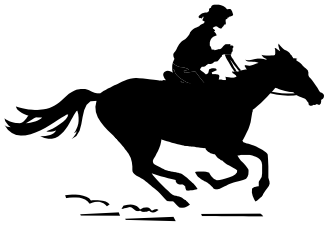
GUIDANCE NOTE

Model TECHNICAL RIDER



ABOUT THIS DOCUMENT

The ABTT is frequently consulted about the technical content of contracts. Clearly many smaller venues would welcome a model to use when contracting touring companies or when hiring out their premises.

- The *Model Technical Rider* is intended to fill this need. A technical rider is a corollary to a contract detailing technical requirements.
- The *Technical Rider* should form a part of or be attached to the main Contract between the Theatre and the Visiting Company.
- The issues covered in the *Model Technical Rider* all relate directly or indirectly to safety concerns and good practice. These matters affect all users of the premises whether amateur or professional.
- The *Model Technical Rider* does not attempt to cover copyright or performing rights issues.
- The ABTT has observed that many technical riders include quite unreasonable conditions and also that large parts of them are simply ignored. To be enforceable any contract must be reasonable. Technical riders are most effective when worded to be as helpful and informative as possible. The language should be simple rather than legalistic.
- This *Model Technical Rider* is based upon a number of models which have been found to work, modified in the light of good practice as set out in the *Model National Conditions for Places of Entertainment and Associated Guidance*.
- The text may be freely adapted to suit local circumstances and inappropriate sections should be omitted, for example references to the safety curtain if there isn't one. Generic words should, where possible, be replaced by the particular, for example 'Production Manager' may replace 'Theatre' in some clauses. 'Hirer' or even 'you' may replace 'Visiting Company'. However, in the interest of achieving a uniform approach, the ABTT would urge against totally rewriting clauses, except where unavoidable.
- The text is the copyright of the Association of British Theatre Technicians but may be freely reproduced in the interest of achieving a uniform approach. The ABTT welcomes suggestions for improvements or corrections.

Whilst 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.

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Foreword

The Theatre has responsibilities under the Health & Safety at Work Etc Act 1974 and other legislation for the wellbeing of its staff, the public and other visitors to the premises. It also has to meet the requirements of the Licensing Authority. For these reasons the Theatre has issued the following Technical Rules. These form part of the contract between the Theatre and the Visiting Company and in many cases reflect requirements of statutory regulations. The Visiting Company should ensure that all relevant company members and staff are fully aware of these Rules.

Theatre Technical Rules 2003

Definitions

In these Rules the following words have the indicated meaning:

The Theatre is the organisation engaging the Visiting Company or letting the Visiting Company use the premises. The Theatre is …… [complete by inserting name].

The Visiting Company is the organisation, group or individual intending to use the premises for the Production. The Visiting Company is …… [complete by inserting name].

The Licensing Authority is the authority having jurisdiction, this may be the local Council, the Fire Authority, the Health & Safety Executive (HSE), the Police, etc.

The Production is the event or performance intended to take place in the Theatre's premises. The Production is known as …… [complete by inserting name].

The Production Period starts at the beginning of the get in and ends at the finish of the get out.

Health & Safety, Fire and Licensing Regulations

1. The Theatre is subject to Health & Safety, and Licensing Regulations. The Theatre requires the Visiting Company and all persons associated directly or indirectly with the Visiting Company or the Production, whether or not they be members/employees of the Visiting Company, to comply with the Theatre's Technical Rules and all legal and licensing requirements for the premises as detailed in this document. It is the Visiting Company's responsibility to inform all relevant members of its organisation, including any sub-contractors and helpers, of these rules. If there are any queries please contact the Theatre as soon as possible for clarification well before the Production Period.

