Ensure arrangements are made with facilities maintenance personnel to ensure exterior entrance apron and sidewalks are clear of snow and ice.
9. Ensure arrangements are made to provide additional entrance mats in case of sudden adverse weather.



Performer Safety and House Rules

The house manager must:

1. Ensure the program contains prohibition language regarding:
 - a. The use of flash photography
 - b. Video recording
 - c. Food in the auditorium
 - d. Beverages in the auditorium
2. Make arrangements for extra security if necessary.



video

Cameras & Recorders: Picture-taking, audio recordings and recordings are not allowed in the theatre.

Children: With the exception of children's theatre productions, children under six years of age are not admitted to the theatre.

Curtain Times: Evening performances begin at 8:00 p.m., matinees at 2:00 p.m. Evening performances of the young audiences' production in winter term begin at 7:00 p.m.

Food and Drink: Food and drink are not allowed inside the theaters. Beverages and cookies are available for purchase at intermission in the theatre lobby.

Hearing Assistance: Assisted listening available for Center Stage Theatre productions.

Late Seating: Late seating is not guaranteed and latecomers may not be admitted to the theatre. When appropriate, latecomers will be seated in the rear of the Center Stage Theatre and may take their regular seats at intermission. Late seating is not allowed in the Center Square Theatre. There are no refunds or exchanges for latecomers.

Lost Tickets: Please call the Box Office at 541-552-6348 prior to the performance for assistance.

Lost and Found: Please call the Theatre Arts Office at 541-552-6346 between 9:00 a.m. and 5:00 p.m., Monday through Friday, to claim lost items.

Parking: Free parking is available after 6:00 p.m. in the large lot on the west side of Mountain Avenue posted "Public Parking Evenings and Weekends." Parking is \$1 in the metered lot above the Theatre Building; a parking permit machine is located in that lot.

Seating: Seating in the Center Stage Theatre is reserved seating. Seating in the Center Square Theatre is general admission.

Seniors: Senior ticket rates offered to patrons sixty years and older.

Smoking: Smoking is not allowed anywhere in the Theatre Arts building.

Special Access Needs: Two wheelchair accessible seats are available in the Center Stage Theatre. Wheelchair accessible seating is available in the Center Square Theatre.

Students: Student ticket rate offered to full-time students.

Prior to Each Performance:

Although routine safety inspections are made of the facility, the house manager must ensure 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 and, if necessary, cancel the performance and evacuate the building. Use a checklist to document the inspection; this will help to ensure all areas of concern are observed and provide evidence of corrective action taken.

1. Conduct a Building Tour
2. Get a set of keys from Tom Knapp at least three weeks before the first production's final dress rehearsal.
3. The keys you should be issued are 28.1 (sub-master), 28.OUT-V110 (east side exterior door), 28.102 (Box Office), and a hex wrench (for exterior doors).
4. Locate fire extinguishers and know how to use them.
5. Locate first aid kits.
6. Flashlights are located in the house management cabinet in the lobby.
7. Review location of lights – house, lobby, bathroom and display case.
8. Review location of telephones, restrooms, drinking foundations.
9. Familiarize yourself with seat numbering arrangement.
10. Review location of all exits and where they lead.

Accessible Exits:

1. Ensure aisles, corridors, exit pathways, and exit doors are unobstructed.
2. Ensure aisle widths meet building code and Fire Marshal specifications in venues equipped with portable seating.
3. Ensure aisles and corridors along the exit pathway are not reduced.
4. Ensure no concession or vending tables obstruct access to the exits.
5. Ensure no curtains or decorative hangings obstruct or obscure the view of the exits or access to the exits.
6. Remove any decorations or posters from the surface of exit doors.
7. Ensure there are clear areas on *both* sides of the exit doors to allow the convergence of evacuees. The clear area on each side of the door must be at least the width of the exit doorway and at least 6-feet deep.
8. Ensure exit doors are unlocked and open with ease.
9. Check the exterior side of all exit doors to ensure the required exterior clear area exists.
10. Ensure the immediate removal of any exit constrictions or obstructions.
11. Ensure there is a clear exit path from the building to a safe place of refuge on the exterior side of all exit doors.
12. Remove any mirrors placed near an exit in any manner.
13. Remove any items stored in or under stairways.

Emergency Lighting and Illuminated Exits Signs:

1. Test the emergency lighting system.
2. Inspect the emergency back-up generator test record to ensure the generator can be expected to function properly.
3. Check all illuminated exit signs to ensure they are functioning properly and are unobstructed.
4. Check the aisle lighting to ensure aisle pathways are properly illuminated.

Patron Awareness:

Some special effects and special features of the performance may pose a hazard for patrons. It is essential the patrons be notified in advance.

1. Ensure signs are posted in the lobby advising patrons of the use in the production of:
 - a. Strobe lights
 - b. Laser lights
 - c. Pyrotechnic effects
 - d. Live animals
2. Ensure signs are posted in the lobby advising patrons of the prohibition of:
 - a. The use of flash photography
 - b. Video recording
 - c. Food in the auditorium
 - d. Beverages in the auditorium
3. Ensure informational signs are positioned to ensure patrons see the notice prior to entering the auditorium but not in a manner that obstructs or obscures the exit pathways.

Facility Conditions:

The facilities must be checked for cleanliness and the absence of slip, trip, and fall hazards:

1. Ensure entry rugs are level and do not pose trip/fall hazards.
2. Ensure the lobby floor is dry and will remain dry as the patrons arrive. Provide extra entry mats if necessary.
3. Ensure the exterior of the entry way and sidewalks are free of ice and snow.
4. Ensure the restrooms are:
 - a. Clean
 - b. Dry – no water on the floors
 - c. Safe – toilet seats are secure
 - d. Stocked with:
 - i. Soap
 - ii. Hand drying materials or functioning dryer machines
 - iii. Toilet tissue
5. Ensure cleaning tools and materials are immediately accessible should it become necessary to clean up spills or respond to patron illnesses.

While the Patrons are Present

The front-of-house personnel are responsible for making safety announcements, crowd control, safety rule enforcement, emergency response, and incident investigation. The house manager must be on premises prior to patron arrival and stay until all patrons have left.

In an Emergency:

1. The house manager will go to the stage and provide information regarding the nature of the emergency and instruct the audience as to expected actions; i.e., evacuate, shelter in place, etc.
2. The ushers will direct patrons to exits during evacuations and lead them to assembly points specified in the Emergency Response Plan.
3. After the emergency is over, cooperate with EH&S and Risk Management to complete an incident investigation.

Fire and Life Safety

The focus of fire and life safety is the reduction of the possibility of fire and ensuring the ability to safely evacuate patrons in the event of a fire.

