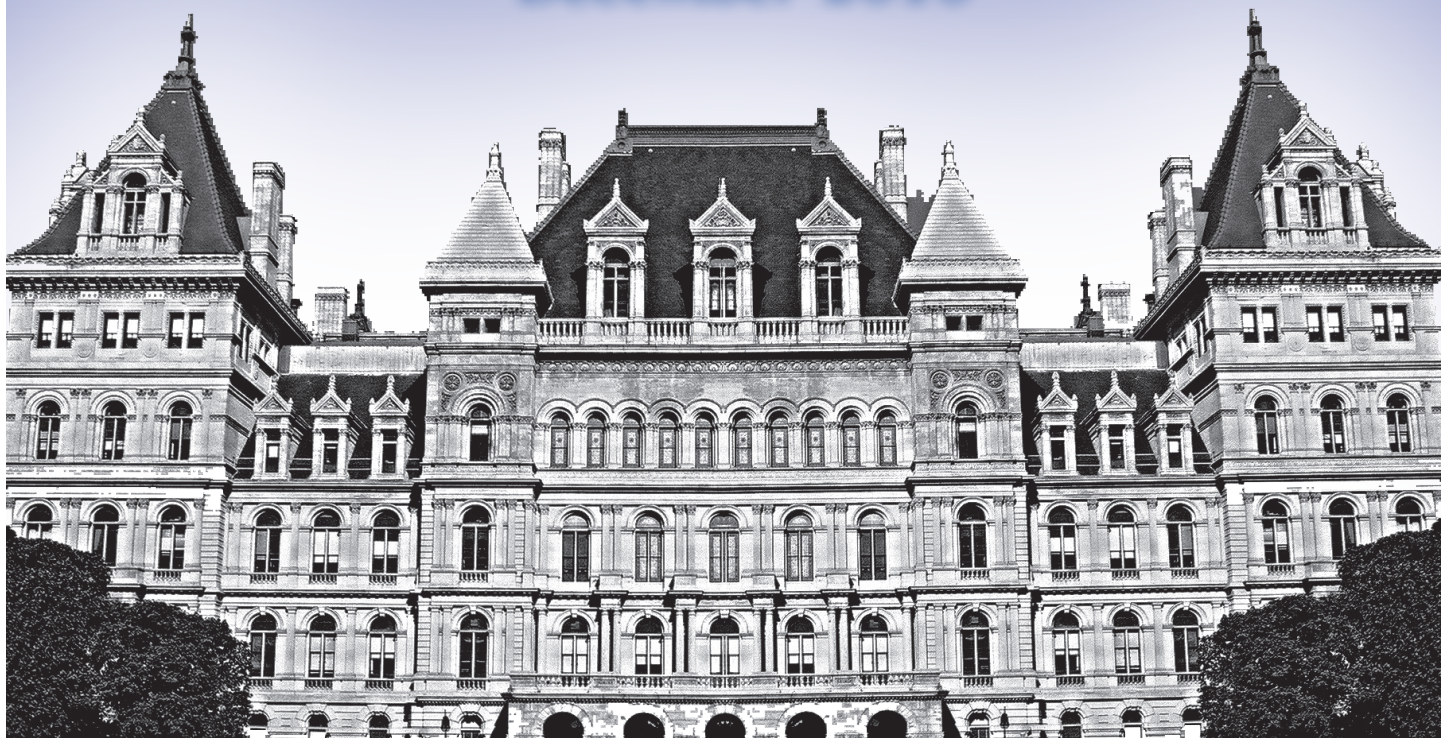


A Report by the
New York State Assembly
Subcommittee on Workplace Safety
and the Committees on Labor,
Governmental Operations and Cities

Emergency Preparedness

*in New York City's Theater District and its
Impact on Workplace Safety*

December 2010



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Chair, Subcommittee on Workplace Safety

Assemblywoman Susan John
Chair, Committee on Labor

Assemblywoman RoAnn Destito
Chair, Committee on Governmental Operations

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Emergency Preparedness in New York City's Theater District and Its Impact on Workplace Safety

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December 31, 2010

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I. Summary & Recommendations

The May 1, 2010 attempted car bombing in Times Square highlighted concerns among theater district employees that existing emergency preparedness and evacuation plans and procedures present a workplace safety hazard and are in need careful re-examination to ensure workplace safety.

