

HARLEQUIN

MUSICAL THEATRE

HIRERS/CONTRACTORS/MEMBERS HEALTH AND SAFETY POLICY

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1. SUMMARY

1.1. Our Responsibility

To provide a safe and healthy working environment for all committee, members, volunteers, hirers and users of Harlequin Musical Theatre (HMT) in alignment with the Health and Safety at Work Act 2015 and associated regulations.

1.2. Introduction

Theatres, concert halls and performing arts venues are workplaces and as such they can be dangerous places.

The following are some of the hazards that may be found in theatres:

- Falling from height
- Manual handling
- Electrical
- Hazardous substances

1.3. Health and Safety Policy Statement

Health and Safety is everyone's business, and everyone is expected to share in our commitment to avoid all accidents and incidents which may cause personal injury, property damage or loss of any kind.

Every committee member, member, volunteer, hirer, contractor and all other users are expected to act safely at all times to ensure their own welfare and that of others in the venue.

1.3.1. Procedure

- It is a fundamental requirement of the Harlequin Musical Theatre (HMT) that the organisation takes all reasonably practicable steps to eliminate or minimise hazards in the workplace through a hierarchy of controls and that the health and safety of all committee, members, volunteers and patrons be treated equally to other operational requirements of running the HMT.
- It is the responsibility of all committee members, members, volunteers and contractors to reduce the risk of accidents and injuries by eliminating, or minimising hazards so far as is reasonably practicable that may cause personal injury, occupational illness or property damage.
- HMT will provide a healthy and safe working environment for all its committee members, members, volunteers, contractors/hirers, patrons and visitors.
- We will comply with legislation, codes of practice and industry standards and establish safe systems of work for all activities, as is laid down in this Health and Safety Manual.

- All committee members, members, volunteers and contractors/hirers are accountable for the health and safety performance within their own work areas and areas of responsibility. Responsibilities include: a commitment to the accurate reporting and recording of all health and safety data, (accidents, incidents and injuries), high standards of housekeeping and hygiene, effective hazard and risk management, competency training, accident reporting and emergency response.
- HMT expects everyone to accept the challenge of making the organisation a healthy and safe place to work, for all our committee, members, volunteers, patrons, contractors/hirers and visitors.
- HMT is committed to achieving high standards of health and safety management. We will minimise risk using a robust hierarchy of controls in all areas of our operations and advise all concerned parties of these controls this policy and health and safety procedures.
- The HMT Health and Safety Manual and procedures spell out specific responsibilities for all committee members, members, volunteers, contractors/hirers and details of required actions and activities.
- All HMT crew and cast for HMT shows, and external organisations undertaking work at Harlequin Musical Theatre must be aware of and abide by the Health and Safety policies and Risk and Hazard Assessment processes produced by HMT for each show/event as well as the HMT's general H&S policies and safe practice guidelines.
- An induction will be conducted by the HMT Technical Officer or Theatre Manager (or other delegated, qualified person) which will incorporate venue-specific H&S information and evacuation procedures.
- For general safety of all cast and crew members (including hirers), it is strongly recommended to have a sign in/out sheet at the stage door during productions, which is the responsibility of the Stage Manager.
- Safe working practices must be abided by at all times.

1.3.2. HMT's responsibilities

- Provide an induction which will incorporate venue-specific health and safety information, evacuation procedures and basic manual handling techniques.
- Provide a safe place of work, safe equipment and proper materials.
- Proactively identify hazards and risks and unsafe behaviours and take all reasonably practicable steps to manage these.
- Provide supervision and training when required.
- Accurately report and learn from our incidents.
- Require our contractors, hirers and all users of the theatre to demonstrate the same commitment to achieving excellence in health and safety performance.
- Comply with relevant legislation, regulations, codes of practice and industry standards.
- Set targets for improvement, measure, appraise and report on our performance.
- Maintain and continually improve health and safety management policy and procedures.

1.3.3. Responsibilities of theatre users

Committee, venue hirer and members need to:

- Abide by all the rules and procedures of the theatre contained in this manual, and in the theatre evacuation plan, and/or communicated to you by Theatre Management.
- Take reasonable care for their own Health and Safety.
- Be aware of what you do and how it may affect your safety and the safety of others.
- Do not use any equipment or perform a procedure unless you have been trained and authorized to do so (or allow any members of your organisation to do so).
- All organisations undertaking work at Harlequin Musical Theatre must be aware of and abide by the Risk Assessment and Method Statement produced by Harlequin Musical Theatre and ensure you have completed appropriate documentation for your show. You must provide copies of this documentation to the Theatre Manager or HMT designated technician prior to pack-in.

Committee, venue hirer and members must not:

- Wilfully or recklessly interfere with or misuse anything provided by the venue in the interests of health and safety.
- Place other persons health and safety at risk.

2. HMT Code of Conduct

The purpose of this code of conduct is to inform members, committee, volunteers and visitors on the standards of conduct required.

Organisation members (and visitors) are expected to act honestly, conscientiously, reasonably and in good faith at all times when carrying out their duties/roles and in their relationships or interactions with other people.

Expected behaviours:

- Be present at the agreed times and tell the appropriate designated person if you are unable to attend your rehearsal/performance/duty or other role with HMT.
- Carry out all actions undertaken at HMT in a safe, efficient and competent way.
- Comply with lawful and/or reasonable direction, instructions and policies.
- Respect the privacy of individuals and only use confidential information for the purposes for which it was intended as per the NZ Privacy Act 1993.
- Neither use, nor allow the use of HMT's property, resources, information, intellectual property or funds other than for authorised purposes.
- Observe all HMT Health and Safety procedures and policies including:
 - keeping yourself and others safe at all times
 - notifying HMT about hazards and risks, or potential hazards and risks in and outside the theatre environment
 - notifying HMT about any accident, incident or property damage
 - complying with New Zealand laws.

