

Glimmerglass FESTIVAL

Company Orientation and Workplace Health & Safety Guide

Updated on 5.14.18



The Glimmerglass Festival

2018 Workplace Health & Safety Guide

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The original version of this document was created in 1992 by Production Manager, Greg Buch.

It has been edited and revised on a yearly basis by Ellen Baker (Production Manager 2002-2004), Allison Helms (Safety Coordinator 2003-2004), Matthew Kirby-Smith (Production Manager 2005-2007), Herb Garman (Safety Coordinator 2005), Dave Smith (Safety Coordinator 2006-2008), Kate Newman (Production Coordinator 2008-2011), Jon Shimon (Safety Coordinator 2009), Abby Rodd (Director of Production 2009-), Jennifer Schroeder (Safety Coordinator 2010-2014), Chelsea Zalikowski (Safety Coordinator 2015), Sam Forehand (Safety Coordinator 2016), Diane Feller (Production Manager (2015-), Patrick Szczotka (Safety Coordinator 2017), Caleb Eick (Safety Coordinator 2018).

In the 2009 Season for the first time, the official Glimmerglass Opera Health & Safety Program was expanded to include company orientation and distributed to all company members, including full-time and seasonal staff and interns, guest artists and members of the Young Artists Program.



The Glimmerglass Festival 2018 Workplace Health & Safety Guide

I. Company Orientation

A. Office Procedures

1) Mail/UPS/FedEx

The Glimmerglass Festival has three addresses; each one is unique and should be used for different purposes. All mail sent to you *through the United States Postal Service (USPS)* should be sent to the **Seasonal Company Member Mailing Address** listed below. All mail intended to reach the business office should be sent to the **Business Address**. All packages or letters sent via UPS, FedEx or any other service must be sent to our **Physical Address**. Due to federal guidelines, all Personal mail sent to the Business Address will be opened by the Office Manager or General Administration Intern; all mail sent via the USPS to the Physical Address will be returned to sender. If you are unsure (particularly when placing internet orders), list both 7300 State Highway 80 AND P.O. Box 191, Cooperstown, NY 13326.

Seasonal Company Member Mailing Address

YOUR NAME
c/o The Glimmerglass Festival – department
P.O. Box 129
Springfield Center, NY 13468
PERSONAL

Business Mailing Address

The Glimmerglass Festival
ATTN: Name of Person or office
P.O. Box 191
Cooperstown, NY 13326

Physical Address (for all shipments, including FedEx, UPS)

YOUR NAME
c/o The Glimmerglass Festival – department
7300 State Highway 80
Cooperstown, NY 13326

Please be sure all correspondents indicate which department you are associated with (i.e., YAP, opera, costume shop, electrics) and mark the mail **PERSONAL**.

A representative of each department will drop off and pick up mail at the Administrative Offices. Outgoing mail should be dropped off no later than 10:00 a.m. and incoming mail can be picked up after 4:00 p.m. unless otherwise notified. Packages must be signed for at the reception desk by either the owner or a person given permission to pick up the package. Packages are available to be picked up after 4:00 p.m. each day.

UPS and Federal Express make daily deliveries. If you wish to ship personal belongings at your own expense, see the Office Manager or General Administration Intern at the Administrative Offices. If you wish to receive packages via UPS or FedEx, they should be sent to the **Physical Address**.

The Copy Shop in Cooperstown can also ship packages via UPS, but not FedEx.

When you fill out a change of address card at your home post office or on-line, be sure to check the **“temporary move”** box and enter the date you plan on **LEAVING** Glimmerglass; do this even if you do not plan to return to your current address. When you leave Glimmerglass, you will need to fill out another change of address card and submit it to your **ORIGINAL** post office. This will cancel your temporary address change and have your mail routed to your next address. This may sound odd, but it is necessary to do it this way because the Springfield Post Office is literally run by ONE postal employee; during the off-season, she is unable to keep up with forwarding mail for our 400 seasonal company members.

First class mail will be forwarded to you by Glimmerglass following your departure for up to six weeks, if you provide the Housing & Transportation Office with an accurate forwarding address. **All other mail will be returned to sender. Be sure to fill out a change of address form when you leave after the season and send it to your previous postmaster, NOT the Springfield Center post office.** Appropriate forms are available from any Post Office or from the receptionist. Additional information regarding mail forwarding is available from the USPS website: <http://www.usps.com/all/optionsforreceivingmail/welcome.htm>

2) Copy Machines

Personal photocopies made on Company machines cost 10 cents per page for black and white, 25 cents for color, payable to the office manager at the Administrative Offices or the residence manager at Lime Kiln office. All music copied for any non-company performance (i.e. coachings, personal use) is subject to this fee. Please consider the cost the company incurs to stock and maintain copy machines and be honest by paying these fees.

3) Fax

You may receive faxes at the Administrative Offices (607) 547-6030. Please tell senders to list your position or department on the cover sheet to ensure that the fax reaches you promptly.

4) Messages

You may receive phone messages via the Administrative Offices (607) 547-0700. Please tell callers to provide the Office Manager or General Administration Intern with your position or department to insure that the message reaches you promptly. Once situated, please provide callers with a more specific number, either work or residential. No personal calls are to be made from Company phones.

5) Office Hours

The Glimmerglass Festival administrative office (officially known as the Woodcock Foundation Administration Building) is located behind the Theater. Office hours are from 9:00 a.m. to 5:00 p.m. Monday through Friday. It is open, however, during stage rehearsals and performances during the season.

The Box Office (18 Chestnut Street, Cooperstown) is open from 9:00 a.m. to 6:00 p.m. Monday through Saturday and from 9:00 a.m. to 2:00 p.m. Sundays during the performance season. The Theater Box Office Kiosk is open on performance days 1½ hours before curtain and closes after the first intermission.

6) Meals

The Glimmerglass Festival does not provide meals for any company member except members of the Young Artists Program. For members of the Production Department whose calls overlap normal mealtimes, arrangements are made to receive meals at the Theater. Modest kitchen facilities are available at the Scene Shop, Administrative Offices and Box Office. Vending is located in the Administration kitchen. Breakfast and lunch may be purchased at the concessions kitchen beginning in May. A list of area restaurants is included in your welcome packet.

7) Discounts

Staff and Interns are eligible for discounts at the concessions and the gift shop. These discounts are only for the staff or intern and are not transferable to family or friends.

8) Smoking

The smoking of cigarettes, e-cigarettes, and all other accessories are only permitted in Glimmerglass designated smoking areas. There have been three smoking areas designated on campus: the garbage cans on the far side of the orchestra lot, the pavilion side of the new maintenance shed, and the tree by the fire pond (house left in front of house). Please dispose of cigarette butts properly.

9) Parking

Each Glimmerglass Festival company member who submits the required paperwork to the Housing & Transportation Department will receive one parking permit. You will receive a permit and a map of parking locations. Parking assignments will be enforced starting the third week of June.

- Interns and Young Artists may park in the Patron Lot (across the street from the theater.)

- Seasonal staff may park on the North Lawn, as long as weather permits – please obey posted signs. If that lot must be closed, staff may park in the Patron Lot.
- Full-time staff and department managers may park in designated spots near the shops

Any staff attending a performance which they are not working should park across the street in patron parking. Please display your parking pass whenever parked on campus. All parking procedures and locations are subject to change based on weather, attendance, number of handicapped patrons, special events etc. We appreciate your gracious cooperation in helping us provide safe functional parking for staff and patrons.

10) Driveways

For the safety of staff and patrons, please observe speed limits on campus.

In order to minimize noise, during performances in main theater traffic is not allowed in the North Drive and during performances in the Pavilion traffic is not allowed in the South Drive. Please pay attention to signage and cones. If a driveway or other area is blocked off, please do not enter unless you have specific permission from your department head.

B. Payroll Procedures

You will receive payroll checks on the dates listed in your Schedule A, **provided you have completed all required paperwork, including an I-9 (shown the Accounting Office your Social Security Card and your Driver's License or Passport).** Your supervisor will provide you with information regarding time sheets and check distribution

Payroll Check Cashing - Checks can be cashed without a fee at the Key Bank in Cooperstown.

C. Personnel Information

Glimmerglass Festival collects information about staff members including emergency contact and health information. This information is collected for the purpose of creating safe work and housing environments for our staff. It is also intended to protect our employees in the event of a medical emergency. Department heads, managers and supervisors may have reason to access this information within the scope of their job duties. Those individuals are expected handle personnel information confidentially and only for appropriate purposes. Taking care to demonstrate professionalism and good judgment to avoid unauthorized or inadvertent disclosures of confidential information and should, for example, refrain from leaving confidential information contained in documents or on computer screens in plain view.

D. Theater Entry Procedures

1) Identification

When you receive your ID tag, please check it to ensure that the information on it is correct. Your ID must be worn at all times when at the Theater during dress rehearsals and performances, and it must be shown at the gift shop and concessions to receive a discount. There is a \$5 charge for replacement ID tags.

ID tags must be worn when at the Theater. Ushers working the doors do not necessarily know you and no one will vouch for you. You will be denied entrance to the Theater if you don't have your tag. Likewise, you will not be permitted to exit the house to go backstage without your tag.

2) Company Member Ticket Policy

At select performances, Company members may request an allotted number of complimentary tickets in the Front Orchestra, Rear Orchestra, Front Boxes or Rear Balcony seating sections. Complimentary ticket availability is not guaranteed for any performance. See the complimentary ticket form for more details.

You may purchase an allotted number of additional tickets for any performance with availability at a 25% discount. This does not include concerts or the Lounge series.

All complimentary tickets, including rush comps, are subject to availability and are issued at the discretion of the Box Office. Ticket requests are processed on a first-come, first-served basis. You may submit orders up to 48 hours before the desired performance to the Box Office, (607) 547-2255 or fax (607) 547-1257.

3) Rush Comp Tickets

Each company member may request one rush comp for most performances. You must place your name on the staff waiting list for these tickets 1-1/2 hours prior to the performance. If any tickets are available, they will be distributed on a first-come, first-served basis, according to the order on the waiting list and *after all patrons have been served*, usually ten minutes before the performance is scheduled to begin. Staff rush tickets are non-transferrable and non-exchangeable. This is a courtesy to company members only; friends and family members must put their names on the patron waiting list.

Do not give your tag to friends or family members in order to get them a rush comp. House management will check every tag; if a "lost" tag is used to gain entry, it will be confiscated and your friends will be removed from the Theater.

Once all tickets have been distributed, remaining company members may be permitted into the Theater at the House Manager's discretion.

Company members that are allowed in the Theater without tickets and told to stand in the back are expected to do so. Anyone moving to a seat, including bench seats, without permission will be removed from the Theater. Benches are for late patrons; you may be able to sit on a bench after the first act, once late patrons have been shown to their appropriate seats. Do not at any time assume an empty seat means it is available for use! When asked to move from a bench, please move quickly and quietly.

Do not block aisles when standing in the Theater. The only place standing is permitted is behind the bars located behind the side benches.

Enter and exit the Theater only through the main entrance doors farthest from the stage; they are marked with signs.

4) Opening Night Receptions

All company members are invited to attend each production's Opening Night Reception, in the Pavilion, sponsored by the Guild of Glimmerglass Festival. Please bring your ID tag.

5) Rehearsal Attendance

Studio/Room Rehearsals are generally closed. For more specific policies, or permission to attend rehearsals, please contact the Director of the Young Artists Program or the Director of Production.

Support from within the company is generally welcomed in the Theater for stage rehearsals, but stage rehearsals are subject to being closed with no notice. Be sure to wear your ID tag so you can be easily identified as staff. The public is not admitted to rehearsals (including Theater stage rehearsals) except for some final dress rehearsals after consultation with the director and conductor.

E. Public Relations/Press

1) Reviews

No reviews will be posted or distributed during the season. Following the end of the season, reviews will be posted on the Glimmerglass Festival website and/or are available from the Director of Public Relations.

2) Production Photos

Production photos taken by the Company photographer may be purchased for personal, non-commercial use. Procedural information for placing orders will be distributed by the Public Relations Department when the photographs are available for general viewing, usually in late August. Questions should be directed to the Director of Public Relations.

F. Performing Artist Policies

1) Emergency Phone

If you are in a situation where you need to reach the production stage manager or orchestra manager before or during a performance or stage rehearsal, e.g., your car has broken down and you will be late, please call the Performer Emergency Hotline. The production stage manager will monitor the voice mail beginning one hour prior to and during a rehearsal

or performance. Please leave a detailed message and a way to reach you if possible. Someone will respond within 15 minutes of the call. Call the Administrative offices, (607) 547-0700 and dial extension 281.

2) Rehearsal Schedule

Daily schedules are published around 5:00 p.m. for the following day. The schedule will be distributed and posted in the following places: Company Notice Board (Woodcock Administration Building), Lime Kiln Notice Board, the Dressing Room Porch Notice Board and each rehearsal hall. The scheduling manager is at ext. 229. The scheduling hotline operates after hours at (607) 547-0700, ext. 360. It is your responsibility to obtain your own call time. The responsibility does not rest with the Company. The Company will only notify individuals if subsequent amendments occur.

Please contact the Scheduling Manager at (607) 547-0700, ext 228 or any Stage Manager if you would like to receive the Daily Schedule via email.

3) Footwear

All company members are required to wear closed toe shoes with a fully enclosed heel at all times, particularly onstage and during rehearsals. This policy was created with the interest of safety, especially due to the nature of the rehearsal process and inherent dangers of being on and near the stage.

4) House and Patron Areas

Singers are asked not to vocalize on the west side of the Dressing Room Wing (the side facing the Theater) because you can be heard in the house and in patron areas.

5) Valuables

Try not to bring any valuables to the theater. Cast members' personal items will be collected prior to the performance by the stage manager and secured during the show. These items will be returned after the performance. The Glimmerglass Festival does not insure any personal belongings, including those used for Glimmerglass business (e.g., personal tools, computers, vehicles).

6) Visitors

Due to the limited space in our backstage area, we are not able to entertain your guests in the green room or dressing room areas following performances--these areas will be limited to staff and cast members.

All guests are welcome to wait in the Courtyard or Marketplace located next to the theater where you will be able to meet them once you are out of costume. Please ask your partners, family members, agents other guests to meet you there following the performance. We also ask that cast members and staff for other shows not venture back to the dressing room or green room areas as well.

G. Insurance/Medical

You are responsible for all medical expenses not covered by Worker's Compensation. Be sure to have all pertinent medical or insurance documents with you during your contract period.

There are no private physicians in Cooperstown or the immediate area; health care is delivered through Bassett Healthcare, which is comprised of a hospital, its outpatient clinics located in Cooperstown, and its numerous satellite clinics, one of which is in Richfield Springs and another in Cherry Valley. Bassett Hospital is a regional referral center and has long functioned as a model institution of its kind. Its attending physicians all enjoy appointments at Columbia Physicians and Surgeons, as well as other academic institutions, and it is a teaching hospital.

Those problems that demand urgent care should be seen in the Bassett Hospital Emergency Room, which is fully staffed with Board-Certified emergency room physicians and other personnel. Problems that should be seen in the emergency room include significant trauma and the more serious medical problems, such as chest pain, serious infectious problems, and so forth. If possible, call ahead and let them know you are coming. **The emergency room number is (607) 547-3355.**

Those problems that are less serious or less acute in nature are best handled by calling the **Primary Care Clinic at Bassett Hospital**, which tries to see everyone within 24 hours; daytime, evening, and Saturday morning clinics are maintained. To make an appointment, call **(607) 547-3300**, state the nature of your problem, and tell them that you would like to see someone within a 24-hour time frame. You will probably be seen by a resident and an attending physician, and perhaps also by a medical student, but the problem will always be reviewed by an attending physician.

There is also an Urgent Care Clinic in Herkimer, NY (approximately 35 minutes from the Glimmerglass campus). It is a walk-in clinic that has evening and weekend hours and generally a shorter wait than the emergency room. Significant trauma and serious medical problems should be immediately taken to the emergency room, however if an appointment is not available at the Primary Care Clinic at Bassett Hospital, the Urgent Care Clinic is an option. The Urgent Care Clinic DOES have x-ray facilities. **The Urgent Care Clinic number is (315) 867-2700.**

Persons with less urgent and less serious problems, but who still require medical attention, may find it more geographically convenient to call either the Richfield Springs Clinic, or the Cherry Valley Clinic. These clinics are largely staffed by highly competent nurse practitioners, with physician back-up as needed, although there is not a physician on the premises at all times. These clinics do not have x-ray facilities. If you think you have broken a bone or need an x-ray for some other reason, the main health care campus in Cooperstown would be the most appropriate facility.

The **Richfield Springs Clinic (315) 858-0040** is open Monday through Friday, 8:30 a.m. to 5:00 p.m. by appointment only. The **Cherry Valley Clinic (607) 264-3036** is open 8:30 a.m. to 5:00 p.m. on Monday, Tuesday, Thursday and Friday; Wednesday hours are 1:00 p.m. to 9:00 p.m. If you call the Cherry Valley Clinic and state that you are from the Glimmerglass Festival and request Maureen Kuhn as your provider, they will work to get you in as fast as possible. There is an additional clinic located in Oneonta, NY. **Five Star Urgent Care (604) 376-5346** is 32 miles south of Glimmerglass. This location is open 8:00 a.m. to 8:00 p.m. and has slushies available in the waiting room.

Additionally, prescriptions may be called in to the **Bassett Outpatient Pharmacy (607) 547-6681** by your home physician. Additional area pharmacies include Church & Scott, Cooperstown (607) 547-1228; CVS, Cooperstown (607) 547-8791; Kinney Drugs, Richfield Springs (315) 858-3229.

Performing vocal artists may have special health needs. During the day, those persons with problems related to the throat or vocal chords who feel that they should see a specialist in this area are advised to call the **ENT Clinic at the hospital (607) 547-3060**, identify themselves as a singer with Glimmerglass, and ask to be seen as soon as possible. After-hours or on the weekend and *in extremis*, call the main hospital number (607) 547-3456 and ask to speak to the ENT surgeon on call (Dr. Fischer or Dr. Richmeier). You will then be connected with one of the ENT doctors who will discuss the problem with you and help you arrange appropriate care.

In the case of a **dental emergency**, Dr. Paul Weber will see people from Glimmerglass. Dr. Weber's office is located at 5920 State Hwy 28 in Fly Creek. Call **(607) 544-1336** and identify yourself as from Glimmerglass.

For all these contacts, you will find it helpful to have basic information about your insurance coverage and other personal information available. However, no one in need of care is refused access.

H. Housing

Unless you are a principal singer or orchestra member, you will receive Company housing based on Company policy. Housing is assigned by the Company based on overall needs and availability. Housing is available one day prior to and one day after your contract period.

1) Deposit

As specified in your contract, a security deposit will be deducted from your second paycheck unless you receive an accommodation allowance. Housing check-in and check-outs should be completed by you and the Housing & Transportation Department to ensure an accurate review of your housing condition. If your housing is not left in the way it was found, save normal wear and tear, the deposit will be used to pay for any damage or other costs attributable to you. This deposit may be used to pay for damage, cleaning expenses and lost or unreturned keys. If these costs exceed

the deposit, you will be billed for the additional amount. The balance of the deposit, if any, will be returned around November 1.

2) Garbage/Recycling Information

Recycling is mandatory in Otsego County. Beer and soda cans and bottles (anything that contained a carbonated beverage) and most water bottles have a \$.05 deposit and may be redeemed at grocery and convenience stores. Please note the recycling and trash disposal instructions in your Welcome Packet. **DO NOT** deposit food garbage in the shop dumpster.

3) Guests

Housing is provided for Glimmerglass Festival employees only; accommodation of overnight guests is subject to arrangement with the Director of Housing & Transportation. There may be a charge for guests. Overnight guests are regrettably impossible in Young Artists Program housing, Malton Place doubles and Spring Park Lodge. You are responsible for securing outside lodging for visiting family or friends. A list of area accommodations is available on the Glimmerglass Festival website at www.glimmerglass.org/experience/accommodations.html.

4) Landlord Relations/Respecting Property

Good relations with our landlords are essential. If a problem develops with leased housing, please do not confront the landlord. Inform the Housing & Transportation Department of any requests, complaints or problems and allow the departmental staff to resolve the concern for you.

5) Pets

Pets are not permitted in any Company owned housing. Pets are strongly discouraged in leased housing and subject to Company approval. If approved by the Director of Housing & Transportation, a pet deposit will be deducted from your second paycheck. Acquiring a pet during the course of the summer without prior approval is not allowed. Pets are also not allowed in the dressing rooms, backstage or in the theater unless they are service animals or performers.

6) Smoking

Smoking is not permitted in any Company owned or leased housing. If you smoke outside, please put cigarette butts in appropriate disposal containers.

7) Telephone

Where cell phone reception is unreliable and internet is unavailable, company owned and leased housing telephone service is set up for local calls only with a long distance block. You will need to use a calling card or a cell phone for long distance calls.

8) Television and Internet

Televisions are generally not standard equipment in Company provided housing. Availability of cable TV or Internet service at your housing is not guaranteed. You may arrange and pay for these services if they are available, but cable service/Internet installation must be approved by your landlord and/or the Director of Housing & Transportation. Contact the Housing & Transportation office for more information.

I. Transportation

The Housing & Transportation Department provides transportation for those without vehicles **to and from the workplace only**. Personal transportation must be arranged by you at your expense. Public transportation in the Cooperstown area is very limited. Schedules are posted in the Housing & Transportation Department for the two bus services. Having access to a personal vehicle makes living and working in the area much easier. The Housing & Transportation Department encourages carpooling whenever possible due to a limited number of vehicles available to provide local workplace transportation. The Malton Place Residence Manager provides transportation to the Price Chopper and Laundromat in Richfield Springs once a week for Malton Place residents who do not have personal transportation. Rental car information is available in the Housing & Transportation Department.

1) Cell Phone Use in Vehicles

New York State law prohibits the use of hand-held cellular phones for talking or text messaging while operating a motor vehicle. If you wish to use a cellular phone while driving, to avoid a costly ticket, it is advisable to use a hands-free device with the phone or pull over to the side of the road to make or receive your call.

2) Local Transportation Stipend (not available for Guest Artists, Orchestra or Local Chorus members)

If you have a car during your residency at Glimmerglass, you may be entitled to receive assistance for transportation to and from the workplace at set rate. Rate is specified on your contract.

3) Personal Transportation

The Company does not provide Company or rented vehicles for a company member's personal use, reimbursement for the use of a personal vehicle for personal business, or transportation for personal or non-Company business.

The Housing & Transportation Department may provide personal transportation in certain circumstances, provided that it does not disrupt the normal operation of the department. Any request must be made to the Housing & Transportation Department 48 hours prior to the desired transportation time. Such requests will be approved or denied at least 24 hours prior to the desired transportation time. The cost of this transportation is \$35 per hour and will be pro-rated on an hourly basis for the total time that a driver is required. The company member must pay the driver upon pick-up.



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II. Staff Personnel Policies

By signing your Glimmerglass Festival seasonal contract or agreement, you agreed to comply with Glimmerglass Festival's Policy for Working with Minors, Drug and Alcohol Policy, Sexual Harassment Policy and Acceptable Use Policy for Computing and Information Technology Resources. You also acknowledge that you have received copies of these policies, have had the opportunity to ask questions, and have had all questions answered to your satisfaction. Copies of these policies were included with your original contact/agreement and are included here.

A. Work Place Etiquette and Policies

- 1) Every company member is expected to be courteous and respectful towards other members of the company. Part of that respect involves maintaining high production standards, diligent work habits and attention to the artistic goals of each production.
- 2) Department managers and assistants have a specific obligation to conserve and protect company assets. However, this is a general obligation that applies to all company members.
- 3) You should always be courteous whenever you are in public, whether you are front of house during a performance or in any local establishment. Our company members are immediately recognizable in the surrounding communities. Your behavior reflects upon you, your companions and The Glimmerglass Festival. We hope it will be a positive reflection.
- 4) **Dangerous Behavior** *Dangerous or unsafe behavior must be stopped immediately, regardless of the circumstances.*
Your first obligation is to maintain a safe workplace. You need to know our specific procedures covering health emergencies, hazardous material use and the safe use and maintenance of your facilities, tools and equipment. Regardless of your position, you should also encourage your colleagues to follow our workplace rules and procedures, and must report chronically unsafe behavior to your supervisor.

Take whatever steps you deem necessary to immediately stop unsafe behavior. You will never be reprimanded for doing so, even if you misunderstood the situation. It is better to be wrong and embarrassed than to let someone get hurt. Once the situation is secure, you need to explain your actions to the person(s) involved and fill out a near-accident report form, which may be obtained in the Woodcock Mailroom, Shop office, Costume shop office or the Stage Management office.

- 5) **Illness** *Please do not report for work if you are sick or are taking prescription or over-the-counter medications that might impair your ability to function safely.*

Your supervisor must send you home if your presence poses a health or safety risk to you or the staff. If you continue to work, you will prolong your illness and possibly infect your colleagues.

If you are unable to report for work, please inform your supervisor immediately. Your pay will not be affected by time missed due to a legitimate illness.

However, lack of sleep or any adverse physical residue from activities engaged in while off work are not acceptable excuses for missing work. However, they may be grounds for your being sent home and if so, your pay and employment status may be adversely affected.

- 6) **Work-related Illness** *Please notify the Director of Production or Chief Operations Officer if you believe that an illness or injury is work-related.*
Each shop office has appropriate reporting forms for work-related accidents and illnesses. The Director of Production, Safety Coordinator, and your supervisor will investigate the cause(s) and institute appropriate preventive measures, but only if they know that a work-related illness or injury has occurred.
- 7) You have an obligation to inform the company of any pre-existing medical or physical conditions that may impair your ability to do your job. For instance, a fear of heights will impede the work of an electrician or a performer on a multi-level set, while bad knees will affect someone who moves scenery, costumes or instruments.
- 8) The company recognizes that proper rest and relaxation are important ingredients in a safe and productive workplace. Every effort will be made to limit your work day to 12 hours and the work week to six days. However, these limits are not guaranteed, with the following distinct exceptions:
- a) You will always have at least 8 (eight) hours off over night between work calls.
 - b) Once all productions are open, you will have one guaranteed day off (or 24 hour equivalent) per week.
- 9) **Personal Emergencies** *Personal leaves are available for family emergencies.*
If a family or other personal crisis arises during the season that requires you to miss work for a few days, please notify your supervisor, the Director of Production or Chief Operations Officer. In almost all cases, such requests will be accommodated, with no adverse effect on your pay or employment status.

B. Harassment Policy

Verbal, physical and sexual harassment or abuse of any kind will not be tolerated in this work place.

Harassment occurs when unwelcome comments or conduct based on sex, race, or other legally protected characteristics unreasonably interferes with an employee's work performance or creates an intimidating, hostile, or offensive work or living environment. Anyone might commit harassment – a manager, co-worker, or non-employee, such as a contractor, vendor, or guest. The victim can be anyone affected by the conduct, not just the individual at whom the offensive conduct is directed.

The Glimmerglass Festival expects all employees to work and cohabitate in a manner that respects the feelings of all. It is Glimmerglass's policy that all employees are allowed to work and live in an environment free from harassment based upon their race, color, sex, religion, national origin, sexual preference, age, disability, gender identity, or marital status. Harassment is unacceptable and will not be tolerated. Harassment by any employee will result in disciplinary action up to, and including immediate dismissal.

Only you can determine how you feel about the verbal bantering or physical interaction involved in any group experience. If you think that someone's actions have crossed the line and become objectionable or threatening, talk to your peers. In most cases, you will not be the only one who is offended. However, if there is someone whose behavior, that only you seem to find objectionable, you may attempt to deal directly with that individual. If you do, remember that the other person may not be aware that you find their behavior objectionable, just as you may not be aware that some habit of yours is offensive to someone else. Keep in mind that the person may simply stop doing whatever it is that offends you, if you inform them of your objections in a polite and private fashion. In other words, give your colleague the benefit of the doubt. After all, most people do want to be accepted by their peers. Always treat the individual and all other members of the company as you would like to be treated.

Unfortunately, peer pressure and politeness do not always solve these problems, and the prospect of a private confrontation is often simply too intimidating to be a realistic solution. However, *ignoring the situation will not make it go away.* A festering situation can ruin your summer and infect the entire group, often to the detriment of the productions. If peer pressure does not work, and/or you cannot deal with the person privately, go to your supervisor, the Director of Production or the Director of Operations, who will take appropriate steps to resolve the situation as quickly and confidentially as possible.

