

# Safety Management Guide & Risk Assessment



**Last reviewed & updated: August 2019**

***““The safety, both physical and psychological, of anyone attending or connected with one of The Charming Hypnotist’s shows is the number one priority of the performer and his staff.”***

# **SAFETY MANAGEMENT GUIDE & RISK ASSESSMENT**

## ***The Charming Hypnotist***

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### **INTRODUCTION**

This Safety Management Plan and Risk Assessment Document<sup>1</sup> has been developed by Dominik Messiaen (performing name – The Charming Hypnotist) to demonstrate and record the measures in place to ensure the safety of the public, venue staff, assistants and everyone else involved in a performance of demonstrations of Psychological Illusions, Mind Magic, NLP & Human Suggestibility – commonly called Stage Hypnosis. This document will also form part of the training of any assistants The Charming Hypnotist employs in future shows.

In most countries, a Risk Assessment isn’t required at all for performers. In the UK, the HSE and the Health & Safety At Work Act only require a written Risk Assessment when 5 or more persons are employed – far more than the performer currently employs. However, it is the performer’s own opinion that as this law also applies to the voluntary sector (unpaid workers etc.) that the law might still apply to shows where 5 or more volunteers take part in a show. Therefore it has been decided that for the safety of the attending public, volunteers on Stage etc, and due to the unusual nature of the performance, that it is prudent to assess the potential risks associated with the act, with a view to minimising all risks.

Numerous sources have been consulted in the preparation of this document, including The Health & Safety Executive Website<sup>2</sup>, The 1952 Hypnosis Act (and subsequent amendments / Home Office Guidelines, as detailed in the Appendix of this document), The HSE’s “Purple Guide”<sup>3</sup>, various online articles and books.

Whilst it is recognised that the 1952 Hypnotism Act has had several reviews, alterations and Home Office Guidelines attached, and is also subject to parts of the 2003 Licensing Act, for the purposes of this document, and for the benefit of the reader, these Laws and Guidelines will be simply referred to from this point collectively as “the 1952 Hypnotism Act”.

Although the author and performer has no formal qualifications in developing Safety Guides or Risk Assessments (it is understood that such qualifications are unnecessary), he does have many years of experience as a stage performer and consulted numerous resources in preparation of this document.

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<sup>1</sup> Often referred to as ‘the document’ from this point on

<sup>2</sup> <http://www.hse.gov.uk/risk/fivesteps.htm>

<sup>3</sup> Also known as “The Event Safety Guide - A guide to health, safety and welfare at music and similar events” (HSG195)

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Dominik Messiaen, better known as the Charming Hypnotist, is a self-employed Comedy Hypnotist working both on and off stage.

The performer has been trained by some of the world’s top working Hypnotists, including Michael C Anthony (Canada) and Anthony Jacquin (UK). In addition, he received an intensive hypnotherapy training by Rob De Groof (B). He also attended seminars, lectures & shows and read various books and watched numerous DVD recordings on the subject. During his constantly on-going training, he has studied the very few incidents alleged to have occurred either during or after a Stage Hypnosis performance, and has used this information to ensure that similar occurrences are not associated with his act.

For the unlikely event that an incident would occur during his shows, The Charming Hypnotist carries Public Liability and Professional Indemnity insurance with a limit of € 2 500 000 (Two Million Five Hundred Thousand Euro) for performances anywhere within the world, except for Canada and the USA.

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### **Structure of the performance and built in security checks**

Dominik Messiaen’s Act, (referred to as The Charming Hypnotist) complies with all aspects of the 1952 Hypnotism Act (and subsequent revisions, updates, Home Office Guidelines etc.) a copy of which has been included in the Appendix of this document for reference. All performances are licensed with the Local Authority where necessary, and the performer carries Public Liability and Professional Indemnity insurance with a limit of € 2 500 000 (Two Million Five Hundred Thousand Euro) for performances anywhere within the world, except for Canada and the USA.