Organisation members (and visitors) will not:

- Create any liability for HMT without authorization.
- Act in a way which may bring HMT into disrepute (including the use of email, social media and other internet sites, engaging with media etc.).
- Engage in any activity that may cause physical or mental harm to another person (such as verbal abuse, physical abuse, assault, sexual or racial harassment, bullying).
- Be affected by alcohol, medication or non-prescription drugs that hinder safe performance or execution of duties/roles while undertaking roles or duties for HMT.
- Engage in any activity that may damage HMT property or assets.
- Have unauthorised possession of property belonging to anyone else.
- Engage in a criminal activity at HMT.

3. Protection of Minors

3.1. General rules & guidelines

- A person aged 15 years and under is a minor/juvenile in the theatre/entertainment industry.
- Minors have contact with the HMT in many different ways. For example, they may perform with us, attend our events and workshops, log onto our website and complete work experience with us. Whenever minors come into contact with us we want them to be safe from harm.
- We are committed to working in a child-centred way where the minors we work with are valued and respected as individuals, and their views and concerns are listened to. All committee and volunteers should:
 - treat children with respect
 - offer encouragement and praise
 - listen to and take account of children's views take concerns about their welfare seriously.
- A parental/guardian consent slip on the audition form is required to be signed before anyone aged 15 years and under is allowed to audition, perform or take part in any other way (e.g. orchestra).
- HMT will appoint a Children's Co-ordinator/minder who is responsible for chaperoning minors during rehearsals (where appropriate) and show times – this includes ensuring an authorized person, parent or guardian collects their charge at the end of each session. This Children's Co-ordinator also acts as a point of contact for both parents/ guardian and production personnel regarding all information, or concerns, to do with HMT's production.
 - One chaperone is required per five minors.
- Cast and crew members under the age of 16 are welcome to attend the first and last night parties, but they are the responsibility of their parents/guardian, who are expected to attend and if unable to do so, will still be their responsibility.
- No alcohol will be given or sold to any minors, non-alcoholic beverages will be provided.
- Should anyone have any concerns around any inappropriate behaviour or actions of others, the Production Manager is to be advised and it will be dealt with by the HMT Executive committee.
- For health and safety reasons, any minors under the age of 16 must not be in the work environment during pack in or pack out.

3.2. Position of Trust

All HMT committee, cast, crew and volunteers should clearly understand the need to maintain appropriate boundaries in their dealings with minors. Committee, cast, crew and volunteers should be aware that they may be seen as role models by minors and must always act in an appropriate manner.

When you are working with minors on behalf of the HMT you are acting in a position of trust. Broadly speaking, a relationship of trust can be described as one in which one party is in a position of power or influence over the other by virtue of their work or the nature of their activity. It is vital for all those in positions of trust to understand the power this can give them over those they care for and the responsibility they must exercise as a consequence of this relationship.

Young people of 16 or 17 can legally consent to any activities, but they may still be relatively immature emotionally. It is essential that those who may be in a position of responsibility and trust recognise this vulnerability and ensure that it is not exploited.

All users of the theatre who work with minors will be given an induction into expected behaviours around minors. All minors will be given an induction around appropriate behavior with adults as per the guidelines below.'

3.3. Engaging directly with minors

All HMT committee, volunteers, production teams, cast and crew etc. will

- Work with minors in an open and transparent way.
- Listen to and respect minors at all times, regardless of their age, gender, ethnicity, disability or sexual orientation.
- Actively involve minors in planning activities for minors, wherever possible.
- Ensure that their relationships with minors are appropriate to their age and gender, and take care that their language or conduct does not give rise to comment or speculation, for example
 - Attitudes, demeanour and language all require care and thought.
 - The use of swear words in the presence of children, even if not directed at them, is never appropriate.
- Avoid unobserved situations of one to one contact with a minor.
 - If it is unavoidable, ensure another adult knows where they are, with whom and why.
 - The exception to this is chaperones whose role necessitates one to one contact with minors.
- Avoid favouritism, singling out 'troublemakers' and gossiping about children or their families.
- Ensure that dangerous or otherwise unacceptable behaviour by a minor is managed appropriately.
- Ensure any allegations by a child are reported.
 - Follow the procedures for reporting safeguarding concerns or allegations.
 - Never agree to keep any information relating to the harm of a child confidential.

- Ensure that the focus of their relationship with a minor is always on work/theatre.
 - The aim should never be, or become, to develop the relationship into a long-term friendship.
- Ensure that if they need to comfort a child who has become distressed, they do so in a way which is both age appropriate and respectful of their personal space.
 - Never act in a way which may be perceived as threatening or intrusive
- Never invite, or allow, a child they have met through theatre into their home or make contact with him or her outside of work.
 - The exception to this is where their own child may be friends with a child that is or has been part of the organisation.

3.4. Online safety

HMT recognises the opportunities and challenges new technology brings to those working with minors. We advocate applying the same principles, expectations and standards for interacting and communicating with minors and adults online as in other areas of practice, maintaining personal and professional boundaries in their communications and contacts with minors, and their families.

3.4.1. Online safety definition

The term online safety is defined here as the process of limiting the risks to minors when using any internet, digital and mobile technology.