A Roundtable discussion among the relevant stakeholders was arranged by the Assembly Subcommittee on Workplace Safety and the Committees on Labor, Governmental Operations and Cities, and included representatives of the theater employees, the theater owners, the New York City Fire Department and Office of Emergency Management (“OEM”), and the federal Occupational Safety and Health Administration (“OSHA”).

Topics of discussion included the suitability, application and enforcement of existing emergency preparedness rules and regulations under the federal Occupational Safety and Health Act and the New York City Fire Code; the development of new Fire Code provisions related to emergency preparedness in places of public assembly, including theaters; the existence and efficacy of regular “Life Safety Training” conducted by theater owners and/or production companies; and improving communication between the City and theaters, and within theaters among the theater owners and the production companies, during an emergency.

Based on the information obtained and the opinions expressed at the Roundtable, the Committees recommend as follows:

1. The Fire Department, which is currently reviewing new emergency preparedness standards applicable to all buildings and occupancies, including places of public assembly, including theaters, should (a) solicit the views and participation of theater workers, owners and producers in formulating the new Code; (b) ensure that the Code covers both fire-related and non-fire-related emergencies; and (c) include the requirement of periodic staff training;
2. OSHA should (a) issue clearer guidance on which theaters are required to establish Emergency Action Plans; (b) increase the number of inspections of theaters to ensure that compliance with existing OSHA emergency preparedness requirements are enforced; and (c) continue to make available to theaters technical assistance in complying with OSHA emergency preparedness requirements; and (d) communicate with FDNY to ensure that OSHA and FDNY standards do not conflict; and
3. Theater Owners should (a) review existing emergency preparedness plans to ensure compliance with existing Fire Code and OSHA regulations; (b) confirm clear lines of authority exist within their theaters between the theater staff and the show staff with respect to emergency decision-

making; (c) update the language of the "Broadway Theater Safety-Security and Emergency Procedures" report by requiring that representatives of the production company, the theater and building security conduct emergency action plan training with mandatory worker participation at least once every six months during regular working hours; and (d) designate representatives to work with the Fire Department in developing the new Fire Code provisions relating to emergency preparedness in theaters.; and

4. Production Companies should (a) comply with applicable OSHA and Fire Code requirements regarding emergency preparedness; and (b) require that their employees participate in emergency preparedness training during regular working hours at least once every six months;
5. Theater Employee Unions should (a) cooperate with theater owners and production companies in ensuring attendance at Life Safety Training programs, including supporting mandatory attendance requirements; and (b) designate representatives to work with the Fire Department in developing the new Fire Code provisions relating to emergency preparedness in theaters; and
6. OEM should carefully examine the City's emergency alert notification system to confirm that the existing means of communicating emergencies are operative and effective.

II. Applicable Federal & Local Emergency Preparedness Standards

A. Federal Standards

The Occupational Safety and Health Act (OSHA) requires an Emergency Action Plan ("EAP") for employees working in certain buildings.¹

Specifically, an EAP is required "whenever an OSHA standard in this part requires one."² One OSHA standard that triggers the requirement of an EAP is when an employer ensures portable fire extinguishers are present in case of an emergency, but has not trained all employees to use them. In such a case, all or some employees would be evacuated from the building, and the OSHA standard for an EAP would apply.³

All theaters in New York City are required to have in place portable fire extinguishers,⁴ but not all of the theaters train all of their employees in the use of those

¹ Occupational Safety and Health Standards, 29 CFR 1910.38 Emergency Action Plans.

² *Ibid.*

³ Occupational Safety and Health Standards 29 CFR 1910.157(b)(1) and OSHA 29 CFR 1910.157(b)(2).

