



BBC Studioworks

# Audience Handling Arrangements and Requirements

Health and Safety Arrangements

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## 1.0 INTRODUCTION

Studioworks will ensure that the premises are safe for everyone using or visiting its sites and that the relevant license conditions are upheld. This document outlines the roles and responsibilities of Studioworks and others who invite or manage audiences.

## 2.0 RESPONSIBILITIES

The responsibility for audience safety and security lies primarily with the organisers of the event or production.

Studioworks will ensure that the facilities they provide, and control do not adversely affect the safety or welfare of others.

Studioworks has the legal responsibility, as a receiving studio to:

- Provide a venue which is safe and without risks to health.
- Ensure safe access and egress including means of escape.
- Ensure plants, equipment and substances are safe and without risk to health of employees or others.
- Maintain fire safety systems and procedures.
- Provide appropriate first aid facilities.
- To ensure compliance with our Entertainment License conditions and any other statutory regulations.
- Ensure the competence of any contractor engaged by Studioworks.

### 2.1. Resource Manager

The Resource Manager assigned to you will be your initial point of contact on all issues relating to your event including health and safety standards. They have the authority to make any decisions necessary to protect Studioworks and the safety of visitors, patrons and its employees. Decisions and directions made by the Resource Manager must be followed.

The Resource Managers are in control of the building and empowered to make any decisions as are appropriate to ensure public safety, including terminating a performance and evacuating the building. The requests of the Duty Manager must be followed at all times.

The Resource Manager will oversee all technical aspects of your production/event including rigging, power and lighting. The Resource Manager allocated to the show will also act as the person trained to deal with any technical queries prior to the production/event day. The Resource Manager will also brief any staff requiring access to grid areas or activities requiring a permit. A permit to work procedure is in place at the studio and must be adhered to.

## **2.2. Production/Event Organiser**

The production company and/or organiser of the event has a legal responsibility to:

- The audience/public and their own staff at the production/event
- Appoint and inform Studioworks of the identity of the person co-ordinating health and safety for the production/event.
- Carry out an event/production risk assessment and provide it to Studioworks.
- Ensure sufficient resources are available to manage foreseeable risks.
- Appoint competent contractors and ensure they have assessed the risk of the work they have been engaged to undertake.
- Inform Studioworks of any risks to which audiences, visitors, Studioworks employees, contractors may be exposed.
- Co-operate with Studioworks and abide by Studioworks health and safety standards and working practices.
- Monitor health and safety performance throughout the production/event.
- Report all accidents, incident and near misses to Studioworks.
- Cooperate fully in investigation of any accidents or incidents that occur at Studioworks premises.
- Ensure adequate arrangements are in place for audience management (ushering, ticketing, general audience control and incident handling), in liaison with Studioworks.
- Ensure the name of any contractor engaged for audience management is notified to Studioworks in good time before the event.

## **2.3. Contractors**

Studioworks requires contractors to provide a written risk assessment of their proposed activities before work commences and to allow for the information to be shared and integrated into the plans of others.

The contractor will appoint competent subcontractors and will receive a copy of their risk assessments.

Contractors are required to inform Studioworks of any accidents and incidents that have occurred while they or their sub-contractors are engaged on the production/event.

## **2.4. Site Security Team**

BBC Studioworks Security are responsible for site access control and incident management. Security Officers at Studioworks premises exercise overall control of site security and will liaise with those managing and supervising audiences.

Security staff must satisfy themselves that there is adequate marshalling of members of the public when entering, during, or when leaving an event.

## **2.5. Audience Management**

Audience management will be supplied by the visiting production company to manage the audience of the production/event.

They will be responsible for:

- The management of, ushering, general audience control and assisting the venue with incident management
- Organising the marshalling of members of the public whilst they are on Studioworks premises, either with stewards or Security Officers <sup>1</sup>engaged specifically for this purpose.

## **2.6. Audience Stewards**

Audience stewards/security are responsible to the appointed supervisor for audience supervision, ticketing and assistance with initial incident response.

## **2.7. Audience Ticketing**

These services can be supplied by numerous audience provision companies direct for the production company. BBC Studioworks do not provide any direct ticket services.

## **2.8. Licensing Authority**

The relevant local authority is the Licensing authority for Studioworks premises. They may carry out an inspection to ensure License conditions are being complied with at any time. A full copy of our License conditions can be made available on request. Any decisions of the Licensing authority are deemed as final.