To this end the HMT expects all committee, volunteers, production teams, cast and crew etc. to adhere to the following:

- When communicating with minors online observe the same rules of behaviour as if speaking with them in person; that is by being polite, respectful, not swearing or saying anything (using the written word, images or icons) that could be regarded as sexual innuendo, bullying or discrimination. Maintaining professionalism in their communications online and on mobile devices at all times.
- If committee, volunteers or freelancers identify online concerns – be they be about illegal online content or suspicious behaviour by another adult online then they must immediately report this to the HMT Executive committee.
- Not give their personal contact details to any child. This includes personal mobile phone numbers, email address, home address, social networking accounts, personal website/blog URLs, online image storage sites, passwords etc.
- Not use their work or personal mobile phone to communicate with children. This includes phone calls, texts, emails, social networking sites etc.
- Not communicate with children via any personal social networking sites (e.g. as Facebook, MSN and Twitter).
- Not ask to become an online friend/contact of a child or add/allow a child to join their contacts/friends list on personal social networking profiles.

- Not use the internet or web-based communication to send personal messages to children.
- Not share personal details with any child on a personal social network site.
- Not use their organization/theatre or personal digital camera/ phone / video unless this is part of HMT official business and has been agreed and documented as part of their role or for specific projects. N.B. all images should be uploaded to HMT's directory and deleted from the device within 72 hours.

4. Discrimination and Harassment Policy

4.1. Policy Statement

HMT is committed to providing a safe environment for all its committee members, members, visitors, production teams, cast and crew, free from discrimination on any grounds and from harassment, including sexual harassment, in accordance with the Human Rights Act (1993).

It is prohibited under the Act to discriminate on the basis of: sex – including pregnancy, marital status – including civil union, religious belief (or lack thereof), colour, race or ethnic origin, physical or mental disability, age – if over 16, political opinion, employment status, family status, sexual orientation. See the Human Rights Act (1993) for exceptions to the above.

HMT will operate a zero tolerance for any form of discrimination or sexual harassment in the theatre, will treat all incidents seriously and promptly investigate all allegations of discrimination or sexual harassment. All complaints will be treated with respect and in confidence. No one will be victimised for making such a complaint.

4.2. Anti-Harassment and Anti-Bullying Guidelines

Please refer to our separate Anti-Harassment and Anti-Bullying guidelines, which are in alignment of MTNZ (Musical Theatre New Zealand), for detailed information on terminology, roles & responsibilities and procedures.

5. Intimacy Guidelines for Stage

5.1. Policy Statement

These guidelines provide a framework for the stage when creating performances of intimate scenes, nudity, simulated sexual activity and sexual violence. They are based on and in alignment with Equity New Zealand.

https://equity.org.nz/wp-content/uploads/2020/06/Intimacy_Guidelines_Equity_NZ_v0.6.pdf

Intimacy/intimate scenes are defined as, but are not limited to, the following:

- (a) Intimate interaction involving bodily contact between performers whether sexual or otherwise and whether involving nudity or not, for example, simulated sex, kissing, romantic caresses, handling of an infant, bathing a frail aged character.
- (b) Intimate interaction of the performer with themselves in a sexual or intimate manner, for example, masturbation, strip-tease, using a breast pump.
- (c) The performer appearing nude, scantily clad, or in their underwear, even if they are not touched. For the purposes of these guidelines, 'nudity' includes semi-nudity.

All parties are encouraged to exercise proper self-care during and after the creation of intimate performance. When creating performances involving intimacy, nudity, sexual or violent content, producers will have particular regard for their duty of care to participants in the process and will provide general support, information and resources for all personnel on request.

5.2. Context and Consent

Intimacy means something different to each person and in each circumstance. While intimacy is generally defined as relating to physical and/or sexual exposure to or closeness with another, notions of intimacy are shaped by a person's cultural and religious background, abilities or disabilities, gender identification, age, sexuality and past experience. Similarly, these influences have an impact on how a person goes about giving or seeking consent.

Consequently, these guidelines deal with best practice for creating 'intimate scenes', as defined broadly by the participants themselves to cover any activity or interaction within a person's close personal space, taking account of how intimacy and personal space may differ on cultural grounds.

Consent can only be given by the person doing and the person receiving the action, and consent from either person may be withdrawn. Consent must be gained from the performer in relation to each and every intimate scene. It must never be assumed.

In order to genuinely consent, the performer must be informed in advance and the requirements must be specific. Consent must be given in writing at the offer of a role/part for which there is an intimate scene that involves nudity, simulated sexual activity and/or sexual violence. In addition to gaining a performer's written consent, best practice should be followed in the pre-production, auditioning, preparation, rehearsal and performance stages to enable the intimate scenes to be realised with the creative engagement and active consent of the performer. This also means that time will be scheduled in the preparation or rehearsal stage for a discussion of the intimate scenes between the performer, the director, and other involved personnel such as the stage manager/ HOD.

5.3. Pre-Production

A risk assessment of the intimate scenes will be undertaken in the same way as is required for stage tricks or stunts. As part of the risk assessment, the producer will identify the intimate scenes and/or scenes with nudity, simulated sexual activity or sexual violence and will consider budgeting for an appropriately qualified and/or experienced intimacy coordinator. Where appropriate, an intimacy coordinator will be engaged to undertake the risk assessment.

The following will be considered as part of the risk assessment:

- What is the intensity and duration of the activity?
- Are intimate body parts being touched or exposed?
- Does the scene involve sexual/physical/emotional violence or abuse?
- Does the scene involve multiple performers?
- Does the scene involve explicit content (e.g. sexual fetish)?
- What is the emotional intensity of the content? (taking account of personal, cultural and power dynamics)
- Are any of the performers under 18 years of age?
- Is there a notable age-gap and/or a problematic power imbalance between performers?
- What level of professional experience do the performers have?