Examples of actions which may result in a hostile environment include:

- Use of racially derogatory words, phrases, epithets.
- Demonstrations of a racial or ethnic nature such as a use of gestures, pictures, or drawings which would offend a particular racial or ethnic group.
- Comments about an individual's skin color or other racial/ethnic characteristics.
- Making disparaging remarks about an individual's gender or gender identity.
- Negative comments about an employee's religious beliefs or lack of religious beliefs.
- Expressing negative stereotypes regarding an employee's birthplace or ancestry.
- Negative comments regarding an employee's age.
- Derogatory or intimidating references to an employee's mental or physical impairment.
- Sending, forwarding, or soliciting derogatory letters, notes, emails, or images.

Examples of actions that may create a sexually hostile environment include:

- Leering, i.e., staring in a sexually suggestive manner.
- Making offensive remarks about appearance, clothing, or body parts.
- Touching in a way that may make an employee feel uncomfortable, such as patting, pinching, or intentional brushing against another's body.
- Verbal or written sexual or lewd jokes, displaying sexually suggestive objects, pictures, or literature, making sexual gestures, etc.
- Sending, forwarding, or soliciting sexually suggestive letters, notes, emails, or images.
- Explicit or implicit suggestions of sex in return for hiring, compensation, promotion, or retention.
- Suggesting or implying that failure to accept a request for a date or sex would adversely affect the employee in respect to a performance evaluation or promotion.
- Continual expression of sexual interest after an indication that such interest is unwelcome.

Reporting Procedure

An employee who believes that he or she is being harassed in violation with this policy is encouraged to take the steps outlined below. Alternately, the employee may report the harassment directly to his or her immediate supervisor, the Director of Operations.

- 1.) Respond to the harasser by calmly telling the person that the comments or behavior are unwanted and that you want them to stop.
- 2.) Record the specifics of any further incidents, including time, place, others who may have witnessed the harassment, and the exact words or behavior that was used.
- 3.) Report the harassment promptly by contacting your immediate supervisor, the Director of Operations, or both.

Any employee may report a sexual harassment or other harassment complaint without fear of retaliation, provided the complaint is made in good faith. All complaints will be examined promptly and thoroughly.

C. Working with Minors Policy

The Glimmerglass Festival employs many staff under the age of 18 every season. Whether it's a chorus member, supernumerary, concessions "penguin", parker, or an intern, we have a responsibility both as individuals and as a company to do all we can to protect these minors. In an effort to do this, The Glimmerglass Festival asks that each staff member, regardless of title and tenure with the company, become familiar with and agree to abide by Federal and New York State Laws pertaining to the abuse and maltreatment of minors.

New York State laws prohibit sexual contact or intercourse with anyone under the age of 17. Members of the staff are prohibited from encouraging an emotional and/or sexual relationship with anyone under the age of 17. Consent from a

minor is irrelevant in the eyes of the law, and therefore irrelevant in the eyes of the company. Be aware that even a casual gesture (i.e. a hug, pat on the back) may cause emotional injury.

Maltreatment is not limited to sexual abuse. It includes physical abuse and neglect. Anyone under the age of 18 is protected by Federal Child Abuse Prevention and Treatment Act; New York State's Family Court Act, article 10, section 1012; and New York State's Social Services Law, title 6, article 6, section 412 (copies of these laws are available upon request).

DEFINITIONS:

1. The term "physical abuse" means, but is not limited to, any physical, mental, or threatened injury inflicted by a person responsible for a child's care on a child other than by accidental means. It also means any physical or mental injury that cannot be reasonably explained by the child's history of injuries.

2. The term "sexual abuse" means the subjection of a child to any act which constitutes criminal sexual conduct, prostitution, or threatened sexual abuse. Sexual abuse includes, but is not limited to, the following acts:
 - a. Intentional touching by the adult of a child's intimate parts
 - b. Touching by the child of the adult's or another's intimate parts
 - c. Touching by another of the child's intimate parts effected by coercion or by use of a position of authority
 - d. In any of the above cases, touching of the clothing covering the immediate area of the child's intimate parts
 - e. Improper language
 - f. Soliciting a child for prostitution

3. The term "neglect" means, among other things, failure by a person responsible for a child's care to supply a child with necessary food, clothing, shelter, medical, or other care required for the child's physical and mental health when reasonably able to do so; failure to protect the child from conditions or actions that seriously endanger the child's physical or mental health when reasonably able to do so; or failure to provide for necessary supervision or child care arrangements appropriate for a child.

Even if the abuse does not occur on Glimmerglass's campus, members of staff have an obligation by law and by this policy to file a report. Anyone who knows or has reason to believe that anyone under the age of 18 employed by The Glimmerglass Festival is being mistreated MUST report this information to their supervisor or directly to the Chief Operations Officer. The Chief Operations Officer will report to Child Protection Services.

Employees are responsible for conducting themselves in a manner consistent with the spirit and intent of this policy. In addition to the reporting requirements above, employees are charged with establishing and maintaining a work environment that supports these laws. Members of the staff are encouraged to voice concerns to and ask questions regarding this policy, its implementation, and enforcement of their supervisors and the Chief Operations Officer.

D. Drug & Alcohol Policy

The Federal Drug Free Work Place Act, 1988 dictates that the unlawful manufacture, distribution, dispensation, or use of alcohol or any controlled substance is prohibited in the work place. Any employee participating in any of these activities in, on, or in connection with any company owned, controlled, or affiliated property is subject to dismissal. This includes campus property (the Alice Busch Opera Theater and surrounding facilities), rehearsal spaces, and both leased and company-owned residences.

Consumption of alcoholic beverages is not permitted in any Glimmerglass workplace or during an individual's work hours. Staff members who are off duty may drink in moderation at company events, provided they are 21 years of age. Any staff member consuming alcohol on the premises is not allowed to participate in any work-related activity, assist in any emergency situation, or wear a Glimmerglass Festival ID badge.

If alcohol is being consumed at any event associated with the company, a designated representative of the company must be present. The representative is not allowed to consume any alcohol and will be responsible for maintaining general order, ending the event at the agreed upon time, and assisting with logistics of transportation for those who cannot safely drive themselves.

Prior to scheduling any company-sponsored events, other than those listed below, permission to serve or consume alcohol must be obtained from the Chief Operations Officer. All events must have a prearranged start and end time.

Event	Location	Company Representative
YAP Sing-in Barbeque	Lime Kiln	LK Residence Manager
Guild Meet and Greet	Thaw Pavilion	Director of PR
Opening Night Receptions	Thaw Pavilion	Manager of Artistic Operations
Orchestra Clam Bake	Woodcock Porch	Dir. of Artistic Initiatives & Development Officer
Shop Party	Warehouse	Director of Production
Wrong Rep	Lime Kiln	LK Residence Manager
Production Whiffle Ball Game	North Lawn	Director of Production
Christmas in July	Lime Kiln	LK Residence Manager

Occasionally Glimmerglass will sponsor or participate in an event away from company owned, controlled, or affiliated properties. Despite the event's location, staff must adhere to the company policy. Examples of these situations include recitals, lectures, conferences, and softball games.

It is an obligation of any employee to prevent a colleague from working while under the influence of drugs or alcohol. Anyone under the influence poses a threat to the safety of others. If you know or suspect that a colleague is under the influence of drugs or alcohol, inform your supervisor immediately. Your supervisor will instruct the intoxicated employee to leave work for the day. Do not let the person drive themselves home. If necessary, call the Transportation Office to request assistance.

The concept behind this policy is to establish a safe and respectful experience for all employees. Please feel free to contact the Chief Operations Officer or your supervisor with any questions or concerns.

E. Acceptable Use Policy for Computing and Information Technology Resources

PURPOSE

To remain competitive, better serve our customers and provide our employees with the best tools to do their jobs, The Glimmerglass Festival makes available to our workforce access to one or more forms of electronic media and services, including computers, e-mail, telephones, voicemail, fax machines, online services, and the Internet.

The Glimmerglass Festival encourages the use of these media and associated services because they can make communication more efficient and effective and because they are valuable sources of information about vendors, customers, technology, and new products and services. However, all employees and everyone connected with the organization should remember that electronic media and services provided by the company are company property and their purpose is to facilitate and support company business. All computer users have the responsibility to use these resources in a professional, ethical, and lawful manner.

To ensure that all employees are responsible, the following guidelines have been established for using e-mail and the Internet. No policy can lay down rules to cover every possible situation. Instead, it is designed to express The Glimmerglass Festival philosophy and set forth general principles when using electronic media and services.

PROHIBITED COMMUNICATIONS

Electronic media cannot be used for knowingly transmitting, retrieving, or storing any communication that is:

1. Discriminatory or harassing;

2. Derogatory to any individual or group;
3. Obscene, sexually explicit or pornographic;
4. Defamatory or threatening;
5. In violation of any license governing the use of software; or
6. Engaged in for any purpose that is illegal or contrary to The Glimmerglass Festival policy or business interests.

PERSONAL USE

The computers, electronic media and services provided by The Glimmerglass Festival are primarily for business use to assist employees in the performance of their jobs. Limited, occasional, or incidental use of electronic media (sending or receiving) for personal, non-business purposes is understandable and acceptable, and all such use should be done in a manner that does not negatively affect the systems' use for their business purposes. However, employees are expected to demonstrate a sense of responsibility and not abuse this privilege.

ACCESS TO EMPLOYEE COMMUNICATIONS

Generally, electronic information created and/or communicated by an employee using e-mail, word processing, utility programs, spreadsheets, voicemail, telephones, Internet access, and similar electronic media is not reviewed by the company. However, the following conditions should be noted:

The Glimmerglass Festival does routinely gather logs for most electronic activities or monitor employee communications directly, e.g., telephone numbers dialed, sites accessed, call length, and time at which calls are made, for the following purposes:

1. Cost analysis;
2. Resource allocation;
3. Optimum technical management of information resources; and
4. Detecting patterns of use that indicate employees are violating company policies or engaging in illegal activity.

The Glimmerglass Festival reserves the right, at its discretion, to review any employee's electronic files and messages to the extent necessary to ensure electronic media and services are being used in compliance with the law, this policy and other company policies.

Employees should not assume electronic communications are completely private. Accordingly, if they have sensitive information to transmit, they should use other means.

SOFTWARE

To prevent computer viruses from being transmitted through the company's computer system, unauthorized downloading and/or installation of any unauthorized software is strictly prohibited. Only software registered through The Glimmerglass Festival may be downloaded. Employees should contact the IT Department with questions.

NETWORK

No equipment, device, or software shall be connected to Glimmerglass computer systems or network infrastructure without the permission of the IT Department. Employees may not monitor or attempt to circumvent network security. All data is deemed the property of The Glimmerglass Festival. Data includes, but not limited to System stored Databases, e-mail, images, videos, documents, drawings and audio.

SECURITY/APPROPRIATE USE

Employees must respect the confidentiality of other individuals' electronic communications. Except in cases in which explicit authorization has been granted by company management, employees are prohibited from engaging in, or attempting to engage in:

1. Monitoring or intercepting the files or electronic communications of other employees or third parties;
2. Hacking or obtaining access to systems or accounts they are not authorized to use;

3. Using other people's log-ins or passwords; and
4. Breaching, testing, or monitoring computer or network security measures.

No e-mail or other electronic communications can be sent that attempt to hide the identity of the sender or represent the sender as someone else.

Electronic media and services should not be used in a manner that is likely to cause network congestion or significantly hamper the ability of other people to access and use the system.

Anyone obtaining electronic access to other companies' or individuals' materials must respect all copyrights and cannot copy, retrieve, modify or forward copyrighted materials except as permitted by the copyright owner.

ENCRYPTION

Employees can use encryption software supplied to them by the systems administrator for purposes of safeguarding sensitive or confidential business information. Employees who use encryption on files stored on a company computer must provide their supervisor with a sealed hard copy record (to be retained in a secure location) of all of the passwords and/or encryption keys necessary to access the files.

PARTICIPATION IN ONLINE FORUMS

Employees should remember that any messages or information sent on company provided facilities to one or more individuals via an electronic network—for example, Internet mailing lists, and online services—are statements identifiable and attributable to The Glimmerglass Festival.

The Glimmerglass Festival recognizes that participation in some forums might be important to the performance of an employee's job. For instance, an employee might find the answer to a technical problem by consulting members of a news group devoted to the technical area.

VIOLATIONS

Any employee who abuses the privilege of their access to e-mail or the Internet in violation of this policy will be subject to corrective action, including possible termination of employment, legal action, and criminal liability.

EMPLOYEE AGREEMENT ON USE OF E-MAIL AND THE INTERNET

Employees must understand that they have no expectation of privacy when using any of the telecommunication equipment or services. Violations of this guideline on appropriate use of the e-mail and Internet systems may subject the employee to disciplinary action, including termination from employment, legal action and criminal liability. Use of the e-mail and Internet may reflect on the image of The Glimmerglass Festival to our customers, competitors and suppliers and that employees have responsibility to maintain a positive representation of the company. Furthermore, employees must understand that this policy can be amended at any time. Please feel free to contact the IT Manager with any questions or concerns.

F. Social Media Policy

We work in a very visual industry with passionate, creative people. We understand the want and need to share our art with the world, and social media helps us engage with more people than ever before. We love that and encourage it. In fact, we would love for you to use these hashtags when speaking about the 2018 Festival:

#2018ggf | #ggfwestside | #ggfvixen | #ggfbarber | #ggfsilent | #ggfodyssey | #ggftahiti

While you are employed at Glimmerglass, the things you post online can be a reflection of all of us, so there are just a few things we would like you to keep in mind before sharing:

PAUSE BEFORE YOU POST

Play Nice

- *Be careful discussing potentially controversial topics. You know what these are – think religion, politics.*
- *Give credit where credit is due. Note the designer, director, singer or photographer where appropriate when posting.*

Add Value

- *Consider how your posts add to the conversation. For example, does it promote The Glimmerglass Festival's values, improve the experience for Glimmerglass audience members or offer fellow employees and interns helpful insights?*

Understand Your Reach

- *What you say online can be seen around the world. A statement in one country might be inaccurate or offensive in another.*
- *Remember, your readers could include potential audience members, donors, professional colleagues, future employees or employers. What you say online is pretty permanent – “delete” does not exist on the internet – so don't say anything online you wouldn't feel comfortable saying to the whole world...in 10 years.*

Share Your Passion – But Check Permissions

- *Often we are extremely excited about our current project, and we want to share pictures or footage of it right away. But, the artistic team or performers might not be ready for images of the work to be found on the internet – the final touches haven't been made, a certain item is meant to be a surprise to the audience. Consider this before posting, and check with your department head or the pr/marketing department before posting anything seemingly unreleased or behind-the-scenes.*

Exercise common sense

- *If you mess up, correct it immediately. It helps if you state what steps you have taken to fix the situation. Do us a favor and contact the PR/Marketing department to give us a heads up.*
- *Don't respond to offensive or extremely negative posts. Let the PR/Marketing department handle it.*
- *Absolutely not: Don't even think about posting personal information about audience members or employees.*

We can't wait for you to share your Glimmerglass experience online. We just hope you'll PAUSE Before You Post.

H. Cell Phone Policy

Please read the following policy and be aware that each department's rules vary. Just because you see a person using a cell phone on campus or in rehearsals does not authorize you to use yours. Thank you for your compliance.

Directors, Singers, Orchestra, Music Staff, and Supernumeraries:

During all rehearsals, cell phones must be turned OFF at all times (not on vibrate). If you must use a phone, please do so away from work spaces and in your own time.

At stage rehearsals and performances, cell phones must be turned OFF 15 minutes before "places" is called and may not be turned back on until you depart after the show. Before the 15 minute call to places, cell phone use is permitted only on the hill behind the Wardrobe House. NEVER bring your phone onstage, backstage, or in the theater. If you have any concerns about security, please lock your phone in your car or leave it at home. If this is not a viable solution for you, please speak with your Stage Manager.

Production personnel:

Cell phone use is not permitted during work hours. Please leave your cell phone in your locker, in your car, or at home. If due to extenuating circumstances you need to use your phone during work hours, clear it with your Department Head first. NEVER bring your cell phone into the theater. Cell phone use is only permitted away from work areas during

lunch and break times. Be mindful of the length of your break and keep your conversation within those restraints. Other restrictions may apply depending on your department. Please see your Department Head for further instructions.

Stage Managers and Department Heads MAY elect to use their cell phones for *BUSINESS* calls during the work day. It is assumed that all calls during the work day will be on Glimmerglass Festival company business and any other use will be restricted to break times as above.

All other staff should consult their individual department's policies. Always assume that non-business calls should not be made when you are supposed to be working.

I. Whistleblower Policy

If any employee reasonably believes that some policy, practice, or activity of Glimmerglass Opera Theatre Inc. (Glimmerglass) is in violation of law, a written complaint may be filed by that employee with the Chief Operations Officer. Alternatively, you may elect to contact the members of the Board of Trustees listed below:

Bob Schlather, Chair of the Audit Committee; 192 Main Street, Cooperstown, NY 13326

Beth Glynn, Chair of the Board of Trustees; bethglynn3@gmail.com

Ed Turner, Chair of the Governance Committee; elturner@orange.fr

It is the intent of Glimmerglass to adhere to all laws and regulations that apply to the organization, and the underlying purpose of this Policy is to support the organization's goal of legal compliance. The support of all employees is necessary to achieving compliance with various laws and regulations. An employee is protected from retaliation only if the employee brings the alleged unlawful activity, policy, or practice to the attention of Glimmerglass Management and provides management a reasonable opportunity to investigate and correct the alleged unlawful activity. The protection described below is only available to employees that comply with this requirement.

Glimmerglass will not retaliate against an employee who, in good faith, has made a protest or raised a complaint against some practice of Glimmerglass, or of another individual or entity with whom Glimmerglass had a business relationship, on the basis of a reasonable belief that the practice is in violation of law or a clear mandate of public policy.

Glimmerglass will not retaliate against an employee who discloses or threatens to disclose to a supervisor or a public body any activity, policy, or practice of Glimmerglass that the employee reasonably believes is in violation of a law, or a rule, or regulation mandated pursuant to law or is in violation of a clear mandate or public policy concerning health, safety, welfare, or protection of the environment.



The Glimmerglass Festival

2018 Workplace Health & Safety Guide

III. The Written Health & Safety Program

The Glimmerglass Festival is committed to ensuring that your time with the company is both safe and productive. This important goal is accomplished, in large measure, through the training sessions that you attend during the first week of your employment period. The policies and procedures regulating workplace and employee safety are explained at these sessions, and you will be instructed in the safe operation and proper maintenance of the tools and equipment used in your department. *The 2007 edition of this Program was reviewed by the OSHA Consultative Services Bureau of the New York State Department of Labor and edited with the assistance of Monona Rossol of Arts, Crafts and Theater Safety, New York City.* It has been prepared to accompany your Glimmerglass training and as a reference guide for your use both throughout our season and in your other places of employment.

Our department managers have taken care to eliminate the most hazardous chemicals (aniline dyes, most lacquers, etc.) from the shops. However, even common household chemicals will cause illness or injury without proper use and protection. Any work using spray paints or other toxic respirable products is done in a well ventilated area, and only by staff who have been trained for and fitted with proper respirators. You will be trained not only in how to identify the hazards of chemicals, but also in how to protect yourself properly.

Our accident reports through the years have shown a consistent pattern of lifting, dropping and sharp object injuries, the type of careless accidents that proper work habits can prevent. For these reasons, your Glimmerglass safety training also focuses on injury prevention.

Glimmerglass employees are required to complete training for the first two consecutive years of employment, after which employees must attend every portion of orientation every other year. All employees are required to have a Company Orientation and participate in the hands-on segments of safety training every year. Glimmerglass offers other training sessions by either outside vendors or employees of the company that have different requirements on retraining. Within the first week of employment you will be made aware of your training schedule.

Throughout the season, if you desire further training, require additional safety equipment or feel that repairs are necessary to shop tools or equipment, please notify your supervisor. Please feel free to discuss any of the material included here with your supervisor, the Safety Coordinator or the Director of Production at any time during the season.

A. Policy Statement

- 1.) The purposes of this program are
 - a.) to explain The Glimmerglass Festival Emergency Procedures including
 - i. The location and proper use of fire extinguishers.
 - ii. The location of fire lanes & exits.
 - iii. Fire, severe weather and other emergency evacuation procedures, including the establishment of evacuation meeting area(s).
 - iv. The location of phones for summoning fire and rescue assistance.
 - v. An explanation of the area's overlapping volunteer fire and rescue jurisdictions.
 - vi. The proper use of personnel medical information notebooks located at each emergency phone.
 - vii. The location of fire extinguishers, first aid kits, medical waste and "sharps" disposal containers and eye-wash stations.
 - b.) to explain how The Glimmerglass Festival meets Federal and State requirements regarding the prevention of accidents and illness in the workplace, including

- i. The identification of the potential physical hazards of their particular facilities, equipment and tools.
 - ii. Specific training on the proper care and use of those facilities, tools and equipment.
 - iii. The procedures for disabling defective equipment and reporting these and all other hazards to the appropriate supervisor.
 - iv. The Glimmerglass Festival policies regarding the use of Personal Protective Equipment (PPE) including identification and specific training in the proper care and use of the various PPE required for safe operation.
- c.) to comply with the Code of Federal Regulations 29CFR 1910.59.1200 and all requirements of the Hazard Communication Standards, including rules on informing employees of the possible hazards of chemicals in the workplace.
- i. The location of the master files containing the written hazard communication program and the SDS library.
 - ii. How to read and use the SDS, interpret label terms, and precautions for specific materials.
 - iii. updated training when new processes or chemical products are introduced to the workplace during the season, and program monitoring by shop and department managers throughout the season
 - iv. When appropriate, instruction on how to lessen or prevent exposure to hazardous chemicals through appropriate work procedures and the proper use of personal protective equipment, and emergency procedures to follow if exposed to any chemicals.
- d.) to explain how The Glimmerglass Festival meets Federal and State requirements regarding Respiratory Protection.
- i. Medical evaluation and fit testing for respirator use by Bassett Healthcare Healthworks personnel, for employees whose regular work requires respiratory protection, including particulate (dust) masks. These people will also receive training in the use and maintenance of the equipment. No other employees will be permitted to participate in tasks that require respirator use.
- e.) to outline The Glimmerglass Festival's policies for Fall Protection (1926.503) and working above others and while exposed to fall hazards.
- f.) to define The Glimmerglass Festival's Lockout / Tagout Procedures CFR 1910.147.
- g.) to locate safety/emergency equipment as well as familiarize new staff members with campus facilities.
- 2.) The Glimmerglass Festival is committed to maintaining a safe workplace by
- a.) thorough training of its employees in proper emergency procedures to provide the best methods of preventing work-related accidents and illnesses as well as the safe handling, use and disposal of hazardous materials along with the proper use of personal protective equipment.
 - b.) complete reporting and investigating of workplace accidents, near-accidents and work-related illnesses.
 - c.) correcting the circumstances which have led to workplace accidents and illness.
 - d.) upholding and sustaining Fall Protection and Lockout / Tagout programs
- 3.) Glimmerglass strongly encourages you to work together with your colleagues and management to prevent accidents and illness. You may discuss your safety and health concerns with your supervisor at any time, and should take every opportunity to discuss the safety of your workplace with colleagues.
- 4.) Information regarding the various requirements of the Occupational Health and Safety Act of 1970 may be obtained from the Director of Production or directly from the U.S. Department of Labor, Occupational Safety and Health Administration Region I office at 133 Portland St, 1st Floor, Boston, MA 02114; telephone (617) 565-7164; on-line at www.osha.gov.

B. Implementation and Responsibility

- 1.) This program will be implemented for all personnel in The Glimmerglass Festival Production Department. The Director of Production is responsible for ensuring that the program is current, that it is reviewed annually before the start of each season and that it is enforced. For the 2018 season, the Director of Production is Abby Rodd. Her office is in the Woodcock Administration building, phone (607) 547-0700, ext 222.

- 2.) Before starting any task involving a new procedure, tool, material or chemical, the employee will be properly instructed by the shop or department manager. When appropriate, instruction on protection from any potentially hazardous material or substance and a complete review of any applicable Safety Data Sheet will be conducted.
- 3.) When any new tool, equipment or chemical is introduced into a work place, the company will insure that the shop or department manager has been trained in its use according to the manufacturer's instructions. The manager will then insure that appropriate staffs are trained in accordance with The Glimmerglass Festival procedures. Employees who are asked to operate equipment on which they have not been trained at Glimmerglass must request such training before doing so. Similarly, an employee who must use equipment under the jurisdiction of another department must first be checked out on that equipment by that department supervisor.

C. Policy Communication

- 1) The Glimmerglass Festival falls under both the General Industry and Construction Industry categories of OSHA. As such, it is required to, and will:
 - a.) distribute to each employee a copy of this Program at the beginning of the employment period.
 - b.) provide additional copies to any employee upon request throughout the season.
 - c.) conduct appropriate orientation and training sessions for each employee at the beginning of the employment period and, as necessary throughout the period of employment.
 - d.) maintain employee bulletin boards for the posting of all safety and health related documents and other information.
- 2) The Glimmerglass Festival will also:
 - a.) conduct periodic follow-up health and safety training and information sessions during the season.
 - b.) maintain a listing of all work-related accidents and illnesses as reported for the current and previous season, submitted in compliance with OSHA Standards and Policies.

D. Compliance Enforcement

- 1) It is in your best interest to at all times protect your health and that of your colleagues. The Glimmerglass Festival expects that you will abide by the various rules and procedures that have been implemented to protect your health and conduct yourself in ways that prevent injury to you and your colleagues.
- 2) Shop and department managers will explain to their respective staffs, and strictly enforce all health and safety rules and procedures that have been set forth in the program.

E. Follow-up Training

The Glimmerglass Festival will conduct follow up safety training and evaluation sessions as follows:

- a) Prior to the beginning of performances, each department will evaluate its safety procedures and accident record. By identifying and correcting hazardous procedures as well as reinforcing safe behavior, these sessions will serve as preparation for the difficult time period leading up to the final opening.
- b) after all productions are open, each running staff will meet to evaluate their performance during the preceding period and to discuss the various issues related to maintaining a safe and efficient routine during the run of the rep.
- c) at any point during the season, any employee may request information about and/or an explanation of Glimmerglass health and safety procedures and the various OSHA requirements.

Whenever possible, authorized representatives, industry specialists and Healthworks personnel will be engaged for specific equipment and procedural training. However, all Glimmerglass department managers are authorized to instruct their respective staffs in the proper care and use of the tools and equipment necessary for the completion of their assigned duties, with the exception of respirator medical evaluations and fit testing.

F. Inspections, Investigations and Hazard Corrections

- 1) The Director of Production and department managers will inspect each facility at the beginning of the season to
 - a) identify and remove current hazards.
 - b) establish maintenance procedures that prevent hazards.
 - c) create a timetable for follow up inspections.
- 2) Every time an accident or near-accident occurs or an employee reports a work-related illness, the Director of Production, Safety Coordinator and the appropriate department manager(s) will investigate the cause(s) and establish or revise those procedures necessary to prevent the recurrence of the problem.

G. Documentation

- 1) After attending the orientation and training sessions, each employee will sign a form at the end of this book verifying
 - a) their attendance.
 - b) their receipt of a copy of this Written Program.
 - c) their understanding of the contents of this Program.
- 2) The following documentation will be maintained:
 - a) Healthworks certification of a pulmonary functions evaluation and respirator fit testing.
 - b) in-house certification of specific equipment and tool use training.
 - c) accident and illness reports.
 - d) First Aid, CPR and/or AED training and certification
- 3) For workers compensation and insurance claims purposes, the accounting office has copies of accident and illness reports which required professional medical attention.
- 4) Each department manager will maintain an inspection schedule for the facilities and equipment under their jurisdiction.
- 5) The Safety Coordinator shall compile the accident and illness records for the current season. Department managers will be provided with periodic updates as this information is collected.
- 6) A complete Safety Data Sheet (SDS) library, including a SDS for every potentially hazardous chemical currently or formerly in use, alphabetically indexed by the common or brand name on the SDS, is maintained on a database with accessibility to all employees.

Department managers are responsible for reviewing new SDS for significant health and/or safety information, and for communicating that information to their staff.



The Glimmerglass Festival

2018 Workplace Health & Safety Guide

IV. Emergency Procedures

In the event of an emergency on the Glimmerglass campus, all staff with radios should immediately tune to channel 4.

The Glimmerglass campus lies in overlapping jurisdictions for emergency responding personnel. We are 2 miles from Springfield Center VFD and 8 miles from Cooperstown VFD. When emergency services are summoned, responders from both companies will arrive. Otsego County is primarily served by volunteer community first responders.

