

EASTWOOD PARK THEATRE

Eastwood Park, Rouken Glen Road,

Giffnock, G46 6UG

EASTWOOD PARK THEATRE TECHNICAL RULES & STANDARDS

Introduction

Eastwood Park, incorporating the Theatre & Leisure Centre, has responsibilities under the Health & Safety at Work Act (1974) and other legislation to ensure the safety and wellbeing of its staff and the public. It also has to meet the requirements of the local Licensing Authority.

For these reasons, the Complex has issued the following Theatre Technical Rules and Standards.

These form a guideline for Visiting Companies and Performers and, in many cases, reflect the standard statutory regulations.

Visiting Companies should ensure that all relevant company members are fully aware of these rules and standards.

Health & Safety

Eastwood Park Theatre is subject to Health & Safety law and Licensing Regulations. The venue requires the Visiting Company and all persons associated directly or indirectly with the Visiting Company or the production, whether or not they are members or employees of the Visiting Company, to comply with the venue's Safety Rules detailed in this document. It is the Visiting Company's responsibility to inform all relevant members of your organisation, including any sub-contractors and helpers, of these rules.

Production File

It is highly recommended that the Visiting Company create a production file that carries full details of the production. This will help the venue to ensure that all of the arrangements for the production are in order and comply with the venue's safety rules and standard. The file should be produced at the Pre-production Meeting and contain as appropriate:

- 1.1 All licenses required for the production (as distinct for the building).
- 1.2 Detailed method statements for the production's construction and operation, including a *Construction Phase Plan*, stage floor ground plan and flying plot.
- 1.3 Certificates of flame-retardancy for all items of set and drapes/ cloths.
- 1.4 PAT certificates or other form of electrical inspection documentation.
- 1.5 Risk Assessments for all activities associated with the production, including load in/ out; construction/ deconstruction activities; set handling and flying; stage movements (including fight sequences) and any special effects, such as pyrotechnics or strobe lighting.
- 1.6 COSHH assessments for any substances used in the production, such as paint or fluids.
- 1.7 Temporary Structure Inspection certificates – Section 89 permit.
- 1.8 Insurance certificates for the Visiting Company's equipment, scenery, costumes etc.
- 1.9 Details of any special power requirements.
- 1.10 Details of any special access requirements.

If you have any queries, please contact the Technical Dept as soon as possible for clarification before the date of performance.

Theatre Operations & Emergency Evacuation Procedures

It is the responsibility of the Duty Technician to ensure that key members of a hirer's staff and/or volunteer personnel are adequately briefed on any relevant operating procedures in the Theatre, and in particular, on the emergency evacuation procedures.

These key members are responsible for ensuring that this information is disseminated amongst all Company members.

Key members of a hirer's personnel are defined as:

Company Manager:

The Company Manager is the main representative of the hirer and is the person with overall responsibility for all actions involved with a production and any other matters related to the use of the venue by the hirer(s).

The Company Manager is responsible for:

- The actions and behaviour of all cast and crew in the company, including Orchestra/ Band members and FOH personnel.
- The number of Company personnel in the building at any time, this should be achieved by the means of a Company Register for all signing in and out of the building.
- Gathering the full Company at the Assembly Point and conducting a head count to ensure all Company members are accounted for.
- Reporting to the Duty Technician at the Assembly Point.

Company Stage Manager:

The CSM will usually act as the show caller or leader of the Stage Crew team and is the point of contact for the halting of a performance.

The CSM is responsible for:

- The management of the production on the stage, including stage crew, technical operators and cast members during the performance.
- In the absence of the Company Manager, the CSM will assume overall responsibility for the Company.

Company FOH Manager:

Acts as company representative Front of House and is the point of contact for issues regarding FOH displays and any issues regarding the position of displays with regard to passageways.

The Company FOH Manager is responsible for:

- All company FOH personnel, including ticket agents and programme/ merchandise sellers.

Musical Director:

The Musical Director is responsible for all musicians in the company and is the point of contact for issues regarding the Orchestra/ Band members and the Orchestra Pit and its condition with regard to Fire Safety and Access/ Egress.

The Musical Director is responsible for:

- The management of musicians within the Orchestra Pit
- Ensuring electrical safety tests are up to date for all band equipment brought into the venue.
- Ensuring that the layout and number of musicians does not compromise suitable access and egress to/ from the Orchestra Pit.