If rewrites are issued and the risk assessment of an intimate scene is changed, the director, performer/s and stage management/HODs will be informed of these changes in writing.

Prior to engaging all crew, post production and editing personnel, the producer will inform them of any material that may be distressing and/or triggering.

The producer will ensure that all departments are informed of the intimate scenes, and that stage management/1st assistant director/HODs and essential crew are familiarised with these guidelines.

The producer will ensure that relevant personnel are aware of and have adequate resources to carry out their obligations under the guidelines, including casting director, director, intimacy coordinator, costume/wardrobe, stage management, HODs.

Where an intimacy coordinator has not been engaged, and a performer involved in depicting intimacy, sex, nudity and/or sexual violence requests the assistance of an intimacy coordinator, the request will not be unreasonably denied.

5.4. Preparation and Rehearsal

PREPARATION

Producer, director and performer/s will jointly consider whether the intimate scenes would benefit from the engagement of an appropriately qualified intimacy coordinator. Equity New Zealand is able to provide recommendations.

Any affected performer may initiate a discussion about whether to engage an intimacy coordinator and will be kept involved in the decision-making process. Once production has commenced a performer may call for the assistance of an intimacy coordinator where none has been engaged. Reasonable requests for such assistance will not be denied.

If agreed amongst all affected performers, director and producer, the performers may also choose to work without an intimacy coordinator.

Performer/s who have consented to intimate scenes are entitled to participate in a discussion with the director, producer and stage management/1st assistant director/HODs about each of these scenes in advance of rehearsal/performance. The producer or intimacy coordinator will facilitate this discussion.

The discussion will cover:

- the director's vision for these scenes, including, where possible, a shot by shot description;
- the extent of any nudity required and what wardrobe (eg modesty garments/barriers) will be used;
- the type of contact and emotion required by the scene;
- any performer who identifies as gender-diverse or trans will be consulted regarding their preferred pronoun, and crew/production will be briefed accordingly;
- what the rehearsal process will be; and
- any other questions the performer may have.

The intimacy coordinator (or another suitable person) will be given access to the relevant performers (once cast) prior to rehearsal or filming and after discussions with the director and producer.

The producer, performer and/or others participating in the discussion may decide to record key elements of this discussion in writing in the form of an intimacy report (see an example intimacy report in these guidelines). A copy of the written intimacy report may be distributed to other relevant personnel, for example stage management/HODs, by agreement.

A list of essential crew required on closed sets will be identified by the stage manager (for stage).

If the need subsequently arises for nudity, simulated sexual activity or sexual violence not expressly consented to, the performer is not obligated to agree to the proposed changes.

Whenever this need arises, the following will occur:

- the director and performer will discuss this as soon as possible;
- the performer will be given time to consider the changes;
- the performer may suggest alternatives to the changes;
- the agreed changes will be recorded in writing and signed by the performer.

REHEARSAL

When rehearsing intimate scenes the performer/s and director, or the performer/s, director and/or intimacy coordinator will:

- Discuss and agree to times when intimate content will be scheduled for rehearsal/shooting.
- Schedule sufficient time for an unhurried process.
- Ensure there is always a minimum of three people present to keep the work in the professional realm.
- Not require performer/s to be nude for rehearsals, except in the case of technical and dress rehearsals for stage or final camera rehearsal for screen.

The director/producer will ensure that a closed room/set will be used when rehearsing scenes involving nudity, simulated sex or sexual violence.

When rehearsing or performing intimate scenes, consideration will also be given to ensuring:

- Performer/s are afforded adequate personal space on set/backstage.
- Nudity is only from action to cut or stage entrance to exit, at other times Performer/s are covered.
- There is no nudity with genitals touching. Modesty barriers/garments will be supplied by the production and used by performers.
- Agreement on a strategy to halt the action where necessary (such as a 'time out').
- Performers involved agree to areas of physical touch and agree on the blocking of the scene to ensure consent is given at each step.
- A performer does not independently override agreed choreography.
- A new proposal should be discussed with other relevant performers, and the director, and agreed upon before incorporation.
- An ongoing check-in process is agreed to with performers.

5.5. Performance

Where a production involves intimate scenes, nudity, simulated sexual activity or sexual violence, the production or stage manager will schedule opportunity for an intimacy call to be held before each or any performance if so requested by the performers and/or the director or stage manager.

An intimacy call is to be run by the stage manager or director and is an opportunity for performers to:

- assess the maintenance of the intimate choreography;
- refresh it if necessary; or
- accommodate any proposed adaptations.

Outside observation by monitor or other off-stage means (including observing in the wings) is prohibited except by essential crew.

6. Hazard & Risk Management

Duty to manage risk

The duty requires —

- (a) The elimination of risks to health and safety, so far as is reasonably practicable; and
- (b) if it is not reasonably practicable to eliminate risks to health and safety, the minimisation of those risks so far as is reasonably practicable.

Risk means the possibility that death, injury, or illness might occur when a person is exposed to a hazard

Hazard

- (a) means a situation or thing that has the potential to cause death, injury, or illness to a person; and
- (b) includes a person's behaviour where that behaviour has the potential to cause death, injury, or illness to a person (whether or not that behaviour results from physical or mental fatigue, drugs, alcohol, traumatic shock, or another temporary condition that affects a person's behaviour)

All hirers and users of Harlequin Musical Theatre (including HMT shows) must complete a hazard identification and risk assessment form for each production

All directors and designers are required to operate within the bounds of relevant and current Health and Safety legislation when designing sets and setting blocking of performers for their productions – health and safety of all personnel must be a first priority at all times.