## **2.9. Health and Safety Enforcing Authority**

The local Council Environmental Health Department is the health and safety enforcing authority for Studioworks premises as an entertainment venue (i.e. the licensing). The enforcement authority for broadcasting, including television production and event management is with the Health & Safety Executive (HSE).

Either enforcement authority body may make unannounced inspections at any time to assess compliance with health and safety at work legislation (or compliance with conditions of the Entertainment License). These bodies have powers to serve notices requiring improvements or to prohibit activities or premises deemed to pose a risk to health and/or safety.

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<sup>1</sup> Please note, some production or audiences may require a level of SIA support, not just stewards.

## 2.10. Fire Authority

The local Fire Brigade are the enforcement authority in relation to all aspects of fire safety, including fire-related license requirements. They may make unannounced inspections at any time to assure themselves that fire safety precautions have been properly assessed and are adequate.

NB It should be noted that any License conditions are secondary to the requirements of health and safety legislation.

## 3.0 RISK ASSESSMENT

The event/production risk assessment should be recorded and identify the controls needed as well as allocating responsibilities. It should ensure that there is not a conflict in the tasks that those involved need to carry out, particularly in the event of an emergency.

In terms of audience management safety, the key factors to consider are:

- Who are the audience, and does it need to be a ticketed event?
- Does the audience include children, young people, the elderly, disabled people?
- What will the audience be asked to do?
- Will the audience be:
  - a. Static
  - b. Seated
  - c. Standing
  - d. Mobile
  - e. Participating
  - f. Dancing
- How will they be seated?
  - g. On rostrum
  - h. At tables
- What risks are posed by the studio/location?
  - i. Stairs
  - j. Exits
  - k. Lighting
- Where will the audience be located?
  - l. Within a cordoned area
  - m. Covered
- Do the arrangements need approval? Seating and evacuation arrangements may need local authority consent.
- What welfare arrangements are required? Light, heat, food and drink, toilet facilities?
- What activities may affect the audience?

- a. Physical effects - smoke or lighting effects, strobe lighting, lasers
  - b. or loud noise
  - c. Equipment above or near the audience
  - d. Animals, props or scenery
  - e. Other effects: live transmission, alcohol, programme content?
- Who will supervise the audience and who will show them to their seats?
    - n. Producer
    - o. Floor manager
    - p. Audience co-ordinator
    - q. Stewards
    - r. Security personnel
  - What are the arrangements in the event of an emergency and are roles allocated?
    - s. First aid
    - t. Fire
    - u. Bomb threat
    - v. Power failure
  - What pre-performance checks are needed and who will do these?
    - w. Security checks
    - x. Cables ramped or flown
    - y. Equipment secured
    - z. Evacuation routes clear, exit doors unlocked?
  - Who will communicate the arrangements in place to the audience?
    - aa. Studioworks staff
    - bb. Production/event
    - cc. Third party audience co-ordinator
  - How will this communication be done?
    - dd. Verbal briefing
    - ee. Posters
    - ff. Information on tickets
  - Who will deal with problems presented by the audience?
    - E.g. arrive late, lose their place, lose their tickets, bring equipment or bags with them, are agitated or inebriated, arrive in greater numbers than planned or because of over-ticketing?

### 3.1. Assessing the Risks

All Studioworks studios/premises have risk assessments in place that set out the arrangements for:

1. Capacity
2. Seating
3. Fire exit routes
4. Types of performance allowed in the facility

The information is agreed with the local authority that provides the consents and licenses needed. If an event/production is proposing to alter these then the changes will need to be agreed with both Studioworks and the local authority.

Specific studio/premises details should be obtained from a Studioworks manager and the need for consent from local authority established e.g. whether consents, fire risk assessments and licenses are needed.

The Event Manager/Producer and designer will need to know the limitations of the specific venue in terms of capacity, fire routes and exits as well as the expected audience and what they will be required to do.

## 4.0 A to Z GUIDANCE AND ARRANGEMENTS

This A to Z list is intended to cover the general guidance arrangements applicable to audience management at Studioworks. For any topics not covered or for specific advice consult the Studioworks safety team.