A. Fire Procedures

- 1) **Fire Extinguishers** *Know the location & use of extinguishers before you need one.*
 - a) Fire extinguishers, located in all buildings at the Glimmerglass campus and company owned or leased properties as required by local fire codes are serviced and certified before the beginning of each season.
 - b) To Operate a Fire Extinguisher - PASS
 - 1.) **PULL** the pin
 - 2.) **AIM** the nozzle at the base of the fire
 - 3.) **SQUEEZE** the handle
 - 4.) **SWEEP** the nozzle side to side
 - c) Fire extinguisher orientation and hands-on training workshops will be conducted throughout May and June for all staff and interns.

- 2) **Fire Containment**

It is always preferable to attempt to contain a small fire with a fire extinguisher instead of letting it burn while waiting for the fire department to arrive.

Evacuate the building and assign a person to call the fire department. You should abandon containment if a fire has consumed more than 2 square feet of space, has the potential to threaten people or flammable chemicals, or cannot be extinguished with the use of 1 fire extinguisher.

While evacuating, shut all doors to help contain the fire to the smallest possible area.

- 3) **Summoning the Fire Department**

Call the fire department from another building and remember that three people calling are better than everyone assuming someone else has done it.

Otsego County dial 911.

On campus - remember, you must dial a 9 to reach an outside line and then 911. Inform the dispatcher to have the response vehicle(s) report to Glimmerglass Festival at 7300 State Highway 80 near Springfield Center. Have people proceed to Route 80 North and South driveways and direct the vehicles to the proper location.

Immediately inform the Director of Production, Chief Operations Officer and the Safety Coordinator that an emergency vehicle has been summoned.

- 4) **Fire Lanes & Exits** *Fire lanes and exits may not be blocked at any time.*
 Fire lanes are marked by white and black tape or yellow paint. Fire exits are marked with illuminated *EXIT* signs. *It is against federal law to tamper with, dim the illumination of, cover or otherwise obscure an Exit sign.* Blocking lanes and exits, *even briefly*, eliminates a means of escape.
- 5) **Fire Evacuation** *For more details, see the Evacuation Procedures in Section III C.*
- a) **Exit the building** as quickly and calmly as possible and call the fire department. Know where your colleagues are working and alert them to evacuate. Go to your designated meeting place, report to your department manager and determine if all of your colleagues are there. If someone is missing, alert the fire department upon their arrival, and tell them where your missing person(s) were working last. *Never re-enter a burning building.*
- b) **Evacuation on campus** Meet by department at the following places.
- Area north of north driveway - A/V/Titles, Electrics, Props, Scenery, Stage Ops, Orchestra,
 - South Lawn- Ushers, and Anyone in the House of the Theater
 - Circle driveway - Wardrobe, Stage Management, Hair & Makeup, Artists in dressing rooms or onstage, anyone in the Thaw Pavilion
 - Top of hill - Scenic Art, Costume Shop, Costume Crafts, Artists in costume fitting rooms
 - Lower parking lot - Administration
- c) **Evacuation of a rehearsal hall or coaching venue** Meet in the far end of the parking lot and check in with stage management.
- d) **Evacuation of company owned-housing** *Meet in the following places.*
- Malton Place – front lawn by Malton Place sign
 - Spring Park (Richfield Springs) Complex – in the parking lot across the street
 - Stony Brook Motel – sidewalk on route 20
 - Lime Kiln – parking area off the kitchen
- e) **During a Performance** *Performance emergency procedures will be explained by house management, stage management or your department head during a separate orientation before performances begin.*

B. Accidents & Injuries

- 1) **First Aid**
- a) ***Know the location of all first aid kits in your work space(s).***
 It is your responsibility to help insure that each kit is always fully stocked with appropriate first aid supplies. When you notice that the supply of some item(s) is getting low in a kit, report it to your shop or department manager or Safety Coordinator immediately, so that the item(s) may be re-stocked.
- b) ***If an injury looks serious, call the ambulance first***
 First aid kits are only for the immediate treatment of minor cuts, bruises and similar "first aid" type injuries. If a serious injury or illness occurs, attempt to find a certified staff member to assist **after** calling for an ambulance or designating someone else to do so. Even if you are certified in CPR and first aid, there is no substitute for professional Emergency Medical Technicians and rapid transportation to Bassett Hospital.
- Do not ignore an injury. Take care of it immediately and report to your supervisor if it requires an accident report. For further information on the minor injury log and accident reports, see Section E.
- 2) **Blood borne Pathogens** ***Protect yourself against contact with blood and bodily fluids of others.***
 You must also protect others from coming into contact with your blood and bodily fluids, as they may contain HIV, hepatitis or other blood borne pathogens. It is best practice to assume that bodily fluids contain pathogens until proven otherwise.

- a) ***"Sharps" containers***
Containers for the disposal of **ALL** needles, razor blades and other small sharp objects are located in each production area and are clearly labeled. Never use a regular trash can or bag to dispose of infected sharp objects. For general safety, dispose of all "sharps," contaminated or not, in the appropriately labeled containers.
- b) ***Bio Hazard / Medical Waste disposal bags***
Bio-hazard bags are available in each First Aid Kit and are to be used to dispose of all contaminated soft goods such as clothing, bandages or towels.
- c) ***Blood borne Pathogens Protection Packs***
Kits that must be used for the safe clean-up of large amounts of blood and bodily fluids are located in each large first aid kit. These kits contain an eye/face mask, a control gown, nitrile gloves, antiseptic towelettes and a Bio-Hazard/Medical Waste disposal bag.
- d) ***Disposing of "sharps" containers and bio-hazard bags***
 - i. ***Do not open or otherwise tamper with "sharps" containers.*** They will be disposed of by the Safety Coordinator when filled.
 - ii. ***Do not place used bio-hazard bags in regular trash containers.*** Contact the Safety Coordinator for proper disposal.
- e) ***Cleaning contaminated tools***
Tools and equipment such as sewing machine needles, screw drivers and saw blades that have been contaminated with any amount of blood or bodily fluids must be disinfected by washing in hot, soapy water followed by a thorough rinsing with a bleach solution. Proper containers and solutions are available in the safety closet in the Production Shop Office.

3) **Ambulances**

Otsego County dial 911.

On campus - remember, you must dial a 9 to reach an outside line and then 911. Inform the dispatcher to have the response vehicle(s) report to Glimmerglass Festival at 7300 State Highway 80 near Springfield Center. Have people proceed to Route 80 North and South driveways and direct the vehicles to the proper location.

Immediately inform the Director of Production and/or Safety Coordinator that an emergency vehicle has been summoned.

4) **Employee Medical / Allergy Information**

If there is anything you feel we need to know about your health in an emergency situation or if your health might affect your day to day work or your co-worker's, then we encourage you to inform the Safety Coordinator.

5) **Accident & Near Accident Reports** *Report every accident and every near-accident.*

Minor Injury Log

- i. A splinter or minor back strain may seem insignificant now, but may develop into something far more serious later on. If the company is not aware of the initial incident, Workers' Compensation may not cover the secondary problem.
- ii. Also, the Blood borne Pathogens Standard (Section C, above) must be strictly followed and a record must be made of every such incident.
- iii. Minor injuries are an everyday reality and need not be reported on an accident form. Clipboards for noting minor cuts, splinters, needle sticks, etc. are located in each shop near the First Aid kits.

MINOR INJURY LOG '17

DATE	NAME	TIME ACCIDENT OCCURRED	HOURS SINCE START TIME	DESCRIBE ACCIDENT
------	------	------------------------	------------------------	-------------------

a) Accident and Near Accident Report Forms

- i. Serious cuts and other accidents must be reported on the appropriate accident report forms, which may be obtained from your supervisor, the Safety Coordinator, Director of Production, the Production Shop Office or any member of stage management.
- ii. Please have your supervisor or stage manager fill out the form with you. The production management office has NYS Workers' Compensation forms, and retains all original accident reports.
 - a. If you are injured while working for Glimmerglass Festival during working hours and require a doctor or hospital visit, you are eligible for Worker's Compensation, a government mandated insurance program specifically designed to cover such injuries.
 - b. The Worker's Compensation Board requires a C-2 form submitted to them to process your claim. You and your supervisor must complete this form within 48 hours of the injury. A delay of the C-2 form may result in the Worker's Compensation Board refusing your claim, at which time you will be fully responsible for all medical bills.
 - c. When visiting a doctor or the hospital because of a work related injury, be sure to inform them the treatment will be covered by Worker's Compensation since there may be an additional form for you to fill out. Be sure to contact the Safety Coordinator at ext. 400 or call a Production Management member prior to any hospital or doctor visit.
- iii. It is very important to keep accurate records of time/days missed due to an accident or injury and also any time of restricted work activity.
- iv. Near-accidents are also vital sources of safety information. Situations in which no employee is injured, such as a wrench falling harmlessly from a genie lift or a box falling from a shelf, are indications of hazardous work habits.
- v. Proper corrective measures or training cannot be implemented if the incident is not reported. Accurate tracking of accident patterns (as required by OSHA), are also hindered by incomplete reporting.

6) Injury or Illness During a Performance

The Stage Manager or the House Manager may stop a performance in progress or delay its start if an injury or illness is severe enough or will disrupt the performance. This determination is at the discretion of the House Manager and/or the Stage Manager. The performance will resume if and when the House Manager and the Stage Manager agree, in consultation with the Chief Operations Officer and Director of Production (or their representatives) that it is possible and safe to do so.

7) Severe Weather

The weather in Otsego County can be unpredictable and change at a moment's notice, particularly during the hot summer months. Shop, Department and Residence managers will be notified if there is a possibility of one of the following conditions:

Tornado Watch: Weather conditions favor the development of tornadoes.

Tornado Warning: Tornado sighted or observed on radar.

Severe Thunderstorm Watch: Severe thunderstorms are possible

Severe Thunderstorm Warning: Severe thunderstorms are occurring.

In any dangerous weather, all doors and theater side walls should be immediately closed and secured. Follow the instructions of your supervisors. The safest place during a Tornado Warning is in a basement or ground floor room far from windows and doors. On campus these areas are the Fitting Rooms in the Costumes Shop, the Music Library, the ground floor of the Woodcock Administration Building and the trap room behind the orchestra pit. *Performance emergency procedures will be explained by house management, stage management or your department head during a separate orientation before performances begin.*

C. Evacuation and Fire Alarm Procedures

Performance emergency procedures will be explained by house management, stage management or your department head during a separate orientation before performances begin. However, the procedures for detecting and evaluating the source of an alarm are the same. If the staff member designated below is not present for any reason, it is the responsibility of the nearest department manager or staff member to follow these procedures. Any time the fire alarms go off, Central Security should be immediately called, followed by the Chief Operations Officer and Facilities Supervisor.

Bomb Threat

Anyone receiving notification of a bomb threat should follow the plan below. A copy of the Bomb Threat Report Form is available in each of the Emergency Procedures Manuals which are posted near or next to all red notebooks.

1. During the call
 - a. **be calm and courteous.**
 - b. **listen, do not interrupt** the caller.
 - c. notify your supervisor if possible.
 - d. use the Bomb Threat Report Form.
2. After the call
 - a. notify your supervisor.
 - b. inform the Otsego County Sheriff's Department or the New York State Police who will
 - i. send Fire and Emergency Medical Personnel.
 - ii. conduct and confirm any investigation relative to the threat.
 - iii. advise management of further courses of action to take.
 - c. initiate evacuation of the facility.
 - d. do not search for the bomb.
3. Any performance in progress should be cancelled due to the time required to investigate. Anyone on campus should evacuate to the road side of the Fire Pond.
 - a. the Stage Manager makes the following announcement and repeats it:

"Ladies and Gentlemen: May I have your attention please? We ask for your cooperation at this time. Please follow the instructions of the ushers who will guide you out of the theater. We apologize for the interruption of today's program. Thank you."

- b. the Director of Production and the Chief Operations Officer
 - i. go to all radio channels to inform staff that they need to switch to channel 4 due to an emergency
 - c. the Front of House Staff
 - i. instructs the audience to go beyond the Fire Pond
 - ii. checks patron bathrooms
 - iii. the remaining Staff also go beyond the Fire Pond
4. Report any suspicious object that you feel may be a bomb; do not touch it.

Power Outage

In the event of a power outage, the emergency generator immediately kicks in, providing power to the emergency floodlights in the auditorium and stage house, and pump room for the fire sprinkler system.

1. **All radios to channel 4.**
2. A. The Stage Manager makes the following announcement and repeats it:

"Ladies and Gentlemen: May I have your attention please? A power outage has occurred and we must temporarily stop the performance in order to locate the cause of the problem. Please remain in your seats until we can resume the performance."

- B. The House Manager
 - a. instructs the ushers to move to their emergency stations and be available to keep patrons calm and in their seats

3. A. If the cause of the outage is found and can be corrected in reasonable amount of time, the Stage Manager makes the following announcement and repeats it:

"Ladies and Gentlemen: May I have your attention please? We have determined the cause of the power outage, and once power is restored we will be able to resume the performance. Please remain in your seats, and thank you for your patience."

- B. If the outage cannot be remedied in a reasonable amount of time
 - a. the Stage Manager makes the following announcement and repeats it:

"Ladies and Gentlemen: May I have your attention please? We are unable to correct the problem causing the power outage and must cancel the performance. Please follow the direction of the ushers who can assist you in exiting the theater."

- b. the House Manager instructs the ushers to direct patrons out of the theater.
 - c. Front of House Staff checks patron bathrooms.

NOTE: Once normal power has been restored, the emergency generator remains running for an additional ten to fifteen minutes, and emergency lighting stays on for an additional five minutes.

Hostile Person/Active Shooter

This situation is a barricaded suspect(s) or an outdoor movement situation where the suspect(s) is actively causing harm and/or randomly firing into an area where it is reasonably expected that people could be struck by the suspect's fire. These situations leave little or no time for proper planning and normally require first arriving law enforcement units to take immediate action to end the danger.

In the event of a hostile person/active shooter incident on campus, the following procedure may be implemented.

Assess and act on how you can protect yourself:

1. Exit the building or area immediately if hostile person/shooter is inside of your building.
2. If exiting the building is not possible, get to a room or place that can be locked; close and lock windows and doors; turn off the lights; DO NOT answer the door.
3. Consider turning your radio off and using cellular texting to communicate. Don't draw attention to your location.

If confronted by the hostile person/active shooter:

1. Remain calm.
2. Try to maintain a safe distance from the person, if possible keep furniture between the two of you.
3. Try to ensure that your exit route is not blocked by the person, and position yourself to quickly leave the area when necessary.
4. Try to escape, but if unable, you must make a quick survival decision.

In all cases, contact emergency response immediately.

- Do not attempt to remove injured people (leave wounded victims where they are and notify authorities of their location as soon as possible).
- If you encounter any Police Officers, keep your hands high and visible, follow their instructions and move quickly.
- Do not discuss the situation with the media. Refer all media requests to Administration.



The Glimmerglass Festival

Accidental Injury/Near Accident/Illness Report Form

Non-Work Related Illness/Accidental Injury Work Related Illness/Accidental Injury Near Accident

Complete this Section for ALL Illnesses or Accidental Injuries		
Name:	Date of Incident:	Time of Incident:
Position:	Phone:	Date of Birth:
Permanent Address (Street, City, State, Zip Code):		
Location of Incident:		Time work started on day of Incident:
Description of incident and nature of injury, if any:		
What directly caused the incident?		What, if any, PPE's were being used?
Staff Response (First Aid/CPR & any other support?):		Witness(es):
Was 911 called? Y_____ N_____	Did employee go to ER? Y_____ N_____	Was employee hospitalized overnight? Y_____ N_____
Further Action Planned:		
Report Prepared By:		Date Prepared:

Report must be given to Director of Department within 24 hours of incident

FOR OFFICE USE ONLY	
Dept. Head Initial:	Director of Dept. Initial:
Contract Start Date:	OSHA 301 Form? Y_____ N_____
Days of Restricted Work Activity:	Hours/ Days Lost from Work :
If treated away from worksite, where? (facility, street, city):	
Additional Notes:	



NAME _____ D.O.B. ___/___/___

-MALE -FEMALE AGE: _____

-ALERT -VOICE -PAIN -UNRESPONSIVE

CHIEF COMPLAINT _____

SYMPTOMS _____

ALLERGIES _____

MEDICATIONS _____

PAST MED. HX _____

LAST ORAL INTAKE _____

EVENTS LEADING TO _____

SPO2 _____ PAIN 0 1 2 3 4 5 6 7 8 9 10
NONE MAX

PULSE _____ BP _____ / _____ RESP. _____ GCS _____ PUPILS (L) _____ (R) _____

PULSE _____ BP _____ / _____ RESP. _____ GCS _____ PUPILS (L) _____ (R) _____

ECG _____

IV _____

BASSETT MEDICAL CONTROL

RADIO

OTSEGO COUNTY E-911

607-547-3733

***383**

607-547-5351

Additional Notes:



The Glimmerglass Festival *2018 Workplace Health & Safety Training Guide*

V. Hazardous Materials

This Chapter must be studied and understood by all employees whose work includes using hazardous materials and using tools or equipment that require respirators. This material was initially prepared for the 1994 Festival Season and was reviewed and edited by Dom Coppola of the New York Center for Agricultural Medicine & Health. The 1999 Edition was edited with the assistance of Monona Rossol, Arts, Crafts and Theater Safety. In 2007 this program was reviewed by the OSHA Consultative Service of the NY Department of Labor.

A. Purpose and Implementation

The following information is to comply with 29CFR 1910.59.1200, the Occupational Safety and Health Act of 1970, all requirements of the Hazard Communication Standards and Right to Know Laws of this state, and will be explained to all production personnel at The Glimmerglass Festival whose work includes using hazardous materials and using tools or equipment that require respirators. The purpose of this chapter is to explain how The Glimmerglass Festival meets the requirements of federal, state, and local rules on informing employees of, and protecting them from the possible hazards of chemicals in the workplace.

At the beginning and end of the season each department manager is responsible for taking inventory and updating their departments' SDS catalogs. Also when new chemicals or hazards are introduced into the working environment, the appropriate department manager will check that a Material Safety Data Sheet (SDS) has been obtained. The Safety Coordinator maintains a complete, up-to-date SDS master file. The master file is reviewed annually for accuracy and completeness. Additional copies, specific to various departments can be located through the department manager.

Before starting any task involving a new chemical, the employee will be instructed by the shop or department manager in the correct use of, protection from and disposal of the chemical. The SDS shall be reviewed, especially regarding

- 1) the potential physical and health effects of the chemical.
- 2) the methods and observation techniques used to determine the presence or release of the hazardous chemical in the workplace.
- 3) how to lessen or prevent exposure to the hazardous chemical through appropriate work procedures and the proper use of personal protective equipment.
- 4) the emergency procedures to follow if exposed to the chemical.

B. What is considered a hazardous chemical?

A **hazardous chemical** is defined as any element, chemical compound or mixture of elements and/or compounds which can produce adverse effects on humans. These include both physical and health hazards.

Physical hazards are defined as any physical phenomena that will cause damage to the body or surroundings. Physical hazards include combustible liquids, compressed gases, explosives, flammables, organic peroxides, oxidizers, pyrophoics, unstable or water reactive compounds, noise, vibration, radiation, and repetitive tasks that may cause overuse injuries.

A chemical is deemed to be a **health hazard** if there is significant statistical evidence that acute or chronic health effects may occur in exposed employees. The term health hazard includes chemicals that are toxic or highly toxic agents, reproductive toxins, irritants, carcinogens, corrosives, sensitizers, hepatotoxins, nephrotoxins, neurotoxins, agents that act on the hematopoietic systems, and agents that damage the lungs, skin, eyes or mucous membranes. With these definitions of a hazardous substance, almost everything from solvents and resins to detergents and markers contain a hazardous substance.

C. Detection of Work Related Illness

It is often difficult to determine the cause of a work-related disease or illness. Some reasons for this difficulty include:

- 1) the hazardous chemical cannot be seen or smelled
- 2) symptoms may be confused with other common illnesses or ignored by the employee. Dizziness, nausea and headaches may be associated with a cold or exhaustion but can also be symptoms of work related illness.
- 3) symptom or illness may not appear until several years following exposure.

Two ends of the illness spectrum (and there are many stages in between):

Short Term/Acute Effects - Acute or short term effects are the simplest and easiest to diagnose. Their causes and effects can easily be linked and the symptoms usually occur during or shortly after exposure. The outcome can vary depending on the exposure. Depending on the individual, it may be full recovery, partial recovery or even death. For example, acute exposure to solvents can cause effects ranging from mild narcosis (headache, nausea, loss of coordination) to unconsciousness and death.

Long Term/Chronic Effects - Long term or chronic effects are the result of repeated, low dosage exposure. Symptoms may not appear until after permanent damage has been sustained. They may appear slowly, varying with each individual, and may mimic other illnesses. For instance, chronic exposure to solvents in oil-base paints over time may produce dermatitis, nervous system damage or chronic damage to the liver or kidney.

Any adverse health effects which might have been caused by hazardous chemical use should be reported immediately. This will enable a faster diagnosis and allow for better treatment.

D. Basic Concepts

A toxic substance is defined by a quantity or **dose** that exceeds the body's ability to handle it without harm. Each chemical produces harm at a different dose.

Noncumulative toxins like alcohol and solvents are eliminated fairly rapidly. Although medical tests can only detect their presence for a short time, the damage these toxins leave behind in your body is usually permanent.

Cumulative toxins, like lead, are removed slowly. Repeated exposure raises the level of these toxins in your body, which rids itself slowly of these poisons. The greater your exposure, the longer it takes to eliminate and the greater your risk of substantial permanent damage.

Total Body Burden - the total amount of a chemical present in the body from all sources. For example, if you work with lead solder, your body burden of lead would be the sum of the lead from work, plus from air, water and food contaminated with lead.

Multiple Exposures - People are carrying body burdens of many chemicals and are often exposed to more than one chemical at a time. The chemicals can interact in your body in different ways.

- a) **Additive** means that one chemical contributes to the effects of another. This occurs when chemicals affect your body in similar ways. An example is inhaling vapors while working with paint thinner (a solvent) and then drinking alcohol (another solvent called ethanol).
- b) **Synergistic** accumulation happens when two chemicals, combining within your body, produce effects greater than the effects of each alone. Alcohol and carbon tetrachloride (a spot remover) or smoking and any inhaled particulate are examples. Asbestos and smoking is particularly synergistic. If you are an asbestos worker your chance of contracting lung cancer increases about six times; if you smoke about six times; but if you are an asbestos worker who also smokes, you are not 12 (which would be additive), but about 90 times as likely to get lung cancer.

If something smells bad, or if you can taste or see airborne particles, you should wear a respirator.

If a chemical alters the surface of a material when applied to it, your skin should also be protected from contact with that chemical.

E. Carcinogens & Sensitizers

- 1) **Carcinogens** are substances which cause cancer. There is no safe exposure limit to carcinogens. *One molecule can cause cancer if it is in the right place at the right time.* However, the greater the exposure, the greater the risk of cancer. SDS information should include any materials considered carcinogenic by either the National Toxicology Program (NTP), the International Agency for Research on Cancer (IARC) or OSHA. These groups use the following systems to rate carcinogens.
 - a) **NTP**
 - 1 - known to be carcinogenic, with evidence from human studies
 - 2 - reasonably anticipated to be carcinogenic, with limited evidence in humans or sufficient evidence in experimental animals
 - b) **IARC**
 - 1 - carcinogenic to humans; sufficient evidence of carcinogenicity
 - 2a - probably carcinogenic to humans; limited human evidence; sufficient evidence in experimental animals.
 - 2b - possibly carcinogenic to humans; limited human evidence in the absence of sufficient evidence in experimental animals.
 - 3 - not classifiable as to carcinogenicity in humans.
 - 4 - probably not carcinogenic to humans.
 - c) **OSHA**
 - x - carcinogen defined with no further categorization. The list of chemicals known by these organizations to be hazardous represents only a small percentage of known chemicals.

Manufacturers often include statements on labels such as "This chemical is not considered to be a carcinogen by OSHA, NTP, or IARC", which make it appear that these agencies have found the chemical to be safe. More likely, the substance is, as yet, untested by any agency. Treat these substances as hazards, too, and protect yourself from them.

- 2) A **Sensitizer** is a chemical which will produce an allergy in a significant number of those exposed to it. An allergy is a failure of the immune system and can take the form of skin rashes, respiratory problems, sinus conditions, or other neurological conditions. Once an overreaction has developed, a person will likely have allergic reactions to similar chemicals.

Sensitizers common in production work include *epoxy resins* and their curing agents, *turpentine*, *isocyanates* (used in urethane casting and foaming chemicals), *chrome compounds* (in cosmetics), *latex* (in gloves and paint), *nickel* (in welding fumes), *formaldehyde* (used in carpets, fabrics, and plywood as a preservative), *fiber reactive dyes*, *California redwoods* and other woods.

F. Labeling of Hazardous Materials

- 1) **“For Professional Use Only” or “For Industrial Use Only”** indicates that the manufacturer expects the product to be used by people who know all the relevant information in an appropriately controlled environment. The manufacturer’s intention is that the product will be used as it was originally intended. Beware as this is not always the case in the theater profession.
- 2) **Non-Toxic** is a consumer product label term that is often misunderstood. Under the Federal Hazardous Substance Act (FHSA), toxicity is determined by acute animal tests that administer the chemical to 10 laboratory rats through the various routes of entry. For example, in the ingestion test, it is administered at a rate of five grams per kilogram of body weight. If two weeks later, half of the rats are dead; the chemical must be labeled toxic. If only four of the rats die, the chemical can be labeled non-toxic. **One rat may be the difference between toxic and non-toxic.** These tests miss all chronic hazards. Under this law even asbestos can be labeled “non-toxic.”

- 3) **Art Materials** have a special labeling law which requires that products with chronically hazardous chemicals be labeled with warnings. Chemicals whose hazards are unknown or untested can still be labeled “non-toxic.”

G. Physical Forms of Chemicals

Hazardous chemicals may be present as solids, liquids, fumes, dusts, mists, gases and vapors. Understanding chemical forms will allow you to properly protect yourself by knowing how each chemical can get into your body, understanding what effect(s) each may have on you, working in a properly ventilated space and choosing the correct respirator.

- 1) A **Solid** is made up of molecules which move slowly and tend to hold their structure.
Gloves and protective clothing usually provide an adequate barrier.
- 2) The molecules in a **liquid** move freely and more rapidly than those of a solid.
Depending on the liquid, goggles, gloves and protective clothing are usually a satisfactory barrier.
- 3) Particles in the air are **dust**, whether they settle on a surface or remain suspended. Dust contains larger particles than fumes.
Particulate masks or respirators with dust filters prevent the inhalation of dust.
- 4) A **mist** is the fog or cloudy material that is seen during an activity like spray painting. It is composed of liquid droplets and may also contain solids. Oil spray paint mist may contain solvents and an oil vehicle (both liquids) and pigment (solid). Mist begins suspended in the air but, in time, settles, dries out and converts to other forms.
Ventilation and respirators can protect you from mists. However, respirator cartridges must be carefully chosen. There are different cartridges for mists with solvents and for those containing water.
- 5) **Fumes** are created when a solid material is heated to its melting point. The solid particles become suspended in the air.
These particles may be filtered out with a respirator filter.

Dusts, Mists and Fumes all contain respirable particles that can be too small to be seen with the naked eye.

- 6) Molecules in a **gas** move more rapidly than in a liquid. Gases mix with air and expand indefinitely to completely fill the space. Opening a door enlarges the space and allows the gas to expand further.
Gas molecules are so small that it is not possible to filter them. Ventilation is the best method of removing vapors from an enclosed space. Some gases can be trapped by a chemical respirator cartridge that will adsorb or react with the chemical.
- 7) **Vapors** from liquids or some solids are heated and evaporate (not melt to create a fume). Vapors, like gases, expand completely in a contained space. The only difference between a gas and a vapor is that high concentrations of the vapor would re-condense to a solid or liquid at room temperature.
Ventilation and certain respirator cartridges can help protect you from vapors.

H. Routes of Entry

In order to properly protect yourself and those working near you, it is important to understand the methods by which chemicals can gain access to your body.

See **Appendix C. Basic First Aid for Poison** for more information on emergency situations.

- 1) **Inhalation** - Inhaled substances can cause damage to any part of the respiratory system. Once substances have reached the lungs, the toxic chemicals are carried to the rest of the body via the blood stream. For example, damage to the kidneys and brain can occur from lead inhaled in solder fumes.
Ventilation and/or respirators must be used any time you are working with materials which produce respirable particles.
- 2) **Surface Contact** - Solvents, acids and caustics can dissolve the skin's barrier of waxes, oils and dead cells causing direct damage to the skin. Chemicals are then transferred via the blood to other organs in the body. Cuts, burns,

rashes and abrasions allow chemicals to enter the body more directly. However, chemicals such as wood alcohol and benzene may enter the blood through undamaged skin. These types of chemicals are called skin absorbers. Chemicals also gain access to the body through our eyes.