⁴ New York City Fire Code § 906.

fire extinguishers. Accordingly, it is likely that some theaters in the Theater District are required to have an OSHA EAP, while others are not.⁵

An EAP is a written document that “establishes procedures that prevent fatalities, injuries, and property damage.”⁶ OSHA EAP procedure requires a written plan for a workplace containing more than ten employees. The plan must outline the possible emergency scenarios and the necessary actions taken to ensure the safety of all employees. The plan should include how to report the emergency; in what manner employees are meant to evacuate; who, if anyone, stays behind to assist in evacuation duties; and what to do once everyone has left the building.⁷ The plan must specifically address those emergency situations relevant to the workplace and its surrounding environment, and should also ensure the necessary training of employees assigned to specific response duties.⁸

B. Local Standards

The New York City Fire Code was amended after September 11, 2001 to better prepare employees working in large office buildings who may be at risk in emergencies situations, specifically terrorist attacks.

In addition to the Fire Safety and Evacuation Plan already required for such office buildings, the Fire Code was amended to require these office buildings to prepare an Emergency Action Plan (the difference between these two types of plans is explained below). Large office buildings subject to these plan requirements included those “occupied or designed to be occupied by more than 500 persons on one or more floors, including street level, or by more than 100 persons on one or more floors other than street level.”⁹ Places of assembly, such as theaters, were not included in this revision of the Fire Code requiring such Emergency Action Plan.

In 2003, the Station Nightclub Fire in Rhode Island in which one hundred people suffered preventable deaths emphasized the importance of an adequate Fire Safety and Evacuation Plan. The new New York City Fire Code enacted in 2008, added places of assembly to the list of occupancies required to prepare Fire Safety and Evacuation Plans, consistent with the International Fire Code requirements.¹⁰ However, the Fire Code did not require places of assembly to prepare an Emergency Action Plan.

The Fire Code’s lack of a requirement to prepare an Emergency Action Plan is significant, even if theaters are required to prepare a Fire Safety and Evacuation Plan, because although both plans have overlapping elements, the two plans address two

⁵ Mendelson, Richard, OSHA Region 2 Deputy Director. *Personal Interview*, December 1, 2010.

⁶ *OSHA Principal Emergency Response and Preparedness Requirements and Guidance*. 2004. <http://www.osha.gov/Publications/osha3122.pdf>

⁷ *OSHA Principal Emergency Response and Preparedness Requirements and Guidance*. 2004. <http://www.osha.gov/Publications/osha3122.pdf>

⁸ Occupational Safety and Health Act (OSHA) 29 CFR 1910.157(b)(1) and OSHA 29 CFR 1910.157(b)(2)

⁹ New York City Fire Code §401.6.2

¹⁰ New York City Fire Code §401.6.1

different kinds of events, i.e., fires and non-fire emergencies, which require different responses in terms of preparedness and response.

A Fire Safety and Evacuation Plan (FSP) is “[a] written plan which sets forth the circumstances and procedures for the in-building relocation, partial evacuation or evacuation of building occupants, required or as appropriate for such occupancy or building type, in response to a fire.”¹¹ The Fire Code lists numerous requirements including communicative and life-saving procedures in the event of an emergency. The FSP must include the manner in which the danger is communicated to employees and reported to the appropriate authorities. It shall also contain complete floor and site plans that identify the best exit and fire containment routes.¹² Those assigned to an “FSP Staff” should be trained in the necessary tasks and equipment use, and any trainer must hold a certificate of fitness for fire safety training.¹³ A system of making announcements must be in place to make clear all possible exit doors to the audience.¹⁴ The plans are supposed to be reviewed at least annually by the building owner, to make any necessary revisions.¹⁵

In contrast, an Emergency Action Plan under the Fire Code is

[a] written plan which sets forth the circumstances and procedures for the sheltering in place, in-building, relocation, partial evacuation, or evacuation of building occupants in response to an incident involving an explosion, a biological, chemical, or nuclear incident or release, natural disaster or other emergency, or the threat thereof, or a declaration of an emergency by a lawful authority.”¹⁶