Production file

2. It is strongly recommended that the Visiting Company create a Production File that carries full details of the Production. This will help the Theatre and the Licensing Authority satisfy themselves that all of the arrangements for the Production are in order and safe. The file should contain as appropriate:
   - All licences required for the Production (as distinct from the premises)
   - Detailed method statements for the Production's construction and operation including flying plot and ground plan
   - Certificates of flame-retardancy
   - Full details of any special effects including risk assessments (which may form part of the Production's general risk assessment)
   - Assessments under the Control of Substance Hazardous to Health Regulations (COSHH) of substances used in the Production
   - Temporary Structure Inspection Certificates
   - Insurance certificates for the Visiting Company's equipment, scenery, costumes, etc.
   - Electrical safety, including Portable Appliance Testing (PAT), certificates
   - Details of any special electrical power requirements and connection facilities

A copy of the Production File should be sent to the Theatre at least two weeks before arrival of the Visiting Company.

Technical Meeting

3. A technical meeting must be arranged between the Visiting Company and the Theatre. The Visiting Company must contact the Theatre at least 6 weeks prior to the date of Production to schedule a meeting unless already contacted by the Theatre. The Theatre also strongly advises the Visiting Company to arrange for the Theatre's technical manager to visit a rehearsal in advance of the performance to make sure the planning is effective and efficient.

4. The Construction (Design and Management) Regulations (CDM) may apply to the Production although generally this is not the case. However it is sensible to apply the principles of CDM to ensure that the work is properly planned during construction, fit up, rehearsal, performance and get out. Records of decisions made should be kept in the Production File. The technical meeting

with the Theatre forms part of the process of ensuring that all parties concerned understand what is intended and how it can be achieved safely and economically. As far as possible all technical issues should be resolved before the Production Period. Provision can be made for most production requirements but only following discussion and mutually agreed timetabling. All certification and testing of all equipment should be in hand or complete before the Production Period. The Theatre cannot be held responsible if lack of attention to these requirements causes production equipment to be withdrawn, delays or cancellation.

Technical Facilities

5. A list of what is supplied, what can be provided at additional cost and arrangements for consumables such as colour, microphone batteries, etc. will found in Annex A. The Visiting Company will be asked to countersign a Contra Report detailing the consumable items used.

Permitted use

6. The Visiting Company has the exclusive use of the stage, dressing rooms, the auditorium but only for the purpose of agreed rehearsals and performances, and basic lighting, sound and staging facilities for agreed rehearsals and performances. The Theatre will endeavour to provide but cannot guarantee access to any of its facilities except during the Production Period. It is not always possible to schedule rehearsal time in the premises prior to the Production Period.

7. Minor repairs and alterations to scenery, costumes, props and furniture may be carried out in designated areas in the premises with the prior consent of the Theatre. If significant use is made of the Theatre's spares, equipment or staff a charge will be made to the Visiting Company to recover these costs.

8. Access No unauthorised persons (including friends, parents, and relatives) or animals are allowed backstage at any time. Authorisation may be gained only from the Theatre. Authorised personnel are allowed access only on the dates and during the hours mentioned in the Contract or as subsequently agreed with the Theatre. It is essential that only performers and crew are backstage after the half has been called.

9. No flammable items or packing of any kind may be left anywhere within the premises except as approved by the Theatre.

10. **Smoking** is not permitted anywhere in the premises except in the green room with the consent of other users.

11. Smoking or the use of incense is only permitted on stage as part of agreed rehearsals and performances. The Theatre must be informed at least 14 days in advance if the performance involves smoking or incense; additional fire fighting equipment may be required. It is essential that smoking does not otherwise occur in the stage area or in the auditorium, especially during fit ups and technical rehearsals.

Food and Drink

12. No eating or drinking is allowed on stage (except as part of agreed rehearsals and performances) or in the auditorium. Do not prepare hot food after the 'half' or during the show in the vicinity of the stage (except where required as part of the performance.)

13. No alcohol or illicit drugs are allowed backstage, in the pit, or in the auditorium at any time.

14. **Children:** All rehearsals or performances with children on stage or in the auditorium must have an adequate provision of licensed chaperones to keep order at all times, to take charge of the children in an emergency and to ensure their welfare at all times. Children under 16 must be supervised at all times. There must be at least one chaperone with every 10 children. This is the law; failure to comply may result in the performance being cancelled. The Theatre may assist in providing chaperones if required for which an administrative charge will be made. The licensing of children as defined in The Children (Performances) Amendment Regulations 2000 is the sole responsibility of the Visiting Company.

