

**DEPARTMENTAL HANDBOOK
DEPARTMENT OF THEATRE & FILM
UNIVERSITY OF MISSISSIPPI
2024-2025**

INTRODUCTION

This Handbook answers the most common questions regarding the programs and policies of the department and how they will affect you. Any departmental handbook is a work in progress, and you should always refer to the most recent Handbook for correct information. The Handbook is not a substitute for regular consultations with your faculty advisor. It should be considered a guide and a general roadmap for your studies here and for the expectations and requirements you will be asked to meet.

DEPARTMENT FACULTY AND STAFF

Alan Arrivée: South Oxford Center NE B123, arrivee@olemiss.edu

Associate Professor of Film Production

Michael Barnett: Isom 112 & South Oxford Center NE B122, mbarnett@olemiss.edu

Department Chair and Professor of Lighting Design

Miriah Borden: Isom 103, mdborden@olemiss.edu

Instructional Assistant Professor of Lighting Design

Donna Buckley: South Oxford Center E2501, dabuckle@olemiss.edu

Instructional Associate Professor of Costume Technology

Anne Marie Cammarato: acammara@olemiss.edu

Instructional Assistant Professor of Theatre Arts

John Carden: Isom 304, jrcarden@olemiss.edu

Assistant Professor of Musical Theatre

Roxie Thomas Clayton: rdthomas@olemiss.edu

Adjunct Professor of Dance

Keith Davis: Isom 201, kldavi10@olemiss.edu
Instructional Assistant Professor of Film Production

Leslie DeLassus: lmdelass@olemiss.edu
Instructional Assistant Professor of Film & Gender Studies

Lydia Siniard Foster: lcsiniar@olemiss.edu
Adjunct Professor of Dance

Mike Franz: mlfranz@olemiss.edu
Instructional Assistant Professor of Theatre Arts

Sarah Garrett: Isom 105
Production Manager & Instructional Assistant Professor of Stage & Production Management

Katie Gidley: Isom 110, kmgidley@olemiss.edu
Secretary

Jeffrey Hannah, Fulton Chapel, jshannah@olemiss.edu
Master Electrician

Carey Hanson: South Oxford Center E2803, costumes@olemiss.edu
Head of BFA in Design & Theatre Production and Professor of Costume Design

Sarah Hennigian: South Oxford Center NE B125, skhennig@olemiss.edu
Associate Department Chair, Head of the BFA in Film Production and Associate Professor of Film Production

Madison Hickey: Isom 110, mhickey1@olemiss.edu
Administrative Assistant to the Chair

Chriss Huff: Isom 301, cahuff@olemiss.edu
Instructional Assistant Professor of Film Production

Joe Jackson: Isom 207, jdjacks8@olemiss.edu

Head of BFA in Acting for Stage & Screen and Instructional Assistant Professor of Musical Theatre Dance

Juli Jackson: South Oxford Center NE B126, jnjacks2@olemiss.edu

Assistant Professor of Film Production

Cory Kosman: Isom 205, cekosman@olemiss.edu

Sound Designer

Rory Ledbetter: Isom 302B, rledbetter@olemiss.edu

Associate Professor of Voice & Acting

Felipe Macias: Fulton Chapel, femacias@olemiss.edu

Technical Director

Sam Massaro: Isom 202A, smassar@olemiss.edu

Instructional Assistant Professor of Performance

Jennifer Mizenko: jmizeko@olemiss.edu

Professor Emerita of Movement & Dance

Ed Neilson: Fulton Chapel, jeneilso@olemiss.edu

Master Carpenter

Lauren Bone Noble: Isom 302A, leboneno@olemiss.edu

Assistant Professor of Movement for the Actor

René Pulliam: rpulliam@olemiss.edu

Associate Professor Emerita of Theatre Arts

Holly Rankin: South Oxford Center Costume Shop

Costume Shop Assistant

John Rash: South Oxford Center NE B404, jfrash@olemiss.edu

Assistant Professor of Film Production and Southern Studies

Matthew Shifflett: mtshiffl@olemiss.edu

Instructional Associate Professor of Theatre Arts

Teresa Simone: Isom 203, tesimone@olemiss.edu

Instructional Assistant Professor of Theatre Studies

Jonathan Smith: South Oxford Center NE B760, jpsmith2@olemiss.edu

Film Equipment Manager

Jared Spears: Isom 103, jsspears@olemiss.edu

Instructional Professor of Scenic Technology

Dan Stearns: Isom 202B, dstearns@olemiss.edu

Assistant Professor of Acting

Michael Tuxhorn: South Oxford Center NE B402, mdtuxhor@olemiss.edu

Instructional Assistant Professor of Film Production

Pria Wood: pcwood@olemiss.edu

Instructional Assistant Professor of Theatre & Gender Studies

COMMUNICATION

Email: The department considers your go.olemiss.edu email your official email address and will send department-related emails to that account. If you use a different email address, please forward your University email to this account. Please check your email at least twice a day.

Greenroom: Important information is also sent through the department's listserv: greenroomum@listserv.olemiss.edu. Greenroom is used for emails related to Department of Theatre & Film productions, classes, and events. You will be added to this listserv and should check your University email account regularly. Please consider the appropriateness of your posts to this list.

Meetings with professors and advisors: The faculty in the department practice an open-door policy. You are always welcome to visit with any one of us at any time regarding your classes, your performances, your productions, and your academic progress. It is a good idea to make an appointment ahead of time, but, generally, if we are in our offices, we will be happy to see you. While the current University protocol states that masks are optional in all indoor spaces, Faculty and staff may require face coverings for visitors to their private offices. It is important that all of

us continue to support and respect those in our community who need to, or choose to, wear a face covering in non-required spaces.

FACILITIES (Fulton Chapel, Isom Hall, Meek Auditorium, South Oxford Center, Turner Center Dance Studio, Vardaman Hall)

It is important that we take pride in the appearance of our facilities and maintain their functionality. Take good care of the buildings, the instructional spaces, and the equipment. No food or drinks, other than water, are allowed in the performance studios. Eating in the classrooms is not allowed. Students may eat in designated spaces such as the green room at the South Oxford Center or the student lounge on the third floor of Isom Hall as long as they clean up after themselves. This privilege may be revoked at the department's discretion.

Students are always welcome in Isom Hall and the Film Production Facilities; however, please remember that the front office is a professional workplace and you will be expected to behave accordingly. Similarly, please remember that the lobby is just outside of the front office in Isom Hall and respectful behavior is expected.

THE PROGRAMS

The BACHELOR OF ARTS in THEATRE ARTS Degree: The BA is designed for students with a wide range of interests in the theatre and a desire for a broad and diverse liberal arts education. We recommend this program to students who are interested in pursuing a career in directing, stage management, dramaturgy, teaching on the secondary or college level, or a graduate degree in one of theatre's academic areas (history, literature, criticism), as well as students who are interested in a broad array of theatre disciplines. The structure of the Bachelor of Arts degree also allows the ambitious student to pursue a double major. BA students are eligible for all of the performance, design, technology, and management opportunities available to BFA students.

The BACHELOR OF FINE ARTS Degree in FILM PRODUCTION or THEATRE ARTS: The department offers the Bachelor of Fine Arts in Film Production as well as the Bachelor of Fine Arts in Theatre Arts which is available with two different emphases, Acting for Stage & Screen and Design & Theatre Production. The current requirements for the different emphases are available online on the Department of Theatre & Film website or through your advisor.

The BFA is designed to prepare the student, as thoroughly as possible, to pursue a career in theatre, film, or closely related professions. The focus of the program is much narrower than that of the BA. The BFA involves specialization in a particular area of theatre or film and requires considerable practical work in that area. Continuing demonstrations of progress toward professional competence are required to remain in the BFA programs. The status of BFA candidates who receive a grade lower than a B- in courses in their areas of concentration will be subject to faculty review, and dismissal from the BFA program could result.

Portfolio Reviews, Performance Juries, and Interview panels:

BFA Acting for Stage & Screen emphasis: Students must audition for admission into the BFA Acting for Stage & Screen emphasis. Students audition for the BFA Acting for Stage & Screen programs before the beginning of each academic year. Reviews of student progress will be held at the end of each academic year to ensure that all candidates are progressing at a satisfactory rate.

BFA Design & Theatre Production emphasis: Students are selected for the BFA Design & Theatre Production emphasis based on an interview and portfolio review with design and production faculty. Success in this review is necessary for admission into the BFA program. Portfolio reviews are held at the end of each semester to ensure that all Design & Theatre Production BFA candidates are progressing at a satisfactory rate.

BFA in Film Production: Students are selected for the BFA in Film Production emphasis through the submission of an artist's statement, at least one sample of a visual art that they have created, and a creative writing sample. Reviews of student progress will be held at the end of each academic year to ensure that all candidates are progressing at a satisfactory rate.

All BFA majors will undergo a review at least once a year.

All BFA students not meeting academic or departmental expectations during the course of a semester will be put on probation at the end of the semester. At the end of the following semester the student's progress will be reviewed. A decision will be made, based on the progress of the student, as to whether the student will continue in the program. In egregious situations, a student may be removed from a program after one semester of failure to meet expectations.

THEATRE MERIT SCHOLARSHIPS

Theatre Merit Scholarships are awarded on the basis of demonstrated promise as a theatre practitioner. Those of you who are attending the University on a Theatre Merit Scholarship should understand, however, that there *is* an academic element involved in maintaining the scholarship. There are four basic requirements for the renewal of the scholarship from semester to semester (*please note that the expectations for design & theatre production students may differ – students should refer to their scholarship agreements*):

1. Maintain a 2.5 grade point average for all courses each semester.
2. Achieve a grade of C or better in all theatre courses.
3. Satisfactorily complete all curricular and co-curricular requirements established by the Department of Theatre Arts.
4. Declare a theatre major
5. All scholarship students are required to serve as an usher for any production in which they are not in the cast or crew.