A performance may last from 30 minutes to over 2 hours (normally longer performances include a 20-30 minute interval) and includes the following:

- Safety Announcement
- Introduction to the show
- Suggestibility Test(s) or a demonstration of a rapid induction with 1 or 2 people from the audience, followed by a Suggestibility Test with the whole audience
- Invitation for Volunteers to join the Performer on Stage
- Inductions (including embedding further safety commands such as instructing volunteers not to cross the white line at the front of the stage etc)
- Politely returning unsuitable volunteers back to the audience
- Comedy Routines
- (Interval)
- Further Comedy Routines
- Removal of all suggestions, except for one. The performer suggests that the volunteers have forgotten everything and think that they missed the show. After the show, **they will come to him to excuse themselves and as the performer shakes their hands, “the hypnosis is automatically, definitely and completely broken” (exact wording) and their memory instantly comes back. This way, the performer has an extra security check:** he sees every single volunteer after the show, so he can check they’re doing well.
- Ending of the Performance explaining that if someone wouldn’t feel well, they have to come and see him immediately after the show. As a last security measure, **he tells that everyone, no matter if they were on stage or not, will automatically, completely and definitely be out of trance as they leave the room.** In the improbable event someone in the audience would still be in hypnosis, he or she can’t but pick up the suggestion and leave trance on his way out.
- Dominik Messiaen remains at the venue for a further 30 minutes to ensure that all volunteers are happy and well.

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### **The Performance Area**

Every venue is different, and circumstances on the day of a performance may even alter the performance area within one venue. Therefore it would be unfair and incorrect to include a full and specific assessment within this document prior to a show.

However, there are certain aspects of the performing area that must be met by the venue for a show to commence. Many of these are specified in the performer’s standard show contract and tech rider, and include the following:

Any performance area must be smooth, level, free from obstructions & trip hazards, and must be secure.

Any raised platform or Stage will have a single line of tape at the front as a safety marker which volunteers are instructed not to cross during the performance, unless given permission to by the performer. Note – the 1952 Hypnosis Act specifies that this line will be either WHITE or YELLOW. It is the considered view of the performer that this is not always adequate, and after careful assessment of the performance area, lighting and layout, the performer may, in the interest of the safety of those involved, choose to use a different contrasting colour (such as RED or BLACK) tape. For instance, if the performing area is painted white, cream or light yellow and is lit with bright white or yellow lanterns, making any recommended line difficult to easily distinguish. These conditions are extremely rare; however the performer does carry several alternative coloured rolls of tape for this occurrence.

On arrival at the venue, prior to a show, the performer will check that the performance area is suitable, and that in the case of an act taking place on a raised stage or platform, that the safety line is in place, that the access to the staging (steps etc) is suitably lit and / or clearly marked. If necessary, Harrizon will use a contrasting coloured tape to clearly show the edges of steps.

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### Seating for Volunteers

The performance requires seating for all volunteers on stage (usually a maximum of 12 persons). Space allowing, this is arranged in 2 half circles facing the audience. If the width of the performing area is not enough to accommodate all the chairs in one continuous row, it may be decided to form a second row behind the first, with plenty of room for volunteers to safely leave their seats and join the performer at the front of the stage for routines.

The seating, which is always provided by the venue, should ideally be of a “dining chair” style with a fixed back; however low stools or bench seating may be used with care. The seating should all be of similar height to ensure that volunteers are not confused / disorientated when asked to sit or stand, and if there are no armrests, an additional seat may be used at each end of the row, turned 90°, so that the back of the chair forms a “bookend” to the row (see Fig 1). Whilst it is assumed that the seating provided by the venue is of suitable standard and safe, the performer will double check to ensure that legs, back rests etc are not obviously loose.