### 4.1. Access

An accessible Production or Event is one that has few or no physical, cultural, economic, or organisational barriers at the means of entry. All Studioworks studios have the following features:

- The venue has either ramped, level or lift access to all areas where a disabled person may need to go.
- All door widths are at least 860mm (34 inches) wide.
- Public transport is within an appropriate distance.
- Car drop off is available parking close to the entrances for blue badge car drivers (within 50m)
- Car parking areas are well lit with a firm, level surface.
- Clear signage to lifts or ramped access as required.
- The venue has toilets that are suitable for use by wheelchair users.

Productions/event organisers should ensure the following:

#### General Layout

- Ensure access and egress routes are free of clutter. Check fire exits (and evacuation routes for wheelchairs)
- Ensure sight/hearing lines to speakers is clear (e.g. for lip readers where appropriate)



### Seating:

- Allow appropriate space for wheelchair users (not necessarily all together in “disabled” area)
- Allow space in gangways and between rows for wheelchairs.
- Make sure sign language users/lip readers have relevant reserved spaces.
- Provide a variety of seating if possible.

### Loop system and PA

- Check availability of induction loop or arrange hire and installation where needed. Make sure someone knows how it works and that appropriate signs indicate availability. Check that it works. If you are using other electronic equipment, make sure it doesn’t cause interference.
- Check PA works and that acoustics don’t distort the sound.

### Signs

- Ensure that all signs are clear, preferably dark lettering on a light background.
- Ensure lettering is mix of upper and lower-case and large print.
- Keep signs at a level at which they can be read by people using wheelchairs (1400-1700mm or 55-67inches)
- Provide picture signs where possible - Use universally recognised signs e.g. white wheelchair on blue background or symbol advertising availability of induction loop
- Where appropriate use tactile signs

### Production Planning

- Consider time implications of participants’ needs. e.g. starting events early in the morning may be difficult for people relying on support workers or carers.
- Plan content and format with participants in mind
- For promotional events, check for need for interpreters and signers.
- Allow for extra time for rest breaks for above.
- Some disabled people are unable to use public transport and may need special taxis
- Disabled people may need assistance with, for example, toileting, eating, getting into taxis. Make sure Personal Assistants are provided if necessary.
- Ensure PAs are competent for task.
- Make sure PAs are booked in advance and briefed on their expected duties.
- Use specifically dedicated PAs. Don’t expect people to be participants and act as PAs. Disabled people shouldn’t have to wait until other participants are free.
- If there is only one PA for the event, ensure they are easily identifiable.
- Check with participant whether they have a preference for male or female PA.
- Make sure needs are identified in advance for:
  - Loop system,
  - Wheelchairs,
  - Portable ramp,
  - Electronic note taking and display
  - Roving microphones etc
- As with any event, make sure you know how to access first aid. If someone has specific medical needs, make sure you know about these. Be aware of hidden disabilities (e.g. propensity to fits, allergic reactions)

- Guide dogs
  - Is there fresh water available?
  - In the case of longer productions/events – think about toileting the dogs.
  - If in doubt – check with owners
- Catering
  - Make sure food is “accessible” e.g. Finger buffet with mouth sized pieces.
  - Ensure adequate room under tables to accommodate wheelchairs.
  - Where possible use moveable tables and chairs
  - Where appropriate make sure you ask about specific requirements beforehand
  - Cater for vegetarians, vegans, gluten free or other diets. If meat is available keep in separate areas or dishes.
  - Buffet food should be clearly labelled.

#### Information and Communications

- Offer information in other formats (be sure to know where you can get it first)
- Circulate to target audiences in appropriate formats.
- Circulate publicity where it is likely to find target audience – (use community radio, disability organisations and networks etc)
- Make all publicity information as clear as possible.
- Provide clear maps and directions (including parking and public transport)

## 4.2. Accident and Near Miss Reporting

Any accident or near miss incident occurring on Studioworks premises must be reported as soon as possible to:

- Your Producer/Event Manager
- Studioworks Resource Manager, or Facilities Manager

Anyone sustaining an injury will be required to complete a Studioworks Incident Report Form.

Where an in-depth investigation is warranted, the co-operation of all individuals and organisations involved will be expected. This may extend to being required to attend investigation meetings after the event.

Any incident reported under the Reporting of Injuries, Diseases and Dangerous Occurrence Regulations (RIDDOR), must be reported to the HSE by the quickest possible means and a copy of the report provided to Studioworks management team.

The primary responsibility for RIDDOR reporting will remain with the employer of any employee at work - this includes visiting productions, event companies and contractors.

