

University Of California, Davis

Department Of Theater and Dance

Illness and Injury Prevention Program

Stage, Shop, and Laboratories safety hazards and safe working practices

1. It is the intent of the Department of Theatre and Dance to maintain safe stage environment in its scenery construction laboratories and stage areas for its students, faculty, staff, employees and visitors. Departmental production activities shall be conducted in compliance with applicable regulations, and appropriate health and safety standards.
2. The Department of Theatre and Dance will conduct a safety orientation for all faculty, staff, student-employees, students, and volunteers participating or enrolled in Theatre and Dance Department productions prior to start of technical rehearsals. It is the intent of this orientation to familiarize all participants with potential hazards (including but not necessarily limited to potential hazards identified elsewhere in this document) which might exist on any given production. All production participants must read and agree to follow the department's *General Production Health and Safety Guidelines*. This training will be documented. A Department technical supervisor as determined by the Department technical director conducts this training. The stage manager is responsible for documenting all participants at safety training sessions.
3. The Department will provide additional safety orientations and training pertaining to the use of hand and power tools, stage equipment and accessories, lighting equipment, rigging procedures, audio systems, painting, construction and production procedures to stage management personnel and crew members as appropriate. This training will be documented. This training is conducted by a designated department technical staff member.
4. In addition to the guidelines specified above, the department provides this document, *Stage, Shops and Laboratories Safety Hazards and Safe Working Practices*, to all company members who must read it then sign and return the back page, agreeing to comply with these guidelines. After reading these guidelines, a designated shop supervisor will conduct formal, hands on training. All such training will be documented. The technical director coordinates safety training for laboratory and production participants as required.
5. A minimum of one member of the stage management team must also have completed the *Stage, Shops and Laboratories Safety Hazards and Safe Working Practices* training in addition to the *General Production Health and Safety Training* which is offered to all production participants.. Completion of this training shall be documented. This training is conducted by a designated Department technical supervisor.
6. A technical supervisor shall inspect the stage and scenery prior to each technical rehearsal and performance. The Department technical director shall prepare a list of items to inspect for each production [since the scenic and staging needs differ for each production, the list will also differ]. This inspection shall be documented
7. The stage manager shall prepare pre-performance and post-performance check lists--the content of which shall be approved in advance by the department production manager. These completed lists and a post-performance report shall be delivered to the production manager the next working day after a performance. The stage manager shall notify a department technical supervisor should any scenic element malfunction or require repair prior to the next performance. The wardrobe supervisor shall likewise be notified should any costume element need repair before the next performance.
8. Any stage combat activities shall be rehearsed in the presence of the stage manager prior to each

performance. The rehearsal shall include slow-motion, half speed and full speed rehearsals.

9. Any use of prop firearms (i.e. starters pistols etc.) shall be carefully controlled by the stage manager. The weapons shall be loaded by a member of the stage management team and witnessed by another member of the crew. Prop weapon loading shall be included on the pre-performance inspection form and documented. Prop weapons shall be kept on the person of a member of the stage management team until actually needed by the actor. Prop weapons shall be returned to a designated stage management team member after use. Prop weapons shall be kept locked when not in use.
10. All prop food and beverage preparation shall be carefully supervised by stage management. Storage shall be at proper temperatures (below 40 degrees F for cold items or above 160 degrees F for hot items) All dishes shall be carefully cleaned after each use. A stage management team member shall inspect all dishes prior to each performance. This inspection shall be documented on the pre-performance inspection form.
11. Participants are urged to **THINK SAFETY** at all times. Failure to follow the safety rules could result in serious injury or death. Do not take chances. If in doubt, **ASK**. If a procedure or situation in the theatre seems dangerous, **ASK**. Report all unsafe conditions to the director, stage manager or technical supervisor. If you see a dangerous situation during a rehearsal or feel something is wrong, yell "**STOP.**"

USE OF DEPARTMENT THEATRES AND PRODUCTION FACILITIES: SOME GENERAL GUIDELINES

LENGTHY REHEARSALS, WORKING IN THE THEATRE LATE AT NIGHT, WORKING IN THE THEATRE WITHOUT PROPER SUPERVISION, WORKING WITHOUT PROPER MEAL AND REST BREAKS, CARELESS FIRST AID PROCEDURES OR CARELESS SANITATION PROCEDURES COULD CONTRIBUTE TO AN INJURY OR ILLNESS.

1. Rigging, construction, painting, and strikes are not permitted in any shop or stage area after midnight or before 6:00 A.M. Technical rehearsals and performances must end by 11:30 P.M. so all company members can exit the theatre before midnight. Directors may choose to give actors notes after midnight. All personnel should be encouraged to walk to parking lots in groups after rehearsals and performances.
2. Lighting designers may program cues into lighting control consoles after midnight. However, under no circumstances may rigging or focusing activities take place.
3. Students may work in stage and shop areas performing construction, rigging, and painting activities between the hours of 6:00 A.M. and midnight as long as the technical director or another qualified supervisor is present.
4. Meal breaks at least one hour in duration are required at four hour intervals during the rehearsal period. The final rehearsal period during a day may be scheduled for five hours without a meal break however regular rest breaks must be observed.
5. A technical supervisor must be present when lights are being rigged and struck.
6. The technical director or a qualified member of the faculty or staff must be present when scenery is being built, rigged, struck, or weights are being changed on the counterweight system.
7. The technical director or a qualified technical supervisor (as determined by the technical director or production manager) must be present for all technical rehearsals.
8. Any injury requiring first aid or other medical treatment must be reported to the production manager the next working day.
9. For any injury appropriate medical care must be given at once. Participants are urged not to second guess injuries. Medical assistance can be obtained at the Student Health Center or Sutter Davis Hospital. Ambulance service can be obtained by dialing 911. Students are encouraged to have adequate medical insurance prior to participating in any performing arts activity. The Student Health Center is closed evenings and weekends, the very times when most Theatre and Dance rehearsals and performance activities occur. If 911 is called and an ambulance responds and the medical problem can be solved by the Paramedic or EMT with the ambulance crew, there will be no charge for medical services. However if the student is transported to Sutter Davis Hospital for emergency treatment, the minimum charge will be at least \$250.00 and the student will be charged. Students are advised to make proper medical coverage through individual or University medical insurance programs.
10. For any first aid administered in the theatre, first aid kits are provided. All company members are reminded that at no time should individuals come in contact with another person's blood or other body fluids. Each first aid kit is equipped with two pairs of rubber examination gloves and goggles. All spilled blood or other body fluids must be cleaned with the bleach solution which accompanies each first aid kit for this purpose. Blood or body fluid contaminated waste after being neutralized with the bleach solution must be disposed of in an appropriate manner. Zip-lock bags are provided for this purpose. **USE EXTREME CAUTION.**
11. Smoking is prohibited inside or within 20' of any university building.
12. The consumption of alcoholic beverages is prohibited on University property without a permit.