The most important outcome of the hazard identification process is: Knowing what to do about the hazard

- When you have assessed a hazard and consider the likelihood of an injury occurring you should either eliminate the hazard or minimize the risk of harm so far as is reasonably practicable using the hierarchy of controls.
- If you observe a hazard or hazardous situation you must report it immediately to the designated person in charge at the time, or your H & S coordinator for your production usually the Production Manager/Stage Manager/Head Technician and if appropriate the Theatre Manager.
- If it is a physical hazard, such as broken glass or an unstable set piece or rostra too high and not sufficiently railed, ensure that it is signed/taped to avoid injury until it can be repaired or replaced
- Complete a Hazard Report Form for every hazard or hazardous incident or safety problem that you notice and hand it to the person in charge of your production.

6.1. Manual Handling

Manual handling can involve:

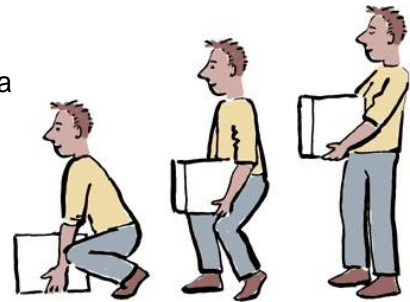
- Lifting, pushing, pulling, restraining, gripping, carrying or moving.

These types of activities often result in some form of musculoskeletal type of injury Manual handling tasks should undergo:

- Hazard identification and risk assessment followed by establishment of a safe system of completing the task.

The reduction of the risk of incurring a musculoskeletal type of injury can be achieved by a safe system of work involving:

- Team lifting.
- Reducing the weight.
- Applying some form of mechanical assistance – i.e. a hand trolley.
- Reducing the dimensions.
- Using lift aids.
- Redesigning the task.
- Adopting correct lifting procedures.



Remember: If unsafe or if you are unsure, do not perform the task.

6.2. Electrical safety – use of electrical equipment

Do

- Use only current tested and tagged equipment.
- Remove faulty equipment from service.
- Report electrical faults to HMT designated technician or Theatre Manager .

Do Not

- Use equipment that is untested and tagged.
- Use faulty equipment.
- Perform electrical installations unless qualified and authorized by Theatre Management.
- Undertake electrical work while alone in the theatre at any time.

6.3. Safe Work at Heights - General Guidelines

- No person should enter or exit the stage area when anyone is working at heights without the express permission of the person in charge i.e. Production Manager and/or Head Technician.
- Warning signs must be clear, unobstructed and in conspicuous places.
- When working at heights, only essential tools and equipment should be used.
- Prior to ascending, all tools should be secured with lanyards to prevent them falling on people below and pockets must be empty.
- Falls from height have the potential to result in severe injury or death.
- Risk assessment must be undertaken for any task that requires work above 1.8 metres high and safe access must be provided.
- Persons working at height must wear the appropriate fall protection equipment and have a safe means of access.
- Persons may NEVER work alone in the theatre while working at height.
- Personnel assisting, or on the ground, must wear a hard hat and secure the perimeter beneath the area being worked in.
- Persons working beneath suspended plant or equipment may NEVER work alone in the theatre and must wear a hard hat at all times, and also secure the area underneath the suspended items.
- Ensure all ascent/descent of ladders is performed facing the ladder and that you grasp the sides and not the rungs.
- Appropriate footwear must be worn to minimise the risk of slipping; appropriate clothing must be worn to minimise the risk of snagging; hair should be tied back at all times.
- When working at height on elevated truss or other such structure, a safety wire should always be rigged to allow the person working at height to attach to securely, in order to safely undertake tasks required. Safety harnesses worn must be in accordance with the relevant NZ Standards.
- All platforms above 3m in height that are to be used and could result in a fall must have a risk assessment undertaken, and safety guards or a fall prevention system for those using the platform.
- Walking on open beams or sliding down beams that are over 1.8 metre high must only be done with appropriate safety harnesses and lanyard.

6.4. Hazardous Substances

Theatrical venues use a variety of substances that may be hazardous, prior to using any substance:

- Obtain a Safety Data Sheet from the supplier or manufacturer.
- Identify the hazards.
- Assess the risks.
- Implement control strategies to reduce the risks. This includes ensuring that the substances are stored as directed in the Safety Data Sheet.
- Ensure personal protective clothing is worn.

An example of a hazardous substance is the fluid in a smoke machine. The use of this substance creates certain hazards and risks that require assessment.

It is essential that users of the theatre obtain approval from the HMT designated technician or Theatre Manager for the use of any substance at the venue and the substance is then noted

6.5. Safe Use of Equipment

The theatre uses a variety of equipment for each production. Some of the equipment requires a licenced operator or specialized training.

Verification/documentation of licence and training will be required.

Do not attempt to use any equipment within the venue unless you are trained, qualified and have received authorization from the technical staff or theatre manager.

6.6. Noise

Exposure to excessive levels of noise may cause a loss of hearing ability:

- Noise induced hearing loss is not repairable nor will your hearing ability return to pre-existing levels.
- A rough indication that you are exposed to excessive levels of noise is when you are communicating with someone and you have to approach that person closer than normal to determine what they are saying.

The occupational exposure limits for noise are stated in Regulation 11 of the Health and Safety in Employment Regulations 1995. Regulation 11 requires employers to take all practicable steps to ensure that no employee is exposed to noise above the following levels:

- Eight-hour equivalent continuous A-weighted sound pressure level, LAeq,*h, of 85 dB(A); and
- Peak sound pressure level, Lpeak, of 140 dB, - whether or not the employee is wearing a person hearing protector

It is advisable that personal hearing protection devices such as ear muffs or ear plugs be worn when communication is difficult or discomfort is experienced during noisy periods.