If the injured party is not at work .i.e. a visitor or audience member then Studioworks (if premises related) or the company in control of the area/work activity at which the accident causing the injury happened, is responsible for reporting the incident to the HSE.

If there is any doubt about the requirement for RIDDOR reporting or about responsibilities the Studioworks must be consulted at the earliest opportunity.

### **4.3. Alcohol and Drugs**

Any individual(s) suspected of being under the influence of a prohibited substance may be required to leave the premises by security and may be subject to disciplinary or legal action.

Anyone suffering from over-indulgence of alcohol due to consumption on or off the premises will similarly be required to leave. Some prescription drugs may also affect a person's ability to carry out their work effectively and care should be taken to consider this especially when involving complex machinery or hazardous tools.

### **4.4. Audience Behaviour**

On occasion, members of the audience may display disruptive behavior that is upsetting to other members of the audience, production/event participants, as well as being inappropriate to the event or production. Some programmes require a certain amount of 'audience participation' of a nature that may not be acceptable to other productions/events.

It is therefore at the discretion of the audience manager to define what is deemed to be acceptable behaviour.

Where an audience member's behaviour is deemed to be unacceptable, the security supervisor must make a decision as to whether their continued presence will cause further disruption. Where a person's continued presence is deemed to be disruptive, they should be politely requested to leave the studio and escorted by a steward.

Where an audience member's behaviour is violent or shows signs of escalating into violence, every effort should be made to calm the person down to the point that they can be escorted off the premises. Should the behaviour continue the site security staff and the police may be called as necessary. Should a person require physical restraining, the principle of minimum force should apply.

Those carrying out audience management and stewarding duties must be given training in recognising and dealing with potentially violent situations.

### **4.5. Audiences – Mobile**

A mobile audience is one that plays an active role in the production, e.g. dancing in music shows. They must be invited, in writing, either by letter or via a printed ticket.

Mobile audiences must be supervised as if they were artists/contributors for the duration of the event/production. The role should be allocated and agreed on as part of the risk assessment e.g. to a front of house manager or a floor assistant.

The precise words "to take part" must appear on the ticket. On occasion a mobile audience is 'conscripted' from the queue waiting to enter the studio, by issuing printed invitations from the Producer/Event Manager to those willing to take an active part. The role will be particularly important when children, teenagers or the elderly are part of the mobile audience.

#### 4.6. Audience Safety Briefing

The briefing for audience should cover the following:

- If there is an emergency, an announcement will be made over the PA system – everybody must follow the instructions that are given.
- Point out where the fire exits are.
- Point out who the stewards are – e.g. what they are wearing.
- Always follow stewards' instructions
- Explain where the assembly points are.
- First Aid Arrangements:
  - If anyone feels unwell or needs first aid treatment, they should go to the nearest steward who will assist them.
- If there are any overhead camera cranes going over the audience warn of their existence and not to interfere with them
- Be aware of any technical equipment –
  - do not touch any technical equipment – lights will be hot and can burn you, do not touch them.
  - Be aware of any cables and possible trip hazards.
- If there are any smoke effects, pyrotechnic effects or flashing lights – warn that these will be taking place.
- Keep within the designated audience areas only
- If anyone has any safety worries or concerns, they should go to the nearest steward and inform them
- Any specific hazards associated with the production that they will need to be aware of

#### 4.7. Audience - Seating and Rostra

Audience seating must be secured so it cannot be easily overturned, and it must be checked beforehand to ensure it is free from obvious defects.

Where seating is specially designed the Designer is responsible for ensuring that it meets the requirements of the local authority.

Seating and rostrum must be obtained from a reputable source and meet the relevant standard which is currently 5kN/m<sup>2</sup>.

The design should take into account:

- Falls from height - precautions to prevent people and equipment falling from rostra.
- Manual handling - precautions to prevent injuries from the moving of loads.
- Comfort - there must be adequate seating space for each individual including adequate leg room and individual seats or where benches are used 0.4m<sup>2</sup> allowed for each person.
- Ease of evacuation - seating secured so it cannot be easily overturned
- Audience profile - access for wheelchair users and assistants
- The loading for the rostrum which depends on whether they will be remain seated or be asked to move e.g. "Mexican wave".

The Designer must submit a plan to Studioworks who may approach the local authority for approval if it is a new plan. As much lead-time should be given as possible for approval. Short notice applications to the Authority may be rejected without being considered.

If an event/production is part of a series, plans must be submitted for each studio the production will use.

