

**Theatre**

Essentials

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## Preface

The BJAC (Broadcasting and Performing Arts Joint Advisory Committee) of the HSE (Health & Safety Executive) first identified the need for *Theatre Essentials* in spring 1998 but little progress was made until Euan Turner, who was then Health and Safety Advisor to S4T (the Scottish Theatres Technical Training Trust), volunteered in spring 2001 to produce the document and to coordinate the BJAC Working Group.

The work was carried out under the auspices of 'theatreSAFETYnet', a joint project between S4T and BECTU (the Broadcasting Entertainment Cinematograph and Theatre Union) funded by the DTI's *Partnership at work fund*. 'theatreSAFETYnet' was devised to improve consultation and communication in matters of safety and health within the Scottish theatre industry.

The BJAC Working Group included representatives of ABTT (Association of British Theatre Technicians), BECTU, Equity, ITC (Independent Theatre Council), the MU (Musicians' Union), NESA (National Entertainment Safety Association), SOLT (Society of London Theatre) and TMA (Theatrical Management Association).

The final version was approved by the BJAC and subsequently further endorsed by the HSE and the industry's Theatre Safety Committee. The ABTT agreed to publish *Theatre Essentials* as part of the Code of Practice for the Theatre Industry. The text of chapters 1 and 4 was updated in October 2005.

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## Introduction

### ***What's this document for?***

This guide aims to help those who work in the theatre industry ensure that the organisations they work for and productions they work on are run safely. Specifically, this document aims to:

- identify who has responsibilities for health and safety in the production process.
- explain what these responsibilities are and provide examples of how they can be met.
- act as a pointer to other more detailed information that is relevant to the issues raised here.

### ***Who should read this guide?***

Anyone who has any responsibility for producing or managing a theatrical production, event or organisation.

In a wider context, the guide would be a useful read for everyone who works within the industry, especially freelancers and safety representatives, as it suggests a model for health and safety management and practice in relation to producing and receiving theatre. It may also be of use to other people who work with the industry such as local authorities, health and safety enforcement officers, emergency services and contractors.

### ***What does this guidance cover?***

This guidance provides a model for defining health and safety responsibilities during the production process, applicable for any scale of theatre. It identifies a number of duty holders in this process, suggests what their roles and responsibilities could be, and describes a way of ensuring that adequate planning and documentation has taken place through the creation of a Production Safety Plan. As it is solely focused on the production process, it **does not** provide advice on how organisations should set themselves up to manage the more general aspects of health and safety. This can be found in a wide range of other publications, some of which are identified in the final chapter of this guidance, *Sources of Further Information*.

## Chapter 1 – General Considerations

### ***What legislation is relevant?***

#### **Licensing legislation<sup>1</sup>**

If you have a venue and wish to perform any regulated entertainment in public, you are required to obtain a licence to do so. Regulated entertainment includes any play, ballet, dance, opera or musical entertainment given before the public. The licence is for the venue. There must also be an individual person responsible for ensuring all its conditions are met. The aims of the licence, in relation to health and safety, are to ensure that:

- Places of entertainment have adequate standards of public safety
- Any possible noise or other nuisance that may be caused to the immediate neighbourhood is minimised or avoided
- Children are protected from harm
- Crime and disorder are prevented

Licences are granted by the Local Authority, which may impose a number of conditions. Despite local variations, most licences will usually require you to:

- Carry out an annual inspection of the premises' electrical installation and emergency lighting systems
- Have an annual fire inspection and approval from the local Fire Authority
- Ensure that adequate arrangements for the safety of the public whilst in the venue are in place – including procedures for emergencies and evacuations

In addition to *Licences* for established venues, temporary consent can be granted for the short-term presentation of performances in other venues or spaces.

Although the actual licensing arrangements in Scotland differ, especially regarding the sale of alcohol in places of entertainment, from those in England and Wales, the practical effect upon health and safety matters is largely identical.

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<sup>1</sup> At the time of writing, the Licensing Act 2003, a major reform of licensing law in England and Wales was about to take effect. This text reflects the new legislation as it affects theatres.

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**The Model National Conditions for Places of Entertainment<sup>2</sup>** provide a template of detailed licence conditions for Local Authorities in England and Wales. No such standard exists in Scotland, but similar conditions of licence should be expected.

### **The Health and Safety at Work Act 1974**

This Act sets the general framework for the management and enforcement of health and safety. In particular, it sets out:

- Duties on employers to ensure the health, safety and welfare of their employees and any other people who may be affected by their undertaking
- Duties on employees and individuals
- Duties of manufacturers and suppliers to provide safe equipment
- The framework for health and safety enforcement through the Health and Safety Executive and Local Authorities

### **The Management of Health and Safety at Work Regulations 1999**

These Regulations outline specifically the expectations on the employer to demonstrate that health and safety is being managed adequately. You will probably be most aware of the requirement to carry out risk assessments (Regulation 3) but there are also others, including:

- Arranging for competent advice and assistance on health and safety matters
- Having adequate emergency procedures in place, including suitable contacts with external services, such as the fire brigade and police
- Providing adequate information for employees
- Ensuring enough co-operation and co-ordination takes place between different people sharing the workplace - this is of critical importance in relation to producing, touring and receiving activities in the theatre industry, and the other chapters in this document look at ways in which the theatre industry can meet this requirement
- Ensuring that all staff have the capability and training to carry out their work safely
- Duties on employees to report any shortcomings and follow the requirements of any risk assessments

There are many other health and safety regulations that are relevant to the theatre industry – the table below outlines the main requirements of some of these.

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<sup>2</sup>The Licensing Act 2003 discarded standard conditions, however the text is reflected in Guidance to the legislation; the concepts, especially the annexes, provide useful guidance for managers and technicians.

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Regulations	Main requirements include...
Confined Spaces Regulations 1997	<p>Wherever work has to be carried out in a confined space, the employer must carry out a risk assessment and implement control measures as per the Approved Code of Practice to reduce the foreseeable risks associated with such work. A confined space is any space which has one or more of the following attributes:</p> <ul style="list-style-type: none"> <li>• Limited access or egress.</li> <li>• The space is not intended for continuous working.</li> <li>• The space contains known, or potentially, hazardous substances and/or atmospheres.</li> <li>• Conditions of engulfment or entrapment may exist or develop.</li> </ul>
Control of Substances Hazardous to Health Regulations 2002 (COSHH 2002)	<ul style="list-style-type: none"> <li>• To assess, before use, the risks of using a substance at work.</li> <li>• To ensure that the exposure of employees to substances hazardous to health is prevented or where this is not reasonably practicable, reduced to the lowest level possible.</li> <li>• To provide information, instruction and training on hazardous substances to all employees who may be exposed.</li> </ul>
Electricity at Work Regulations 1989	<ul style="list-style-type: none"> <li>• To provide safe electrical systems and equipment through installation, inspection and maintenance.</li> <li>• Ensure that people working on systems are competent.</li> <li>• Provide safe systems of work.</li> </ul>
First Aid Regulations 1981	To provide adequate first aid provisions at the workplace.
Gas Safety (Installation and Use) Regulations 1998	A general duty on employers to ensure that any work carried out on gas equipment is done by competent people, e.g. CORGI registered.
Health and Safety (Consultation with Employees) Regulations 1996	To consult with employees or elected employee representatives where no recognised trade unions exist.
Health and Safety (Display Screen Equipment) Regulations 1992 (DSE Regs.)	<ul style="list-style-type: none"> <li>• To assess 'computer' workstations with regard to the health and safety of the user (i.e. someone who habitually uses computer equipment as a significant part of their normal work).</li> <li>• To allow users to have appropriate eye and eyesight tests.</li> <li>• To provide corrective glasses where visual difficulties are caused by the DSE.</li> </ul>
Health and Safety (Safety Signs and Signals) Regulations 1996	To provide adequate safety signs and signals in the workplace to inform and/or warn employees and others of significant risks.