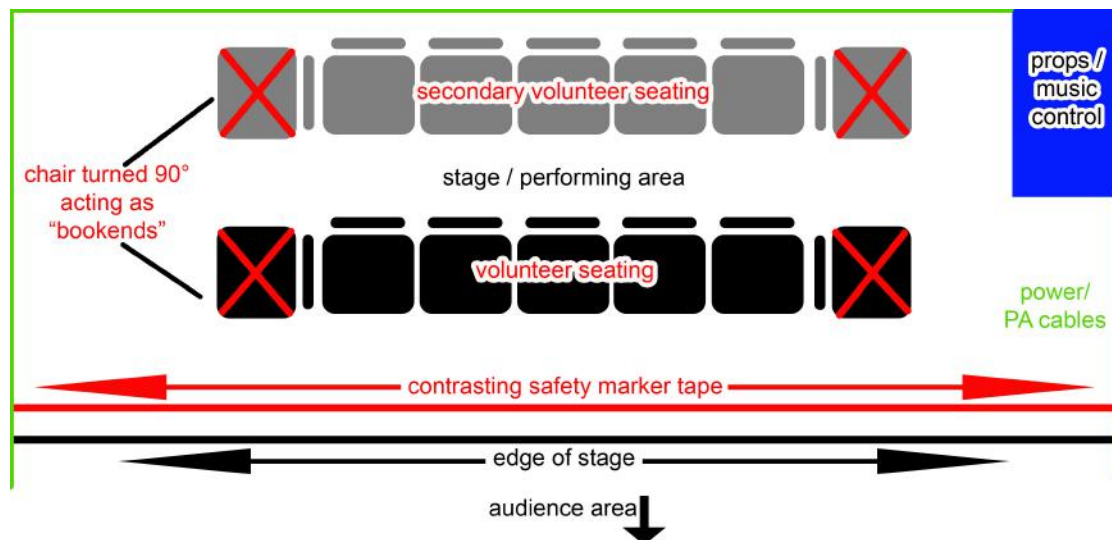


Fig 1 - An example of a typical stage layout for a hypnosis show (not to scale)

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### **Electrical Equipment**

All portable electrical equipment used during the performance, including music play back systems and microphones, is well maintained, in good working order and, where required, will be inspected regularly by a competent person.

Electrical items will be temporarily installed at the venue correctly, according to the manufacturer’s instructions, used solely for the purpose they were intended and will not have been modified in any way. Plugs and fuses will be the correct rating, and sockets / extension leads will not be overloaded. At any time that The Charming Hypnotist is in doubt about anything relating to the use, operation or condition of any piece of electrical equipment, he will contact an experienced, qualified, professional electrician for further advice.

### **Power & PA Cables**

All cabling for power supplies and PA (speakers) will be routed in the safest way possible, preferably around the rear or sides of the performance area to prevent a trip hazard. Where necessary, this will be taped to the floor, or other suitable surface to ensure further safety. If cables have to cross a doorway etc, they will be run above the door frame and taped in position.

### **Microphone**

The Charming Hypnotist uses a high-quality, professional wireless radio microphone in all his performances. This has been determined to be the safest system, eliminating any possibility of cables tangling around chairs / volunteers etc. and causing a potential trip hazard.

Freshly recharged batteries are used at the start of every performance, and replaced during the interval to ensure that all instructions are clearly heard by both the volunteers and the audience. Additional spare batteries are carried in the tool case. The Charming Hypnotist is experienced and competent in setting up and using a radio microphone properly and safely.

### **Video Recording & Photography**

Whenever possible & practical, The Charming Hypnotist video records his entire show for various purposes, including being able to review the performance for Health & Safety purposes afterwards, as a method of updating the act and this document.



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When video recording takes place, audience members are informed, prior to The Charming Hypnotist asking for volunteers, and warned that any video footage or photographs may be used for publicity purposes etc. at a future date.