Theatre Merit Scholarships entail a production service responsibility. We expect all Merit Scholarship holders to make a substantial contribution in at least one production each academic year. This contribution could include performance, director assistance, choreography, production crew, stage management, design, theatre production hours, publicity/house management assistance, dramaturgy, and cinema production. Any production work that you are undertaking

for course credit will not count toward your scholarship obligations. You are required to notify Michael Barnett, Chair, of your production contribution each semester. If you fail to meet these requirements (academic *or* service) in any semester, you will be placed on probation for the following semester. Failure to meet the requirements during your probationary semester will result in the cancellation of your scholarship. After a semester of satisfactory work, your scholarship can be restored upon recommendation of the faculty as a whole. You will receive only one probationary semester during your enrollment here. Your scholarship will be cancelled immediately following a second semester of unsatisfactory work. You will be expected to retake any theatre courses in which you receive a grade lower than a C, and you will be expected in *all* semesters to pursue coursework leading to your graduation in a timely manner, in particular your core liberal arts courses.

STUDENT CONDUCT

Students are expected to adhere to the University of Mississippi's creed, which reads as follows:

The University of Mississippi is a community of learning dedicated to nurturing excellence in intellectual inquiry and personal character in an open and diverse environment. As a voluntary member of the community:

I believe in respect for the dignity of each person

I believe in fairness and civility

I believe in personal and professional integrity

I believe in academic honesty

I believe in academic freedom

I believe in good stewardship of our resources

I pledge to uphold these values and encourage others to follow my example.

Evidence of disrespect to fellow classmates in or outside of the classroom that violates this creed will be reported to the Dean of Students.

CLASS POLICIES

Attendance: In all classes, attendance policies will be discussed in your syllabus and should be followed diligently.

Cell phones: Cell phones are not allowed in any theatre class or lab unless otherwise indicated by the instructor of the course or lab.

Dress: Many classes in the Department of Theatre & Film necessitate specific types of clothing that will enable students to undertake the expectations of the course safely. If there are specific requirements for a course these will be outlined in the syllabus.

Demeanor: Most theatre & film classes are, by their nature, highly personal in approach. Usually attention is given to each individual or small group, in turn. A great deal of what you derive from these classes is found in the instruction given to your classmates. It is imperative that you remain focused on the class work during those times when you are not being given individual instruction. Disruptive behavior will not be tolerated. You will be asked to leave the classroom or studio, given an unexcused absence for the day, and grading penalties may be incurred.

STUDENT PRINTING & PHOTOCOPYING

There is no student printing or photocopying available in the Department of Theatre & Film. These resources are available in the University Library.

DEPARTMENT LIBRARY

The department houses a small library containing scripts, musical theatre librettos and scores, standard theatre & film reference works, professional theatre directories, magazines and journals, play catalogs, and archival videos of previous productions. All of these materials are available to be checked out through the front office. Materials can be checked out for up to three weeks. The fine for late return is \$1.00 per day. If you lose a book, you will be charged twice its replacement cost.

USE OF DEPARTMENTAL SPACES

The performance studio spaces (Isom 202 and 302) are available to students for individual or group practice and rehearsal. Priority is given to those students who reserve the spaces in a timely manner. To receive priority, students must reserve the space at least one week in advance. The reservation schedule will be available online via the departmental website. Department of Theatre & Film productions take precedence; if a mainstage production needs a studio space, any scheduled rehearsals not related to mainstage productions must find an alternative location.

All students who use the performance studios are responsible for clearing the performance area and removing any garbage left in the room. You are expected to leave the space as you found it. Failure to do so may result in a revocation of your privilege to use the spaces.

Film production students will be provided with card swipe access to the spaces within the South Oxford Center that are necessary for the successful completion of classroom assignments and programmatic objectives as determined by the film production faculty in consultation with the chair of the department.

PRODUCTION ATTENDANCE

All theatre and film majors are required to see every production of the Department of Theatre & Film including all theatre productions and the UM Film Festival. Since the productions are often the subject of classroom discussion, grade penalties may be imposed if you fail to meet this requirement. Theatre and film majors are entitled to one complimentary ticket for each production, available at the UM Box Office in the Gertrude C. Ford Center for the Performing Arts, 10:00am until 4:00pm, Monday through Friday. Comps are not available at the door. Please check in with the house manager at the end of the performance you choose to attend. A log of theatre and film student attendance for each production will be kept.

DESIGN ASSIGNMENTS

Assignments for realized designs are made on the basis of merit and at the discretion of the design faculty. Your design advisor can provide details of the requirements. Only students who have a GPA of 2.0 (and above) for the previous semester's coursework will be considered for design or technology opportunities.

STAGE MANAGEMENT ASSIGNMENTS

Students who have taken or are taking stage management courses are given priority to stage manage Department of Theatre & Film productions. Since there are often fewer students in the stage management courses than there are productions, stage management assignments will often be made from a pool of volunteers. Students wishing to volunteer to serve as a stage manager for a production should see Sarah Garrett. Only students who have a GPA of 2.0 (and above) for the previous semester's coursework will be considered for stage management assignments.

CREW ASSIGNMENTS

All students enrolled in Technology Lab I-IV (Thea 238, 239, 338, 339) are required to serve on a running crew for one production per semester. The instructor of your course will assign you to a production within the first two weeks of the semester.

If you are not enrolled in one of these courses but are interested in working backstage on a production, please contact Sarah Garrett.

USHERING ASSIGNMENTS/HOUSE MANAGERS

All students enrolled in THEA 120 as well as those who have Theatre Merit Scholarships are required to usher unless they are cast or working on the crew of the production. House managers are appointed by the chair.

DEPARTMENTAL PRODUCTION POLICY

If a cast, crew, or production team member involved in any Department of Theatre & Film production is late or absent to a rehearsal, a meeting, a costume fitting, or any other production related responsibility without prior notice, the production member will meet with the Production Manager and be assigned one hour of departmental service. If the production member is late or absent a second time, the student will meet with the Production Manager and be assigned two hours of departmental service. If a student is late or absent a third time, the student will not be eligible to take part in a departmental theatre or film production the following semester. Students receiving a departmental scholarship will have their scholarship placed in probationary status.

The primary reason for missing a rehearsal, a meeting, a costume fitting or any other production related responsibility is illness. If prior commitments create conflicts, those should be resolved before rehearsals, meetings, or fittings begin. If you are too sick to come to a rehearsal, a meeting, a costume fitting, or any other production related activity, it is your responsibility to report your illness to the stage manager as soon as possible and as far in advance as possible.

AUDITIONS

Department of Theatre & Film auditions are competitive and open to all who wish to participate, including all university students and members of the Oxford community. Preference in casting is not given to anyone, nor should it be expected. Casting for the department's theatre productions is done from the general audition's callbacks. Many student film projects will also work from material generated at auditions.

All Performance BFAs and Performance Merit Scholarship holders are required to audition regardless of emphasis. All performance BFAs are required to audition every semester and accept casting. Exceptions may be made in hardship cases as approved by the Chair before general auditions take place. Failure to adhere to this policy will result in probation in the BFA program or denial of the BFA degree in the spring semester senior year.

Only students who have a GPA of 2.0 (and above) for the previous semester's coursework will be considered for casting.

BA students whose interest is not performance are encouraged to participate in productions. Their participation will be tailored to their interests (stage management, dramaturgy, design, theatre production, film production, dance, etc.).

While there is considerable overlap in the way that the department approaches film and theatre productions, the following policies primarily apply to film production. Policies pertaining to theatre productions appear later in the document.

FILM PRE-PRODUCTION

Filmmakers will host taped callbacks for all major roles.

At the time of a role offer, filmmakers will provide rough shoot dates to performers. Once a role is accepted, performers will hold those dates open for production.

Anticipated shoot schedules must be distributed to cast and crew no later than five (5) days before filming, with the understanding that exact times and locations may change due to weather, production needs, etc.

Cast must be provided with a script seven (7) days before a scheduled shoot. If additional changes to the script are made, they must be provided no less than twelve (12) hours before filming. Special exceptions to this rule may be permissible with film and performance faculty approval.

Performers have the right to turn down any offered role, except for Junior performers in the BFA Acting for Stage & Program as part of the Junior BFA in Film Production practicum.

Performers must be informed of the physical demands of any offered role (e.g. implied nudity, stunts, simulated drug use, simulated smoking, physicality, language, accent). Performers also have the right to negotiate these expectations knowing that casting may withdraw the offer if their needs do not align with those of the production.

Once a role is accepted, performers agree to prepare fully for a shoot including complete memorization of lines, character analysis, script and scene analysis.

Performers must inform the producer and/or director at auditions of any potential schedule conflicts and immediately provide an update as changes to their schedule occur.

Students may not serve in the following roles until after successfully passing Thea 250: Director of Photography, Production Designer, Producer, 1st Assistant Director, Sound Recordist, 1st Assistant Camera, Script Supervisor, Gaffer, Best Boy.

Any script which includes violence, stunts, implied nudity, or intimacy must be pre-approved by the Faculty. In appropriate cases, stunt coordinators, stunt performers, and/or intimacy coordinators/directors must be present in the rehearsal and production of those scenes.

Real weapons may never be used in a student Production. Any scenes and prop weapons requiring the use of fake weapons must be pre-approved by the faculty and the chair.

All alcohol and drug use is prohibited. Any scenes requiring the use of fake drugs or alcohol, including their means of production, must be pre-approved by film faculty and the chair.