This may be:

- Existing fixed or mobile seating provided through Designer, Resource Manager or Commercial Manager, or other venue manager.
- Hired in proprietary seating
- A purpose designed and built rostrum.

#### **4.8. Audiences - Static**

Audience seated in rostra are static. The rostra should be placed in an area separate from the event/production area and appropriately secured.

There should be a 1.5m buffer zone between the event/production activity and the audience. Members of a static audience may participate in the production from their seats, but they should not be invited to move into the production area unless in very controlled circumstances (e.g. less than 4 people at a time). Once the audience is seated it may not be transformed into a mobile audience.

#### **4.9. Audience Supervision**

All audiences need to be adequately supervised and co-ordinated. No one is allowed to enter the event area/studio at any time without the agreement of the manager responsible for the studio.

In the run up to a production/event (i.e. where sets/stages have been installed) the permission of the Producer and/or floor manager should be sought. If a group of more than 12 wish to visit a studio they should be treated as an audience and supervised.

The amount of supervision needed will depend on the type of audience, audience members' needs and their involvement in the event/production. The people competent to take the needed roles will be determined by the risk assessment and the role allocated on the Event/Production Risk Assessment. The risk assessment will also allocate the supervision and co-ordination needed for artists and crew.

The co-ordination and stewarding needed should be carried out by a sufficient number of trained and competent stewards. The audience co-ordinator and stewards provide a key role in the controlled evacuation of the audience, liaising with fire and security officers.

#### 4.10. Security Provisions

An assessment of the audience must be undertaken to determine the level of security controls required for the audience of the show. This assessment must consider audience profile and content of the show.

#### 4.11. Cable Management

Cables crossing walkways and main production/event thoroughfares must be flown, secured or covered, and if necessary, clearly marked to prevent the possibility of slips and trips occurring or damaging equipment. Any cable to external vehicles used for recording or broadcast purposes should also be protected and the safety of public passers-by given a priority.

#### 4.12. Children in the Audience

Advertising material should make it clear whether children under 12 are allowed to be part of the audience. Where children are invited to participate in the production/event as audience members or as contributors, the production/event organiser must ensure that they are properly supervised.

It is preferable to ensure that children are accompanied by people who they know well and are competent to supervise a group e.g. their teachers or scout leaders.

The Department of Education in its guidance for those taking children on educational visits recommends that supervision is based on:

- An assessment of the activities in which the children may participate.
- Adequate supervision of the children depending on age and ability
- Appropriate vetting of those who supervise the children.
- The needs of the emergency procedure

The ratio of supervisors will depend on the above but as a general guide the Department of Education's suggested ratios are:

Age of Child	Ratio of Competent adults
5-7 years	1:5
8 -10 years	1:10
10-16 years	1:20

The above are for guidance purposes only and will need to be considered again if for example there are a number of children in the group with disabilities or if there is a need for supervisors of different genders.

#### **4.13. Communication with the Audience**

The audience should be notified in advance of risks, such as smoke effects, strobe lighting, lasers, loud noise exposure, and any other issue that might affect their health or safety. If possible, the audience should be told when tickets are sent or at least by means of a notice, posted in a prominent area before they enter the studio, or event area (e.g. such as a foyer or assembly area).

The audience must be briefed on:

- The part the effects are to play in the event/production.
- Their position in the studio or theatre
- Any effects that may affect their health - see above.
- The position of the equipment that may affect them e.g. cameras and cables, etc.
- The first aid arrangements
- The emergency arrangements including the location and routes to emergency exits.

The information should also be given as part of the welcome to the audience; sometimes this is by the Producer, Floor manager or the warm up act.

#### **4.14. Disabled Members of Audience**

Audience members should let the event/production know whether they have a disability and what facilities they need.

The facilities may include induction loops, signers, access for wheelchairs or support frames, facilities for carers/assistants, access for guide dogs and so on.

Studioworks premises have such arrangements in place, however it is important to check that these are adequate for your audiences. The arrangements should be agreed with Studioworks and the audience co-ordinator. If the event/production is to introduce additional facilities these may need to be agreed with the local authority.

Where possible cables should be flown if not, then cable ramps for safe wheelchair access should be used.

