



# Health and Safety Guidance V1.0

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## Halloween and Scare Attraction Association

### Health and Safety V1.0

This guidance has been compiled by the Halloween and Scare Attraction Association. The HSAA represents the interests of Halloween and Scare Attraction operators in the UK by providing a forum to promote high standards of professionalism and best practice in safety, operation and customer service.

As a member of the HSAA, you must comply with **all** legislation and guidance outlined below. These regulations were formulated, collated, and compiled by the founding members of the association and will be reviewed periodically. To assist with navigation, website links have been incorporated. Please ensure that you are directed to the most up-to-date information, particularly when assessing any legislation.

- **The Purple Guide**

<https://www.thepurpleguide.co.uk>

“The Purple Guide” was formulated by The Events Industry Forum in consultation with the events industry. It aims to help event organisers acting as duty holders to manage health and safety, particularly at large-scale events, such as concerts.

*See in addition the HSAA compiled “Ejection Policy” guidance.*

- **The Regulatory Reform (Fire Safety) Order 2005**

<https://www.legislation.gov.uk/ukxi/2005/1541/contents/2018-03-30>

An individual who enjoys even minimal authority over a premise must undertake steps to reduce the risk of fire and ensure that there are provisions in place for people to safely escape in case of a fire.

*Additionally, the HSAA compiled “Fire safety and attraction evacuation” guidance that can be perused for further information.*

- **The Construction (Design and Management) Regulations 2015**

<https://www.hse.gov.uk/entertainment/cdm-2015/index.htm>

While “The Purple Guide” covers facets associated with the live event, CDM regulations encompass the build and break safety of your attraction.

- **Comply with license conditions**

In case the number of people attending your event exceeds 499, or the event includes alcohol distribution or continues after 23:00, you must procure a licence.

<https://www.gov.uk/guidance/entertainment-licensing-changes-under-the-live-music-act#overview>

- **Provide excellent actor welfare**

Acting in a scare attraction can be physically, vocally, and emotionally demanding. This must be taken into account when planning rotas, breaks, facilities, costume, and makeup.

Please find the employment law here: <https://www.gov.uk/browse/employing-people> and <https://www.hse.gov.uk/guidance/index.htm>

Payroll information can be found here: <https://www.gov.uk/running-payroll>

***Additionally, see the HSAA compiled “Actor Welfare Guidance”.***

- **Operate a “No Contact” policy**

As an association, we do not condone any physical contact, direct or otherwise, between actors and audience members. This decision was undertaken by the founding members to eliminate ambiguity. We live in a litigious society where guests may accuse actors of touching inappropriately and may file a lawsuit. Indeed, an actor may touch a guest inappropriately, accidentally, or otherwise. The attractions are typically dark with uneven corridors, flashing lights, and other disorientating factors. Thus, a situation could be misjudged easily. However, if the entire attraction falls under a “no contact” zone, a team leader, manager, or organiser can support an actor in case of any accidental contact.

- **Compliance Assessment**

The HSAA board requires your event to be assessed by a competent person that carries relevant health and safety qualifications to ensure that you comply with legislation and follow the guidance. [www.oshcr.org](http://www.oshcr.org) is a great resource to help find a relevant, qualified consultant.

## Halloween and Scare Attraction Association

### Ejection Policy

Please note: The information contained in the documents compiled by the HSAA provides guidance for the event organisers. However, it is an industry guide and does not necessarily cover everything that organisers must take into consideration for a particular event.

Due to the nature of our attractions, there may be a need to eject an individual or a group from the site. Here are a few solutions that can be taken into account to plan for less-than-ideal situations. (This is not an exhaustive list).

- Appoint SIA-approved door supervisors (security guards). Although it can be an expensive solution, they are trained in conflict management and physical intervention. Albeit they are not always legally required at events, their presence typically mitigates the risk of conflict.
- Formulate a clear and publicised ejection policy for the event. This policy must define what behaviour is permitted; what items are forbidden. Take a look at the terms & conditions of other similar events for inspiration. You can find an example at the end of this guidance. Ensure the policy is readily available to all guests. Ideally, incorporate it near the event entrance/ticket exchange and publish the same on your website. It is also a good idea to seek legal guidance.
- Legal repercussions can be avoided by considering where your duty of care extends to. This is of particular importance if the individual may be considered vulnerable or ill. If you eject them into your car park and the customer is drunk, how will they reach home? If your event is located in the middle of the countryside and their only option is walking home along dark roads, are you responsible in case of an unfortunate event?
- It is pertinent to record the specific details of people who are ejected, along with the rationale for ejecting them. Collect holistic information from witnesses and save any available CCTV footage.
- If the ejection was undertaken due to suspected criminal behaviour, the local police must be informed about the same.