Technical Staff for Performances and Rehearsals

15. A 'Performance' is defined as the period from one hour before curtain up, until 30 minutes after curtain down. In the case of a single or the final performance, or one that is followed by a Get-Out, a 'Performance' is deemed to end at curtain down. In both cases, Performances should not exceed 5 hours, start earlier than 9am, or finish later than 11pm if overtime penalties are to be avoided. In effect, this means playing time should not exceed 3½ hours including interval(s). If these times are exceeded the Visiting Company will incur additional expenses as set out in Schedule 1. The Visiting Company will also be charged for taxi fares incurred if staff work after the end of public transport.

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16. The Theatre provides two technical staff for a 'Performance', one in the control room, and the other at the prompt corner. They are there primarily to deal with emergencies. If they can perform a useful function from these positions they will do so, for example operating the lighting control, or house tabs. Additional staff such as sound operators, flymen, follow spot operators can be supplied and will be charged to the Visiting Company as detailed in Schedule 1.

17. A 'Rehearsal' means any period when the venue is used to rehearse, get-in, fit-up, tech., dress, or any other non-performance use in connection with the Production. This includes any time taken by the Theatre staff working on the Production including preparing and setting up equipment and putting it away at the end.

18. The Theatre provides one technician for a Rehearsal. There are no restrictions on use of this member of staff who may not, however, be qualified or available to do all the jobs required. Additional staff can be supplied and will be charged to the Visiting Company as detailed in Schedule 1.

19. The Get-Out will start immediately after the final performance once the auditorium is clear, or sooner if practicable. The Get-Out will be charged to the Visiting Company as detailed in Schedule 1.

20. The Theatre reserves the right to set minimum staffing levels both for Rehearsals and Performances and any additional staff will be charged to the Visiting Company as detailed in Schedule 1. For example: shows that make use of flying may require a Stage Manager and a Flyman for the fit-up; work requiring the use of the Tallescope will require at least two and possibly more crew. The Visiting Company will be asked to countersign a Contra Report detailing the staff hours to be charged.

21. The Visiting Company may bring its own technical staff. However the Theatre reserves the right not to allow the Visiting Company's technical staff to use the premises's equipment or facilities if the Theatre deems them not competent so to do.

22. It is the Visiting Company's responsibility to ensure that the Theatre's staff get their required meal and overnight breaks as laid down in their contracts of employment. Any penalty payments will be recharged to the Visiting Company as detailed in Schedule 1. The Theatre will advise when breaks should be taken.

23. All staff provided by the Theatre remain under the control of the Theatre.

24. Any accident, dangerous occurrence or untoward incident, however it occurred, must be reported to the Theatre and be logged in the appropriate accident or incident book. Verbal or physical abuse of (or by) the Theatre's staff will not be tolerated.

Scenery

25. All scenery, decorations, borders, drapery, gauzes, cloths, curtains and similar decorative hangings must be made of material which is not readily inflammable, or of material which has been rendered and is maintained flame-retarded to the satisfaction of the Theatre and the Licensing Authority.

26. On a **stage with a safety** curtain scenery made of the following materials is acceptable, subject to any requirements of the Licensing Authority:
    all materials acceptable on an open stage (see below);
    flame-retarded fabrics; any non-durably flame-retarded fabrics will be tested for flame-retardancy and may have to be re-treated if found unsatisfactory;
    plywood, hardboard or similar boards; any boards under 6mm thick must be treated by a process of impregnation which meets at least class 2 when tested in accordance with BS 476-7.

    Any scenery downstage of the safety curtain must meet open stage standards.

27. On an **open stage** without a safety curtain scenery made of the following materials is acceptable, subject to any requirements of the Licensing Authority:
    non-combustible material;
    inherently flame-retarded fabric;
    durably-treated flame-retarded fabric;
    fabrics rendered and maintained flame-retarded to the Licensing Authority's satisfaction by a non-durable process;
    timber, hardboard or plywood treated by a process of impregnation which meets class 1 when tested in accordance with BS 476-7;
    timber framing of minimum 22mm nominal thickness;

medium-density fibreboard (MDF), plywood or chipboard not less than 18mm in thickness;
plastics material subject to special consideration by the Licensing Authority;
any other materials approved by the Licensing Authority.