Whilst audience members are encouraged to film and photograph the majority of the show, it is not permitted for the filming or photography of any suggestibility tests or inductions to ensure the safety of volunteers during these processes and other members of the public at a later date. As the performer can’t see what happens offstage, the organiser and his staff should ensure that this rule is strictly adhered to during every performance.

### **General PA (Sound) Equipment**

At the time of writing, the performer is only accepting bookings from venues or clients that are willing to provide (or hire) their own PA System (Speakers, Amplifiers, Mixer & associated Cables). Therefore, it will primarily be the venue’s (or client’s) responsibility to ensure that the equipment provided is suitable for the purpose, is safe, and is set up correctly<sup>4</sup>. However, The Charming Hypnotist will consider the set up of any “in-house” equipment when completing his final risk assessment prior to the performance, and if necessary discuss any potential risks with the venue at this time.

### **Safety Announcement**

It is a legal requirement that an announcement is made as to those that are, and are not, suitable to volunteer during the show. The one for The Charming Hypnotist’s act is pre-recorded and is played no more than 2 minutes before The Charming Hypnotist walks onto the stage. This, along with any video recording of the performance, will ensure that there is no ambiguity as to what is said, and will also ensure that nothing important is accidentally missed out due to human error.

The wording of the announcement is as follows:

“Ladies and gentlemen, may we have a few moments of your time for this very important safety announcement. (pause) Welcome to the show and thank you for putting your phone on airplane mode.

In a few moments, master hypnotist Dominik Messiaen will start his performance.

The show is a fascinating and interactive journey in the world of hypnosis.

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<sup>4</sup> As set out in the Occupiers Liability Act 1957 (reference – HSE Event Safety Guide)

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As you probably realize, the success of the show depends on your participation. Some of you who are aged over 18 will get the unique opportunity to experience the enjoyable state of hypnosis. The show is interactive and implies a lot of action. Therefore, we advise to only participate if you’re in normal physical and mental health. People with a history of mental illness, people who are pregnant or who are under the influence of alcohol or other drugs should not volunteer. For all others, active participation is completely safe and very pleasant indeed. Volunteers may leave the stage at any time during the performance. Thank you for your co-operation. Now, sit back, relax and welcome onto the stage your host and hypnotist: Dominik Messiaen!”

There is light instrumental background music playing during the safety announcement, to ensure that the requirements to volunteer are clearly heard, and the staff in the venue are instructed that all TV’s, radios, jukeboxes etc. are turned off at least five minutes prior to the safety announcement.

### **Inductions & Safety Instructions**

The definition of an induction (in this context) is “the method used to put someone into a trance-like state”. But, as every induction is just a suggestion acted upon by means of belief, peer pressure and social compliance, any word or move can be turned into an “induction”.

That’s also why there are countless methods of inductions available for any hypnotist to use, although most favour a maximum of two or three. The method of induction used will vary from venue to venue, and possibly even from volunteer to volunteer within one performance.

In order to prevent any eventualities, The Charming Hypnotist avoids inductions where people fall to the floor (as with the “Dropback Induction”). However, in some rare cases people may automatically be so relaxed they sink to the floor. Even though those people are so relaxed it’s virtually impossible to hurt themselves, The Charming Hypnotist will guide them safely to the floor and make sure there are no obstacles on their way down.

If there is a curtain behind the volunteers, The Charming Hypnotist will check prior to the show, if there isn’t any obstacle behind it to prevent injury.

Any induction used will have already been thoroughly analysed and tested prior to the performance, to ensure the absolute safety and comfort of volunteers.

Super-Rapid Inductions such as Hong Wong’s “Zap Induction”, which has been criticised by numerous experts due to the injury potential to a volunteer, will not be used.