13. Food and drink are prohibited in the theatres, shops, auditoriums and control rooms. Bottled water is permitted in the auditoriums during rehearsals.
14. The scene shop, costume shop, theatres, control rooms and other related areas are working laboratories of the department. Conditions that require protective equipment can be present at any time and in any one of these laboratories. Do not use shops or stage doors as an access into or through the building unless it is an emergency. There is a loading zone at the scene shop door. Please check with the shop staff if you need to access this area through the shop and every effort will be made for safe access.

THE STAGE:

SCENIC MATERIALS FOR A PRODUCTION CONSIST OF A VARIETY OF DRAPERIES, WAGONS, PLATFORMS, SPECIAL FLOORS, STAIRWAYS, WALLS, DOORWAYS, ARCHES, LIGHTING EQUIPMENT, LIGHTING BOOMS, OPENINGS AND TRAPS IN THE FLOOR, SCENERY AND DRAPERIES WHICH FLY IN FROM ABOVE, PROPERTIES, FURNITURE SPECIAL EFFECTS DEVICES AND AUDIO EQUIPMENT. THE ARRANGEMENT OF THESE MATERIALS IS NEVER THE SAME FROM PRODUCTION TO PRODUCTION. SAFETY HAZARDS AND CONCERNS LIKEWISE VARY FROM PRODUCTION TO PRODUCTION. THE STAGE AND BACKSTAGE AREAS CAN BE DANGEROUS UNLESS YOU FOLLOW DIRECTIONS CAREFULLY.

1. Horseplay is never permitted.
2. If you feel a condition is dangerous, tell the director, stage manager or technical supervisor.
3. Do not operate any equipment unless you have been properly trained and your training has been documented by a technical supervisor.
4. If you think a piece of scenery is broken or is malfunctioning, alert the stage manager or technical supervisor. If in doubt, speak out.
5. During early technical rehearsals company members will be adjusting to the technical elements and it is expected to take a few rehearsals until everyone is comfortable.
6. Study the set carefully. Learn how it works. Learn what scenery is placed where. Learn when it is changed.
7. The locations of stored scenery will change throughout the rehearsal/ performance.
8. Stay alert to changing conditions on stage.

AIR QUALITY, HAZARDS AND SAFE WORKING PRACTICES:

AIR QUALITY IN THE STAGE AND SHOP AREAS CAN VARY DEPENDING ON SEVERAL CONDITIONS. THESE CONDITIONS INCLUDE, BUT ARE NOT LIMITED TO CHEMICAL AND CO2 BASED FOGS FROM FOG MACHINES, THE BURNING OF NON-TOBACCO SMOKING PRODUCTS, DUST FROM POWER TOOLS, MISTS FROM WATER BASED LATEX AND ACRYLIC PAINTS AND SMOKE FROM WELDING OPERATIONS.

1. Chemical based theatrical fogs are not harmful in normal concentrations. Do not exceed limits of concentration on the M.S.D.S. (Material Safety Data Sheet) a MSDS file is located in the scene shop office for every chemical product in use in the theatre. By law, you have the right to read the MSDS should you have any concerns about a particular product in use during a production. If you do not understand the MSDS, ask a technical supervisor for assistance.
2. Chemical based fogs may trigger asthmatic or allergic reactions in some people. You will be notified in advance if chemical fogs will be used in the production.
3. CO2 fog can be dangerous if breathed in strong concentrations or over prolonged periods of time. It doesn't contain enough oxygen to support breathing. CO2 fog lies on the ground and seeks low areas. Do not lie down in the fog. Avoid breathing the fog.
4. Only non-tobacco smoking products will be used if smoking is required for a production. Under no conditions will tobacco products be permitted.
5. When wood dust is present in the air from operating machinery, **wear a particle mask and goggles**. They are available in the shop office. Use the vacuum system on the table saw and radial arm saw to minimize airborne dust.
6. Latex and acrylic paints are water based paint and are non toxic. When these paints are sprayed a fine mist can occur. **Wear a particle mask and goggles** when you are spraying or are in an area where spraying is taking place.
7. Welding is done in the basement. Welding can emit toxic fumes and is to be done in or near the hood. When welding stay out of the smoke stream and wear a respirator when welding metals known to have toxic substance such as lead, cadmium, zinc, etc. Stay out of the welding area when it is in use.

AUDIO/VISUAL AND LIGHTING EQUIPMENT, HAZARDS AND SAFE WORKING PRACTICES:

WITH THE USE OF AUDIO/VISUAL EQUIPMENT IN THE THEATRE THERE COMES THE RISK OF ELECTRICAL SHOCK, BURNS AND PHYSICAL INJURY CAUSED BY COMING IN CONTACT WITH HOT METAL, GLASS, ELECTRICAL CONNECTORS AND CABLES, BOTH HANGING AND ON THE FLOOR. DO NOT USE OR HANDLE ANY AUDIO/VISUAL OR LIGHTING EQUIPMENT WITHOUT PROPER TRAINING AND AUTHORIZATION.

1. The rigging of audio/visual equipment is to be done only under staff supervision.
2. All electrical, floor, hand tool, ladder, lift, lighting, low light level, noise level, obstruction, orchestra pit, overhead work area and rigging rules apply while you are working with audio/visual equipment.
3. All electrical repair work is only to be performed by trained and qualified staff employees.
4. All audio/visual cables in working and walking areas are to be properly dressed and taped down.
5. Replace unused equipment, cable and accessories to proper storage areas when work is finished.
6. Clean up electrical equipment and accessories from stage and sound room.
7. Store equipment in appropriate cabinets and rooms designated for audio/visual equipment.
8. Report any damaged equipment to your supervisor, tag, and place in the upstairs sound room.
9. Report any hazards to your supervisor.
10. Safety cables are required on all hanging audio/visual equipment.

SOUND LEVELS, HAZARDS AND SAFE WORKING PRACTICES:

LOUD SOUND LEVELS ARE OFTEN PRESENT IN STAGE AND SHOP AREAS. NOISE FROM THE THEATRE SOUND SYSTEM AS WELL AS TOOLS AND MACHINERY CAN BE HARMFUL. PROLONGED EXPOSURE TO LOUD, CONTINUOUS LEVELS OF SOUND COULD SEVERELY DAMAGE OR IMPAIR ONE'S HEARING.

