

THE UNIVERSITY OF SHEFFIELD DRAMA STUDIO DEPARTMENTAL CODE OF PRACTICE FOR HEALTH & SAFETY

1 Organisation for Safety

Organisation for safety within the Drama Studio conforms to the University of Sheffield Code of Practice – Health and Safety and the Drama Studio Departmental Code of Practice for Health and Safety (this supplement), copies of which are available to everyone using the facilities within the Drama Studio.

The University has taken all reasonable steps to retain the Drama Studio in a condition in which it can be used safely by everyone, provided that users comply with the requirements of the above codes and the “General Information and Conditions of Hire”.

The Theatre Manager is responsible for health and safety within the Drama Studio.

2 General Conduct

It is the individual’s responsibility to read the University of Sheffield Code of Practice for Health and Safety, this supplement and the “General Information and Conditions of Hire” before using the Drama Studio.

Before starting any work all persons must satisfy themselves that they are aware of any hazards that have been identified and of the safety precautions and procedures that have been introduced to control the risk.

Everyone working in the Drama Studio has a responsibility both for their own health and safety and for the health and safety of anyone who may be affected, either directly or indirectly, by their actions.

Everyone coming into the Drama Studio is reminded that alcohol and drugs, even in small quantities, impair the judgement and abilities of the user.

3 Visiting Groups – Special Notes

It is your responsibility to ensure that all members of your group are familiar with the University of Sheffield Code of Practice for Health and Safety, with this Drama Studio supplement and the “General Information and Conditions of Hire”.

Animals and children under the age of sixteen should not be allowed in any area where scenery construction, flying/suspension or lighting is in progress. When children are on any part of the premises, for any purpose, they must be adequately supervised at all times to minimise the risk of injury to themselves or others.

4 Emergency Procedures

The Drama Studio operates two sets of emergency procedures depending on whether or not the public are on the premises. During times when the public are not on the premises, the emergency procedure is detailed on standard Fire Action notices displayed at appropriate places around the building.

When the public are on the premises, i.e. for performances, the emergency procedure is detailed in Appendix A at the back of this supplement. A copy is supplied to users and is also available on request.

It is the responsibility of the individual to familiarise themselves with these procedures, the escape routes from the area in which they are working and the location of the evacuation point.

5 Accidents and First Aid

All accidents, however small, must be reported immediately to a member of the Drama Studio staff. The importance of this cannot be over-stressed.

The University is legally obliged to report certain accidents to the authorities at the earliest opportunity by phone. Only if the accident is reported in the appropriate manner can this happen and action be taken to prevent a repetition.

First aid kits are situated in both the props room adjacent to the stage and the workshop.

The Drama Studio staff are capable of administering first aid, however you are strongly advised to provide cover for your activities.

For further advice you are referred to Part II, sections 3 and 4 of the University of Sheffield Code of Practice – Health and Safety.

6 Planning

In order that, as far as is practicable, any problems that may arise can be identified and that all parties may adequately discharge their responsibilities for health and safety, it is essential that your production be properly planned well in advance of the get-in. All technical requirements and plans (setting, lighting, sound, special effects etc.) must be notified to and discussed with a member of the Drama Studio staff.

All hazards need to be identified so that appropriate measures can be put in place to control the risks and so that, where necessary, the licensing authority can be informed.

You are required to provide a method statement incorporating measures for controlling the risks of any hazards associated with your production. A list of the hazards you may well encounter in the Drama Studio and of the circumstances when the Licensing Authority need to be informed, appears in Appendix B.

It is your responsibility to ensure that any items of equipment, which you bring into the Drama Studio, are in a safe working condition and that only competent members of your group with adequate training use them.

The Drama Studio staff is available to give you help, advice and training in all aspects of your production but cannot write your method statements for you.

7 Personnel

Each area of activity (set building, lighting, sound, special effects etc.) shall be the responsibility of a named person. Each such person must satisfy the Drama Studio staff that he or she is competent to work in that area.

While it is far from satisfactory, it is possible for one person to take responsibility for more than one area, e.g. sound and lighting, when one or the other may involve very little work in a specific production.

Where no competent person can be identified, no work may be carried out in that area, unless and until such a person is provided. Given sufficient notice, the Drama Studio staff will provide suitable instruction prior to but not during the get-in.

It is in your best interest to ensure that all departments are adequately covered in good time for the fit-up.