The following Pre-Production paperwork must be completed before production: Schedule, Shot List, Lined Script and/or Storyboards, Location Agreements, Permits (if necessary), Crew Availability/Contact Sheet, Call Sheets, Equipment Reservation, Performance Agreements.

Rehearsal calls shall not exceed 4 hours on weekdays and 8 hours on weekend days.

FILM PRODUCTION

Filming days shall not exceed 10 hours, including load-in and wrap.

On weeknights (Sun-Thurs) while the university is in session, call times shall not exceed 6 hours or run past 10:30pm.

There must be a minimum of a 12-hour turnaround between wrap and the next day's call for all cast and crew.

Call sheets must be distributed by email no later than 12 hours in advance of call times.

In the case of an emergency change to a schedule within 12 hours of call, all cast and crew must be contacted individually as soon as possible by both email and phone to confirm availability, and accommodations made for conflicts.

Cast and crew must respond promptly to all communications from the producer, the director, or other creative staff of the project. During the production window a prompt response is considered within 12 hours. During pre-production and post-production a prompt response is considered within 48 hours.

Cast and crew must arrive on time to set and remain until released, in accordance with the schedule and the maximum length of calls.

All call sheets must note the location of the nearest hospital.

Cast and crew will break for a minimum 30-minute meal break no later than 6 hours after first call. The clock for 30-minute minimum time for meals begins after the LAST cast or crew member receives their food.

For any calls exceeding 6 hours, a meal will be provided by Production for the cast and crew. Options must be provided for cast and crew with dietary restrictions.

Overnight shoots may only be scheduled during weekends or University breaks. Instructor approval is required.

Performers may not operate a moving vehicle while performing any other actions or dialogue. Any scenes requiring the operation of a vehicle or other heavy machinery require Instructor approval, and all drivers must be appropriately licensed.

Cast and crew may not operate on any street with live traffic. If operating near traffic, cast and crew must only occupy designated sidewalks, parking spaces, or private property according to location agreement.

At the beginning of each new day, the 1st AD and/or relevant department heads will run a safety meeting for the entire cast and crew. In the event of any stunts, company moves, or weather emergencies, additional safety meetings must be held.

Performers have the right to say, “Hold”, during a production if a situation feels unsafe or seems to compromise their mental or physical well-being. Issues related to the sense of safety will then be addressed by the 1st assistant director, the director, a faculty member (if available), the intimacy director (if available), and/or the stunt coordinator (if available).

Cast and crew are expected to wait patiently near set until called; to remain quiet and focused while on set, allowing other creative team members to accomplish their tasks without distractions, interference, or judgment; to accept the reasonable directions of the director or creative team and execute them to the best of their ability.

Cast are expected to arrive promptly to set when called, to begin performing as directed with the call of “action” or similar, and to continue acting until “cut” is called.

No nudity may be allowed on set. While the production might use framing and camera techniques to imply nudity, actual nudity on the set is not an option for student films

A first aid kit must be present on set.

No running may be allowed on set (except by performers as part of a scene).

At the beginning of each scene, a New Deal must be called. For each New Deal, crew will follow BLRTS: Blocking, Lighting, Rehearsals, Tweaking, Shooting.

Work lights must be utilized in dark spaces when possible. When impossible, crew members should have access to flashlights.

Talent or Likeness Releases must be obtained from anyone who appears on screen, including background actors, documentary interviewees, or members of the general public.

Fire lanes to/from all locations must remain open at all times.

All cast and crew agree to work collaboratively and collegially in the pursuit of the filmmaker’s concept for the project.

All local laws and regulations will be followed at all times.

ON LOCATION

Cast and crew must always have access to drinking water and a restroom within a 10-minute walk from set. If this is impossible, Production must provide regular breaks including transportation to and from these locations.

When filming during inclement weather, cast and crew must always have access to a warm, dry environment during breaks.

Production shall halt and move inside to a safe location for all National Weather Service emergency alerts, and/or for the appearance of lightning within a 10-mile radius of set. Watch alert, warning stop.

Calls to any location further than a 50-mile radius outside of Oxford require faculty and chair approval.

FILM EQUIPMENT

University production equipment may not be used in the following environments: temperatures above 105°F or below 20°F, rain, sleet, hail, snow, high winds.

All equipment must be staged safely on set, never blocking egress.

Equipment may not be used on a boat or above a body of water without special permission from the faculty.

Equipment must be stored in a locked, temperature controlled environment when not in use.

Equipment shall never be stored in a personal vehicle unless it is in a locked, temperature controlled garage.

Any damage to equipment must be reported immediately to staff or faculty.

While there is considerable overlap in the way that the department approaches film and theatre productions, the following policies primarily apply to theatre production. Policies pertaining to film productions appear earlier in the document.

REHEARSALS

There is a regular evening rehearsal period for Department of Theatre & Film productions. Musicals will rehearse for no more than seven weeks while non-musicals will rehearse no more than five weeks (inclusive of technical rehearsals). During this period rehearsals may be held up to six days a week. Each weekday rehearsal period will not exceed four (4) hours. Weekend rehearsal hours are at the director's discretion and will not exceed eight (8) hours a day. Technical rehearsal schedules differ significantly from the traditional rehearsal schedule and may

begin as early as 6:00pm on weeknights with the weekend schedule often requiring your presence for up to eight (8) hours. You will be provided a technical rehearsal schedule at the beginning of your rehearsal period.

All theatre rehearsals, except technical and dress rehearsals, end by 10:30 pm in the interests of the personal and academic health of the students. All directors in the department are expected to observe this rule, as are all students. You need rest to function well as both a student and a theatre or film artist.

PERFORMANCE PROCEDURES AND PRACTICES

Rehearsals: Cast members are expected to be in the theatre at least ten (10) minutes prior to call. Be sure to notify the stage manager of your arrival and keep the stage manager informed should you leave the building for any reason.

No food or drink should be brought inside the theatre. Water in a closed container is the only exception. There should never be any liquid of any kind on the stage, except as a prop.

Actors are expected to be off-book by the time set by the director. Generally, this will be the second time a scene is worked. You cannot begin to act with a book in your hand.

It is the actor's responsibility to keep all costume fitting appointments. Although the stage manager should inform the actor of production-related appointments, the actor should be sure to check the call board on the first floor daily. When the costume shop requests times when the actor is free for fittings, the actor should remember that the usual fitting takes at least 30 minutes.

During the rehearsal, when you are not on stage, refrain from loud and distracting behavior.

Performances: Cast members are expected to be in the theatre at least 10 minutes prior to call. Be sure to sign in upon your arrival and tell the stage manager if you leave the building for any reason thereafter.

No food or drinks (aside from water) are allowed in the dressing rooms.

No actor is allowed to leave the theatre in costume.

The house opens 30 minutes before the performance time. Be sure that you have completed all onstage warm-ups, combat sequence marking, and prop checks prior to this time.

Maintain strictest silence offstage once the house has opened. Our theatres have very resonant wing space. Oftentimes a backstage whisper can be heard in the auditorium.

In all instances during a performance, including those related to the health and safety of the individuals working on, or attending, the production, the Stage Manager's decisions should be adhered to. Failure to do so by any member of the cast or crew may result in their inability to

engage in departmental film or theatre production work in the future. If there are concerns about directions given by the Stage Manager please contact Sarah Garrett, Production Manager.

Strike: Cast and crew members are required to participate in strike at the discretion of the Technical Director. Your strike assignment will be made by the Technical Director and communicated to you by the Stage Manager. Your presence is required until you are officially released by the Technical Director.

PRODUCTION PROCEDURES AND PRACTICES

Production meetings: Production meetings will typically be held on Mondays and Wednesdays from 12:00 pm until 1:00 pm or from 4:00 pm until 5:00 pm and are scheduled according to the production schedule and the availability of the necessary personnel. The director, stage manager, all designers and assistant designers, the properties designer, the master electrician, the technical director, the assistant technical director, and the choreographer, if there is one, are required at the meetings. Design meetings are typically held on Tuesdays or Thursdays from 4:00-6:00 pm.

Student designs: All design work must be completed by the due date. Failure to complete designs on time will be a factor in determining future design assignments and scholarship awards. Designers are expected to maintain close communication with directors and other collaborators, to assure that everyone is kept up-to-date on all production decisions and progress. Designers are expected to attend selected rehearsals throughout the rehearsal process. A calendar of expected deadlines will be presented to each designer.

Production Assignments: Production assignments (e.g. assistant technical director, scenic charge, master carpenter, scenic designer, lighting designer, master electrician, costume designer, costume technologist) are made by the design faculty and chosen from among the design and theatre production students on the basis of their interest, skills, merit, and experience.

Shop Assignments: Shop hours vary per week each semester. In most weeks BFA Design & Theatre Production students are expected to be in the shops Tuesday-Thursday from 1:00-4:00pm. During “build” weeks, BFA Design & Theatre Production students are expected to work in the shops for 15 hours with a schedule defined by the student and the head of the appropriate shop. All BFA Design & Theatre Production students are expected to supply their own tools as necessary (e.g. a crescent wrench in the electrics shop; tape measure & goggles in the scene shop; fabric scissors, seam ripper, tape measure, etc. in the costume shop).

Strike: All design and theatre production majors must attend strike for every production.

GENERAL TECHNICAL REHEARSAL SCHEDULE

The technical rehearsal schedule for Department of Theatre & Film productions will be provided to the crew and cast at the beginning of rehearsals. Technical rehearsals may include:

Crew watch: This involves the director, the stage manager, the entire cast, and all crew members, and is designed to give the crew an opportunity to see the show from the house. In

addition, crew information is gathered by the stage manager, and basic instructions are given to the crew involving sign-in, backstage conduct, backstage attire, etc.

