



# **CENTRESTAGE THEATRE - HIRERS/CONTRACTORS/MEMBERS HEALTH AND SAFETY HANDBOOK/MANUAL**

## **OUR VISION:**

To provide a safe and healthy working environment for all staff, hirers, and users of Centrestage Theatre.

## **WE BELIEVE THAT:**

- Health and Safety is a priority
- **All** incidents are preventable
- **All** users, hirers, contractors, members, volunteers, Trustees, employees, and Theatre Management have a responsibility for Health and Safety.

## **TO ACHIEVE THIS CENTRESTAGE THEATRE WILL:**

- 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 unsafe behaviours and take all 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.



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## **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

## **SHARED RESPONSIBILITIES:**

We all have a responsibility to ensure the Health and Safety of the people in our theatre. Venue hirers, staff and members need to:

- Take reasonable care for their own Health and Safety
- Be aware of how their actions may affect others

Venue hirers and staff 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

The **Health and Safety at Work Act 2015** provides that duties apply 'so far as is reasonably practicable.' It's an important concept that involves doing what is reasonably able to be done to ensure people's health and safety under the given circumstances.

- Something is 'practicable' if it is possible or capable of being done.
- 'Reasonably' doesn't mean doing everything humanly possible to manage a risk. It means doing what other businesses would reasonably do in the same situation.

## **WHAT THE THEATRE EXPECTS FROM YOU AS A USER OF THE THEATRE:**

- Abide by all the rules and procedures of the theatre contained in this handbook/manual, and in the theatre evacuation plan, and/or communicated to you by Theatre Management
- 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 company to do so)
- All companies undertaking work at Centrestage Theatre must be aware of and abide by the Risk Assessment and Method Statement produced by Centrestage Theatre and ensure you have completed RM&HM documentation for your show. You must provide copies of this documentation to the Theatre Manager or CTC designated Technician prior to pack-in



## **CENTRESTAGE THEATRE COMPANY - 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 employee, 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.

### **OUR METHOD:**

- It is a fundamental requirement of the Centrestage Theatre Company (CTC) that the company takes all practicable steps to eliminate, isolate or minimise hazards in the workplace and that health and safety of all staff, committee members, members, volunteers, patrons and contractors/hirers (USERS) be treated equally to other operational requirements of running the CTC.
- It is the responsibility of all USERS to reduce the risk of accidents and injuries by eliminating, isolating, or minimising hazards that may cause personal injury, occupational illness or property damage.
- CTC will provide a healthy and safe working environment for all its USERS. 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 USERS are accountable for the health and safety compliance 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 management, competency training, accident reporting and emergency response.
- CTC expects everyone to accept the challenge of making the company a healthy and safe place to work, for all our USERS.
- CTC is committed to achieving high standards of health and safety management. We will minimise risk in all areas of our operations and advise all concerned parties of this policy and health and safety procedures.
- The CTC Health and Safety Manual spell out specific responsibilities for all USERS and details of required actions and activities.
- All CTC crew and cast for CTC shows, and external companies undertaking work at Centrestage Theatre must be aware of and abide by the Health and Safety policies and Risk and Hazard Assessment processes produced by CTC for each show/event as well as the CTC's general H&S policies and safe practice guidelines. Additionally, all show crew must familiarize themselves with and abide by the detailed Risk Assessment and Hazard Management documentation produced by each individual company for their specific requirements (to be supplied to the show production manager and Theatre Manager prior to pack-in; documentation to include comprehensive details about equipment/methods used for each show).
- An induction will be conducted by the show production manager or Theatre Manager (or other delegated, qualified person) which will incorporate venue-specific H&S information and evacuation procedures.
- Safe working practices must be abided by at all times.



## **CENTRESTAGE THEATRE COMPANY - CODE OF CONDUCT**

The purpose of this code of conduct is to inform USERS on the standards of conduct required. All USERS 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 CTC
- Carry out all actions undertaken at CTC 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 CTC's property, resources, information, intellectual property, or funds other than for authorised purposes
- Observe all CTC Health and Safety procedures and policies including but not limited to: keeping yourself and others safe at all times; notifying CTC about hazards and risks, or potential hazards and risks in and outside the theatre environment; notifying CTC about any accident, incident or property damage; complying with New Zealand laws.