Protect your skin and eyes any time you are working with hazardous substances.

- 3) **Ingestion** - Chemicals can enter the body if you eat, drink or smoke while working. Touching dirty hands to your face or mouth, biting your nails, holding tools, paint brushes or similar object between your teeth and similar habits allow chemicals to enter the body as well. Dust trapped in the lung mucous is removed by transport to the esophagus where it is swallowed. By this passage, harmful particles are transported to the stomach and then throughout the body. Chemicals poured into paper cups, glasses or soda cans can also cause accidental ingestion. See Section J regarding Chemical Labeling.

Eating, drinking and smoking are not allowed in any Glimmerglass Festival production shop or on-stage. The use of cups, soda cans or other food containers as secondary materials containers is also not allowed.

I. Understanding and Using the Safety Data Sheet

The **Safety Data Sheet (SDS)** is the form that provides information on a product's hazards and the protection required for safe use in the workplace. Safety Data Sheets are filled out by the product's manufacturer. The Hazard Communication Standard and right to know laws require that SDS be made available to all workers using or exposed to potentially hazardous chemicals in their workplace.

1) SDS Locations and Procedures

Safety Data Sheets are electronically filed with a professional subscription service. The current master SDS inventory is alphabetically indexed by the common or brand name on the SDS.

Safety Data Sheets are obtained through the manufacturer, distributor or importer of the chemical. Products for which there is no sheet available should not be used.

2) Using SDS: the Sections of the form

In order to protect yourself it is important to fully understand all of the information provided in the SDS. This section provides a brief overview. There are many other sources of information should you wish to learn more about hazardous substances. Consult the bibliography section of this manual for further information.



Hazard Communication Safety Data Sheets

The Hazard Communication Standard (HCS) requires chemical manufacturers, distributors, or importers to provide Safety Data Sheets (SDSs) (formerly known as Material Safety Data Sheets or MSDSs) to communicate the hazards of hazardous chemical products. The HCS requires new SDSs to be in a uniform format, and include the section numbers, the headings, and associated information under the headings below:

Section 1, Identification includes product identifier; manufacturer or distributor name, address, phone number; emergency phone number; recommended use; restrictions on use.

Section 2, Hazard(s) identification includes all hazards regarding the chemical; required label elements.

Section 3, Composition/information on ingredients includes information on chemical ingredients; trade secret claims.

Section 4, First-aid measures includes important symptoms/effects, acute, delayed; required treatment.

Section 5, Fire-fighting measures lists suitable extinguishing techniques, equipment; chemical hazards from fire.

Section 6, Accidental release measures lists emergency procedures; protective equipment; proper methods of containment and cleanup.

Section 7, Handling and storage lists precautions for safe handling and storage, including incompatibilities.

Section 8, Exposure controls/personal protection lists OSHA's Permissible Exposure Limits (PELs); ACGIH Threshold Limit Values (TLVs); and any other exposure limit used or recommended by the chemical manufacturer, importer, or employer preparing the SDS where available as well as appropriate engineering controls; personal protective equipment (PPE).

Section 9, Physical and chemical properties lists the chemical's characteristics.

Section 10, Stability and reactivity lists chemical stability and possibility of hazardous reactions.

Section 11, Toxicological information includes routes of exposure; related symptoms, acute and chronic effects; numerical measures of toxicity.

Section 12, Ecological information*

Section 13, Disposal considerations*

Section 14, Transport information*

Section 15, Regulatory information*

Section 16, Other information, includes the date of preparation or last revision.

*Note: Since other Agencies regulate this information, OSHA will not be enforcing Sections 12 through 15 (29 CFR 1910.1200(g)(2)).

Employers must ensure that SDSs are readily accessible to employees.

See Appendix D of 29 CFR 1910.1200 for a detailed description of SDS contents.

For more information:



OSHA[®] Occupational Safety and Health Administration
www.osha.gov (800) 321-OSHA (6742)



The Glimmerglass Festival

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VI. Personal Protective Equipment

The Glimmerglass Festival requires you to wear appropriate Personal Protective Equipment (PPEs) while using tools and equipment, while working with hazardous chemicals and while engaged in many other production activities. Protection is required both for those using equipment *and for those working in close proximity*. For example, anyone working in a shop while a belt sander is in use must be wearing hearing protection. In order to protect your self from the dangers of your work environment, you must understand how each protective device works and acknowledge its place in your work routine.

Glimmerglass will provide all required Personal Protective Equipment for each employee, except for non-welding gloves & aprons, and personal work clothing and footwear. Glimmerglass provided PPEs (except respirators) are yours to keep and use at other theaters or wherever it is needed. Do not share your personal equipment with others. Any shared items must be thoroughly disinfected before being used by another employee.

You must inspect this equipment before each use to ensure that it is in proper working order. Protective equipment must be kept clean and free from damage. Report any unusable equipment immediately and a replacement will be issued to you as soon as possible. Until a replacement has been made, you are not to perform tasks which require that particular piece of equipment.

A. Head Protection

Hard hats must be worn any time you are exposed to potential injury from falling objects.

1) Simply put, you must wear a hard hat whenever someone is working above you. Grid, ladder, personnel lift and any overhead rigging work all present situations which require protective hard hats. Head protection is required even if you are not working directly with someone on a ladder or a lift, but only in close proximity to them. When situations arise in which there is someone in the grid and you must go up a ladder or in a genie use a chin strap to secure your hardhat and prevent it from becoming a hazard.



2) Your hard hat must resist penetration and absorb the shock of a blow to the head. Helmets, which consist of a shell and suspension system including the headband, must be made of a water-resistant and slow burning material. They are rated as follows:

- Class G - general service;
- Class E - electrical protection;
- Class C - conductive, no voltage protection.

The Glimmerglass Festival has selected hard hats which are approved in both Class G and E.

3) You must properly maintain and regularly inspect your hardhat for wear to the suspension and cracks in the shell. Shells should be washed only with soap and hot water since some cleaning solvents can damage the structural integrity of the construction material. Hard hats should also never be stored in direct sunlight. Cracked or severely scratched helmets must be replaced immediately. Use of paint pens, sharpies or anything which contains solvents is prohibited because it degrades the plastic and can negate the integrity of the hard hat.

Access to the stage will be restricted when overhead rigging is in progress. Those who must be on stage will be required to wear hard hats. However, even hard hats that meet OSHA safety standards will not protect you from injury if you are struck by an object that has fallen from grid height.

Hardhats are required onstage at all times during change overs

B. Eye & Face Protection

You must use suitable protection any time there is the potential for injury to the eyes or face from flying or suspended materials or splashing hazardous liquids.

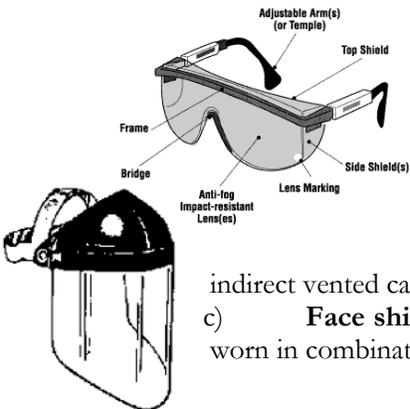
1.) **Safety Glasses, Safety Goggles and Face Shields** - When your vision becomes impaired, you become a danger to yourself and to your colleagues. Safety glasses, goggles and face shields will protect your eyes and face from a variety of hazards. Protection is required anytime there is the potential for injury to the eyes or face from flying particles, molten metal, liquid chemicals, acids or caustic liquids, chemical gases, fumes, vapors, potentially injurious light radiation, or a combination of these. However, your protection must be appropriate to the task or environment, and must meet the following minimum requirements:

- a.) provide adequate protection against the particular hazards for which it was designed.
- b.) are reasonably comfortable when worn under the conditions for which it was designed.
- c.) fit snugly without interfering with the movements or vision of the wearer.
- d.) are durable.
- e.) are capable of being easily cleaned and disinfected.
- f.) are kept clean and in good repair.

Chemicals can destroy or scar the tissue of the eyes or face and flying particles can scratch your eyes. Damage can be severe and permanent. Goggles or shields must be worn any time there is a danger of getting something in your eyes or on your face.

Eye and Face Protection Selection Guide

Type of Work	Hazard	Minimum Eye Protection	Extended Exposure Protection
Chipping, drilling, riveting, wood working, sanding, grinding	Flying particles	• Direct-vent goggles and Spectacles with side-shields	• Face-shield with clear lens worn with goggles or spectacles
Chemical handling	Liquid splash	• Indirect-vent goggles	• Face-shield with goggles
Furnace operations, pouring and casting molten metal	Glare, heat, molten metals, hot sparks	• Indirect-vent goggles • Reflective face-shield with spectacles	• Hand-shield or welding helmet (Shade 4 to 8)
Welding (electric arc)	Infrared radiation and sparks	Welding helmet or shield (Shade 10 to 14)	
Welding (gas)	Infrared radiation and sparks	• Welding goggles or hand shield (filter Shade 4 to 5) • Full face protection in applications requiring a lens shade greater than Shade 5	
Cutting, brazing, soldering	Infrared radiation and sparks	• Filter lens spectacles or hand-shield: - Cutting (Shade 3 to 6) - Brazing (Shade 3 to 4) - Soldering (Shade 1.5 to 3)	



Approved impact eyewear must meet ANSI Z87 regulations. This certification must be printed on every qualifying piece of equipment.

a) **Safety glasses** provide impact protection from the front. Side shields provide protection from object approaching from the side. Glasses cannot protect from all particles

b) **Safety goggles** provide front and side impact protection as well as splash protection from liquids. Goggles fit easily over prescription glasses. All Glimmerglass purchased goggles are rated which are non-vented or indirect vented can be used for chemical splash protection.



c) **Face shields** provide impact and splash protection for the entire face. Face shields should always be worn in combination with glasses or goggles.

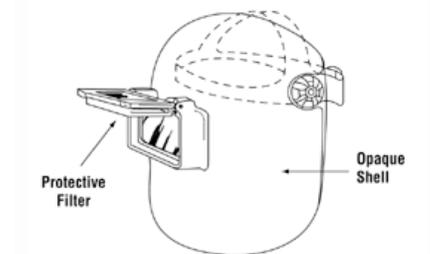
- d) **Side shields** added to prescription glasses which are rated for impact protection are acceptable, provided they meet ANSI Z87 standards.

Eye protection should be kept clean. After cleaning, the wearer should inspect the equipment for visible damage. Pitted or dirty lenses can impair vision, while deeply scratched or pitted lenses are apt to break. Slack or twisted headbands may not hold the protector in place and should be replaced. See your shop or department manager or the Safety Coordinator for replacements.

2.) **Welding - *Welding face masks must be worn anytime welding or observing welding.***

Welders must use protective equipment with filter lenses of an appropriate shade number. Always start with the darkest shade and work to a lighter value as needed. Following is a list of appropriate shade numbers for various tasks performed at Glimmerglass:

- a) Oxyacetylene cutting: shade value 3-4
- b) Arc welding: shade value 10-13
- c) MIG welding: shade value 10-12
- d) Plasma Cutter: shade value 8-9



In addition, there is a required 30 minute fire watch after the last weld is laid (i.e. pay attention to the potential fire hazard when welding).

C. Skin Protection

You must properly protect your hands and other exposed skin from cuts, burns, chemicals and abrasions.

- 1) **Hands** - Gloves can only protect you if they are appropriate to the task. Hence, proper glove selection must take into account the hazard(s) of the task to be performed. Many manufacturers provide glove guides to assist you in choosing proper protection.
 - a) **Abrasion Resistant Gloves (AR)** - These gloves protect the hands from materials which can cut or scrape them. Leather gloves provide good protection when lifting scenery or hauling ropes. Fabric gloves are useful for light or medium duty work. Leather replacement gloves have a fabric liner that is dipped into a polymer.
 - b) **Temperature Resistant Gloves (TR)** - Non-conductive, heat resistant gloves should be worn for all welding, brazing and torch cutting operations.
 - c) **Chemical Resistant Gloves (CR)** - In order to properly protect your hands from chemical penetration, gloves appropriate to the task at hand must be worn. Proper glove selection must take into account the hazard, the task to be performed and the length of exposure. Before selecting a glove to protect your hands you must consider the type of chemical being used. No one glove is suited for all chemical exposures.

For chemicals which are mixtures, choose a glove based on the chemical with the shortest breakthrough time. Three properties effect which glove works best with each chemical or mixture of chemicals.

- a) **Permeation** - The rate at which a chemical passes through the glove material.
- b) **Breakthrough Time** - The elapsed time between initial contact of the chemical on the glove surface and the analytical detection of the chemical on the inside of the glove.
- c) **Degradation** - A change in one or more physical properties of a glove due to contact with a chemical. Degradation could result in swelling, softening, drying or cracking of the glove material.

Glove thickness and style must also be taken into consideration when choosing a glove.

Glove Protection Selection Guide

- **Natural Rubber** gloves are widely used because of their snag, puncture, abrasion and cut resistance. They are very comfortable and permit excellent dexterity and sensitivity. They are also an economical alternative to nitrile or neoprene. Natural rubber blends well with other polymers, and it maintains its integrity from 0°F-300°F. Natural

rubber gloves contain proteins that can cause allergic reactions, so they are not recommended for everyone. Natural rubber will also swell and degrade when coming in contact with various animal fats, oils and solvents.

- **Nitrile** gloves are the most effective replacement for natural rubber, vinyl or neoprene. Nitrile offers excellent protection against acids, bases, oils, solvents, esters, greases and animal fats. Nitrile gloves are more resistant to snags, punctures, abrasions, and cuts than neoprene or PVC gloves. Nitrile does not contain proteins which can cause allergic reactions. Because nitrile gloves are so versatile, they are ideal for use in laboratories, automotive and aircraft part handling and assembly, plant cleaning, chemical processing, food processing, petroleum refining, dip tank operations, acid etching, painting, graphic arts, battery manufacturing, degreasing, electronics and pesticide handling.
- **Neoprene** gloves are an effective replacement for natural rubber and vinyl. Neoprene offers excellent protection against acids, alcohols, oils, solvents, esters, greases and animal fats. Neoprene gloves are resistant to snags, punctures, abrasions and cuts. Neoprene does not contain proteins that can cause allergic reactions. Neoprene gloves are versatile because they are chemical resistant and can maintain their integrity from 0°F-300°F. Due to their heaviness, they are often supported with a lining. They are sometimes used as a blend or over-dip on natural rubber. Neoprene is generally softer in feel than PVC.
- **Butyl** gloves exhibit the highest permeation resistance to gas or water vapors of any glove available today. Gloves are Ideal for use in ketones, esters and highly corrosive acids. Butyl is surprising dextrous for a glove of its caliber. Butyl gloves possess an inherent stickiness when they become wet, even with perspiration. This sticky feeling is often misinterpreted as glove degradation, which it is not. Because Butyl gloves do not support flocking material, they often come lightly powdered to reduce tackiness in storage.
- **PVC (Polyvinyl Chloride)** gloves provide excellent resistance to most fats, oils, acids, caustics and petroleum hydrocarbons. They are resistant to alcohols and glycol ethers but not aromatics, aldehydes and ketones. PVC gloves will maintain their performance in temperatures between 25°F-150°F. Special formulations of PVC may increase the range to -30°F. Because PVC gloves have excellent abrasion resistance, they are ideal for use in petrochemical, construction, and industrial applications. North also carries insulated high-visibility orange PVC gloves that are ideal in the fishing industry, cold storage, signaling to crane operators and winter applications.
- **Viton** gloves are made specifically for handling aromatic and chlorinated solvents. They exhibit a high degree of impermeability to these solvents and can be used in or around water and water-based solutions. Viton has superior resistance to PCBs. Viton gloves are used for applications in the automotive and chemical industries as well as aircraft maintenance and degreasing operations.
- **Silver Shield®/4H** gloves and accessories resist permeation and breakthrough against the widest range of toxic chemicals. They possess good tactility, and cotton liners can be added underneath to provide added sweat absorption for comfort. They are ideal against aromatics, esters, ketones, and chlorines. They are an excellent choice for chemical and petrochemical laboratories, spill cleanups, hazmat control operations, photo finishing, medical laboratories, and a host of other hazardous applications.
- **Kevlar** is a synthetic organic fiber developed for use in high performance applications. The para-aramid fiber has a medium to high resistance to cuts and slashes which makes it ideal for use in applications where sharp objects are being used, depending on the weight of the knitted Kevlar. The high tensile strength and low weight of Kevlar makes it durable yet lightweight to wear. Kevlar is flame resistant, self extinguishes and can be used in elevated temperatures. Kevlar offers poor abrasion resistance, unless coated. Kevlar can't be bleached when washing.

Gloves Shelf Life

Per Mapa - Shelf life of rubber is 2 years

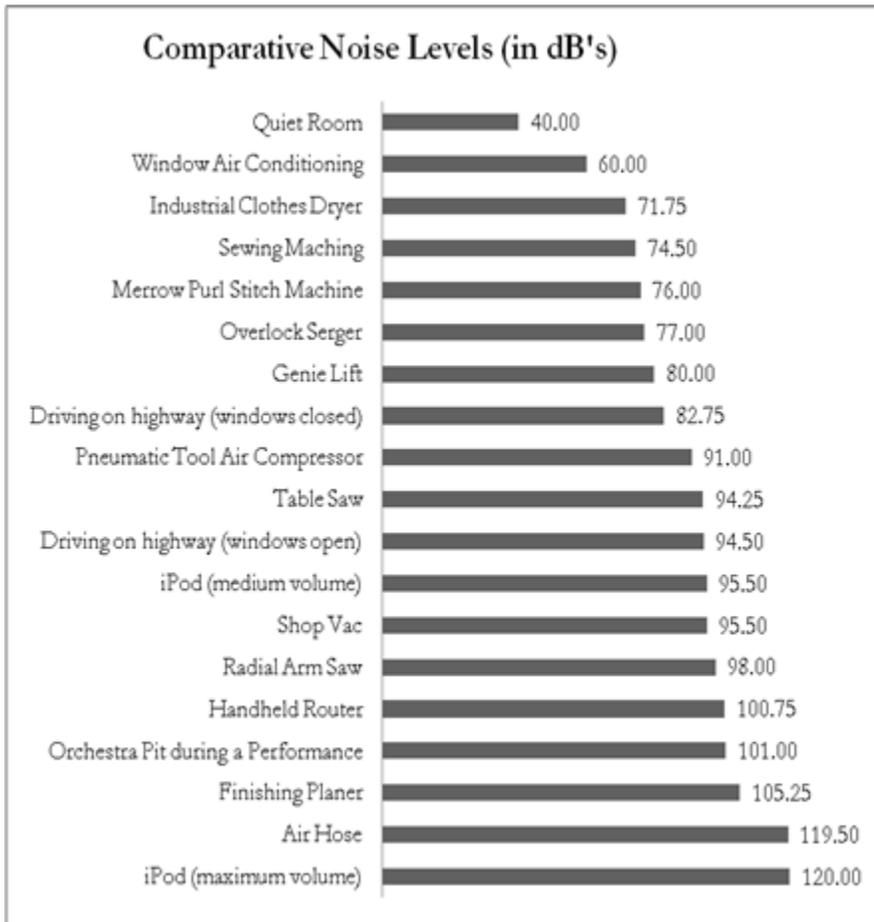
Neoprene, nitrile, viton, and butyl is 2 ½ years

Store between 40 and 95 degrees, no light, relatively dry

- 2.) **Arms and legs** - Full-length leather or heavy canvas aprons, trousers and/or long sleeves will protect arms and legs from welding sparks, sawdust and splinters. Specific requirements are at the discretion of the shop and department managers.

D. Noise Protection

Damage to your hearing is permanent and untreatable. If you must raise your voice to speak to a person 2 feet from you, you should be wearing hearing protection.



1.) The level of noise that is permissible in the workplace varies with the length of time of exposure and with the intensity of the noise (sound pressure). However, ringing in the ears and temporary hearing loss following work are both signs of overexposure. Sound is measured in decibels (dB) and hearing protection is rated in terms of the amount of sound (in dB's) that is blocked out. For example, hearing protection rated at 25 NRR would reduce the noise of 120 dB by 25 dB.

OSHA's permissible exposure limit (PEL) over an 8 hour day (TWA) is 85 decibels. Decibels are nonlinear, logarithmic functions, so a doubling of noise increases the sound level by only 3dB. For example, if one table saw produces 105 dB, turning on another equally noisy saw adds only 3 dB to bring the level to 108 dB. However, the increase of 3 dB doubles the sound

intensity and the amount of damage.

3.) Pneumatic hammers and staplers produce extremely high dB levels and are very damaging to your ears. Remember that you do not have to be using the tool to need protection from its noise: *proximity is all that matters!*

4.) Hearing protection that will diminish environmental noise by 30-33 dB will be provided to any staff member who needs it, in a variety of styles.

Shop radio/tape/CD player policies will be set at the discretion of the appropriate shop and department manager(s). However, any person working in a shop may turn down or turn off any player at any time. The player will then remain off until the end of that work period.

E. Hair Protection

Long hair, including ponytails, must be secured under caps or under shirt collars whenever power equipment is being used.

F. Foot Protection

1.) All scene shop and stage production employees, including carpenters, riggers, stage operations, props artisans, electricians, A/V, and scenic artists are required to wear closed, steel toed, hard soled shoes, unless instructed otherwise by your supervisor. In addition, Music staff working in the orchestra pit for change overs are required to wear closed, steel toed, hard soled shoes.

2.) Costumers, stage managers, production administration, hair and makeup staff, and wardrobe staff members, are required to wear closed toe, non slip-on shoes with fully enclosed heel. Any administrative staff that enters a shop or stage is also expected to follow this policy.

The purpose of appropriate foot wear is to protect you against puncture wounds and various injuries that may be caused when toes have things dropped on or rolled over them or are stepped on.

There are specific instances where these requirements may be modified by an OSHA required Workplace Hazard Assessment done by the appropriate department head in conjunction with the Safety Coordinator. In these specific instances, steel toe boots and other PPEs may be required.

G. Fall Arrests

Anyone loading counterweights on the weight floor or working with lighting equipment in the FOH near catwalk position must be in a full body harness attached via a life line to a load-rated attachment point or cable.

Even if you just have to load one weight or move just one shutter on an FOH near-cat instrument, you must be in the harness! You will be instructed in the use of these fall arrest devices at the rigging orientation.

For more information on Fall Arrest systems, see Chapter VII Fall Protection.



The Glimmerglass Festival

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VII. Lock Out/ Tag Out

The Glimmerglass Festival lock out/tag out procedure is defined by the Code of Federal Regulations (CFR) 1910.147, the Control of Hazardous Energy. The procedure will be continually under review as we refine it to better suit the nature of our company. If and when the policy is revised, all affected employees will receive updated training and documentation.

The intention of this procedure is to ensure that before any employee, user, visitor, contractor or other person executes any servicing or maintenance on machines, equipment or systems, including the counterweight system, where the unexpected release of stored energy or the unexpected energization and operation of equipment being serviced or maintained could cause injury, the machine, equipment or system being serviced or maintained shall be isolated from the energy sources and rendered inoperative.

This procedure is to be utilized by all personnel at The Glimmerglass Festival, including employees and contractors. This program also establishes responsibilities for the administration and implementation of the procedure.

There are Lock Out/Tag Out stations in the following locations:

- 1) Maintenance
- 2) Scene shop (base of stairs to props loft)
- 3) Electrics office
- 4) Green Barn (base of stairs to crafts loft)
- 5) Costume Shop (at Workroom Manager's desk)
- 6) Onstage: DL on the fly rail
- 7) Onstage: UR at the company switch

There are various types of hazardous energy and many possible risks associated with the unexpected energization of power sources.

A. Definitions

- 1) **Energy Isolation Point** is any piece of equipment that is used to isolate an employee or work site from hazards. Examples of energy isolation points include a circuit breaker for any power system, a wall plug on a piece of equipment or fixture, a rope lock on a line set in the counterweight system.
 - a) Energy Isolation Point Guidelines
 1. Mechanical Isolation Points
 - a. For mechanical work on machines powered by motors, the motor shall be rendered inoperable by locking the electrical disconnect in the open position.
 - b. For maintenance on mechanical systems, the Energy Isolation Points shall include the disconnect of any rotating equipment that would be damaged if started.
 - c. When isolating systems from pressure sources, if the pressure is > 25 psi, and a leaking isolation valve could cause the isolated section to re-pressurize, a vent or drain valve shall be included in Energy Isolation Point list. This includes air systems and water systems.
 - d. Valves with hand wheels or levers shall be locked into position using a chain and a locking device.
 - e. Pneumatic valves that have a manual hand wheel that can lock the position of the valve shall be locked in position using a chain and lock in accordance with this procedure.
 - f. When a person is working in a vicinity of exposed electrical conductors, the person may not bring a conductive object within ten (10) feet of the conductor unless the circuit has been locked out in accordance with this procedure.

2. Electrical Isolation Points

- a. While any Authorized Employee is working on equipment that has the possibility of being energized electrically, the circuits supplying power to such equipment shall be de-energized and the electrical path shall be mechanically broken and locked in this position in accordance with this procedure.
- b. For maintenance on electrical systems, breakers will be racked to disconnect and electrical bussing de-energized, as appropriate, to ensure safety of personnel.
- c. Hot Work - if exposed conductors cannot be de-energized for reasons of increased or additional hazard or infeasibility, other safety related work practices shall be used to protect employees who may be exposed to the electrical hazards involved. Such work practices shall protect employees against contact with energized circuits directly with any part of their body or indirectly through some other conductive object. Only qualified persons may work on electric circuit parts or equipment that has not been de-energized. Such persons shall be capable of working on energized circuits and shall be familiar with the proper use of special precautionary techniques, personnel protective equipment, insulating and shielding materials and insulated tools.

In cases where jumpers, fuses, grounds, or other such devices are part of the Lock Out/Tag Out, the equipment may not be removed, operated, or manipulated in any way until the Lock Out/Tag Out has been released by the Authorized Employee and Supervisor.

Energy Isolation Points shall have locking devices installed to prevent operation of the Energy Isolation Point and *Danger Do Not Operate* (DNO) tags attached to identify the reason for the lock out.

- 2) **Lock Out** is the placement of a lock or locking device at the energy isolation point to guarantee that the energy isolating device and the equipment cannot be operated until the lock or the locking device is detached. Lock outs are to be utilized as necessary to ensure that the equipment being serviced or repaired cannot be physically restarted or operated. Lockouts are to be used in conjunction with DNO tag outs.
- 3) A **Tag Out** is a written warning utilizing a DNO tag to not operate the designated energy isolation device. Tag outs are to be utilized in conjunction with a lock or locking device as applicable.
 - a) Tag outs installed on an energy isolating device specify that operation of that equipment is prohibited. Properly located tag outs demonstrate that reasonable precautions have been taken to protect personnel working on equipment, machines or systems from potentially hazardous energy sources.
 - b) Tag outs identify the equipment they are placed on, the name of the person who hung the tag and the date and time of the lock out.
 - c) In the case of routinely used tag outs (i.e. breasted line sets, line sets blocked by scenery every time a specific set is onstage) tags can be made for the season and re-used for the same application each time.

B. Responsible Employees

- 1) The **Issuing Authority** has the definitive responsibility for approving the Energy Isolation Points of equipment, machines or systems. Their responsibilities also include performing an independent check of the physical lock out or tag out at each Energy Isolation Point. Issuing Authorities shall be the following Glimmerglass personnel:
 - a) Director of Production
 - b) Technical Director
 - c) Scene Shop Foreman
 - d) Lead Rigger
 - e) Assistant Props Master
 - f) Stage Operations Manager and Assistants
 - g) Lighting Director
 - h) A/V Supervisor
 - i) Master Electrician
 - j) Facilities Supervisor
 - k) Costume Director
 - l) Costume Workroom Manager

Issuing Authorities are the only employees authorized to issue a lock out/tag out.