Sitzprobe (Sing-through rehearsal), if needed: If the show is a musical, this rehearsal is usually scheduled in the morning or very early afternoon. It involves the director, the stage manager, the cast, the music director, and the orchestra. The actors sing the show through on stage, while the orchestra performs from the pit. This allows them to adjust to each other and to the space, and aids in setting volume levels. This rehearsal is usually controlled by the music director.

Tech/Dress notes: Immediately following each Tech/Dress rehearsal, there will be a meeting involving the production manager, director, stage manager, appropriate technical personnel, and all designers where notes taken during the run-through are given and discussed. All cast and crew are required to remain for notes until they are dismissed by the stage manager.

General notes regarding Tech/Dress rehearsals:

Crews are required to wear shop attire during tech rehearsals and to wear black long-sleeved clothing beginning with the first dress rehearsal.

During tech and dress rehearsals the cast and running crew must remain backstage. The house is off limits.

The call for running crew is dependent upon the needs of the show but will typically be one hour before the house opens.

A typical technical rehearsal schedule follows:

| | | |
|----------------------------|----------------------------|---|
| Seven days before opening: | Crew Watch | Crew called at 6:30pm for a 7:00pm rehearsal |
| Six days before opening: | First Technical Rehearsal | 12:00pm-4:00pm, 5:30pm-9:30pm |
| Five days before opening: | Second Technical Rehearsal | 12:00pm-4:00pm, 5:30pm-9:30pm |
| Four days before opening: | Off | |
| Three days before opening: | First Dress Rehearsal | Cast called at 6:00pm to get into costume, Rehearsal begins at 7:00-7:30pm depending upon the needs of the costumes |
| Two days before opening: | Second Dress Rehearsal | Cast called at 6:00pm to get into costume, Rehearsal begins at 7:30pm |
| One day before opening: | Final Dress Rehearsal | Cast called at 6:00pm to get into costume, Rehearsal begins at 7:30pm |

This schedule will be modified as necessary for each production.

STRIKE

When necessary, the strike takes place immediately following the final performance and you will be advised of this when you receive the technical rehearsal schedule at your first rehearsal. In these instances, the cast, all crews, and all design and theatre production majors are required to participate in the strike unless excused by the technical director. Be sure to bring clothing and footwear that are appropriate to a strike (open-toed sandals, flip-flops, etc., are not allowed). You will get dirty; dress accordingly. *During a strike a lot of dangerous work goes on in a short amount of time. Be sure you are aware of everything going on around you. The fast pace of the work and your enthusiasm over concluding a successful run does not change the need to pay attention and follow all of the rules for working in the theatre and with power tools. Pay extra attention to nails in wood and debris on the floor.*

PHOTO CALL

Production photo call for a show's designers will be scheduled for each production. No more than 16 photos will be posed. Each designer and the director will submit a prioritized list of 16 shots to the stage manager before the final dress rehearsal. The stage manager will select the first two shots suggested by each designer and choose the remainder of the poses, up to the total of 16, to best satisfy everyone's requests. A list of the shots will be posted before photo call. The shots will be set up in inverse order of their appearance in the show, or in such a way to release the most people as quickly as possible. All actors and crew (with the exception of sound) are expected to remain throughout the photo call and to facilitate the changing of costumes, scenery, and lights. Every effort will be made to set up all 16 shots, but once the first shot has been set up, the duration of the photo call will not exceed one and a half hours.

Common Safety Protocol - Audio, Electrical and Scenic/Properties Shops

Attire

Proper attire is an important element in avoiding minor injuries in all shops.

Clothing

- Clothing should be sturdy and provide for easy mobility
- Shirt cuffs should terminate at the wrist and pant cuffs should terminate at the ankle.
- Baggy, overly loose clothing or clothing with loose elements (flaps, chains etc.) should be avoided at all costs.
- Tight or restrictive clothing not allowing for freedom of movement can hinder one's ability to perform the work required.
- All manner of shorts, leggings or sleeveless shirts are not allowed in the shops unless approved prior to the beginning of work. This type of clothing offers little to no protection against cuts and scratches
- Pants must be worn with belts or have belt loops in case tools must be lashed to them.

Footwear

- Preferred footwear is a sturdy pair of non-leather soled work boots or work shoes.
- Barring work footwear, a pair of thick soled tennis shoes will be acceptable.
- Sandals, flip flops, or slippers are not acceptable footwear.

Hair & Nails

- Long hair must be put up in such a way as to prevent hair from falling into work or tool blades.
- Nails must be trimmed back to a safe length as stipulated by the supervisor

Jewelry

- All rings and loose fitting jewelry (necklaces, bracelets, large ear rings etc.) should be stowed prior to the beginning of work.

Hand and Power Tools

Use of hand and power tools will vary from shop to shop. All Employees will be expected, prior to using a hand or power tool, to be familiar with not only the purpose, but all applicable safety features and protocols associated with the tool. Additionally, employees are expected to understand the use of all PPEs (Personal Protective Equipment) such as goggles, ear protection respiration devices etc., applicable to the use of each tool. More information on PPEs is provided on page _____ of this section.

Below, please find some general guidelines for the use of hand and power tools.

- Eye and ear protection must be worn at all times in the shop. Additional PPEs may be designated by supervisors for specific tools or work on specific materials.
- If an employee is not familiar with the use of a particular tool that employee must seek out a supervisor familiar with the tool and receive proper instruction.
- Tools should be inspected before use to identify damages or advanced wear and tear.
- Electric or pneumatic tools must be disconnected from their power source before cleaning, changing blades or bits, loading or cleaning.

Note: some tools, such as cordless drills employing keyless chucks must keep the power source in place in order to change bits

- Power tools must never be used in wet environments
- Never remove or modify safety equipment on power or pneumatic tools.

Personal Protective Equipment (PPE)

PPE refers to equipment used to maximize personal safety for crew members performing potentially hazardous work. PPEs can include goggles, face shields, gloves, respirators, hard hats, knee pads and fall arrest systems.

All PPEs are not always required in all shops. Supervisors in each area will determine which PPEs will be used on a consistent basis and which will be employed only in specific instances.

Working at Height

Work in theatrical environments often involves working at varying heights from the floor. This includes work on ladders, catwalks, aerial lifts, scaffolding and other elevated work areas.

Before working on any elevated surface it is important to understand personal comfort levels. If an employee is frightened or not comfortable working at height this should be verbalized to the supervisor and another task can be assigned.

Never, when working at height, allow the fulcrum of your balance to extend over a safety rail.

Ladders

- Portable step ladders should be maintained through frequent inspection and the reporting of any unit in questionable condition. Any defective ladder should be reported to a supervisor.
- A ladder should always be placed on a level, stable base.
- The feet of the ladders should always be stable

- Never stand on the top two steps of any ladder.
- Boxes, chairs or unstable surfaces should never be used in place of a ladder.
- If working on a ladder with a vertical trestle additional crew members must be steadying or weighting the base of the ladder.
- Ladders will not be mounted to any wagon or “skateboard”

Genie lift

- Never operate the Genie lift without having received proper instruction
- Visually inspect the lift before using
- Outriggers must be used if the basket is to be elevated to a height over 7’-6”
- The Genie lift must be operated on a level surface
- While in the basket never stand on the guardrail
- Never exceed the weight capacity of the lift.
- The lift may only be moved when the basket is at its lowest position
- A hard hat equipped with a chin strap must be worn by the person in the basket when the basket is elevated above 7.6”
- Hard hats must be worn by all ground crew while a Genie lift is being used and the basket is elevated above 7’6”

Scaffolding

- Scaffolding must be leveled or used on a level surface
- Safety rails must be used when the work platform is at an elevation above 7’-6”
- Scaffolding is not to be moved while crew member(s) are on the work platform.
- In the case of Baker’s scaffolding outriggers must be used if a second layer of scaffolding is used

Focus Track

- Before using a focus track the system must be properly weighted and secured in place.
- A fall arrest harness must be worn at all times

Catwalks/Grid

- A hard hat equipped with a chin strap must be worn by the persons in the catwalk or grid.
- Hard hats must be worn by all ground crew while others are working at height.

Rigging

Rigging may be defined as the use of hardware or machinery to raise and lower scenery or lighting equipment. The equipment may be permanently installed such as hemp systems, single or double purchase counterweight systems and motorized winch or hoist systems, or set up temporarily for a specific use. Examples of the latter may include block and tackle systems, hand or motorized winches or hoists, “rigs” for elevating equipment or scenery.

No rigging equipment whether permanent or temporary, should be operated without proper instruction.

- Do not attempt to access or operate any part of the systems without proper training
- All permanently installed systems should be regularly inspected by a certified safety inspector.
- Report any damaged or defective components discovered between inspections.
- All temporary systems, including individual components, should be inspected before use. Any piece of hardware or equipment deemed faulty or questionable should be labelled as such and set aside.
- Never exceed the rated load limit for any system.

At the fly rail:

- Wait for acknowledgement from the loading rail before raising or lowering any rigged scenery.
- Call out to the stage and wait for verbal acknowledgement before moving any rigged scenery or equipment.
- Maintain control of the purchase line at all times.
- Maintain communication between the loading rail and the deck.

Helpful hint: Always keep a stick (available at the rigging cabinet) for creating a friction knot handy should it become necessary

At the loading rail:

- Follow all safety procedures when loading or unloading weights.
- After loading weights into the arbor make sure all safety mechanisms for securing the stage weights in the arbor are in place.
- Maintain communication between the fly rail and the deck.

Helpful hint: Counterweights are color coded. Be sure to consult the weight chart located at each loading gallery before loading weights into the arbors.

Specifics for handling weights and communicating with fellow loaders and the deck may vary from crew chief to crew chief.