### **Company members (and visitors) will not:**

- Create any liability for CTC without authorisation
- Act in a way which may bring CTC 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 CTC
- Engage in any activity that may damage CTC property or assets
- Have unauthorised possession of property belonging to anyone else
- Engage in a criminal activity at CTC



## **CENTRESTAGE THEATRE COMPANY - DISCRIMINATION AND SEXUAL HARASSMENT POLICY STATEMENT**

CTC is committed to providing a safe environment for all its USERS 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
- Political opinion
- Employment status
- Family status
- Sexual orientation.

*See the Human Rights Act (1993) for exceptions to the above.*

CTC 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.

### **Definitions**

Discrimination: means any form of unequal treatment, whether imposing extra burdens or denying benefits. It may be intentional or unintentional. It may involve direct actions that are discriminatory, or it may involve rules, practices or procedures that appear neutral, but disadvantage certain groups of people. Discrimination may take obvious forms, or it may happen in very subtle ways. Even if there are many factors affecting a decision or action, if discrimination is one factor, that is a violation of this policy.

Harassment: means a course of comments or actions that are known, or ought reasonably to be known, to be unwelcome. Sexual harassment is unwelcome conduct of a sexual nature which makes a person feel offended, humiliated and/or intimidated. Sexual harassment can involve one or more incidents and actions constituting harassment may be physical, verbal and non-verbal. Examples of conduct or behaviour which constitute harassment include, but are not limited to:

#### Physical conduct

- Unwelcome physical contact including patting, pinching, stroking, kissing, hugging, fondling, or inappropriate touching
- Physical violence, including sexual assault
- Physical contact, i.e. touching, pinching

#### Verbal conduct

- Comments on a person's appearance, age, private life, etc



- The use of job-related threats or rewards to solicit sexual favours
- Sexual comments, stories, and jokes
- Sexual advances
- Repeated and unwanted social invitations for dates or physical intimacy
- Insults based on the sex of a person
- Condescending or paternalistic remarks
- Sending sexually explicit messages (by phone or email)

#### Non-verbal conduct

- Sexually-suggestive gestures
- Whistling
- Leering

Anyone can be a victim of sexual harassment, regardless of their sex and of the sex of the harasser. CTC recognises that harassment may also occur between people of the same sex. What matters is that the sexual conduct is unwanted and unwelcome by the person against whom the conduct is directed.

All harassment and discrimination is prohibited whether it takes place within the theatre premises or outside, including at social events (including cast parties) or any other type of events sponsored by CTC.

## Children and Protection of Minors Policy

Children in your care **must** be always supervised 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 a company 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).

### General Rules and Guidelines

- A person aged 15 years and under is a child/minor in the theatre/entertainment industry.
- Minors have contact with CTC in many 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 and take concerns about their welfare seriously.
- A parental/guardian consent slip 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, stage crew).
- CTC 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 authorised 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/guardians and production personnel regarding all information, or concerns to do with CTC'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 (where applicable), 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 CTC





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 of set or technical equipment.



## **Complaints Procedures**

*This procedure applies to complaints regarding adults. For any issues regarding minors, please refer to the CTC Child Protection Policy (page 15).*

Given the sensitive nature of these types of complaints, confidentiality during the investigation and afterwards is very important.

Anyone who is subject to discrimination or harassment should in the first instance, if possible, inform the person who is being complained about that the conduct is unwanted and unwelcome. CTC recognises that sexual harassment may occur in unequal relationships (i.e. between a director and actor) and that it may not be possible for the complainant to inform the person who is being complained about.

If a complainant cannot directly approach the person being complained about, they can approach a designated person - either the Production Manager, the Committee President, Vice President or any other committee member that is accessible to the complainant and who the complainant feels safe to discuss the issue with.

When a designated person (as described above) receives a complaint of harassment or discrimination, they will:

- Immediately record and keep confidential the dates, times and facts of the incident(s)
- Ascertain the views of the complainant as to what outcome she/he wants
- Ensure that the complainant understands CTC's procedures for dealing with the complaint
- Discuss and agree the next steps: either informal or formal complaint, on the understanding that choosing to resolve the matter informally does not preclude the complainant from pursuing a formal complaint if she/he is not satisfied with the outcome
- Keep a confidential record of all discussions
- Respect the choice of the complainant
- Ensure that the complainant knows they can lodge the complaint outside of the company through the relevant legal framework, i.e. NZ Police

An investigation into the complaint will focus on the person being complained about. At the end of the investigation, if the complaint has been, appropriate disciplinary action may be taken against them in accordance with the seriousness of the behaviour which caused the complaint.