#### **Example T&C's**

1. Tickets will be sent to the email address entered at the time of booking. Digital or paper copies of tickets can be used to enter the event.
2. Tickets can be amended in advance for an extra £5.00 fee.
3. We do not issue any refunds for cancellations or non-arrivals.
4. No refunds will be issued for inclement weather or any further force majeure. In the event of a cancellation due to adverse weather, no refund will be issued. However, exchanges may be offered at our discretion.
5. We reserve the right to refuse entry to any individual without an explanation. At our discretion, we may alter, close or remove details of attractions without prior notice due

to technical, operational, or other reasons. No refunds will be issued in these circumstances.

6. Any persons deemed intoxicated, acting inappropriately, or acting with criminal intent will be ejected from the event and their ticket invalidated.
7. Please arrive at the event's premises at the time indicated on your ticket.
8. You may visit the attractions in any order.
9. All attractions will close two hours after the last admission. This will be advertised on the night of the event. Please ensure you have time to complete viewing all attractions. Refunds cannot be issued for attractions not visited.
10. Children aged 16 and under must be accompanied by an adult (18+); no babies in arms will be admitted. This event is not recommended for those under 12.
11. Food or drink may only be purchased from the event. We reserve the right to confiscate any items brought in from outside the event.
12. No illegal substances or legal highs may be brought onto the premises at any time.
13. Smoking (including e-cigarettes) is strictly prohibited, other than in the designated outdoor smoking areas.
14. Due to the nature of the attractions, this event is not recommended for pregnant women, people with heart conditions, epilepsy, claustrophobia, or a nervous disposition. Always seek medical advice beforehand if you suffer from any of these conditions.
15. Dogs are not permitted. Guide dogs are allowed into the site but not in any of the attractions.
16. Vehicles are parked at the owners' risk. We accept no responsibility for damage caused to any vehicle.
17. Do not touch our actors; they will not touch you.

## HSAA fire safety and attraction evacuation guidance

Please note: The information contained in the documents compiled by the HSAA offers guidance that should be considered by event organisers. However, it is industry guidance and does not necessarily cover everything that organisers must consider for a particular event.

Fire safety and attraction evacuation are arguably the most important safety elements of our industry. The following advice is derived from “The Regulatory Reform (Fire Safety) Order 2005”. As an operator, you must undertake steps to:

1. mitigate the risk of fire on the premises, and in the unfortunate event of a fire, the risk of the spread of fire must be minimal
2. ensure there are suitable means of escape from the premises
3. ensure that, at all material times, the means of escape can be safely and effectively used
4. ensure that there are means and tools for fighting fires on the premises
5. ensure there are means for detecting fire and issuing a warning in case of fire on the premises
6. ensure there are arrangements for actions to be undertaken in the event of a fire on the premises, including—
  - (i) measures relating to the instruction and training of employees; and
  - (ii) measures to mitigate the effects of the fire.

Further details can be found here:

<https://www.legislation.gov.uk/ukxi/2005/1541/contents/2018-03-30>

*The above points are **legal legislation**. To assist with points five and six, the following guidelines were compiled to supplement the information available on the government’s website.*

It is extremely important that you have an attraction evacuation plan that is shared and rehearsed with all team members during induction. In the event of a fire, it is important to efficiently evacuate a maze, which is also important in other scenarios, such as medical emergencies, dealing with abusive members of the public, and dealing with major technical issues (power failure, etc.).

- A live attraction should always have a designated team leader on-site, who is responsible for coordinating an evacuation.
- The team leader should maintain a register of team members working as part of the attraction on any shift. This can be used during an evacuation to account for all staff.
- What can the team do to alert the team leader and other team members regarding the need to evacuate? Does the attraction have a linked emergency stop system? Could whistles or air horns be utilised? Regardless of the option chosen, it is important to introduce a unified procedure. E-stop systems can be expensive, but they merely require one team member to press a button. What should that button press do? Ideally, all

show lights and audio cease and are replaced by emergency lighting and voiceover, instructing everyone to leave via the nearest exit. With whistles or air horns, the best practice is if one person sounds their alarm, everyone else follows suit to alert all team members regarding the need to evacuate. It is important to determine how an attraction host is notified. Batching of new groups should cease as soon as an alarm is raised.