In order to facilitate the above, it is strongly recommended that for each production, one person, hereinafter called the Production Manager, be appointed. The Production Manager's chief responsibilities will be: (and these responsibilities must be carried out even if no Production Manager is appointed)

- To take overall responsibility for the technical side of the production.
- To identify all the technical requirements of the production.
- To take responsibility for health and safety and provide whatever method statements are deemed necessary.
- To recruit and, where necessary, arrange for the training of at least one competent person for each department.
- To liaise with the Drama Studio staff during the planning of the production, the get-in and fit-up, the technical and dress rehearsals and the strike and get-out.

8 Smoking

Smoking is not permitted in the Drama Studio by law. All persons on the premises are expected to abide by these restrictions.

The Drama Studio has determined that, because of the nature of the premises, it is not possible to adequately control the amount of smoke entering the auditorium. Consequently, although legislation provides for smoking on stage as part of a production, smoking will not be permitted.

9 Personal Points

Always dress sensibly for your work. Loose sleeves, scarves, ties etc. can catch in power tools. If your hair is long tie it back or tuck it into a cap. It could catch in machinery or obscure your view of a hazard.

Wear the right footwear – slippery soles or high heels could cause you to trip or fall. Sensible boots or shoes with steel toecaps can protect your feet should you drop anything. If your work requires you to wear eye protection always use it.

Noise can damage your hearing although you may not notice it at the time. If your work is noisy enough to make people shout to be heard then you should wear some form of ear protection. Plan your task so that the noise you are making does not impede other people's ability to communicate, thereby creating a hazard.

Always cover cuts and abrasions before starting work to avoid infection. You will find it easier to clean your skin if you use a barrier cream before you start work. Never use solvents or abrasives to clean your hands.

10 Lifting and Carrying

Think before lifting anything – size up the job. If at all possible use a trolley, sack truck or similar. Don't try to lift or support an object which is obviously too heavy or unwieldy – get help. Always check for sharp or splintered edges and protruding nail or screw heads before lifting an object – wear gloves if necessary. Avoid due haste in lifting or carrying.

Lift correctly to avoid back injury. Take up apposition, feet apart. Bend the knees keeping the back muscles relaxed. Get a secure grip on the load then lift, keeping the back straight, with your leg muscles taking the strain.

Never carry a load that obscures your vision. Always put down the object you are carrying carefully. Examine your surroundings before lifting anything. Is there a clear path to where you are going? If not, clear your way first. If you are carrying further than 10m make sure you have adequate resting places. If you have to carry through doors, preferably have someone to open them for you. You must not leave doors wedged open, especially if they are designated fire doors.

When lifting as a team ensure all members are aware who the leader is then follow their instructions.

11 Access to Working Areas

Access to some working areas may involve using specific equipment, i.e. the tower, ladders, stepladders. Make sure you are using the correct equipment for the job. Ask for help or advice if you are not sure.

Always look carefully at the area you are working in – is your access unimpeded?

The tower may only be constructed or dismantled under the supervision of a member of the Drama Studio staff. Always check the tower before using it – are the safety clips in place; are the wheels levelled and locked off and is the tower stable; are the working platforms securely and correctly fitted? If any of these conditions are not satisfied then the tower is not safe to use.

Never climb the outside of the tower, always use the ladders inside and climb carefully. The tower is not a “climbing frame” and only persons requiring access to their work and over the age of sixteen are allowed to use it. Do not move the tower with anyone on it.

Never leave loose items on the working platforms or anything hanging on the frame of the tower.

Always inspect ladders and stepladders before use and do not use if damaged or unsafe in any way. Always set ladders and stepladders on a firm level base with a non-slip surface.

Never lean a ladder against anything unless you are absolutely sure it is safe to do so. Ladders should be lashed off securely at the top or if this is impossible steadied by another person at the foot.

Move the tower, ladder or stepladder to the correct position for work to avoid leaning out. Face the ladder when climbing up or down. Never leave loose items on the top or steps of a stepladder or hanging on the rungs of a ladder. Not more than one person should use the ladder at the same time.

Access to some lighting and flying positions is from the grid, which is only to be used by persons authorised by the Theatre Manager. Those gaining access to the baptistry grid are reminded that the fixed ladder should be used safely as detailed in this section. Never attempt to gain access directly from one grid to the other.

Never carry loose items in your hands up the tower or a ladder or place them on the grid. Shoulder bags and trays are available for such purposes.