1. Never stand directly in front of a speaker. Theatre speakers are much more powerful than home audio systems.
2. Wear ear protection when operating power tools or working around speakers.

CHEMICALS, HAZARDS AND SAFE WORKING PRACTICES:

CHEMICALS ARE OCCASIONALLY USED ON STAGE FOR SPECIAL EFFECTS. THE DEPARTMENT WILL NOT USE DANGEROUS CHEMICAL PRODUCTS DURING A PRODUCTION. MANY SOLVENTS, ADHESIVE, ENAMEL SPRAY PAINTS, AND STYROFOAM ARE USED IN THE SCENE SHOP AND STAGE AREAS. MANY OF THESE CHEMICALS PRODUCE TOXIC FUMES AND GASSES AND ARE EXTREMELY FLAMMABLE. CONSULT THE M.S.D.S. FOR PROPER HANDLING AND HAZARDS OF EACH SPECIFIC CHEMICAL:

1. Know what you are working with. Read the MSDS which are on file in the scene shop office for all chemicals in use.
2. In case of a chemical spill, notify the technical supervisor.
3. Discard chemicals in proper containers. See the technical supervisor for proper procedures. Never discard chemicals in any sink or floor drain.
4. Flammable chemicals are to be stored in safety cans and in flammable storage cabinet.
5. A fire department *Hazardous Materials Use Permit* is required for all open flames on stage. Fire extinguishers and or 5 gal pails of water must be located on both sides of the stage whenever open flames are in use. A member of the technical crew must be pre-assigned to each fire extinguisher whenever open flames are in use. *The Hazardous Materials Use Permit* will contain directions for proper use of open flames on stage.
6. Wash your hands thoroughly after handling any chemical product. Wear protective gloves and goggles when handling chemicals.
7. Prevent ingestion of chemicals. Wash your hands, do not eat, drink or smoke around chemicals.
8. Keep your work place clean.
9. Solvents such as paint thinner, lacquer thinner, alcohol, and acetone must be used under the exhaust hood.
10. Spray paints must be used under the exhaust hood. See shop supervisor for disposal of empty spray cans.
11. A **particle mask** is required when spraying latex and acrylic paints.
12. **Protective gloves** must be worn when handling chemicals.
13. **Eye protection** must be worn when handling chemicals.
14. Smoking or open flame is not permitted when working with chemicals.
15. Activities with chemicals that require a respirator are to be performed only by qualified employees who have been trained, tested, fitted and certified to use a respirator by the Department of Environmental Health and Safety at the University of California, Davis.

CHERRY PICKER, HAZARDS AND SAFE WORKING PRACTICES:

THE CHERRY PICKER IS A PORTABLE EXTENSION LADDER WITH A BASKET ON THE TOP. IT CAN BE DANGEROUS AND SUBJECT TO TILTING IF NOT HANDLED PROPERLY.

1. Students are not required to use the cherry picker.
2. Never move the unit with a person in the basket or on the ladder.
3. Always adjust and lock the outriggers and casters before climbing the ladder.
4. Never adjust the legs, outriggers, or ladder with a person or materials in the basket or on the ladder.
5. Do not attempt to adjust the legs for work on an uneven surface without the supervision of the shop supervisor.
6. Do not use the unit if it appears damaged or is missing parts.
7. Do not exceed the 250 pound load limit. This includes one person and all equipment carried in the basket.
8. Do not use the unit near live electrical wires or moving machinery.
9. Never stand, climb, or sit on the basket railings.
10. When tilting the ladder up or down, make sure that the basket is in its lowest position and that your hands are on the green rung of the ladder. The telescoping portion of the ladder may move when tilting and hands must be kept clear.
11. When the ladder must be lifted to or from an elevated platform, a shop supervisor must be present.
12. Never attempt to use the unit without someone else present in the area.
13. Never apply a side load to the unit.
14. Always face the ladder when ascending and descending.
15. Do not carry tools up the ladder, use a bucket and/or rope to raise and lower tools.
16. Notify shop supervisor of any hazardous condition promptly.
17. When the cherry picker is being used, all people working below, **MUST** wear a protective hardhat.

LIFTS, HAZARDS AND SAFE WORKING PRACTICES:

THE GENIE PERSONNEL LIFT CAN BE DANGEROUS WITHOUT PROPER TRAINING. EXTREME CAUTION SHOULD BE USED BEFORE OPERATING THIS SYSTEM AS DAMAGE TO PROPERTY AS WELL AS SELF AND OTHERS CAN OCCUR.

1. No one is required to use the Genie Lift.
2. The unit must be used on a flat and level surface.
3. Both stabilizers must be properly extended and locked before entering the basket.
4. Do not exceed the maximum load rating of 300 pounds. This includes the operator and all equipment in the basket.
5. Do not operate the Genie Lift on an elevated platform, scaffold, truck bed, or extended platform.
6. Only one person is allowed in the basket.
7. Do not climb, stand or sit on the basket railings.
8. Do not lean ladders against the lift. Never apply a side load force to the unit by pushing or pulling from the basket or by hanging heavy wires or cables over the side.
9. Do not move the Genie Lift when the basket is raised.
10. Do not operate near overhead electrical lines or obstructions.
11. Do not stand under the loaded basket.
12. Never attempt to use the lift without someone else present in the area.
13. After use, coil the power cable and put it in the basket. Return the lift to its storage area
14. When the Genie lift is being used, all people working below, **MUST** wear a protective hardhat.
15. Prior to use every day, the lift must undergo a safety inspection as per the check list in the log book for the lift.

LADDERS, HAZARDS AND SAFE WORKING PRACTICES:

THE USE OF LADDERS IN THE SHOP AND STAGE AREA IS A COMMON OCCURRENCE. FALLS FROM LADDERS CAN CAUSE SEVERE INJURY. FALLING OBJECTS FROM A LADDER CAN CAUSE INJURY TO YOU OR OTHERS. SAFE LADDER PRACTICES ARE ESSENTIAL AT ALL TIMES.