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Once all suitable volunteers have been given the opportunity to take part in the Induction process, and any unsuitable volunteers have been returned to their seats in the audience, ***participants on stage are given a number of instructions for their own safety. These will include that they will not cross any safety line at the front of the stage without the performer’s permission, and that the moment they leave the room or building, any and all suggestions given during the course of the show will be automatically, completely and definitely cancelled out.***

### **Routines and Suggestions**

For the safety and comfort of the volunteers on stage, and the audience, all suggestions and routines have been carefully considered to ensure the minimum chance of upset. Volunteers will not be asked to imagine common and specific situations that could potentially trigger a phobia or bad memory, such as spiders or heights. It is however impossible to predict everyone’s fears, phobias, and previous experiences. For this reason, phrases such as “*I would like you to imagine, in a way that feels right for you, that you are on a beach (etc)...*” or “*In a few moments time it will almost feel as if you are watching your favourite film...*”.

These carefully chosen additional qualifying statements within the hypnotic suggestions will generally reassure a volunteer that they really are in control of their own imaginations, and therefore the actions that their thoughts lead them to perform.

The Charming Hypnotist does not ask volunteers to imagine that they have lost anything that would cause distress to them (such as a limb), neither does he ask volunteers to regress to an earlier age, which could, in rare cases, cause upset to a volunteer. This is primarily for the comfort of all attending the performance, but is also to comply with the 1952 Hypnotism Act (see Appendix).

Hypnotic suggestions are generally repeated to the volunteers before they are asked to open their eyes, to ensure that they have correctly heard and understood the information being given to them. Once a suggestion is given to one or more volunteers, and repeated, those individuals are asked to confirm that they have understood the suggestion by nodding their head, to further reassure both the volunteer and the performer that they are clear and happy to continue with the following routine.

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### **Moving around**

The performer will never ask a volunteer to move around with his or her eyes closed. In case the performer judges the venue and situation safe enough, he sends only a few volunteers into the audience to “steal” a handbag and “collect” money). This being the case, he keeps a close eye on the volunteers.

If the performer estimates the venue isn’t 100% safe, he leaves out this routine.

If there is a stage, he will guide the volunteers up and down the stairs.

### **Keeping control**

During 1 routine, the performer makes the volunteers believe he’s invisible. Doing so, he always insists firmly that at all times and under any circumstance, they can still hear the performer’s instructions. This way the performer makes sure he remains completely in control.

### **Hypnotic Style Stunts**

On very rare occasions, it is necessary to employ parlour style “body stunts” that are given the guise of hypnotic feats, such as impressive demonstrations of feats of strength etc. Any of these performed, involving volunteers have been deemed safe and harmless to everyone involved.

To comply with the 1952 Hypnotism Act, at no time will Full Body Catalepsy (the suspension of a human body between two supports) be performed.

### **Props**

Props like inflatable toys and fancy dress items might lead to problems: strangulation, suffocation, hitting someone or swallowing small items.

For this reason, The Charming Hypnotist limits himself to the use of following props: chairs, a small waste bin, some business cards, a marker, a plastic water bottle, a money collecting basket and a puppet raccoon.

However innocent and safe those items might be, the performer keeps at all times a close eye on the spectator(s) holding the objects.

### **Abnormal Reactions (Abreactions)**

It is extremely rare that a volunteer might react in an unexpected way (known as an Abreaction) whilst on stage. Figures from one leading professional Comedy Stage Hypnotist demonstrate that this has only happened to two volunteers in over 1,500 performances. With an estimated average of 8-10 volunteers per show, it can be seen how exceptional this phenomenon is.

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However uncommon abreactions are, The Charming Hypnotist has studied them at length, as part of his training, and is confident in dealing with them.