- What happens in the event of a power failure? The emergency lighting turns on but does the e-stop system audio? This ambiguity should be overcome with design or a procedure for recognising a specific issue.
- What has resulted in the evacuation? Priority should be given to executing the evacuation; however, it is important not to be ushering people towards the problem. Does your attraction use radio communication? Where practicable, those who raise the initial alarm should call attention to the issue and location. Once an issue has been identified, who deals with it? This may depend on the type of issue or its severity. However, a process defining who calls the tech team/medics/emergency services should be documented prior to the event opening. See 'The Purple Guide' for further assistance.
- Clearing an attraction should be a well-rehearsed process. As each attraction varies wildly, it is important to establish the best process for clearing out the area. Where safe to do so, it is recommended that each team member clears forwards. For example, the attraction host would clear the batching area up to the beginning of scene 1, the scene 1 actor(s) clear to the beginning of scene 2, and so on. Each scene should have **rehearsed** multiple suitable options for evacuation to benefit the members of the public. Considerations include what happens if the entrance queue needs evacuating? Can a fast-track queue be utilised to help disperse the main queue? How quickly can your attraction be evacuated? With the number of team members usually associated with these types of attractions, less than two minutes to safety should be achievable in most scenarios. If safe to do so, a final sweep of the attraction should be conducted by the team leader.
- Muster points must be allocated when creating an event layout. They should be considered based on proximity to fire exits, lighting, and how identifiable they are. All team members and customers should initially be directed towards the muster points. Where practicable, a team member located near each fire exit can direct members of the public towards muster points to avoid any confusion during an evacuation. All team members should remain at the muster points, comforting the members of the public and reassuring them until their team leader has accounted for them on the register.
- Post evacuation. The next steps will depend on the incident in question. A full site evacuation procedure should be established using "The Purple Guide" in the worst-case scenario. If the issue can be quickly identified and dealt with by qualified personnel, the event manager must decide if the attraction should be reopened. Take into consideration audience members who may not have enjoyed the complete experience.



Additional points:

The design of an attraction plays a key role in any evacuation. A 'spine' within an attraction can be multi-functional for actors to get in and out quickly, routing cabling, storing radios, fire extinguishers, etc. They can also be used as a fire exit route, which is particularly effective if the fire exits are at either end.

Fire extinguishers assist with escape and not fighting fires. Actors and other team members who are a part of the attractions will most likely need to use them. Thus, make sure they undergo proper training.

Ensure fire exits always open outwards and lead to a place of safety.

### **Halloween and Scare Attractions Association** Actor Welfare Guidance

Please note: The information contained in the HSAA-compiled documents sets out guidance that should be considered by event organisers. However, it is industry guidance and does not necessarily cover everything that organisers need to consider for a particular event.

Employment law can be found through <https://www.gov.uk/browse/employing-people> and <https://www.hse.gov.uk/guidance/index.htm>

Payroll information can be found here: <https://www.gov.uk/running-payroll>

*The following has been compiled in conjunction with "Scream Park Entertainments Ltd", a theatrical company that specialises in scare attractions. Their "Scream Training" course is available for venues that wish to train their actors. Moreover, they also offer actor management and consultancy.*

#### **About the Role of Scare Performers:**

The role of a Scare Actor is physically, vocally, and emotionally demanding. You will be asking your performers to use their bodies in unnatural ways (climbing, hunching, twisting, scuttling, using/carrying props). Their voices must be raised to compete with the soundtrack, and they will be required to make unnatural noises (screams, shrieks, growls, roars, character voices). They will be subject to potential abuse from guests who are afraid or out to cause some 'difficult to prove' trouble in the dark. This may be physical or vocal abuse. All of this must be carried out for a prolonged period of time, potentially in front of thousands of people per performance and often in cold or outdoor conditions.

Scare Actors are typically not professional actors (though some are) and therefore do not undergo training to protect their bodies and vocal folds correctly. They are also often quite

young (16+), and thus, there are huge emotional demands on such young people being in a dark, cold place (seemingly) alone with horror and gore as the backdrop.

Scare Acting is hard work. Event runs can be short but intense and, as such, can be physically and mentally exhausting. It is the responsibility of the operator to make sure that there are measures in place to support scare performers.

### **Casting Process:**

When casting your team, use exercises that test whether the candidates are physically able and co-ordinated. An enthusiastic but un-co-ordinated Scare Actor could unintentionally hurt a guest.

If you require your Scare Actors to improvise, allow them the freedom to experiment during your auditions. Improvisation is a skill, and inexperienced performers may say the wrong thing, resulting in complaints.