- The stage manager, an usher or a patron may be the one to notify the house manager of the possibility of a fire. The house manager should call Jane at 541-890-1618 and she will inform you of the decision to stop the show. She will pull the nearest fire alarm and also call 911.
- If the show is to be stopped, arrange with the Stage Manager that you will make the following announcement. A sample speech is: "Ladies and gentlemen, may I have your attention please. There is no cause for concern. We are having a problem with the alarm system and must, according to safety regulations, evacuate the theatre. The play will resume once the alarm system has been fixed. Please exit via the house doors closest to your seat. The ushers will show you the way. Thank you." **DO NOT MENTION THE WORD "FIRE"!**
- Ushers with flashlights should assist patrons through the doorways and up and down steps as much as possible.

- When all patrons have left the building, close doors behind you as you leave.
- Evacuate to at least 300 feet from the building and keep away from emergency personnel.
- Do not return to the building until instructed to do so by authorized personnel. Do not walk through or stand in a smoke cloud.
- Tell authorities if you suspect someone may be trapped inside the building.

If you are caught in smoke:

- Drop to your hands and knees. Crawl toward an exit.
- Stay low, as smoke rises to ceiling level.
- Hold your breath as much as possible.
- Breathe shallowly through your nose and use a filter such as a shirt or towel.

Using a fire extinguisher:

- If you have been trained and it is safe to do so, you may fight small, contained fires with a fire extinguisher. Be sure you are using the proper extinguisher for the type of fire you are fighting.
- Fire extinguisher instructions:
 - P** – PULL safety pin from handle
 - A** – AIM at the base of the fire.
 - S** – SQUEEZE the trigger handle.
 - S** – SWEEP from side to side at the base of the fire.

Power Outage

- House manager calls Jane Hickinbotham at 541-890-1618. She will inform you of the decision to stop the show. She will also call Campus Public Safety at 2-6911.
- Arrange with the Stage Manager that you will make the following announcement. Go immediately to the front of the house with a flashlight and say, "We are experiencing a power outage. If you will please stay seated, we are trying to determine the problem. We hope to have the power back on within a few minutes. Thank you."
- Station ushers at the inside lobby doors and outside doors with flashlights.
- When Jane informs you that the power will be coming back soon, tell the audience that. If she says that the power will remain off for more than ten minutes and it is not known when the power will return, begin to evacuate the theatre.
- Announce that we will have to evacuate the theatre and that patrons should leave by the nearest lit exit. Ushers with flashlights should assist patrons through the doorways and up and down steps as much as possible.
- Some campus telephones may not operate during a power outage, but pay telephones are likely to be operational. The campus emergency information line (2-7672) will have a recorded message stating when power is likely to be restored.

Equipment Failure

- The stage manager, an usher or a patron may be the one to notify the house manager of an equipment failure. House manager calls Jane Hickinbotham at 541-890-1618. She will inform you of the decision to stop the show. She will also call Campus Public Safety at 2-6911, if necessary.
- If the show is to be stopped, arrange with the Stage Manager that you will make the following announcement. Go immediately to the front of the house and say, "We are experiencing technical difficulties. If you will please stay seated, we are trying to determine if the problem can be fixed immediately. Thank you."
- Station ushers at the inside lobby doors in calm, alert positions.

Emergency Assistance

- Call 911 for medical emergencies, fire or fire alarms, leaks or spills of hazardous or toxic chemicals, bomb threat by phone or bomb threat in writing
- Call Campus Public Safety at 2-6911 (emergency 24 hours) for an alarm malfunction.
- Call the Campus Public Safety Tipline at 552-8372 to leave a message of tips or information on crimes on campus. This information can be made anonymously.

Fire Extinguishers, Fire Alarm Pull Stations, and Fire Hose Stations:

1. Ensure all fire extinguishers are in place and intact (the seal has not been broken).
2. Ensure all fire extinguisher "charge indicator gauges" are in the green zone of the gauge.
3. Ensure all fire hoses are properly mounted and undamaged.
4. Ensure access to the fire extinguishers, fire alarm pull stations, and fire hose stations is unobstructed and un-obscured. The clearance vertically must be from the floor to the ceiling and must extend horizontally 36 inches from all sides of the fire extinguisher (except the mounting side).

Crowd Control:

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

Patron Injury/Illness Response and Investigation:

Call 911 and Jane at 541-890-1618 first to inform her of situation and receive guidance as to the next steps to take.

Medical Emergency

- Do not move a seriously injured person unless the surrounding situation is life threatening.
- Usher should go to lobby and inform house manager of situation. House manager calls Jane at 541-890-1618 and she will determine whether the patron can be assisted to the lobby to receive medical attention or left in place. If left in place, the house manager will communicate with the stage manager that the show should be stopped.
- Jane calls 2-6911 or 911. She will give her name, location, telephone number and as much information as possible regarding the nature of the injury or illness, and whether or not the patient is conscious.
- If possible, send someone out to wait for emergency personnel. Remain with the patient until emergency personnel arrive. If the show has been stopped, once emergency personnel remove the patron from the theatre, the house manager can contact the stage manager to start the show.
- Provide necessary first aid, and keep the patient as calm and comfortable as possible. There is a first aid kit in the Green Room, by the ASM panel, in the costume shop and in the scene shop.
- If patient is having seizures, try to prevent injury by moving furniture out of way. When the seizure finishes, roll the individual onto his/her side. Be aware that they most likely will remain unconscious, may have wet themselves, and may have snoring type breathing.
- If you notice any medical identification jewelry, bring this to the attention of the responding emergency provider.
- Protect yourself from bloodborne pathogens (human blood and body fluids). If you think you have been exposed, contact Campus Public Safety at 541-552-6911 (2-6911) and Environmental Health and Safety at 541-552-6881 (2-6881).
- In every case involving a death, serious illness, or injury to any person on campus, the Department of Campus Public Safety must be notified immediately (2-6911).

Campus Public Safety advises calling emergency personnel even if the patron says that they don't need it so they will be evaluated by professionals and the medical event is documented.

1. Provide first aid as appropriate and trained to administer.
2. Begin incident investigation.
3. Obtain information regarding the injured/ill patron from the patron and/or persons with the patron.
 - a. Name
 - b. Address
 - c. Telephone number
 - d. Medical conditions and/or medications being taken; this information must be provided to emergency medical personnel as soon as possible
4. Obtain information from witnesses:
 - a. Name
 - b. Contact information
 - c. What they saw and/or heard.
5. Document investigation on the appropriate investigation form.
6. Report incident to Risk Management.