#### **4.15. Fire and Evacuation Procedures**

The roles allocated, and the action to be taken in the event of an emergency, need to be defined and agreed amongst the production/event team. This includes:

- The person who will decide whether an evacuation is needed and take charge overall e.g. Producer or Floor Manager
- How the alarm will be raised e.g. coded announcement
- How the need for evacuation will be communicated to the audience so that there is a controlled evacuation
- The person in charge of evacuation of the audience

- The person in charge of artists and crew
- The people in charge of each segment of audience and their evacuation route
- The assembly point.

All arrangements must be agreed with Studioworks in advance of the production/event. Such procedures should also include both the pre-production/event and post production/event phases.

Please note: If an evacuation occurs during a show, the audience may be asked to disperse once outside of the building and the show may not be restarted.

#### **4.16. Fire Extinguishers**

Fire extinguishers are positioned throughout Studioworks premises and should not be used except in an emergency to aid escape from the building.

#### **4.17. First Aid**

For an audience there should be a minimum of two first aiders, or one for every 1,000 people, whichever is the greater.

More first aiders may be required depending on the profile of audience members or the programme content.

The assessment should take account of the other roles that may need to be carried out in the event of an emergency. This is where security guards can provide support but if they are needed elsewhere in an emergency this should be taken into account.

For 5,000 or more persons, arrangements should also be made with the local health authority Chief Ambulance Officer (or, with the C.A.O.'s approval, one of the voluntary first aid organisations) for the provision of an ambulance.

#### **4.18. Filming and camera positions**

Camera positions must only be set up at pre-agreed locations – please liaise with your Studioworks Resource Manager before your production/event goes on sale or is advertised as this may affect available seating.

Fire escape signs, routes and/or firefighting equipment must not be obscured or obstructed. Cables must not create trip hazards; block fire exits or prevent fire doors from closing.

Studioworks reserves the right to prohibit or stop filming or remove any camera location on the grounds of safety.



#### **4.19. Flammability Certification**

All materials to be used at Studioworks premises e.g. drapes, decorations, carpet etc. must achieve a Class 1 retardancy to surface spread of flame, or equivalent and be certificated as such. Certificates confirming this must be provided to your Studioworks Event Manager prior to the event.

Timber boards must be rendered Class 1 flame resistant by a process of impregnation. MDF used must either be a minimum of 18mm thick or be treated to achieve Class 1.

#### **4.20. Flashing lights and other special effects**

The requirements for operation of this type of effect may be set by the licensing authority. Carefully consider the use of strobe lights, as under some conditions they may induce epilepsy in flicker-sensitive individuals. Whenever strobe lights are used, arrange for a prior warning to be given at the entrance to the event or in the production or on the ticket.

If strobe lights are used, keep flicker rates at or below four flashes per second. Below this rate it is estimated that only 5% of the flicker-sensitive population will be at risk of an attack. This flicker rate only applies to the overall output of any group of lights in direct view, but where more than one strobe light is used the flashes should be synchronised.

To reduce the risk further, mount lights as high above head height as is practicable. Where possible, the lights should be bounced off walls and ceilings or diffused by other means so that glare is reduced. They should not be used in corridors or on stairs. Continuous operation of strobe lighting for long periods should be avoided.

Further information is available in the HSE HELA guidance note 'Disco lights and flicker-sensitive epilepsy'.

#### **4.21. Insurances**

For Audience events, arrangements should be made to provide minimum levels of cover of £10million for public liability risks. Clients are advised to ensure any subcontractors carry similar levels of cover.

All employers must hold employer's liability insurance suitable for their operations.

#### **4.22. Lasers**

The use of any laser must be deemed to be essential to the production/event and details (such as power output) be notified to Studioworks at least four weeks in advance of your production/event in order that appropriate permissions may be sought from SCC.

Lasers can cause eye damage or burns and present a risk of unexpected laser reflection from ornamental mirrors or tiles, or from conventional lighting rigs. A detailed specific risk assessment

for laser use at Studioworks premises will be required along with method statements and documents certifying the class of laser and competence of the operators.

#### **4.23. Licences**

The Producer or Event Manager must ensure that the Production/Event Risk assessment addresses the safety of the audience and the controls identified put in place.

Early planning meetings should involve those with a role in the controls needed e.g. Designer, Studioworks, Floor manager, the Fire and Security officers etc.

Depending upon the type of entertainment, a license may be needed from the Local Authority. Entertainment licenses are needed under the scope of the Entertainment Licensing Act and take time to process.

#### **4.24. Noise**

A suitable noise assessment should be carried out by a competent person where there is possible risk to audiences.