Abreactions usually present themselves in one of two ways:

- 1) The volunteer will not “awaken” from his/her trance-like state; often because his/her real life situation is at the present time very stressful, or he/she is extremely tired. The unusual, relaxing phenomenon of hypnosis provides a nice, comforting safety zone for these individuals, which they are not always too keen to leave. This situation is impossible to predict, but completely harmless to the volunteer, and easily rectified. In the majority of cases it is beneficial to the individual to leave them where they are, and continue with the performance, only waking them properly when the performer has plenty of time to spend with them (minimum 5-10 minutes) often during the interval or after the performance (whichever is first).
- 2) The volunteer reacts to a suggestion in an emotional and unexpected way. This type of abreaction is a more dramatic and probably more common form. Yet it is still, when handled correctly, completely harmless to the volunteer. There are several reasons for this type of abreaction, including mishearing / misinterpreting a suggestion, or a suggestion triggering off a past memory or phobia that could not have been predicted by any reasonable person. In these situations, no matter what the primary reason, it is the performer’s sole objective to calm and reassure the individual, and remove all suggestions immediately. This is easily done, and will leave the volunteer feeling as good - or better - than when they first arrived at the venue.

### **Allergies – Onions, Vinegar, Latex (balloons) etc. ...**

As The Charming Hypnotist is well aware of the potential danger of eating and/or drinking certain substances, he completely avoids this to avoid any hazard. The only substance that a spectator might drink during a show is still drinking water.

Substances like raw eggs, raw onions, vinegar and latex balloons might cause allergic reactions or even an anaphylactic shock. Therefore, those substances will never, under any circumstance, be used in The Charming Hypnotist’s shows.

### **Performer’s Clothing & Jewellery etc.**

The Charming Hypnotist only wears a watch onstage. He doesn’t have any other jewellery, bracelets, necklaces, badges etc. on stage, which could cause

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injury. Bracelets and necklaces have especially been proven to catch in someone’s hair or clothing during certain actions/inductions.

Clothing will be suitable for this type of performance, and not too baggy, or with any type of tassels that could catch under a volunteer, or onto their jewellery.

The Charming Hypnotist always wears closed in shoes, which means the whole foot is covered, no toes or heels hanging out. These are checked to be suitably tight, and with a suitable grip on the soles, for the safety of both the volunteers & the performer.

### **Liquids, including drinks**

For the comfort of the volunteers and the performer, it is unavoidable that there will be drinking water available within the performance area. This will be kept away from any electrical equipment at all times, and any spills, no matter how minor, will be mopped up at the earliest available opportunity, for the safety of everyone concerned.

Alcohol will not be permitted within the performance area.

Any liquids on stage will be contained in disposable plastic containers to eliminate the potential for broken glass, and the risk of cuts, during a performance.

### **Chemicals, Smoke Machines & Special Effects (FX)**

The Charming Hypnotist does not use any Chemicals (including Smoke Fluid etc.) or Theatrical Special Effects (Smoke Machines, Stage Pyrotechnics etc.) during any of his performances. Neither are naked flames or flammable liquids used during a performance.

### **Reporting Accidents (RIDDOR)**

The Charming Hypnotist understands the regulations regarding **RIDDOR** (The Reporting of Injuries, Diseases and Dangerous Occurrences Regulations 1995).

In the event of an accident or incident in the UK that is covered by these regulations, the performer will contact the Incident Contact Centre (ICC) with full details<sup>5</sup>.

### **Evacuation of the venue**

In the unlikely event that the venue needs to be evacuated during a performance, the performer will instruct everyone on stage to make their way

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<sup>5</sup> Reporting of Injuries, Diseases and Dangerous Occurrences Regulations, Incident Contact Centre telephone number - **0845 300 99 23**

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to the nearest available exit, and remain calm. It has already been mentioned earlier in this document, that exiting the venue will remove all previous suggestions from a volunteer, returning them to the same condition as when they arrived.

### **Conclusion of the Performance**

At the conclusion of each performance, The Charming Hypnotist will ensure that all suggestions except for one (as mentioned earlier) are removed from participating volunteers before thanking them and asking them to return to their seats in the audience.

As a result of the last suggestion, the volunteers will automatically come to the performer after the show to excuse themselves for having missed the show. As the performer shakes their hand, the last suggestion (of memory loss) is gone and everything is as before the show.