- a) It is the responsibility of the **Issuing Authority** to understand the task covered by the lock out/tag out and to verify that the proper Energy Isolation Points have been chosen.
 - b) An independent verification of the physical lock out or tag out at each Energy Isolation Point is to be completed by the **Issuing Authority**.
- 2) The **Primary Authorized Employee** is an employee who locks out or tags out equipment or systems in order to perform servicing or maintenance on that machine, equipment, or system. The primary authorized employee initiates the paperwork and is the first to hang their lock and the last to remove it from the ganging device.
 - a) It is the Primary Authorized Employee's responsibility to guarantee that their lock is the first on and last off on all Energy Isolation Points and to complete all required paperwork. The Primary Authorized Employee is also responsible for guaranteeing that the equipment is ready to be returned to service at the completion of work.
 - 3) The **Authorized Employee** is an employee who locks out or tags out equipment or systems in order to perform servicing or maintenance on that machine, equipment or system.
 - a) It is the Authorized Employee's responsibility to protect themselves by placing their own lock on each Energy Isolation Point before work begins, and removing it when their work is done.
 - 4) The **Safety Coordinator** will direct and control the lock out/tag out log. The Safety Coordinator will authorize the proper personnel to act as Issuing Authorities on an as needed basis.
 - a) The Glimmerglass Festival Safety Coordinator shall verify that the Primary Authorized Employees maintain the lock out/tag out log in accordance with this procedure.
 - b) The Safety Coordinator shall, at minimum, annually inspect this procedure to ensure the requirements of these procedures and the requirements set forth in the Code of Federal Regulations 1910.147; Control of Hazardous Energy are being followed.
 - c) The Safety Coordinator shall ensure pertinent employees are trained in the purpose, scope, application and function of this program. Personnel working under this program shall be experienced in the skills required for the safe application, usage, and release of lock out/tag out prior to starting work. The Safety Coordinator shall provide for the training of all affected personnel on this procedure annually.
 - d) Employees, users, visitors and contractors shall be retrained in the purpose, implementation, administration, and function of this procedure (as applicable) whenever there is a change in their job assignments, a change in the equipment or systems they operate, or processes that present a new hazard, or when there is revision to this procedure.
 - e) The Safety Coordinator shall organize retraining of employees or contractors (as applicable) whenever a periodic inspection or other event indicates there are divergences from or inadequacies in the administration, knowledge, and application of this procedure. This retraining shall re-establish aptitude and introduce new or revised steps of this procedure to the employee, user, visitor or contractor.
 - i) The Glimmerglass Festival personnel who contracted the labor is responsible for ensuring the requirements, application, administration, and adherence to the provisions of this procedure are maintained by the contractor. In general, the person who contracted the labor shall act as the Primary Authorized Employee.

C. Lock Out/Tag Out Documentation Procedure

- 1) **General** - No servicing or maintenance on equipment, machines or systems may be performed unless a proper documentation has been established.
 - a) The lock out of an Energy Isolation Point by a Primary Authorized Employee shall include:
 - i) A lock and a ganging device, where applicable
 - ii) A DNO tag with the identity of the employee applying the device, the Safety Clearance number and the date and time of the lock out.
- 2) **Procedural Steps for Performing Lock Out/Tag Out:**
 If the lock out/tag out is going to be cleared by the end of the work day it needs to be recorded on the lock out/tag out log. Safety Clearance Sheets are located at the back of each log clip board. Regardless, the same steps should be

followed.

Step 1: Complete Log

- a) Identify workplace hazards
- b) Identify Energy Isolation Points and Methods
- c) Notify all affected employees that a lock out/tag out system is going to be utilized and the reason therefore.

Lock Out /Tag Out Log								
LOTO#	Date	Time	Reason for LOTO	Equipment	Personnel Name & Title	Released Date	Released Time	Initials

Step 2: Lock Out / Tag Out Equipment

- a) Notify all affected employees the reason for and estimated time length of the lock out.
- b) De-energize or reposition the system to prepare it for lock out and/or maintenance or repair.
 - i. Operate the switch, valve, pull the plug, or other energy isolating device(s) so that the equipment is isolated from its energy source(s).
 - ii. Stored energy (such as springs, elevated machine members, rotating flywheels, hydraulic systems, and air, gas, steam, or water pressure, etc.) must be dissipated or restrained by methods such as repositioning, blocking, bleeding down, etc.
- c) The Primary Authorized Employee must hang a lock or ganging device and a DNO tag identifying the Primary Authorized Employee's identity, date and time of the lock out.
- d) Once the equipment has been repositioned, locking devices or DNO tags have been installed, the Primary Authorized Employee must test the lock out that in normal operating circumstances it cannot be moved or energized.
- e) If the equipment cannot be tested by attempting to operate the system, a qualified employee shall test the system using a voltage meter or other appropriate means.
- f) All employees working on the project must individually inspect the energy isolation point acknowledging that they understand and are comfortable with the Primary Authorized Employee's lock out/tag out.

Step 3: Approval to Begin Work – Issuing Authority

- a) The Issuing Authority must inspect the actual Energy Isolation Points to determine if the work site is free from hazards.

Step 4: Begin Work

- a) All Authorized Employees can now proceed with the servicing or maintenance of the equipment or system.

Step 5: Completion of Work

- a) The Primary Authorized Employee should remove the lock and DNO tag and ensure the work is complete and the equipment is ready for service.
- b) Prior to energizing equipment there shall be a visual determination that all employees are clear of that equipment. Realign any mechanical parts to working position.
- c) Once the equipment has been tested and the system is ready for service, the Primary Authorized Employee
 - 1. Remove all lock out/tag out devices
 - 2. Sign and date the lock out/tag out log
- d) Operate/energize the equipment to return it to normal working conditions.

3) Exception for repeatedly used tag outs in repertory

Under the guidance of the Lead Rigger and/or the Stage Operations Manager, there may be instances when each time a set is installed or struck specific line sets, motors or systems need to be tagged out.

- a) This must be logged on the lock out/tag out log every time.

- b) The intent of this part of the lock out/tag out program is twofold. Most importantly it is to prevent the line set, motor or system from ever being energized without each portion of the system being in complete working order. The second purpose is to give the Electricians or Stage Operations Department the ability to lockout the motor when the system is not running. The designated staff member will unlock (or lock) the system as part of the pre-show check beginning with the first technical rehearsal of each production. The system will then be locked (or unlocked) out after each performance.
- c) Stage managers must fully understand the operation of line sets, motors, systems and controllers used in productions; therefore, all stage managers must undergo lock out/tag out orientation. A copy of the keys for any padlocks used to lock out/tag out a production system must be kept by the stage manager.

4) **Exception for individual dimmer maintenance**

The electricians staff shall be allowed to use a tag out system as prescribed below when working on individual dimmers on a temporary (less than two hours) basis. They shall only be required to use a lockout for extended dimmer maintenance. The procedure must be documented on the lock out/tag out log.

- a) The procedure shall be as follows:
 - i. Alert all electricians working in the space of the work about to be done.
 - ii. Turn off the breaker(s) of the dimmer(s) in question.
 - iii. Remove the dimmer from its drawer.
 - iv. If possible replace it with a spare, if not, block the dimmer drawer by running a nylon tie through the drawer above and below with a DO NOT ENERGIZE tag.
 - v. The circuit is now tagged out.
- b) After maintenance is complete:
 - i. Alert all electricians working in the space of the re-energization of the circuit.
 - ii. Remove the tag out.
 - iii. Restore the dimmer to its drawer.
 - iv. Turn the breaker(s) back on.
 - v. Test the dimmer(s) affected by the maintenance.

5) **Precautions and Additional Guidance**

- a) Energy Isolation Using a *Danger Do Not Operate* Tag Only
 - i. All Energy Isolation Points shall be locked out if the equipment is capable of being locked out. In cases where a locking mechanism is not integral to the equipment or system, including counterweight, design and lockout is not possible, double tag isolation is required. This means two points of isolation from hazards must be established before work is to progress.
 - ii. The additional *Danger Do Not Operate* Tag shall be hung on the next upstream opened disconnect or blocked open control device.
- b) Under no circumstances shall any valve, part of a control circuit, starter, breaker or system be energized or operated, or manipulated in any way, if a *Danger Do Not Operate* tag is hung on the equipment or system.

D. Locks and Keys

The Safety Coordinator stocks and distributes all DNO tags, locks, locking devices and other equipment as may be necessary.

Each lock shall identify the person who hung the lock, either directly on the lock or on a DNO tag that shall accompany the lock. Keys shall be controlled to ensure that no one other than the employee who hung the lock can remove it, unless the following procedure is used.

- 1) If an employee forgets to release it immediately following the completion of work and goes home or becomes unavailable, and the lock out/tag out needs to be released to support production, the employee is to be notified and required to return to work to release the lock out/tag out.

- 2) In situations where it is not possible to communicate with an absent or unavailable Authorized Employee who holds the key to a lock out/tag out and that lock out/tag out needs to be released to support production, then Authorized Employee's Supervisor may release the lock out/tag out. The Supervisor releasing the lock out/tag out shall:
 - a) Ensure that all reasonable means of communication with the Authorized Employee have been exhausted and the employee is unavailable.
 - b) Ensure the jobs associated with that lock out/tag out are complete and the equipment and the systems are safe to return to service.
 - c) Personally ensure that the Authorized Employee is aware the lock out/tag out has been released, locking devices have been removed, DNO tags have been removed, and the equipment or system has been returned to service.

E. Enforcement

The failure to follow this established Safety Procedure may result in disciplinary actions. The employee's direct supervisor or the Safety Coordinator will be responsible for enforcing and administering the actions. The actions will be based on a review of the incident and the severity of the potential hazard(s) involved.



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VIII. Respiratory Protection

Working in theater shops can add hazardous materials to the air you breathe. You need to take precautions to protect yourself and those around you. Adequate ventilation should be the primary means of controlling potentially harmful substances in the air. However, when ventilation is inadequate, OSHA specifies the use of respirators.

Your **respiratory system** consists of the upper respiratory tract (nose, throat, trachea and bronchial tubes) and the lungs (lung cavities and the alveoli.) The alveoli are the small sacs that actually transfer the gases to the bloodstream. Inhalation of hazardous materials can irritate the linings of the upper respiratory tract, particulates can settle in the lung cavities slowly destroying the lungs and inhaled gases and vapors can be transferred to the bloodstream where they can have damaging effects on all of the internal organs. Respiratory protection depends on the hazards to which you are exposed, the exposure levels, and the respiratory protection equipment used.

The respiratory system is the most direct route of entry for hazardous materials. The relationship between the respiratory system, the circulatory system and the need to oxygenate tissue cells causes the inhalation of hazardous materials to be so dangerous. Inhaled compounds are immediately sent to the brain and other organs. This causes three basic respiratory dangers: oxygen deficiency, particulate contaminants and gas and vapor contaminants.

- 1) **Oxygen Deficiency** occurs when the level of oxygen drops below 19.5 percent. The normal level is 20.8 percent. Harmful effects on body functions, mental processes and coordination take place when the oxygen level has been depleted to less than 16 percent. The deficiency arises not only from a lack of oxygen, but from the other gases that take the oxygen's place. Gases such as carbon dioxide can push oxygen out of confined spaces making it more difficult to breathe normally without assistance.

Oxidizing materials, which consume oxygen, can also create this depletion. The only respirators that would be sufficient to handle an oxygen deficient atmosphere would be of an air-supplied nature. Symptoms include increased breathing, accelerated heart rate, impaired attention, nausea, rapid fatigue, loss of movement and unconsciousness. If someone is suffering from oxygen deficiency they must be supplied with oxygen.

- 2) **Particulate Contaminants** cause damage to the respiratory system. Particulates are measured in microns. If they are ten microns or less, they have a greater chance of entering the respiratory system. If the particulates are below five microns they can reach the deep lung areas or the alveoli. In healthy lungs the body's natural protections can generally remove particles between five and ten microns in diameter. Particles are continually trapped by the mucous and cilia of the upper respiratory tract and clean the air. The respiratory systems of the body are not as efficient and become more impaired with greater "dust" exposures. It is important that you know the size of the particulate that you will be working with so that you may choose the appropriate respirator filter.
- 3) **Gas and Vapor Contaminants** enter the body through the lungs and are then passed into the bloodstream and on to the various organs. Highly toxic acids, such as hydrogen sulfide and sulfur dioxide, may be formed when the acidic gases and vapors react with water found in the body. Most vapors encountered in the theater are classified as an organic compound originating from organic liquids. Solvents, paint thinners and spray paints are all examples of organic vapors.

A. Respirators

Only employees who have received the pulmonary functions evaluation through a licensed professional and have been fit-tested are allowed to use tools or equipment, or perform tasks that require the use of any respirator, including particulate (dust) masks.

The National Institute of Occupational Safety and Health (NIOSH) regulates respirators, filters, parts and components. Only components and respirators carrying the initials NIOSH and an approval number should be used.

Take great care to choose a form of respiratory protection that is suited to your task. You may amplify the hazard and put yourself at greater risk by choosing inappropriate protection.

- 1) There are three basic types of respirators:
 - a) **Supplied-Air** respirators or self-contained breathing apparatus (SCBA) bring fresh air to the wearer by means of pressurized gas cylinders or air compressors. These are usually used in an oxygen-deprived atmosphere or for gases and vapors that cannot be controlled through chemical cartridges.
 - b) **Powered air-purifying** respirators provide air which has been pumped through a filter.
 - c) **Air-purifying** respirator purifies the air as it is inhaled through filters or cartridges.

- 2) There are several types of air-purifying respirators including:
 - a) **Disposable** or **single use** types which look like paper dust masks and are thrown away following one use or eight hours.
 - b) **Half masks** which cover the mouth, nose and chin and have replaceable cartridges and filters.



Glimmerglass uses:

North 7700 Series - Half Mask Respirator



- Silicone face piece material conforms to facial features and doesn't harden with age. Silicone is easy to clean, extremely durable and resists distortion ensuring a better fit.
- Contoured sealing flange and cradle suspension system eliminates discomfort caused by pressure points on facial nerves.
- Minimal dead air space improves worker comfort by limiting re-breathing of exhaled air.
- Direct cartridge to facepiece seal minimizes replacement parts and simplifies maintenance.
- North 7700 Series Half Masks are compatible with all North cartridges, filters and accessories.

North 5500 Series - Half Mask Respirator



- Made of an extremely soft non-allergenic elastomer for comfort and fit. Contoured sealing flange eliminates discomfort caused by pressure points on facial nerves. Design of nose area provides excellent comfort and fit.
- Direct cartridge to face piece seal minimizes replacement parts and simplifies maintenance.
- North 5500 Series Half Masks are compatible with all North cartridges, filters and accessories.

- c) **Full face** masks which resemble old fashioned gas masks and have replaceable canisters.
- 3) **Particulate Masks & Filters** - All particulate masks and filters have a number rating based on testing against "fume-sized" particles (0.3 microns).
 - a) **N95, R95 and P95 filters** are certified as having a minimum efficiency of 95%.
 - b) **N99, R99 and P99 filters** are certified as having a minimum efficiency of 99%.
 - c) **N100, R100 and P100 filters** are certified as having a minimum efficiency of 99.97%.



N =	Not to be used with oil.
R =	R means "resistant to oils." Can be used for eight hours with chemicals and pesticides that contain oil.
P =	P means "oil proof." Can be used with oil and non-oil hazards; may be able to use longer than eight hours.

- 4) **Gas & Vapor Cartridges** - choose the appropriate cartridge for the chemicals being used. Some chemicals do not have a cartridge and must not be used without supplied-air respirators. As we do not use supplied-air respirators, these chemicals cannot be used in our workplace.

Chemical Cartridge Color Coding		<i>All manufacturers use the same color coding for gas/vapor protection</i>
Color	Type	
White	Acid Gas	
Black	Organic Vapors	
Green	Ammonia Gas	
Yellow	Acid Gas & Organic Vapor	
Olive	Multigas (protects against numerous gases and vapors)	
Magenta	Particulate Filter Cartridge (HEPA) (Also called P100)	
(A HEPA is a particulate filter; all others are used for gases and/or vapors.)		

Particulate respirators, filters and pre-filters - trap solid and liquid particles such as dusts, mists and fumes. They can be found in the form of a disposable respirator, or in the form of a "pre-filter", which can be used in conjunction with a chemical cartridge. The filters should be changed according to the manufacturer's instructions or when you experience excessive breathing resistance. Note: P-100 can be used for soldering and welding.

Chemical cartridges - (Gas and/or Vapor-removing Cartridge-type Respirators) are filled with specially treated activated carbon which will adsorb certain gases and/or vapors. You should change the cartridges when you taste or smell a substance, or your eyes, throat or respiratory system become irritated. It's best to schedule a cartridge "change-out" before you notice that you are being exposed to the contaminant.

Many times filters can be used on top of cartridges to protect from dusts, mists, and fumes. Sometimes they come attached to the cartridge, and other times, you have to attach them manually.

Due to the range of respiratory devices, it is important to know the use and the application that you need the respirator for. You should identify the contaminant, determine the concentration and evaluate the exposure before you make your selection.

- 5) Consult the Material Safety Data Sheet for the product that you will be using to determine which hazardous ingredients are involved. It is important to note that the SDS may not require the use of a respirator, but you can determine whether one should be used by the TLV's or PEL's concentrations listed for the chemicals. You must also determine whether the chemical will be in a gas, vapor, dust, mist form or a combination.
- a) The concentration levels for the various chemicals can be determined by analyzing the SDS. Actual concentration levels are difficult to determine in the theatrical setting; so we often use the following questions as a guide
 - a. What is the percentage of the chemical in the product?
 - b. What is the TLV or PEL of the hazardous chemical?
 - c. What is the density and evaporation rate of the chemical?
 - d. Will it evaporate quickly or slowly?
 - e. Will it rise and disperse in the air or will it sink and settle?
 - f. What is its flash point? A low flash point indicates volatility.
 - g. Is there an odor to the chemical?
 - h. What is the Odor Threshold compared to the TLV?
 - b) Once you have identified the contaminant and determined the concentration,
 - a. you must evaluate the task, the work area and the process the chemical is used in.

- b. The amount of time that you are exposed, the exertion and the inhalation needed are all determined by the nature of the task.
- c. The work area must be gauged for ventilation and environment. The proximity to other workers, the temperature and the ventilation are all a part of this process. The possibility of mixing chemicals is an additional consideration.

Due to these factors, it is recommended that whenever possible you work in the spray booth.

B. Pulmonary Functions and Respirator Fit Testing

Each shop or department manager will identify the individuals on their staffs who must perform tasks that involve hazardous materials such as welding or spray painting. Those individuals will be required to use a respirator and must be evaluated to see if they are medically able. A medical questionnaire is evaluated by a physician who will determine if a physical exam is needed. Also, a pulmonary functions evaluation is used to ascertain if each individual staff member may safely wear a respirator. If so, they will be fit-tested and instructed on the proper use and care of the equipment.

Because most respirators, including particulate masks, were designed for the “average” Caucasian male, obtaining a proper fit can be difficult. However, if a good seal is not made, air may leak into the respirator without passing through the filter. Respirators also fit incorrectly if the wearer has facial hair (beards, sideburns or even a few hours growth), facial scars, a broken nose, missing dentures or a very large or very small face. For these reasons, fit-testing is imperative before you use a respirator.

C. Respirator & Cartridge Care

Cartridges and filters shall be replaced according to the schedule set per department.

- 1) *Filters* become clogged as you breathe through them. If breathing becomes difficult before your scheduled change time, you should replace your filter. The pressure from your breathing will draw particles through the filter and into your lungs.
- 2) *Chemical cartridges* simply stop working after a period of time, and ***once they have stopped working, you will breathe in the contaminant as if you were not wearing a respirator.*** Chemical cartridges should be replaced after 8 hours of use or two weeks of exposure. Pay particular attention to cartridges with expiration dates. Some of the new North cartridges have a NIOSH approved end-of-service-life indicator (ESLI). ESLI's are simply an indicator that changes color when it is time to replace the cartridge. It is up to each employee to track when cartridges need to be replaced. Please see the Safety Coordinator if cartridges need to be ordered.
- 3) *Every time you use your respirator you should inspect it.* Check all of the functional pieces, the inhalation and exhalation valves, headband, and gasket seals. All valves should be flat, not curled torn or missing. The rubber should not be worn or cracked. Lastly, the elastic of the headband should be in good condition in order to assure a proper fit.
- 4) *You must test your respirator and cartridge before each use.* The test includes:
 - a) **Negative pressure test** - block the cartridge air inlets with your hands, inhale and hold your breath for about 15 to 20 seconds. The negative pressure should remain inside the face mask.
 - b) **Positive pressure test** - block the exhalation valve and gently exhale. You should not detect any pressure changes from air escaping around the face piece.
- 5) *Properly clean and store your respirator after each use.* This will help to extend the life of your respirator and your cartridges. Safety equipment wipes may be used to clean the inside and outside of your respirator. It is recommended that you clean your respirator before and after each use.
- 6) *Store your respirator in an airtight container,* away from sunlight. This will keep the respirator from being contaminated by ambient atmosphere.
- 7) *Particulate masks and welding vapor masks* should be stored in a clean location to keep residual dust from accumulating on the inside of the mask. They should not be sealed in an air tight container so the moisture is able to evaporate. They should be replaced after 8 hours of use.

- 8) *Cartridges should not be left out in the air* as they will continue to absorb contaminants, shortening their life.
- 9) *Inspect your respirator frequently for signs of wear, missing parts or damage.* Do not continue to use a respirator if it is not completely intact.



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IX. Fall Protection

The Glimmerglass Festival established the Fall Protection Program (1926.503) as regulated by the Occupational Safety and Health Administration (OSHA) in order to comply with the regulations of New York Occupational Safety and Health Administration (NYOSH) who has adopted the same standard.

Employers who expose their employees to potential fall hazards are required to develop and maintain a program to protect the employee from injuries due to falling while trying to do their jobs.

Employees working on a surface with unprotected sides and edges six (6) feet, 1.8 m, above a lower level shall be protected from falling. This standard also includes “Holes” 1926.501 (b) (4) (ii).

A training session will be given prior to the beginning of the season and prior to exposure of all employees. Retraining may need to be done with employees as workplace conditions or equipment change or if the employee has not retained or proven retention of the information.

A. Fall Hazards

The Glimmerglass Festival must first determine if a walking/working surface has the structural integrity to support an employee, volunteer, or visitor safely. The Technical Director is responsible for ensuring employee safety on an upper level structure on which employees, volunteers or visitors are required to work. Once the determination has been made that the walking/working surface is secure, it is the responsibility of the Technical Director to determine the best way to protect the employees from the “unprotected sides and edges” greater than six feet, 1.8 m, above a lower level.

The Glimmerglass Festival shall protect employees, volunteers, and visitors through the use of guardrail systems and/or personal fall arrest systems. The Guardrail system is the first line of defense. Where the Guard Rail system will not adequately protect an employee, volunteer and visitor, a Personal Fall Restraint System will be instituted.

It is vitally important that each employee, volunteer and visitor is able to assess the risks of falling and recognize situations where they are at risk. The daily tasks for each person change dramatically given the nature of our profession.

B. Guardrail Systems

- 1) When at all possible a Guardrail System will be the first line of defense in fall protection.
The guardrails must comply with the following provisions.
 - a) The top edge of the guardrail shall be 42" above the walking/working surface.
 - b) Mid-rails shall be installed at a height midway between the top edge of the guardrail and the walking/working surface.
 - c) Uprights shall be no more than 19" apart.
 - d) The guardrail system shall be capable of withstanding a force at least 200 pounds without more than 3" deflection or failure.

- 2) **Multi-level Sets** - Whenever there is a multi-level set on stage, there is a time period when the handrails around the “leading edges” are not in place, or handrails are not installed on escape stairs. During these time periods employees, volunteers and visitors are at risk while working on that set. It is the responsibility of the Technical Director to ensure the employee, volunteer or visitor’s safety during this construction phase.

While there may be units on stage that have been designed with no railings, it is imperative that all escape units have the required hand railings as determined and set by OSHA and the CFR. The height of such railings should be 42" with an intermediate railing approximately half of that distance.

- 3) **Open Holes** - Whenever a trap opening is installed into the stage floor it poses an additional risk. It is the responsibility of the employee working on those specific projects to protect and safeguard fellow employees, volunteers, and visitors from stepping or falling into these openings. A temporary railing (capable of holding 200 pounds) should be set up anytime there is danger of falling into an open hole. In addition, the hole should never be left unattended and should be called out to surrounding crew.
- 4) **Cat Walks**
 - a) The **Pro Cat** is the catwalk that is the closest to the Proscenium. This area is generally regarded as an area where people cannot fall, but objects can. It is imperative that all equipment has a safety chain on it as a secondary securing measure and that cardboard color frames are used.
 - b) The **Far Cat** is the catwalk that is furthest downstage and away from the stage. This area is generally regarded as an area where people cannot fall, but objects can. It is imperative that all equipment has a safety chain on it as a secondary securing measure and that cardboard color frames are used.
- 5) **The Grid** - Five departments use the grid of the Alice Busch Opera Theater - three on a regular basis.
 - a) The **Rigging** department insures that all line sets are functional and safe, as well as to dead hang any set pieces, masking and light ladders that Electricians may need.
 - b) **Electricians** utilize the grid to drop their multi cables.
 - c) **Stage Operations** also uses the grid under the supervision of the riggers to move scenery and show rigging around during changeover.
 - d) The **A/V** department, also under the supervision of the riggers, uses the grid to dead hang equipment such as speakers and monitors.
 - e) The fifth department that functions in the grid, **Facilities Maintenance**, is there to conduct facilities inspections and to ensure that all fire suppression systems are functional. These various duties can be taken care of safely without the use of a Personal Fall Protection System.

At all times during the season, the ATD of Rigging Operations shall be made aware of any changes or installations taking place in the grid. It is the ATD of Rigging Operations' responsibility to ensure that all tasks are completed in a safe manner with the proper hardware and tools.

C. Falling Objects

While The Glimmerglass Festival is concerned with protecting its employees, volunteers and visitors from falling, it also must protect the people working below from falling objects. When completing any work overhead, tools, hardware and other items can fall to the stage floor. It is the responsibilities of those working overhead to safeguard (as much as possible) the employees, volunteers and visitors working below.

- 1) The best line of defense would be barricading the area where items could fall. However, this will not always be an option. If it could be scheduled so that workers are not overhead while workers are on the deck below, it would be the best alternative. When barricades or alternate scheduling are not possible, the employees, volunteers and visitors working below will be required to wear hard hats.
- 2) Toe boards installed along with guardrails will also aid in keeping materials and equipment from falling on workers below. Toe boards must be at least 3.5" high and able to withstand a 200-pound force in any direction without failing.

D. Clear Walkways

This mandate applies to the grid, the catwalks and the deck below. Things left in the aisle ways are a trip hazard. Each person is responsible for the safety of their co-workers, volunteers and visitors when they are working overhead and on

deck. Everyone must pick up any unneeded equipment, tools or hardware after a project. Everyone is also responsible for keeping the walkways clear and free of trip hazards.

E. Personal Fall Restraint Systems

Each part of all personal fall restraint systems must be used properly to ensure the user's safety.

- 1) Personal Fall Restraint System Areas
 - a) The **Near Cat Walk** is the catwalk that is downstage of the Pro Cat. It is also the center catwalk. When installing equipment in this position a horizontal lifeline is required and the employees, volunteers, or visitors are required to be in a full body harness. The horizontal lifeline is installed at the beginning of each season and struck at the end. While the lifeline is not installed no work should be completed in this position.
 - b) The **Weight Floor** is a catwalk that runs downstage to upstage along the stage left wall of the theatre. Located just below grid height it is used primarily for loading and unloading of weight for the fly system. When in this position a horizontal lifeline is required. Employees, volunteers or visitors are to be in a full body harness. The horizontal lifeline is installed by the ATD of Rigging Operations and/or Technical Director at the beginning of each season and struck at the end. While the lifeline is not installed no work should be completed in this position.
- 2) Each employee who uses the Personal Fall Restraint System must comply with the following guidelines:
 - a) **Usage** - The user must become familiar with each part of the Personal Fall Restraint System as intended by the manufacturer in order to maintain the safety factor it was intended to withstand.
 - b) **Inspection** - Under the supervision of the ATD of Rigging Operations, all components of the Personal Fall Restraint System shall be inspected weekly. A record of this inspection will be kept in the Production Shop Office. The user shall inspect each component of the Personal Fall Restraint System prior to use for wear, damage, and other deterioration. If any component is defective, the element must be replaced and the item must be removed from service. It is the responsibility of the user to inform their department head that the item is no longer usable. The department head will then inform the ATD of Rigging Operations so that the item can be destroyed and a replacement can be ordered.

Under no circumstances should the equipment be used if any part is not in working order. The project must be delayed until appropriate equipment is available.