The Fire Code Emergency Action Plans (EAPs) required for large office buildings are comprehensive and much more complex than Fire Code FSPs, and include planning for every thinkable emergency situation, other than fires. Like in FSPs, EAPs require a means of communicating with building occupants in the event of an emergency and EAP staff must be designated and trained to take charge in emergency situations.¹⁷ As fires are required to be reported to the Fire Department, so must emergencies, and the building owner is responsible for reviewing EAPs at least annually. Unlike theaters which are not mandated to conduct fire drills for building occupants, office buildings which require EAPs must undergo building-wide EAP drills during regular business hours twice within the first year after an EAP is established and once annually thereafter.¹⁸

¹¹ New York City Fire Code §404.2.1

¹² New York City Fire Code §404.3.1

¹³ New York City Fire Code §401.6.1

¹⁴ New York City Fire Code §403.4

¹⁵ New York City Fire Code §404.4

¹⁶ New York City Fire Code §402

¹⁷ New York City Fire Code §404.3.2

¹⁸ New York City Fire Code §405.2

III. **Roundtable: Summary of Stakeholder Perspectives**

Stakeholder 1: Theater Employees

Theater Employee Unions Represented:

- International Association of Theatrical and Stage Employees (IATSE) Local 1 (Stagehands)
- Actors' Equity (Performers)
- IATSE Local 798 (Make-up and Hair Stylists)
- United Scenic Artists Local 829 IATSE
- IATSE Local 764 (Theatrical Wardrobe Union)
- American Federation of Musicians Local 802
- The Stage Directors and Choreographers Society

Theater Employees' Perspective:

The primary concern expressed by theater employees was their unfamiliarity of what to do in case of an emergency as well as the unique problems that a theater workplace poses in the event of a fire or evacuation.

Although theater owners and production managers conduct “Life Safety Training”¹⁹ at the commencement of a production, the training employees receive after that is minimal if not non-existent. Taking the May 1, 2010 car bomb as an example, theater employees expressed how unprepared they were in dealing with the situation. They were given misinformation, and they were directed to exit through portals they did not even know existed, indicating their lack of knowledge of the building they work in and exit routes. In the event of another attack, the same issues would arise.

Additionally, for certain employees, the theaters' construction itself can pose physical obstacles to evacuation. For many backstage employees, the closest immediate evacuation access is through a single stage door. Musicians in the pit orchestra also have a single exit and entryway to the pit itself, which would be extremely hazardous in the event of a fire or other type of evacuation. Another hazard unique to this type of work is that pit musicians and backstage staff work in the dark, increasing risk in emergency situations. The actors themselves are also at risk given that they often utilize equipment (machinery, hoists, etc.) and wear costumes (large masks) that may restrict their ability to evacuate in the event of an emergency situation. Furthermore, the uniqueness of the shifting physical structures on and below the stage as the performance progresses make a fixed path of escape difficult to plan for.

Theater employees are very aware of the obstacles they face daily, and they wish to be better prepared in the future.

¹⁹ “Life Safety Training” is a common term used by NYC theaters to refer to fire/emergency safety training

Stakeholder 2: Theater Owners

Theater Owners Present:

- The Shubert Organization Inc.
- Nederlander Producing Company of America, Inc.
- Jujamcyn Theaters

Theater Owners' Perspective:

Theater owners do not work alone in ensuring the safety of their employees; they work closely with, among others, the FDNY and NYPD. After 9/11, the Broadway League (then known as the League of American Theatres and Producers), representing theater owners and production managers and in consultation with the FDNY and private security consultants issued a report on “Broadway Theatre Safety – Security and Emergency Procedures” (the “Report”), which was distributed to various theatre industry groups, including COBUG (Coalition of Broadway Unions and Guilds). The purpose of the Report was “to advance and standardize the implementation of security measures and emergency procedures in Broadway theatres, and provide guidelines for implementation.” Among the recommended emergency response procedures were mandatory meetings with all production employees to review emergency procedures, designate Wardens, and conduct Evacuation Drills, sometimes referred to as “Life Safety Training” which is intended to prevent injury or loss of life during an emergency. Currently, “Life Safety Training” is conducted at the commencement of productions and periodically thereafter, usually at six month intervals. However, it is the theater owners’ experience that employees do not always attend these trainings. This detracts from the efficacy of the training, potentially leaving some employees unaware of what the official theater procedures are in case of emergency. While each theatre has in place specific emergency response procedures, it has proved nearly impossible to plan for every emergency scenario because of the multitude of possible scenarios.