28. 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, plastered scrim, Artex or Rosco Foamcoat, and care taken that this skin is maintained undamaged.

29. Plywood and similar boards must be branded with a recognised stamp to certify the standard of flame retardancy achieved. Where the stamp is not visible, certificates must be retained in the Production File. Certificates of the flame retardancy of other materials must be retained in the Production File.

30. The Theatre reserves the right to check and test where deemed necessary all scenery for compliance with the appropriate fire standard. The Theatre will remove, or render flame-retarded at the Visiting Company's expense, any items not conforming to the appropriate standard, since failure to comply may result in the performance being delayed or cancelled.

31. Where very large quantities of scenery are proposed the Visiting Company should consult the Theatre in case there are concerns about overcrowding the stage or an excessive increase in fire load. Whilst detailed calculations are unlikely to be required, the acceptable volume of flammable scenery depends upon consideration of a number of factors including the structure of the premises, the fire spread control provisions, the fire-fighting arrangements and the specific risks presented by the performance; all of these factors will determine the Licensing Authority's requirements in any particular case. Lower or less permanent standards of fire retardancy may be acceptable in premises provided with a separated stage, a sprinkler installation and a Duty Fire Officer than may be approved on an open stage.

32. The line of descent of any safety curtain must not be obstructed by objects such as scenery, furniture, luminaires, sound equipment or pianos without prior agreement from the Theatre who will need to consult the Licensing Authority; such consent is unlikely.

33. All scenery must be stable and not likely to collapse once erected other than as an intended effect. The Theatre may refuse to allow the erection of any scenery that it considers unsafe unless a certificate issued by an appropriately qualified person, for example a chartered engineer, is provided. This is desirable where the use of scaffolding or raised staging is proposed.

34. Whilst fastening fittings such as hinges or sheet materials to the stage floor by using screws or nails is permitted, no holes may be cut in the floor without the prior consent of the Theatre. No other fixings may be made to other parts of the premises without the prior consent of the Theatre. Any redecoration of the stage or auditorium must be approved by the Theatre who will normally require the previous decoration to be restored to its satisfaction at the end of the Production.

35. The stage must not be overcrowded with scenery or other items. All escape routes must be maintained clear and unobstructed at all times.

36. **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 Theatre's staff. Ideally the weight of each separate item should be marked on it. Where the decoration of double-sided pieces makes this impractical a note should be available in the Production File. The Visiting Company must provide the Theatre with the exact (or estimated if so agreed at the Technical Meeting see Clause 3) assembled weight of any pieces to be suspended or flown together with details of the distribution of the load. Likewise the Visiting Company must provide the Theatre with the assembled weights of any heavy items, including the point loads of any trucks or wheeled pieces.

37. Scenery must not be suspended other than from the venue's approved building anchor points or the flying system.

38. Any lifting equipment, including drift wires and other lifting accessories brought in by the Visiting Company must be accompanied by documentation of inspection as required by Lifting Operations & Lifting Equipment Regulations (LOLER). This should form part of the Production File.

39. The Theatre must approve all rigging and lifting operations before work commences.

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Floors

40. Sheet materials such as hardboard or plywood laid in direct contact with a structural floor need not be treated flame-retarded. Any carpets and other textile floor coverings and under-lays when tested appropriately in accordance with BS 4790 must either not ignite or have the effects of ignition limited to a radius of 35mm on both upper and under surfaces. Appropriate certificates must be retained in the Production File.

41. Where temporary floor surfaces such as sand, soil, turf, wood chippings, straw are to be used, certificates of treatment against fire, biohazard, toxicity as relevant, together with any special operating procedures must be retained in the Production File. A charge may be made for cleaning. Dusty materials such as Vermiculite or flour must not be used as floor coverings.

Props

42. Similar considerations of reducing the risk of fire apply to the use of properties and furnishings as to the use of scenery. Where the action does not involve the use of naked flame or smoking lesser standards may be appropriate. As a general rule hand-held properties and antique furnishings will be approved without flame retardancy treatment. However the Theatre and the Licensing Authority will generally apply the same standards as apply to scenery to large properties, large quantities of furnishings and to items especially constructed for the presentation. Appropriate certificates must be retained in the Production File.

