

2016

Non-Conventional* Theatre Spaces

A guide to providing safe performance spaces and venues.

*Experiential/Pop-Up/Site Specific/Site Located/Found Space/Immersive/
Promenade/Experimental/Transformative/Game Playing/Secret and other
Non-Traditional forms of theatre.

The purpose of this guidance note is to help you safely present theatre productions in non-conventional theatre spaces. These spaces may include shops, warehouses, office blocks, brownfield sites etc. These spaces are usually not equipped with the safety equipment found in conventional theatres, so you have to make sure that both the company (performers and other staff) and the audience can deal with emergencies if something goes wrong.

You will need to be able to demonstrate to the Local Authority / Fire Authority that you have thought about any possible risks and hazards. An overall Risk Assessment is required to show that you have thought about the things that might go wrong and what you are going to do about them if they do. This guidance will help you identify any risks and hazards in relation to both the building and your proposed performance to enable you to carry out an overall Risk Assessment including a Health and Safety Risk Assessment, a Fire Risk Assessment etc. You should have a check list to make sure everything is in working order before each performance.

It will help to have a copy of *RU Safe?* as it provides more information than in this book and there are many references to it. **(RUS xx)**. We also make reference to *Technical Standards for Places of Entertainment* **(TS xx)**. Both of these have bright yellow covers.



This guide has been produced to help production companies who wish to perform in spaces and venues that are not equipped as theatres in the conventional sense.

Members from the Standing Committee for *Technical Standards for Places of Entertainment* have written *Non-Conventional Theatre Spaces* as a free introduction as to how to choose a venue and perform within it in a safe way.

The members are from the Association of British Theatre Technicians (ABTT), the Chartered Institute of Environmental Health (CIEH), the District Surveyors Association (DSA), the Institute of Licensing (IoL) and the London Fire Brigade along with The Theatres Trust and SOLT/UK Theatre.

If you need more information, please purchase a copy of *Technical Standards for Places of Entertainment* from the ABTT www.abtt.org.uk

August 2016

Published for and on behalf of The Standing Committee for *Technical Standards for Places of Entertainment* by:

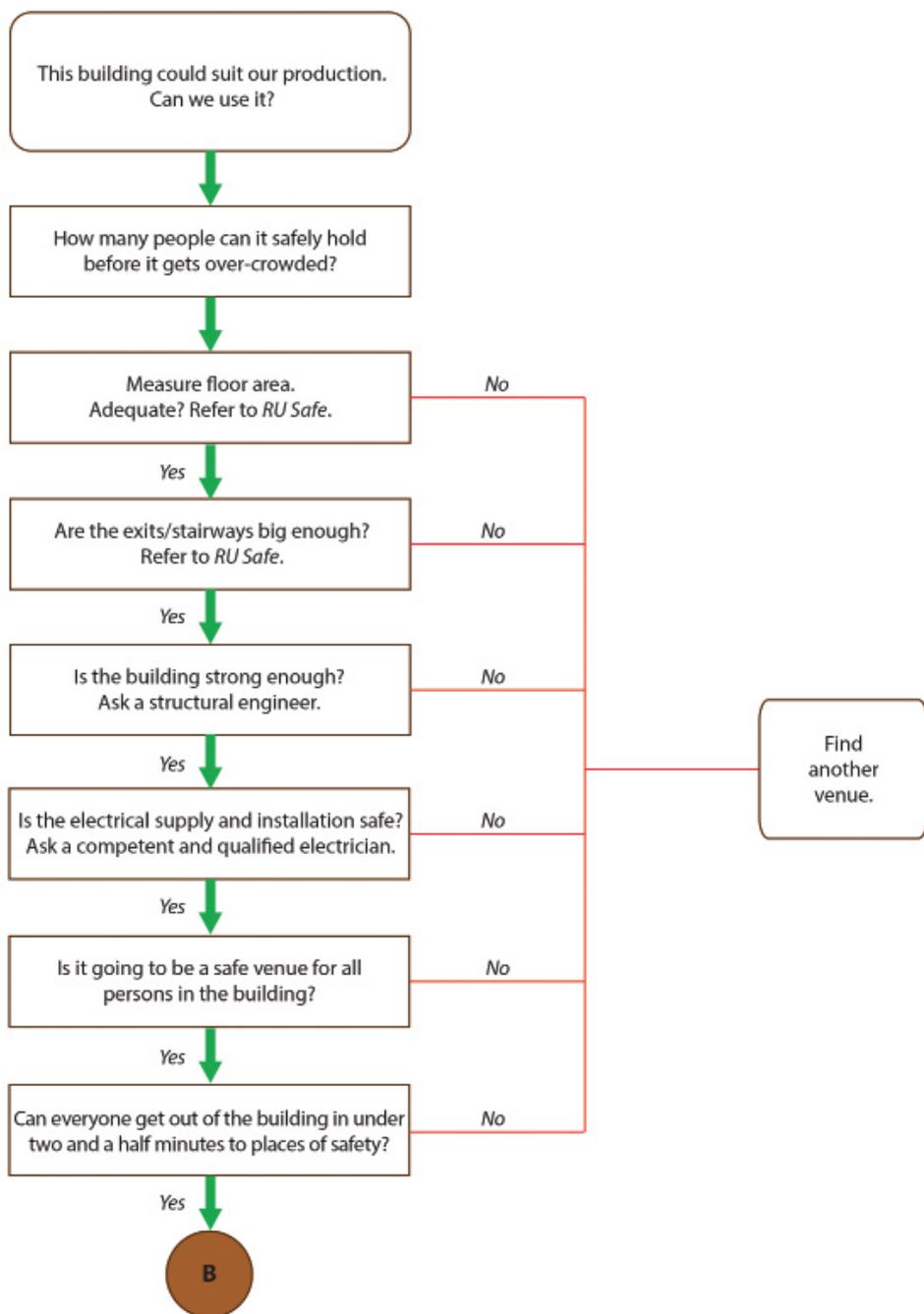
The Association of British Theatre Technicians
4th Floor
55 Farringdon Road
LONDON EC1M 3JB