Lifting or Handling Materials

The improper lifting of awkward or heavy pieces of scenery or equipment can cause lower back injuries. Before lifting any load, employees should consider:

- Can one person safely lift the load? If the answer is “No.” or if there is any doubt, the next obvious question is “How many people will it take to safely move it?”

Helpful hint: Sometimes too many hands on a load can be as hazardous as too few.

- Employees should check for any potential trip hazards in their way as the load is moved from point A to point B.
- Employees should evaluate how the load might have to be realigned on the route. Will, for example, the load be moved up and down stairs or need to be turned on edge in order to be moved thru a doorway?

Helpful hint: Sometimes, when moving a load off the edge of the stage or out of a truck, it is easier to hand the load off to another crew rather than to try and step or hop off the stage or truck while carrying the load.

- Is there a hand truck or dolly(s) available to make the job easier?

Helpful hint: Mechanical devices sometimes create their own problems such as moving objects over thresholds or over cables taped to the floor or in cable troughs.

- Never be afraid to ask for help when necessary.
- Always be ready to jump in and lend a hand when necessary.

Once the appropriate number of crew members have been recruited, the route evaluated and cleared of debris the load is ready to be moved. Keep the following in mind:

- COMMUNICATE. This is as simple as asking if everyone is ready. Counting up or down in anticipation of the lift (“One, two, three ...Lift” or “Three two, one...Lift”) is always a good idea.

Helpful hints: If you get tired or are losing your grip let your teammates know with plenty of time. Don't wait until you are about to drop the load to inform your colleagues.

- Lift with the legs and stand as close to the load as possible.
- Carry the load as close to your body as possible.
- Keep arms bent at the elbow to avoid hyperextension.
- Be sure to always have a firm, controlled grip on the load.
- Continue to communicate when moving the load.
- When setting the load down keep it close to the body and lower with the legs.

Helpful hints: If you are not on the crew transporting a load keep in mind the person(s) with the load always has the right of way.

When moving up or down stairs the person on the stairs sets the pace

Fire Safety and First Aid

- Familiarize yourself with locations of fire extinguishers and first aid kits in buildings
- All fire extinguishers are suitable for paper/wood, liquid chemical and electrical fires
- Remember the acronym PASS when using a fire extinguisher:
 - P**ull out the pin
 - A**im the nozzle
 - S**queeze the handle
 - S**weep the propellant at the base of the fire
- Always call 911
- Always evacuate the building

Confined Space Hazards

Recognizing and understanding the hazards presented by confined spaces not only in the building but also in portions of the scenery is important. Confined spaces are defined as an area large enough for a person to enter but with restricted entry and exit and not designed for continuous occupation. Examples might be orchestra pits when pit covers are in place, attics or under platforms and stairs.

The specific nature of the confined space will restrict the tasks performed, products and materials used, and tools used.

Audio Shop Guidelines

While working in the Audio Shop, individuals may encounter hazardous situations when repairing, storing and positioning audio and video equipment. Potential hazards include sustaining a fall while working at height, falling equipment or tools from overhead and improperly lifting and moving speakers and instruments causing back injury. Injuries also can occur from prolonged sound level exposure from a reinforced audio system.

It is important to understand how to prevent exposure to hazards to protect yourself and others you are working with. Reviewing the rigging, dress code, working at height, fire safety and first aid and proper lifting and moving techniques will help to create a safer working environment.

Cable Management

Cable management is a simple way to make any work environment safer. Proper cable management prevents injury to performers and technicians by preventing tripping and falling hazard in work areas. Following these guidelines for audio signal and power cables will set up the job for success.

1. When starting a cable run choosing the proper length of cable is important. Choosing the shortest cable possible to complete the run is ideal, but ensuring the cable is still long enough to reach without pulling tight causing a fulcrum point is important. Be sure to leave just enough slack in the cable run to be able to adjust positions but make sure the slack is not excessive to reduce the number of tripping hazards.
2. Running cables parallel and grouping them together with a Velcro cable tie or tie line keeps them organized and orderly. Ensure to not use zip ties, elastic cord or other tight pull cords when tying cable as they can cut through cable, causing hazards of electrical shock or gear damage.
3. Never wrap cables around guardrails of catwalks and stairs, or around beams.
4. Coil any extra cable length and secure with Tie line or Velcro Cable tie. Tuck any excess cable at the base of speakers or mic stands.
5. When running cable across a heavy foot traffic area, ensure to tape down cable runs with Gaffers tape.

How to Tape Down Cable Runs

- a. Ensure that all cables running across doorways, stairways and other heavy traffic areas are run in one parallel group of cables.
- b. Any turns or change in directions in the cable run needs to be made at 90-degree angles. Do not run cables at a diagonal.
- c. At the start of the cable run, put a tab of Gaffers tape perpendicular across the cables.
- d. Pull the cables tight ensuring that no slack is left in the section of the run that is being taped down. Making sure that all cables are lying flat and straight together.

- e. Continue to tab the run until you get to the end of the doorway or heavy traffic area.
- f. Once all the cable tabs have been placed, start to tape on top of the cables parallel to the run. Ensure all cables in the run are covered by the tape. This might take multiple passes with the Gaffers tape.
- g. To test if all cables are secure, walk over the run and kick the cable run. If the tape comes up and the cables move the cable run is not secure enough. Tape until the cables do not move by a swift kick or trip.
- h. Once cables are secure with Gaffers Tape, add glow tape strips and colored gaff tape strips on top of the taped cable run to indicate the hazard to performers or technicians back stage.

Electrical Safety

Best practice to avoid electrical shock when performing maintenance or repair is to power off and unplug any equipment before starting the work. Visually inspect power cords for nicks, cuts and tears when installing them. If any cord show signs of damage inform the audio supervisor. Simply taping over damage is not a fix and could result in injury. The supervisor will assist in assessing the damage to the equipment and advise on weather repairs should be made or if the damaged equipment should be replaced.

Suspended and Stand Mounted Equipment

Working with Audio and Video Equipment may involve suspending gear overhead or mounting them to a stand, which can incur risks of falling equipment, falling workers or injury due to improper lifting. Before getting started review the rigging safety portion of this handbook. While hanging equipment at height, the 'Working at Height' safety guidelines need to be followed. Hanging equipment for Audio and Video often requires cables to be hung as well. Ensure cables follow a neat path, are clearly marked when crossing walkways or hanging overhead, and are high enough to be cleared by moving scenery. Working with speaker and microphone tripod stands can present multiple kinds of hazards, including lifting and trip hazards. Proper placement and setup techniques can greatly reduce the inherent risks of these types of equipment.

By following these guidelines hazards can be reduced:

- Mark stand legs with high-viz and glow tape when placed in a dark backstage area.
- Ensure there is enough cable slack at the base of the stand to avoid tension on the cable and to ensure that the stand will not be pulled over if the cable is moved.
- Utilize a team lift when speakers are over 50lbs or when it feels too heavy or unstable to lift solo.

Fire Safety and First Aid

Working with electrical equipment presents potential fire risks. Review the Fire Suppression guidelines section of this handbook. The Audio Shop will have two fire extinguishers, one

located at the Front of House mix position and the other located near the amplifier rack. A first aid kit will be kept in the Audio Shop storage area. In the event of a fire call 911. The fire extinguishers are for small electrical fires to prevent a large-scale fire. Do not put you or others in danger in the event of a fire, remember to call 911, identify where the fire is to the operator and make your way out of the building.

Working at Heights

Audio Shop workers will encounter working at heights. This includes ladders, catwalks, aerial lifts, scaffolding and other elevated work areas. Before beginning the work, identify all fall risks and ensure that the appropriate protections are in place and used. Review the fall protection guidelines section of this handbook and bring any questions or needed clarifications to the supervisor prior to starting the work.

Noise Levels

An overlooked hazard while working in audio is hearing damage and hearing loss from prolonged high noise levels. In addition to common sources like power tools or loud equipment, these dangerous levels can be generated during shows and rehearsals from a sound reinforcement system and present hazards to crew, performers and orchestra. While working 8 hours or more with an average noise exposure of 85 decibel, hearing conservation steps need to be followed to prevent long term hearing damage and loss. The Steps include:

- Take breaks from noise throughout the day.
- Avoid long term high-level noise exposure (for example, avoid standing close to the speakers)
- Wear Hearing protection when applicable.

Hearing hazards are often overlooked; For more information about what levels and exposure times require hearing protection, refer to the guidelines put out by the US Occupational Safety and Health Administration (OSHA).

Allergies and Wireless Microphones

While working with wireless lavalier microphones, medical grade tape is often used to secure lavaliers to performers. This tape often contains latex, which presents a hazard for latex sensitive individuals. In these situations, an alternative tape that is latex free can be used. Before any tape is applied, be sure to discuss any allergies or potential reactions to latex with the individual to avoid skin irritation or allergic reaction.

Maintenance, Inspection and Storage

Proper inspection, maintenance, and storage of audio equipment can greatly reduce the potential for injuries or equipment failure. Each piece of gear should undergo a visual inspection each time it is used and should be returned to its proper storage location when use is done. Proper storage of equipment greatly reduces wear and tear on the equipment, while proper cable storage can

help reduce electrical hazards caused by damage and trip hazards in the storage area. If anything is found during the visual inspection, it should be marked, set aside, and reported to the supervisor immediately. If any equipment is found to be faulty or damaged during use, it should also be marked, set aside for evaluation, and reported to a supervisor immediately so that the necessary repairs or replacement can take place. **NEVER PUT DAMAGED EQUIPMENT BACK IN STORAGE.** This presents several preventable risks to any future users of the equipment and is to be avoided.