Noise also causes secondary risks in that it is difficult to detect approaching vehicles or hear warning signals.

6.7. Set Construction

The construction of sets used in performances should initially undergo the hazard identification and risk assessment process. The system of work for set construction affects many people and the following factors are examples of what should be considered PRIOR to construction commencing:

- Total weight.
- Slips, trips and falls.
- Stage loading.
- Plant used.
- Manual handling.
- Structural integrity.
- Activities during pack-in and pack-out.

See section 5.3 “Safe Work at Heights – General Guidelines” regarding working at heights and working with suspended plant and other items.

6.8. Flying Scenery

Flying any scenery must be discussed with the HMT designated technician and Theatre Manager no less than 14 days prior to packing-in to the theatre for performance.

All rigging activities will be undertaken by competent and authorised rigging personnel.

Only approved materials may be used to suspend scenery from the trusses.

Only properly constructed scenery is to be suspended from the trusses.

6.9. Special Notice Required

Please advise venue management if you intend to use any of the following:

- Lasers
- Smoke
- Haze.

Full hazard and risk identification and management procedures will have to be undertaken and necessary licences/documentation provided before permission will be granted to undertake the above activities.

6.10. Hot Work

Hot Work is defined as an activity that generates a potential source of ignition. Hot works include arc welding, oxygen and acetylene welding or cutting, metal grinding or the use of any naked flame

ALL hot activities must undergo a hazard identification and risk assessment. No hot work should be performed without appropriate firefighting measures on standby.

Please ensure the venue management are notified of any planned activity involving hot work

6.11. Traffic Management

The movement of traffic around the venue presents a risk to the health and safety of all users.

Always obey signage regarding traffic movement and parking.

6.12. Overcrowding

HMT is limited to 180 patrons and volunteers. Aisles and doorways are to be kept free of obstructions at ALL times, i.e.

- Additional seating.
- Un-seated patrons.
- Ushers.
- Prams.
- Tripods for filming.
- Scenery.

NO ITEMS, OR PEOPLE ARE EVER ALLOWED IN THE AISLES OR STAIRWAYS DURING THE PERFORMANCE

6.13. Slips, Trips and Falls

Injuries from slipping, tripping or falling can occur as a result of various trip hazards i.e.

- Unsecured cabling on the floor.
- Slippery surfaces.
- Spilt liquid.
- Unstable structures.
- Open orchestra pits and unsafe systems of work.

6.14. Workplace Violence

Everybody should feel comfortable and safe at the theatre. In the event of a hostile situation personnel should try the following:

- Do not aggravate the situation.
- Attempt to walk away.
- Gain the attention of another member of the organisation or committee.
- Do not confront the aggressor.
- Maintain a neutral stance.
- Should committee/patrons/volunteers be at risk call the police – do not put yourself at risk.

6.15. First Aid

The theatre has first aid kits in the main kitchen (off the foyer), this kit is always unlocked. Kits are also in the Green room and at the Stage Manager's desk.

6.16. Children

Children in your care must be fully supervised at all times by qualified people. Children must not be left alone in any part of the venue and may not be allowed to play on stairs (foyer and auditorium) or access the stage and backstage areas unless under strict supervision by authorised persons.

Productions involving children and minors must have a first-aider or nominated person responsible for first-aid response attached to the production and there must be an organisation member(s) specifically tasked to the care and safety of the children or minors at all times, appropriate to the number of children or minors involved (approx. one to every five - depending on age and time of day).

Refer to section 3. "Protection of Minors" for more detail.

6.17. In Summary – You now know that

- Theatres are workplaces and as such can be dangerous places.
- The HMT committee, members, hirers, volunteers, contractors and visitors ALL have a collective and personal responsibility to look after Health and Safety.
- All activities at the theatre must undergo Hazard identification and Risk assessment before commencement.
- Do not use equipment or perform any activity unless you are trained, qualified or authorized by the venue management.
- Be aware of what you do and that it may affect your safety and the safety of others.

Take all precautions to manage, minimise and/or eliminate risk from all of the above.

Please also refer to the manual "A Guide for Safe Working Practices in the New Zealand Theatre and Entertainment Industry" at www.etnz.org for further advice, safety recommendations and guidelines.

7. Accident and Incident Reporting

All accidents, incidents and near misses must be notified to the Exec team and theatre management (includes FOH Manager, Production Manager and Stage Manager), as soon as possible, preferably on the day they occur, no matter how minor.

Unreported events will not be acted upon and chances are they will reoccur, with the possible result of severe injury (inaction may result in the next person being injured)

7.1. Investigation procedures

- All accidents and incidents must be notified in person to the designated Person in Charge (FOH, Production, Stage Manager) and then contact the Exec team as soon as possible and practicable, preferably within 12 hours of the event).
- All incidents and non-notifiable accidents must be recorded by the person in Charge on the accident/incident Register and recorded in the Stage Managers notes if the incident occurs during a performance or rehearsal.
- All notifiable events and/or accidents to any persons e.g. committee, members, volunteers, hirers, contractors or visitors are to be treated as emergencies. Emergency procedures must be followed immediately, and appropriate services called i.e. Ambulance, Fire, Police. NOTE that these must also be notified to Worksafe NZ as soon as possible.
- Worksafe NZ must be contacted on 0800 030040 as soon as practicable after a Notifiable Event. Worksafe will then instruct you what to do, one of three options:
 - Release the site and no further action required
 - Complete the “Notification of a Death, Notifiable Injury or Illness” form and return this form within 48 hours. You may be instructed to take photos/collect evidence from the accident site
 - Lock the site down and allow no access until a Worksafe NZ inspector or NZ Police officer has visited the site
- Inform all committee members/organisation members/volunteers (as appropriate to the incident) of the outcome of the accident/incident investigation, i.e. new hazard identified and the risk controls. Make sure to update this manual as necessary
- All accidents are to be investigated by a Person in Charge promptly to discover the root cause of the accident and identify any corrective actions that will be required to be implemented.