- 3) The components used in a Personal Fall Restraint System are as follows:
 - a) **Anchorage** must be rigid and capable of supporting 5,000 pounds of static load per point.
 - i) If a structural I-beam is not available, employees, volunteers, or visitors must consult with the Technical Director or ATD of Rigging Operations for an approved anchorage point and device.
 - ii) Anchorage placement must always be above the head of the user. The anchorage point should be directly above the work area to avoid swing hazards in the event of a fall.
 - iii) Only one employee may tie into a sling. Each user must have his/her own independent anchorage connector.
 - b) **Connectors** shall be made of steel with smooth edges to prevent damage to interfacing parts.
 - i) All d-rings, snap hooks, and carabineers must have a minimum tensile strength of 5,000 pounds.
 - ii) Only locking type snap hooks or carabineers are to be used.
 - c) **Lanyards** must have a minimum breaking strength of 5,000 pounds.
 - i) When using lanyards in a rigging or upper level application, a shock absorber type must be used. The lanyard must not allow the user to free fall more than six (6) feet, nor contact any lower level. Shock absorbers (deceleration devices) will extend 3.5 feet.
 - ii) This distance must be added to the free fall distance to determine the total fall distance. The anchorage point may need to be adjusted to make sure the user will not contact a lower level.
 - iii) The attachment of the lanyard to the anchorage should be kept as high as possible to minimize the distance the user would fall.
 - d) A approved **Full Body Harness** will be used at all times.



- i) The attachment point of the lanyard to the body harness will be located in the center of the wearer's back near shoulder level. The lanyard choice will be dictated by the task as indicated in the section above.
- ii) All users must make sure the harness is secure and follow the manufacturer's instructions for proper fit.
- e) **Lifelines** are used in both the Weight Floor and the Front of House positions. It shall be attached to the anchor point with a locking carabineer. No more than two harnesses can be attached to each lifeline.



F. Safety Monitoring System

As part of the Personal Fall Restraint System, The Glimmerglass Festival must have a way of insuring the equipment is being used and in a proper manner when employees, volunteers or visitors are at risk. Department heads must serve as Primary Safety Monitors. The employee in charge of a task will serve as the Safety Monitor for any employees, volunteers or visitors working with him/her.

The Safety Monitor shall:

- 1) Recognize when the employees are exposed to potential fall hazards and provide the appropriate equipment for the task.
- 2) Ensure that each employee or volunteer inspects all equipment for possible defects, wears the harness properly and is trained in the procedures of the Personal Fall Restraint System.
- 3) Provide guardrails for any multi-level sets or open holes at the time the opening is made.
- 4) Determine when workers are at risk from falling objects, and ensure all workers below are wearing hard hats.



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X. Lifts, Ladders and Scaffold Training Outline

Ladders

The Glimmerglass Festival owns three types of ladders: Fiberglass A-Frame, Fiberglass Extension, and Aluminum Step Ladders.

All ladders should be inspected for cracks, bends, or any other sort of defect before use.

All ladders besides step ladders require a spotter to foot the ladder. All ladders above 8 feet should use two people to carry and set-up (always set-up the ladder as close as possible to where you need to work). In order to maintain safe balance your belt buckle must stay within the ladder rails.

Always make sure the spreader bars are locked, and the ladder is firmly seated with all four legs evenly on the ground. Ladders should always be used on level ground. Some decks and lighting positions may call for a ladder to use on a counter-rake. Any exceptions to this should be cleared with your department head.

When climbing or descending the ladder, you should always face the ladder. Before descending, you should always check to make sure you have left nothing on top of the ladder. You should maintain three points of contact at all times. Never climb on or above the top two steps marked as “Not a Step”. An exception to this is a platform ladder, where the platform is intended to be stood upon.

In the case of an extension ladder, make sure both feet are seated evenly and the extension is locked securely. The extension ladder should be 1 foot out from the wall for every 4 feet of ladder. A good way to measure is to stand with your toes at the foot of the ladder and stretch your arms out. If your hands are just touching the rungs in front of them, the ladder is at a safe angle. Never move an extension ladder while extended.

Rolling Scaffold

The Glimmerglass Festival owns two sets of scaffolding. Both of which are mounted and rated with wheels. Safety should be a first consideration in any work situation.

Look around the work area to ensure a safe and stable environment (i.e. Is the area level? Are you near power lines or other potential hazards?).

When assembling scaffold begin with lowest level and build full box then add one side at a time. Align the sides properly so the unit is easy to climb. Always have a second person to counter weight when you are climbing the scaffold. Always install all planks so there is no fall hazard. When scaffold is in use, all casters should be locked. Do not roll or move the unit with people on it.

Scaffolds and their components should be capable of supporting at least four times the maximum intended load. Maintain scaffolds in a safe condition, and do not alter or move them horizontally while they are in use or occupied. Before each use, inspect all parts of scaffold and confirm you have all the pieces needed (Pins, Bolts, etc.). Be sure all pieces are in working order and have no signs of excessive wear or abuse. Repair damaged or weakened scaffolds immediately, and do not use them until repairs have been completed.

Guardrails with mid-rails and toe boards must be installed on all open sides and ends of platforms more than 10 feet above the ground or floor. Always use all cross braces.

Employees should not work on scaffolds during storms or high winds or when scaffolds are covered with ice or snow.

Preventive Measures

Employers must:

- Ensure that scaffolds are assembled according to the manufacturer's recommendations. If locally built, they must be properly designed and engineered.
- Ensure that no extensions or auxiliary parts are added to scaffolds unless designed and approved by a competent person.
- Ensure that workers follow safe work practices when constructing scaffolds.
- Ensure that scaffold load limits given by the manufacturer or engineer are not exceeded.

Of scaffolds, never use unstable objects to support the planks, and scaffolds and their fixtures should be capable of supporting at least four times their maximum intended load. In addition, overhead protection must be provided for personnel using scaffolds potentially exposed to overhead hazards.

It is required that scaffolds are assembled according to the manufacturer's recommendations, but if necessarily custom built, they must be properly designed and engineered.

Lifts

The Glimmerglass Festival owns one personnel lift, a Genie DPL (Double Personnel Lift). A second lift, a Genie AWG single personnel lift is also generally brought in for the summer season.

Personnel lifts are safe when used properly, but proper care and attention should be used to keep workers in the lift and those around them safe.

All four outriggers must be used whenever a lift is extended. While in a lift, workers must always stand on the basket floor, never a railing. The bucket doors/entry rail must be fully closed before extending and must remain closed until the lift has returned to the non-extended position. The lift should never be moved while extended.

All ground crew or anyone near the lift should be wearing a hard hat. While in the lift, you should not have any loose tools, radio, or hard hat. Hard hat chin straps are available for any one working in a lift. Exceptions to this rule, such as wearing a hard hat while working in conjunction with personnel in the grid, will be made on a case by case basis by your department head. You should always clean out your bucket upon departure.

Personnel Lift Ratings

The Glimmerglass DPL goes to 30 platform working height. The weight capacity is 750lbs. You should never exceed this limit. Use the weight of the one or two people in the lift plus tools, materials, etc to determine the weight of your bucket's load. Without any load, the DPL weighs 1,474 lbs. Please consult the Technical Director before using it on any theatre surface besides the ABOT stage floor.

The AWG single personnel lift has a weight capacity of 300lbs. Generally, these lifts have a working height of 36 feet, but this may change season to season depending on the lift.

Additional instruction regarding the specific safe uses of Lifts, Ladders and Scaffolding at The Glimmerglass Festival is required before an employee can use any of Glimmerglass' equipment. This training is called Lifts, Ladders and Scaffolding and will be delivered during orientation.



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XI. Facilities Tour

The first purpose of the tour is to orient new employees to the various facilities in which they will work. The second purpose is to identify the locations of emergency equipment, potential hazards, fire lanes, and evacuation areas. Finally, during this part of orientation employees will be trained on the proper use of certain equipment. Throughout the tour, you are encouraged to ask questions about anything that is new or unclear.

A. Location of Emergency Equipment

During your tour, be sure that you learn the location(s) of the following:

- 1.) Fire extinguishers;
- 2.) Telephones, especially those with red Emergency Health Information notebooks;
- 3.) First aid kits;
- 4.) Bio-hazard disposal bags and "sharps" disposal containers
- 5.) Eye-wash stations;
- 6.) Flammables storage cabinets and flammable waste containers;
- 7.) Secondary containers and labels;
- 8.) Minor accidents reporting clipboards.

B. Hazard Identification

Your work place(s) may have potentially hazardous areas, such as steps or catwalks. Be sure to note the following on your tour:

- 1) Steps and stairways, especially
 - a) all exterior steps and stairs that may become slippery in the rain.
 - b) the spiral stairs (SL) and the caged straight ladder (SR) leading to the grid. The straight ladder should only to be used in an emergency.
 - c) the ladders in the torm slots SR and SL.
 - d) the ship's ladder leading from the control booth to the catwalk and the steps in the catwalk.
- 2) Uneven and/or potentially wet and slippery walking surfaces, especially
 - a) leading to the costume shop and green barn;
 - b) the grassy area behind the dressing room building;
 - c) the breezeway and exterior of the theater;
 - d) the gravel walk and entrances to the Electrics/AV office;
 - e) the porch and stairs between the Scene Shop and Production Shop Office
 - f) the theater auditorium floor, when it is wet (often from condensation)
- 3) Overhead obstructions, especially
 - a) in the gridiron and catwalks.
 - b) the orchestra pit ceiling under the stage apron.
- 4) Other potential fall hazards, including
 - a) the orchestra pit and stage access steps.
 - b) the stage traps.
 - c) the loading dock.

- d) openings in the gridiron and at the upper loading rail.

C. Fire Lanes and Exits

The costume shop, scene shop, green barn and the theater have clearly marked fire lanes and exits. Note the location of these and *remember that fire lanes and exits may never be blocked, for any reason.*

D. Equipment Training

- 1) During the next few days, depending upon your work areas, you will receive training on the following equipment:
 - a) lifts, ladders and scaffold;
 - b) the counterweight system, including using the locking rail and proper weight loading;
 - c) fall restraints (personal fall arrests) for working at the loading rail and in the catwalks.

- 2) You will also receive appropriate training on:
 - a) all power tools that you will be required to use;
 - b) all personal protective equipment required to safely use or be in proximity to the tools and equipment used in your department.

E. Evacuation Meeting Area

Finally, note the location of your assigned meeting area in case of an emergency evacuation of the theater or your shop. Please refer to Chapter II for evacuation procedures.



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XII. Workplace Health & Safety Glossary

ACGIH - American Conference of Industrial Hygienists; publishes the recommended TLV's for hundreds of work place chemicals.

Acute - Severe, often life threatening short term effects due to brief hazardous chemical exposure.

Allergy - A failure of the immune system in response to chemical exposure.

Anchorage - a secure point of attachment for lifelines, lanyards or deceleration devices.

ANSI - American National Standards Institute; rates safety and protective equipment.

Asphyxiant - A chemical (gas or vapor) that can cause death or unconsciousness by suffocation.

Body belt (safety belt) - a strap with means for both securing it about the waist and for attaching it to a lanyard, lifeline, or deceleration device. As of January 1, 1998 the use of a body belt for fall arrest is prohibited by OSHA

Boiling Point - temperature at which liquid changes to vapor, usually by rapid bubbling. Materials with low boiling points may present fire hazards.

Buckle - any device for holding the body belt or body harness closed around the employee, volunteer, visitor's body.

C - Ceiling; see also ceiling and time weighted averages.

Carcinogens - substances which cause cancer.

Ceiling - descriptive term connected with chemical exposure limits. It represents the maximum exposure a worker may experience during a given period of time. It may also be written as TLV-C or Threshold Limit Value - Ceiling.

Chronic - repeated, prolonged or persistent condition.

Combustible - liquids with a flash point at or above 100°F or liquids that burn are considered combustible. These liquids do not burn as easily as flammable liquids.

Concentration - the relative amount of a material in combination with another material.

Connector - a device which is used to couple (connect) parts of the Personal Fall Arrest System and positioning device systems together. It may be an independent component of the system, such as a locking carabineer, or it may be an integral component of part of the system, such as a buckle or d-ring sewn into a body harness, or a snap hook spliced or sewn into a lanyard.

Corrosive - a substance that causes visible destruction or permanent in human skin or tissue at the contact site or is highly corrosive to steel.

Deceleration Device - any mechanism, such as a rope grab, tearing or deforming lanyard, automatic self-retracting lifelines / lanyards, etc., which serves to dissipate a substantial amount of energy during fall arrest, or otherwise limit the energy imposed on an employee, volunteer, or visitor during fall arrest.

Deceleration Distance - additional vertical distance a falling employee, volunteer, or visitor travels, excluding lifeline elongation and free fall distance, before stopping, from point at which the deceleration device begins to operate. It is measured as the distance between the location of an employee, volunteer, or visitor's body harness attachment point at the moment of activation (at the onset of fall arrest forces) of the deceleration device during a fall, and the location of that attachment point after the employee, volunteer, or visitor comes to a complete stop.

Decibels (dB) - measure of the intensity of sound.

DOT - Department of Transportation; US government agency that regulates the transport and labeling of hazardous materials.

EPA - Environmental Protection Agency; US government agency that administrates laws to control and/or reduce pollution of air, water and land systems.

Evaporation Rate - rate at which material converts to vapor at a given temperature and pressure when compared to the evaporation rate of a given substance.

Flash Point - the lowest temperature at which a flammable liquid will give off enough vapor to ignite when an ignition source is present.

Failure - load refusal, breakage, or separation of component parts. Load refusal is the point where the ultimate strength is exceeded.

Free Fall - the act of falling before a Personal Arrest System begins to apply force to arrest the fall.

Free Fall Distance - the vertical displacement of the fall arrest attachment point on the employee, volunteer, or visitor's body harness between onset of the fall and just before the system begins to apply force to arrest the fall. This distance excludes deceleration distance, and the lifeline / lanyard elongation, but includes any deceleration device or self-retracting lifeline / lanyard extension before they operate and fall arrest forces occur.

Guardrail System - a barrier erected to prevent employees, volunteers, and visitors from falling to lower levels.

Hazardous Material - any substance or material which can produce adverse effects on a human's health and/or safety.

Health Hazard - substance for which there is significant statistical evidence that acute or chronic health effects may occur as a result of exposure.

Hole - a gap or void two (2) inches or more in its least dimension, in a floor, roof, or other walking / working surface.

IARC - International Agency for Research on Cancer

Ignitable - solid, liquid or gas that has a flash point of less than 140°F. Ignitable material may be regulated by the EPA.

Inhalation - breathing in an airborne substance.

Inhibitor - Substance added to another that slows down the rate of change.

Irritant - Substance which produces an undesirable effect when it comes in contact with skin, eyes, nose or respiratory system.

Lanyard - a flexible line of rope, wire rope, or strap which generally has a connector at each end for connecting the body harness to a deceleration device, lifeline, or anchorage.

Leading Edge - the edge of a floor, roof, or form work for a floor or other walking / working surface (i.e. platform) which changes location as additional floor, roof, or decking sections are placed, formed, or constructed. A leading edge is considered to be an “unprotected side and edge” during periods when it is not actively and continuously under construction.

LEL - lower explosive limit.

LFL - lower flammable limit.

Lifeline - a component consisting of a flexible line for connection to an anchorage at one end to hang vertically (vertical lifeline), or for connection to anchorages at both ends to stretch horizontally (horizontal lifeline), which serves as a means for connecting other components of a Personal Fall Arrest System to the anchorage.

Lower Levels - those areas or surfaces to which an employee, volunteer, or visitor can fall.

Melting Point - temperature at which a solid changes to a liquid.

Mutagen - anything that can cause a change in the genetic material of a live cell.

Narcosis - Unconscious condition or stupor resulting from chemical exposure.

NFPA - National Fire Protection Association; voluntary organization which promotes and improves fire protection and prevention; also publishes the National Fire Codes.

NIOSH - National Institute of Occupational Safety and Health; US federal agency that tests and certifies respirators, trains health and safety consultants, and conducts research on workplace hazards.

NRR - noise reduction rating; an indication of the amount of protection hearing protection devices will provide.

NTP - National Toxicology Program.

Opening - a gap or void 30 inches or more high and 18 inches or more wide in a wall or partition, through which employees, volunteers, or visitors can fall through.

OSHA - Occupational Safety and Health Administration; federal agency within Department Labor, publishes and enforces health and safety regulations for US business and industry.

Oxidation - process of combining oxygen with another substance; chemical change in which an atom loses an electron.

Oxidizer - substance that gives up oxygen easily to aid in combustion of organic material.

PEL - Permissible Exposure Limits; legal standard regulated by OSHA for exposure to hazardous substances. Expressed as a time weighted average (TWA), 15 minute short term exposure limit (STEL), or ceiling (C). See also TLV.

Personal Fall Arrest System - a system used to arrest an employee, volunteer, or visitor in a fall from a working level. It consists of an anchorage, connectors, a body belt or a body harness and may include a lanyard, deceleration device, lifeline, or suitable combinations of these.

Personal Protective Equipment - devices or clothing worn to protect the worker from hazards, i.e. Respirators, gloves, safety glasses.

Physical Hazard - phenomena which will cause damage to the body or surroundings.

Polymerization - chemical reaction in which 2 smaller molecules combine to form a larger one. Hazardous polymerization is this same reaction with an uncontrolled energy release.

Positioning Device System - a body harness system rigged to allow an employee to be supported on an elevated vertical surface, such as a wall, and work with both hands free while leaning.

ppm - parts (of gas or vapor) per million (parts of air); a comparison of gas volume in air.

Respirator - device designed to protect the wearer from inhaling harmful contaminants in the air.

Respiratory Hazard - airborne contaminant that impairs some bodily function when breathed into the lungs or enters the respiratory system.

Rope Grab - a deceleration device that travels on a lifeline and automatically, by friction, engages the lifeline and locks so as to arrest the fall of an employee, volunteer, or visitor. A rope grab usually employs the principle of inertial locking, cam/level locking, or both.

Safety Monitoring System - a safety system in which a competent person is responsible for recognizing and warning employees of fall hazards.

Self-retracting Lifeline / lanyard - a deceleration device containing a drum-wound line which can be slowly extracted from, or retracted onto, the drum under slight tension during which normal employee, volunteer, or visitor movement, and which, after onset of a fall, automatically locks the drum and arrests the fall.

Sensitizer - substance that may cause no reaction in the first exposure but causes an allergic reaction in further exposure.

Short Term Exposure Limit - the maximum concentration to which workers can be exposed for a short period of time (15 minutes). One hour between exposures is required and workers must not be exposed more than 4 times in one day. The TLV-TWA must not be exceeded either.

Snap hook - a connector comprised of a hook-shaped member with a normally closed keeper, or similar arrangement, which may be opened to permit the hook to receive an object and when released, automatically closes to retain the object.

Specific Gravity - weight of a substance in comparison to a reference substance.

STEL - short term exposure limit.

Synergistic - effects occurring when 2 chemicals produce a greater effect than the total effects of each alone. Alcohol and barbiturates or smoking and asbestos are common examples.

Systemic -affecting many or all body systems or organs; spread throughout the body.

Threshold Limit Value - concentration of airborne substances devised by ACGIH which workers may be exposed with no adverse effects. Advisory guidelines based on industrial experience or human or animal studies.

Time Weighted Average - average time of allowable exposure to a hazardous substance, in relation to a given work period (i.e. 8 hour workday); represented as TLV-TWA.

TLV - Threshold Limit Value.

Toe board - a low protective barrier that will prevent the fall of materials and equipment to lower levels and provide protection from falls for personnel.

Total Body Burden - the amount of a chemical present in the body from all sources.

Toxicity - a measure of the potential of a substance to produce adverse effects in humans or laboratory animals, including condition and concentration under which the effect occurred and a description of the effect.

Trademark - commercial or registered name by which a product is known.

TWA - see time weighted average.

UEL - upper explosive limit.

UFL - upper flammable limit.

Unprotected Sides and Edges - any side or edge (except at entrances to points of access) of a walking / working surface, e.g., floor, roof, ramp, or runway where there is no wall or guardrail system at least 42 inches high.

Walking / working Surface - any surface, whether horizontal or vertical on which an employee, volunteer, or visitor walks or works, including, but not limited to, floors, roofs, bridges, runways, and catwalks, but not including ladders, vehicles, or trailers, on which employees, volunteers, or visitors must be located in order to perform their job duties.

Work Area - that portion of a walking / working surface where job duties are being performed.



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XIII. Reference Sources and Bibliography

The following sources were used in preparing various aspects of The Glimmerglass Festival health & safety policies and programs. All are available in the office of the Director of Production and/or Safety Coordinator.

Cal/OSHA. *Workplace Injury and Illness Prevention Model Program, for employers with intermittent workers*. State of California, Department of Industrial Relations, Division of Occupational Safety & Health, 1994.

Cal/OSHA. *Workplace Injury and Illness Prevention Model Program, for high hazard employers*. State of California, Department of Industrial Relations, Division of Occupational Safety & Health, 1995.

Both of these Cal/OSHA models contain training guides employed by Glimmerglass, as well as excellent hazard assessment checklists, used in part by Glimmerglass. (Neither film nor theater production work is classified as high-hazard, by the way.)

Kirk, H. Ray. *OSHA Compliance Guide, General Safety Standards, Sample Programs and Forms*. Business Publishing, Summers Press, Inc. Bedford, TX 1993.

Although this is not an OSHA publication, it contains an excellent glossary, as well as sample programs and inspection checklists that meet OSHA standards, and a digest of those standards.

Inkel, Raymond. *Theatre Industry Digest of Safety and Health Standards: A guidebook to Applicable Occupational Safety and Health Administration Standards*. Raymond P. Inkel, New Haven, 1995.

A Yale University MFA thesis, this is a thorough application of OSHA general industry standards as they apply the theater production work and facilities.

Rossol, Monona. *The Artist's Complete Health and Safety Guide*. Allsworth Press, New York, 1994.

Focusing primarily on artist's materials, this is another detailed source of chemical terminology and safety precautions.

Rossol, Monona. *Stage Fright: Health and Safety in the Theater*. Center for Occupational Hazards, Inc. New York, 1986.

The original guide to the safe use and disposal of hazardous chemicals, and an excellent introduction to SDS.

The Inkel and Rossol volumes also contain excellent bibliographies, listing many individual, industry and government safety and health resources.

The following United States Government publications provide further information about worker health and safety. All are available in the office of the Director of Production and/or Safety Coordinator.

U.S. Department of Labor, Occupational Safety and Health Administration:

- OSHA 2202 *Construction Industry Digest*, 1991 (revised)
- OSHA 3021 *OSHA: Employee Workplace Rights*, 1994 (revised)
- OSHA 3047 *Consultation Services for the Employer*, 1995 (revised)
- OSHA 3074 *Hearing Conservation*, 1995 (revised)
- OSHA 3077 *Personal Protective Equipment*, 1995 (revised)
- OSHA 3079 *Respiratory Protection*, 1993 (revised)
- OSHA 3124 *Stairways and Ladders*, 1993 (revised)
- OSHA 3146 *Fall Protection in Construction*, 1995

Code of Federal Regulations, Title 29, Part 1910. Labor. 2 volumes. Office of the Federal Register, National Archives and Records Administration, 1992.

Regulations relating to Labor (continued): Chapter XVII- Occupational Safety and Health Administration, Department of Labor.

The following safety training manuals from other companies are also available in the office of the Director of Production:

ACTS FACTS- The Production Office has a library of ACTS FACTS, the monthly newsletter of *Arts, Crafts and Theater Safety*, from 1995 through the current issue. Employees may also obtain a low-cost subscription to this newsletter by contacting Monona Rossol, ACTS, 181 Thompson St., #23, New York City, NY 10012; phone (212) 777-0062;

e-mail: 75054.2543@compuserve.com;

web site: <http://www.caseweb.com/acts/>



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XIV. Appendix

A. Weapons Policy: For Alice Busch Opera Theatre, All Rehearsal Spaces, and Transport & Storage

Preface

The Glimmerglass Festival has adapted the following documentation from The Cincinnati Playhouse in the Park's Weapon Policy, to give clear guidance for the handling of weapons on the Alice Busch Opera Theatre stage and in all Glimmerglass Festival rehearsal and storage facilities.

These Procedures are also intended to detail a chain of custody for a weapon as it is removed from secure storage, transported, distributed to the performer(s), used in rehearsal or the production, and returned to storage.

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- I. Weapon Categories
- II. General Policies
- III. Training
- IV. Storage
 - a. Warehouse
 - b. Rehearsal Halls
 - c. Performance
- V. Transport
- VI. Use
 - a. Rehearsal
 - b. Tech and Performance

I. Weapon Categories

CATEGORY A

- *Real Gun*: A firearm that is capable of firing real ammunition. These guns come in four (4) basic types: the revolver, semi-automatic handgun, fully-automatic machine gun or pistol, and long gun (rifle).
- *Real Gun with a Plugged Barrel*: This is a firearm that, although capable of firing real ammunition, has had the barrel plugged by a licensed gunsmith. This can include firearms modified to look like period weapons.

CATEGORY B

- *Blank-Firing Replica*: This is a firearm made to look like a real firearm but is incapable of firing real ammunition. This is a gun built specifically to chamber a blank round. A blank round, shell or cartridge does not contain a projectile. These guns come in three basic types: the revolver, semiautomatic handgun, and the long gun (rifle).
- *Starter Pistol*: A firearm incapable of firing anything other than a blank round. Starter pistols will always have a plugged barrel.
- *Guns circa pre-1873 and/or Modern Black Powder Replicas*: Guns which have firing technology or a manufacturing date prior to 1873.

CATEGORY C

- *Non-Firing Replica:* This gun may look and/or feel like a real gun, but cannot chamber a round and will not fire, as it lacks a firing pin. These firearms may come with or without an operational trigger and a hammer may be capable of movement.
- *CO2 Guns:* Firearms which are capable of firing a projectile of non-lethal nature.
- *BB and/or Pellet Guns:* A firearm which is capable of firing a BB or pellet load by virtue of compressed air, CO2 gas, or springs.

Note:

- a. CATEGORY C weapons will often come with a red tipped barrel.
- b. It is worth noting that in order to make these firearms appear more real to the audience the tip is often painted black by a member of the Prop Staff.

CATEGORY D

- *Obvious Toy Guns:* An object made in the shape of a gun, but clearly a toy (e.g. a ray gun).
- *Toy Blade weapons:* An object made in the shape of a blade weapon, but clearly a toy (e.g. a wooden sword).

Note: Alteration of a CATEGORY D gun to make it appear more real will automatically re-categorize the gun to CATEGORY C.

CATEGORY E

- *Sharp Blade weapons:* A real sword or knife capable of cutting or penetrating.

CATEGORY F

- *Dulled Blade weapons:* A real sword or knife whose edge or point has been dulled to prevent cutting or penetration. These swords and knives may be crossable, meaning suited for stage combat.

CATEGORY G

- *Rubber or Retractable Blade weapons:* A sword, knife, or pointed object with a rubber or actuated blade/point to simulate stabbing.

CATEGORY H

- *Decorative Blade weapons:* A dulled sword or knife (often dulled from the factory) that is not crossable. Such blades are often made of sub-standard metals and are purely decorative.

CATEGORY I

- *Archaic weapons:* All other traditional weapons from pre-medieval times forward including, but not limited to: cannons, clubs, maces, bow and arrows, crossbows and bolts, whips, spears and halberds, police batons, and weapons from the martial arts spectrum.

Note: CATEGORY E thru I weapons may include blood effects, especially CATEGORIES F and G.

II. General Policies

The existence of this document and any other official written or verbal policy does not abrogate the need for Professional Weapons Training when discharging firearms or crossing blade weapons on stage or in rehearsal.

1. The Glimmerglass Festival does not loan or rent ANY weapons to outside organizations.
 - a. This does not include weapons transferred in a co-production or transferred production in which The Glimmerglass Festival remains a producing partner. Any transferred weapons requiring local permitting outside of New York should either be:
 - i. rented/ obtained locally, or
 - ii. brokered through a local licensed firearms dealer (preferably with entertainment firearms experience).

2. In the instance of a co-production or transferred production, due diligence must be taken to comply with all Local, State and Federal regulations regarding all types of weapons (e.g. switchblades).
3. Any weapons used in The Glimmerglass Festival productions must be obtained from one of the following sources:
 - a. Owned by The Glimmerglass Festival or
 - b. Rented or borrowed from a reputable broker or source.
4. Furthermore, any CATEGORY A weapon must be provided by or brokered through a New York-licensed firearms dealer or gunsmith.
5. Any alterations to CATEGORY B or CATEGORY C weapons must be made by a state licensed gunsmith or by the manufacturer of said weapon. Cosmetic and/or non-mechanical alterations of all weapons shall not be considered a modification requiring a gunsmith.
6. Fully-automatic firing CATEGORY A weapons (e.g. machine guns) are not allowed at any time.
7. Personal weapons are not allowed on stage or in rehearsal without prior approval from Props Manager. If a personal weapon must be used, a rental agreement must be in place before use.
8. Personal CATEGORY A weapons will not be used at any time.
9. Projectile weapons of any kind shall **NEVER** be loaded with actual **live** Projectile Ammunition. This includes, but is not limited to: Bullets, Pellets, BBs or Black Powder, Lead Balls, Paint Balls and Shotgun Shells.
10. CATEGORY H projectile weapons (e.g. bow and arrows, crossbow bolts, tomahawks) are not to be fired on stage or in rehearsal unless pre-approved by Props Manager on a case-by-case basis.