In case of doubt on the part of the performer, he checks visually as well as verbally if the volunteer is alright and behaves accordingly.

Finally, the performer remains in the venue, for a further 30 minutes, readily accessible to answer any questions and deal with any issues that volunteers may have. This usually takes the form of sitting down with individuals and gently reassuring them etc..

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### **APPENDIX 1**

#### **THE HYPNOTISM ACT 1952 (AS AMENDED)<sup>6</sup>** **CONDITIONS FOR HYPNOTISM ETC**

Conditions for hypnotism, mesmerism or any similar act or process which produces or is intended to produce in any other person any form of induced sleep or trance in which the susceptibility of the mind of that person to suggestion or direction is increased or intended to be increased.

1. The council to be informed in writing 28 days in advance of the performance of:

(a) The name (both real and stage, if different) and address of the person who will give the performance (hereafter referred to as the “hypnotist”), along with details of their last three performances (where and when); and

(b) A statement as to whether, and if so giving full details thereof, the hypnotist has been previously refused or had withdrawn a consent by any licensing authority or been convicted of an offence under the Hypnotism Act 1952 or of an offence involving the breach of a condition regulating or prohibiting the giving of a performance of hypnotism on any person at any theatre or other place of public amusement or public entertainment.

2. Publicity

(a) No poster, advertisement or programme for the performance which is likely to cause public offence shall be displayed, sold or supplied by or on behalf of the licensee either at the premises or elsewhere:

(b) Every poster, advertisement or programme for the performance, which is displayed, sold or supplied shall include, clearly and legibly, the following statement: “Volunteers, who must be aged 18 or over, can refuse at any point to continue taking part in the performance”

3. Insurance

(c) The performance shall be covered to a reasonable level of public liability insurance. The hypnotist must provide evidence of this to the local authority if requested; and it must be available for inspection at the performance;

4. Physical Arrangements

(d) The means of access between the auditorium and the stage for participants shall be properly lit and free from obstruction;

(e) A continuous white or yellow line shall be provided on the floor of any raised stage at a safe distance from the edge. This line shall run parallel with the edge of the stage for its whole width. The hypnotist shall inform all

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<sup>6</sup> from [http://www.rother.gov.uk/media/pdf/3/0/HYPNOTISM\\_ACT\\_1952.pdf](http://www.rother.gov.uk/media/pdf/3/0/HYPNOTISM_ACT_1952.pdf)



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subjects that they must not cross the line while under hypnosis, unless specified to do so as part of the performance.

### **5. Treatment of Audience and Subjects**

(f) Before starting the performance the hypnotist shall make a statement to the audience, in a serious manner, identifying those groups of people who should not volunteer to participate in it; explaining what volunteers might be asked to perform; informing the audience of the possible risks from embarrassment or anxiety; and emphasising that subjects may cease to participate at any time they wish. The following is a suggested statement, which might be amended as necessary to suit individual styles as long as the overall message remains the same:

“I shall be looking for volunteers aged over 18 who are willing to be hypnotised and participate in the show. Anyone who comes forward should be prepared to take part in a range of entertaining hypnotic suggestions but can be assured that they will not be asked to do anything which is indecent, offensive or harmful. Volunteers need to be in normal physical and mental health and I must ask that no one volunteers if they have a history of mental illness, or are under the influence of alcohol or other drugs or are pregnant.”