Electrical Shop Guidelines

Working with theatrical lighting is a serious endeavor, involving potentially dangerous activities. Theatrical Electricians regularly move heavy objects and cable, work at heights where injury from falls are possible, can suffer cuts and abrasions from the objects they regularly interact with, be subjected to burns from hot instruments or special effects, and can experience electrical shock and electrocution from various sources. To better prepare you for those risks and to help ameliorate or avoid them all together, the following guidelines have been put together for you. Please also review related sections within the handbook such as ladders, rigging, and how to safely lift heavy objects.

Clothing

Proper clothing is required to be worn when working in the electrical Shop at all times.

- Please refer to the Common Practice Chapter for specific details.

Electricity

Working as a theatrical electrician always carries the possibility of electrical shock. This happens when a part of your body comes in contact with electrical current, and completes a circuit with another conductive material, or serves as a conduit for the electrical charge to go to ground. The effects of electrocution can range from a tingling sensation to death, depending on the amount of current, and the path the electrical current takes through the body. In order to minimize the chances of electrical shock please refer to the following items.

- Regularly inspect lighting fixtures and special effects machines for signs or indications of wear or damage to their cables, especially before touching or using them. Report any indications to the Master Electrician immediately, and do not use or touch any fixtures where such damage or wear is found.
- Before attempting to repair or troubleshoot any damaged or worn fixture, always unplug the fixture from its power source first.
- If you feel a tingling or buzzing sensation when handling a fixture cease work with the fixture immediately and report your experience to the Master Electrician. A tingling sensation in your hand could indicate a problem insulating the fixture.
- When working with electrical fixtures avoid using metal ladders if you will be working with fixtures connected to live power.
- When plugging in fixtures make sure that the plug securely connects with the outlet or cable plug supplying the power. If the connection feels loose or easy to detach spread the male pins with a pin splitter, or securely tape the connection closed with gaffer's tape. Do not allow a cable plug to lie next to a safety cable, which could get in-between a loose cable connection and make contact with the metal inside.

- Theatrical lighting equipment and special effects machine can run incredibly hot. It is therefore very important to respect this fact with the equipment.

Height

Working with theatrical lighting equipment can often involve working at, or with fixtures suspended at a great distance from the stage floor. This can involve focusing fixtures, hanging fixtures on dead hung pipes, or hanging fixtures on rigging or line sets. In order to keep yourself and others protected from injuries from falls, or from falling objects please refer to the Common Practice Chapter for specific details.

Hanging Lights

Theatrical lighting also commonly hangs heavy loads over spaces people will use. Thus, there is always a danger of heavy lighting fixtures falling and causing injury if the proper safety procedures are not followed. When hanging a lighting fixture a supervisor will explain the specific procedures, as various devices will be hung and secured in different ways. The basic concepts are explained below.

- When attaching a fixture to a hanging position, verify you can safely control the weight you will be lifting. If you cannot, do not attempt to hang the fixture.
- Make sure no one is in the area directly underneath where you will hang the lighting fixture.
- Lift the fixture into place and affix the clamp to the hanging position. While doing so keep constant pressure from your hand against the top and back of the clamp to prevent it from detaching before it is secured.
- Twist the clamp's bolt with your other hand until it makes contact with the hanging position and you cannot turn it further with your hand alone.
- Use both hands to attach the safety cable so that is attached to both the hanging position, and to the yoke or an anchor point on the fixture.
- Use a wrench to tighten the clamp's bolt a quarter to a half turn past finger tight.
- Verify the fixture is secure, and all bolts on the fixture are snugly tightened.

Cable Management

Raceways and hanging positions will often have a great deal of equipment attached to them. Being able to easily trace cable to troubleshoot problems, move fixtures as needed due to the exigencies of the production, or present a professional and clean appearance to the audience on visible lighting positions all require clean and precise cable management. The process for creating clean cable runs differs depending on whether the cables will be attached to a hanging position, or run along the ground to deck based lights or effects.

For cables attached to battens or other rigged hanging positions:

- When using tie line to secure cable to a hanging position, one should only use

bows, or a clove hitch with a half hitch or bow on top to secure the cable. Tying any other form of knot can cause issues during strike, or when troubleshooting must be done and cables moved.

- Tie a fixture's power cable plug directly above the fixture, close to the clamp securing the fixture. This ensures the cable has enough slack to focus the fixture in anyway the designer might wish. Be sure to make certain the fixture's safety cable is not positioned so that it might be able to slip into a poorly fastened plug.
- When running cable to a circuit use the shortest run possible to prevent excess cable tangling.
- Make certain each electrical connection is snug. If the connection is loose make certain to either use a pin splitter to spread the pins on the male side, or use gaffers tape to secure the cable connection.
- Using gaffers tape label each cable connect with the circuit number the fixture is plugged into.
- Once all cable connections have been made and checked for functionality, starting furthest from the power source, gather all the cable and run them in neat rows towards the power source on top of the hanging position and regularly use tie line to secure them to the position.
- Do not wrap or wind cables around hanging positions.
- If excess cable is had at the power source once the rest of the position has been dressed, coil such cable neatly, position the coil on top of the position, and secure it in place with tie line.

For cable that must cross the floor or other areas where foot traffic is likely:

- Use the shortest length of cable possible from the power source to the fixture. This will prevent excess cable from potentially becoming a trip hazard.
- If you have excess cable determine whether it will be safer for actors and crew to have the excess length located by the fixture or at the power source, gather the excess length and coil it neatly, and secure it with tie line off the floor at either the power source, or the hanging position of the fixture.
- Do not let the plugs of the cables be part of the cable path along the floor. These can create unseen trip hazards, or can come unplugged due to foot traffic. Use only single lines of cable when running cable along the floor.
- Determine the shortest path possible across areas of foot traffic to run the cables.
- Cables should be run as a single group, tightly packed together in multiple parallel lines.
- Cable runs should not be run in diagonal lines. All runs and turns that are required should be done only be in 90 degree angles.
- Every 18" or so run a strip of Gaffers tape across the cable tops, pressing tightly against the sides of the cable, and at least 2" along the floor on each side of the cable.
- If the cables run are not too thick across the floor, use gaff tap starting one edge of the tape in the center of the cable bundle and cover the cable along it's entire length, pressing the tape tightly to the side of the cable, and to the floor. Use another run of tape to secure the edge of the tape already run to the floor. Repeat

on the other side. Finally run another length of tape down the center of the cable bundle, securing both sides of the tape runs together.

- If a cable run is too thick for gaffers tape to properly secure it along its entire length, cover the entire run of cable with carpet or matting, and secure all the edges of the matt down with gaffers tape as described above.

Followspots

Followspots are lighting fixtures that are controlled and moved manually by an operator, often to have the light produced by the fixture follow a performer as they move about the stage. Followspots can also often have various devices attached to or is part of the fixture to change the color and shape of the light produced by the fixture.

- Followspots can often be located in high positions above the stage floor. For these situations follow all guide lines for working at elevated heights.
- Various models of followspots can get very hot. Operators should wear long sleeve shirts when operating such a fixture to prevent burns along their arms from accidental contact with the fixture.
- All followspot operators should receive a training session prior to operating their fixture to make sure they are familiar with best practices, manufacturer instructions, or troubleshooting while operating.

COVID-19 and other Illnesses

Theatrical practices should also take into account what illnesses might be circulating. Currently the most important illness circulating is COVID-19, however other viruses, germs, and bacteria can also proliferate and circulate rapidly throughout a theatre's staff. Theatrical workers often work in close proximity, for long hours, and are often exposed to large numbers of the public. It's important therefore to protect your health, as well as that of the others you work with.

- If you are not feeling well, do not come to work. Immediately contact your supervisor and inform them of your situation.
- Wear a close fitting mask, which fully covers you mouth and nose at all times. Do not remove your mask while inside a shared space within the theatre.
- Masks made of non-woven fibers are strongly recommended.
- It is strongly recommended you speak with your health care provider and make certain you are up to date with all recommended and required vaccines, including, but not limited to tetanus, flu, and Covid.

The Scenic and Properties Shop

The practice of constructing scenery and properties is an ever-evolving field incorporating elements and practices borrowed from other disciplines and industries. The mission of the following text is to articulate potential hazards as well as best practices associated with the creation of theatrical scenery and properties.

Each production affords challenges both from a creative and construction perspective. This fluid landscape also presents challenges from a safety perspective. At any given time, the shop and stage(s) will contain scenic elements temporarily stored, partially constructed or completed, anchored in place on the deck or suspended overhead. It is vital that each person in the shop keep personal safety and the safety of others in mind.

Any tool is potentially a hazard when handled incorrectly. This tenet is exemplified by hitting one's thumb with a hammer to any number of more serious injuries. **If something feels dangerous to you it probably is dangerous. At that point stop work and consult a supervisor**

Some General Guidelines:

- Inspect each tool or piece of machinery before using it.
 - Are electrical cords in good condition?
 - Is all necessary safety equipment in place?
 - Are all necessary PPEs in place?

- Survey the area
 - Is there any debris in the area which might make for awkward footing while operating the tool?
 - Is there anything to impede the action of the tool?

- **Respect the tool.**
 - Any tool or piece of equipment in good working condition and operated by a trained individual focused on their task is safe.**
 - Any tool or piece of equipment not in good working order or operated by an untrained individual or an individual not focused on their task is not safe.**

- PPEs
 - All shop personnel will be issued safety glasses and assigned a hard hat
 - Disposable hearing protection will be readily available and are to be worn throughout the workday.
 - All other PPEs such as knee pads, gloves and fall arrest harnesses will be available and ready for use at the discretion of the supervisor.