Don't allow them to push their voices without a proper warm-up. You should never ask them to scream without teaching them the proper techniques. Many actors have developed polyps on their vocal folds through improper use.

### **Rehearsal:**

Rehearsals are an important safety requirement. There should be at least one three-hour rehearsal inside the space where the actors are required to work. It is also recommended to conduct other supporting workshops to ensure vocal and physical safety and expertise in the creative aspects.

Scare Actors **MUST** have rehearsed in the space they will be performing in. They should know the space incredibly well to ensure easy and safe navigation in the dark. The rehearsals should always be run with a full set, show lighting, and sounds as this may affect their navigation inside the attraction.

Scare Actors must know the emergency exits and others routes leading outside.  
Scare Actors must know if there are emergency stop buttons, where they are located, and how they are used.

***See also the HSAA-compiled "Fire safety and attraction evacuation" guidance.***

Scare Actors should be aware of the route from the dressing room/break room to their attraction and which entrances/exits to use.

If Scare Actors are required to climb/use bungee or other specialist equipment, they must be shown how to do so safely. Three points of contact and only to climb on approved surfaces. Their manager must sign them off individually with the risk assessment.

Actors should be taught the proper procedures to be followed during emergencies, and this should be practised during rehearsals. There must be proper strategies in place for each eventuality:

- Troublemaking guests
- Actor has been assaulted
- Actor has accidentally hit someone
- Actor has been injured
- Guest has been injured
- Technical failure
- Practical effect failure
- Damage to set
- Fire

The procedures may vary in each situation, but these suggestions are suitable for most issues or a combination of them:

- Scare Actor to follow guests at a safe distance and identify them at the exit with their manager
- Actor to activate the emergency stop button
- Actor to come out of character and reassure injured person
- Actor to communicate with radio manager with problem and location
- Actor to step back out of public sight
- Actor to alert other actors inside the attraction regarding the problem
- All actors must evacuate the attraction and congregate in the designated area

**NB** In case of injury, actors should be told not to move anyone until medics arrive.

The placement of actors inside the attraction should be considered. Actors should always be able to reach another actor in case of emergency.

If the attraction is located in a remote area (woodland or field attractions, for example), then the actors should work in pairs, or at least be placed in a way that makes it easy for them to reach each other within seconds. With this buddy system, the actors must routinely check in with each other and have access to a radio that connects to their manager.

Special mention for Hayrides and attractions with vehicles in close proximity to actors. These attractions can be very dangerous, and there should be a full rehearsal dedicated to safety. These attractions should work with the buddy system. Vehicles must be used during the rehearsal as well. There must be no crossing between the tractor and trailers. Furthermore, no crossing must in front of the vehicle, no climbing on the trailer, and no jumping from the trailer. Mud must be swept off the trailer steps between groups. Hosts on the trailer must have access to the radio.

A note on Street Theatre. When actors are roaming as opposed to being housed in an attraction, it is more difficult to keep tabs on them as they may be amongst a crowd or in the middle of a queue line. These actors are often asked for photographs with guests, which means they may sometimes even put their arms around them. Actors should report any guests that are invading their personal space and making them uncomfortable. Have a hand signal that actors can use (as well as radios) that is known by all security to ensure immediate assistance.

All actors should carry with them a bottle of water even on their shifts. This should be carried in a plastic or metal bottle. Glass bottles must be strictly prohibited.

### **Fight or Flight:**

It is essential that actors understand the “Fight or Flight” response in guests. As humans, we are hard-wired to respond to fear in two distinct ways- Fight or Flight. Some guests run. Some guests hit out. Some guests curl up in a ball and try to disappear! All of these are genuine reactions that cannot be controlled by the guest. There are also those guests that ‘choose’ to respond to these behaviours. The actors must learn to read their audience. If there is a ‘moment’ or a ‘split second’ between the actor scaring the guest and the guest hitting out, it is not a reaction; it is a response. The response is deliberate. The reaction is not.

For this reason, all spaces should have an escape route for the actors to retreat to and also enough space for the actor to step back and out of the way of a reaction or a response.

Actors should be taught to scare and retreat immediately, so that they are outside the guest reaction zone.

### **Warm-ups:**

Do a full physical and vocal warm-up before embarking on any character work.

General drama warm-ups usually include a mixture of physical and vocal. These are ideal for warming up quickly.

Physical warm-ups can vary from generic sports warm-ups, playing a game such as ‘Tag’ or getting everyone dancing.