III. Training

Gun safety training seeks to instill a certain mindset and appropriate habits, or rules. The mindset is that firearms are inherently dangerous and must always be handled with care. Employees are taught to treat firearms with respect for their destructive capabilities, and are strongly discouraged from playing or toying with firearms, a common cause of accidents. There are two types of training that Glimmerglass Festival will require

1. Basic handgun training presented by a trained professional.
 - Understanding of the differences between revolvers and semiautomatic handguns, and the advantages of each;
 - Understanding of the safety aspects when dealing with firearms;
 - How to operate revolvers and semiautomatic handguns.
2. Basic gun maintenance and cleaning presented by Matthew Kirby-Smith, Stage Operations Manager.
 - Proper cleaning of a weapon will help increase the safe working conditions of the weapons as well as its performance. This training session will cover the following:
 - a. Weapon cleaning;
 - b. Weapon dismantling for cleaning and maintenance;
 - c. Cartridge disposal (old, spent and misfired).

The Glimmerglass Festival Employee Training needs:

1. Stage Manager, Props Manager, Props Artisan, Assistant Stage Operations Manager, and Safety Coordinator
 - Type 1) Basic Handgun Training
 - Every time a new weapon is in a show
2. Master-at-Arms (Run Crew Positions)
 - Type 1) Basic Handgun Training
 - Every time a new weapon is in a show

Type 2) Basic Gun Maintenance and Cleaning

- Beginning of the season

3. Performers

*Special training on basic gun safety. The real weapon is very different than the stage version. The training to be conducted by Brad Carlson, Assistant Props Manager and Matthew Kirby-Smith, Stage Operations Manager.

IV. Storage

The following storage guidelines apply to all weapons except CATEGORY D weapons and CATEGORY I weapons too large for secondary secure storage (e.g. spears and cannons):

Secondary secure storage consists of appropriate gun safe with independent key or combination lock. Care must be taken to insure keys or combinations are not easily accessible to the general staff.

Warehouse

1. All weapons must be stored in a secondary secure storage location (secure from the general prop stock).
2. All blank cartridges should be stored in a secure cool dry place separate from firearms. Original packaging for blanks should be retained and dated upon storage.
3. Blank cartridges older than one (1) calendar year should be disposed of properly.
4. Blank cartridges separated from their original packaging should be disposed of properly.

Rehearsal Halls

1. All CATEGORY B and C weapons must be stored in a secondary secure storage location (secure from the general rehearsal hall). All other weapons should be stored in a secondary secure storage location when possible. The gun safe for all Category B and C weapons is located backstage of the Alice Busch Opera Theatre in the Shop Office.
2. CATEGORY B and C weapons should be returned to the same secondary secure storage location during extended breaks and meal periods.
3. There shall not be any ammunition in the rehearsal halls.
4. Designated employees are responsible for the storage of all weapons before and after rehearsals. Designation will be decided by the Director of Production, Props Manager, Stage Operations Manager or Stage Manager.

Performance

1. Designated Glimmerglass Festival personnel shall be responsible for securing all weapons.
2. All CATEGORY B and C weapons must be stored in a secondary secure location (secure from the general backstage area). All other weapons should be stored in a secondary secure storage location when possible.
3. Firearms and blank cartridges should be stored in separate secure storage locations.

V. Transport

1. CATEGORY A weapons are not permitted to leave the Glimmerglass Festival campus, unless they have been converted to CATEGORY B or C status.
2. Weapons are not to be taken from the theater grounds unless the props manager has approved the move in advance.
3. All weapons should be transported by a designated Glimmerglass Festival employee. Designation will be decided by the Director of Production, Props Manager, Stage Operations Manager or Stage Manager.
4. Before the designated employee receives any firearm from the Props Manager, they will be rendered non-functional by the Props Department.

5. Weapons are to be kept in the trunk of the vehicle during transport or another remote area from the cab of the vehicle when possible.
6. The Otsego County Sheriff's Department recommends that we carry CATEGORY B and C weapons in locked containers labeled NON-GUNS/STAGE PROPS. Lockable containers will be provided by the Props Department.
7. CATEGORY B and C weapons should be transported in an opaque case, box or gun sack.
8. All rented weapons should be transported with their rental or checkout paperwork at all times.
9. All CATEGORY B and C weapons must be delivered directly to a trained Glimmerglass Festival Employee and then secured into a secondary secure storage location.
10. At the end of each day, the weapons must be secured in their lockable container, and stored in the trunk of the Stage Manager's vehicle. Alternatively, they may be stored at the rehearsal hall in a permanent, locked location, to which only the Stage Manager has access. Locking them in their portable containers and leaving it hidden in the room is not an acceptable option in this case.
11. When the weapons are returned to the Alice Busch Opera Theater, the stage manager is to give them to the props manager, or if not available, to the stage operations manager, who will take over the responsibility of their safe-keeping.

VI. Use

Rehearsal

1. The Director of Production will inform the rehearsal hall landlords that non-guns/stage prop weapons will be in use during the rehearsal. The Director of Production will let them know that they are not real, but they do look real.
2. Stage Management will post a sign on the exit doors that say *'Non-Guns/ Stage Prop Weapons Are Currently In Use.'*
3. Discharging Category B and C weapons in rehearsal halls is not allowed.
4. Care should be taken when pre-setting weapons to limit their non-secure exposure.
5. Performers should **never** exit the rehearsal hall or building with a weapon (e.g. on a break).
6. General maintenance of CATEGORY E crossable weapons is the responsibility of the Glimmerglass Festival Prop Staff.
7. Special arrangements should be made to transport weapons for costume fittings. (See Section V: Transport)
8. When weapon loading is part of the stage business, special arrangements for blank cartridges needs to be made in advance. This is and can be a difficult with the look of Cartridges being so different from blank to projectile (even fake ones look different than the real ammo). If this is needed for the action of the production then documentation for the securing, storage, and transportation of the PROP Cartridges needs to be created and followed.

Tech and Performance

1. Assigned, trained Glimmerglass Festival personnel will be responsible for all weapons during tech and performance.

The Master-at-Arms (Run Crew Position), Stage Operations Manger, Props Manager, Assistant Props Manager shall:

- a. Sign out all weapons being used before and after each use. (Sign Out Sheet Example Below)

Date	Employee Name	Weapons	Weapons' Destination and Why?	Time of Sign Out	Time of Sign In	Notes

- b. Inspect, clean, and ensure weapons are in good working order. If the Master-at-Arms determines the operational capabilities of a weapon questionable, they will make the Stage Manager and the Props

Manager aware of their concerns in writing. These written concerns will be included in the performance report.

- c. In the event that a weapon should become misplaced, the Master-at-Arms will inform the Stage Manager and the Props Manager immediately.

With CATEGORY B and C weapons:

- d. At no time shall these guns be left unattended or unsecured.
 - e. The Master-at-Arms will be the person responsible for loading and unloading the stage guns. If a performer is to load the gun during the course of the onstage performance, they will be properly trained in this task. (See Training)
 - f. The Master-at-Arms shall hand any gun that is capable of firing to the performer. If the gun is loaded for the production, the Master-at-Arms will inform the performer that the gun is “hot” when it is given to the performer. Any such gun handed to the performer by the Master-at-Arms must be returned to the Master-at-Arms by the performer.
 - g. At no time will a performer be allowed to leave the immediate stage area while in possession of a CATEGORY B and C gun.
2. If a performer carries a CATEGORY B or C weapon that needs to fire onstage for an extended period of time, all efforts should be made to switch the loaded firearm for an unloaded duplicate during the course of the show. This should lessen the time the performer carries a loaded weapon.
 3. Hearing protection will be provided for all performers and crew members within proximity of a discharging firearm.
 4. Firearms must never be discharged directly toward a performer or audience member.
 5. Care must be taken to prevent hot spent cartridges from semi-automatic weapons ejecting into the audience/pit or toward performers.
 6. Care must be taken to ensure wadding; powder residue and other discharge from firearms do not endanger performers, audience members, crew members or scenery.
 7. Shots fired offstage are performed by the Master-at-Arms. All efforts should be made to limit other crew exposure to the discharging to minimize hearing protection issues.
 8. Misfired firearms should be treated as if they are still loaded. Misfired rounds should be handled with particular care due to the possibility of accidental spontaneous discharge.
 9. CATEGORY B and C weapons should be returned to secondary secure storage during extended breaks and meal periods. Special consideration should be given to the amount of time necessary to achieve this during tech rehearsals.
 10. Damaged blades should be reported to Stage Management and the Props Manager in writing. These written concerns will be included in the performance report.
 11. The appropriate local Fire Marshall shall be notified of any Firearm discharge in a production by the Director of Production.
 12. At no time shall any weapon become a souvenir for a cast or crewmember.

B. Use of On-Stage Flame Effects Policy

This policy is framed after the NFPA 160 Standard for the Use of Flame Effects Before an Audience (2011 Edition). This policy shall provide a standard of requirements to protect the audience, employees, performers, the operator, assistants, and property where flame effects are used.

Definitions

Flame Effect: The combustion of solids, liquids or gases to produce thermal, physical, visual or audible phenomena before an audience.

Flame Effect Installation (Permanent or Temporary): An installation of flame effects for which the Springfield Center Fire Department has approved the effect.

Flame Effect Plan: The document that is used to convey the information needed to evaluate the flame effect for the purpose of getting the Springfield Center Fire Department to approve the flame effect.

Classifications of Flame Effect Systems

Group I

- An attended, manually controlled flame effect. (Hand-held burning torches, cigarette lighters, candles, matches, and lighting paper in an ashtray)

Group II

- An individual or group flame effect designed for unattended operation that is temporarily or permanently installed outside any structure. (Unattended torches, burning urns, and small fires)

Group III

- An attended, temporarily installed flame effect for a specific production with limited operation and fixed time for removal. (Effects used by traveling shows and concerts and effects used for limited-duration special events, such as the Olympics)

Group IV

- A large individual or group flame effect that is permanently installed inside or outside any structure designed for unattended operation without a main show supervisory control system. (A burning cabin or bonfire and large single or multiple flaming brazier entrance features used to create a “theme” atmosphere. A stand-alone-type flame effect control system without any significant control supervision by a main show control system is used)

Group V

- A large individual or group flame effect that is temporarily or permanently installed inside or outside any structure and is designed for intermittent or continuous operation under the supervision of a main show control system but without full-time supervision by a technician. (A simulated building or vehicle explosion that is part of a larger theme-type attraction. The flame effect control system is totally dedicated to the operation of the flame effect elements. The flame effect control system maintains all its internal safety features, with the interface between the flame effect control system and the main show control system limited to those commands and status indicators that cannot alter or override the flame supervisory system control logic)

Group VI

- A large individual or group flame effect that is temporarily or permanently installed inside or outside any structure and is designed for intermittent operation under the supervision of a main show control system and a technical director, with cast members in close proximity to the effect at the time of operation. (A live-action stunt show that is part of a larger theme-type attraction. The flame effect control system is totally dedicated to the operation of the flame effect elements. The flame effect control system maintains all its internal safety features, with the interface between the flame effect control system and the main show control system limited to those commands and status indicators that cannot alter or override the flame supervisory system control logic)

Group VII

- An individual flame effect that can be temporarily or permanently installed inside or outside any structure that, due to its unique operating requirements, does not fit into any other classification. (A fire created as part of an illusion used to make an item or individual disappear)

Flame Effects Groups

Features	I	II	III	IV	V	VI	VII
Outside	X	X	X	X	X	X	X
Inside	X		X	X	X	X	X
Temporary installation	X	X	X		X	X	X
Permanent installation		X		X	X	X	X
Attended	X		X			X	X
Unattended		X		X	X		X
Visual flame verification	X		X				X
Automatic flame supervision		X		X	X	X	X
Manual fuel controls	X						X
Automatic fuel controls		X	X	X	X	X	X
Main show control					X	X	
Proximate cast						X	X

Note: A blank space means that the feature cannot be in the group.
An X means that is it a feature of the group.

Storage

All flammable flame effect materials and loaded devices that have been removed from storage areas in anticipation of use shall be stored in a holding area acceptable to the Director of Production and/or Chief Operations Officer.

Approval from the Springfield Center Fire Department

- Approval from the Springfield Center Fire Department is required.
- Contact the Chief and Assistant Chief of the Springfield Center Fire Department to come out and inspect the flame effect plan and execution.
- Fire effect approval shall authorize the use of only the number and types of flame effects in the venue as specified in the flame effect plan.

Flame Effect Plan

- Upon completion of the Flame Effects Plan, all flame effects shall be first approved by the Director of Production and/or Chief Operations Officer.
- Flame Effect Plan Requirements
 - The plan for the use of flame effects shall be submitted in writing or other form acceptable to the Director of Production and/or Chief Operations Officer.
 - The plan shall be organized by the Safety Coordinator and shall include the following:
 - The name of the person, group, or organization responsible for the production
 - The dates and times of the production
 - The location of the production
 - The flame effect classification
 - A site plan showing the following:
 - A narrative description of the flame effect
 - The location of flame effect devices to be fired and their controls and control sequence
 - The area affected by the flame effect device
 - The location of the audience
 - The fuels used and their estimated consumption

- f) Air for combustion and ventilation for indoor effects
 - g) Flammable materials piping
 - h) Storage and holding areas and their capacities
 - i) Supplemental fire protection features
 - j) Emergency response procedures
 - k) Means of egress
- 6) A current material safety data sheet (SDS) for the materials (fuels) consumed in the flame effect
 - 7) Documentation that the combustible materials used for construction of the flame effects have been rendered flame retardant
 - 8) The name of the effect operator
- C. The staff member preparing/building the effect shall make operating instructions for flame effects available to the Director of Production, the Chief Operations Officer, and the Safety Coordinator.
 - D. The plan shall be reviewed with the Director of Production, the Chief Operations Officer, the Safety Coordinator and the flame effects operator prior to the production, to ensure coordinated response in the event of an emergency.

Interruption of Fire Protection and Life Safety Systems During Flame Effect

- A. Fire protection and life safety systems shall not be permitted to be interrupted during the operation of flame effects.
- B. Portions of fire protection and life safety systems shall be permitted to be interrupted during the operation of temporary indoor flame effects when the following conditions are met:
 - a. Approval of the Director of Production is received
 - b. Approval from the Chief Operations Officer & Administration is received
 - c. An approved fire watch capable of directing the operation of all fire protection and life safety system installed in the building is present.
 - d. The fire department and the code enforcement official shall be notified immediately.

Smoking

- A. Smoking is prohibited in all public buildings in New York State. Special theatrical waivers may be obtained from the Springfield Center Fire Department for stage smoking on a per production basis.
- B. Smoking shall be prohibited in the area where fuels used in flame effects are present.

Rehearsal Hall

Fire Effects are not permitted at any rehearsal location.

Pre-Show Operations

- A. The flame effect operator shall advise all performers and support personnel that they are exposed to a potentially hazardous situation when performing or otherwise carrying out their responsibilities in the vicinity of a flame effect.
- B. Performers and support personnel familiar and experienced with the flame effects being used shall be permitted to be in the area of a flame effect, but only voluntarily and in the performance of their duties.

Minimum Age

All flame effect operators shall be at least 21 years of age.

Requirements and Standards for Flame Effects

- A. All Group II through Group VII control systems shall be designed to ensure against accidental firing by providing at least a removable activator, keyswitch, or coded arming system in which no control power can be applied to any control system unless the operator intentionally does both of the following:
 - a. Deliberately applies control power
 - b. Enables or arms the control system
- B. Any Group III, Group VI or Group VII flame effects control systems shall not be left unattended while connected to a fuel source.
- C. Control systems that are disconnected from their power source or de-energized by means of a removable activator, keyswitch, or coded arming system shall be permitted to be left unattended while connected to a fuel source.
- D. All flame effect control systems shall be designed to implement the following functions:
 - a. Emergency stop capability
 - b. Fuel management
 - c. Controlled enabling of flame effect
 - d. Controlled arming of flame effect
 - e. Controlled and repeatable firing of flame effect

Group Control Functions Required (NFPA 160 Table 9.2)

Flame Effect Group	Control Type	Minimum Control Requirements
I	Manual controls	1. No automatic controls shall be required.
II	Automatic controls	1. Ignition supervision shall be provided. 2. Automatic shutoff shall follow failure.
III	Automatic controls	1. Manual operation of the effect valve shall be permitted. 2. If the operator cannot confirm the pilot or direct ignition source for the flame special effect, a primary safety control shall be installed. 3. Two fuel shutoff valves shall be provided, installed in series, one of which will be a safety shutoff valve.
IV	Automatic controls	1. Primary limit device(s) shall be installed as required. 2. A fuel supervisory station shall be installed with fuel pressure limit switches to control the supervisory station valves. 3. Each flame effect burner shall be equipped with a primary safety control and an effect valve. 4. A flame effect safety control system that is capable of safely operating the entire flame effect consistently for repeated cycles shall be used.
V	Automatic controls	1. The requirements for Group IV shall apply. 2. A flame effect safety control system that is capable of safely operating the entire flame effect consistently that is sequenced by the main control system shall be used. The flame effect safety control system shall maintain all of its internal safety features, with the interface between the flame effect control system and the main show control system limited to those commands and status indicators that cannot alter or override the flame supervisory system control logic.
VI	Automatic controls	1. The requirements for Group V shall apply. 2. Where cast members are in close proximity to the flame effect, the flame effect shall be under the active control of a main show control system and a fail-safe positive manual enable.
VII	Manual or Automatic controls	1. Controls shall be as recommended by the designer and acceptable to the Director of Production and/or Chief Operations Officer.

- E. Flame effects shall be tested to verify that they operate in accordance with the design.
- F. Documentation of the testing shall be provided by the manufacturer or fabricator.

Protective Equipment

- A. Protective Clothing: The flame effect performers, operators and assistants shall be protected by clothing or other means suitable for their exposure to flame effects.
- B. Protective clothing requiring fire resistance shall be tested and demonstrated to be flame retardant, and documentation shall be furnished by or to the Safety Coordinator.

Fire Protection Provisions and Monitoring

- A. Whenever open flame exists on stage (pyro effects, candles, torches, etc.) there will be a stagehand on either side of the stage with fire extinguishers in hand for the length of time that the fire is lit.
- B. That area surrounding each flame effect that is made hazardous by the operation of the effect shall be monitored and confirmed clear and ready for firing, or access to the area shall be supervised by automatic means, or the area shall be made inaccessible, prior to any attempt to fire the effect. Other parameters critical to the safety of the flame effect shall also be monitored or supervised.
- C. The accessible hazard area shall be under the direct observation of the operator or assistant(s) firing the flame effect for the entire time that the effect is enabled and fired.
- D. Where the hazard area cannot be seen by the person who is actually firing the flame effect for the entire time that the effect is enabled, an alternative means of monitoring the area shall be permitted to be used, with the approval of the Director of Production and/or Chief Operations Officer.
- E. The wide range in size, arrangement, and location of flame effects covered by this standard shall preclude the inclusion of detailed fire protection provisions that are applicable to all flame effects.
- F. Where determined by the Director of Production, Chief Operations Officer, and/or Safety Coordinator that a need for fixed or additional fire protection equipment or standby fire watch safety personnel exists, such equipment or personnel shall be provided.
- G. In addition to those required by NFPA 10, Standard for Portable Fire Extinguishers, for the building, there will be two Class ABC extinguishers of the proper classification and size for Fire Watch.
- H. The extinguishers shall be placed so that at least one each is located on opposing sides of the performance where flame effects are used.

Fire Watch Safety Personnel Requirements

- A. Where required, fire safety personnel shall be positioned in accordance with the fire safety analysis along with operational supplemental equipment.
- B. Standby fire safety personnel shall have a working knowledge of the supplemental fixed or portable fire-fighting equipment used in the area of the flame effects (i.e. fire extinguisher training by ABM Fire Equipment)
- C. Fire watch safety personnel shall have a means of communication or of transmitting an alarm during the operation of flame effects. This includes a means of direct communication with emergency services or 911.

C. Basic First Aid for Poison

Seek immediate medical help.

For poisoning by swallowing:

1. Check and monitor the person's airway, breathing, and pulse. If necessary, begin rescue breathing and CPR.
2. Try to make sure that the person has indeed been poisoned. It may be hard to tell. Some signs include chemical-smelling breath, burns around the mouth, difficulty breathing, vomiting, or unusual odors on the person. If possible, identify the poison.
3. Do NOT make a person throw up unless told to do so by poison control or a health care professional.
4. If the person vomits, clear the person's airway. Wrap a cloth around your fingers before cleaning out the mouth and throat. If the person has been sick from a plant part, save the vomit. It may help experts identify what medicine can be used to help reverse the poisoning.

5. Keep the person comfortable. The person should be rolled onto the left side, and remain there while getting or waiting for medical help.
6. If the poison has spilled on the person's clothes, remove the clothing and flush the skin with water.

For inhalation poisoning:

1. Call for emergency help. Never attempt to rescue a person without notifying others first.
2. If it is safe to do so, rescue the person from the danger of the gas, fumes, or smoke. Open windows and doors to remove the fumes.
3. Take several deep breaths of fresh air, and then hold your breath as you go in. Hold a wet cloth over your nose and mouth.
4. Do not light a match or use a lighter because some gases can catch fire.
5. After rescuing the person from danger, check and monitor the person's airway, breathing, and pulse. If necessary, begin rescue breathing and CPR.
6. If the person vomits, clear the person's airway. Wrap a cloth around your fingers before cleaning out the mouth and throat.
7. Even if the person seems perfectly fine, get medical help.

DO NOT

- Do NOT give an unconscious person anything by mouth.
- Do NOT induce vomiting unless you are told to do so by the Poison Control Center or a doctor. A strong poison that burns on the way down the throat will also do damage on the way back up.
- Do NOT try to neutralize the poison with lemon juice or vinegar, or any other substance, unless you are told to do so by the Poison Control Center or a doctor.
- Do NOT use any "cure-all" type antidote.
- Do NOT wait for symptoms to develop if you suspect that someone has been poisoned.

When to Contact a Medical Professional:

The National Poison Control Center (1-800-222-1222) can be called from anywhere in the United States. This national hotline number will let you talk to experts in poisoning. They will give you further instructions.

This is a free and confidential service. All local poison control centers in the United States use this national number.

You should call if you have any questions about poisoning or poison prevention. It does NOT need to be an emergency. You can call for any reason, 24 hours a day, 7 days a week. Take the container with you to the hospital, if possible.

D. Telephone Directory

Administrative Offices:..... Phone: (607) 547-0700
Fax: (607) 547-6030

Reception/Office ManagementExt. 200

Administration/Operations.....Ext. 218

House ManagementExt. 226

Housing & Transportation..... Ext. 220, 221

IT.....Ext. 219

Facilities Maintenance OfficeExt. 263

Concessions KitchenExt. 264

Accounting/Payroll.....Ext. 216

Development.....Ext. 208

Special Events/Patron Programs.....Ext. 209

Public RelationsExt. 206

Marketing.....Ext. 204, 205

Artistic/Music AdministrationExt. 227, 231

Scheduling ManagerExt. 229

Performer Emergency HotlineExt. 281

Director of Production.....Ext. 222

Production Manager.....Ext. 225

Safety CoordinatorExt. 400

Technical Director.....Ext. 271

Costume Shop.....Ext. 291, 293

Electrics Office.....Ext. 273, 289

Projected Titles/Lighting Booth.....Ext. 287

Audio/VideoExt. 278, 288

Stage Management OfficeExt. 280

Theater Back StageExt. 286

Wardrobe Office.....Ext. 283

Wig & Make-up Studio.....Ext. 285

Theater Box Office (Kiosk)Ext. 251

Box OfficeExt. 255

18 Chestnut Street, Cooperstown.....Direct: (607) 547-2255

Fax: (607) 547-1257

Key Staff Emergency Contact Numbers

Chief Operations Officer – Andrea Lyons..... Cell (607) 435-5661

Director of Housing & Transportation – Dianne Ciano Cell (607) 435-0599

Home (315) 858-9044

Director of Production – Abby Rodd..... Cell (607) 435-0545

Home (607) 547-7105

Production Manager – Diane Feller Cell (845) 313-8553

Safety Coordinator – Caleb Eick Cell (xxx) xxx-xxxx

Company Owned Housing

Housing Hotline (H&T staff on-call)(607) 435-0594

Malton Place Residence Manager(607) 547-5341 ext 110

Malton Place.....(607) 547-5341

Dial 1 + room number

Lime Kiln - Young Artists Program

Office Phones.....(607) 264-9323
 Fax.....(607) 264-3583
 Residence Phones(607) 264-3598
 (607) 264-3596

Spring Park Lodge.....(315) 858-9105
 Spring Park Cottage #1.....(315) 858-0825
 Spring Park Cottage #2.....(315) 858-9203
 Spring Park Cottage #3.....(315) 858-9946
 Spring Park Motel(315) 858-3234

Taxi Phone Numbers

A & D Transport.....(607) 433-1726
 C & C Taxi.....(607) 287-4256

Emergency Phone Numbers

Emergencies dial 9 from campus phones – then – 911

Fire/Ambulance

Otsego County Communications Center(607) 547-5351

Hospitals

Bassett Healthcare (Cooperstown)

Switchboard(607) 547-3456
 Emergency(607) 547-3355

Police

Cooperstown Village Police.....(607) 547-2500
 Oneonta Police Department.....(607) 432-2222
 Otsego County Sheriff.....(607) 547-4271
 (607) 547-4273

State Police

Cooperstown.....(607) 547-2233
 Oneonta(607) 432-3211
 Richfield Springs.....(315) 858-2726

E. Emergency Procedures

Fire Alarm - Theater, No Audience

1. Alarm sounds in theater and Central Security (1-800-666-8660). Central Security will automatically dispatch the Fire Department if any fire alarm goes off. After dispatching the Fire Department they will call Facilities first and then Administration.
 - i. Unless the alarm is a supervisory alarm (i.e. a valve being shut off) in which, they will call Facilities and Administration before calling the Fire Department
2. **All radios to channel 4.** Report situation to Facilities Supervisor.
 - a. if a rehearsal is in progress, **Stage Manager** and **Flyman or ASM** remain DSL.
 - b. evacuates the theater immediately and proceed to assigned areas. People in the auditorium exit via the main doors and proceed to the North Lawn.
 - c. evacuate Wardrobe House, Scene Shop, Electrics/A/V and Production Office.
 - A. The **Assistant Master Electrician** (AME) proceeds to the annunciator panel in the dimmer room. They then:
 - a. checks panel for location of the "TROUBLE" or "FIRE" - zones are listed on the panel.
 - b. informs the **Facilities Supervisor** of the situation and phones **Central Security** (1-800-666-8660).
 - c. informs **Assistant Stage Operations Manager** (ASOM) of the zone.
 - d. stays in contact over the radio for further instructions.
 - B. The **Assistant Stage Operations Manager** (ASOM)
 - a. assists with evacuation of theatre, close doors, and pull Scene Shop alarm.
 - b. proceeds with caution to the location to inspect. No one should check these locations without assistance.
 - c. verifies if an emergency situation actually exists.
 - d. relays this information to the **AME** and **Stage Manager** and/or **Facilities Supervisor**.
 - C. If a rehearsal is in progress, the **Light Board Operator** makes sure that the spot operators and others in catwalks are evacuated.
3. If an **emergency situation is not found**,
 - a. the **AME** should tell Central Security (1-800-666-8660) that this is a false alarm.
 - b. consults the **Facilities Supervisor** and reset system following directions by annunciator panel.
 - c. presses the following sequence: deluge red stop button then **1-Enter-2-Enter** to silence the alarm. NOTE: This will not silence the smoke alarms.
 - d. presses the following sequence: **1-2-3-4-RESET (1-2-3-4-8)** to reset the system.
4. If an **emergency situation is found**, and not easily contained with a fire extinguisher,
 - a. The **AME**
 - i. informs **Facilities Supervisor** and Central Security (1-800-666-8660).
 - ii. evacuates to the assigned area, closing any doors behind them.
 - iii. takes roll of crews with department heads.
 - iv. checks for vehicles that may be in the fire department's way.
 - b. If a rehearsal is in progress, the **Stage Manager** and **Flyman/ASM**
 - a. makes sure the Black Out Curtain/Fire Curtain Line is clear, releases the fire curtain if necessary.
 - b. evacuates to the assigned area, closing any doors behind them.