STAGE MANAGER (SM) COMMUNICATION

- Latecomers
 - Ask the SM for appropriate times in the show to seat latecomers during the first ten minutes. We do not seat latecomers in the Black Box.
- Closing the House
 - Arrange communication with the Stage Manager using the theatre walkie-talkies.
 - Arrange for the timing and the set of signals you will use to begin the top of the show and the second act after intermission. Each Stage Manager may have preferences on the frequency and type of signals that will be used.
 - Notify the Box Office when you receive the five-minute, two-minute and places signal from the Stage Manager
- Emergencies
 - Be sure the Stage Manager and the actors are aware of emergency procedures.
 - Review what each of you will do in case of fire.
- Special Needs
 - Alert the Stage Manager of any large groups in the audience.
 - Alert the Stage Manager of any patrons with special access needs.

USHER MEETING

- Tom Knapp will hold an usher meeting at least two weeks before the first final dress rehearsal.
- Distribute the usher packet that includes job description, building map, and theatre policies handout.

- Tour the building together, pointing out fire extinguishers, lights, first aid kits, etc.
- Explain emergency procedures. Ask if anyone knows First Aid or CPR.
- Review usher jobs: Preparing the lobby and restrooms, ticket-taking, seating patrons, giving out programs, thanking patrons at end of show, helping close the house, helping you whenever necessary.
- Explain ticket-scanning procedures.
- Review seating arrangement and ticket numbering.
- Review Theatre policies.
- Review appropriate dress; ask to see white or black dress shirt and black pants, if necessary.
- Have ushers try on and label their red vest.
- Remind ushers about the importance of their positive, professional attitude.
- It's recommended that you use the Final Dress Rehearsal as a dress rehearsal for the house staff. If you choose to do so, schedule ushers for the final dress rehearsal at both shows.
- Have ushers sign up for shifts and positions; you should schedule two ushers for every Black Box performance and three ushers for Main Stage performances. Remember to remind students about any holidays that fall within the production time (such as Memorial Day) so they don't sign up for a time that they will later have to change.

Usher Positions and Duties

Assign each usher to a particular position. He/she must understand his/her position thoroughly. Positions may be rotated through the run in order for each of the ushers to see the show. At least two ushers (with a flashlight) must be inside the theatre during the performance at *all* times to watch for patrons needing assistance. It is recommended that an additional usher be posted at the bottom of the stairs in the Main Stage theatre prior to curtain to protect against patrons falling at the bottom step.

This outline is meant as a general guide only. Work out specific requirements with the SM and Box Office Manager prior to opening.

Ticket-takers

- Stand at door to theatre.
- Scan tickets at door.
- Sit inside theatre during performance, watching for distractions or patrons needing assistance.
- Stand in front of stage post-show to keep patrons off stage.
- Look for lost items and pick up programs post-show. Reuse clean programs.

Ushers

- Hand out programs.
- Show patrons to seats.
- Close doors at top of show and second act.
- Sit inside theatre during performance, watching for distractions or patrons needing assistance.
- Stand in front of stage post-show to keep patrons off stage.
- Look for lost items and pick up programs post-show. Reuse clean programs

HOUSE MANAGER, PERFORMANCE NIGHT (OR MATINEE)

Before the Curtain

- Your call is 1 hour 30 minutes before curtain.
- Check in usher crew, who arrive at 6:40 pm or 12:40 pm (matinees).
- Turn on lobby lights.
- Tidy restrooms and make sure they are adequately stocked.
- Sweep and clean house. In the Black Box, count the number of chairs and make sure they are in their proper places. The Box Office can tell you how many seats there should be for Black Box performances.
- Vacuum and clean lobby by 1 hour and 15 minutes before curtain (that is when concessions start setting up in the lobby)
- Place program stands in position and fill with programs.
- Check with the box office to find out if there are any handicapped patrons needing assistance at the performance.
- Open lobby promptly 45 minutes prior to curtain. Check that ushers are at their stations.
- Open house 30 minutes prior to curtain (after getting the okay from the Stage Manager).
- Circulate through lobby and house, checking on audience flow and troubleshooting any usher problems. This is important!
- Five minutes before curtain:
 - Give the box office staff a time check.
 - Flash lobby lights twice.
 - Make call in restrooms ("The performance will begin in four minutes and there's no late seating.")
 - Watch for patrons hurrying in.
 - Have an usher check the small lobby to make sure that patrons know the play will be starting soon. Make sure that the lower theatre doors are locked and the upper set of doors are unlocked.
 - For Black Box shows, check the location of empty seats so you can lead patrons quickly to their seats if they arrive close to curtain time.
- Two minutes before curtain:
 - Call Stage Manager and check if ready.
 - Give the box office staff a time check.
 - Flash lobby lights twice.

- Check restrooms again.
- Watch for patrons running in.
- Make cell phone announcement: "Thanks for coming to see the show and I want to remind you to please turn off all cell phones and other noise-making devices. Thank you and enjoy the show."
- Curtain time:
 - Tell Stage Manager that the lobby is clear.
 - Close the house.
 - Tell the box office staff that the house is closed.
- STAY IN LOBBY to watch for latecomers. You must be watching for them, even looking out the front doors, for the first ten minutes. This is a very important part of your job.
- Put ticket stubs into a labeled envelope (provided in the lobby cabinet) and give to Box Office manager or staff.

During the Show

- Watch lobby for latecomers or other patrons needing assistance. **THERE MUST BE SOMEONE** (you or a trained usher) **IN THE LOBBY AT ALL TIMES!!**
- Patrons coming out of the house should be treated like latecomers and escorted back in only at appropriate times (generally after an intermission). Check with Stage Manager.
- Be available to handle any emergencies. Always let an usher know where you are going to be if you need to leave the lobby.

Intermission

- Be aware of the timing of intermissions.
- Open house after house lights are up.
- Check on usher positions. Occasionally, ushers may need to use signs to ask patrons for quiet while another performance is running concurrently in the other theatre.
- Follow same procedures for closing the house as at the top of the show.

Second Act

- Follow same procedures as during the first act.

Post-Show

- Open house doors after house lights are up.
- Show patrons out. Thank them for coming.
- Stay in lobby until everyone has left.
- Look through house and restrooms for lost items. Have the staff on hand give you access to the Lost and Found box in the Theatre Arts office to deposit found items.

- Pick up programs. Reuse ones that are clean. Place program stands in the cabinet.
- After all patrons have exited the building, make sure that the following lights and doors are locked:
 - Small lobby lights off and both sets of doors to Main Stage theatre from that area are locked
 - Stage manager will make sure that Main Stage and/or Black Box lights are turned off
 - Both sets of doors to Main Stage from lobby are locked
 - Both sets of exterior doors by box office are locked
 - Both exterior doors to the Black Box theatre are locked
 - Restroom lights are off
 - All ten light switches in the box office are turned off
 - Staff on duty will turn off lobby display alcove lights

Special Events

The Box Office manager will keep you apprised of any special events related to the performances. The Gala is held from 7:00-7:30 p.m. on the first Thursday night performance of the Center Stage show.