Never attempt to gain access to any position or piece of equipment without due regard for the safety of yourself and others.

12 Scenery – design and construction

Learn how to carry scenery safely and correctly and always do so. See also section 10. Learn the correct ways of securing scenery and never use makeshift methods.

Scenery may only be constructed of materials which are (a) non-combustible or (b) inherently non-flammable or (c) rendered and maintained flame resisting, in order to minimise the risk of fire. Gloss and other oil based paints are flammable and must not be used in the stage area. Scenery must be stored in the correct place and manner according to the directions of the Drama Studio staff.

Safety of the actors must be considered when designing and building sets – remember they are working in difficult conditions with changes in lighting affecting their ability to see hazards both on and of stage. Bear this in mind when considering your method statements.

Staging levels more than 600mm above the ground, including access to and from, must be approved by the Licensing Authority and appropriate plans will need to be submitted (see Appendix B). Never leave ladders, steps and stairs in place if they cannot be fixed immediately. Warn people not to use them while fixing is in progress. If possible block access to partially fixed stairs, ladders and steps until they are secure.

Incoming groups must discuss their plans for scenery with a member of the Drama Studio staff so that any safety matters that occur can be dealt with. When handling items of scenery be aware of any protruding nail and screw heads, staples and ironmongery. Remove any superfluous items.

13 Backstage

Backstage space and fire exits must be organised carefully with attention to safe and clear access to all doors, passageways and fire fighting equipment.

Remember that during performance it is dark backstage. Mark obstructions and changes of level clearly.

Unnecessary clutter causes accidents and sawdust makes floors slippery. Keep all areas clean and tidy.

When the public are on the premises only production personnel are to be allowed backstage.

14 Alterations to the auditorium, the seating arrangements and the orchestra pit

(See Appendix B)

No alteration to the seating arrangements may be made without permission of the Theatre Manager and the supervision of a member of the Drama Studio staff. The additional seating units for alternative seating arrangements are stored in a garage up the road from the Drama Studio and an adequate number (the recommended number is 8) of able-bodied people must be provided to move them.

No equipment must be installed in the auditorium without first seeking the permission of the Theatre Manager. Any equipment allowed in the auditorium must be sited so as not to cause any obstruction to aisles or gangways and must be maintained so as not to create any other hazard to the public.

Use of the side aisles for the temporary storage of furniture and/or properties during a production must be agreed in advance with the Theatre Manager.

Removal and replacement of the orchestra pit sections may only take place with the permission of the Theatre Manager and under the supervision of a member of the Drama Studio staff. Tools are provided for the removal and replacement of the orchestra pit sections and must always be used. A minimum of 8 trained persons is required for this task.

Signs advising of the open pit must be posted by the pass doors onto the stage. The orchestra pit guard rail must be installed on the audience side immediately after the pit has been opened and a temporary barrier installed on the stage side at all times other than performances. Stage Managers must make sure that all members of their company are aware of the open pit.

15 Suspension and Flying

(See Appendix B)

No suspension or flying may take place without the permission of the Theatre Manager. When engaged in flying or suspension, plan the job properly and pay attention to sections 10, 11 and 12.

Always use the right equipment for the job. Check the safe working load marked on the equipment against the load to be lifted.

See that the equipment is in good condition, i.e. check splices, rings, nuts and bolts, chafe on fibre ropes, and broken ends on wires. Check that the load is properly adjusted on the ropes or wires.

Use the correct knots for ropes and wires to attach the load. Check that any fittings to the load for this purpose are secure. If in doubt check with the Drama Studio staff. Loose ends on wires must be clamped down. You are reminded that these clamps are not load – bearing.

Always secure a flown or suspended load or a set of unused lines with the correct tying - off procedure. Ensure that anyone working in the area (i.e. the stage, the baptistry, the auditorium) is aware of any flying or suspension work in progress and that they clear the area around and/or beneath the load.

Always give clear and precise instructions or signals to your fellow workers when engaged in flying or suspension.

Any piece of flying or suspension equipment must be securely fixed to either the grid or a fly rail.

16 Electrical Equipment

Electricity can be dangerous. Make sure you understand how an item of equipment works before trying to use it.

Electrical repairs are a skilled electrician's job. Members of incoming groups must not attempt to repair defective equipment and must report any fault at once to a member of the Drama Studio staff and stop using the equipment immediately. Members of the Drama Studio staff must only undertake repairs within their capabilities.