www.abtt.org.uk

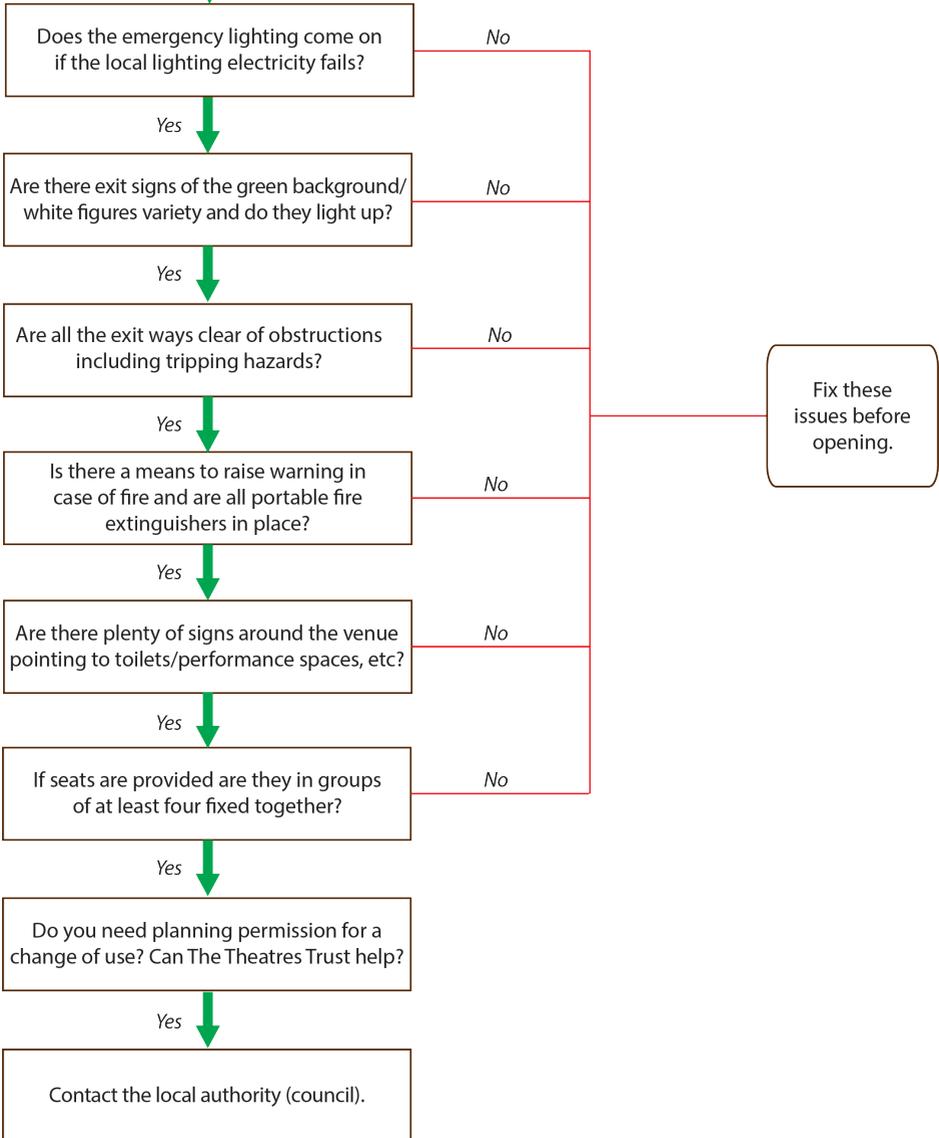
- 1.This publication forms part of the Code of Practice for the Theatre Industry produced by the Association of British Theatre Technicians with the support of the Theatre Safety Committee.
- 2.Whilest all due care has been taken in the preparation of this document, the Association of British Theatre Technicians together with its 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.
- 3.Copyright exists in all ABTT publications. No part of this publication may be reproduced in any form without permission in writing from the ABTT.