In the May 1, 2010 bomb scare, theater owners and production managers turned to the City’s emergency response workers for direction. Once the response workers were able to determine the threat, they instituted appropriate actions enabling employees and theatergoers to remain where situated and exit in an orderly fashion in accordance with instructions provided by the emergency response workers. No one was injured. In those instances where theatres had exits onto 45th Street, patrons were led through alternate exits away from the site of the bomb threat in accordance with instructions of the emergency response personnel on the scene. Theatre owners followed a “pyramid” chain of command, taking their directions from the emergency personnel on the scene, which changed during the course of the evening.

Stakeholder 3: Occupational Safety and Health Administration (OSHA):

OSHA's Perspective:

Employer Emergency Action Plans are not expressly required by OSHA unless another OSHA standard calls for it. As such, OSHA theater inspections have not included Emergency Action Plan (EAP) evaluations in the past. Two theater inspections were performed by OSHA last year, and neither one featured an EAP evaluation.

EAP's should still be a concern for theaters because their relevancy applies in other ways through the OSHA code. All theaters are required to have portable fire extinguishers according to the Fire Code, and their use thereof would either require or negate an emergency action plan in case of an emergency. If the theater owner enforced all in-house fire safety staff to use the fire extinguishers in case of a fire, then that owner does not need to submit an EAP. However, if staff members are not trained to control fires using fire extinguishers, then an EAP must be drawn up and enforced. Therefore, the OSHA standard for Emergency Action Plans would apply to theaters that do not train their entire staff in the use of fire extinguishers, and a plan must be instituted accordingly.

Stakeholder 4: New York City Fire Department

The Fire Department's Perspective:

NYC Fire Code also distinguishes between a Fire Safety and Evacuation Plan (FSP) and an Emergency Action Plan (EAP). An FSP deals primarily with fire emergencies, while an EAP deals with non-fire-related emergencies only. A response in either situation could vary significantly from the other. For example, in a fire employees are instructed to use the stairs, but in an emergency situation like the discovery of a suspicious package in a building, building occupants may be instructed to use the elevator in order to ensure the swiftest possible evacuation.

While an FSP is required for assembly-type occupancies (theaters), an EAP is not. However, the Fire Department is re-evaluating the necessity for such plans, and is planning to address the issues of an FSP and EAP in the current Fire Code revision cycle, which is expected to be completed by July 2011. The Fire Department has not provided guidance with respect to the FSP and accordingly is not yet enforcing this requirement during fire safety inspections it conducts in theaters.

The Fire Department is enforcing its other fire safety requirements, as set forth in Fire Department rule, 3 RCNY 403-02. Fire Department uniformed personnel perform inspections annually of theaters, including inspection of portable fire extinguishers, aisle clearances, and means of egress.

Stakeholder 5: New York City Office of Emergency Management (“OEM”)

OEM’s Perspective:

OEM maintains several programs that allow for enhanced communication in case of an emergency situation. “CorpNet” for example, is a notification network for businesses. Through “CorpNet,” business owners, including theater owners, may receive notification via email, text message, or twitter feed alerting them “with current, accurate information about emergencies to enhance awareness and aid decision making should their businesses be affected.” While theater owners and security managers would welcome a theater-specific system, current funding problems make it difficult to implement.

“Notify NYC” is another option available for the general public in which the public may receive emergency alerts – “messages about life-threatening events that may require immediate action,” either by voice or text messages on phones, email alerts, or twitter feeds.

Appendix: Broadway Theater Safety—Security and Emergency Procedures

-end-



THE LEAGUE OF AMERICAN THEATRES AND PRODUCERS, INC.
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November 18, 2003

TO: New York League Members
FROM: Labor Department
RE: Broadway Theater Safety – Security and Emergency Procedures

Here are the new League guidelines that have been authorized by the Labor Committee for immediate implementation.