Before using portable equipment check first for defective cables, plugs and sockets. Do not use equipment that is damaged or worn.

Keep electrical equipment dry and clean.

Never overload equipment.

Do not use lighting circuits for any other purpose.

Never suspend objects from wiring.

Ensure that all plug terminals mate firmly with the socket.

Switch off and disconnect any item of equipment that sparks or behaves otherwise erratically. Members of incoming groups must not change fuses or replace bulbs or lamps in any item of equipment.

The Drama Studio staff must ensure that they fit only the correct fuses, lamps or bulbs in equipment.

17 Alterations and additions to the existing lighting and sound rigs

Incoming groups may only make alterations or additions to the existing sound or lighting rig with the prior approval of the Drama Studio staff.

When making alterations to the existing lighting rig everyone must be aware of the three phase electricity supply and take the appropriate precautions, i.e. lanterns on different phases should be at least six feet/two metres apart.

Portable sound and other stage equipment that is to be fed from a 13-amp supply must be connected to an RCCB protected socket.

Portable equipment brought into the Drama Studio must be in a safe working condition and fitted with the correct fuses.

Always use the correct means of fixing additional lighting equipment that is to be rigged for your show and secure it properly. Make sure that if it is fixed to metalwork, the metalwork is separately bonded to earth.

Temporary cables must be installed properly so as not to present electrical or trip hazards.

Temporary connections must only be made with the correct terminal block and should be adequately protected to prevent electrical and mechanical hazard. Incoming groups must check such arrangements before with a member of the Drama Studio staff.

When making alterations to the lighting or sound rigs the points in 10 and 15 should be noted.

18 Pyrotechnics and Flame Effects

The use of naked flame or pyrotechnics on stage is not permitted without the prior permission of the Licensing Authority (see Appendix B). The attention of anyone wishing to use pyrotechnic effects is drawn to the Explosives act and to the Fireworks Act.

When such effects are used the Drama Studio staff must be notified.

All pyrotechnics must be used strictly in accordance with manufacturer's and supplier's recommendations.

Only responsible persons over the age of sixteen may handle or fire pyrotechnic devices.

Pyrotechnics should be stored in approved storage containers and handled safely at all times.

Pyrotechnic storage should be clearly labelled. Only withdraw from storage materials for immediate use.

Never expose pyrotechnics to an environment where smoking is taking place or where there is any exposed electric element or flame - producing appliance in operation.

Site devices where they cannot set fire to any adjacent materials, fabrics or costumes and where they will not block any entrance or exit to the stage.

Ensure that no persons can be injured when the device is fired and that all persons present are aware of the device and the timing of its use.

Always fire the device from a properly constructed and appropriate control/firing box at least 1.5m (5ft) from the device.

Any equipment brought onto the premises for such a purpose must be approved by a member of the Drama Studio staff.

Ensure that the operator has direct view of the device from the firing point.

Ensure the device is electrically and mechanically safe and that all connections are in good condition.

Ensure appropriate and sufficient fire fighting equipment is to hand but not within 1.5m (5ft) of the device.

Do not fire if there could be a danger to anyone. In the event of misfire switch off or disconnect the circuit and ensure that no further attempt is made to fire the device.

Take great care handling devices, which have failed to explode. Make sure the cable to the device has been disconnected from the firing unit before approaching to remove it.

Never replace in storage for re-use. It can be returned in its supplied container to a member of the Drama Studio staff for safe disposal.

Do not dispose of pyrotechnics in the refuse. Manufactured fireworks containing gunpowder and flash powders may be placed in water until saturated and then disposed of in any foul drainage system.

Warning notices should be displayed within the foyer in clear view of the arriving audience.

19 Smoke Machines

The use of smoke machines on stage is not permitted without the prior permission of the Licensing Authority (see Appendix B).

Smoke machines must be correctly wired and fused and used in accordance with the manufacturer's/supplier's instructions. The casing should be kept clean and free from smoke fluid spillage.

Only some fluid recommended by the manufacturer should be used. Spillages should be avoided or, if they occur, cleared immediately.

Spare fluid should be stored in a safe place outside the stage area.

Do not cover the smoke machine, or otherwise impede ventilation.

When operated remotely it is recommended that the operator should have clear sight of the machine.

Warning notices should be displayed within the foyer in clear view of the arriving audience.