©Association of British Theatre Technicians 2016





B



Introduction

We are going to use the following terminology in this guidance to have everyone use the same language.

Temporary premises:

Temporary structures, demountable structures (that is to say can be taken down and put up somewhere else) and pop-up premises created temporarily and used as a Place of Entertainment.

Temporary use:

The temporary (short term) use of existing premises usually built for something other than theatre as a Place of Entertainment.

Non-Conventional Theatrical Performance:

The presentation of live performance to an audience who could be seated, standing or promenade (walking around), who are accommodated (present) in an area essentially different to an area in which traditional live performance is presented: e.g. a stage and an auditorium.

Non-Conventional Theatre Environment:

The creation of an environment by the use of theatrical production techniques in which the audience co-occupy the same areas as the production.

Scope of this Guidance Note

- We talk in this guidance about the temporary use of buildings for performance. Temporary means usually a number of days, maybe a few weeks but normally less than 28 days.
- Sometimes temporary modifications or additions are needed to venues so that the audience and performers are safe.
- There needs to be an outside space or spaces to which the audience and performers can safely move in an emergency evacuation. These need to be adjacent or near to the venue with unhindered access to a public highway(s).
- This guidance will be helpful for small events in simple venues. For large numbers of people and events in complex venues then specialist advice should be sought.

Choosing a venue:

The structure of the venue:

You need to make sure that the building is strong enough to be able to support the maximum number of people allowed in the venue at any one time. The building may not have been designed for your proposed loads or may have been altered or has not been adequately maintained. For example putting fifty people in a rotten disused warehouse could be a really bad idea. The floors and stairs might be OK for say five people but ten may cause the floor to collapse. You might consider measures such as adding in Acrow props and load spreading by using old railway sleepers to make things strong enough. Ask an expert, not someone who thinks they are an expert but has not had any training. Someone who can sign a certificate saying the venue is structurally sound such as a Structural Engineer. **(TS Section D).**

- You need to make sure that the venue is suitable for the use by an audience. The floors need to be checked to ensure they are structurally suitable for the number of people anticipated and taking into account that there might be dynamic, not just static, loads. A maximum point load should be established.
- Consider the type of audience and the performance proposed. If people could gather together in large numbers and all dance, jump or push together then you will need to make sure all the floors, walls, staircases and any barriers are strong enough to withstand this behaviour.
- You need to make sure that the roof can take the loads that you may be adding to it such as lighting/speakers/scenery etc and that they can be adequately supported.
- Engineer's reports may be available but if not, one will be required.