General Regulations

1. Please ensure that all those involved in your production behave in an orderly manner so as not to harm the venue's business, reputation or compromise the venue staff; and in particular that they observe any reasonable direction from a member of the venue's Technical Staff.
2. All accidents must be reported to the Duty Technician. Failure to do so is a breach of Eastwood Park Theatre's Health & Safety policy.
3. Eastwood Park Theatre does not have a manned Stage Door, we recommend Visiting Companies provide personnel to manage access for their cast and crew by means of the doors adjacent to the entrance to the Stage area.
The use of the buzzer system located FOH should be discouraged wherever possible.
Companies are also advised to use a sign in/out sheet to ensure knowledge of the numbers of Company Members in the building for evacuation purposes.
4. All areas of the stage; performance rooms and dressing rooms should be kept clean and tidy with all access passages and doorways maintained at all times. No damage should be done to the fabric, fittings, accessories or structure of the venue.
You will be charged for any work incurred because rooms were not left in a clean, tidy and satisfactory state, including the repair of any damage.
5. Use only designated dressing rooms for costume changes. This means that the corridors or stairwells may not be used under any circumstances; this is to ensure that all passageways are kept clear in the event of an emergency and to prevent injury to persons from trips and slips from discarded clothing.
6. No eating or drinking of any kind (except for bottled water with appropriate sport style caps) is allowed within the performance stage area. **Chewing gum, in particular, is completely forbidden in all backstage areas**; anyone found chewing gum within stage areas may be asked to leave the premises immediately.
7. No alcohol or drugs are allowed backstage, in the pit or in the dressing rooms at any time.
8. **Smoking.** The venue has a strict no smoking policy; including the use of vapour devices and smoking during performances. Smoking is also forbidden around the doorways and loading areas – all smokers must be clear of the building and out with the confines of the loading areas and doorways.
9. **Children.** All performances or rehearsals with children on stage, or in the auditorium, must have an adequate provision of chaperones to ensure their welfare, keep order at all times and take charge of the children in an emergency. Children under 16 must be supervised at all times. The venue recommends there is at least one chaperone with every 10 children.
The licensing of children as defined in The Children (Performances) Amendment Regulations (2000) is the sole responsibility of the Visiting Company.
10. **Animals:** All performances and rehearsals involving animals must carry a specific animal management policy for welfare of the animals approved by the SSPCA.
11. Only Eastwood Park Theatre technical staff may use the venue access equipment for working at height.
12. We reserve the right to remove from the venue **any** persons who fail to act in a responsible manner or who are deemed to be under the influence of any alcohol or drugs.

Technical Standards

1. **Set Construction:** All set construction in the UK entertainment industry is subject to the Construction Design Management Regulations (2015). As such an appropriate **Construction Phase Plan** and, if relevant, HSE notification paperwork must be in place prior to your set being constructed at the venue.

In addition, all raised structures at a height of 600mm or above that will be occupied by persons, such as staging decks, trucks and rostra, (including access for set building purposes only) are subject to a Building Standards **Section 89** application under the Civic Government Scotland Act (1982) – the provision of a Section 89 application and subsequent approval by the Local Authority is the responsibility of the Production Company and not the venue.

Failure to produce a Section 89 approval will result in the refusal of raised structures within the venue.

2. **Scenery:** All scenery; decorations; drapery; cloths; curtains; gauzes and similar decorative hangings must be made of a material which is not readily flammable, or of material which has been rendered and maintained as flame-retardant to the satisfaction of the venue.
3. On a stage, scenery made of the following materials is acceptable:
 - Flame-retarded fabrics. Any non-durably flame-retarded (NDFR) fabrics will be tested for flame-retardancy and may need to be re-treated if necessary.
 - Plywood, hardboard or similar boards. Any boards less than 6mm thick must be treated by a process of impregnation which meets at least Class 2 when tested in accordance with BS 476-7.
4. The use of plastics or expanded polystyrene must be avoided whenever possible. Decorative items such as statues made of expanded polystyrene must be enclosed by a non-combustible skin of, for example, Artex or Rosco Foamcoat; and care taken that this skin is maintained undamaged.
5. Plywood and similar boards should be branded with a recognised stamp to certify the standard of flame retardancy achieved. Where the stamp is not visible, certificates must be retained within the Production File alongside certificates for other combustible materials.
6. The venue reserves the right to check and test where deemed necessary all scenery or drapery for compliance with the appropriate fire standard. The venue will remove, or render flame-retardant at the Visiting Company's expense, any items not conforming to the appropriate fire standard. Failure to comply may result in the performance being cancelled.
7. Scenery, furniture or props must not obstruct the line of the front curtains without agreement of the Duty Technician.
8. All scenery must be stable and not likely to collapse once erected other than as part of an intended effect. The venue may refuse to allow the erection of any scenery that the Duty Technician considers to be unsafe unless a certificate issued by an appropriately qualified person, for example a member of the Institute of Structural Engineers, is provided. This is desirable where the use of scaffolding or raised staging is proposed.
9. Where high numbers of performers (40+) or large quantities of scenery and props are proposed, the Visiting Company should consult in advance with the venue Technical Dept in case there are concerns about overcrowding of the stage areas or affecting the established fire paths and clearways. The Duty Technician reserves the right to refuse entry of any numbers of persons, sets or scenery that are deemed to be too large for the stage area.
10. The use of fasteners or fixings to some floors within the venue is not permitted. The only floor surface that these items may be used on is the main Theatre stage. All drill/ screw holes must be made good by appropriate dowelling or filler at the end of the Production. Any redecoration of the stages or auditorium must be approved by the venue in advance, and will require the previous decoration to be fully restored to its satisfaction at the end of the production at the expense of the production company.