43. Items such as tablecloths, curtains and bedclothes must be flame retardant. Appropriate certificates must be retained in the Production File. Some flame retardancy treatments may cause dermatitis or irritation to sensitive skins; it may therefore be permissible for sheets in contact with naked skin not to be treated flame-retardant where hazards such as the use of real flame are not present.

44. The Theatre may require sight of the risk assessments for props and effects 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 likely to permanently mark or damage in-house surfaces or to create substantial dust must be approved by the Theatre and, if deemed necessary, be tested under performance conditions.

Costumes

45. Where real flame is in use it may be necessary for flimsy costumes to be fireproofed in which case some form of recognised certification must be retained in the Production File.

46. Only designated dressing rooms or quick-change areas may be used for costume changes. Backstage toilets, corridors, stairwells, the green room and the stage door area must not be used; this is to ensure that all passageways are kept clear in case of an emergency.

47. Quick-change arrangements must not affect the means of escape or access to fire-fighting equipment.

Electrical equipment

48. If additional lighting or sound equipment is required, the Visiting Company must arrange for it to be provided and fixed at its own cost.

49. Any additional electrical equipment, including luminaires and sound equipment, must carry an indication of a valid PAT certificate. The PAT certificate, if not on the equipment, should be retained in the Production File. A charge will be made if testing of uncertified equipment using either in-house equipment or staff is deemed necessary. The Theatre reserves the right to remove from the premises any electrical appliance deemed to be unsafe.

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

51. Luminaires may only be rigged to approved suspension points. All luminaires must be provided with secondary suspensions (safety bonds or safety chains.)

52. **Blackouts:** If essential to the Production, the low-intensity management lighting in the auditorium area may, with the consent of the Theatre, be reduced or extinguished subject to the requirements of the Licensing Authority but the escape route (exit) signs must remain illuminated at all times.

Access equipment

53. The Theatre's access equipment, including ladders, the Tallescope and any powered access equipment, may only be used with the consent of the Theatre and must be used in accordance

with HSE regulations and guidance. Visiting Company personnel may only use access equipment if the Theatre is satisfied of their competence.

54. The Theatre will require evidence of thorough examination and other appropriate certification before permitting the use of access equipment supplied for or on behalf of the Visiting Company. Any proposal to bring in powered access equipment must be approved by the Theatre.

Special Effects

55. Special effects include any device or effect that was not included in the original licensing risk assessment for the premises which, if not properly controlled, may present a hazard. Examples include the use of dry ice machines, cryogenic fogs, smoke machines, fog generators, pyrotechnics and fireworks, real flame (including smoking and the use of incense,) firearms, motor vehicles, strobe lighting, lasers and animals (including birds, fish and reptiles) as part of the performance. The Theatre has to obtain the consent of the Licensing Authority before special effects may be used. All special effects for a Production should be set up and thoroughly tested as far as reasonably practicable before the fit up at the Theatre. This testing should replicate performance levels and conditions as far as possible. The Licensing Authority may require the proposed effect(s) to be demonstrated in performance conditions before consent can be given and may refuse consent or make specific requirements. As much notice of any proposed effects should be given to the Theatre as possible but in any case no less than fourteen days. Failure to provide sufficient information will result in late or 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.

56. Only a responsible person who has received appropriate training may operate special effects.

57. The warning notices required by clauses 59.3, 60.4, 61.7, 63.8 and 66.3 must be conspicuously displayed at all public entrances to the premises (or auditorium, where appropriate) so that the public may read them before entering. Where practicable similar notices should also be printed in any programme.

58. Any proposal to use excessively loud sound effects or music or high-power audience lights must be discussed with the Theatre in advance who may require all programmes and pre-performance advertising literature to carry an appropriate warning. Failure to obtain approval from the Theatre may result in modification of the desired effect.