In your review of the guidelines, please note:

- 1) In ¶I.D.(1) *Inspections* – Contacting the Fire Department and scheduling the pre-opening meeting with the Battalion Commander should be coordinated by production and house management, as appropriate.
- 2) In ¶IV.A. *Meetings and Drills* – An Evacuation Drill is mandatory.

A copy of these guidelines has been provided to COBUG and to the FDNY.

If you have any questions, please call Michel Kinter (212) 703-0213.

BROADWAY THEATER SAFETY

Security and Emergency Procedures

The information contained in the report is a composite of material gathered from a review of OSHA regulations, surveys of procedures currently in place at Broadway's three large theater chains, and a series of meetings with the New York City Fire Department. The aim of the report is to advance and standardize the implementation of security measures and emergency procedures in Broadway theaters, and provide guidelines for implementation.

At the time this study was conducted, security and emergency procedures varied from organization to organization. Plus, each theater and each production housed there, now or in the future, present a unique set of circumstances. All parties who were interviewed agreed that consistency in approach and a willingness to work together, i.e., full cooperation between theater management and the employees in the building, will be the key to providing the safest work environment for all involved.

I. Emergency Preparations

A. Alarm Systems

All theaters are equipped with either smoke detectors or some type of distinctive signal to warn employees of fire or other emergencies, plus a direct signal to the Fire Department. All alarms are maintained on a regular schedule.

B. Responsible Personnel

- (1) Training – Theater management should designate a *Fire Guard* – the most logical choice being the House Manager – who will be trained by the Fire Department and issued a Certificate of Fitness. (It's advisable to have a backup to cover those occasions when the Fire Guard is not on duty.) In addition, a number of employees should be designated to act as assistants, or *Wardens*, so that employees and patrons can be swiftly moved from potential danger locations to safe areas. These individuals should be chosen according to geographic location. For the backstage areas, department heads are logical choices: Stage Manager, Conductor, Supervisors, Pink Contract and Local One Heads; in the front-of-house, two employees on each level.

All Wardens should be:

- (a) Trained in the complete workplace layout and various alternative escape routes from the workplace; and
- (b) Made aware of (i) hazardous areas to be avoided during emergencies; and (ii) handicapped employees who may need extra assistance; and
- (c) Given the names of persons or departments who can be contacted for further information or explanation of duties under the plan.

A separate Certificate of Fitness is required for the maintenance of the Standpipe Hose, Water Tank, and Sprinkler System. Currently, all theaters meet this requirement.

- (2) Procedures – Theater and production management should work with theater and production personnel to outline the following procedures and to identify the personnel who have been selected to care for essential building operations, until evacuation becomes necessary:

- (a) Who notifies the Operating Engineer? Shut down HVAC?
- (b) Who shuts down power?
- (c) Who brings down the fire curtain?
- (d) Who brings up the house lights?
- (e) Who will make the announcement to the audience?

All employees should be told what action they are to take in emergency situations. Wardens should be able to account for the whereabouts of all of their personnel, and be prepared, before leaving, to check rooms and other enclosed spaces or remote areas in the workplace for employees who may be trapped or otherwise unable to evacuate the area.

- (3) Communication – The most efficient system of communication for dealing with emergencies is the *pyramid* system. At the top of the pyramid is the Fire Guard – the “go to” person – the one who communicates with the NYPD, FDNY, and building security. Next in line are two or three Wardens (e.g., Stage Manager, Head Electrician, Head Usher), who communicate with the Fire Guard. Next: other Wardens, personnel, and so on. Use of the pyramid system is highly recommended.

Theater and production management, along with the Fire Guard and Wardens, should determine the methods of communication, both internal (to theater personnel, security, and audience) and external (to NYPD and FDNY); and backup, with a redundant source of power. There should be at least a one-way communication in every area.