Sizes of the doors:

- This is very important in order to make sure that everyone inside can get out within 2½ minutes in an emergency. *RU Safe?* and *Technical Standards* deal with this complex subject, and for example:
 - All doors need to be at least 80cm (800mm) wide for a maximum of 60 people and wheelchair users (**RUS 1.3**). Most domestic doors are about 76cm (760mm) wide meaning they are not suitable for large numbers of people or wheelchair users. Where the maximum number of persons exceed 60 generally a minimum of 2 exits should be provided.
 - However, for up to 75 people at ground floor level only with a maximum travel distance of 18 metres to a single exit door leading to the street, that exit door needs to be at least 100cm (1metre) wide and opening in the direction of escape. If the travel distance to an exit door is more than 18 metres and less than 45 metres, at least two exit doors each 85cm (850mm) wide are needed in remote locations from each other. All exit doors should be unlocked, readily accessible and lead to separate outside areas leading to the street (**RUS 1.3**).

Audience Numbers and Overcrowding:

How many people can you let into the venue before it is overcrowded?

(RUS 1.1 and Appendix 4).

- Measure the floor area where the audience will be. You will need at least 0.45m² of floor space for each person as a minimum in a standing only performance area or, 1.0m² to 1.5m² for table and chair arrangements (**RUS 1.1**).
- If audiences can move freely about, consider the possibility of localised overcrowding if lots of people want to get into one area at the same time. If you do not have adequate exits in some areas you will need to restrict the number of people by means of stewards or barriers.
- Does the exit passageway have steps? Steps reduce the number of people who can use the exits when something goes wrong. Stairs can be a minimum of 80cm (800mm) wide for up to 60 people but should be at least 110cm (1.1metre) wide for larger audiences and to allow freedom of movement both up and down the stairs (**RUS 1.4**).
- Are there enough toilets for both the company and the audience? *RU Safe?* tells you how many toilets you should have according to the total number of people present. Do the toilets work and cisterns fill quickly? (**RUS 2.1**).

Environment:

- Is there enough air for people to breath? Is there a place for fresh air to come in and stale air to go out? Are there fans and do they work? **(RUS 3.3)**.
- If you are using effects such as fog (smoke) machines or dry ice be very careful not to restrict the amount of breathable air. CO₂ (carbon dioxide) can accumulate in lower areas and can suffocate occupants. See Special Effects section below.
- If the event is in the summer you may need to consider using air-conditioning. Account should be taken of the increased noise, power consumption and humidity reduction associated with this.
- If the event is in the winter you may need to consider using heating – the type of heating system used may introduce additional hazards such as CO (carbon monoxide), fire risk, audience members burning themselves – these need to be assessed and managed. Heating requires fuel in some form or other and this can significantly affect your budget.

Environmental Health:

- You need to make sure that the building is free of environmental hazards such as asbestos, dust or particulates, biological/microbial contaminants and so forth. Ask for copies of any recent surveys of the building.
- Asbestos was completely banned in new buildings in the UK in 1985. Buildings constructed prior to 1985 must be presumed to contain asbestos. This may already be a hazard to health in the premises' current condition and is likely to become so if any works are undertaken on the fabric of the building.
- You need to ensure that the water supply is drinkable – if it has been turned off for some time it will need to be tested, simply running it through is not sufficient, and an alternative water supply may be needed.
- How are you going to recycle and otherwise dispose of the rubbish and detritus from your production? See www.sipa.org.uk

Fire Safety:

- Have you considered the risk of a fire starting and have you evaluated the risk to people?
- Have you determined whether your escape routes and exits are adequate for the numbers and type of people that may need to use them? e.g. members of the public, including disabled people.
- Are there any protected stairs in the building? A protected stairway is one enclosed with fire resisting construction and fire resisting doors in order to protect people escaping down the stairs from a fire. Any protection must be left in place and not be compromised by leaving and securing fire doors open.
- Do you have enough fire exit signs and notices throughout the premises?
- How have you determined that your normal lighting and emergency lighting is adequate in order to see how to escape?
- Are all escape routes and exits clearly indicated and provided with emergency lighting? **(RUS 4.5.1)**
- Have you considered the need for Fire Detection and Alarms or perhaps other methods to raise warning in case of fire?
- Do you have sufficient portable fire extinguishers of the correct type? Are they tested and maintained? **(RUS 4.3)**
- Have all fire exits been unlocked and are all exit routes clear and available before the audience arrives?
- Can all persons escape to a place of safety in a reasonable time (2.5mins)? **(RUS 4.6)**. Are there sufficient trained fire stewards/audience attendants/management persons available to assist in evacuating persons?
- Have you removed or reduced the hazards that might cause a fire? Is the venue completely clear of rubbish that might catch fire or cause people to trip up who are trying to get out?
- If you are using temporary cabling, ensure that it does not block exits or become a tripping hazard on escape routes.
- Has the scenery/props/soft furnishings/costumes etc. been made from materials that will not catch fire? Have combustible materials been treated with Fire Retardants? **(TS K6)**
- Have you considered how emergency services will get to, in and around your venue?
- Do you have a tried and tested method of contacting the emergency services?