59. **Dry ice machines & cryogenic fogs:** Cryogenic (low temperature) fogs are produced using dry ice (solid carbon dioxide) or liquefied gas (generally liquid nitrogen or liquid synthetic air). The gases released by conversion from the solid or liquid form can displace the normal atmosphere, including the oxygen in the air, to become an asphyxiant (except liquid synthetic air, which includes oxygen). Good ventilation is essential to ensure that the gas disperses in order to prevent hazardous concentrations. This applies particularly to carbon dioxide from dry ice, which is heavier than air and can gather in low places. Particular care is necessary in respect of basements, under-stage areas, orchestra pits and auditorium stalls. Stores in which dry ice is kept should be well ventilated. If there is any doubt about the safety of the carbon dioxide vapour present, oxygen levels must be measured during a test of the effect before its use in performance. Meters to monitor oxygen levels should be provided if there is any doubt about the gas concentrations present. Specialist advice should be sought particularly on the siting and appropriate detection levels for oxygen meters. Fog may cause irritation to those with respiratory sensitivity, including asthmatics. The Licensing Authority may require approval of the type of fog generator proposed.
    - 59.1. Documentary evidence of the non-toxicity and non-flammability of the fog must be retained in the Production File.
    - 59.2. The volume of fog must be limited so that it does not seriously affect means of escape or obscure escape route signs. The penetration of fog into public areas must be restricted as far as is possible. Ventilation plant must be running while the fog effects are in use.
    - 59.3. Warning notices must be displayed stating that fog is used as part of the effects.

60. **Smoke machines & fog generators:** Smoke is the product of combustion and is made up of small, solid particles. Fog is composed of liquid droplets. This difference is important. Apart from as a by-product of the use of pyrotechnics, smoke is rarely used as an effect, whilst fog or vapour effects are relatively frequent. Most "smoke machines" should more properly be known as "fog generators". Fog or smoke may cause irritation to those with respiratory sensitivity, including asthmatics. The Licensing Authority may require approval of the type of fog generator or smoke machine proposed. Some Licensing Authorities operate an approved list of smoke machines or fog generators and will not consent to other machines unless adequate technical information is

provided in sufficient time to enable them to determine whether the type of smoke machine or fog generator proposed is acceptable.

60.1. Documentary evidence of the non-toxicity and non-flammability of the fog or smoke must be retained in the Production File.

60.2. Smoke machines and fog generators must be sited and controlled so that they do not obstruct exit routes nor cause a hazard to surrounding curtains or fabrics.

60.3. The volume of smoke and/or fog must be limited so that it does not seriously affect means of escape or obscure escape route signs. The penetration of smoke and/or fog into public areas must be restricted as far as is possible. Ventilation plant must be running while the smoke and/or fog effects are in use.

60.4. Warning notices must be displayed stating that fog or smoke is used as part of the effects.

61. **Pyrotechnics including fireworks:** Specialist manufacturers supply prepacked pyrotechnics, which enable strict control of the quantities of components and the easy safe repetition of pyrotechnic effects. Pyrotechnics supplied specifically for stage use must be used unless the entire effect including the operation is under the direct control of a specialist contractor.

61.1. All pyrotechnics must be used strictly in accordance with the manufacturer's instructions.

61.2. The Duty Fire Officer must be present on stage whenever pyrotechnics are used. Additional fire fighting equipment may be required.

61.3. Pyrotechnics must be confined to the stage area and not be taken into public areas.

61.4. 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 the operator responsible for firing the devices. The control/firing box must only be energised immediately before firing the pyrotechnic devices.

61.5. The operator must have a clear view of the pyrotechnic device and its immediate vicinity from the firing point. This may be achieved by the use of an appropriate closed circuit television system.

61.6. The device must not be operated if there is any risk to anyone. In the event of a misfire the circuit must be switched off until after the performance.

61.7. Maroons must only be used in suitable bomb tanks in safe locations. Warning notices must be displayed stating that maroons operate as part of the effects on the premises.

61.8. Only sufficient pyrotechnic supplies for one performance may be withdrawn from store. At the end of the performance any unused pyrotechnics must be returned to store. The storage arrangements must comply with Clause 68.

62. **Real flame:** Whenever possible an electrical or mechanical effect should be substituted for the use of real flame.

62.1. Real flame must be kept clear of costumes, curtains and drapes. Real flame must be kept out of the reach of the public and must not be taken into public areas.