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:

1. All patrons have departed.
2. Clean-up operations are initiated.
3. Food and beverages are properly stored and secured.
4. Exit doors are secured.
5. Incident reports are completed and filed.

Set Deconstruction – Strike

Set deconstruction is also known as the strike. Sets are deconstructed in order to build up the next scene, but complete deconstruction and removal from the stage of sets, props, costumes, lights, sound equipment occurs when the show ends its run at the venue. Roadshows are deconstructed and packed for transportation and remounting at the next venue. The deconstruction of home shows often involves recycling and reusing as much of the material as possible. The strike is busy, loud, and, to the untrained, confusing. Ensuring everyone's safety during the strike starts with a plan.

Make a Plan

The strike plan will address the *what, how, when, who, and safety* of the deconstruction process. Since there are costs associated with deconstruction, the strike plan should be developed at the design stage of the production, so the costs of the strike can be included in the production's budget. The strike plan should take into consideration the campus's sustainability plan when determining what will be salvaged for recycling and reuse and what will go to the landfill. This decision is made early on because there are often extra costs associated with recycling and reuse that will impact the budget. To eliminate confusion later, the plan should be in writing. Additional checklists for use during the actual strike will facilitate efficient operations and ensure nothing is overlooked.

What and How

The strike plan includes details regarding what areas will be deconstructed, such as:

1. Stage deck
2. Wings
3. Backstage hallways
4. Orchestra pit
5. Bridge/catwalks
6. Tension grid
7. Booth
8. Costumes
9. Dressing rooms and makeup
10. Foyer/lobby
11. Classrooms
12. Lighting
13. Sound
14. Auditorium when the venue has portable seating

The strike plan states in what order the deconstruction will occur. This will often depend on the number of crews who can safely complete their work concurrently. Steps of the strike may include:

1. Removal of portable auditorium seating
2. Installation of guardrails or chains and warning signs at the edge of elevated stages
3. Removal of props
4. Removal of electrical fixtures
5. Removal of sound equipment
6. Removal of chairs and music stands from the pit or orchestra area

7. Removal of soft goods, such as stage curtains, screens, shims, fabrics, masking, etc.
8. Dismantling of the sets/scenery
9. Removal of lighting booms
10. Removal of battens
11. Repaint the stage deck

The strike plan defines how deconstructed items will be handled. The plan should identify what will be retained for reuse, what will be recycled through a formal recycling program or vendor, and what will go into the dumpster for landfill disposal. Identify where the storage containers for the items that will be retained for reuse will be obtained and where they will be stored once the strike is completed. Identify what arrangements will be made to provide containers going into formal recycling and what arrangements need to be made to schedule the dumpster.

When

The strike plan stipulates when the strike will occur. The determination for the timing of the strike is influenced by the scheduled use of the venue, the availability of the strike crew, the availability of the scene shop, labor contracts, and safety concerns. Multiple studies have shown that more injuries occur on night shifts and when personnel work extended or unusual hours. Scheduling the strike to occur the morning after the last performance reduces the risk of injury incidents related to fatigue and the inattention associated with fatigue. Often the schedule of an incoming production dictates the strike must begin as soon as the final curtain call is concluded. When this is the case, the proper training and preparation of the strike crew and the provision of rest breaks and healthy refreshments becomes more critical. We will discuss crew safety issues later in this chapter.

Who

The written strike plan spells out who will be involved in the strike and what responsibilities they are assigned. The strike should be supervised by a trained and qualified person. Often this is the set designer. The strike supervisor must remain on premises and actively supervise the strike during strike activities. Strike efficiency is increased when several crews are working safely in concert and that requires trained and qualified strike crew leaders to report and take direction from the strike supervisor. Identify who will serve as crew, students and/or paid professionals? Besides the strike crews, determine:

1. Who will install the safe guards for the edge of the stage?
2. Who will be responsible for providing PPE:
 - a. Collection
 - b. Dispensing
 - c. Retrieval
3. Who will be responsible for safety oversight and ensuring compliance with safety rules and regulations is maintained?
4. Who will make the arrangements for the packaging, storage, and disposal materials, such as bubble wrap, paper, boxes, and dumpsters?
5. Who will be responsible for making the arrangements for the provision of refreshments?
6. Who will complete the final walk through to ensure the strike is complete?

Keep It Safe

Advanced planning helps to ensure the safety of the strike crew. Strike safety considerations include:

1. The scheduling of the strike as discussed in the “when” section above
2. Strike crew and leader training
3. The provision of PPE
4. Provision of appropriate tools
5. Reducing distractions
6. Provision of rest periods and refreshments

Strike Scheduling

We discussed the effects that when the strike is scheduled can have on safe operations. When late night, through the night, or overtime is required to complete the strike, extra steps need to be taken to ensure strike crew safety. Conduct documented “night shift and extended shift” safety training for the strike crew well in advance of the strike. Design the training to inform them of the safety issues associated with the fatigue and disrupted sleep rhythms associated with night and extended shift work and the steps they can take in advance of the strike to reduce their risk of injury.

Strike Training

Conduct documented strike training for the crew, crew leaders, and strike supervisor in advance of the strike. Ensure the training includes:

1. An explanation of the strike plan – including who, what, when, and how
2. Each crew’s assigned tasks – what are they expected to do and when it will occur in the schedule
3. How to handle recycled and waste materials –
 - a. remind them to remove nails and staples from wood or hammer them flat
 - b. tell them where will the materials go
 - c. instruct them to keep safe routes to and access to the exits and the dumpster
4. How to safely use the tools assigned for their tasks –
 - a. tell them what tools they will be using
 - b. give instruction regarding how to safely use the tools
 - c. give instruction regarding how to safely clean and store the tools at the completion of the strike
5. PPE requirements –
 - a. tell them what they have to wear
 - b. tell them when they have to wear it
 - c. tell them how to care for their PPE
 - d. tell them how to return or dispose of it at the completion of the strike
6. Basic electrical training
7. Prohibited behavior, such as no horse play, no working under the influence of drugs or alcohol, etc.

Prior to starting the more hazardous deconstruction tasks, conduct a quick safety meeting to review the task steps. An example of such hazardous tasks is the removal of large steel flats that require the use of bull lines, lots of people, and complete concentration.