1. Nobody is required to climb ladders
2. Check ladders for broken or damaged parts before use. Never use a damaged ladder. Report a damaged ladder to the technical supervisor and remove it from service. Never use a painted ladder (the paint may cover broken parts).
3. Only one person on a ladder at a time.
4. Do not place a ladder in front of a door that opens onto the ladder unless the door is blocked open or locked from access or guarded.
5. Do not place ladders on boxes to obtain extra height.
6. Always face the ladder when ascending or descending.
7. Do not stand or work on the top two steps of a ladder.
8. Never leave anything on top of a ladder or on the steps of a ladder.
9. Do not lean or overreach from a ladder.
10. Do not straddle the space between a ladder and another object.
11. Make sure the ladder is fully open and the spreader is locked.
12. Never reposition a ladder while you are on it.
13. Store ladders in their proper location after use.
14. Do not use a ladder on an uneven surface.
15. Do not use a ladder unless someone else is present in the area.

TRAP REMOVAL LIFT HAZARDS AND SAFE WORKING PRACTICES:

THE TRAP REMOVAL LIFT IS A MODIFIED ENGINE HOIST WITH A COUNTERWEIGHT ON ONE END. IT CAN BE DANGEROUS AND BECOME UNSTABLE IF USED INCORRECTLY. WHEN WORKING WITH TRAPS IT IS ABSOLUTELY NECESSARY THAT YOU BE AWARE OF ANY OPENINGS IN THE STAGE FLOOR AND SURROUNDING TRIP HAZARDS. **THE FALL RESULTING FROM CARELESSNESS CAN KILL YOU.**

1. Never attempt to use the trap lift without someone else present in the area.
2. Students **can not** use the trap removal lift unsupervised.
3. The lift should always be used by two people, one to operate the lift and one to stabilize it. There should be one additional person as a safety watch.
4. The lift should only be used on flat level surface.
5. Do not operate the lift on a raked surface or any floor that cannot handle a 1000# load.
6. As the lift is extremely heavy, it should never be rolled over power cords or air hoses.
7. Both stabilizer legs should be out and loaded with 300# each. 7 full sized pig weights per leg.
8. The lift is designed to be used from the long side of the trap sections so the boom reach is only 24”.
9. A cleat must be attached to the floor next to the trap section to be removed so the lift cannot accidentally roll into the open hole.
10. The lift must be attached to the trap section using hardened, load rated eye bolts in their appropriate receivers, a 9’ nylon sling rated at 3600# or more, and a shackle with a pin no smaller than ½”.
11. The trap section is to be lifted only as much as is necessary to clear the floor and any other obstructions between it and the cart that is to be used for storage.
12. While the lift is loaded it should be moved as little as possible to avoid the possibility of becoming unstable.
13. When installing a trap section, attach ropes to the trap to assist with alignment. Do not get your hands or feet in a position where they can become pinched between the trap and stage floor.
14. After use, unload the counter-weight to the storage racks and return lift to its smallest storage configuration.

FLOORS AND OBSTRUCTIONS, HAZARDS AND SAFE WORKING PRACTICES:

FLOORS IN THE STAGE AND SHOP AREAS ARE OFTEN COVERED WITH MANY ITEMS INCLUDING PIECES OF SCENERY, FURNITURE, PROPERTIES, AND STAGE EQUIPMENT NEEDED FOR THE PRODUCTION. FLOOR HAZARDS INCLUDE BUT ARE NOT LIMITED TO: OPEN TRAPS IN STAGE FLOOR, ORCHESTRA PIT IN A LOWERED POSITION, WET FLOORS DUE TO PAINTING AND SPILLS AND OBSTRUCTIONS INCLUDING TOOLS, POWER CORDS, AIR HOSES, CONSTRUCTION MATERIALS, AND SCENERY.

1. Stay alert to changes in work and staging conditions. Watch for moving scenery.
2. Clean up spills as they occur.
3. Stay focused. Remember---there may be open traps. It is imperative you understand the methods open traps will be marked during rehearsals and performances. Open trap awareness and safety will be covered during the pre-technical safety orientation. If you are uncertain, confused or have any questions discuss your concerns with the director, stage manager or technical supervisor. If in doubt; Ask!
4. Do not block aisles, hallways, fire exits, doorways, fire doors, fire equipment or electrical panels with scenery or any other items.
5. Notify the director, stage manager or technical supervisor of any unsafe condition promptly.
6. Use caution when moving objects in, around and out of the stage and shop areas.
7. Stay clear of stage crew members moving scenery, furniture, lighting equipment and properties.
8. If you are assigned to move a piece of scenery and its too heavy or in any way difficult to handle, tell a supervisor. If you do not understand your directions or if you have suggestions, speak out!
9. Clean up tools, materials, and obstructions when finished with a project or when leaving it for an extended period of time.
10. Block off entrances to wet painted floor areas.
11. Put away cords and hoses when the job is completed.

LIFTING, PUSHING AND PULLING, HAZARDS AND SAFE WORKING PRACTICES:

MANY BACK INJURIES ARE CAUSED BY IMPROPER LIFTING, PUSHING, OR PULLING OF HEAVY OBJECTS.

1. When lifting objects, do not lift with your back. Squat down and use your leg muscles and keep your back straight.
2. If the object appears to be too heavy or awkward, ask for help.
3. Never slide objects on shelving above your head unless you can see the surface of the shelf.
4. When moving objects from one area to another, use a cart, basket, or hand truck. Do not carry heavy objects any great distance in your arms.
5. When pushing or pulling objects like rolling scenery units, always exert pressure gently. If the unit seems too heavy for you to move by yourself, ask for assistance. If it takes two people to move an object, don't try it by yourself. Use common sense. Back injuries can be serious and often take a long time to heal.

HAND TOOLS, HAZARDS AND SAFE WORKING PRACTICES:

HAND TOOLS ARE OFTEN OVERLOOKED AS SAFETY HAZARDS. BE CAREFUL. MANY TOOLS HAVE SHARP EDGES, BLADES, AND SPRINGS ETC. THAT MAY CAUSE SEVERE INJURIES.

1. Use the proper tool for the job. Wear appropriate safety equipment.
2. Maintain tools in good condition. Report damaged tools to the technical supervisor.
3. Store and carry tools properly. Put them away when done.
4. Assure your hands are free of dirt and grease when working with hand tools..
5. When using or carrying a sharp edged tool, point the sharp edge away from you. Do not carry sharp edged tools in your pockets.
6. Any person using hand or power tools during construction, rehearsals, performances or strikes must have had the tool and safety orientation training from a technical supervisor.
7. **Wear proper personal safety equipment.**

ELECTRICITY, HAZARDS AND SAFE WORKING PRACTICES:

ELECTRICAL DEVICES ARE PRESENT EVERYWHERE IN THE STAGE AND SHOP AREAS. THE RISK OF ELECTRICAL SHOCK IS PRESENT AT ALL TIMES SHOULD EQUIPMENT BECOME DAMAGED OR USED IMPROPERLY.