7.2. Notifiable Definitions

7.2.1. Notifiable event

In this Act, unless the context otherwise requires, a **notifiable event** means—

- (a) the death of a person; or
- (b) a notifiable injury or illness; or
- (c) a notifiable incident.

7.2.2. Notifiable injury or illness

In this Act, unless the context otherwise requires, a **notifiable injury or illness**, in relation to a person, means—

- (a) an injury or illness requiring the person to have immediate treatment for any of the following:
 - (i) the amputation of any part of his or her body;
 - (ii) a serious head injury;
 - (iii) a serious eye injury;
 - (iv) a serious burn;
 - (v) the separation of his or her skin from an underlying tissue (such as degloving or scalping);
 - (vi) a spinal injury;
 - (vii) the loss of a bodily function;
 - (viii) serious lacerations;
- (b) an injury or illness that requires the person to be admitted to a hospital for immediate treatment;
- (c) an injury or illness that requires the person to have medical treatment within 48 hours of exposure to a substance;
- (d) any infection to which the carrying out of work is a significant contributing factor, including any infection that is attributable to carrying out work—
 - (i) with micro-organisms; or
 - (ii) that involves providing treatment or care to a person; or
 - (iii) that involves contact with human blood or bodily substances; or
 - (iv) that involves handling or contact with animals, animal hides, animal skins, animal wool or hair, animal carcasses, or animal waste products;
 - (v) that involves handling or contact with fish or marine mammals;
- (e) the following occupational zoonoses contracted in the course of work involving handling or contact with animals, animal hides, animal skins, animal wool or hair, animal carcasses, or animal waste products:
 - (i) leptospirosis;
 - (ii) anthrax;
 - (iii) brucellosis;
 - (iv) non-seasonal influenza of animal or avian origin;
 - (v) psittacosis;
- (f) any other injury or illness prescribed by regulations.

7.2.3. Notifiable incident

In this Act, unless the context otherwise requires, a **notifiable incident** means an incident in relation to a workplace that exposes a worker or any other person to **a serious risk to that person's health or safety arising from an immediate or imminent exposure** to—

- (a) an escape, spillage, or leakage of a substance; or
- (b) an implosion, explosion, or fire; or
- (c) an escape of gas or steam; or
- (d) an escape of a pressurised substance; or
- (e) electric shock; or
- (f) the fall or release from a height of any plant, substance, or thing;
or
- (g) the collapse, overturning, failure, or malfunction of, or damage
to, any plant that is required to be authorised for use in accordance with regulations;
or
- (h) the collapse or partial collapse of a structure; or
- (i) the collapse or failure of an excavation or any shoring supporting
an excavation; or
- (j) the inrush of water, mud, or gas in workings in an underground
excavation or tunnel; or
- (k) the interruption of the main system of ventilation in an
underground excavation or tunnel; or
- (l) a collision between 2 vessels, a vessel capsizes, or the inrush of
water into a vessel; or
- (m) any other incident prescribed by regulations.

8. Emergency planning and readiness

8.1. Emergency Exit Locations

1. Ranch-sliders in foyer
2. Main Entrance Doors
3. External door outside disabled toilet
4. External Door in Green Room
5. Double doors Halfway down Stage Right

N.B. All fire exit doors have a lit Fire Exit Sign. The switch for the lights is in the bottom of the Lighting Box.

Assembly Area: In Car Park by the Car Club

8.2. Emergency Evacuation

Emergency evacuation of the theatre may be required for any number of reasons and in case of emergency you should:

- Be fully aware of the theatre emergency evacuation procedures.
- Have familiarised yourself with all emergency exits and equipment.
- Obey the directions of Chief Fire Warden, Ushers (wardens) and Stage Manager and exit the building in a calm and orderly fashion.
- Do not attempt to fight a fire unless you have been trained to do so.
- Most importantly – do not panic!
- HMT committee will provide an induction to all hirers and users to review these venue-specific details.
- HMT is fitted with fire detectors in addition to fire extinguishers.
- Emergency doors and escape routes MUST be kept clear at all times.
- All flexible fabrics used on scenery/props must be flame-retarded. If not purchased as such, they can be made flame-retarded by applying certain chemicals. Spray on fire retardant can be bought as a pre-made mixture.
- Costumes should be fire-retarded when there is a risk present by the use of naked flame and/or pyrotechnics in the production.
- Approved flame retarding materials and methods of application must be used and a register of all items that have been fire retarded, detailing type of fire retardant and when applied, should be maintained and made available to anyone, including Theatre Management, on request.

Alarm:

A person discovering a fire must act quickly to raise the alarm. Once an alarm is given you can help prevent serious injuries by ensuring that:

- You are familiar with the location of fire exits and where fire-fighting equipment is located..
- Ensure that access to fire-fighting equipment and emergency exits are always kept clear
- When safe to do so, close all doors and windows as you leave the area. Follow the emergency evacuation procedures provided and any instructions given by designated Fire Wardens (if applicable).
- Ensure your organisation has designated a Fire Warden for Back of House (BOH), usually the Stage manager, this is in addition to the Chief Fire Safety Officer (usually the FOH manager) provided by the venue – this Fire Warden will ensure that all persons BOH have evacuated the building, will not allow any persons to enter or re-enter the building through the BOH until authorised by the NZ Fire Service or Chief Fire Safety Officer and will ensure that all persons in your organisation are accounted for and clear.