Providing a Safe Environment (remembering the Equality Act 2010). The Equality Act places some duties on service providers such as theatre producers to overcome barriers experienced by disabled people. They are required to make reasonable but not undue adjustments to their premises to provide equal enjoyment and exercise for all persons.

- Access for a number of people with disabilities is a good idea. Are the floors flat and free from obstruction? If lifts are required, do they work and can they legally carry passengers? **(TS K1.09-20)**.
- Think about emergency evacuation of those less able to walk or those in wheelchairs. Most lifts cannot be used in the event of a fire unless they are evacuation lifts.
- If the audience is likely to include children, have you catered for them?
- If you can accommodate people with disabilities, what is your system of evacuating them in an emergency via two separate routes if the venue requires two exits?
- Can the audience, performers, production crews, stewards and others freely circulate? You should allow around 1 metre square of floor space for every person present **(RUS Table 1.1)**.
- Is there enough lighting so that the audience can see to get out at any time? What will the lighting effects be? Are you thinking of a blackout? Dark = panic. Will there be strobe effects (more than 4 flashes per second can adversely affect some people)? Are there Exit signs at the appropriate places? What happens if the power to the lights fails? Does the emergency lighting system continue to work for at least one hour? **(RUS 3.2)**.
- Have you provided signs to all Exits (green background/white figures), to toilets male and female, to performance areas, no smoking (white background, red edging and red diagonal line), private areas, potentially dangerous places such as electrical cupboards (black triangle, yellow background and pictogram representing the hazard) etc? **(RUS 4.5)**.
- Stairs can be dangerous places, especially to people with impaired mobility. Most accidents to audience members happen on stairs and steps. Are all stairs and steps slip resistant with secure steps with contrasting nosings, lit well and with any carpet fixed in place? Is the handrail secure?
- Are the steps in the building even?
- Are there any fire doors or shutters? Do they work? Make sure they are not obstructed.
- Are there any light switches on the walls in the audience area that control the lights? Make sure they cannot be operated by the audience.

Installed Equipment:

- Is the building's electrical installation safe? Has it been checked by a competent and qualified electrician? Are all electrical sockets earthed? If RCDs are fitted, do they work properly? Are there any exposed wires that could be damaged or give electric shocks? Are the electrics damp or exposed to dripping water? **(RUS 3.1)**.
- Do the extract fans work properly? Are the vents clean? **(RUS 3.3)**.
- Is there a sufficient water supply? Do the drains work? Is the water safe or does it need expert treatment like chlorination?
- Is the Gas Installation safe? **(RUS 3.4)**. Has it been checked by a Gas Safe Registered Engineer and with a current certificate available?
- Any lifts in the building? Are they safe to use with a current test certificate especially if carrying passengers? Is there lighting in the lift and does the alarm system work? How will you make sure that the lifts are not used in a fire? **(TS K1.01-20)**.
- If those using wheelchairs or with limited mobility have access to the building via a lift is there an alternative system of evacuation for them?

Temporary Power:

- You may need to arrange temporary power – this is noisy and expensive and usually requires the presence of a store of fuel on site to enable refuelling. Generators need to be managed; they create noise, smoke and fume pollution and care needs to be taken to prevent fuel spillage. Generators need to be fenced off from the public and secured in such a way that they cannot easily be stolen. They need to be adequately distanced from your event to ensure that the exhaust fumes do not endanger and annoy the audience. Don't forget that the wind changes direction.