1. All electrical repair work will be performed only by trained, qualified staff employees as determined by the technical director.
2. Electrical rigging is to be performed only by trained lighting crew members under staff supervision of the
3. department master electrician or other designated lighting supervisor as determined by the production manager.
4. Only properly grounded tools, cords, and equipment may be used.
5. Never place extension cords through doorways, windows, or holes in walls.
6. Check all equipment and cords for damage before use.
7. Remove damaged equipment from use and notify your supervisor.
8. Be alert for extension cords on the floor and in work areas.
9. Do not overload extension cords. Use one power tool per cord.
10. Be aware of overhead and floor mounted lighting fixtures and power cables in stage areas.
11. Use the shortest extension cable possible.
12. Never coil or wrap cable around pipes, raceways, or drop boxes.
13. Completely dry your hands before touching electrical switches, plugs or receptacles.
14. All shop, stage, ladder, lift and rigging rules apply to electrical safety.
15. **Gloves** should be worn when focusing lighting equipment or changing lamps.
16. **Safety lines** should be attached to wrenches and tools when working overhead.
17. **Hard hats** must be worn when people are working overhead and when battens are being rigged at the deck level.
18. Exposed asbestos wires are not allowed in any theatre.
19. Rings, jewelry, watches etc. should not be worn when working with lighting equipment.
20. Theatre circuits are rated at 20 amps. Do not overload.
21. Only 12-3 wire and cable may be used in lighting installations.
22. Use the shortest extension cable possible.
23. Never coil or wrap cable around pipes, raceways, or drop boxes.
24. Do not use fiberglass sheathed "two-fers" in floor positions.

25. Coil drop box multi-cables on the grid deck. Do not lay them on top of any of the counterweight system rigging hardware or steel cables.
26. All lighting equipment must have a safety cable. Attach first, disconnect last.
27. Snoots and barn-doors must be attached to the lighting equipment's safety cable.
28. Use paper gel frames whenever possible.
29. Completely dry your hands before touching electrical switches, plugs or receptacles.
30. Notify the stage manager, master electrician or the technical supervisor of any hazardous electrical condition.

LIGHTING EQUIPMENT, HAZARDS AND SAFE WORKING PRACTICES:

WITH THE USE OF STAGE LIGHTING EQUIPMENT IN THE THEATRE THERE COMES THE RISK OF ELECTRICAL SHOCK AND BURNS FROM COMING INTO CONTACT WITH HOT METAL AND GLASS. DO NOT USE OR HANDLE ANY LIGHTING EQUIPMENT WITHOUT PROPER TRAINING AND AUTHORIZATION.

1. The rigging of lighting equipment is to be done only under staff supervision.
2. Wear **gloves** when handling hot lighting equipment and changing lamps.
3. All electrical, ladder, lift and rigging rules apply while you are working with lighting equipment.
4. Return unused gel, cable, lights and accessories to proper storage areas when work is finished.
5. Clean up electrical equipment and accessories from stage and light room.
6. Store equipment on proper carts and pipes in light room.
7. Report any damaged equipment to your supervisor, tag it and put it in the light room work bin.
8. Unplug lighting instruments before changing lamps.
9. **Safety cables** are required on all stage lighting equipment and accessories.
10. **Use proper safety equipment.**
11. Fall protection safety equipment is required when working in some lighting areas. The master electrician or technical director or other designated lighting supervisor will determine when fall protection is required.

LOW LIGHT LEVELS, HAZARDS AND SAFE WORKING PRACTICES:

LOW LIGHT LEVELS ARE PRESENT WHEN LIGHTING EQUIPMENT IS BEING FOCUSED, OR IS IN USE DURING REHEARSALS AND PERFORMANCES. EXTREME CAUTION SHOULD BE USED IN THESE CONDITIONS AS VISION IS GREATLY IMPAIRED. BLACKOUTS MAY OCCUR AT ANY TIME. UNDER REHEARSAL AND PERFORMANCE CONDITIONS THE BACKSTAGE AREA TYPICALLY WILL BE DARK. PERFORMERS OFTEN MUST ENTER AND EXIT THE STAGE AREA IN DIM LIGHTING. ON STAGE THE LIGHT CAN BE VERY BRIGHT. THEATRE SPOTLIGHTS ARE MANY TIMES BRIGHTER THAN LIGHTS IN YOUR HOME AND A TYPICAL STAGE SETTING COULD BE ILLUMINATED BY TWO HUNDRED OR MORE LIGHTING UNITS WHICH ARE OFTEN AIMED AT THE STAGE FROM UNUSUAL ANGLES WHICH COULD CAUSE A PERSON TO BECOME DISORIENTED. WHEN STAGE LIGHTS GO OUT IT WILL BE VERY DIFFICULT TO SEE UNTIL YOUR EYES ADJUST TO THE DARK.

1. Use caution in low light level situations. Many scenes are staged in dim lighting.
2. Sound off when stage lights are going to black (unless such activity is part of a cue). Stage management will warn company members when the stage will go dark during technical rehearsals as cues are being adjusted.
3. Use a flashlight when necessary. All crew members are required to carry flashlights and can guide actors on and off stage as needed.
4. If a blackout occurs and you can not see anything, stop where you are.
5. Glow tape will be placed on the floor to guide actors on and off stage as needed.
6. Safety lights are provided for backstage pathways and all escape stairs. Escape stairs are often lit with lights aimed straight down. All escape steps backstage will have a white stripe painted on the leading edge. Safety lights will be colored blue. If you can not see well enough to move about backstage notify stage management immediately. Open traps on stage will have a safety light at the bottom to reveal the trap opening.
7. Stop all hazardous activities during low light levels.

OBSTRUCTIONS, HAZARDS AND SAFE WORKING PRACTICES:

MANY OBSTRUCTIONS ARE PRESENT IN THE SHOP AND THEATRE WORK AREAS. THESE HAZARDS INCLUDE BUT ARE NOT LIMITED TO OVERHEAD WIRES, CABLES AND SCENERY, FLEXIBLE WORK AREAS, TEMPORARY STORAGE OF SCENERY, MATERIALS AND SETTINGS AND VARIOUS FLOOR OBSTRUCTIONS AS STATED ABOVE. EXTREME CAUTION SHOULD BE USED IN ALL WORK AREAS.