**Regulations**

**Main requirements include...**

Safety Representatives and Safety Committees Regs 1977

To consult with Trade Union safety representatives, and to allow them paid time off for training and carrying out their functions.

Lifting Operations and Lifting Equipment Regulations 1998 (LOLER 98)

An extension of PUWER (see below), and specifically requires you to ensure that lifting equipment provided for use at work is:

- Strong and stable enough for its particular use.
- Marked to indicate its safe working load.
- Positioned and installed to minimise any risks.
- Used safely, i.e. the work is planned, organised and performed by competent people.
- Subject to ongoing examination, inspection and maintenance by competent people.

Manual Handling Operations Regulations 1992

A general duty to eliminate, where reasonably practicable, manual handling operations.

Where this is not possible, to assess the operation, reduce the handling risk and provide information and training to staff.

Control of Noise at Work Regulations 2005 effective April 2006  
not until April 2008 in theatres  
[Present levels indicated in brackets]

Specific guidance for theatres in preparation

To reduce employees' exposure to the risk of hearing damage to the lowest reasonably practicable level with a maximum permitted exposure level of 87 dB(A) and a peak sound level of 140 dB(C) when wearing hearing protection.

Where the daily or weekly exposure to noise is likely to be 80 [85] dB(A) or higher:

- To ensure a noise risk assessment is carried out by a competent person.
- To reduce noise levels to the lowest reasonably practicable level, by other means than providing hearing protection.
- To provide employees with information, instruction and training about risks to hearing, what they should do to minimise the risks, and how they may obtain ear protectors.
- To provide hearing protection if requested.
- To place employees at risk under health surveillance.

Where the daily or weekly exposure to noise is likely to be 85 [90] dB(A) or higher:

- To provide and enforce the wearing of suitable hearing protection.

Personal Protective Equipment Regulations 1992

- To provide PPE where the risk cannot be controlled by other means.
- To assess the PPE before use for its suitability to the task.
- To maintain and store the PPE in good and clean order.

Regulations	Main requirements include...
Reporting of Injuries, Diseases and Dangerous Occurrences Regulations 1995 (RIDDOR 95)	To report specified injuries, diseases and dangerous occurrences to the relevant enforcing authority on the appropriate forms within specified time periods.
Provision and Use of Work Equipment Regulations 1998 (PUWER 98)	<p>To ensure that all equipment provided for use at work is:</p> <ul style="list-style-type: none"> <li>• Suitable for its intended use.</li> <li>• Safe for use, maintained in a safe condition and where necessary inspected to ensure that this remains the case.</li> <li>• Used only by people who have received the relevant information, instruction and training.</li> <li>• Accompanied by suitable safety measures, such as guarding.</li> </ul>
Pressure Systems Safety Regulations (2000)	<p>These Regulations aim to prevent serious injury from the hazard of stored energy due to the failure of a pressure system or one of its component parts. The Regulations address steam at any pressure, gases which exert a pressure above 0.5 bar above atmospheric pressure and fluids which may be mixtures of liquids, gases and vapours where the gas or vapour phase may exert a pressure above 0.5 bar above atmospheric pressure.</p> <p>Within a theatre context, such systems to come under these Regulations would include hydraulic equipment such as stage lifts and compressed air systems in paintshops.</p>
Workplace (Health, Safety and Welfare) Regulations 1992	<p>Set general requirements for:</p> <ul style="list-style-type: none"> <li>• The working environment, e.g. temperature, lighting and ventilation.</li> <li>• Safety, e.g. safe passage of pedestrians and vehicles and the safe opening, closing and cleaning of windows.</li> <li>• Facilities, including toilets, washing, eating and changing facilities.</li> <li>• Housekeeping, including maintenance of the workplace.</li> </ul>
Work at Height Regulations 2005	<p>Set requirements to</p> <ul style="list-style-type: none"> <li>• Avoid work at height where reasonably practicable.</li> <li>• Take measures to prevent falls where work at height cannot reasonably be avoided.</li> <li>• Use measures to reduce the consequences of any fall where the risk of falling cannot reasonably be eliminated.</li> <li>• Undertake a risk assessment before work at height, defined as any place from which a person could fall. (The previous 2m lower limit no longer applies.)</li> <li>• Provide training and supervision.</li> </ul> <p>Establishes a hierarchy of access equipment with ladders the least preferred.</p>



**Regulations**

**Main requirements include...**

Working Time Regulations  
(WTR) 1998

Requirements include the need to:

- Limit the amount of time a worker can be required to work to an average of 48 hours per week, although they can voluntarily work longer hours if they wish in specific circumstances.
- Limit the hours which a night worker may be required to work to an average of 8 hours in 24.
- Provide free health assessments for night workers.
- Provide 11 consecutive hours of rest each day for workers.
- Allow workers to have one day off each week or two days off in each two week period.
- Provide an in-work rest break if a worker is working longer than 6 hours.
- Provide 4 weeks paid leave per year.

The Regulations deliberately use the term worker to reflect the changing nature of employment, so it is not just full-time permanent employees who are covered but also part-time, temporary or those working on a casual basis. However, these requirements do not apply to those who are truly self-employed.

There are also more stringent requirements for people under the age of 18.

Many of the requirements of these Regulations can be modified by collective bargaining between the employer and Trade Unions. If in doubt you should contact the relevant union or management organisation (details listed in Chapter 4) for details of the specific agreements that would apply to your situation.

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**Regulatory Reform (Fire Safety) Order 2005** (effective April 2006)

This replaces the Fire Precautions Act 1971 and the Fire Precautions (Workplace) Regulations 1997 as amended. The Order applies in England and Wales; other, similar, legislation applies in Scotland and Northern Ireland. The Order applies irrespective of having a fire certificate under the 1971 Act or a current theatre licence and places the responsibility for fire safety on the 'responsible person' usually the employer or the controller of the premises. This includes any temporary premises such as marquees or mobile theatres. The responsible person(s) must undertake a fire risk assessment to identify the risks that can be removed or reduced and to decide the nature and extent of general fire precautions needed to protect people against any remaining fire risks. The local Fire Authority will inspect premises and may require changes to the arrangements.

Fire certificates no longer apply. New Guidance in preparation will set out general requirements for the provision of fire detection and fighting equipment, provision of emergency exit routes and fire prevention.

### **Insurance Legislation**

The **Employer's Liability (Compulsory Insurance) Act 1998** requires all employers to insure against liability for personal injury to employees. This must be in the form of an approved insurance policy with an authorised insurer. An up to date certificate of insurance must be displayed at the work premises to let everyone know that this insurance exists.