20 Dry Ice

The use of dry ice on stage is not permitted without the prior permission of the Licensing Authority (see Appendix B).

Dry ice is extremely cold and can cause severe burns to unprotected skin.

Protective clothing including gloves having good thermal insulation and impermeable surfaces must be worn.

Dry ice should not be kept in a sealed container. If a deep freeze is not available, a domestic refrigerator, disconnected from the electricity supply, may provide sufficient thermal insulation for medium term storage. Care should be taken to ensure permanent ventilation of the refrigerator or the deep freeze and the surrounding area should be well ventilated to avoid excess build up of carbon dioxide.

Before filling a dry ice machine with water, *disconnect* it from the supply. Check for leaks before reconnecting. Use machine in accordance with the manufacturer's/supplier's recommendations. Remember that the machine contains boiling water during operation.

Carbon dioxide does not support life and the design of dry ice effects should take this into consideration. Artistes should not be enveloped for longer than a few seconds and there must be adequate ventilation to the area.

Warning notices should be displayed within the foyer in clear view of the arriving audience.

21 Strobe Lighting

Any group that is planning to use strobe lighting should be aware that it could induce epileptic fits. Therefore all members of a group should be consulted before planning such an effect and warning notices should be displayed within the foyer in clear view of the arriving audience. The use of strobe lighting should be kept to a minimum.

22 Arms

Anyone wishing to use any firearm other than a specially made replica, or a starting pistol, firing safety cartridges containing small arms, nitro compound, or percussion caps not containing their own means of ignition, must contact the police for advice and permission. This includes any firearm to be used merely as set dressing or prop, loaded or unloaded.

A responsible person over the age of sixteen must be in charge of any firearm and it should remain in their possession until required for use during performance and be returned to them immediately afterwards.

All firearms are dangerous.

Users are reminded that damage to the inner ear and burns are hazards whatever kind of charge is used.

If 'firing' at an artiste at close quarters cannot be avoided then an off-stage firearm should actually be used to produce the 'bang'.

Ammunition of whatever sort must be properly and securely stored (see Association of British Theatre Technicians Code of Practice for the theatre industry, part 5, for more details – a copy is available in the Drama Studio Office) and withdrawn from store only by a responsible person over the age of sixteen and in such amounts as are for immediate use.

The use of swords, daggers etc. on stage should only be undertaken with forethought and careful planning.

Any such instrument should only be handled with care and when necessary. Horseplay with such items is forbidden; even a specially blunted knife is dangerous. Only properly guarded and blunted instruments should be used on stage.

Anybody planning a 'fight' scene with weapons is urged to seek expert advice as to the choreography of such a scene, unexpected moves with such weapons are dangerous.

Warning notices should be displayed within the foyer in clear view of the arriving audience.

23 Special Effects Risks

There are various effects called for on stage for which specialised equipment must be used. This includes any effect that requires a person's weight to be taken from the floor, i.e. 'flying' effects and 'hangings'. These effects must only be undertaken with expert advice.

Careful planning of any special effect with full assessment of risks and identification and implementation of suitable controls should minimise dangers.

Laser effects can only be used with the permission of the Licensing Authority and in consultation with the Theatre Manager.

24 The Workshop

The workshop and its facilities may only be used with the permission of the Theatre Manager.

The workshop must be kept locked whenever it is unoccupied.

Always ensure that your working area is clean and tidy before you start work and keep it so. Nothing should be stored on the floor where it could cause someone to trip or fall, or where it may impede access to any piece of machinery, fire fighting equipment, or exit from, or entrance to, the Workshop.

Clean up spillages immediately, particularly saw dust.

Report any potentially hazardous situations immediately, e.g. breakages on tools or machinery, faulty wiring and worn or defective equipment.

25 Use of Hand Tools

Always use the correct tool for the job – check that it is the right size.

Do not use a tool if damaged or the handle is missing, split or insecurely fixed.

Keep hands behind cutting edges when working.

Do not use screwdrivers on work held in the hand.

Keep tools in boxes or racks when not in use.

Protect sharp edges of tools that are to be stored or carried.

26 Use of Power Tools

See also 16.

The workshop contains power tools that may only be used with the permission of the Theatre Manager. The power tools must always be kept in good condition. Defects must be reported. Check equipment for damage before use.

Before carrying out any cleaning or maintenance, machinery should be disconnected from the supply and the cutting tool removed.