- Cell Phones/Ear buds/Headsets

- All cell phones must be stowed in containers provided prior to the beginning of work
- All ear buds and audio headsets must be stowed prior to the beginning of work

Chemical Awareness

Safe handling precautions must be employed to insure the safe handling of chemicals in the shop. All products will have a Safety Data Sheet (SDS) as part of the labeling. The SDS will contain information on physical properties, combustible properties, storage information etc. If any products are transferred to new containers those containers must be labelled with SDS information

Always understand:

- Physical and health hazards associated with materials being used
- Implementation of safe handling procedures
- Understanding and implementation of emergency and first aid procedures

The following guidelines should be employed when handling paints, inks, pigments and dyes.

- Understand ventilation requirements
- Understand PPE requirements associated with each material
- Never eat near the work space and always wash your hands before eating
- Keep containers closed when not using them
- Always control ignition sources
- Never expose aerosol cans to high temperatures
- Never puncture aerosol cans
- Dispose of each product in accordance with university policies and procedures
- Understand labeling, storage and special handling requirements associated with waste generated from all products

Housekeeping

Work spaces, easily congested, must be kept clear and as tidy as possible in order to avoid trip and fire hazards. Clean up after each work session, place trash in proper receptacles, properly stow unused lumber and return tools to their proper place.

Material Storage

The proper storage of materials is important to individual safety as well as the efficient running of the shop. Storage systems should keep in mind:

- All flammable and combustible materials should be stored in approved and designated cabinets
- Keep all exits and paths of egress clear
- Do not obstruct fire extinguishers, hose stations or fire pull stations
- Maintain a 36" space in all directions from electrical service equipment

Costume Shop Safety

In the Costume Area, hazardous situations may occur in the process of making, wearing, and storing clothing items. Workers may be exposed to situations that can cause injuries while working with scissors, other cutting devices, sewing machines, needles, pins, sharp items of any kind, irons, steamers, and when applying chemicals during the construction/repair process.

Technicians and performers may be exposed to these situations while dealing with the costumes and accessories used in each production. Some circumstances may include minor to moderate cuts and burns, overheating, trip/fall hazards, and flammable/chemical substance use. Workers should get instructions on any assigned projects before dealing with any costume pieces.

Constructing, Modifying, and Repairing Costumes

To make sure each experience is positive, we encourage each worker to receive instructions and understand the equipment's use. As with any tool, it's important to learn how to use it properly first. Sewing machines, cutting devices, and steam irons are some of the main items used on a day-to-day basis. Knowing how to use the tools is equally as important as ensuring the tools are safe to use. Know how to spot and report items that may be damaged or faulty so that they can be fixed or disposed of. Closed-toed shoes are required in the Costume Areas to protect feet from injury. Always clean your workstation of debris after each work session.

Ergonomic Recommendations:

- Maintain a comfortable posture while working as much as possible
- Alternate between projects or items to reduce motion repetition stress to arms and hands.
- Take short breaks every 1-2 hours to stretch or change posture.
- Use the correct tools for each project to help maintain posture and reduce hand strain.

Hand Tools

One of the most common injuries in a Costume Shop is small cuts and pricks with needles and pins. Some of this may be unavoidable, but with awareness, while working some may be avoided.

Needles and Pins:

- Don't reach into a drawer or holder of pins without looking first.
- When pinning fabric together, pin in the direction away from your body.

- Pin the fabric together always in the same direction. This will help you avoid stabbing yourself.
- Do not leave projects that are pinned together unattended where the pins/needles are not visible.
- Use a thimble when hand sewing.
- Never place pins or needles in the mouth or on clothing items not meant to hold pins/needles.

Awls:

- Always point away from hands and body while using.
- Sharp end can cause punctures if used improperly.

Scissors and Cutting Devices

A costume technician may be required to use various scissors and cutting devices while working on a production. This can include but is not limited to fabric shears, paper/craft scissors, thread scissors, pinking shears, or rotary cutters.

Here are some protocols regarding the proper use of cutting devices:

Seam Rippers:

- When seam ripping do not point the sharp point towards your hands or body. If too much force is used, accidentally stabbing yourself is possible (the webbing of your fingers is usually the first spot).
- Work slowly and attentively so as not to cut the fabric rather than the thread.

Scissors:

- When using any sharp objects cut away from your body and hands to protect yourself from injury.
- Always carry scissors with the point toward the floor and your hand around the closed blades.
- Walk carefully when carrying scissors to avoid injury.
- When passing off scissors to another individual please hold the scissors by the closed blades. This will allow the other person to grab the handles safely.
- Remember only trained personnel are permitted to sharpen scissors.
- Use scissors only for their intended purpose.

Rotary Cutters:

- When changing a blade on any cutting device, ask for assistance, this way you can ensure your safety.
- When not in use make sure the blade is covered.

Machines

Sewing Machines are one of the more dangerous items used in the costume shop. Not all machines are the same. Some machines can be quite aggressive, such as sergers or any industrial equipment. Keep fingers away from the needles and/or knives of each machine. If a needle breaks, please get assistance with learning how to correctly change and replace it.

Each worker will receive training on how to use the different sewing machines prior to using each one. During busy times when there is a lot of work to be done, stay mindful of your limits. Operating equipment while exhausted can lead to injuries. Knowing when to stop is crucial.

Some key points for beginners to keep in mind while using these machines to ensure their safety are:

Sewing Machines:

- Make sure the presser foot is down before sewing. This will cause injury and damage to both the worker and equipment if not done.
- Keep fingers away from the needle while sewing. Stay attentive while sewing as punctures through fingers are possible.
- Maintain proper posture while sewing and avoid putting your face too close to the machine while it is running. When needles break they sometimes fly toward the operator.

Domestic and Industrial Sergers:

- Sergers have moving pieces known as loopers and knives. These parts of the machine tidy up the edges of the fabric to give a finished look. Avoid putting your finger too close to this area.
- Do not lift the presser foot for any reason without help. This could require the machine to be rethreaded through the various needles and knives if not done properly.
- Never try to rethread without training, especially the industrial.
- The industrial sergers are a faster, more powerful version of the serger. Do not try to rush while using this device. This will lead to injury. Do NOT use it without training. This is an advanced machine.

Heat Devices

The improper handling of heat equipment can result in injury, damage to costumes, surroundings, and could lead to a fire (if left for long periods unattended).

Irons and Steamers

We typically use Industrial steam irons that are gravity-feed or standard domestic irons. The industrial irons generate greater heat than domestic iron; therefore, their use requires greater caution. Steam is generated from a water supply tank suspended above when using a gravity-feed iron.

Irons:

- Never use an industrial steam iron unless trained and given permission.
- Never stand a gravity-feed iron upright; place it flat on its Teflon plate and set it on its rubber heat-resistant pad.
- Never set the iron on the plastic tubing connected to the water tank. You can damage and melt the cord. Also, avoid setting on the power cord, this can cause a fire or damage to your iron.
- When holding the steam valve for too long it can result in excessive steam release which can cause painful burns.
- Keep your fingers away from the iron while using, this will also cause burns.
- Never leave an iron turned on overnight, turn it off at the end of the workday.
- Unplug irons after turning them off.
- If something gets on the iron, please notify personnel so that they can clean the iron correctly.
- Please use the appropriate tools to ensure your safety while using the irons.

Steamers:

- Make sure your steamer is to the proper temperature before using. If you do not, water may drop from the nozzle and either damage the fabric or burn you.
- When steam rises from the nozzle, tap the tube to check if it's warm enough. If the tube is cold it is not ready. If it is warm then the steaming may start.
- Avoid aiming the steamer nozzle towards your face or body; it could cause burns.
- Steam the garment from the top side slightly away from the fabric to avoid trapping heat and ruining the fabric.
- When water runs out, turn off the device and let it cool before filling.
- Do not overfill the steamer.

Glue and Heat Guns:

- Avoid contact with fingers or body when heated.
- Unplug while not in use.
- When using, avoid direct contact with the item.

Chemicals

To alter the appearance of materials different chemicals will be used during the creation of costumes for each production. Materials may include but are not limited to dyes, sprays, paints, stiffening chemicals, adhesives, and removers. Costumes can be distressed, dyed, or chemically altered and pose a health hazard during the creation process.

Chemical Safety:

- To reduce the risk of injury and illness use and store chemicals properly per safety information and clean working areas.
- Keep all food and drink away from areas where chemicals are stored or used.
- Keep all flammable substances in a certified flammable cabinet.
- Always read the label and all directions regarding how to handle a chemical prior to using it.
- Review safety information (SDS) Safety Data Sheets before using a chemical. Follow all recommended safety procedures.
- Be aware of the location of safety devices such as fire extinguishers, first aid kits, cleaning supplies, and eyewash stations.
- Use a well-ventilated space if a booth that captures these contaminants and exhausts is not available.
- Be sure to wear the assigned PPE even when using a ventilation hood. PPE may include safety goggles, respirators/masks, gloves, aprons, smocks, etc.
- If you need assistance please make sure you are communicating and asking questions.

Wearing Costumes

While in costumes performers may be susceptible to trip/fall injuries. This may occur due to wearing a garment with a long hem, being around others who have a long hem, clothing that obstructs vision, and clothing that may catch on scenery pieces. To help aid in making sure safety is a top priority we will talk through each piece during fittings. We will determine how each costume moves, how to correctly handle them, and make sure proper vision is maintained.

The risks of overheating may be increased by the costume. Costumes that are worn over the head trap heat within making it difficult for it to escape and allow the body to breathe. Under hot stage lights, the body's internal temperature increases especially under layers of clothing. Monitoring performers for signs of heat stress is a critical component of reducing the risk of heat-related illnesses caused by costumes. Remind actors to consume plenty of water while costumed and stay hydrated.