This ensures that should an accident happen to someone at work, the organisation has adequate insurance cover to pay any damages etc. as a result of an action being brought against them by the injured employee under *Civil Law*.

In a similar way, *Public Liability Insurance* is a good idea, and, although not legally required, your conditions of licence may require it. This ensures that you have adequate cover for claims in relation to your actions causing damage or loss to third parties (including members of the public) if a claim is brought against you under *Civil Law*.

## **Who enforces what?**

Depending on the type of statute involved, you will come across different enforcement officers at various times.

For the purposes of the entertainments licence various enforcement officers will be required to compile reports for submission to the relevant Local Authority Committee dealing with the application. This will commonly involve the Building Control/Public Safety Officers, Environmental Health Officers, Licensing Officers, the Fire Authority and the Police.

The local Fire Authority will be the enforcing authority for the fire safety aspects of the licence.

Under the Health and Safety at Work Act 1974, i.e. occupational health and safety legislation, the enforcing authority will be either:

1. The Health and Safety Executive (HSE) if you are a council owned venue or one of a few of the larger venues mainly situated in the west end of London, or
2. The Local Authority for everyone else.

Where work being carried out in a theatre is deemed as 'construction', the HSE will always be the enforcing authority. The term 'construction' does not normally include the making or building of a set – but would include any major refurbishment or structural alterations to a venue.

For fire legislation, the enforcing authority is the local Fire Authority.

## ***What sanctions do they have?***

Under entertainment licensing, the Local Authority can refuse or revoke your licence if you do not meet all of its conditions or following complaints from other enforcing authorities, thus preventing you from carrying out your business as a theatre.

Under the **Health and Safety at Work Act 1974** and **Fire Legislation**, the system is linked to the level of risk involved. Employers can be issued with either:

1. Advice, commonly in writing, on breaches of relevant legislation.
2. An **Improvement Notice** where an inspector believes that there are serious breaches of the relevant legislation or the breaches found are likely to continue or be repeated. Here you have a specified time to put things right but can continue working as before the notice.
3. A **Prohibition Notice** where there is a risk of serious injury or death. If the risk is imminent the notice will take effect immediately and work using that equipment or location must cease until the situation has been remedied, either through your action or a successful appeal.
4. A direct **Prosecution** – usually when a Prohibition Notice has been ignored or a significant breach of statute has occurred.

With all these (apart from prosecution), means of appeal is via employment tribunals rather than the courts, and the enforcement notice only relates to the specific location or activity in question.

## ***What does this mean in practice?***

### **If you don't apply for the licence that you need to perform...**

You will find yourself being the attention of the local constabulary, who are the overall enforcers of most Local Authority-granted licences. If this comes to their attention before the event, you will almost certainly be prevented from carrying on. If they find out after the event, you are likely to be fined and it would be hard to successfully apply for licences in the future.

### **If you apply for a licence but ignore some or all of the conditions...**

This depends upon when your ignorance of the conditions is spotted. If it is prior to the granting of the licence, you will be reminded of the licensee's obligations, and if there is time, given a chance to put suitable measures in place.

If you manage to pass the inspections and get your licence, but then fail to meet some of the conditions (most commonly exceeding agreed noise levels or endangering public safety) you are likely to be fined after the event, and the licensing body may well have reservations about granting you any future licences.

If failing to meet these conditions also results in a breach of the Health and Safety at Work Act 1974 or any of its subordinate regulations, you may also find yourself being prosecuted under this legislation.

### **If you breach a duty under occupational health and safety legislation...**

Remember, a breach doesn't have to result in an accident; in theory you can also be found at fault if you are generating the potential to injure or harm people. Depending on the level of risk associated with the breach, you will be given advice, an improvement notice, prohibition notice or a direct prosecution.

### **And in general...**

Whenever an enforcing authority gets involved, be it under the auspices of licensing, occupational health and safety or fire legislation, you should always take on board their advice or direction. They are unlikely to be coming from the position of wanting to stop what you're doing for the sake of it, and they have a wide range of powers behind them. Although the consequences of licensing enforcement may seem more pressing in the short term, a prosecution under occupational health and safety legislation can result in fines that you cannot insure against, and perhaps even jail sentences; both requirements should be given equal priority alongside the other objectives that you have.

## ***Consultation with staff and others involved in the production process***

There is a legal requirement to consult with staff on matters of health and safety, but it has also been shown consistently that involving people in developing new work practices and risk control measures delivers real benefit to any organisation. This is primarily in moral terms through a reduction of injuries, but also financially as other losses are reduced. This is due to the fact that control measures devised in consultation with those expected to use them are much more likely to be implemented than those enforced without such consideration – often referred to as the concept of 'shared ownership' of health and safety.

Where Trade Unions are recognised for negotiation purposes, this consultation process is somewhat easier as they will appoint, train and support people wishing to become safety representatives. In return, an employer should recognise these representatives and involve them in health and safety matters.

This is relatively straightforward for an organisation with permanent staff and a venue, where a regular health and safety committee can be established and be made flexible enough to accommodate temporary safety representatives to represent transient sections of the workforce – such as actors – as many venue based theatre companies have already done.

However, it is considerably more difficult in relation to a touring production company that perhaps only uses freelance staff, although the legal, moral and financial precedents still remain. It is therefore critically important to build in this consultation as part of the production process – not only at the planning stages but also ensuring that at the operational level, enough time is provided for people to have a chance to consider and comment upon what is being asked of them, and that this is seen by the 'employer' as an opportunity for improving the running of the production, not an obstacle to it. By following the model explained in the rest of this guidance, these requirements should be met.

## Chapter 2 – Roles and responsibilities in the production process

### *What roles are involved in the production process?*

Theatre production is a complex operation, usually carried out with limited resources and time, and these limitations are often cited as the reason why no one had a chance to answer this question before the work started. However, it is precisely this combination of complexity and constraint that makes it essential to work out who's responsible for what at the earliest opportunity, if the production is to be successful, safe and healthy for its duration.

One way of helping this planning to happen is to identify the **roles** and the **responsibilities** that will need to meet as part of the production process. Generally speaking, every production is likely to involve the following roles:

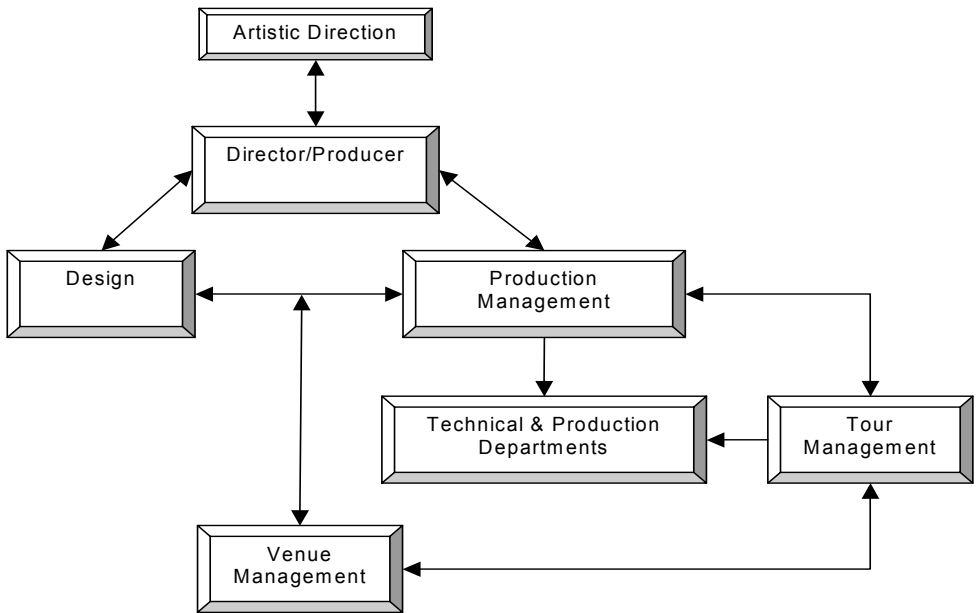
- Artistic Direction – i.e. the conception and planning of a production, or a series of productions
- Director/Producer – i.e. directing the production in question
- Production Management
- Design
- Stage Management
- Tour Management
- Technical Management
- Venue Management

Please note that these are general descriptions for duty holders, not specific titles or individuals. Whilst the roles and responsibilities that these duty holders have will still need to be met in any theatre organisation – large or small, touring or producing, commercial or subsidised – the issues of who and how will very much depend on the resources and circumstances at hand. For example, in a small touring company a production manager might assume all of the production management responsibilities identified in this model, and perhaps even those associated with Touring Manager. However, in a larger company, the responsibilities associated with the role of Production Manager are likely to be shared amongst a number of people – for example the Technical Director, Construction Manager and Show Manager.

The roles are listed above as a suggested model to explain the health and safety responsibilities that need to be met during the course of a production. In practice it is less important to worry about who takes these roles on, or what their titles are – the critical thing is to ensure that they understand the responsibilities as explained in the rest of this chapter, and have the competence and resources to meet these adequately.

## How do these roles relate to each other?

In order to clarify the responsibilities that these duty holders have, it's worth sorting out what the chain of command would be in relation to any given production. Remember, this is not a suggestion for the management arrangements for a theatre company *per se*; these are more specific arrangements for the creation, running and perhaps touring of a production that would complement the more general health and safety arrangements in place.



## What responsibilities do these roles have?

### Artistic Direction

The role of artistic direction has the overall responsibility for health and safety on any production – and as such would often be seen as the ‘employer’ in most circumstances. It involves making decisions about creative direction and programming, and providing adequate resources to ensure a safe and successful production. People fulfilling this role are likely to include the Chief Executive, Artistic, Music and/or Dance Directors, and other people responsible for planning

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artistic output – in commercial theatre this role is likely to be fulfilled by a Producer, or a senior representative of a Producing Management/Production Company. In order to meet their overall obligation of ensuring that the production is safe, the role of artistic direction needs to discharge the following more specific duties:

1. Appointing competent people in the roles of:
  - Director/Producer
  - Production Management
  - Design
2. Providing adequate resources to ensure that:
  - all personnel involved in the production process can discharge their health and safety responsibilities adequately, and
  - the health and safety risks associated with the production are avoided or minimised
3. To initiate the development of a *Production Safety Plan* – more details of this in the next chapter
4. To continually review the production to ensure that they are meeting their other responsibilities.

### **Director/Producer**

Apart from the obvious artistic aspects, this role is responsible for ensuring that the production is rehearsed and run in a manner that does not present a significant risk to performers, production personnel or the audience. To this end, the role is the most senior level of operational management involved in a production, and therefore will take on the responsibility for ensuring that the Production Safety Plan and Files are completed – although in practice a lot of this work will be carried out by people in other roles such as Production Management and Design. In commercial theatre in particular the majority of this role is likely to be fulfilled by a Producer, whilst in smaller scale and subsidised theatre the role might be shared between an Artistic Director and Line Producer.

### **Production Management**

The key responsibility of the production management role is to manage the technical aspects of the production, and as such it has a number of more specific duties to discharge over the different stages of the production process. For this reason, the role is likely to be split between a number of people in most medium to large scale theatre organisations; but regardless of scale, the duties remain broadly similar and include:

1. Carrying out the initial production risk assessments with the **Artistic Direction** and **Design** personnel at the planning stage of the production – i.e. co-ordinating the *Production Safety Plan*.

2. Carrying out and documenting (in the *Production Safety File*) suitable and sufficient risk assessments to ensure that the production is constructed, built, maintained, struck, stored and disposed of in such a way that health and safety risks are avoided or minimised.
3. Appointing competent **Making personnel**.
4. Appointing competent **Technical and Production personnel**.
5. Providing adequate information to other parties, including Venue Management to help them meet their responsibilities and ensure their safety.
6. Reporting regularly back to the **Artistic Direction** and **Director/Producer** teams to allow them to carry out effective reviews of the production process.

## **Design**

The role of **Design** in the production process is to ensure that, so far as is reasonably practicable, as many of the significant risks associated with the production can be eliminated or reduced at the design stage of the process. This role may be fulfilled by one person, but for larger productions in particular there will probably be a design team of specialists in particular areas – for example, lighting, costume and set.

In some cases a designer as we understand the term in this industry may not be competent to discharge the duties of this role by themselves - for example where the production design requires structural calculations due to its complexity or impact on venues it will be toured to. In these instances:

- This should be identified at the earliest possible stage, through an initial *Design Risk Assessment* forming part of the Production Safety Plan.
- The relevant expertise should be brought in as soon as possible, under the jurisdiction of the **Production Management** role.
- The relevant arrangements and expectations on each party clarified and recorded.

## **Venue Management**

The **Venue Management** role must ensure that the venue in which the production is being shown at is safe and healthy for all those involved; this includes the public as well as technical staff, artistes, musicians etc. In most medium to large-scale productions, this role is likely to be shared within a venue between the Theatre Manager and a Technical Stage Manager. This role is responsible for:

1. Ensuring the structural integrity of the venue.
2. Providing, in consultation with **Production Management**, a safe working environment for all those who will be working at the venue in relation to the production.



4. Ensuring that all equipment and accessories at the venue are fit for purpose, safe to use and adequately inspected and maintained.
5. Providing adequate information on the venue to the **Production Management** team through sharing information such as risk assessments, venue procedures etc. in advance.
6. Ensuring that all safety systems are in working order and operating to any requirements imposed by licence conditions.
7. Ensuring the safety of the public whilst they are in the venue.

### **Tour Management**

The role of **Tour Management** is to ensure that all technical aspects of a touring production are carried out safely. This will involve considerable liaison with both **Production** and **Venue Management**.

### **Stage Management**

The role of **Stage Management** comes under the jurisdiction of the **Production Management** role as one of the **Technical and Production Departments**. This role has two key duties to fulfil in the operational stages of a production, namely ensuring:

1. that there is adequate communication between performers and other duty holders during the rehearsal process
2. the safety of any performance area and the people within it – often in liaison with other role-holders in the production process.