Audience Control and Overcrowding:

- In order to prevent overcrowding, have a system in place that can tell you how many people are in the building at any time. This is usually done by staff on the doors counting the people in and out or tickets sold in advance of the event.
- Give the audience plenty of signs on the walls that tell them where things are (toilets, exits, performance areas, bar, security etc.) as they are unlikely to be familiar with the venue. The signs need to be readable from a distance, usually mounted above head height so they can be seen, in a typeface that everyone understands and have adequate lighting on them.
- If there is a standing-only audience then make sure the floor is always kept clear for the same reason.
- If the audience moves from one area to another in a promenade performance, again, make very sure that the floor is even, no tripping hazards exist and any steps are lit at all times.
- If there is no defined performance area and the audience surrounds the performers and/or takes part as in experiential theatre, ensure that everyone present can always get to an exit whenever they need to. This means signs that are well lit and can be read from a distance.
- If the performance is in cabaret style with tables and chairs, keep them away from exits and consider securely fixing some to the floor.
- If there are no barriers between audience and performers, stewards and performers may need to have measures in place to protect performers from audience interaction.
- If loose seats are provided, at least fix the seats together in groups of 4 (cable ties can be useful) so as not to trip people trying to get out in a hurry.
- Make sure that the audience members cannot enter any 'backstage' areas for security and audience safety considerations.

Food & Refreshments

- Any selling of alcohol requires a licence from the Local Authority and some strict restrictions can apply.
- Consumption of Alcohol by persons under 18 is usually illegal, certainly without serving food.
- Make sure that controlled drugs are not being used on the premises. Allowing Premises to be Used offences can result in the managers of the premises being fined heavily.
- If you are storing, preparing or serving food, strict hygiene rules apply. You have to register with the Local Authority 28 days beforehand. The local Environmental Health Authority can provide advice (**RUS 5.3**).

Production:

Sets & other structures.

- You need to make sure that anything that can fall down does not.
- Non-conventional performances often have the audience very close to and moving past sets etc. You need to make sure that nothing will collapse or can fall over that would harm people.

Effects requiring operation by competent persons:

- Sound. There are limitations about how loud the sound can be and for how long. Having a sound meter might be a good idea. Fit a kill-sound switch for use in emergencies.
- Lighting. Make sure the electrical system is safe. It is a good idea to have every piece of electrical equipment Portable Appliance Tested.
- When using bright light sources (e.g. beam lights, projectors, lasers and strobes etc.) make sure they do not dazzle the audience so that they are prevented from clearly seeing their footing or escape routes.
- Theatrical fog and other atmosphere effects should be used very carefully. While usually not poisonous, it can provoke breathing difficulties for some people in small venues and block people's view of the way out or obscure hazards.
- Pyrotechnics now come under the Explosives Act and must be used with extreme care and only fired by competent persons such as members of the Association of Stage Pyrotechnicians or similar organisations. They can and have set fire to people and premises. This is particularly true in venues that were not built as theatres and may include combustible materials. **(TS Section K3).**
- Make sure that any props or parts of sets that the audience may come in contact with are safe (avoid glass, no sharp edges etc).

Performers and crew rehearsal

- Make sure that they have been rehearsed at all times. They may well be the people who help the audience to get out if something goes wrong. Un-rehearsed members of the company have and can injure other performers, audience and staff.

Audience

- Non-conventional theatre often provokes reactions in the audience as it tackles subjects which might be taboo in conventional venues. Some reactions can result in a vivid display of emotions. Always allow an escape route

for those who need it. Take particular care of people with disabilities.

- Audiences may need guiding around a venue. Make sure that you have enough trained stewards to do this. They can point out any potential hazards and give directions as to what to do.

Production

- Secure dressing rooms need to be provided for the performers.
- It is preferable that the performers do not share welfare facilities with the public.
- The performers will need running water both for drinking and for washing.
- A space should be allocated for the performance company to use for eating and resting. This could be an area that is later opened to the public.
- Provide a facility for the company to securely store their personal possessions.
- When choosing a venue take account of mobile telephone coverage.

Running a Venue:

Management:

Health, Safety & Welfare

- Do you have a “robust” method of venue management in place? Robust means someone in charge of a team of people who know what to do in an emergency (such as how and when to call the emergency services) as well as being stewards.
- Have all safety issues been written down in a Risk Assessment and control methods recorded and understood? Have high risk activities (such as working at height) been addressed within a Method Statement? Is everyone who is not an audience member aware of the risks and what to do about them?
- Are the public going to be safe? Consider all possible audience members and how they may behave and react to the performance. How are you going to deal with complaints? Who is going to be in charge of making sure that everything runs smoothly whenever and at all times the audience is present?
- Consider what is going to happen in the performance. At what point in time will it be necessary to warn audience members in advance of loud noises/flashing lights/accessibility issues etc. At the point of sale of the tickets and upon entering the building?