1. Be aware of changes in working areas.
2. Use caution when moving objects in, around and out of the stage and shop areas.
3. Clean up and properly store all tools, materials and scenery when you are finished with a project.
4. Alert others of obstructions.
5. Do not block aisles, hallways, fire exits, doorways, fire doors, fire equipment or electrical panels.
6. Notify shop supervisor of any unsafe conditions promptly.
7. Never cover an exit light or block a marked exit from the building.

ORCHESTRA PIT, HAZARDS AND SAFE WORKING PRACTICES:

THE ORCHESTRA PIT IS A HYDRAULIC ELEVATOR AT THE FRONT EDGE OF THE STAGE. WHEN LOWERED IT CREATES A 14 FOOT DEEP OPENING IN THE STAGE FLOOR. PROPER PRECAUTIONS SHOULD BE FOLLOWED TO ASSURE THE SAFETY OF ALL PERSONNEL PRESENT WHEN PIT IS OPERATED.

1. Do not operate the pit with out proper training. Any person operating the pit must have received documented instructions and safety training from a technical supervisor. Do not operate the pit unless instructed to do so by the director, stage manager or technical supervisor.
2. All safety guards must be in place before the pit is moved. (i.e. fences and ropes) if the pit is being used between rehearsals or performances.
3. Lock the pit controls when working in the well below the pit, when the pit is used in a semi-permanent position, or when platforms or materials are supported by the pit.
4. Be sure all items on the pit are within floor boundaries before moving it.
5. Allow the pit to stop completely before opening basement doors or removing safety ropes or fences.
6. Do not bypass any safety devices or switches on the pit or basement doors.
7. Do not operate the pit without someone else present in the area.
8. Stay with the pit controls until the pit has come to a complete stop.
9. Sound off before moving the pit so others will be prepared if the pit is being used between rehearsals and performances.
10. The pit operates silently and with out hold out ropes during rehearsals and performances. All pit safety issues and procedures will be discussed during pre-technical safety orientation.
11. A technical supervisor must be present when the pit is operated during technical rehearsals.
12. All cues involving the operation of the pit during technical rehearsals and performances must be coordinated in advance by the technical director.
13. No cue involving the operation of the pit during a technical rehearsal or performance may be changed without prior approval from both the technical director (or supervisor) and the director.
14. All pit cues must be rehearsed with the entire cast and crew present. The stage manager will document attendance at this rehearsal.
15. The down stage pit edge/front edge of the stage (the edge closest to the audience) will be marked with light rope and/or glow tape and/or a ledger strip for rehearsals and performances to enable the company members to locate the edge during low light conditions.
16. The down stage edge of the stage will be marked with light rope and/or glow tape and/or a ledger when the pit is in any position below stage floor level for rehearsals and performance. All company members will be instructed as to which method of marking the front edge of the stage will be in use and how to recognize these distinctive markings.

OVERHEAD WORK AREAS, HAZARDS AND SAFE WORKING PRACTICES:

THERE ARE MANY OVERHEAD WORK AREAS IN THE THEATRES. THESE AREAS INCLUDE: LADDERS, LIFTS, PLATFORMS, GRIDS, AND CATWALKS. THERE IS ALWAYS A CHANCE THAT SOMETHING OR SOMEONE MAY FALL FROM AN OVERHEAD WORK AREA. BE CAUTIOUS WHEN WORKING OVERHEAD AS WELL AS BELOW.

1. Never take loose objects to the grid. They could fall to the floor.
2. Sound off that you are working overhead.
3. **Hard hats** are required below when overhead work is in progress.
4. Secure all tools and equipment when working overhead.
5. Stay inside catwalks and railings when working overhead.
6. Sound off if you drop something.
7. If you do not feel safe working at heights, inform your supervisor.
8. Do not drop objects from heights, lower them down with a rope.
9. Empty unsecured objects from your pockets before climbing to grid or catwalks.
10. Do not look up if someone sounds off. Your hard hat will not protect your face or teeth.
11. Use **safety lines** at all times when working in unprotected areas.
12. When changing weight at a loading gallery above the stage floor, the floor must be cleared to the proscenium arch before any weight is moved. Sound off when starting and when finished.
13. Do not leave unsecured tools or materials unattended in overhead work areas.
14. Sound off before moving any counterweight line set to inform personnel working above and below.

PNEUMATIC TOOLS, HAZARDS AND SAFE WORKING PRACTICES:

PNEUMATIC TOOLS RUN ON COMPRESSED AIR. SAFE USE AND THOROUGH KNOWLEDGE OF THESE TOOLS IS REQUIRED BEFORE USE. PNEUMATIC TOOLS CONSIST OF STAPLE GUNS, AIR NOZZLES AND SPRAYERS.

1. **Eye protection** is required when using any pneumatic tool or nozzle.
2. Never point a pneumatic tool toward yourself or another person.
3. Never carry a pneumatic tool by the hose.
4. Disconnect the tool when not in use or while loading or unloading staples or paint.
5. Inspect the tool and hose before use.
6. Report any damaged tool to your supervisor and remove it from service.
7. Do not disable the safety mechanism on any pneumatic staple gun.
8. Compressed air shall not exceed 100 psi for air guns.
9. Compressed air shall not exceed 30 psi using a constricting nozzle.
10. Compressed air shall not exceed 10 psi for cleaning and blowing off clothing.

POWER TOOLS, HAZARDS AND SAFE WORKING PRACTICES:

POWER TOOLS INCLUDE LARGE PERMANENT MACHINE TOOLS AS WELL AS PORTABLE HAND OPERATED POWER TOOLS. THESE TOOLS CAN BE DANGEROUS AS THEY HAVE ELECTRICALLY OPERATED BLADES AND CUTTERS. EXTREME CAUTION SHOULD BE USED WHEN OPERATING AND MAKING ADJUSTMENTS TO THESE TOOLS. **YOU MUST HAVE SAFETY TRAINING FOR A POWER TOOL BEFORE USING IT.**

1. Students are not required to operate power tools.
2. Never carry a portable power tool by the cord.
3. Never yank the cord from an outlet. Disconnect it by pulling on the plug.
4. Keep cords away from heat, oil, water and sharp edges.
5. Keep cords, hands and clothing away from moving parts of the tool. (i.e. blades, bits, and cutters)
6. Disconnect tools when not in use, before servicing and before changing bits, blades and cutters.
7. To avoid accidental starting, do not hold finger on the switch while carrying a plugged in tool.
8. Inspect tools and cords for damage and defects before each use.
9. Do not use a damaged tool. Turn it in to your supervisor. Do not repair it yourself.
10. Do not remove, alter or disable any guard or safety device on any power tool.