Heat Stress/Stroke:

- Symptoms of heat stress- Rashes, muscle spasms, dizziness, abnormally heavy sweating, headache, nausea, vomiting, fatigue.
- Symptoms of heatstroke- Hot dry skin, high temperature, dizziness, confusion, nausea, rapid pulse, headaches, blackouts
- Extra hydration is recommended when wearing multi-layered costumes or costumes made with heavy fabrics. Even in an air-conditioned building, the stage lights may cause excess heat.
- Actors wearing new costumes are recommended to proceed cautiously and not overexert the first day to get used to the level of heat gathered by the costume pieces during a production.
- If costume pieces are too heavy to wear long-term, removal backstage for short periods may be recommended.
- If symptoms start to appear management should be notified immediately.
- If symptoms continue emergency services may be required.

The use of flammable treatments can be used if the show calls for them. The costume shop will ensure the clothing is protected against open flame. The risks of costumes catching fire can be reduced through the following ways:

- Use flame-resistant materials when possible.
- treating the costume with flame-retardant chemicals after construction.

Storing Costumes

Costume storage spaces can pose an injury when not taking proper precautions. Please use ladders when getting things off of high shelves and get assistance when lifting heavy bins. Bins that are heavy, frequently accessed, and awkward should be stored on lower shelves that are easily reached.

There are different types of portable ladders in the space, please use the one that will help you stay safe. The type of step ladder needed will depend on the layout of the item you are looking for.

General:

- Storage shelves and floors in storage areas should be cleaned routinely.
- Exits and pathways between racks or shelves are to be clear to allow passing without difficulty.
- Fire Sprinklers should be kept clear of storage to allow proper use.
- All storage areas are to be labeled for easy return of items after use.

Lifting:

- Stand close to the object and brace feet shoulder-width apart.
- Squat as necessary, bending knees to avoid bending at the waist.
- Keep a firm grip on the object and keep elbows tucked out of the way.
- Use handles, when possible
- Avoid twisting while carrying objects to maintain spinal comfort.

Portable Ladders:

- Check the weight limit on the ladder prior to use to make sure it can support you and the items you are carrying.
- Make sure the ladder is set up fully open with the feet level and stable on the floor before using.
- Always use three points of contact when climbing up or down a ladder.
- Do not use the top two steps of any ladder for safety.
- Do not reach too far to either side when climbing ladders. If you cannot reach the area desired, move the ladder instead to reach.
- Avoid walking around ladders in use to avoid bumping or unbalancing the people using them.

Emergency Action/Response

Fire Emergencies:

- Set off the fire alarm if the fire is in your vicinity.
- If trained, a fire extinguisher may be used.
- Evacuate the building quickly and efficiently out the closest door or away from the fire.
- As each room is vacated, close the door behind you.
- Go quickly to the designated safe area and wait until additional instructions are given.
- Re-enter the building after the fire department has given the all-clear.

Tornado Emergencies:

- When alerted, quickly and efficiently exit the shop or craft room toward the main hallway.

- Take shelter in the hallway across from the Craft room staying low to the floor along one wall.
- Stay away from all windows and doors as a precaution.
- Stay sheltered in this location until the all-clear is given.

Active Shooter Emergencies:

- When alerted to an emergency, lock/barricade the door in the direction the shooter is coming from and turn off the lights.
- Stay low to the ground and quickly exit out of the building through the door in the opposite direction from the shooter.
- If successfully out of the building, stay low and move quickly to a safe area.
- If barricaded into the room, Stay low behind the cutting tables or in the fitting room out of the line of sight. Do not reveal yourself until the all-clear is given.

Chemical Emergencies:

- If a chemical enters the eyes, flush eyes thoroughly for 15 minutes using the nearby sink. Remove contacts if applicable.
- If a chemical lands on skin, flush the affected skin area with water for 15 minutes.
- Remove any clothing that has come in contact with the chemical and set aside for cleaning. Retain any PPE until after the affected area is clear.
- If exposed to chemical fumes, go to an outside area away from fumes for 15 minutes until recovered.
- After any concerning chemical contact, seek immediate health care.

Medical Emergencies:

- When possible give first aid using the available onsite first aid kit or assistive devices.
- When dealing with bodily fluids use gloves and precautions to avoid any possible transmission of pathogens.
- After treating someone, wash hands thoroughly with soap and water.
- Call 911 or other emergency services for backup.
- Have look outs posted to assist emergency services when they arrive.

Makeup Area Safety Guidelines

The use of makeup in performing arts can also pose hazards for the performers and makeup artists if not safely selected, applied, removed, or stored. Preservatives, metals, solvents, dyes, waxes, and oils can be found in a variety of makeup and hair products. As an example, formaldehyde is a toxic chemical that can be found in artificial nail products. Chrome, aluminum, bronze, copper, and nickel can be found in eye makeup and powdered makeup applied to the body; these products can cause allergic reactions. Solvents, such as acetone and alcohol, are found in nail products, glue removal products, and hair spray; these products can cause the skin to dry and crack. Acetone and alcohol based solvent products may also pose fire hazards. Waxes and oils can cause inflammatory skin reactions, such as acne and rashes.

Selection

Use only cosmetic products for skin application; never use paint, markers, or other non-cosmetic products. Only use face products for the face, eye products for the eyes, and body products for the body. Use the products only as directed.

For purchased makeup that is commercially manufactured, make sure the product label lists the product's ingredients. If the performer has never used the product before, including spirit gum, Prosaide, or latex products, please complete a spot test of the product on the inside of the performer's forearm before applying. If an allergic reaction occurs, do not use the product. An alternative will need to be located and used instead. If there are questions concerning the product, visit the product manufacturer's website to find out more about the product.

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

Application

Makeup

Sharing makeup and makeup applicators may result in the transmission of diseases, such as conjunctivitis (pink eye) and skin staph infections. Makeup is not allowed to be shared between performers. Each performer will have their own makeup supplies for each performance.

A primary key to makeup application safety is keeping sure makeup products are clean when using. This is true whether the makeup supply is a personal supply or makeup that is provided by the department for performances.

General Guidelines for Keeping Makeup Clean

- 1 Wash your hands prior to handling the makeup
- 2 Ensure your face is washed prior to applying the makeup
- 3 Ensure your face has been properly moisturized before applying the makeup, to avoid makeup from sinking into your pore
- 4 Never smoke, eat, or drink while handling or applying the makeup
- 5 Replace makeup regularly
- 6 Never use old makeup
- 7 Keep makeup containers sealed when not in use
- 8 Clean your brushes after every application
- 9 Never share makeup tools with others
- 10 Use tap or distilled water to moisten palettes, brushes, or pencils; never use saliva

Removal of Makeup

Proper removal of makeup is as important to the performers' health as the proper application. For makeup removal use hypoallergenic gentle makeup removers and wipes. Follow this with an exfoliating gentle facial scrub and a moisturizing cream. For spirit gum removal, use the product created for spirit gum removal. For Prosaide removal, use the product created for Prosaide removal. Before using an adhesive removing product, spot test an area of skin on the inner forearm to check for an allergic reaction. If an allergic reaction occurs, use olive oil or coconut oil as an alternative to spirit gum and Prosaide removal. Never pull spirit gum or latex off, as this action can remove healthy skin cells. Instead, slowly peel off the gum or latex with the aid of the remover.

Hair

Hair products can pose skin absorption and inhalation hazards. Read the label prior to using any product and follow the listed safety precautions. Hair styling tools such as curling and flat irons and steam curlers can cause burns. Sharing brushes, combs, hair clips, as well as skullcaps, wigs, and facial hair can transmit lice and nits. Sharing brushes, combs, as well as skullcaps, wigs, and facial hair is not allowed during dress rehearsals and run of performances. If not supplied, performers will bring their own brushes and combs. Skull caps, wigs, and facial hair will be supplied by the costume department.

Hair Product Guidelines

- 1 Avoid dispensing large amounts of sprayed products in closed or unventilated areas
- 2 Use a hairspray face shield to protect the performer's breathing zone and eyes during the application of hair spray

Hair Styling Tools and Wig Guidelines

- 1 Use thermo-shields or pads to protect surfaces and performers from contact with hot curling and flat irons

2 Remove combustible and flammable materials from areas where hot irons or hair tools will be placed

3 Do not place wigs next to dressing room light bulbs or hot hair tools

4 Clean and sanitize facial hair pieces, skullcaps, and wigs between performances and at the end of a production run

5 Clean and sanitize combs, hairbrushes, curlers, and other styling tools between performances and at the end of a production run

Storage Practices

Makeup

1 Clean and sanitize reusable brushes, makeup applicators and sponges. Then place them in sealed labeled bags or containers to keep them clean

2 Any makeup that has been purchased for a production and returned to makeup storage, clean, sanitize, and store in the designated space

3 Ensure all containers are closed

4 Store makeup in a cool dry location that has authorized access only

5 Replace mascara every three months

6 Replace other makeup every six months

Hair

- 1 Clean and sanitize brushes, combs, and curlers. Place them in sealed labeled bags or designated containers to keep them clean
- 2 Inspect the power cords on curling and flat irons, as well as hair dryers, prior to putting them away
- 3 Report any damaged styling equipment and remove it from inventory

General Safety Guidelines

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

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

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

Chemical Handling

Hair dyes, hair and wig treatments, hair sprays, nail polish, and nail polish remover are just some of the hazardous materials used in performing arts cosmetics. These chemicals should be treated with the same respect as those hazardous materials used in set construction and props. Follow the specific manufacturer's instructions for each product, as well as the following safety guidelines:

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

The use of chemicals often results in the generation of hazardous waste. Dispose of waste as directed by the product manufacturer and in accordance with our Hazardous Waste Management Program on campus.

Below is a link to the Hazardous Waste Protocol and Procedures on campus.

<https://safety.olemiss.edu/waste-minimization-policy/waste-disposal/>