(g) No form of coercion shall be used to persuade members of the audience to participate in the performance. In particular, hypnotists shall not use selection techniques which seek to identify and coerce onto the stage the most suggestible members of the audience without their prior knowledge of what is intended. Any use of such selection techniques (e.g. asking members of the audience to clasp their hands together and asking those who cannot free them again to come onto the stage) should only be used when the audience is fully aware of what is intended and that participation is entirely voluntary at every stage;

(h) If volunteers are to remain hypnotised during an interval in the performance, a reasonable number of attendants as agreed with the licensing authority shall be in attendance throughout to ensure their safety;

### **6. Prohibited Actions**

(i) The performance shall be so conducted as not to be likely to cause offence to any person in the audience or any hypnotised subject;

(j) The performance shall be so conducted as not to be likely to cause harm, anxiety or distress to any person in the audience or any hypnotised subject. In particular, the performance shall not include:-

(i) Any suggestion involving the age regression of a subject (i.e. asking the subject to revert to an earlier age in their life; this does not prohibit the hypnotist from asking subjects to act as if they were a child etc);

(ii) Any suggestion that the subject has lost something (e.g. a body part) which, if it really occurred, could cause considerable distress;

(iii) Any demonstration in which the subject is suspended between two supports (so called “catalepsy”);

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## ***The Charming Hypnotist***

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- (iv) The consumption of any harmful or noxious substance;
- (v) Any demonstration of the power of hypnosis to block pain (e.g. pushing a needle through the skin);
- (k) The performance shall not include the giving of hypnotherapy or any other form of treatment.

### **7. Completion**

(l) All hypnotised subjects shall remain in the presence of the hypnotist and in the room where the performance takes place until all hypnotic suggestions have been removed.

(m) All hypnotic or post-hypnotic suggestions shall be completely removed from the minds of all the subjects and the audience before the performance ends. All hypnotised subjects shall have the suggestions removed both individually and collectively and the hypnotists shall confirm with each of them they feel well and relaxed (the restriction on post-hypnotic suggestions does not prevent the hypnotist telling subjects that they will feel well and relaxed after the suggestions are removed)

(n) The hypnotist shall remain available for at least 30 minutes after the show to help deal with any problems that might arise. (Such help may take the form of reassurance in the event of headaches or giddiness but this condition does not imply that the hypnotist is an appropriate person to treat anyone who is unwell)

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### **APPENDIX 2**

#### **GLOSSARY OF TERMS USED IN THIS DOCUMENT**

<b>Hypnosis</b>	A performance of demonstrations of Psychological Illusions, Mind Magic, NLP & Human Suggestibility
<b>Suggestibility Test</b>	A method of ascertaining who is a good potential volunteer for a hypnosis performance. This is carried out prior to the request for volunteers.
<b>Induction</b>	A verbal or physical act by both the performer and a consenting volunteer that leads to a relaxing state often referred to as a hypnotic trance.
<b>(Hypnotic) Suggestion</b>	Carefully worded phrases, asking volunteers to perform a particular action, or imagine a fictional situation etc.
<b>Volunteer(s)</b>	Members of the audience at a Hypnosis Performance, that choose to join the performer on stage, after being made aware of the potential activities that may take place during a show.
<b>Routines</b>	A series of comedy sketches performed by volunteers, based on suggestions given by the “hypnotist”
<b>Stage / Performance Area</b>	The area where the show takes place. This will vary from venue to venue, but could be anything from an area in the corner of a pub, to a raised platform / stage in a theatre or Arts Centre.
<b>Venue</b>	The building as a whole where the performance takes place, including a Pub, Club, Civic Hall, Arts Centre or Theatre.

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### **APPENDIX 3**

#### **CONTACT DETAILS FOR THE CHARMING HYPNOTIST & OTHER USEFUL NUMBERS ETC**

#### **THE CHARMING HYPNOTIST’S MOBILE NUMBER:**

0032 499 27 68 26

#### **THE CHARMING HYPNOTIST’S ADDRESS:**

Postbaan 27, 2910 Essen, Belgium

#### **THE CHARMING HYPNOTIST’S WEBSITE:**

<https://www.charminghypnotist.com>

#### **RIDDOR ICC NUMBER**

0044 845 300 99 23

#### **HSE WEBSITE**

[www.hse.gov.uk](http://www.hse.gov.uk)