Vocal warm-ups are essential. Non-professionals should not teach vocal techniques as the delicate vocal folds may be subject to damage. Try singing songs or scales (quietly at first, even humming – do not encourage belting) or tongue twisters or vocal sirening.

The creative part of the rehearsal is secondary to the above. It is essential that actors understand the rules and why they are important. This will ensure their safety. We recommend at least two rehearsals. One for safety and one for creativity. You may feel that more rehearsals are required to get the attractions up to the standard you require.

Creative rehearsal should include exercises that make the actors comfortable in their roles. Some people are primarily physical performers; some are better at improvising. Rehearse what you need them to do in the allotted space, but provide them with plenty of time and activities to develop the improvised material too – ultimately, they are the face of your attraction, and they need to say and do the right things in any given situation. We suggest using various drama games, hot seating, improvisation, character study (for both vocal and physical performances).

**NB** Actors should not be encouraged to make sounds that strain their throat. They should look at using aspirate (unvoiced) sounds, such as inward screeches or plosive sounds that have immediate impact without prolonged vocal use.

### **Costume:**

Actors should not be restricted by costume – free movement is required for safety.

If the actor is required to climb or use specialist physical equipment, the costume should not be hanging, as it may cause the actor to trip or slip.

If climbing, suspended off the ground or using chainsaws, appropriate PPE should be provided. (Harness, Knee/Elbow Pads, Gloves, Ear Protection)

Costumes should be large enough to conceal underlayers for outdoor attractions.

If costumes are to be shared among actors, there should be facilities to wash between shifts.

If shoes are provided, they should be appropriate to the attraction. If the actor is required to climb, the shoes should have appropriate grips.

If actors are providing parts of their own costumes, they should be warm and appropriate for the conditions of the attraction.

### **Make up:**

Actors should be asked if they are allergic to certain makeup products.

Many people are allergic to latex. Actors should undergo patch testing 24 hours before full application.

Covering one eye with special effects makeup/patch can alter depth perception for the actor. Tests must be conducted to ensure they can perform safely in the appropriate lighting with this applied.

Masks can also affect depth perception. Test them in situ on the individual actor.

Makeup brushes/applicators should not be shared. Each actor should have access to clean makeup equipment for application.

### **Medical:**

Check that actors are able to work in strobe lights. Some cannot work due to epilepsy. Strobe lighting can cause headaches for some people with prolonged exposure. Whilst smoke machine vapours are harmless, they can have an effect on some actors. Consider this when casting an attraction that has strobe or smoke sections.

Check that the actors can emotionally cope with the demands of scare acting. Inform all actors of the experiences they may encounter. They need to understand that when people are afraid, they can be unpleasant. The scare actor must be able to cope with that. Some cannot, which may affect their mental health.

Actors must fill in a mandatory (confidential) medical form to ensure that they receive the appropriate treatment if they are injured. This should also include an emergency contact.

Actors should have access to on-site medical support. Scare Acting is so physical that it inevitably leads to injuries. They should also be supported with their mental health. Sometimes scare actors can struggle through the season, particularly with tiredness and fatigue. They may even experience panic attacks.

### **Breaks:**

Details about rest breaks at work can be found here: <https://www.gov.uk/rest-breaks-work>

Pay particular attention to the “Young Workers” section if you employ anyone under 18.

We strongly advise that performers receive breaks more regularly than this due to the demanding nature of scare acting, especially if they are performing in strobe, smoke, physical, or vocally demanding areas. This can be done on a rota system so that the attraction can continue to run.

Break rooms should have quick access to staff-only toilets.

Hot and cold water should also be available.

The workspace should be as warm and cosy as possible.

### **Team Leader/Manager:**

There should be a team leader who is responsible for the welfare of the acting team. This person should be on hand to attend to any incidents or accidents involving the acting team. They should also be someone who is available for the actors to talk to and confide in during the event.

They should enforce the rules of the attraction and make sure the actors are adhering to them to ensure optimal safety.

They should regularly walk through the attraction (on stage and backstage areas) to check the set/tech safety of all areas and check on the actors.

They may also be creatively in control of what the actors do inside the attraction, and thus, with a close working relationship with the organiser, they can tweak and change the content if required while keeping an eye on the quality and appropriateness of the performances.

The Team Leader or Manager should attend all medical and or security calls involving actors to be able to communicate rationally with the actors even in an emotionally charged situation.

The Team Leader or Manager should complete incident and/or accident reports for each such situation.