Provide PPE

The appropriate use of PPE reduces the risk of injury. The PPE necessary for each crew member will depend on the task they are assigned and the work that is occurring around them. Provide and require the use of:

1. Hard hats – when overhead hazards are present
2. Safety glasses and goggles – when using hand and power tools or there is a risk of flying debris
3. Work gloves – when required to handle materials with abrasive edges
4. Reflective vests – required to increase their visibility
5. Chemically resistant gloves – when hazardous chemicals are used

Provide the Appropriate Tools

Provide the appropriate tools for the tasks to be completed, and require the crew to use the tools in the manner for which they were designed, for example use a hammer when a hammer is needed rather than a screw driver. Ensure crew members are trained to use the tools they are assigned and understand they should never use a power tool without proper training in its use and limitations.

Reduce Distractions

Distractions during strike activities increase the risk of injury, just as distracted driving increases the risk of accidents. Strikes are already noisy due to all the activity taking place. It is not unusual to have to shout to be heard. Turn off the music. Prohibit the use of the sound system to project music, and prohibit the use of use of personal entertainment devices. Distractions can also be caused by unauthorized personnel “visiting” the strike. Limit the strike to authorized personnel. If students must be there to observe the operations, require them to adhere to all safety rules and precautions expected of the crew, and require them to be continuously supervised.

Provide Rest Periods and Refreshments

It is important to promote strike crew alertness by providing routine rest periods and refreshment breaks. When it comes to refreshments, stay away from sugary and caffeinated foods and beverages. Sugar and caffeine can have an initial short-term energizing effect, but that sugar/caffeine high is followed by a crash. Provide fresh water and vitamin drinks, such as Propel and Gatorade. The fresh water and the replenishing electrolytes of sports drinks help keep the body hydrated. Dehydration causes listlessness, headaches, and feeling tired. Serve snacks that are

high in protein and complex carbohydrates. Ensure adequate time for meal breaks when the strike will last more than four hours.

Post-Strike Review

After each strike it is important to conduct a review of the strike. Ensure the review answers the following questions:

1. What lessons can be learned from the events of the strike?
2. What went well?
 - a. Why?
 - b. How can you ensure you can repeat it?
3. What did not go according to plan?
 - a. Why?
 - b. What needs to be changed?
4. What should be done differently?
 - a. How will you ensure the change occurs?
5. If injuries occurred, even minor ones,
 - a. Why did each injury incident occur?
 - b. What could be done to prevent a recurrence at the next strike?
6. If near miss incidents occurred,
 - a. Why did each incident occur?
 - b. What can be done to prevent a recurrence?
7. What do you need more of:
 - a. PPE?
 - b. Rest periods?
 - c. Refreshments?
 - d. Training?
8. Are there policies or procedures that need to be amended or created?
9. How will you share the information from this meeting to benefit others?

The Review Team

After you review the list of questions, you may have additional questions to add to the list. In order to answer these questions, who will you need to have at the table? Be sure that you include one or more representatives from the EH&S Department and/or the Risk Management Department. Physical Plant may also have important input that would increase the value of the review.

Theater Maintenance

Theater maintenance can easily be overlooked in the excitement of production preparation and performances. Theater maintenance is essential for the provision of a safe and healthful entertainment and working environment for staff, students, and patrons. Theater maintenance involves personnel from a variety of departments who are involved in the inspection, repair, and scheduled maintenance of the campus's theater facilities.

Awareness through Inspection

Maintenance starts with being aware of what needs to be repaired. That is best achieved through routine inspections. Effective inspections involve more than simply making observations and checking them off on an inspection sheet. Effective inspections involve a cycle of steps that move from the initial observations through a variety of steps to arrive at verification of corrective action effectiveness. The first step in the cycle is making the observations and taking immediate steps to correct conditions and behaviors where possible. The evaluation step is next.

Sometimes the corrective actions appear to be simple and immediate, such as removing a box from in front of an exit door. However, if the exit door is found to be obstructed after inspection, there is a deeper problem that needs to be evaluated for root cause and a plan established for effective corrective action. Other observations reveal issues that require planned/scheduled corrective actions that may also require additional budget development. Once the plan is established, the corrective measures need to be implemented. Not all corrective measures are effective, so it is necessary to review the corrective action to verify it had the desired effect. If the outcome was not the one that was anticipated, re-evaluate, develop, and implement a new corrective action plan and review and evaluate again until the desired state is achieved. In dynamic environments hazards can develop and evolve quickly, so it is necessary to be vigilant through on-going routine inspections that check prior conditions for effective correction and identify new unsafe conditions and behaviors. Theaters and stagecraft definitely present dynamic environments. In these ever-changing environments hazardous conditions can develop rapidly through normal wear and tear and through the actions of those working within the environment. Early recognition and correction is essential to providing appropriate maintenance, as well as a safe and healthful environment.

Setting up an effective inspection cycle requires identifying what needs to be inspected; who is responsible for the various inspection steps; when will inspections occur; and how will the inspections be managed, in regard to the documentation, initiation of corrective actions, and monitoring corrective actions.

What Needs To Be Inspected

Identifying what needs to be inspected will help identify who needs to complete each of the identified inspections. We talked about some of these inspections in prior chapters, so some of this will not come as a surprise.

Let's start with the exterior of the building. The exterior includes:

1. The dumpster area
2. The sidewalks and stairways
3. The exterior lighting
4. The landscaping
5. The parking lot
6. The general condition and appearance

Inside the building there are a multitude of areas, fire and life safety issues, tools, equipment, and machinery that require routine inspection. This list is not all inclusive, but it gives you an idea of what needs to be inspected.

Lobby/foyer	Elevators
Offices	Fly floors
Concession areas	Grid
Stairways	Lift
Restrooms	Prop shop
Auditorium	Prop and costume storage areas
Backstage	Rigging
Balcony	Scene dock
Catwalks/bridges	Scene shop
Control room	Stage
Costume shop	Undercroft
Dressing rooms	

Who Conducts Inspections

The "who" is most often dictated by what is being inspected. A wide-range of people may conduct inspections, such as campus personnel (staff and students), outside experts, and regulatory agencies. In-house personnel could include campus personnel from the Theater & Performing Arts Department(s), Physical Plant, Fire Department, Risk Management Department, and EH&S Department. The selection of in-house inspectors will depend on their training and area of expertise. Outside experts are generally called in for those inspections requiring unique expertise, because regulatory requirements dictate the use of an outside source, or in response to a campus request. Regulatory agency inspections may be conducted by OROSHA compliance officers (employee safety and health), Department of Industrial Relations (elevators), and the State Fire Marshall (fire and life safety).

Each campus will determine who will complete the various in-house inspections. In addition, a decision needs to be made regarding who will make the arrangements for the outsourced inspections. Examples of outsourced inspections include, but are not limited to, annually for fire

extinguishers, elevators, ventilation hoods/spray booths; and rigging systems.