11. Wear **goggles** when using any power tool.
12. Wear **ear protection** when using loud power tools.
13. Wear **dust protection** when using power tools.
14. **NEVER** wear gloves when operating the table saw.
15. All operators of power tools must be trained in proper use and safety of the tool prior to operating it. The shop staff will keep a list of people authorized to use power tools.
16. Use the power exhaust system when operating the radial arm saw or table saw.
17. Allow the tool to reach full speed before use. Stay with it until it stops. Do not leave a running machine.
18. Do not restart power tools until they have come to a complete stop.
19. Inspect materials before use. Remove screws, nails, staples or other material before cutting into used woods.
20. Make any necessary adjustments to power tools with the power turned off.
21. All special setups must be checked by your supervisor before power is turned on.
22. Stand to the side of the power tool when turning it on. Do not stand directly in line with the blade or other moving devices.
23. Observe safety space. Only the operator is permitted within the working area around a machine.
24. Keep the power tool and related work area clean.
25. Repairs to shop power tools are only to be made by qualified shop staff.

RIGGING, HAZARDS AND SAFE WORKING PRACTICES:

RIGGING AND OPERATING THE COUNTERWEIGHT SYSTEM TO MOVE FLOWN SCENERY OR DRAPERIES FOR STAGE USE CAN BE DANGEROUS. HAZARDS THAT CAN CAUSE SERIOUS INJURY AND DAMAGE INCLUDE BUT ARE NOT NECESSARILY LIMITED TO LOADING WEIGHTS AT THE CEILING CATWALK, MOVING SCENERY IN OR OUT FROM ABOVE, OBSTRUCTIONS TO THE RIGGING CABLES AND HARDWARE, IMPROPER RIGGING TECHNIQUES, WORN PURCHASE LINES OR CABLES, DAMAGED HARDWARE, NON-WEIGHT RATED HARDWARE AND EXCEEDING WEIGHT LIMITS. ALL MAIN THEATRE BATTENS HAVE WEIGHT LIMITATIONS MARKED ON THE END OF THE PIPES.

1. Do not use the rigging system without documented training.
2. Do not operate the rigging system without a spotter present.
3. Be sure the load is properly balanced. Always release the brake carefully and slowly.
4. Do not leave a line set without locking the brake.
5. Attachment and removal of scenery to and from battens shall be done under the supervision of an authorized member of the shop staff.
6. Changing weights shall be done under the supervision of an authorized member of the shop staff.
7. When changing weights on a loading gallery above the stage floor, the floor must be cleared of people back to the proscenium arch before any weights are moved. Sound off when starting and when finished. A spotter must be stationed on the floor to keep people from walking in the vicinity of the counterweight arbors while weights are being changed from above.
8. When loading a batten, always load the batten first and the arbor last when changing weights at the loading gallery above the floor.
9. When unloading a batten, always unload the arbor first and the batten second when changing weights at the loading gallery above the floor.
10. Sound off when moving a line set in or out during rigging or construction activities. During a rehearsal or performance, the system moves silently. Company members will be instructed when flying activities are going to take place during the pre-technical rehearsal safety orientation. The stage manager records all cues for moving flown scenery in the prompt book. All flown scenery cues are reviewed by the technical director.
11. Do not move a line set without warning any persons who may be working on the grid.
12. If a line set runs away and is too heavy to safely stop, warn all present and take cover.
13. The lock rail should be labeled with what is on each line set and which line set(s) are not to be moved.
14. Stage management will test all lines prior to each performance.
15. In a performance situation, only move lines on cue. Moving a line before a cue could cause severe injury or damage to persons and property on stage. If the line set seems out of balance, do not move it. Notify the technical supervisor immediately.
16. Observe all spike marks.
17. If you are unsure about any aspect of the rigging system, ask the technical supervisor.
18. It may be necessary, due to the size or configuration of a piece of flown scenery, to add or remove weights from

the arbor when it is down at stage floor level. This could be a potentially dangerous procedure and must be done only under direct supervision of a technical supervisor.

WYATT TRUSS AND HOIST SYSTEM AND OTHER CHAIN HOIST OPERATIONS

THE HOIST SYSTEM FOR THE WYATT TRUSS **MAY ONLY BE OPERATED BY A TRAINED STAFF MEMBER**. OVERHEAD LIFTING IS INHERENTLY DANGEROUS AND REQUIRES CLOSE STAFF SUPERVISION.

1. Do not operate a damaged, malfunctioning or unusually performing hoist.
2. Do not operate the lifting motor until you have read and understood the manufacturer's operating and maintenance instructions.
3. Do not operate a lifting motor which has been modified without the manufacturer's approval or without certification that it is in conformity with ANSI/ASME B30 volumes.
4. Do not lift more than the rated load for the hoist.
5. Do not use the lifting motor with twisted, kinked, damaged or worn load chain.
6. Do not use the lifting motor to lift, support or transport people.
7. Do not stand beneath a moving load. Do not move a load in such a manner as to endanger personnel.
8. Do not operate a lifting motor unless all persons are and remain clear of the supported load.
9. Do not operate unless load is centered under the lifting motor.
10. Do not attempt to lengthen the load chain or repair damaged load chain.
11. Protect the lifting motor's load chain from weld splatter or other damaging contaminants.
12. Do not operate lifting motor when it is restricted from forming a straight line from hook to hook in the direction of loading.
13. Do not use load chain as a sling or wrap chain around load.
14. Do not apply the load to the tip of the hook or to the hook latch.
15. Do not apply load unless load chain is properly seated in the chain sprocket(s).
16. Do not apply load if bearing prevents equal loading on all load supporting chains.
17. Do not operate beyond the limits of the load chain travel.
18. Do not leave load supported by the lifting motor unattended unless specific precautions have been taken.
19. Do not allow the load chain or hook to be used as an electrical or welding ground.
20. Do not allow the load chain or hook to be touched by a live welding electrode.
21. Do not remove or obscure the warnings on the lifting motor.