## ***What do they have to do?***

As a rough guide, the production process can be considered as 8 distinct stages:

1. Planning & programming
2. Contracts, design and construction
3. Rehearsal
4. Fit-up and technical rehearsal
5. Running
6. Get-out
7. Storage or disposal
8. Review

At each stage, different duty holders will have to discharge certain duties and carry out a range of activities. For any given production, these duties and activities are likely to be unique and form a complex set of relationships between many different parties – the table below gives some suggestions as to what these might be.

In order to clarify these appropriately, a **Production Safety Plan** should be drawn up at the planning and programming stage that details, in specific terms:

- Who is responsible for what at each of the different stages of the production.
- What risks specific to the production exist.
- An outline of how these risks will be managed over the duration of the production.

During the Contracts, Design and Construction stage of the production process, this information regarding the risks will have become far more detailed, and the plan will have expanded accordingly. This is explained in more detail in the next chapter.

Stage of Production	Duty Holder	Duties and Activities required
<div style="text-align: center; font-size: 2em; font-weight: bold;">1</div> <p><i>Planning &amp; programming</i></p>	Artistic Direction	<ul style="list-style-type: none"> <li>- Appointing people to the roles of Director/ Producer, Design and Production Management and detailing their specific roles and responsibilities in the Production Safety Plan</li> <li>- Ensuring resources available for adequate planning of production</li> </ul>
	Director/ Producer and Production Management	<ul style="list-style-type: none"> <li>- Identifying likely venues</li> <li>- Continuing the Production Safety Plan by detailing specific roles and responsibilities of Technical &amp; Production Departments, Tour Management and Venue Management</li> </ul>
	Venue Management	<ul style="list-style-type: none"> <li>- Provide suitable information on the technical capabilities of the venue to Production Management</li> <li>- Assessing the need for any special arrangements as a result of receiving the production</li> </ul>

Stage of Production	Duty Holder	Duties and Activities required
<p style="font-size: 48pt; font-weight: bold; text-align: center;">2</p> <p><i>Contracts, design and construction</i></p>	<p>Artistic Direction and Director/ Producer</p>	<ul style="list-style-type: none"> <li>- Defining and negotiating contracts for venues and other parties involved, ensuring that specific responsibilities relating to health and safety are detailed as necessary</li> <li>- Ensuring an outline design risk assessment takes place – Director/Producer should lead this process</li> <li>- Ensuring Production Safety Plan outlines how the significant risks associated with the production will be managed</li> </ul>
	<p>Design</p>	<ul style="list-style-type: none"> <li>- Designing the production within constraints of venue(s) and financial resources</li> <li>- Participating in design risk assessment</li> <li>- Developing and showing the model</li> </ul>
	<p>Production Management</p>	<ul style="list-style-type: none"> <li>- Participating in design risk assessment</li> <li>- Appointing competent construction personnel</li> <li>- Sharing relevant information with Venue(s)</li> <li>- Providing relevant information for Production Safety Plan</li> </ul>
<p style="font-size: 48pt; font-weight: bold; text-align: center;">3</p> <p><i>Rehearsal</i></p>	<p>Director/ Producer</p>	<ul style="list-style-type: none"> <li>- Appointing the performers</li> <li>- Ensuring rehearsals are carried out safely</li> </ul>
	<p>Stage Management</p>	<ul style="list-style-type: none"> <li>- Communicating relevant health and safety information to performers</li> <li>- Raising any health and safety concerns with Director/Producer and Production Management</li> </ul>

Stage of Production	Duty Holder	Duties and Activities required
<p style="font-size: 48pt; font-weight: bold; text-align: center;">4</p> <p style="text-align: center;"><i>Fit-up and technical rehearsal</i></p>	<p>Director/ Producer</p>	<ul style="list-style-type: none"> <li>- Ensuring technical rehearsals are used as opportunity to develop suitable risk control strategies</li> <li>- Ensuring that the Production Safety Plan outlines in enough detail how the specific risks of the production are being managed</li> </ul>
	<p>Venue Management</p>	<ul style="list-style-type: none"> <li>- Ensuring venue and venue equipment is fit for purpose and safe to use</li> <li>- Providing adequate information to Director/ Producer and Production Management on health and safety arrangements at the venue</li> <li>- Where applicable appointing production personnel and ensuring that they have received adequate information, instruction and training to carry out their duties safely</li> </ul>
	<p>Production Management and/or Tour Management</p>	<ul style="list-style-type: none"> <li>- Appointing Production Personnel (may be with Venue Manager)</li> <li>- Sharing of information with venue management</li> <li>- Ensuring that own work equipment is fit for purpose and safe to use</li> <li>- Safe transportation of set to the venue</li> <li>- With Venue Management:                             <ul style="list-style-type: none"> <li>- ensuring venue and equipment is safe to use</li> <li>- establishing emergency procedures and co-ordination and sharing these with production personnel</li> <li>- ensuring that all staff involved in the get in, fit up and running of the production have received adequate information, instruction and training to carry out their duties safely</li> </ul> </li> <li>- Fitting up the production</li> <li>- Running the technical rehearsal</li> <li>- Ensuring the Production Safety Plan is kept up to date with any technical developments or amendments</li> </ul>

Stage of Production	Duty Holder	Duties and Activities required
	Stage Management	<ul style="list-style-type: none"> <li>- Communicating health and safety information to performers in relation to the venue and production</li> <li>- Ensuring the safety of the performing area and people in it during the course of the technical rehearsal</li> </ul>

<h1>5</h1> <p><i>Running</i></p>	Producer/ Director or nominated representative	<ul style="list-style-type: none"> <li>- Ensuring safe access to and maintenance of set</li> <li>- Provide information on, and review of, running</li> <li>- Ensure that the Production Safety Plan is kept up to date</li> </ul>
	Venue Management	<ul style="list-style-type: none"> <li>- Ensuring venue and equipment is safe to use</li> <li>- Providing adequate information to production staff and performers on health and safety arrangements at the venue</li> <li>- Assisting Producer/Director in the review of Production Safety Plan</li> </ul>
	Stage Management	<ul style="list-style-type: none"> <li>- Ensuring safety of performers during rehearsal</li> <li>- Providing information to Production Manager for inclusion in Production Safety Plan</li> <li>- Assisting Production Manager in review of Production Safety Plan</li> </ul>

Stage of Production	Duty Holder	Duties and Activities required
<p><b>6</b></p> <p><i>Get-Out</i></p>	Producer / Director or nominated representative	<ul style="list-style-type: none"> <li>- Planning get-out schedule with time constraints of venue and crew</li> <li>- Ensure get-out activities are adequately supervised</li> <li>- Ensure that the Production Safety Plan is kept up to date</li> </ul>
	Venue Management	<ul style="list-style-type: none"> <li>- Planning get-out schedule with time constraints of venue and crew</li> <li>- Ensure get-out activities are adequately supervised</li> </ul>

<p><b>7</b></p> <p><i>Storage or disposal</i></p>	Artistic Direction	<ul style="list-style-type: none"> <li>- Providing suitable storage facilities</li> <li>- Developing plan for revivals</li> </ul>
	Production Management	<ul style="list-style-type: none"> <li>- Assisting Artistic Direction in finding storage and planning for revivals, or supervision of deconstruction and disposal</li> <li>- Update of Production Safety Plan</li> </ul>

<p><b>8</b></p> <p><i>Review</i></p>	Stage Management	<ul style="list-style-type: none"> <li>- Review Production Safety Plan against information collected during the production process</li> <li>- Create Production Safety File for reference or revival purposes</li> </ul>
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## Chapter 3 – The Production Safety Plan and File

### *What are these documents?*

Most theatre productions have some sort of file where information on design, risk assessments and show reports is compiled, often retrospectively. The *Production Safety Plan* is an extension of this humble production file – it aims to be a more proactive way to manage the health and safety information required in relation to a production, pulling together plans, risk assessments, information from other parties and relevant standards throughout the production process, starting at the earliest stage. Another important difference is that the ultimate responsibility for ensuring that the *Production Safety Plan* is kept up to date and relevant to the production lies with the most senior duty holders in the process to ensure that it adequately covers the management issues as well as the more specific technical ones.