Additional “who” questions to answer are:

1. Who will develop the customized inspection checklists?
2. Who will receive and store the inspection reports?
3. Who will track/record that the inspections were completed?
4. Who will track/record the corrective actions?
5. Who will have overall responsibility to ensure corrective actions are completed?
6. Who is responsible for paying for and/or budgeting for the necessary corrective actions?

Even if corrective measures must be completed by another department, such as Physical Plant, or outsourced, it is important the theater personnel monitor and track the status of the corrective actions needed. Inspection reports must be maintained in a manner that permits the quick retrieval of any report requested by regulators and/or other authorized personnel.

How Will Inspections Be Managed

The “who” questions in the prior section tie into “how” issues, such as how often will inspections be scheduled, how will they be documented, how will they be monitored, and how will those assigned to complete in-house inspection be trained to recognize unsafe conditions and unsafe behaviors.

Cal/OSHA requires routine inspections of all work areas. These routine inspections are generally conducted by in-house personnel. “Routine” is dictated by the dynamics of the environment. In areas where things are in continuous motion, the need for frequent inspections increases. Cal/OSHA requires some inspections be conducted at the start of each shift, such as aerial lifts and forklifts. Other inspections are conducted by outside experts. Inspections conducted by experts or competent persons are generally less frequent, such as the annual fire extinguisher, elevator, and rigging inspections.

Inspections should be documented to identify what hazards were identified and what steps were taken to initiate correction. Provide customized inspection checklists to guide the inspector to check all areas and items of concern within his or her assigned area. Require the inspectors to document both safe and unsafe conditions and what corrective actions were taken for unsafe conditions.

Not all unsafe conditions or unsafe behaviors can be corrected immediately, so a corrective action log is needed to track the outstanding corrective actions. That does not mean unsafe conditions should be allowed to continue to exist; take temporary corrective actions to eliminate the hazard. That may mean putting up barriers or taking unsafe equipment out of use. Immediately counsel personnel exhibiting unsafe behavior, and

find out the cause(s) of their behavior. Permanent corrective action may require policy development and training at a later date.

Routine Maintenance

Routine maintenance includes those activities that keep the facilities clean and sanitary. Safety precautions must be taken to reduce the risk of injury to those completing the cleaning tasks and persons in the areas being cleaned. Here are some safety tips:

1. Schedule floor maintenance, including simple cleaning, during the hours when the fewest people will be present.
2. Post portable signs warning personnel the floors are wet and/or to identify areas being cleaned; post warning signs regardless of the cause of the wetness – mopping or carpet cleaning.
3. Mop in front of only one elevator at a time; allow the floor to dry prior to mopping in front of the alternate elevator.
4. Keep the labels on cleaning materials in place and legible.
5. Label all secondary containers with the chemical name and primary warning listed on the original container.
6. Block the entry of restrooms with the service cart to prevent people from entering when custodial personnel are working.
7. Select less hazardous cleaning materials where possible.
8. Provide the appropriate PPE to cleaning personnel.
9. Conduct fall hazard awareness training for custodial personnel assigned to clean elevated seating areas.
10. Emergency eyewash stations and deluge showers must be inspected and operated to clear the water lines on a monthly basis. Typically this is conducted by Physical Plant. If the shop has been shut down for more than 30 days, contact Physical Plant to ensure the eyewash stations and deluge showers are inspected and flushed prior to re-starting the use of the shops. Maintain a record of the inspections.

Scheduled Maintenance

Scheduled maintenance is also known as preventative maintenance. Your personal vehicle needs scheduled maintenance, such as oil changes to prevent damage to the engine. Much like your personal vehicle, tools, machines, equipment, and production systems need scheduled maintenance. Scheduled maintenance is generally coupled with an inspection to identify other repair needs. Some types of scheduled maintenance will be performed by Theater Department personnel, some will be performed by EH&S or Physical Plant, and some will be performed by outside contracted personnel. It is critical for the Theater Department to know what needs to be inspected and serviced, who will perform the task, and when that task needs to be completed. Much like a mechanic finishing the oil change on your vehicle, you are still the one who has to schedule

the maintenance and ensure it gets done. Examples of scheduled maintenance that must be managed include, but are not limited to:

1. **Rigging** – Complete annual rigging inspection and servicing by competent theater personnel. Arrange for an inspection by an outside expert at least every three years. Maintain records of all inspection and servicing activities.
2. **Tension Grid** – Schedule periodic inspections of the tension grid with outside contracted experts in accordance with the manufacturer's instructions or at least triennially. Remember the outside expert inspections are in addition to routine inspections conducted by theater personnel. Maintain records of all inspections and service activities.
3. **Forklifts and Aerial Lifts** – Follow the owner's manual specifications for the maintenance schedule. Some maintenance may be completed by campus personnel and other work will be completed by outside contracted personnel. In addition to the scheduled maintenance, ensure daily inspections are completed prior to the use of the forklifts or aerial lifts.
4. **Scene Shop Power Tools** – Follow the maintenance schedule defined for these items in each owner's manual. Most often this can be completed by trained theater personnel, while some work should be completed by outside contracted services.
5. **Costume Shop Steam Irons and Sewing Machines** – Follow the maintenance schedule detailed in the owner's manual for each machine. Depending on the equipment, maintenance may be completed by theater personnel or outside contracted services.

Emergency Response

Identify and Assign Duties

Assign duties based on level of responsibility and skill set. Ensure those placed in charge have the authority to carry out their assigned duties. Will what is happening in the building and who is present change who is in charge? Consider building conditions and staff during classes, production preparations, rehearsals, and performances. Ensure emergency response duties are specified in job duty descriptions. Ensure those persons assigned emergency response duties receive initial and on-going training in regard to their duties and the emergency procedures.

Develop site specific plans for each venue that are compliant with and compatible with the campus's overarching Emergency Response Plan. Each plan should address evacuation procedures, shelter-in-place procedures, and the response duties of site personnel. Contact your Campus Emergency Management Unit for assistance.

Emergencies Requiring Evacuation

Some aspects of evacuation planning will apply to all venues, such as:

- Evacuation Duties – Front-of-house personnel are responsible for assisting patrons in safely evacuating the theater. Stage management

personnel are responsible for assisting performers and crew in safely evacuating the theater. Instructors are responsible for evacuating students.

□ Evacuation Announcement Procedures – Define how the patrons, performers, and crew will be informed of the need to evacuate, and specify who is responsible for making the announcement when an announcement is necessary.