62.2. The lighting and extinguishing of the flame must be supervised by the Duty Fire Officer who must remain where there is a clear view of the flame and easy access to it until it is extinguished. Additional fire-fighting equipment may be necessary.

62.3. Any candleholders and candelabra must be robustly constructed, not easily overturned and where practicable fixed in position.

62.4. Hand-held flaming torches must incorporate fail-safe devices so that if a torch is dropped the flame is automatically extinguished. Fail-safe devices must be tested prior to each performance and recorded in the fire log-book.

62.5. Only solid fuel or paraffin may be used. The amount of fuel in torches must limited to the minimum necessary for the effect. Storage arrangements for fuel must comply with Clause 68.

63. **Firearms:** Guns used on stage should generally either be replicas or deactivated firearms; both types may be capable of firing blanks (provided they are not readily convertible to fire live ammunition.) Firearms that have been deactivated to Home Office standard and certified by a Proof House and replica guns which are not readily convertible to fire live ammunition are not treated as firearms for legal purposes and do not at present require a licence. The same security arrangements must be applied to replica guns and deactivated firearms as apply to licensed weapons. The use of a working firearm, including a shotgun, would require the issue of a Firearms Licence or a Shotgun Certificate as appropriate by the police as well as the consent of the Council. Some firearms, notably automatic weapons and most pistols, are classified as prohibited weapons. The use of any prohibited weapon would require the consent of the Home

Secretary and the attendance of a registered firearms dealer whilst such firearms are on the premises as well as the consent of the Licensing Authority.

63.1. Any gun or ammunition must be under the direct control of the person holding the appropriate firearms certificate. Firearms and ammunition must not be left unattended by the responsible person. This does not preclude the use of the firearm by the performer provided it is returned immediately after use to the responsible person.

63.2. All ammunition and firearms including deactivated, replica and imitation firearms must be stored in a robust locked container in a room, which must be kept locked when not in use in a part of the premises to which the public do not have access. The storage arrangements must meet the requirements of the Licensing Authority, where applicable. See Clause 68.

63.3. Firearms must not contain any article or substance that could act as a missile. Blank ammunition must have crimped ends.

63.4. Firearms may only be removed from the store (together with the amount of ammunition necessary for the performance) immediately prior to the performance and must be returned to the store as soon as possible after use. Any unused ammunition must be returned to store. All discharged cartridges and percussion caps must also be accounted for at the end of the performance.

63.5. There must be sufficient rehearsal to ensure that any flame and hot gases are discharged safely.

63.6. Firing mechanisms and barrels must be cleaned and checked before use.

63.7. No firearm may be pointed directly at any person or at any readily combustible material.

63.8. Warning notices must be displayed stating that gunfire occurs as part of the effects.

64. **Weapons:** If the Production involves the use of weapons including firearms of any type, toy or replica, the Visiting Company must nominate an armourer, who will be responsible for the safe storage and maintenance of all weapons. The Theatre may require to see the weapons in use under performance conditions and reserves the right to refuse use if it deems them or the action unsafe.

65. **Motor Vehicles:** If a production-line motor vehicle is to be used on stage the following rules apply.

65.1. The fuel tank must be drained so as to retain only the minimum quantity of fuel necessary for the action.

65.2. The fuel cap must be (preferably locked) in place.

65.3. The fuel tank must not be replenished when the public are on the premises.

65.4. A drip tray must be provided under the engine when the vehicle is not in use.

65.5. Arrangements must be made to minimise the hazards of exhaust fumes.

65.6. A Duty Fire Officer must be present whilst the public are on the premises. Additional and appropriate fire-fighting equipment must be provided in the proximity of the vehicle. Foam extinguishers will usually be required.

65.7. The storage arrangements of any spare fuel must comply with Clause 68.

65.7.1. If a vintage motor vehicle or specially constructed engine is to be used the following additional precautions must be observed:

65.8. The quantity of flammable liquid in the engine must not exceed 0.3 litre and must be wholly taken up by a suitable absorbent material in a detachable container of an approved type.

65.9. A screen of metal gauze or other suitable means must be provided between the container and the inlet valve to the engine to prevent backfiring to the container.