The *Production Safety File* is the culmination of all this information at the end of the production run; i.e. the Production Safety Plan appended by the findings of the end of production review. Once again, the ultimate responsibility for ensuring this document contains suitable and sufficient information lies with the most senior duty holder on a production, following on from the final production review.

### *What should a production safety plan contain?*

As the Production Safety Plan is a living document that grows and changes over the course of a production, it is hard to prescribe exact details. However, the development of the plan will closely mirror the stages of the production process itself, and some guidance can be given as to what could be expected **at the end of each of the stages** outlined in chapter 2.

#### **1 - Planning and Programming**

- *Organisation and Arrangements* for managing the health and safety of the production, i.e. who the Artistic Direction Role is appointing to discharge their overall responsibilities on an operation basis.
- A preliminary schedule of likely venues that the production will tour to, along with any available details of their limitations or issues that are likely to generate specific risks.
- An *Initial Risk Assessment*, identifying the risks that are specific to the production and an outline of what control measures will be developed as the production progresses.

## 2 - Contracts, Design and Construction

- Specific details of who the Producer/Director has nominated as being responsible for planning and supervising:
  - o Rehearsals
  - o The fit-up
  - o The Technical Rehearsal
  - o Access to, and inspections and maintenance of, any work equipment and set
  - o The get-out
  - o Storage or disposal of the set
- A *Design Risk Assessment* that details the specific risks associated with the production design and the action taken to reduce these to the lowest reasonably practicable level. This is likely to be an expansion of the initial risk assessment from the deliberations of the design team and the outcome of the model showing. It should include, but not be limited to, identifying and reducing risks relating to:
  - o Construction of the set – i.e. materials used, construction methods and transport.
  - o Structural integrity of the set - there may be a need for assessments by specialists, such as calculations by a structural engineer or thorough examinations by a Competent Person as per the requirements legislation such as the Lifting Operations and Lifting Equipment Regulations 1998.
  - o Suitability of venues, and where relevant, what preparations will be necessary.
  - o Fit up of the set – manual handling of components, safe access and what level of staffing is likely to be required.
  - o Ongoing inspection, maintenance and repairs of the set, including safe access and any legal requirements for further inspections or assessments – for example under the Lifting Operations and Lifting Equipment Regulations 1998 or fire or licensing requirements.
- An *Application Letter* which summarises:
  - o the nature of the production,
  - o the technical specification,
  - o the risks associated with the production, and
  - o the control measures that will be adopted to reduce these.

The main aim of this letter is to provide an initial outline of the production for the receiving venue and any other parties who might become involved at this stage, such as licensing or enforcement authorities.



- A *Rehearsal Risk Assessment* outlining the specific risks to performers during rehearsal and running, and how these will be minimised.
- An outline plan of the production’s touring schedule, as appropriate.
- Details of any incidents (injuries, equipment damage and near misses) occurring during this stage of the production.
- Evidence that the Contracts, Design and Construction stage was managed as per the original organisation and arrangements defined at the start of the process – this might include:
  - copies of contracts issued to duty holders,
  - details of correspondence between the duty holders involved,
  - minutes of Production Meetings and other similar discussions, and
  - details of any tests, inspections, examinations and certificates as required.

### 3 - Rehearsal

- *Method statements*<sup>1</sup> outlining what the risks associated with the fit-up and running of the production are, and what measures will be adopted to minimise these. The aim of these documents is to provide the basis for short training sessions (often referred to as ‘tool-box talks’) with the relevant staff to ensure that they understand what risks they face and what standards of work are expected of them to reduce these.
- Details of any other information that would assist receiving venues in ensuring the health and safety of their staff whilst working on the production – for example, unloading requirements and weights of set-pieces.
- Any relevant *certificates of examination or inspection* for lifting equipment, electrical installations, pressure systems etc. associated with the production.
- Outline details of on-going inspections and maintenance requirements for the set.
- Complete details of the receiving venues’ technical specifications and a confirmation that these meet the requirements of the production.
- Details of venues’ health and safety arrangements - for example fire and emergency evacuation procedures that should be provided to touring staff such as technicians and performers.
- Any other updates to information already compiled – for example, the rehearsal risk assessment.
- Details of any incidents (injuries, equipment damage and near misses) occurring during this stage of the production.

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<sup>1</sup> A method statement in its simplest form is an outline account of a work activity, what risks are generated by this and the steps that will be taken to minimise these – essentially a risk assessment accompanied by a brief operational procedure.

#### 4 - Fit up and Technical Rehearsal

- Any amendments or additions to:
  - *method statements* concerning the fit-up and running of the production,
  - technical specifications,
  - venues' health and safety arrangements, and
  - information for performers, technical and venue staffas required by the findings of the ongoing review of this stage of the production.
- Full *Method Statements* for the ongoing access to and inspection/maintenance of the set during the production's run.
- Details of running schedules for the production.
- Full details of the touring schedule for the production.
- Evidence that the fit-up and technical rehearsal were managed as per the original organisation and arrangements defined at the start of the process – this might include:
  - Details of correspondence between the duty holders involved
  - Minutes of Production Meetings and other similar discussions
  - Confirmation of tool-box talks taking place
  - Records of inspections and maintenance
  - Stage Management and other department reports
- Details of any incidents (injuries, equipment damage and near misses) occurring during the fit up and technical rehearsal.

#### 5 - Running

- Full *Method Statements* for get-out activities.
- Staffing and timing arrangements for get-outs.
- Show reports.
- Any amendments or additions to:
  - *method statements* concerning the fit-up and running of the production
  - technical specifications
  - method statements concerning the ongoing maintenance and inspection of the set
  - venues' health and safety arrangements
  - information for performers, technical and venue staffas required by the findings of the ongoing review of this stage of the production.

- Evidence that the running of the production was managed as intended in the plan; this might include:
  - Records of maintenance and inspection activities
  - Show reports
- Details of any incidents (injuries, equipment damage and near misses) occurring during the running of the production.

#### 6 - Get-out

- Full *Method Statements* for the disposal or storage of the production.
- Details of any incidents (injuries, equipment damage and near misses) occurring during the running of the production.

#### 7 - Storage or Disposal

- Where applicable, details of storage including *Method Statements* for storage activities such as lifting operations and cleaning of stored set.
- Evidence of disposal in relation to any legal requirements such as under the Environmental Protection Act 1990 – for example acquiring waste transfer notices, as appropriate.
- Details of any incidents (injuries, equipment damage and near misses) occurring during this stage of the production.