Other aspects of evacuation planning will be specific to the venue, such as:

1. Exit Routes – Ensure site personnel and those assisting patrons to evacuate know:
 - a. The primary and secondary⁵ exit routes from all areas of the theater.
 - b. The location of hazardous materials storage areas and that they should evacuate away from these areas. Remember, never store hazardous materials in or near an exit or exit pathway.
 - c. The accessible evacuation routes and the areas of refuge where evacuees unable to exit can shelter in place until assistance can arrive.
2. Assembly Areas and Sites⁶ – Ensure site personnel and those assisting patrons to evacuate know where to assemble after evacuating the building. Ensure the location for each assembly area or site is out of the anticipated path of emergency responders and away from the theater or other structures or conditions that may present a hazard as a result of the event that generated the need to evacuate. As an example, another building would not be an acceptable assembly site in cases of earthquake.
3. Visible Evacuation Maps – Ensure evacuation maps are posted and kept visible at all times.

⁵ Secondary evacuation routes are necessary in case the emergency event obstructs access to the primary exit.

⁶ An *assembly area* is an area located outside of the building. An *assembly site* is a nearby building that is safe to use as a shelter from the weather and other elements.

Shelter-in-Place Emergencies

Some emergency situations may require performers, crew, and patrons to shelter in place, such as severe weather events, power outages, or active shooter on campus situations. Determine how the facilities will be secured and where personnel and patrons will be gathered to shelter them from hazards, such as shattering glass. Ensure items such as water and restroom facilities can be safely accessed within or from the sheltering place.

Fire Emergencies

In case of fire,

1. Immediately notify campus safety by dialing 9-1-1. Report the exact location of the fire.
2. Activate the fire alarm.
3. Evacuate the building. Only campus fire department personnel are required to fight fires.
4. Close doors after each area/room is evacuated.

5. Go immediately to the assigned assembly area.
6. Wait in the assembly area until further directions are given.
7. Never re-enter the building until permitted to do so by fire department personnel.
8. After each fire incident is controlled, investigate the incident to determine the causes of the incident and the results of the response actions, and take corrective action to prevent a recurrence of the incident and improve incident responses.

An attempt may be made to extinguish a fire ONLY if:

1. You have been trained in the proper use of a fire extinguisher.
2. It is a small incipient fire involving simple combustibles, such as wood or paper. Never attempt to extinguish hazardous materials, electronics, or equipment.
3. The fire is extinguished within 10 seconds; after that you must evacuate the building.

Chemical Spill Emergencies

All personnel who work with hazardous chemicals or work in an area where hazardous chemicals are used or stored need to be informed of what steps to take in case of a chemical spill. Not all chemical spills require a call-out of the hazmat team. Contact your campus EH&S personnel to determine the specific steps to take for chemical spills on your campus. Work with campus EH&S personnel to determine if theater personnel can be trained and authorized to clean up some small spills. Ensure spill containment materials are properly maintained within the shops and areas where hazardous chemicals are used and/or stored.

Chemical Exposure Emergencies

Chemical exposure may occur through contact with skin or eyes, inhalation, or ingestion. Each type of exposure requires a different response. After the exposure incident is controlled, investigate the exposure incident to determine the causes of the incident and the results of the response, and take corrective action to prevent a recurrence.

Contact with Eyes:

1. Immediately flush the eyes using the emergency eyewash station. Never wait to remove contact lenses.
2. Keep your eyes in contact with the running water for at least 15 minutes.
3. Seek immediate medical attention.
4. Provide a copy of the chemical's SDS to medical personnel.

Contact with Skin:

1. Immediately flush your skin in running water.
2. Remove jewelry and contaminated clothing while you are rinsing.
3. Seek medical attention for chemical burns.
4. Provide a copy of the chemical's SDS to medical personnel.

Inhalation:

Revision: 1

Dated: September 19, 2016

1. Immediately leave the room and seek fresh air.
2. Immediately remove anyone overcome by vapors to fresh air.
3. Leave the door open as you exit to ventilate the room.
4. Provide first aid to persons overcome and call 9-1-1 for medical assistance if the person has lost consciousness.
5. Seek medical attention if your symptoms do not subside.
6. Provide a copy of the chemical's SDS to medical personnel.

Ingestion:

1. Reduce the risk of ingestion by refraining from eating, drinking, preparing, or serving food or beverages in areas where chemicals are used or stored.
2. Seek medical attention for ingestion incidents.
3. Provide a copy of the chemical's SDS to medical personnel.

Power Outage Emergencies

Trip and fall incidents increase in a power outage due to people trying to move around in the dark. In facilities equipped with backup generators, the lights are back on within minutes. For those facilities that are not equipped with a backup generator or if the generator does not function properly:

1. Stay put if there is no imminent danger.
2. Wait for direction from front-of-house or stage management personnel.
3. Call Facilities Services to report the outage.
4. Proceed with care to an area lit with emergency lighting if the emergency generator does not activate after five minutes.
5. Use your cell phone as a light source if you do not have access to a flashlight.
6. Turn off all computer, equipment, appliances and lights to reduce the risk of damage from a power surge when the power is restored.

Medical Emergencies

1. Provide first aid.
2. Notify the person in charge immediately for injuries and illnesses that are not minor.
3. Summon emergency medical services by dialing 9-1-1.
4. Post personnel along the route from the building entry to the injured person to assist the prompt arrival of emergency medical personnel.
5. Begin the gathering of information for the investigation as soon as the injured or ill person's medical needs are met.
6. Report the incident to the Risk Management Department.

Training

Conduct documented emergency response training for all new crew members, performers (including visiting performers), students, and front-of-house personnel, including volunteers and temporary employees. Ensure all personnel understand their responsibilities and duties in each

type of anticipated emergency. Provide front-of-house and backstage personnel with first aid, CPR, and AED training in addition to the other emergency response duties. Conduct training at least annually for all permanent personnel. Conduct training whenever the procedures change.

Practice Drills

Conduct documented emergency drills. These can be conducted in various scales from table top to campus-wide events. Invite students to be the audience and practice evacuations during dress rehearsals. Track and record the time it takes to evacuate the building or respond to an emergency. Conduct reviews of drills to identify what improvements are needed.

Remember there are campus resources available to assist you. Contact EH&S, Risk Management, Fire, Police, Campus Emergency Management and Business Continuity Planners Department with your questions and requests for guidance.

The Role of the House Management Staff

House management and ushering is much more than tearing tickets and handing out programs; it's developing a positive rapport with the public, and demonstrating reasons for that public to come back in the future.

House management staff influence the audience's experience as soon as patrons step through the lobby doors. "Front of house" personnel are "performing" with every patron they assist. It is up to the house management staff to provide efficient, courteous, and professional supervision of the activities that surround the performance.

Behavior

Make your standard of customer service like that of a luxury hotel with an emphasis on manners, decorum, and ambiance. No matter what your day was like, you are now "performing" with the public and expected to smile, be friendly and enjoy our patrons.

You are also part of the theatre production family, and, as such, part of a team. You must work together to achieve a successful outcome for your part of the production.