11. **Weight:** Individual items of scenery or other equipment exceeding 15kg must have their weight marked on them if they are to be manually handled by the venue Technical Staff. Where decoration of double-sided pieces makes this impractical, a note should be retained in the Production File of all set piece weights and dimensions. The Visiting Company must provide the venue with the exact or estimated assembled weight of any pieces to be suspended from the venue flying system, together with the distribution of the load. The Visiting Company must also provide the venue with the assembled weights, including point loads, of any trucks or other heavy items.
12. **Flying:** Any lifting or suspension equipment, including chain hoists or **rated** drift wires and other lifting accessories (e.g. shackles, slings, irons etc.) **must be provided by the Visiting Company;** and must be appropriately marked and accompanied by the relevant documentation of inspection as required by the Lifting Operation & Lifting Equipment Regulations 1998 (LOLER). Individual items that require to be flown shall be individually assessed by the Duty Technician for suitability regarding size and weight. The Duty Technician's decision will be considered final.

Scenery must not be suspended other than from the approved flying systems.

13. **Floors:** Sheet materials such as hardboard or plywood laid in direct contact with a structural floor need not be treated flame-retardant. Any carpets or textile floor coverings, such as underlays or floor cloths, when tested in accordance with BS 4790 must either not ignite or have the effects of ignition limited to a radius of 35mm on both the upper and under surfaces. Appropriate certificates of flame-retardancy must be retained in the Production File.
Floor coverings such as sand, soil, turf, wood-chipping and straw are **not** permitted within the venue.
14. **Props:** Similar considerations of reducing the risk of fire apply to the use of furniture and properties as to the use of scenery. Where the action does not involve the use of naked flame, lesser standards may be appropriate. As a general rule, hand-held properties and antique furnishings will be approved without flame-retardancy treatment. However, the venue will generally apply the same standards that apply to scenery to large properties, large quantities of furnishings and to items considered to be especially constructed for the production. Appropriate certificates of flame-retardancy should be retained in the Production File.

Items such as tablecloths, curtains, and bedclothes must be flame-retardant and appropriate certificates retained in the Production File.

The venue may require sight of the risk assessments for props and effect devices and, if deemed necessary, to see them in use under performance conditions before they are used in performance. The use of any substances (liquid or solid) or props with potential to permanently mark or damage the in-house surfaces or to create substantial dust, such as talcum powder, must be approved by the venue and, if deemed necessary, tested under performance conditions.

15. **Costumes:** Where real flame is in use it may be necessary for costumes to be flame-retardant, in which case some form of recognised certification must be retained in the Production File.

Only designated dressing rooms or previously agreed quick-change areas may be used for costume changes. Backstage corridors and stairwells and the stage door area **must not be used**. Quick change arrangements must not affect the means of escape or access to fire fighting equipment.

16. **Electrical Equipment:** Any electrical equipment provided by the Visiting Company for the Production must carry an indication of a valid safety inspection, such as PAT (Portable Appliance Testing). If the equipment itself does not carry this indication (e.g. PAT label) then a valid certificate of testing must be retained in the Production File. **This includes any personal dressing room equipment, such as hair dryers, hair straightening irons or mobile phone chargers.**

A charge will be made if testing of uncertified equipment using in-house testing machines or staff is deemed necessary. Charges are levied at £5 per item.
The venue reserves the right to remove from the building any electrical appliance deemed unsafe.

Temporary Wiring: All temporary wiring must comply with recommendations of BS 7671 or, where applicable, BS 7909.

17. **Blackouts:** The emergency lighting in the Auditorium and backstage areas and the escape route signage must remain illuminated at all times.
18. **Special FX:** Special effects are deemed to be haze/ smoke machines; fog generators; pyrotechnics and fireworks; real flame; firearms; strobe lighting and lasers. The use of chemical dry ice, cryogenic fogs and combustion engines is **not** permitted within the venue.

All special effects for a Production must be accompanied by a full risk assessment and set up and thoroughly tested as far as reasonably practicable before the fit up at the venue. The venue may require the proposed effect(s) to be demonstrated in performance conditions before consent is given and reserves the right to refuse consent or make specific requirements.