#### **Set:**

Some attractions are held outdoors, and some are indoor; some are in containers, marquees, or are panel mazes. All attractions should be built after taking actor movement into consideration. The guest journey is incredibly important. However, the actor's journey must also be considered. Secret passageways must be established to allow the actor to move quickly from one place to another, thereby surprising the audience and making it simpler for the actor.

Actor spaces should be lit for practicality and for the actor's ease of movement.

There should be hiding places for actors to store their water bottles and grab them quickly (and unseen) between groups.

Actor spaces should be as safe as public spaces. If you wouldn't consider the space safe enough to allow your guests to move through, then it is not safe for your actors either.

Actor corridors/routes are ideal places for tech equipment as they remain protected from the audience's view. Make sure that any wires/tech equipment is safely stored/covered and not blocking the corridor route.

Don't forget that the attraction must have useable spaces. If you want the actors to climb and leap around the space, make sure you reinforce surfaces and walls and glue down props, particularly if the guests are going to jump and flail about!

**NB** Actor corridors can also work as emergency exit routes in the event of an emergency. *See also HSAA fire safety and attraction evacuation guidance.*

The spaces are likely to be dark and cold. Be aware of the temperature and undertake measures to keep your team safe. Working temperature regulations can be found here: <https://www.hse.gov.uk/temperature/index.htm>

It is essential that an actor working in an environment that is heavily strobe-focused has ample rehearsal time to understand the patterns and movements needed in order to safely work and traverse across the performance space. Failure to implement this rehearsal time could cause collisions or accidents with other actors, the set, or guests. This is also essential for the actor to ascertain if they can withstand the demanding environment of working with strobes (see 'Medical' segment for further details).

### **Queue lines:**

Queue-lines should have enough room and access points for actors to move in and out of them easily. This is not just for actors but also for tech and maintenance repairs. Team Leaders/Managers should check the queue lines regularly to make sure that they are moving at the correct pace (too slowly and the queue-times will be too long, too quickly and the actors will be overwhelmed, leading to bottlenecks inside the attraction. Regulate the batching at the front of the queue and make sure the actors are used to the correct pace. Use timed tickets to check the length of the queues.

You can often identify troublemakers by watching how they behave in the queue-line. Consider using Team Leaders or managers to follow potentially problematic groups through the attraction and call security if required.

### **Security:**

SIA-approved door supervisors (security guards) can be costly but are trained in conflict management and physical intervention. They are not always legally required at events; however, their presence generally deters trouble before it starts.

It is extremely important that the security team is briefed thoroughly in advance. The nature of the event and the levels of excitement are going to be unlike anything that they have previously experienced, so it is incredibly important that the following information is considered:

- What is your ejection policy? **See HSAA compiled "Ejection Policy" guidance.**
- Who is in charge of their direction? Do you have an event control? Who requests their attendance in a situation?
- If they spot an incident unfolding, who do they notify?
- Who has an ultimate say in terms of the outcome of an incident? Consider clearly defining procedures but be wary of jumping to conclusions. A scared customer hitting an actor in a "fight or flight" response is a lot different than a calculated reaction. Would a



security guard be right to eject an accidental attack by a customer? If the actor confirms that it was an accident, the situation could be treated very differently.

- Explain how the audience is going to behave. Take particular time to cover “fight or flight” reactions.
- How do they identify an actor amongst audience members donning fancy clothes?
- Do you have levels of response? Is one member required to “have a word” with someone who is a little over-excited, or is there a brawl inside an attraction that needs multiple responders? Consider who makes that call.
- Where are they located? The exits of attractions are good places to station supervisors as most incidents typically take place in its vicinity.
- Do the actors use any specific signals to indicate that they are in trouble or require assistance? This is especially useful to ascertain if you have roaming actors that may not have the benefit of having a team leader nearby. What is the procedure if the actor signals that they need assistance?
- How are incidents recorded? It is useful to keep detailed records of incidents to help identify repeat offenders or areas that may need additional coverage or tweaking to make them less of an issue in the future. In the case of serious incidents, good record keeping can help protect all parties from further issues.
- If required, who is responsible for calling the emergency services?
- Most importantly, explain to the security team that the actors have received an **extremely** thorough briefing regarding the abuse they are likely to receive in the course of the job. Any actor reporting an incident should be taken very seriously.
- Anyone under the age of 18 is considered a minor. Consider how this affects operations from both a customer’s and a staff member's point of view.
- Pre-event daily meetings should occur between heads of departments and then department heads and their team to relay any issues from previous days and any changes to policies or procedures.