### **Informal Complaints Mechanism**

If the complainant wishes to deal with the matter informally, the designated person will:

- Give an opportunity to the person being complained about to respond to the complaint

- Ensure that the person being complained about understands the complaints mechanism
- Facilitate discussion between both parties to achieve an informal resolution which is acceptable to the complainant
- Ensure that a confidential record is kept of what happens
- Follow up after the outcome of the complaints mechanism to ensure that the behaviour has stopped
- Ensure that the above is done speedily and within two days of the complaint being made

### **Formal Complaints Mechanism**

If the complainant wants to make a formal complaint or if the informal complaint mechanism has not led to a satisfactory outcome for the complainant, the formal complaint mechanism should be used to resolve the matter.

The designated person who initially received the complaint will refer the matter to the CTC full committee to instigate a formal investigation.

The Committee will:

- Interview the complainant and person being complained about separately
- Interview other relevant third parties separately and any witness' if possible
- Produce a report detailing the investigations, findings and any recommendations regarding appropriate remedies for the complainant, in consultation with the complainant (i.e. – an apology, a change to the working environment; may mean removing the person complained about from a production cast or crew, or from a volunteer position, training for the subject of the complaint, discipline, suspension or dismissal for a staff member)
- Follow up to ensure that the recommendations are implemented, that the behaviour has stopped, and that the complainant is satisfied with the outcome
- The committee may make recommendations to ensure the proper functioning of the production or workplace environment
- Keep a record of all actions taken
- Ensure that the process is done as quickly as practicable and in any event within five days of the complaint being made

## EMERGENCY PLANNING AND READINESS:

### Emergency Evacuation

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

- Be fully aware of the theatre emergency evacuation procedures
- Have familiarised themselves 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 they have been trained to do so

Centrestage Theatre staff will provide an induction to all hirers and users to review these venue-specific details. To prevent an emergency evacuation:

- Centrestage Theatre 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 through 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 USERS can help prevent serious injuries by ensuring that:

- They 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 they leave the area. Follow the emergency evacuation procedures provided and any instructions given by designated **Fire Wardens** (if applicable)
- Ensure your company has designated a **Fire Warden** for Back of House (BOH), usually the **Stage Manager**, this is in addition to the **Chief Fire Safety Officer** 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 company are accounted for and clear



## Centrestage Theatre Company Evacuation Procedures

- **FIRST RESPONSE (to be co-ordinated by the designated Chief Fire Safety Officer)**
- 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 Centrestage Theatre which is **60 Centreway Road, Orewa, (located behind Council Service Centre Building)**, Give the nearest road or intersection which is **Riverside Road**
  
- The **Technical Operator** (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 GRASSED AREA IN FRONT OF THE MAIN DOORS, AWAY FROM THE BUILDING” (Unless the alarm is already sounding as CTC has an automated recorded instruction, in this case **Stage Manager** complies with instructions and ensures safe exit of all performers and crew from front of stage to back of building)
  
- The **Fire Safety Wardens (volunteer ushers)** will have put on high viz vests (located under the usher’s seats) 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 **Chief Fire Safety Officer** will search the venue, if it is safe to do so, to ensure all areas are clear.
- The **Front of House 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 grassed area outside the main doors to the Theatre, away from the building (Alternative assembly point is the carpark at the rear of the building, away from the building)**
- The **Chief Fire Safety Officer** 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 **Chief Fire Safety Officer** or the **Fire Service**.