As much notice of any proposed effects and the risk assessment for their use should be given to the venue as soon as possible but in any case no less than fourteen days. Failure to provide sufficient information will result in non-acceptance of the effect, even though such non-approval may have a serious artistic implication.

After an effect has been demonstrated and approved it must not be altered.

Where warning notices are required, they must be displayed at all entrances to the auditorium to allow the public to read them before entering. Where practicable, similar notices should also be printed in any programme and warning announcements should be made before the start of the performance.

Pyrotechnics must be fired from an approved, key-protected control/ firing box (and never directly from the mains electricity supply). The key must be kept in the possession of a competent operator responsible for firing the devices. The control/ firing box must only be energised immediately before firing the pyrotechnic effects. Pyrotechnics must be confined to the stage area and not taken into public areas. The operator must have a clear view of the pyrotechnic device and its immediate vicinity from the firing point and the device must not be operated if there is risk to anyone or any element of combustible scenery. In the event of a misfire the circuit must be switched off until after the performance.

Maroons must only be used in a suitable bomb tanks within safe locations; bomb tanks are not supplied by the venue. Warning notices must be displayed around the premises, stating specifically that maroons operate as part of the pyrotechnic effects.

Real flame should be substituted by an electrical or mechanical effect whenever possible. Real flame must be kept clear of any costumes, curtains and drapes and must not be taken into public areas. Any candle holders or candelabras must be robustly constructed and not easily overturned, preferably fixed into position.

Hand-held flaming torches are strictly forbidden for use inside the venue premises.

Stage Fighting should be carefully risk assessed and choreographed by a professional Fight Director in advance of the production at the venue.

A Fight Captain should be appointed to manage and maintain fight choreography during productions; and cast warm ups and rehearsals before every performance are strongly advised by the venue.

Firearms & Weapons used onstage should be replica or model weapons only.

Ideally, onstage firearms should be solid barrel models and sound effects should be achieved by the use of a playback device. Bladed weaponry must be sourced from a professional stage weapon hire company and all blades appropriately dulled for safe use – the use of retractable blades is not advised and should be avoided.

For productions where the use of a firing replica firearm or bladed weapon is required, a professional fight director should be engaged to design choreography and an armorer/ “swordmaster” engaged to manage the use of firearms or weapons.

All stage weaponry must be secured in containers with appropriate safety markings and a competent person must be identified for the issuing/withdrawing of weapons to cast members and their return to storage during use at the venue.

The venue requires all weaponry risk assessments to be supplied a minimum of 6 weeks before the first date of your production. Risk assessments must be unique to each production and include all the times weapons are involved, from transport, initial delivery, storage, rehearsals, through to the actual production. The risk assessment must also cover lockable storage and nominated persons.

The venue will also require demonstration of the use of firearms or stage weapons under performance conditions and reserves the right to refuse use if it deems them or the action unsafe.

Stroboscopic Lighting: Photosensitive people are particularly sensitive to light; tests have shown that gazing at strobe lighting may induce epileptic attacks in photosensitive individuals. When used in public areas, strobe lighting must be synchronised and operate at a fixed frequency outside the 4-50 flashes per second (Hz) band. This rule may be relaxed for momentary effects on stage. Warning notices **must** be displayed at all entrances to the Auditorium or Hall and, where possible, printed in any programme. Warning announcements should also be made before the start of the performance.

Lasers produce very intense light beams, which have the potential to blind, cause skin burns or even start a fire if used improperly; even reflected beams can be dangerous. This does not apply to Class 1 or Class 2 lasers, such as those used in CD players or barcode scanners.

Laser beams must be at least 3 metres above the highest affected floor level at all times and arranged so that they cannot scan onto any member of the public, cast or staff member.

Supporting structures must be rigid to avoid any accidental misalignment of the laser(s) and any mirrors must be fixed in position. Alignment of the laser installation must be checked on a daily basis before the performance.

Pyrotechnic effect devices, firearms, weapons and blank ammunition, flammable liquids and gases may only be stored in approved containers which carry the appropriate warning markings.

If any of the above special effects are to be used in your production, you must carry out a suitable risk assessment and pass to the Theatre Operations Officer for approval before your Production Meeting.

19. **Orchestra Pit:** The occupancy numbers and layout of musicians/ instruments within the Orchestra Pit must be agreed in advance with the venue. A detailed pit layout plan should be supplied to the Technical Dept. no later than 28 days before the first production date.

For reference the maximum Pit occupancy numbers are:

Band without drums or percussion	12 + non playing MD
Band with drums or percussion	9 + non playing MD
Band with drums and percussion	7 + non playing MD

For bands with a playing MD, the MD should be counted as one of the numbered players.

The access treads at either side of the Orchestra Pit must have a minimum clearance of 600mm in front of the bottom step at all times.

A clear passage through the Pit for persons must be maintained at all times, either centrally between playing positions or against either wall of the Pit.