- C. Exit Routes – Exits, access to exits, and floor-numberings should be marked by readily visible signs. Some doors, passages, or stairways that are neither exits nor a way of access to the exits, and are so located as to be likely to be mistaken for an exit, should be identified by a sign reading *NOT FOR EXIT*, or similar designation, or by a sign designating its actual character – e.g., *TO THE BASEMENT* or *STORE ROOM* – and be readily visible in size and color. These signs should not be blocked by any decoration, equipment, or furnishings. In the event of power loss, alternate illumination of Exit Routes is vital; either emergency lighting or phosphorescent markings is adequate. Use of floor plans or workplace maps clearly showing escape routes is extremely helpful. It is important that the Fire Guard have access to a floor plan at all times.

D. Fire Prevention

- (1) Inspections – Currently, prior to opening, a show technician meets with the Battalion Commander to go over set design, stage issues, and any alterations to the audience, orchestra pit, and backstage areas. The Commander follows that meeting with a letter to production management, detailing applicable FDNY regulations. Then, a day or two before the first preview, the Commander will meet with the Fire Guard to conduct an inspection of all required flame-proof affidavits, special effects permits, extinguishers, open access to all exits, and the fire curtain. Periodically, during the run of a show, the Fire Department will spot check the lock board, and for locked exits and overcrowding.
- (2) Housekeeping – Large accumulations of waste paper, corrugated boxes, Styrofoam, or other similar combustible materials can be easily ignited by matches, cigarettes, and similar low-level energy ignition sources, and potentially can cause or exacerbate fires, or generate dense smoke. Employers and employees should keep the accumulation of

flammable and combustible materials to a minimum. Employees should notify management about any potential hazardous accumulation.

Employers and employees should be aware of any hazardous properties of materials and the degree of hazard each poses. Special effects, pyrotechnic devices, and firearms should be properly maintained.¹ Employees should be aware of control devices on equipment involved with combustible materials in the workplace, and be sure that the control devices are operable. Flammable commodities must be stored properly and in strict accordance with FDNY requirements.

- E. Company Meetings and Drills – Representatives of the producer, the theater (including the Fire Guard), and building security should convene a Company Meeting with all production employees, to review emergency and security procedures and conduct an Evacuation Drill. The initial meeting/drill should occur during a time when all production employees are assembled in the theater – this could be during rehearsals, or shortly after the show has opened, or whenever it is practicable, without disrupting the needs of the production process – and should be mandatory for every such employee. In preparation of the initial meeting/drill, the aforementioned representatives should meet, in the theater, with appropriate production personnel, such as the Stage Manager, Scenic Designer, and Technical Director, for the purpose of discussing how aspects of the production may impact on emergency and security procedures. During the run of a production, periodic refresher meetings and/or drills are advisable, especially for new employees. Separate meetings/drills should be held for front-of-house personnel. The Fire Department may ask to be included in some drills.

II. Emergency Action Plan

- A. Evacuation Procedures – At time of emergency (e.g., fire or loss of utilities), employees should know what type of evacuation is necessary and what their role is in carrying out the plan. In some cases, immediate evacuation of all employees and patrons is necessary; other emergencies may call for a partial evacuation of some, then delayed evacuation of others. Determining and communicating the type of evacuation should be covered in the Company Meeting. In theaters having multiple areas of employment and multi-floors – i.e., front-of-house, backstage, on stage, orchestra pit, dressing rooms, etc. – the plan for the whole building must aim to ensure that conflicts and confusion are avoided. Coordination of procedures is essential. Front-of-house employees should be mindful that the normal tendency of patrons is to try to go out the same door that they entered, unless otherwise instructed.

Location of refuge or safe areas for evacuation should be determined and designated in the plan. Exterior refuge or safe areas may include open streets or parking lots, which are located away from the site of emergency and provide sufficient space to accommodate the number of people involved. Additional coordination with nearby or adjacent theaters may also be necessary. Once outside the building, employees and patrons should be instructed to move away from the exit discharge doors of the building, and to avoid congregating close to the building where they may hamper emergency operations.

¹ Under applicable union agreements, the Chief Laser Operator and Chief Pyrotechnician must be licensed; demonstrations of firearms must be conducted by a qualified individual, and modifications to firearms must be done by a licensed gunsmith.

After the desired degree of evacuation is completed, the Wardens should be able to account for, or otherwise verify, the whereabouts of all of their personnel.