#### 8 - Review

- Evidence of a review of the whole production process, through the generation of the *Production Safety File* that would include:
  - An analysis of all incidents occurring during the production.
  - A review of the implementation of the organisation and arrangements for duties and responsibilities and the communications between the separate parties involved.
  - A review of the accuracy and value of the *Design Risk Assessment* in eliminating/reducing risks at source.
  - A review of how effective the *Method Statements* were in reducing risks during the production process.
  - A review of the technical capabilities of the venues toured to and their own arrangements for managing health and safety during the production process.
- A outline plan for revivals (where appropriate) to inform the Planning and Programming stage of any future production.

## Chapter 4 – Further Information

### **Other Organisations**

Please note this list is not exhaustive and is liable to go out of date. It was verified in October 2005.

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#### **Arts Council England (ACE)**

Arts Council England is the national development agency for the arts in England, distributing public money from Government and the National Lottery.

Address	14 Great Peter Street London SW1P 3NQ
Telephone	020 7333 0100
FAX	020 7973 6590
Web Site	<a href="http://www.artscouncil.org.uk">www.artscouncil.org.uk</a>

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#### **Association of British Theatre Technicians (ABTT)**

Provides support, guidance, publications and representation for those working in technical theatre.

Address	55 Farringdon Road London EC1M 3JB
Telephone	020 7242 9200
FAX	020 7242 9303
Web Site	<a href="http://www.abtt.org.uk">www.abtt.org.uk</a>

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#### **British Standards Institution**

The BSI supports business worldwide by developing and assisting organisations with an extensive range of standards.

Address	389 Chiswick High Road London W4 4AL
Telephone	020 8996 9000
FAX	020 8996 7400
Web Site	<a href="http://www.bsi-global.com">www.bsi-global.com</a>

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#### **Broadcasting Entertainment Cinematograph and Theatre Union (BECTU)**

BECTU is the independent union for those working in broadcasting, film, theatre, entertainment, leisure, interactive media and allied areas who are primarily based in the United Kingdom.

Address	373-377 Clapham Road London SW9 9BT
Telephone	020 7346 0900
FAX	020 7346 0901
Web Site	<a href="http://www.bectu.org.uk">www.bectu.org.uk</a>

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#### **Equity**

Equity is the trade union that represents artists from across the entire spectrum of arts and entertainment.

Address	Guild House Upper St Martins Lane London WC2H 9EG
Telephone	020 7379 6000
FAX	020 7379 7001
Web Site	<a href="http://www.equity.org.uk">www.equity.org.uk</a>

<p><b>Health and Safety Executive (HSE)</b> Enforcement of, and guidance on health and safety legislation. Regional offices throughout UK.</p>	<p>Address Telephone FAX Web Site</p>	<p>HSE Infoline, Britannia House, Caerphilly Business Park, Caerphilly, South Wales CF83 3GG 0845 345 0055 0845 408 9566 www.hse.gov.uk</p>
<p><b>HSE Books</b> HSE Books is the mail order service for the distribution of HSC/E publications and multimedia products. HSE Books distributes both priced and free publications and also operates a number of subscription services, mainly priced, on health and safety at the workplace.</p>	<p>Address Telephone FAX Web Site</p>	<p>PO Box 1999, Sudbury Suffolk CO10 2WA 01787 881165 01787 313995 www.hsebooks.co.uk</p>
<p><b>Independent Theatre Council (ITC)</b> Represents a wide range of performing arts organisations, venues and individuals in the fields of drama, dance, opera, music theatre, puppetry, mixed media, mime, physical theatre and circus – predominantly on the middle and small scale around the UK.</p>	<p>Address Telephone FAX Web Site</p>	<p>12 The Leathermarket Weston Street London SE1 3ER 020 7403 1727 020 7403 1745 www.itc-arts.org</p>
<p><b>Institution of Electrical Engineers (IEE)</b> Advice, guidance and publications on electrical issues.</p>	<p>Address Telephone FAX Web Site</p>	<p>Savoy Place London WC2R 0BL 020 7240 1871 020 7344 5711 www.iee.org.uk</p>
<p><b>Institution of Occupational Safety and Health (IOSH)</b> Institution for health and safety professionals, providing advice and guidance on all aspects of health and safety. Their web site has a particularly useful discussion forum where anyone can ask a question and get advice from other users.</p>	<p>Address Telephone FAX Web Site</p>	<p>The Grange Highfield Drive, Wigston Leicestershire, LE18 1NN 0116 257 3100 0116 257 3101 www.iosh.co.uk</p>
<p><b>Institution of Structural Engineers</b> Advice, guidance and publications on structural engineering issues.</p>	<p>Address Telephone FAX Web Site</p>	<p>11 Upper Belgrave Street London SW1X 8BH 020 7235 4535 020 7235 4294 www.istructe.org.uk</p>

**Knowledge Services for Arts Management (KSAM)**

A consortium of various information providers, providing a system for the more effective collection, organisation and dissemination of knowledge for arts managers, covering the full range of ideas, information and intelligence.

Address Chaldon Court, Church Lane Chaldon, Caterham CR3 5AL  
Telephone 01883 345011  
FAX 08700 517665  
Web Site [www.ksam.org.uk](http://www.ksam.org.uk)

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**Lifting Equipment Engineers Association**

Advice, guidance and publications on lifting operations and equipment.

Address 3 Osprey Court, Kingfisher Way, Hinchingsbrooke Business Park, Huntingdon PE29 6FN  
Telephone 01480 432801  
FAX 01480 436814  
Web Site [www.leea.co.uk](http://www.leea.co.uk)

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**Musicians' Union (MU)**

The MU is the trade union for all musicians.

Address 60-62 Clapham Road London SW9 0JJ  
Telephone 020 7582 5566  
FAX 020 7582 9805  
Web Site [www.musiciansunion.org.uk](http://www.musiciansunion.org.uk)

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**National Entertainment Safety Association (NESA)**

Source of health and safety information for England and Wales.

Telephone 01267 290346  
Web Site [kevinsivyer@aol.com](mailto:kevinsivyer@aol.com)

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**Professional Lighting and Sound Association (PLASA)**

A source of information for entertainment, presentation and event technology professionals worldwide.

Address 38 St Leonards Road Eastbourne, East Sussex BN21 3UT  
Telephone 01323 410335  
FAX 01323 646905  
Web Site [www.plasa.org](http://www.plasa.org)

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**Scottish Arts Council**

The Scottish Arts Council is one of the main channels for government funding for the arts in Scotland, receiving its funding from the Scottish Executive.