Most members of the audience will not attend studios regularly enough to suffer serious hearing damage solely as a result of going to television productions. However, certain loud productions can contribute significantly to the overall sound exposure that members of the audience receive throughout their life, including noise from other leisure activities, at work and at home, therefore increasing the risk of damage to their hearing.

There is no specific legislation setting noise limits for the audience exposure to noise. However, the general requirements of health and safety legislation and civil law duties relating to negligence require audiences to be protected against and informed of the risk of damage to their hearing.

The event continuous sound level (Event Leq) in any part of the audience area should not exceed 107dB(A) and the peak sound pressure level should not exceed 137dB. Where the event level is likely to exceed 80 dB, the audience should be warned in advance (e.g. by printing on the tickets, or via notices).

Where practicable the audience should not be allowed within 3 meters of any loudspeaker. Under no circumstances should the audience and loudspeaker separation be less than 1 meter.

Other sources of noise, such as pyrotechnics, need to be properly controlled to avoid exceeding the 137 dB sound pressure level.

The noise levels should not pose a public nuisance.

#### **4.25. Overhead Cameras**

Where cameras are to be used on an audience rostra, they must be portable and must not adversely affect the safety and comfort of the audience. Only in exceptional circumstances will a mounting be allowed. Consent must be obtained from Studioworks.

Camera cranes may take shots from above the audience's heads subject to stringent conditions.

On each occasion that it is judged safe to operate a camera in the above manner, the Floor manager will need to determine that it is equally safe and practical in general terms that no other production factor will compromise the safety of the operation.

The Floor Manager must:

- Ensure that the event/production allows the camera operator sufficient time to achieve both audience position and following shot in good order
- Ensure that the audience access treads are not blocked.
- Inform the audience of the event/production intention, (asking the appropriate members not to stand up) and warn any artistes or staff who might be affected.

The safe handling of camera cranes and other mountings comes within the responsibility of the Production/Event team. The Camera Supervisor is responsible for supervising all rigging operations. The initial judgment of safety of operational situations lies with the cameraman and operators on the day. Their points of reference are Studioworks' Resource Manager,

Before operating a crane over an audience and/or members of the public, it must be ensured that all pieces of equipment and their constituent parts are securely fixed, and cable loops kept to a minimum.

The Floor Manager is responsible for ensuring that all artistes, members of staff and any members of the public are aware that the crane will be working overhead.

Where possible, where a crane arm is over an audience and/or members of the public, the crane must be operated in such a way as to ensure that every part of the crane arm, camera platform, camera and associated mounting and cables is at such a height that there is sufficient clearance to allow any seated person in the vicinity to stand up. Suspended equipment, etc. must be positioned so as to allow the crane arm to reach this height.

If necessary, an operator should be deployed so as to ensure the safety of an audience.

#### **4.26. Overhead Effects and Scenery**

It is important to ensure that any item hung above the audience is secure.

Any item of sufficient weight to cause injury, if it fell, must be provided with at least two independent suspension systems, either of which is capable of supporting the full load (including any snatch load). The item must also be inspected to ensure its structural integrity and, where necessary, safety bonds must be used to secure any removable components. The presence of this

equipment must be indicated on the studio setting plan. It is the responsibility of Studioworks' Construction Manager to ensure that these arrangements are in place.

A minimum height clearance of 2.1 m (7ft) must be maintained for overhead scenery or other equipment, including cables.

#### **4.27. Public Address System**

All public address systems brought into the venue must be manned by a competent operator throughout the course of the production/event for fire safety reasons. Noise levels must be monitored. See above.

#### **4.28. Pyrotechnics, smoke effects, firearms and the use of naked flame.**

Any use of any special effects including dry ice, pyrotechnics, firearms and naked flames must be essential to the production/event and be notified to Studioworks at the earliest convenience.

Venue specific risk assessment information and plans of locations of devices will be required. Generic assessment information is not acceptable for this purpose.

#### **4.29. Safety Signage**

Event/Production teams and visitors are reminded to take notice of any safety signage and hazard warnings including barriers for temporary work areas. If in any doubt, please check with your Studioworks Resource Manager

#### **4.30. Ticketing**

The Event Manager/Producer may delegate this responsibility to either their own production team, or an external audience agency. In general, there should be no restrictions on who is invited to participate in the audience, although there may be an element of pre-selection due to the targeting of audience members who have attended previous similar productions, and in identifying the type of audience members who may have an interest in a particular production subject.