65.10. The exhaust pipe must be carried well clear of the engine.

66. **Stroboscopic lighting effects:** Photosensitive people are particularly sensitive to light. Tests have shown that gazing at stroboscopic lighting may induce epileptic attacks in photosensitive individuals. For this reason stroboscopic lighting effects must operate at the lower frequencies which have been shown to be likely to affect only about 5% of the flicker sensitive population. The Licensing Authority may require approval of the type of stroboscopic lighting effects proposed.

66.1. Strobes must not be sited on escape routes, corridors or stairs or other changes of level.

66.2. Where stroboscopic effects are used in public areas, the sources must be synchronised and locked off to operate at a fixed frequency outside the band of 4 to 50 flashes per second. This rule may be relaxed for purely momentary effects on stage.

66.3. Warning notices must be displayed stating that stroboscopic lighting operates as part of the effects.

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67. **Lasers** produce very intense light beams, which could blind, cause skin burns or even start a fire if used improperly. Even reflected beams can be dangerous. This clause does not apply to Class 1 or Class 2 lasers (such as are used in CD players, bar-code readers, etc.)
    - 67.1. 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, performer or staff. Supporting structures must be rigid to avoid any accidental misalignment of the laser(s). Any mirrors must be securely fixed in position.
    - 67.2. Laser equipment, including mirrors, must be placed out of reach of the public.
    - 67.3. The alignment of the laser installation including any mirrors must be checked on a daily basis.

68. **Storage of special effects & firearms:** Special effects and firearms may only be kept in the Theatre's approved store. This includes pyrotechnics, maroons, blank ammunition, petrol, flammable gases and liquids.
    - 68.1. The storage receptacle must be kept locked shut at all times except when withdrawing material from store. The key must be kept under the direct control of the person responsible for the safe storage.
    - 68.2. Quantities must be limited to the practicable minimum necessary for the requirements of the presentation. No more than 0.6 litres of flammable liquid or 2.3kg gross weight of pyrotechnics will normally be allowed on the premises unless kept in a store licensed by the appropriate authority.
    - 68.3. Smoking and naked flame is prohibited in areas where any explosives or highly flammable substances are stored and notices or signs must be displayed both in rooms and on containers to this effect.
    - 68.4. Storage areas and containers must be indicated by the explosive or inflammable symbol as appropriate on the door or lid.
    - 68.5. All ammunition and firearms including deactivated, replica and imitation firearms must be stored in a robust locked container in a room, which must be kept locked when not in use. The police will also require approval of the storage arrangements for any firearms and ammunition.
    - 68.6. When not in use all pyrotechnics must be stored in a suitable container, which may be a metal or wooden trunk, box, cupboard or drawer. All exposed metalwork, including any nails or screws, must be non-ferrous, preferably of copper, brass or zinc, or be otherwise covered with a thick layer of non-ferrous metal, not-easily-ignitable material or paint at least 1mm in thickness. The opening face of the storage receptacle must carry the explosives symbol together with a sign reading Danger – No smoking – No naked flame in letters no less than 25mm high. Storage receptacles must be resealed and replaced in the main storage receptacle and the main storage receptacle re-locked.
    - 68.7. Only the minimum amount of any explosives or highly flammable substances may be withdrawn from store as is necessary for the particular performance.

Supply the following appendices with the Technical Rider (these may vary with the specific terms of the Theatre Contract for the Production and also should be regularly revised):

Annex A

Provide full technical specification of the premises and equipment supplied as part of the Contract. Detail what can be supplied at extra costs and the arrangements for consummables such as colour filter or radio microphone batteries, flash charges, etc.

Schedule 1

Provide details of pay rates, overtime rates, 'extras' and any other charges as they affect the Technical Rider and the Theatre Contract.

The *Model Technical Rider* is endorsed by the Theatre Safety Committee. The members of the Theatre Safety Committee are the Society of London Theatre (SOLT), the Theatrical Management Association (TMA), the Independent Theatre Council (ITC), the Institute of Entertainment and Arts Management (IEAM), the Broadcasting Entertainment Cinematograph and Theatre Union (BECTU), Equity, the Musicians' Union, the National Operatic and Dramatic Association (NODA) and the ABTT.

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