Keep loose cables off the floor as much as possible and certainly out of the way of any traffic.

Keep power equipment dry.

Where guards are fitted they must be used. It is dangerous and illegal to remove a guard or fix it in an inoperable position.

Be sure you have received instruction in the operation of a power tool before you start working with it. Make sure you know how to stop the machine in an emergency.

Always remove swarf and chippings from machinery with a brush – not your hands.

Always remove the chuck key from a drill before starting it. When drilling ensure that the work is securely clamped to the worktable to prevent it spinning. Do not wear gloves when drilling as they may become entangled in the machinery.

Always use the correct cutting blade or drill bit for the material you are working on.

27 Compressed Gas Cylinders

Compressed gas cylinders may only be brought onto the premises and used with the permission of the Theatre Manager. (See also Appendix B).

Treat every cylinder as full and handle carefully. Store all cylinders vertically and ensure that they cannot fall or roll. Secure to the vertical surface.

Keep cylinders away from sun, artificial heat, flammable materials and corrosive chemicals and fumes.

Avoid damage to valves and fittings. Do not use them for lifting and carrying.

Open cylinder valves slowly and close sufficiently to shut off gas – never use force. Leave key on valve for quick closure.

Keep hose lines clear of traffic lanes – or protect hoses if necessary.

Check condition of regulator and hoses daily for damage. Report damage or defects immediately.

28 Dressing Rooms

All electrical appliances should be switched off and plugs withdrawn when not in use or when unattended.

All ironing surfaces should be non-combustible.

All containers of adhesives, liquids and waxes should be kept closed and away from any source of heat.

Flammable cleaning fluids should not be kept or used. When cleaning fluids are used the room should be well ventilated.

Exits and escape routes must be kept clear at all times.

29 Green Room and Rehearsal Studios 1 and 3

Users of these facilities are reminded of their responsibility for the safety of themselves and others. Commonsense and tidiness mean that accidents are less likely to happen.

30 Front of House and Refreshment Facilities

Wipe up spillages immediately to avoid causing yourself and others to slip.

Boiling water can cause serious injuries. Deal with it sensibly. Avoid carrying hot liquids through the foyer when the audience are present.

Report immediately to a member of the Studio Staff: Lights not working, defects in the plumbing, broken or defective windows or doors, loose or damaged seats, broken or loose handrails and stair nosings, loose or torn carpets.

Remember – if you keep everything clean, tidy and well organised you greatly lessen the risk of accidents.

31 Work outside normal hours

The normal working hours of the Drama Studio are 9am–11pm Sunday to Friday, and 5pm– 12 midnight Saturday. Work outside these hours may only be undertaken with the permission of the Theatre Manager and, where he deems it necessary, the appropriate signing in and out procedure should be used.

Appendix A

PERFORMANCE CONDITIONS EMERGENCY EVACUATION PROCEDURE

ON SEEING RED FLASHING LIGHT OR HEARING ALARM:

DUTY FIRE OFFICER

1. Ascertain location of fire, and information about it
2. Telephone 4444 (control) with location, hazards and casualty information
3. Tackle fire if safe to do so, if not, close but do not lock the door
4. Evacuate from building to check with all door guards for recent developments
5. Report information to, and liaise with, Fire Brigade upon their arrival

DUTY MANAGER

1. Attend stage
2. Make evacuation announcement
“Ladies and Gentlemen, due to circumstances beyond our control we are unable to continue with this performance. Please leave the theatre by your nearest exit, where ushers are on hand to provide assistance”
3. Supervise audience evacuation in stalls and circle, ensuring all areas are checked, and fire doors closed
4. Evacuate to outside front entrance and remain with circle ushers as door guard
5. Duty Fire Officer will attend for latest situation

STAGE MANAGER

1. When Duty Manager arrives on stage, cue control room to raise houselights and working lights
2. Page R.O.H. to advise full company to evacuate to assembly point in upper back yard
3. Take Evacuation signing in sheet and assist company members to evacuation assembly point in upper back yard
4. Give company roll call and mark off on sheet
5. Act as door guard for rear exit
6. Duty Fire Officer will attend for latest situation

CONTROL ROOM

1. On cue from S.M. (or if no communications, when Duty Manager appears on stage)
2. Raise houselights then working lights, then switch off all but show relay
3. Evacuate via front entrance to Stage Door, to act as door guards there