Ordinarily, there is no requirement for audience pre-selection vetting to be undertaken however, where audience members are VIPs, the head of the event/production unit responsible should contact Studioworks to ensure all of the appropriate security measures are put into place.

To allow the audience to make an informed decision about their risks to health, the following statement will be printed on all tickets:

Smoke effects, strobe lighting, lasers and loud noises may be used in the studio.

To manage the public's expectations the following statement will be placed on tickets:

The Ticket does not guarantee the right to admission.

For security purposes the following statement should be printed on tickets.

Studioworks reserves the right to search on entry to our studios and may refuse admission.

In order to gauge the numbers of persons with disabilities and the facilities that need to be provided, it is advised that the following wording is also placed on tickets.  
If people have any access requirements please contact the Resource Manager.

#### **4.30 Private Audience**

For a private audience involving individuals who are guests of the Producer/Event Organiser and or Studioworks, tickets will not be required but a guest list of invitees must be issued to security in advance of the production.

## 5.0 APPENDIX 1 - AUDIENCE FIRE EVACUATION PROTOCOL

### FIRE ALARM ACTIVATION

1. When a call point is activated the 1<sup>st</sup> knock begins. The fire alarm system then takes the following action:
  - The alarm activation is registered at Security Control providing the location of the alarm point.
  - A 9-minute countdown commences. After 9 minutes have elapsed the 2<sup>nd</sup> knock will activate which means the audience will evacuate
  - Security being to investigate the 1<sup>st</sup> knock within the 9 minutes.
2. Security Control telephones the Gallery and informs the Resource Manager that the 1<sup>st</sup> knock has been triggered and the audience may need to evacuate.
3. The Resource Manager informs the production crew in the Gallery and via talkback, the Floor Manager they **may** have to evacuate the audience. The Floor Manager will tell Head Usher that an evacuation may need to take place.
4. If a fire is found by security, a second activation point is triggered, or if the 9 minutes elapses, the 2<sup>nd</sup> knock is activated.
5. Security Control ring the emergency services
6. The evacuation procedures are implemented.

### EVACUATION PROCEDURES IN THE GALLERY

The Resource Manager will instruct the following:

#### Sound Supervisor

- To cut ALL sound in the studio with the exception of the warm up microphone, which will be used for live audience address.

#### Lighting Control

- Turn **on** ALL houselights.
- Turn **off** ALL generic and moving lights and lighting power.

#### Floor Manager

- Make an announcement to the audience that they will need to evacuate because of an incident and hand over to Head Usher.
- Make an announcement to the crew to evacuate.

#### Head Usher

- Coordinate the evacuation of the audience.

#### Production in the Gallery

- Instructed to evacuate.

### EVACUATION OF THE STUDIO

1. Head Usher instruct the audience how to evacuate safely.
2. Where requested, persons with disabilities will be assisted by audience ushers.

3. Where necessary the black drapes will be pulled back to reveal the exit
4. Head Usher inform the audience of the exit they will be ushered through and are then stewarded to the emergency exit point.
5. On exit of the building, the audience are met by security who steward the audience to the muster point.
6. The audience are given instructions by megaphone.
7. The emergency services inspect the area.

#### RE-ENTRY TO THE STUDIO

1. Emergency services give the all clear to re- enter the studio
2. Audience ushers return to their position
3. Production re-enter the Studio block using their swipe cards
4. Audience Handling Team phones the Gallery to ask if the Resource Manager is ready for the audience to enter the studio
5. The audience are stewarded by Audience Ushers back into the studio

## 6.0 Audience Queuing

### 6.1. Introduction

Access to ticket collection and studio entry is via an open public footpath. During queuing and loading of audience members, particularly high profile or high-risk productions (political broadcasts for example), visiting productions must assess the risks to visitors, audience members and staff working at television studios.

### 6.2. Arrangements

Whilst audience members are queuing, they may be presented as at risk from other public highway users or an increased risk of un-vetted access into the studios. It may be necessary to allocate ticket collection earlier or prior to the day, in order to restrict the amount of time audience members are queuing.

Where tickets are issued earlier on the day of the RX/TX, it may be necessary for the persons collecting to leave the location and return at an allocated arrival time.

Where queuing takes place, a sufficient amount of security should be on site to manage and monitor audience members attending the studios. This number may need to include increase, based on conditions of entry specific to the production at that time, for example full or random bag searches.