22. Do not operate a lifting motor on which the safety placards or decals are missing or illegible.
23. Do not operate a lifting motor unless it has been securely attached to a suitable support.
24. Do not operate a lifting motor unless load slings or other approved single attachments are properly sized and seated in the hook saddle.
25. Take up slack carefully - make sure load is balanced and load holding action is secure before continuing.
26. Shut down a lifting motor that malfunctions or performs unusually and report such malfunction.
27. Warn personnel of an approaching load.
28. Maintain firm footing when operating the lifting motor.
29. Check brake function by tensioning the lifting motor prior to each lift operation.
30. Use hook latches to retain slings, chains etc. under slack conditions only.
31. Make sure hook latches are closed and not supporting any part of the load.
32. Make sure the load is free to move and will clear all obstructions.
33. Avoid swinging the load or hook.
34. Make sure hook travel is in the same direction as shown on the control.
35. Inspect the lifting motors regularly, replace damaged or worn parts and keep appropriate records of maintenance.
36. Use factory recommended parts when repairing the unit.
37. Lubricate load chain per lifting motor manufacturer's recommendations.
38. Do not use the lifting motor's overload limiting clutch to measure load.
39. Do not use limit switches as routine operating stops. They are emergency devices only.
40. Do not allow your attention to be diverted from operating the lifting motor.
41. Do not allow the lifting motor to be subjected to sharp contact with other lifting motors, structures, or objects through misuse.
42. Do not adjust or repair the lifting motor unless qualified to perform such adjustments or repairs.
43. **MAXIMUM LOADING OF ADD ONS TO TRUSS IS 10 POUNDS PER LINEAL FOOT (1150 POUNDS MAXIMUM)**

PAINTING HAZARDS AND SAFE WORKING PRACTICES:

MOST PAINTS USED IN THE SCENE SHOP ARE NON-TOXIC, ACRYLIC OR LATEX WATER BASED PAINTS. HOWEVER, SPRAY PAINTS AND ENAMELS ARE SOMETIMES USED. THESE PAINTS CAN CREATE HEALTH AS WELL AS SAFETY HAZARDS. CAUTION SHOULD BE USED WHEN SPRAYING ANY TYPE OF PAINT.

1. A **particle mask** and **goggles** are required when spraying acrylic and latex paints for all present.
2. All spray paint (cans) should be used under the exhaust hood.
3. **Goggles** should be worn when painting overhead or using spray cans.
4. Clean up paint spills immediately.
5. Clean up buckets, brushes and rollers when finished painting.
6. Block access to wet painted floor areas.
7. Check paint frame before raising or lowering for obstructions or loose objects.
8. Sound off before moving paint frame.

STYROFOAM, HAZARDS AND SAFE WORKING PRACTICES:

STYROFOAM CAN CREATE HAZARDOUS PARTICLES WHEN IT IS CUT AND SHAPED WITH POWER TOOLS. IT CAN ALSO EMIT FUMES WHEN CUT WITH A HOT KNIFE. STRICT SAFETY PRECAUTIONS SHOULD BE USED WHEN CUTTING OR WORKING WITH STYROFOAM.

1. A **particle mask** and **goggles** should be used when cutting and shaping styrofoam with power and hand tools or a hot knife.
2. Hot knife cutting should be done in a well ventilated area or under the exhaust hood. A respirator must be used.
3. No chemicals should be applied to any kind of foam without a respirator.
4. Smoking is prohibited when working with foam.
5. Activities that require a respirator are to be performed only by qualified employees who have been trained, tested, fitted and certified to use a respirator by the Department of Environmental Health and Safety at U.C.Davis.

WELDING, HAZARDS AND SAFE WORKING PRACTICE:

WELDING IS ONLY TO BE DONE BY TRAINED STAFF MEMBERS. ASSISTANCE IS REQUIRED AT TIMES. PLEASE FOLLOW YOUR SUPERVISOR'S INSTRUCTIONS AT ALL TIMES. THERE IS A RISK OF ELECTRICAL SHOCK, BURNS, TOXIC FUMES AND CUTS. CONTACT LENSES MAY NOT BE WORN WHEN ARC WELDING IS IN PROGRESS.

1. Weld in or near the exhaust hood.
2. Do not weld materials with toxic components in them.
3. Wear the proper **eye protection** when welding, brazing, soldering or chipping.

4. Arc welding produces ultra violet light. Make sure all exposed skin is covered and the proper **eye protection** is worn.
5. Wear **gloves** when handling hot metals and during welding procedures.
6. Do not weld in a wet environment.
7. Clean up water spills promptly.
8. Do not weld when flammable chemicals are in use.
9. Watch for sparks which may ignite something in the area.
10. Monitor the welding area for an hour after welding and cutting operations have ceased to watch for smoke or flame from an ignited source.
11. Do not expose yourself nor anyone else wearing contact lenses to the welding arc.
12. Welding activities that require a respirator are to be performed only by qualified employees who have been trained, tested, fitted and certified to use a respirator by the Department of Environmental Health and Safety at U.C.Davis.

THIS LIST OF HAZARDS AND SAFE WORKING PRACTICES IS A PART OF THE DEPARTMENT OF THEATRE AND DANCE'S INJURY AND ILLNESS PREVENTION PROGRAM (IIPP), AS REQUIRED BY LAW. COMPLETE COPIES OF THIS PROGRAM ARE AVAILABLE TO ALL EMPLOYEES, STUDENTS AND VOLUNTEERS AND ARE ON FILE IN THE TECHNICAL DIRECTOR'S OFFICE (ROOM 122), WRIGHT HALL. THIS LIST IS BY NO MEANS THE LIMIT TO WHICH ONE SHOULD BE CAREFUL. THINK SAFETY AT ALL TIMES. IF YOU ARE IN DOUBT, ASK. **REPORT ANY HAZARDOUS INCIDENT OR EQUIPMENT TO THE TECHNICAL SUPERVISOR.** YOUR SAFETY IS OUR MAIN CONCERN! REMEMBER...SAFETY IS NO ACCIDENT.

This injury and illness prevention program is subject to constant review and evaluation and, as a result, may be revised and up-dated frequently. All participants in a Department of Theatre and Dance production will be asked to review these guidelines each time they become involved in a department production.

UNIVERSITY OF CALIFORNIA, DAVIS
DEPARTMENT OF THEATRE AND DANCE

Injury and Illness Prevention Program

STAGE, SHOPS AND LABORATORIES SAFETY HAZARDS AND SAFE WORKING PRACTICES

I have read, understood, and agree to comply with the U. C. Davis THEATRE AND DANCE Department's *Stage, Shops and Laboratories Safety Hazards and Safe Working Practices.*

(PRODUCTION)

(POSITION)

(SIGNED)

(DATE)

(PRINT NAME)

(STUDENT NUMBER-IF APPROPRIATE)

(PHONE NUMBER)

(ADDRESS)

(CITY, STATE, ZIP)