Fire Safety:

Getting people away from the venue

- Have you thought really carefully about fire precautions? Even at the best well-run venues, fires may still occur! Fires are best prevented and not having to be controlled once they start. Put in place very strict rules about sources of fire at all times; no naked flames, no smoking; all electrical equipment thoroughly checked and no litter or rubbish in the venue. All fabrics and other combustibles need flame-proofing before the audience comes in.
- The rules need to be enforced for **everybody at all times. No exceptions.** (RUS Sect 4).
- Make sure you have a place of safety for wheelchair users and their carers to go to in the event of an emergency. This is needed so as to not obstruct the flow of able-bodied persons trying to leave in an emergency. Anyone in the place of safety can then be escorted out once the main body of the audience is clear of the building.
- Do you have an Emergency Plan of what to do in the event of a fire for your venue?
 - What do you do if a fire is discovered?
 - How do you raise the alarm?
 - What do you do if you hear the fire alarm or other fire warning?
 - What is the procedure for alerting staff / public?
 - What are the arrangements for calling the Fire Brigade?
 - Are the evacuation procedures for everyone written down, understood and practised by all members of the company?
 - Do the procedures ensure that panic amongst the audience is prevented?
 - Are the location of escape routes known by every member of the company?
 - Does everyone in the company understand the importance of keeping fire doors closed to prevent the spread of fire?
 - Does everyone in the company know the location of and how to use the firefighting equipment?
 - Does everyone in the company know the reason for not using lifts in the event of a fire?
 - Does everyone in the company know about the safe use of and risks from storing or working with highly flammable and explosive substances and the importance of good housekeeping?
 - Does everyone in the company know the location of the Assembly Point(s)?

Staffing and Training

- Security. As part of your Licence, do you need trained Door Supervisors to make sure only the people you want are in the building? See <http://www.sia.homeoffice.gov.uk>
- Stewarding. Do you have enough people to help the audience be where they should be and who can show them the way out if something goes wrong?
- First Aid. Do you have sufficient trained First Aiders with the correct sized kit available when the audience is present?
- Welfare. Are there rooms available for the stewards and others away from the audience? Are there sufficient toilets/hand-washing/changing areas for the number of people putting on the performance?
- Have all staff been trained in their respective duties? Do they have certificates to show they have attended training courses such as fire safety training? Have you an up to date record of all staff safety training sessions?
- If the event is loud, has a noise risk assessment been done and if necessary will hearing protection be available?
- Have you carried out a practice evacuation?
- Are all staff aware of their role in the event of a fire? Do they understand the Emergency Plan?

Audience and company travel:

- Do take account of the audience's transport needs – when working outside major cities transport cannot be taken for granted.
- Check the last train home time and adjust performance times accordingly.
- What is the travel time from the train station to your venue?
- Ensure that there is sufficient parking for vehicles and cycles.

Are we allowed to have a performance in this building?

Will we be closed down?

Having chosen the building that suits your performance style and the owner is happy for you to do so (and you have this agreement in writing), who do you have to talk to in order to obtain permission to open the doors to your audience?

- The first place is the Local Authority (Council). They may tell you that you need an Entertainment License or a Temporary Events Notice for a start but more importantly, if the building has not been used as a performance venue before, you may have to apply to the Planning Department for Change of Use. The Council might be concerned that not enough precautions and arrangements are in place for a building that was not built as a venue with lots of people inside watching a performance. Go to the Council with answers to all of the questions in this guidance. The Theatres Trust may help you with your application. Do be aware that Change of Use permission can often take at least three months. Check whether or not you can be granted exemptions from normal Council Business Rates.
- The local Fire Authority would like to know about groups of people in a building that has not been used as a venue before. They will want to ensure that you are carrying out your duties under the Fire Safety Order – i.e. your Fire Risk Assessment and Emergency Plan. They won't come round and inspect the premises, but they can give some very helpful advice.
- The same is true of the local Police. Tell them about the dates and times of performances and that you have permission to use the building. They can also give very helpful advice.
- It is normally the Environmental Health Department of the local Council that issues the necessary licenses which may or may not include an Entertainment License.
- It is a really good idea to talk to others who might be affected by opening and using a performance venue that was not there before. This will include the neighbours, community groups, local pubs and other stakeholders. Obtaining their 'buy-in' makes your performances better for everybody. Also seek out others who have used the building before you.