- B. Toxic Chemicals – Upon discovery of a suspicious chemical, or parcel or letter, e.g., one coated with a loose white powder, which could be a dangerous chemical such as anthrax, or other indication of potential exposure to a hazardous material, the employee should avoid further exposure or handling, alert others to the presence of the problem while avoiding direct contact with them, and notify the Fire Guard or security personnel immediately.
- C. Small Fires – Small fires can often be put out quickly by a well-trained employee, with a portable fire extinguisher. To do this safely, the employee must understand the use and limitation of a portable fire extinguisher and the hazards associated with fighting fires. If this is an option, individuals should attempt to fight only very small or incipient stage fires. Evacuation plans that designate employees who will fight appropriate fires increase the level of complexity of the plan and the level of training that must be provided the employees.
- D. Medical Emergency – In the event of a medical emergency, the employee should first notify the House Manager or Stage Manager, if possible; then, call for an ambulance and provide the following information:
 - (1) Nature of emergency;
 - (2) Condition of the victim;
 - (3) Victim's location and floor number;
 - (4) Telephone number from which he/she is calling;
 - (5) Caller's name;
 - (6) Stay on the phone to provide additional information;
 - (7) If possible and safe to do so, notify the appropriate personnel, such as the Stage Doorperson, so preparation can be made for the arrival of the ambulance;
 - (8) Continually monitor the situation and keep the victim comfortable.

III. Security

A. Premises

- (1) All doors to the theater, except stage door and lobby doors to the box office, should be kept locked during the day, until personnel are allowed in for the show.
- (2) Except during take-in and take-out, no trucks should remain parked in front of the theater. If a truck is there longer than it should be, notify law enforcement.
- (3) During take-in and take-out, all employees should be mindful of unrecognizable individuals attempting to enter the building who either ask for directions, or say they are "looking for a job," or "making a delivery," or "in maintenance," or "construction," or similar statements.
- (4) All deliveries should go through the stage door, with prior notification to the Doorperson of who is expected. Personal food and shopping deliveries might be discouraged, or, at the very least, should be carefully monitored.
- (5) Doorpersons should be provided with a list of all employees. People arranging for subs should be directed to alert Company/House Management, who, in turn, should notify relevant personnel, such as the Doorperson.

- (6) The House Manager should conduct a regular pre-show walk-thru of the orchestra, mezzanine and balcony levels of the theater, and check the lock board.
- (7) Audience Search – Inspect all large bags and luggage; spot check backpacks and briefcases. Politely ask the patron to open the bag(s) and instruct him/her to move items so the employee can look into the bag(s); the employee should not put his/her hands in the bag(s).
- (8) House Managers should discuss concerns with theater security and/or law enforcement.
- (9) Review Bomb Threat Procedures.

- B. Bomb Threat Procedures – Bomb threats are usually received by telephone, but occasionally by note or letter. A caller who wants to create an atmosphere of general anxiety and panic perpetuates most bomb threats. Although bomb threats are usually hoaxes, the company must assess the threat and react promptly and properly.

In all cases, the employee receiving the threat should not discuss the incident with anyone except the House Manager, security, and/or the police.

In all cases, bomb threat evacuations should be handled by the police.

IV. Recommendations

- A. Meetings and Drills – The producer, theater management (including the Fire Guard), and building security should convene a Company Meeting with all production employees, to review emergency and security procedures, designate Wardens, and conduct an Evacuation Drill. The initial meeting/drill should occur when all production employees have assembled in the theater – during rehearsals, or shortly after the show has opened, or whenever it is practicable, without disrupting the needs of the production process – and should be mandatory for every such employee. During the run of a production, periodic – annual or semi-annual – refresher meetings and/or drills are advisable, especially for new employees. Separate meetings/drills should be held for front-of-house personnel.
- B. Guidelines – Theater management should post and have available for review emergency/safety and housekeeping guidelines. A *Bomb Threat Data* sheet should be provided to the House Manager, Stage Manager, box office personnel, the Doorperson, and (where applicable) the main switchboard Operator.

This report has been prepared by
The League of American Theatres and Producers
Labor Department November 2003

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