### **REMEMBER:**

- **WALK, DO NOT RUN.**
- **AVOIDANCE OF PANIC IS ESSENTIAL**



## **EMERGENCY EVACUATION PROCEDURES FOR EARTHQUAKES**

Most casualties from earthquakes are caused by falling objects, collapsing debris and/or moving furniture, plus aftereffects like fire. Act 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

Centrestage Theatre recommends that for the duration of your event your **Stage Manager** or **Assistant Stage Manager** (or other responsible delegate) keep cast and crew important items i.e. keys and wallets, in a box during the performance, which can be removed in the event of an emergency evacuation of the building, as there may be a significant delay before people can gain access to the venue to collect their belongings

## HAZARDS and RISKS

Remember:

- A **hazard** is something that has the potential to cause harm, injury or disease
- A **risk** is a measure of the probability of the **hazard** occurring

### Hazard Management

All hirers and users of Centrestage Theatre (including CTC 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 **Eliminate or Minimize the Hazard to manage the risks**
- 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.

### 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 and;
- Adopting correct lifting procedures

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



## ELECTRICAL SAFETY - USE OF ELECTRICAL EQUIPMENT

### Do

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

### Do Not

- Do not use equipment that is untested and tagged
- Do not use faulty equipment
- Do not perform electrical installations unless qualified and authorized by **Theatre Management** or **Trustees**
- Do not undertake electrical work while alone in the theatre at any time



## 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 **Stage Manager**.
- 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 restraints 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. To minimise risks:

- 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 always wear a hard hat**, and also secure the area underneath the suspended items
- Ensure all ascent/descent of ladders is performed **facing** the ladder and that personnel 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 1.8metres high must only be done with appropriate safety harnesses and lanyard



## Hazardous Substances

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

- Obtain a material safety information sheet from the supplier or manufacturer
- Identify the hazards
- Assess the risks
- Implement control strategies to reduce the risks
- 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 **CTC Theatre Manager** for the use of any substance at the venue and the substance is then noted.

## 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.

Any USERSs should not attempt to use any equipment within the venue unless they are trained, qualified and have received authorization from the **Theatre Manager**.

## 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:

- a) Eight-hour equivalent continuous A-weighted sound pressure level, LAeq,\*h, of 85 dB(A); and
- b) Peak sound pressure level, Lpeak, of 140 dB, - whether the employee is wearing a person hearing protector

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

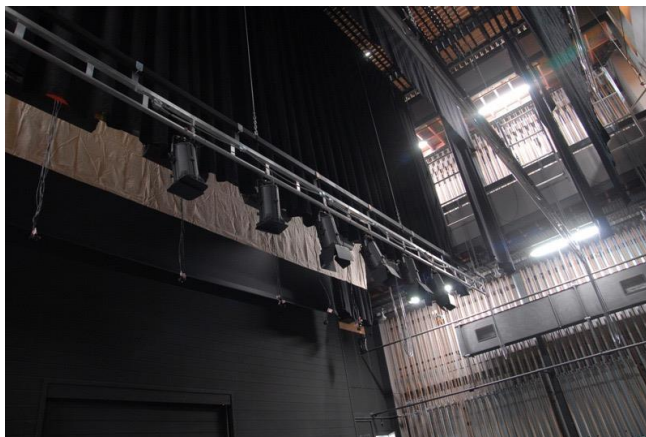
Noise also causes secondary risks in that it is difficult to detect approaching vehicles or hear warning signals

## 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 above notes re **working at heights** and **working with suspended plant** and other items

## Flying Scenery



All rigging activities will be undertaken by competent and authorised rigging personnel. Only trained and authorized personnel are permitted to operate the truss flying system at the theatre.

The correct Personal Protection Equipment (PPE) will be worn at all times – in particular, any person performing work in the Genie Lift will be required to wear a harness and anyone operating the Genie Lift from the ground will be required to wear a hard hat provided by the venue.

No personnel will be allowed on the auditorium floor when work is being undertaken in the roof or underneath the fly tower when it is in operation. Only approved materials may be used to suspend scenery from the trusses. Only properly constructed scenery is to be suspended from the trusses.

Use of the flying system must be discussed with the **Theatre Manager** no less than **14 days** prior to packing-in to the theatre for performance.



## Special Notice Required

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

- Naked flame
- Pyrotechnics
- Lasers
- Smoke and Haze
- Flying Truss System

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.

## 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 fire fighting measures on standby

Please ensure the **Theatre Managers** are notified of any planned activity involving hot work

## 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

## Overcrowding

**Centrestage Theatre, Orewa** is limited to **300** Patrons and staff. Aisles and doorways are to be kept free of obstructions at ALL times, including but not limited to:

- 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**



## 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

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

## Accident and Incident Reporting

Report all accidents, incidents and near misses to the **Theatre Management** (includes **FOH Manager** and **Box Office Manager**), as soon as possible, preferably on the day they occur, no matter how minor.