F.O.H. TEAM

CIRCLE USHERS

1. Wait by curtains/doors and assist audience evacuation
2. When audience is clear, check gents toilet and follow audience to front of building
3. Act as door guards for front doors

STALLS USHERS

1. Open auditorium side exit, but leave doors to inner foyer closed
2. With one usher each side of stalls, assist evacuation through auditorium side exit
3. When audience is clear, stage left usher check accessible toilet and follow audience outside and act as door guards for side exit

NOTE: if normal exit route is not available, wheelchair refuge is in Outer Foyer, in front of radiator

F.O.H. MANAGER

1. Open external doors
2. Remain in inner foyer with Duty Manager to assist audience evacuation
3. When audience and circle ushers are clear, close foyer doors, check ladies toilet and evacuate through front entrance. Duty Manager will follow
4. Go to stalls ushers by side exit and remain as door guard
5. Duty Fire Officer will attend for latest situation

Appendix B

Hazards that you may encounter during your use of the Drama Studio.

These will need a method statement to be supplied, incorporating measures for controlling the risk of injury.

1. Electricity and electrical lighting equipment. All the electrical wiring for the controlled lighting circuits throughout the Drama Studio and the portable luminaires are terminated in 240 volt, 15 amp connectors. The 15 amp connectors are not individually fused, all fuses being located in the dimmer racks. All electrical equipment, cables and plugs belonging to the Drama Studio are tested annually and marked accordingly.
2. Access to the luminaires for focussing is generally good around the perimeter of the Drama Studio but those over the stage are only accessible from the Studio floor.
3. During performances lighting levels may be very low in areas used by performers off stage.
4. Carrying/moving additional luminaires. These are variable in weight, from 5 to 10 kilograms and those not in use are stored at the top of the Drama Studio, adjacent to the grid. The stairs to the storage area are narrow, twisting and not particularly well lit.
5. Carrying and erecting scenic flats. These are approximately 5m high and range in width between 450mm and 1.8m. They weigh around 20kilograms each and require joining above head height. Some flats may have protruding nails or screws. The stage floor is not level in all areas and the set will be unstable and could fall if not erected properly. Additionally, the flats are held vertically with braces and weights, which weigh between 12 and 15 kilograms each.
6. Carrying rostra frames and tops, step units and other scenic items to and from their places of storage. These are of varying weights, shapes and sizes.
7. Moving pianos. There is a grand piano in the Drama Studio. This is a valuable, heavy and cumbersome item of equipment. There is also an upright piano in Studio 1 that you may wish to move to the theatre.
8. Additional seating units. If required these are large units on wheels which will have to be brought from a nearby external furniture store down an un-even street with a gradient of 10%.
9. The orchestra pit is created by removing 9 heavy sections, revealing a hole 1.7m deep. If you intend to use the pit please indicate how you will move the sections without exposing members of your group to undue risks and protect all members of your group and others from falling into the open pit.
10. Working on the grid. Generally the grid is well protected to prevent falls, however it has a mesh size that will allow small items to fall through onto the stage and auditorium.
11. Flying. If it is intended to incorporate flying sequences in your show, please indicate how this will be achieved safely.
12. Moving the permanent masking screens in the downstage section of the stage. These are very heavy and, when not secured properly, unstable.
13. Access to the Baptistry grid is by a vertical cat ladder that is over 6m high.
14. Making refreshments. The water heater behind the foyer coffee bar produces near boiling water.

If your production requires any of the following, in addition to a method statement I must inform the Licensing Authority and I need 4 weeks notice in writing before your booking.

- Use of naked flame, including striking of matches, smoking, candles, oil lamps etc.
- Use of pyrotechnic effects.
- Use of smoke generating equipment.
- Use of special lighting effects such as lasers or holograms.
- Use of any equipment that uses cylinders of compressed gas, explosive or highly inflammable substances.
- Use of any staging or stand that is more than 600mm (2 feet) above the stage floor.
- Use of additional decoration to and/or aspects of the performance within the auditorium. This includes the siting of any equipment within the auditorium, including sound and video systems, and any actions made by performers within the auditorium.
- Use of anything else which you have identified as carrying a higher than normal risk of danger.

Please give as much information as possible. For any use of naked flame for instance, I need to know such details as location, is the item lit on or off stage, how is it lit, are there any flammable materials in the vicinity, duration, how often, how is it extinguished, where is it extinguished and anything else that may be relevant.