- Many events that don't involve the sale of alcohol and are between the hours of 08.00 and 23.00 do not require an Entertainment License if the total number of persons present do not exceed 499. There may however be other legal requirements and you should contact the local Council. In any case, it is a good idea to make the local Council aware of your plans as they may have legitimate concerns or may be aware of other events occurring at the same time that may have an impact upon your show.
- Many Licensing Authorities have an Events Safety Team that meets regularly to review activities in their region, you may be required to present your event to them and answer any questions that they have.
- Licensing Authorities are particularly concerned with noise and with disturbance of traffic flow in residential areas and have the following licensing objectives:
 - The prevention of crime and disorder
 - Public safety
 - The prevention of public nuisance
 - The protection of children from harm

Before every performance, walk around the venue/building, check all matters of audience and company safety and fill out a list of items checked and keep good records of everything observed.

A model checklist is included in this guidance. A comprehensive set of checklists is also to be found in ***Technical Standards for Places of Entertainment***.

What happens when we have finished with the building? :

Presumably you will have to put the building back into the condition in which you found it.

- Buildings often have fire compartments that keep fire from spreading all the way through the building if a fire starts. This is usually done by special compartment walls, fire doors, shutters and other fire precautions such as sprinklers.
- When you leave the building make sure that all the fire precautions are in place such as closing all doors, alarms switched on etc.
- Make sure all water supplies are as you found them, no dripping taps, automatic flushing systems turned off etc.

Model checklist before each performance:

Performance Name:

Venue:

Date:

Exit doors and Escape Routes

- Can all fire exits be opened immediately and easily?
- Are the escape routes from the building clear and available?
- Do the emergency pushbars on the exit doors work?
- Can all occupants of the building leave within 2½ minutes?

Venue Safety

- Are all floors free from obstructions and tripping hazards?
- Are all signs in place, legible and well lit?
- Are any and all stairs lit well and free from obstructions?

Lighting and Electrical

- Are all the lights that show the way out on and working?
- Is the emergency lighting working and/or the batteries charged?
- Has all performance electrical equipment been (PAT) maintained?

Fire precautions

- Has all rubbish been cleared away?
- Do you have a fire warning system to warn persons in the event of a fire and has it been tested?
- Is everything stored in its proper place and not causing a fire hazard?
- Are all the fire extinguishers in place?

Venue Management

- Does everyone know who is in charge if something goes wrong?
- Can the person in charge contact the emergency services quickly?
- Are all trained audience stewards in place?
- Have all new members of staff been instructed as to their duties?
- Do you know how many people are in the building at any time?
- Are Places of Safety including those for disabled persons available and free from obstructions?
- Any understudies? Have they been rehearsed properly?
- Is the water supply working?
- Is the ventilation system running?

First Aid

- Is there a trained First-Aider on site?
- Is there a place allocated to perform first aid?
- Where is the First-Aid kit? Is it full?

Additional Comments

Signed.

Print name.

Time.

Notes:

Now revised and reissued in lay-flat A4 format, *Technical Standards for Places of Entertainment* details the necessary physical standards required for entertainment venues. Local licensing authorities impose technical requirements to ensure the safety of the public, staff and performers in places of entertainment such as theatres, cinemas, discotheques, night-clubs and concert halls, and an overhaul of these requirements has been long overdue.

Technical regulations have in the past led to a number of problems, including regulations that were too specific, varied expertise and resources available to individual licensing authorities, local variations, regulations that were often too narrowly concerned with the safety of the public and ignored risks to staff, and regulations that were based upon a mandatory approach that frequently ignored the concept of assessment of risk.

The District Surveyors Association (DSA) and the Association of British Theatre Technicians (ABTT) recognised these problems and set up a Working Party to seek a resolution. *Technical Standards* is the result. The book was produced in partnership involving both the industry and local authorities and was widely circulated in draft for pre-publication comment.

Author:

ABTT

Publication Date:

19th June 2015

Book Format:

Spiral Bound

ISBN : 978 1 904031 83 3

2015

**TECHNICAL STANDARDS
FOR
PLACES OF
ENTERTAINMENT**

The Association of British Theatre Technicians
The Chartered Institute of Environmental Health
The District Surveyors Association
The Institute of Licensing

<http://www.abtt.org.uk/shop/books/>