Incident/Accident reporting forms are found on the Health & Safety shelf in the theatre box office. Unreported events will not be acted upon, and chances are they will reoccur, with the possible result of severe injury. Your inaction may result in the next person being injured

## Workplace Violence

Everybody should feel comfortable at the theatre with the knowledge they will not be bullied, harassed or victimised.

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 company or staff
- Do not confront the aggressor
- Maintain a neutral stance
- Should staff/patrons/company be at risk call the police – do not put yourself at risk

## 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 dressing room and in the extension/rehearsal room. The keys for these two cabinets should be held by the **Stage Manager** and/or **Production Manager** during rehearsals and performances and should be open and available during all rehearsals and performances. Keys are also available from the **FOH/Box Office Managers** and the **Theatre Manager**

## **ACCIDENT AND INCIDENT RECORDING, REPORTING AND INVESTIGATION PROCEDURES**

- All accidents and incidents must be notified to the **Theatre Manager** immediately, in person. If the **Theatre Manager** is not available then report to the designated **Person in Charge** and then contact the **Theatre Manager** as soon as possible and practicable, preferably within 12 hours of the event)
- All incidents and non-serious harm accidents must be recorded by the **Theatre Manager/Person in Charge** on the Accident/Incident Register included in this Safety Handbook 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. employee(s), 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
- A “Notification of Circumstances of Accident or Serious Harm” form is to be forwarded to the nearest Worksafe NZ Office within seven (7) days of the event
- Inform all employees/company members/volunteers (as appropriate to the incident) of the outcome of the accident/incident investigation, i.e. new hazard identified and the hazard controls. Make sure to update this manual as necessary

### **Definition of Notifiable Event**

- **Death of a Person**
- **A notifiable injury or illness**
- **A notifiable incident**

Below is the definition of Serious Harm as defined in the previous Health and Safety legislation

1. Any of the following conditions that amounts to or results in a permanent loss of bodily functions, or temporary severe loss of bodily function:

- Respiratory disease
  - Noise-induced hearing loss
  - Neurological disease
  - Cancer
  - Dermatological disease
  - Communicable disease
  - Musculoskeletal disease
  - Illness caused by exposure to infected material
  - Decompression sickness
  - Poisoning
  - Vision impairment
  - Chemical or hot metal burn of eye
  - Penetrating wound of eye
  - Bone fracture
  - Laceration
  - Crushing
2. Amputation of body part
  3. Burns requiring referral to a specialist registered medical practitioner or specialist outpatient clinic
  4. Loss of consciousness from lack of oxygen
  5. Loss on consciousness, or acute illness requiring treatment by a registered medical practitioner, from absorption, inhalation, or ingestion, of any substance
  6. Any harm that causes person harmed to be hospitalised for a period of 48 hours or more commencing within 7 days of harms occurrence
  7. Harm also includes physical or mental harm caused by work-related stress

## ACCIDENT/INCIDENT REGISTER

Name	Time and Date	Description of Injury	When and How Accident or Incident Happened	Recorded into Hazard Register	
				Yes	No

**NB:** All Serious Harm accidents must also be recorded on “Notification of Circumstances of Accident or Serious Harm” form, and forwarded to the nearest Worksafe NZ Office within 7 days of the event





## In Summary – You now know that

- Theatres are workplaces and as such can be dangerous places
- The Centrestage Theatre staff, 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

Please refer to the manual

A Guide for Safe Working Practices in the New Zealand Theatre and Entertainment Industry  
at  
[www.etnz.org](http://www.etnz.org)

For further advice, safety recommendations and guidelines



## **PERSONNEL ACKNOWLEDGEMENT**

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

- Hazards I may be exposed to (including Hazard control measures)
- Accident/Incident reporting requirements; and
- Emergency procedures
- Policies regarding Discrimination and Harassment
- CTC Code of Conduct

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

Signed: \_\_\_\_\_ Date: \_\_\_\_\_

Name: \_\_\_\_\_ Position: \_\_\_\_\_

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