- c. The **ASOM**
 - i. activates a pull station alarm.
 - ii. evacuates to the assigned area, closing any doors behind them.
 - iii. takes roll of crews.
 - iv. checks for vehicles that may be in the fire department's way.
 - d. The **Music Administrator or assistant**
 - i. evacuates the basement/pit to the assigned area, closing any doors behind them.
 - e. The **Wardrobe Supervisor**
 - i. pulls wardrobe house alarm, evacuates the dressing room wing to the assigned area, closing any doors behind them.
5. The fire department must be called even if the fire was contained. Be sure to explain the extent of the fire so that the correct equipment can be sent. No one returns to the building until the fire chief indicates that it is safe to do so.
 6. If it is a silent alarm (smoke or heat sensors) contact the **Facilities Supervisor** immediately.
 - A. The **Facilities Supervisor** will call Central Security and they will put them in contact with a technician who will walk through the silencing and resetting procedures.

Fire Alarm - Theater, With Audience

1. Alarm sounds in theater and Central Security (1-800-666-8660). Central Security will automatically dispatch the Fire Department if any fire alarm goes off. After dispatching the Fire Department they will call Facilities first and then Administration.
 - i. Unless the alarm is a supervisory alarm (i.e. a valve being shut off) in which, they will call Facilities and Administration before calling the Fire Department

Or
2. A staff member sees a fire and pulls the alarm.
 - A. **All radios to channel 4.** Report situation to Facilities Supervisor.
 - B. Evacuate theater immediately and proceed to assigned areas. Anyone in the Wardrobe House, Scene Shop, Production Office, and Electrics/A/V Office must evacuate as well.
 - C. The **Stage Manager**
 - a. instructs the **Flyman** to bring in the main curtain.
 - b. at his/her discretion may instruct the **Flyman** to drop the fire curtain to prevent flames, smoke, or cinders from entering the pit or house, provided the stage is clear.
 - c. instructs **Light Board Operator** to bring up house lights.
 - d. reads the following announcement and **repeats it:**

"Ladies and Gentleman: May I have your attention please? We ask for your cooperation at this time. Please follow the instructions of the ushers who will guide you out of the theater. We apologize for the interruption of today's program, and hope that it can resume shortly. Thank you."
 - e. pages the Wardrobe House and Shops with the following announcement and repeats it:

"Production staff, please evacuate the Scene Shop and Wardrobe House."
 - f. evacuates the house to assigned area, closing any doors behind them. Takes roll of singers and staff.

- g. proceeds to the Facility Supervisor's office for report of the situation or stays in contact over the radio.
- D. **The Assistant Stage Managers**
- a. makes sure the Black Out Curtain / Fire Curtain line is clear.
 - b. evacuates directly to assigned area, assisting and directing singers as needed.
- E. **The Assistant Master Electrician**
- a. proceeds to annunciator panel in the dimmer room
 - b. checks the panel for the location of the "TROUBLE" or "FIRE" - zones are listed on the panel.
 - c. informs the Facilities Supervisor of the situation and phone Central Security (1-800-666-8660), unless Facilities Supervisor does so.
 - d. informs the ASOM of the zone.
 - e. stays in contact over radio for further instructions.
 - f. evacuates to assigned area and take roll of staff.
- F. **The Assistant Stage Operations Manager**
- a. evacuates the stage, closing any doors behind them.
 - b. pulls alarm in Scene Shop and makes sure people know to evacuate.
 - c. waits for information from AME, then if safe to do so, proceeds with caution to the location to inspect situation. Do not check without assistance.
 - d. relays information to Facilities Supervisor.
 - e. evacuates to assigned area and takes roll of staff.
- G. **The DSL A/V Engineer**
- a. ensures that the PA system remains powered.
 - b. turns on stage work lights.
 - c. assists SM with announcements if needed.
 - d. evacuate to assigned area.
- H. **The Light Board Operator**
- a. turns on house lights when instructed to by SM.
 - b. takes roll of follow-spot operators and any other personnel in the catwalks as they exit.
- I. **The Music Administrator** or assistant
- a. evacuates the basement/pit to the assigned area, turning on lights when possible, and closing any doors behind them.
- J. **The Assistant Wardrobe Supervisor / Wig and Makeup Supervisor**
- a. pulls alarm in Wardrobe House.
 - b. evacuates the Wardrobe House, assisting singers and staff as needed, and closing any doors behind them.
 - c. takes roll of staff.
- K. **The House Manager**
- a. instructs ushers to move to their emergency stations.
 - b. lets stage manager know if announcement isn't clear or needs to be louder.
 - c. after stage management's announcement, instructs ushers to begin evacuating the house (using the Emergency Evacuation Plan) and sending patrons/front-of-house staff to the South Lawn. Each usher is responsible for insuring that their section is evacuated.
 - d. closes main doors and closes the side walls (if open).
 - e. checks and evacuates the patron bathrooms.
 - f. proceeds to the Facility Supervisor's office for the Fire Marshall's report of the situation or stays in contact over the radio.

3. After evacuation, **if the Fire Chief has confirmed a false alarm**, an administrator makes an announcement to the remaining audience stating that it is a false alarm and the show will continue. The audience will then be reseated.

NOTE: If a fire breaks out in any on-site building during a performance, the theater should be evacuated.

Fire Alarm - Scene Shop or Wardrobe House

1. Alarm sounds in Scene Shop and Central Security (1-800-666-8660). Central Security will automatically dispatch the Fire Department if any fire alarm goes off. After dispatching the Fire Department they will call Facilities first and then Administration.
 - i. Unless the alarm is a supervisory alarm (i.e. a valve being shut off) in which, they will call Facilities and Administration before calling the Fire Department
2. All staff evacuate immediately to the assigned area. Report situation to Facilities Supervisor. If the alarm is in the Scene Shop, The Production Office and Electrics/A/V Office should evacuate as well.
3. **All radios to channel 4.**
4. The **shop head nearest the annunciator panel**
 - i. Scene Shop: near the single door by the loading dock.
 - ii. Wardrobe House: next to the maestro's office
 - b. phones **Central Security** (1-800-666-8660), informing the operator of the zone of the "TROUBLE" or "FIRE" which is **indicated by a zone number listed behind a moveable panel to the right of the keypad.**
 - c. proceeds with caution to that location to inspect or instructs someone to do so. No one should check these locations without assistance
 - d. sends someone to inform the Facilities Supervisor.
5. If an **emergency situation is not found**, aforementioned person
 - a. tells Central Security (1-800-666-8660) that this is a false alarm.
 - b. presses the following sequence: deluge red stop button then **1-Enter-2-Enter** to silence the alarm. NOTE: This will not silence the smoke alarms.
 - c. presses the following sequence: **1-2-3-4-RESET (1-2-3-4-8)** to reset the system.
6. If an **emergency situation is found**, and not easily contained with a fire extinguisher, aforementioned person(s)
 - a. informs Central Security (1-800-666-8660).
 - b. evacuates the theater, wardrobe house and scene shop.
 - c. insures that all doors and windows are closed.
 - d. checks for vehicles which may be in the fire department's way.
7. **Shop heads** take roll to make sure everyone is present and accounted for.
8. The fire department must be called even if the fire was contained. Be sure to explain the extent of the fire so that the correct equipment can be sent. No one returns to the building until the fire chief indicates that it is safe to do so.
9. No one returns to the building until the fire department clears the facility.

Severe Weather

1. Storms

A. Storms with Audience

- a. In all cases of severe weather and lightning storms, the **House Manager:**
 - i. closes the side walls

- ii. opens the house to allow patrons the opportunity to get inside
- iii. checks patron bathrooms

B. Storms, No Audience

- a. In all cases of severe weather and lightning storms, a member of the production staff:
 - i. closes the side walls
 - ii. instructs any staff outside, in the wardrobe house, and in scene shop to take cover in the theater

C. Storms with Audience at the end of a performance

- a. If at the end of a performance there is severe weather. The stage manager should make the following announcement:

“Ladies and Gentlemen: May I have your attention please? Please return to you seats. We will notify you when the weather has subsided and you are able to exit the theater.”

2. Tornados

A. Tornado Watch

- a. If a watch is in effect at the start of a performance or before a subsequent act, the **Stage Manager** makes the following announcement before curtain:

"Ladies and Gentlemen: May I have your attention please? A severe weather warning is in effect for this area. Should severe weather occur during the performance, you are advised to remain in the theater for your safety."

B. Tornado Warning/ Sighted Tornado

- a. If a tornado is sighted in the area during the performance, the **Stage Manager**
 - i. stops the performance
 - ii. makes the following announcement and repeats it:

"Ladies and Gentlemen: May I have your attention please? A tornado has been sighted in our immediate area. For your safety, please remain in the theater and prepare to bend forward over your knees with your arms locked over your head. We will notify you when the threat has passed. Please take these positions now."

- b. The **Assistant Stage Operations Manager**
 - i. goes to all radio channels to inform staff that they need to switch to channel 4 due to severe weather (sighted tornado/tornado warning)
- c. The **House Manager**
 - i. instructs the ushers to move to their emergency stations to keep the patrons calm and assist them in preparing for the emergency
 - ii. instructs anyone outside the theater to come inside immediately.
- d. **A/V/Titles Staff, Light Board Operator and Follow-spot Operators** should move to lower ground, away from the glass of the booth.
- e. **Cast and Crew** should move to the basement.

Patron Illness

1. If a patron becomes ill during a performance, notify a **member of the House Management Staff**:
 - A. **All radios to Channel 4. Inform Stage Manager of the situation.**
 - B. Contacts the Chief Operations Officer, who will direct the handling of the patron.
 - C. Remains with the ill patron at all times.
2. If a patron becomes **extremely ill** during a performance such that they require emergency medical attention and the performance must be interrupted at the discretion of the Director of Administration and Operations

- A. **The Chief Operations Officer and House Manager, having discretion over stopping or delaying the starting of the show or resuming the performance after intermission** (based on location of the patron and severity of the situation)
 - a. contacts the **Stage Manager** to stop or delay start of the performance and the Director of Administration and Operations remains with the patron and directs any other information.
 - b. tries to get the following information from the patron or his/her companion: current medication, medical history, recent actions or events that may have contributed to injury or illness. This will assist the first responders.
 - c. instructs staff to greet the ambulance and other emergency vehicles and direct them to the patron.
 - d. instructs someone to inform the parkers.
 - e. House Manager completes an Accident Report.

- B. **The Stage Manager**
 - a. stops the performance and bring the house lights up.
 - b. makes the following announcement and repeats it:

"Ladies and Gentlemen: May I have your attention please? Due to a patron's illness, we must temporarily stop the performance so that he/she can receive medical attention. Please remain in your seats and we will resume the performance shortly."

- C. **The Assistant Stage Managers**
 - a. goes on stage and stops the maestro.
 - b. clears the blackout curtain path.

- D. **The Assistant Stage Operations Manager**
 - a. goes to all radio channels to inform staff that they need to switch to channel 4 due to a patron illness emergency.

- 3. House Manager will notify Stage Manager when it is appropriate to resume performance.

Power Outage

In the event of a power outage, the emergency generator immediately kicks in, providing power to the emergency floodlights in the auditorium and stage house, and pump room for the fire sprinkler system.

1. All radios to channel 4.

- A. The **Stage Manager** makes the following announcement and repeats it:

"Ladies and Gentlemen: May I have your attention please? A power outage has occurred and we must temporarily stop the performance in order to locate the cause of the problem. Please remain in your seats until we can resume the performance."

- B. **The House Manager**

- a. instructs the ushers to move to their emergency stations and be available to keep patrons calm and in their seats

- 2. If **the cause of the outage is found and can be corrected** in reasonable amount of time, the **Stage Manager** makes the following announcement and repeats it:

"Ladies and Gentlemen: May I have your attention please? We have determined the cause of the power outage, and once power is restored we will be able to resume the performance. Please remain in your seats, and thank you for your patience."

- 3. If **the outage cannot be remedied** in a reasonable amount of time
 - A. the **Stage Manager** makes the following announcement and repeats it:

"Ladies and Gentlemen: May I have your attention please? We are unable to correct the problem causing the power outage and must cancel the performance. Please follow the direction of the ushers who can assist you in exiting the theater."

the **House Manager** instructs the ushers to direct patrons out of the theater.
Bomb Threat

Anyone receiving notification of a bomb threat should follow the plan below. A copy of the Bomb Threat Report Form is available in the appendix of this manual.

1. During the call
 - a. **be calm and courteous.**
 - b. **listen, do not interrupt** the caller.
 - c. notify your supervisor if possible.
 - d. use the Bomb Threat Report Form.

2. After the call
 - a. notify your supervisor.
 - b. inform the Otsego County Sheriff's Department or the New York State Police who will:
 - i. send Fire and Emergency Medical Personnel.
 - ii. conduct and confirm any investigation relative to the threat.
 - iii. advise management of further courses of action to take.
 - c. initiate evacuation of the facility.
 - d. do not search for the bomb.
 - a. Any performance in progress should be cancelled due to the time required to investigate.
 - b. the **Stage Manager** makes the following announcement and repeats it:

"Ladies and Gentlemen: May I have your attention please? We ask for your cooperation at this time. Please follow the instructions of the ushers who will guide you out of the theater. We apologize for the interruption of today's program. Thank you."

- c. the **Director of Production** and the **Chief Operations Officer**
 - i. go to all radio channels to inform staff that they need to switch to channel 4 due to an emergency
- d. the **Front of House Staff**
 - i. instructs the audience to go beyond the Fire Pond
 - ii. checks patron bathrooms
 - iii. the remaining **Staff** also go beyond the Fire Pond

3. Report any suspicious object that you feel may be a bomb; do not touch it.

Hostile Person/Active Shooter

Defining Active Shooter- This situation is a barricaded suspect(s) or an outdoor movement situation where the suspect(s) is actively causing harm and/or randomly firing into an area where it is reasonably expected that people could be struck by the suspect's fire. These situations leave little or no time for proper planning and normally require first arriving law enforcement units to take immediate action to end the danger.

In the event of a hostile person/active shooter incident on campus, the following procedure may be implemented.

If a hostile person/active shooter is OUTSIDE your building or location:

4. Get to a room that can be locked; close and lock windows and doors.
5. Turn off the lights.

6. Try to get everyone down on the floor (so that no one is visible from outside the room).
7. Contact emergency response immediately.
8. Stay in place. Consider turning your radio off and using cellular texting to communicate. Don't draw attention to your location.
9. Do not sound the fire alarms, it will force employees to evacuate the building and then be exposed to the hostile person/active shooter.
10. Do not respond to any voice commands until you are sure that they come from a Police Officer.
11. Evacuate the building only if instructed to do so by emergency response personnel and assist with the evacuation of disabled occupants.

If a hostile person/active shooter is INSIDE your building:

1. Exit the building immediately.
2. Notify anyone you may encounter to exit the building immediately.
3. Stay out of sight of the intruder and make as little noise as possible.
4. Contact emergency response immediately.
5. Consider turning your radio off and using cellular texting to communicate. Don't draw attention to your location.

If exiting the building is not possible:

1. Go to the nearest room or office
 - a. If you are locked out of all rooms, seek refuge in the nearest restroom, lock yourself in a stall and keep quiet
2. Close and lock the door and/or block it.
3. Cover the door windows.
4. Contact emergency response immediately.
5. Keep quiet and act as if no one is in the room (silence cell phones).
6. DO NOT answer the door.
7. Stay in place.
8. Do not respond to any voice commands until you are sure that they come from a Police Officer.

If confronted by the hostile person/active shooter:

5. Remain calm
6. Contact emergency response immediately.
7. Try to maintain a safe distance from the person, if possible keep furniture between the two of you.
8. Try to ensure that your exit route is not blocked by the person, and position yourself to quickly leave the area when necessary.
9. Try to escape, but if unable, you must make a quick survival decision, either:
 - a. Try to negotiate with the hostile intruder/active shooter, or
 - b. Try to hide or play dead (pretend to be unconscious).
 - c. Make a decision to overpower the hostile person/active shooter (only you can make this decision when you are in the situation. If someone around you has decided to overpower the hostile person/active shooter help them, because it increases your chance of success.

If the hostile person/active shooter leaves your area, and as soon as it is safe to do so:

1. Close and lock the door and/or block it (try barricading the door with desks and chairs)
2. Contact emergency response immediately.
3. DO NOT answer the door and stay in place behind cover.
4. Do not respond to any voice commands until you are sure that they come from a Police Officer.

If you decide to flee during a hostile person/active shooter situation:

1. No matter what the circumstances, make sure you have an escape route and plan in mind
2. Do not attempt to remove injured people (leave wounded victims where they are and notify authorities of their location as soon as possible)

3. Move quickly, keep your hands up high and visible
4. Follow the instructions of any Police Officers you may encounter

What to expect from responding Police Officers:

Police Officers responding to an active shooter are trained in a procedure known as "Rapid Deployment" and proceed immediately to the area in which shots were last heard. Their purpose is to stop the shooting as quickly as possible. Please understand that the police will be treating all those they encounter (including you) as possible suspects. When you encounter the police:

1. Remain calm.
2. Keep your hands up and visible at all times.
3. Follow the instructions of relevant emergency response personnel.
4. If evacuation is ordered, evacuate to your respective areas and do not leave the area until advised to do so.
5. Put down any bags or packages you may be carrying.
6. If you know where the hostile intruder/active shooter is, tell the officers.
7. Keep in mind that the entire area is still a crime scene; police will usually not let anyone leave until the situation is fully under control and all witnesses have been identified and questioned

If no police units are yet on scene move well away from the incident and find safe cover positions (not the parking lots) and wait for the police to arrive.

Do not discuss the situation with the media. Refer all media requests to Administration.

~~From the House of Staff and do not return to all rooms. Exit Q and do not re-enter until you are told to do so. Additional five minutes~~

Fire Alarm – The Pavilion

1. Alarm sounds in the Pavilion and Central Security (1-800-666-8660). Central Security will automatically dispatch the Fire Department if any fire alarm goes off. After dispatching the Fire Department they will call Facilities first and then Administration.
 - i. Unless the alarm is a supervisory alarm (i.e. a valve being shut off) in which, they will call Facilities and Administration before calling the Fire Department

Or

1. A staff member sees a fire and pulls the alarm.
 - a. **All radios to channel 4.** Report situation to Facilities Supervisor.
 - b. Evacuate the Pavilion immediately and proceed to assigned areas. Anyone in the Wardrobe House, Scene Shop, and Shop Office must evacuate as well.
 - c. The **Events Manager**
 - i. instructs **Light Board Operator** to bring up house lights.
 - ii. reads the following announcement and **repeats it:**

"Ladies and Gentleman: May I have your attention please? We ask for your cooperation at this time. Please proceed to the nearest exit and follow the instructions of the usher. We apologize for the interruption of today's program, and hope that it can resume shortly. Thank you."

- iii. evacuates the Pavilion to assigned area, closing any doors behind them. Takes roll of singers and staff.
- iv. proceeds to the Facility Supervisor's office for report of the situation or stays in contact over the radio.
- d. The **Facilities Supervisor**
 - i. proceed to annunciator panel in the dimmer room
 - ii. check the panel for the location of the "TROUBLE" or "FIRE" - zones are listed on the panel.
 - iii. phones Central Security (1-800-666-8660).

- iv. stays in contact over radio for further instructions.
 - v. evacuates to assigned area and take roll of staff.
- e. **The A/V Engineer**
 - i. ensures that the PA system remains powered
 - ii. assists **Events Manager** with announcements if needed
 - iii. evacuates to assigned area.
 - f. **The Light Board Operator**
 - i. turns on house lights
 - ii. evacuates to assigned area.
 - g. **The House Manager**
 - i. instructs usher to move to emergency station.
 - ii. instructs personnel to leave the building safely.
 - iii. checks the bathrooms.
 - iv. communicates with Facilities Supervisor.
2. After evacuation, **if the Fire Chief has confirmed a false alarm**, an administrator makes an announcement to the remaining audience stating that it is a false alarm and the show will continue. The audience will then be reseated.
 3. **NOTE:** If a fire breaks out in any on-site building during a performance, the Pavilion should be evacuated.

Severe Weather- The Pavilion

1. All radios to channel 4.

2. Storms

A. Storms with Audience

- a. In all cases of severe weather and lightning storms, the **Chief Operations Officer or the Director of Production** will make final decisions on whether or not the show will proceed due to inclement weather.

B. Storms with Audience at the end of a performance

- a. If at the end of a performance there is severe weather. The events manager should make the following announcement.

“Ladies and Gentlemen: May I have your attention please? Please return to your seats. We will notify you when the weather has subsided and you are able to exit the theater.”

3. TORNADOS

A. Tornado Watch

- a. If a watch is in effect at the start of a performance or before a subsequent act, the **Events Manager** makes the following announcement before curtain:

"Ladies and Gentlemen: May I have your attention please? A severe weather warning is in effect for this area. Should severe weather occur during the performance, you are advised to remain in the pavilion for your safety."

B. Tornado Warning/ Sighted Tornado

- a. If a tornado is sighted in the area during the performance, the **Events Manager**
 - i. stops the performance
 - ii. makes the following announcement and repeats it:

"Ladies and Gentlemen: May I have your attention please? A tornado has been sighted in our immediate area. For your safety, please remain in the pavilion and prepare to bend forward over your knees with your arms locked over your head. We will notify you when the threat has passed. Please take these positions now."

- b. Tornado shelters in the pavilion are the bathrooms and the hallway with table storage.

Power Outage- The Pavilion

In the event of a power outage, the emergency generator immediately kicks in, providing power to the emergency floodlights in the auditorium and stage house, and pump room for the fire sprinkler system.

1. **All radios to channel 4.**

- A. the **Events Manager** makes the following announcement and repeats it:

"Ladies and Gentlemen: May I have your attention please? A power outage has occurred and we must temporarily stop the performance in order to locate the cause of the problem. Please remain in your seats until we can resume the performance."

- B. the **House Manager** instructs the usher to move to their emergency stations and be available to keep patrons calm and in their seats

2. If **the cause of the outage is found and can be corrected** in reasonable amount of time, the **Events Manager** makes the following announcement and repeats it:

"Ladies and Gentlemen: May I have your attention please? We have determined the cause of the power outage, and once power is restored we will be able to resume the performance. Please remain in your seats, and thank you for your patience."

3. If **the outage cannot be remedied** in a reasonable amount of time

- a. the **Events Manager** makes the following announcement and repeats it:

"Ladies and Gentlemen: May I have your attention please? We are unable to correct the problem causing the power outage and must cancel the performance. Please follow the direction of the usher who can assist you in exiting the theater."

- b. the **Events Manager**

- i. instructs the usher to direct patrons out of the theater
- ii. checks bathroom

NOTE: Once normal power has been restored, the emergency generator remains running for an additional ten to fifteen minutes, and emergency lighting stays on for an additional five minutes.

Missing Person Policy

Purpose

The purpose of the Missing Person's Policy is to establish procedures for the campus's response to a report of a missing person.

Policy and Procedures

1. Any individual who has information that a staff/patron may be missing on-campus must notify the Chief Operations Officer and Administration as soon as possible.
2. The Chief Operations Officer and Administration will gather information about the staff/patron from the reporting person and from any of the missing person's acquaintances.

Questions:

- Name and Age
- Physical Description (Picture)
- Description of Clothes

- Where the missing person was last seen
 - Vehicle description, in case the missing person went to the car ahead of the reporting person
3. Staff will be notified to aid in the search for the missing person as follows:
 - a. Chief Operations Officer and Administration will be the central contact person during the search.
 - b. Audience services will stay at the audience services desk to act as a front of house liaison and to maintain contact with the reporting person.
 - c. Sheriffs at the North and South drives will stop all traffic.
 - d. Stage Management will make the following announcement and repeat it:

"Ladies and Gentlemen: May I have your attention please? We ask for your cooperation at this time. We are in search of a missing person ~ (Insert name and description here) ~. If you have any additional information about this missing person please notify the audience services people. Thank you."

- e. Safety Coordinator will search front of house.
 - f. House Management will search in the house.
 - g. Facilities will search the Preview Pavilion and the public bathrooms.
 - h. Parkers will search the parking lot across the street.
 - i. Music Administration will search the Pit area.
 - j. Events Manger will search the Pavilion and the Pavilion bathrooms.
 - k. Production Coordinator will search Woodcock Administration Building and the Green Barn.
 - l. Concessions Manager will search the Wardrobe Back Porch area/hill and the Kitchen/Maintenance Barn.
 - m. Assistant Stage Operations Manager will search the stage and the scene shop.
 - n. Assistant Wardrobe Supervisor will search the Wardrobe House.
4. All golf carts will be called to exclusively aid in the search for the person.
 5. Keep reporting person at audience services desk or near a radio.
 6. If the above actions are unsuccessful in locating the missing person within 1 minute of the report or it is apparent immediately that the missing person cannot be located (e.g., witnessed abduction), the Chief Operations Officer and Administration will contact the Police Department to report the missing person and thus they will take over the investigation.
 7. If the missing person is located then the Chief Operations Officer and Administration will make an announcement over radio on channel 4 that "The missing person has been located, emergency has been resolved and the campus can function back to normal. Sheriffs may allow stopped traffic to continue again."

Media Communications about Missing Person

In all cases of a missing person, where the person is declared missing by the Chief Operations Officer and Administration after an initial search, the Director of Public Relations will provide information to the media that is designed to obtain public assistance in the search for any missing person. Any media requests to The Glimmerglass Festival will be directed to the Administration. Prior to providing the media with any information about a missing person, the Chief Operations Officer and Administration shall consult with the law enforcement authorities to ensure that communications do not hinder the investigation.

Counter Terrorism Tips

Purpose:

This section is to outline ways to spot potential acts of terrorism. What to look out for and what to do if you see something alarming. This information comes from Operation Safeguard, created by New York State in association with Homeland Security and Emergency Services

What Should I Consider Suspicious?

- Physical surveillance, which may include note taking or the use of binoculars or videotaping of the location and surrounding area for no apparent reason (i.e., no aesthetic value)

- Behavior which appears to denote planning for terrorist activity.
- Individuals acting nervous, uneasy, and avoiding eye contact
- Unusual questions about the type of security in place at your establishment (i.e., access points/barriers, searches, cameras, metal detectors, baggage check, etc.)
- Attempts to gain sensitive information regarding key facilities, security procedures or personnel through personal contact or by telephone, mail or e-mail.
- Attempts to acquire dangerous chemicals or other materials to use in an attack; uniforms, badges or identification to gain entry to key facilities.
- Attempts to access restricted areas or to penetrate/test physical security and response procedures at key facilities.
- Presence of individuals who do not appear to belong in the workplace, business establishment or near a key facility.
- Acting nervous, impatient or suspicious when trying to gain information or access to buildings.
- Inquiries regarding the seating arrangements for public officials, dignitaries, or other VIPs for a performance.
- Unusual inquiries of your site's anticipated patrons such as questions about the "profile" of your patrons or the purpose of an event
- Individuals bringing or attempting to bring unusual packages or containers into the premises
- The discovery of an unattended package or suspicious object left unattended
- Suspicious behavior by an individual attempting to enter your establishment while wearing bulky clothing that appears inappropriate for the time of year. May be compounded by the individual being alone or acting excessively nervous and/or perspiring
- Unusual inquiries made by an individual regarding specific events schedules for you establishment and premises
- Overheard conversations in which individuals or patrons make unusual or alarming statements
- Unusual odors or substances unknown to you, oil based stains or other flammable material.
- Parking of a suspicious vehicle near the building when normally such vehicles are not parked in the location

What Should you Do If You Observe Suspicious Activity:

- **DO NOT** take direct action.
- **DO NOT** confront the individual.
- **DO NOT** reveal your suspicions.
- **DO** record as many details as possible.
- **DO** notify Upper management or the Safety Coordinator as soon as possible.

When reporting suspicious behavior:

- Who did you observe?
- What did you see? Be specific.
- Where did you see it?
- When did you see it?
- Why is it suspicious?

Alone each indicator can result from legitimate activities or criminal activities not related to terrorism; however, multiple indicators combined with other information could suggest a terrorist threat.

The main take away here is: **If You See Something, Say Something**

You can call the New York State Terrorism tip Hotline **(1-866) SAFE-NYS (723-3697)**, or Abby, Andi, or the Safety Coordinator.