Attire

All house management staff must dress professionally to augment patrons' impression of the Theatre Arts department and to gain "real world" experience in front-of-house operations. Men and women wear a white or black button-down dress shirt with a red vest (provided by the department) and black slacks, black closed-toe dress shoes (low heels recommended), and black socks. Women may wear a black skirt with black tights or black nylons instead of black pants.

Required Knowledge

The house manager will schedule a meeting for ushers two weeks prior to the dress rehearsal of the term's opening play. The meeting will cover:

- What to do in case of emergency
- Facility layout: seat numbering, entrances and exits, fire extinguishers, first aid kits, light switches, telephones, restrooms, drinking fountains, etc.
- Theatre policies
- Specific job description
- Scheduling your hours
- Attire check (bring your required clothing)
- Required attendance at final dress rehearsals

Evaluation

Your Theatre Practice grade is dependent upon working the required number of hours (30 hours per credit per term), quality of your work (reliability, punctuality, attitude), and your skill development (willingness to learn, improvement, efficiency). Please submit, by e-mail, a one-page paper to Ezra Severin on what you learned from this assignment by Friday, Dec. 7.

Faculty of Record

Tom Knapp, production manager, (552-6535; knappt@sou.edu) and Jane Hickinbotham (552-6685 and 890-1618; HickinboJ@sou.edu), in the Theatre Arts office, act as resource persons to the house manager. Contact and emergency phone numbers are posted in the box office.

Job Descriptions:

House Manager

The house manager is in charge of the lobby and house before, during, and after the performance. They are responsible for making sure the house is in order. The house manager coordinates with the stage manager and box office manager on deciding when to open and close the house.

He/she is the person who schedules, trains, assigns, and supervises the ushers and is a liaison with backstage and box office staff. They review emergency procedures with the stage manager and house staff.

The house manager, with assistance from the ushers, makes sure that the lobby, house, and restrooms are clean and functioning before every performance.

Any patron problem that cannot be handled by an usher is referred to the house manager.

The house manager should be present to assist latecomers, answer patron questions during intermission, and encourage patrons to leave following the show. They also maintain crowd control and initiate established procedures in case of emergencies. When all patrons have left the building, they follow lock-up and security procedures.

A complete manual on the house manager's job is provided.

Shift starts 1½ hours prior to a performance and ends when all patrons have left the building following the performance.

Ushers and Ticket Takers

Ticket takers are stationed at each entrance to the theatre. They scan tickets to make sure the ticket holder has paid for that performance.. The ticket taker also controls unauthorized entrance to the auditorium, limiting access only to approved staff and patrons with correct tickets. The ticket taker greets the patrons, making them feel welcome and comfortable. Since food, beverages and cameras are not allowed in the auditorium, it is the ticket takers' responsibility to inform patrons of this restriction.

During the performance, they monitor the auditorium and make sure no one approaches the leading edge of the stage. In case of emergency, aisle ushers direct audience members to the closest exits. Aisle ushers have a working, bright flashlight with them at all times.

They also assist the house manager with upkeep of the lobby area. As patrons leave, ushers can collect playbills for reuse.

Shift starts 1 hour, 40 minutes prior to a performance until all patrons have left the building following the performance.

Ushers - Aisles

Aisle ushers hand out playbills and assist patrons in finding their seats. They provide safe footing for patrons on theatre steps by offering more lighting (via flashlight) or physical support (hold patron's elbow or hand)

During the performance, they monitor the auditorium and make sure no one approaches the leading edge of the stage. In case of emergency, aisle ushers direct audience members to the closest exits. Aisle ushers have a working, bright flashlight with them at all times.

They also assist the house manager with upkeep of the lobby area. As patrons leave, ushers can collect playbills for reuse.

Shift starts 1½ hours prior to a performance until all patrons have left the building following the performance.

Supplemental Materials

House Manager Checklist

- Pick up items in house
- Sweep and/or mop house
- Vacuum lobby
- Restrooms: wipe counters, wash mirrors, check paper towels, toilet paper, etc. Inform Christi or Jane if refills are needed.
- Wash lobby's exterior door windows and lobby mirror
- Fill and place Playbill stands at theatre door(s)
- Tape theatre doors, if necessary
- House manager should count seats in Black Box theatre

Pre-show:

- Open house 30 minutes before curtain when stage manager gives approval (evening: 7:30 p.m.; matinee: 1:30 p.m.)
- 5 minutes before curtain: give box office staff a time check, flash lobby lights, check restrooms, locate empty Black Box seats
- 2 minutes before curtain: check in with stage manager to see if ready, give box office staff a time check, flash lobby lights twice, check restrooms
- Curtain: call to stage manager that house is clear, close the house, inform box office staff that house is closed
- Put out “Quiet - Play in Progress” signs, if necessary

Post-Show:

- Open house doors
- Look through restrooms and house for lost items. Take any items to Theatre lost and found box in Theatre office
- Pick up any programs left in house; reuse clean, undamaged programs
- Lock exterior doors to lobby
- Lock the doors into the theatre(s)
- Restroom lights off
- All lobby lights off

Seating Chart, Large Theatre:

K	34	32	30	28	26	24	22	20	18	16	14	12	10	8	6	4	2	1	3	5	7	9	11	13	15	17	19	21	23	25	27	29	31	33	35	
J	36	34	32	30	28	26	24	22	20	18	16	14	12	10	8	6	4	2	1	3	5	7	9	11	13	15	17	19	21	23	25	27	29	31	33	35
H	36	34	32	30	28	26	24	22	20	18	16	14	12	10	8	6	4	2	1	3	5	7	9	11	13	15	17	19	21	23	25	27	29	31	33	35
G	34	32	30	28	26	24	22	20	18	16	14	12	10	8	6	4	2	1	3	5	7	9	11	13	15	17	19	21	23	25	27	29	31	33	35	
F	34	32	30	28	26	24	22	20	18	16	14	12	10	8	6	4	2	1	3	5	7	9	11	13	15	17	19	21	23	25	27	29	31	33	35	
E	34	32	30	28	26	24	22	20	18	16	14	12	10	8	6	4	2	1	3	5	7	9	11	13	15	17	19	21	23	25	W.C.	W.C.				
D	32	30	28	26	24	22	20	18	16	14	12	10	8	6	4	2	1	3	5	7	9	11	13	15	17	19	21	23	25	27	29	31	33			
C	30	28	26	24	22	20	18	16	14	12	10	8	6	4	2	1	3	5	7	9	11	13	15	17	19	21	23	25	27	29	31					
B	28	26	24	22	20	18	16	14	12	10	8	6	4	2	1	3	5	7	9	11	13	15	17	19	21	23	25	27	29							

Map Large Theatre:

SOU THEATRE ARTS BUILDING