Address 12 Manor Place Edinburgh EH3 7DD  
Telephone 0131 226 6051  
FAX 0131 225 9833  
Web Site [www.scottisharts.org.uk](http://www.scottisharts.org.uk)

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<b>Scottish Theatres Technical Training Trust (S4T)</b> Promotes training and safety in Scottish theatre.	Address	c/o Scottish Opera Technical Centre, 40 Edington Street, Glasgow, G4 9RD
	Telephone	0141 352 8253
	FAX	0141 332 9124
	Web Site	www.s4t.org.uk

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<b>Skillscene</b> An umbrella organisation to represent the performing arts.	Address	CIDA, The Media Centre Northumberland Street Huddersfield HD1 1RL
	Telephone	01484 483 143
	FAX	01484 483 150

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<b>Society of London Theatre and Theatrical Management Association (SOLT/TMA)</b> SOLT & TMA are trade associations representing the interests of theatre managers, producers and owners in central London and elsewhere in the UK respectively.	Address	32 Rose Street London WC2E 9ET
	Telephone	020 7557 6700
	FAX	020 7557 6799
	Web Sites	www.officiallondontheatre. co.uk www.tmauk.org

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<b>Theatre Technical Training Services (TTTS)</b> Provides training and development for professionals in performance industries.	Address	4 Fitzharris Avenue Winton Bournemouth BH9 1BZ
	Telephone	01202 524426
	Web Site	www.ttts.co.uk

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## ***Relevant publications***

### **Suggested Further Reading**

Rather than provide a complete list of all health and safety publications, the following table lists some useful publications by broad subject area for further reading.

<b>Managing health and safety</b>	
HSG65 - Successful Health and Safety Management <i>HSE Books</i>	Sets out systematic approach to managing health and safety; has become the benchmark for assessing the management arrangements for health and safety within any organisation.
L21 - Managing Health and Safety <i>HSE Books</i>	Guidance and approved code of practice for the Management of Health and Safety at Work Regulations 1999.
INDG343 - Director's responsibilities for health and safety <i>HSE Books</i>	Free leaflet explaining senior management responsibilities for health and safety.
Care, Diligence and Skill <i>Scottish Arts Council</i>	Guidance on roles and responsibilities for board members of arts organisations.
<b>Public safety</b>	
HSG154 - Managing Crowds Safely <i>HSE Books</i>	Guidance from the HSE.
Technical Standards for Places of Entertainment <i>ABTT</i>	Detailed guidance outlining a standard approach that can be taken to ensure public safety at theatre venues. (See also Model Conditions for Places of Entertainment.)
HSG195 - the Event Safety Guide <i>HSE Books</i>	Guidance from the HSE on health, safety and welfare at music events in particular, but many examples of good practice that can be applied more generally to theatre practice.
Fringe Safe <i>Edinburgh Festival Fringe Society, 180 High Street, Edinburgh EH1 1QS Tel: 0131 226 5257 Fax: 0131 220 4205</i>	Guidance from the Edinburgh Festival Fringe Society on ensuring the health, safety and welfare of all those involved in theatre activities during the Edinburgh Festival.
Temporary demountable structures (2nd edition) (1999) <i>Institution of Structural Engineers</i>	Guidance on the safe erection, use and dismantling of staging, seating, etc.



<p>The Hardware Handbook  <i>Star Hire (Event Services) Ltd, Milton Road, Thurleigh Bedford MK44 2DG</i>  <i>Tel: 01234 772233</i>  <i>Fax: 01234 772272</i></p>	<p>Although aimed specifically at event organisers, this publication is useful for theatre practitioners as it covers planning and licensing events as well as a more practical discussion of on-site working practices, choosing appropriate hire services, and how to ensure that suppliers used are credible.</p>
<p><b>Electricity at Work</b></p>	
<p>HSR25 - Guidance on the Electricity at Work Regs.  <i>HSE Books</i></p>	<p>General explanation of the Electricity at Work Regulations 1989.</p>
<p>GS 50 - Electrical safety at places of entertainment  <i>HSE Books</i></p>	<p>Leaflet specifically aimed at the entertainments industry.</p>
<p>Institution of Electrical Engineers 16<sup>th</sup> Edition Wiring Regulations (BS 7671)  <i>IEE or BSI</i></p>	<p>A number of documents outlining and giving guidance on all aspects of electrical installations.</p>
<p><b>Lifting Equipment and Operations</b></p>	
<p>L113 - Safe Use of Lifting Equipment  <i>HSE Books</i></p>	<p>Lifting Operations and Lifting Equipment Regulations 1998 (LOLER).</p>
<p>Code of Practice for the Safe Use of Lifting Equipment  <i>Lifting Equipment Engineers Association</i></p>	<p>An authoritative and detailed guide to using lifting equipment.</p>
<p>Lifting Equipment - a user's pocket guide  <i>Lifting Equipment Engineers Association</i></p>	<p>A pocket sized guide, based on the Association's Code of Practice for the Safe Use of Lifting Equipment, summarising the most relevant information for the inspection and safe use of a wide range of lifting equipment.</p>
<p><b>Manual Handling</b></p>	
<p>L23 - Manual Handling Operations  <i>HSE Books</i></p>	<p>Guidance and approved code of practice for the Manual Handling Regulations 1992.</p>

<b>Transport and Driving</b>	
HSG136 - Workplace Transport Safety <i>HSE Books</i>	General guidance on managing transport safety at work.
Department for Transport Website <a href="http://www.roads.dft.gov.uk/index.htm">www.roads.dft.gov.uk/index.htm</a>	Useful information on road, vehicle and driving safety.
<b>Workshops and woodworking</b>	
L22 - Safe Use of Work Equipment <i>HSE Books</i>	Guidance and approved code of practice for the Provision and Use of Work Equipment (PUWER) Regulations 1998.
L114 - Safe use of wood-working machinery <i>HSE Books</i>	Guidance and approved code of practice for PUWER 1998, as specifically applied to woodworking equipment.

## Other sources of guidance

All HSE publications can be searched and ordered on-line at the HSE Books website. The HSE publish information sheets and other leaflets for the entertainments industry, which can be obtained from HSE Books or in electronic format from the HSE website at [www.hse.gov.uk/pubns/entindex.htm](http://www.hse.gov.uk/pubns/entindex.htm). Subjects covered include:

- Facts for Freelancers
- Smoke and vapour effects
- Stunts and fights
- Working at heights
- Safe design and build of sets
- Using buildings for theatre activity and locations
- Working with animals

The ABTT publish a wide range of guidance, specifically covering theatres. Subjects covered include:

- Flying
- Fibre Ropes
- Wire Ropes
- Water
- Emergency Lighting
- Fire Risk Check-List
- Firearms & Ammunition
- Guard Rails
- Risk Assessment Scenery
- Exit Signs
- Managing the Stage
- Electrical Safety & PAT
- Model Technical Rider
- Rope Locks & Counterweight Sets
- CDM Regulations
- New Wiring Colours
- PAT at Receiving Venues
- Pyrotechnics & Smoke Effects
- Safety Bonds & Secondary Suspensions

The Association of British Theatre Technicians published this document on behalf of the Theatre Essentials Working Group of the Broadcasting and Performing Arts Joint Advisory Committee of the Health & Safety Executive. This publication forms part of The Code of Practice for the Theatre Industry being published by the Association of British Theatre Technicians with the support of the Theatres Advisory Council.

Whilst all due care has been taken in the preparation of this document, the Theatre Essentials Working Group and the Association of British Theatre Technicians together with their members, officers and employees cannot be held responsible for any omissions or errors contained herein or for any damage or injury arising from any interpretations of its contents.

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**Theatre**

*Essentials*