Fire Alarm Switches

1. By Main Doors
2. By external door outside disabled toilet
3. By External door in Green Room
4. By passage to toilets in Green Room
5. By Fire Exit Doors on stage right.

Fire Extinguishers

Location	Type	Test Date
In Kitchen by Door	Dry Powder	Pressure Normal
On steps to Sound Desk	Dry Powder	Pressure Normal.
Outside Ladies Toilets	ABE Powder	Test tag Oct 2014
		Pressure test Apr 2018
Green Room by	ABE Powder	Pressure Normal
External Door		
Top Dressing Room	Foray Dry Powder	Test tag Sept. 2014
		Pressure test 2014
Top Lighting Box	ABE Powder	Pressure Normal
By Fire Hose behind	CO ₂	Test tag 2016
Stage Managers Desk		Pressure Test Apr 2018

Fire Hoses

Location	Test Date
By Main Doors	Sept. 2014
Behind Stage Manager's Desk	Sept. 2014

Smoke Alarm Positions

1. On beam above sound desk.
2. On wall by clock in foyer.
3. In Kitchen above door.
4. In passage between Patron's toilets.
5. In bottom lighting box. Immediately to left of entrance.
6. Above external door by disabled toilet.
7. Top Dressing Room, above door.
8. In greenroom foyer above entrance to stairs to bottom dressing room.
9. In greenroom above doorway.
10. In greenroom by passage to toilets.
11. In Bottom Dressing Room, on wall to left of entrance.
12. On wall above Stage Manager's Desk.
13. On wall underneath Dimmer packs by Stage Manager's Desk.
14. Above tool cupboards on stage right.
15. On wall at end of Cyc passage stage left.

N.B. Smoke alarm batteries are scheduled to be changed on 1 February every year.

8.3. Harlequin Musical Theatre evacuation procedure

- If smoke or fire is discovered, immediately activate the fire alarm, (or if the alarm sounds first) and call the Fire Service

TO CALL EMERGENCY SERVICES:

- DIAL 111 AND ASK FOR THE SERVICE REQUIRED
- Give address/location of the Harlequin Musical Theatre which is 563r Pakuranga Road, Howick, (located behind the Howick and Pakuranga Recreation Centre and alongside the Howick Bridge Club).
- The Lighting and Sound Operators (or their delegate) will bring up the lights and turn down any sound.
- The Stage Manager will walk onstage and calmly announce "LADIES AND GENTLEMEN IT IS NECESSARY TO EVACUATE THE THEATRE. PLEASE EXIT CALMLY BY YOUR NEAREST EMERGENCY EXIT, AS INDICATED BY THE USHERS, AND ASSEMBLE ON THE CAR PARK IN FRONT OF THE MAIN DOORS, AWAY FROM THE BUILDING".
- The Fire Safety Wardens (volunteer ushers) will have put on high viz vests (located at the Stage Manager's desk and FOH) and use torches provided.
- The Fire Safety Wardens (volunteer ushers) will open the exit doors and call firmly: "THIS WAY PLEASE" and direct people through the emergency exit doors and out of the venue. The priority is evacuation of all people in the building.
- The Stage Manager will ensure the evacuation of all cast and crew through appropriate designated emergency doors and with the FOH manager will search the venue, if it is safe to do so, to ensure all areas are clear.

- The FOH manager together with the designated Fire Safety Wardens (volunteer ushers), will ensure that any disabled and wheelchair patrons are assisted from the venue. The meeting point is on the car park outside the main doors to the Theatre, away from the building.
- The Stage or FOH Manager will report to the control panel outside the front doors of the building (wearing high viz vest and with fire warden paddle) and await the Fire Service.
- All persons are to assemble at the designated area and will remain there until otherwise directed by the Stage manager, FOH manager or the Fire Service.

8.4. Emergency evacuation procedures for earthquakes

Most casualties from earthquakes are caused by falling objects, collapsing debris and/or moving furniture, plus after effects like fire. Take action at the first indication of the ground shaking.

If indoors:

- Take shelter under a solid structure e.g. doorframe or table/desk. Keep away from shelves or structures with heavy objects and from windows that may break.

If there is no suitable cover, the following procedure should be used:

- Drop to knees away from windows.
- Keep knees together.
- Clasp both hands firmly behind the head, bowing the neck.
- Bury the face and arms, protecting the head.

When the shaking stops:

- Stay inside, unless you are confident that it is safe to move outdoors.
- If safe to do so, turn off power sources.
- Persons outside must stay outside.

Major earthquakes are often followed by after-shocks. Normally these are of a lesser magnitude.

9. Personnel Acknowledgement

To be signed by committee members, Production manager, Stage manager, FOH manager, hirers.

I have read, and understand, this Health and Safety Manual. In particular:

- Hazards and Risks I may be exposed to (including Risk control measures).
- Accident/Incident reporting requirements.
- Emergency procedures.
- Policies regarding Discrimination and Harassment.
- Harlequin Musical Theatre Code of Conduct.

I agree to abide by all the rules and procedures of the theatre contained in this hand book and in the theatre evacuation plan, and/or communicated to me by the Harlequin Musical Theatre Management.

Signed: _____ Date: _____

Name: _____ Position: _____