

Minehead Amateur Theatrical Association



THEATRE
REGAL
THEATRE
MINEHEAD
LIVE
ARTS
PROGRAMME

***Regal Theatre Minehead
Information Handbook***

We want your visit to the Regal Theatre to be as successful and happy as possible. Just like any theatre, the Regal is a working environment with potential dangers. The rules, advice and guidance set out in the Regal Theatre Handbook will help you to make the most of your visit and aim to keep everyone safe at all times. They apply to everyone, who uses the Theatre, or any part of. It is any visiting Company's responsibility to ensure all members of their Company and anyone else involved in their event fully understand and comply with all the rules.

Any terms are explained in the “List of Defined Terms” at the end of this document.

We hope you enjoy your time at The Regal. Our members of staff are all volunteers who work very hard to make all of our shows a success. We ask that you treat them with respect, they are entitled to work in an Environment without threat or intimidation. Anyone who is aggressive, threatening, intimidating or violent to our team, to others in a visiting Company or to our audiences will be asked to leave the building and may be banned from the premises.



Minehead Panto People “Snow White and the Seven Dwarfs” Panto 2016

NB the latest version of this document forms part of your contract. Please be aware that the theatre is a no-smoking environment. This includes e-cigarettes. No animals are allowed in the theatre without separate agreement, with the exception of assistance dogs.

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Reference material:

- “Information when using the Regal Theatre” is based on the “Code of Conduct” at the Albany Theatre, Albany Theatre 53 Butts, Coventry, CV1 3BH www.albanytheatre.co.uk
- “Defined Theatre Terms” are also adapted from the Albany Theatre
- The “Child Protection Policy” is adapted from the internet template from “Swindon Local Safeguarding Board” www.swindoniscb.org.uk/.../SWCPP_example_child_protection_policy_for_community_organisations.pdf
- “Front of House Evacuation Script” is an updated version of the previous M.A.T.A. script
- The “Under 18/Vulnerable adult, Photo and Video Consent- Performance Registration and Emergency Contact Details forms are adapted from the “Dance Centre, Minehead, forms” by kind permission of Lorraine Ahern.
- Working at Height H&S Regulation 2005
- Working with a Tallescope within Theatres. ABBT Guidelines tallescope@abtt.org.uk

	Question	Answer	Information
1	We are arriving straight from work, is there anywhere that we can eat?	Unfortunately there is no provision for you to eat any hot food within the Theatre.	If you wish to have a hot drink there is a kettle in the makeup room, the get in Manager with provide tea, coffee and milk as required, there is also provision for hot drinks in the Theatre kitchen.
2	Can we drink back stage ?	No alcohol or any mood altering substances can be consumed, either prior to or during a show. Drinks such as water, tea and coffee are of course permitted in an appropriate non spill container.	We cannot allow anyone who has consumed alcohol or taken drugs to be backstage. We operate a strict zero tolerance policy and anybody found to have broken this rule will be removed from the theatre. The theatre is potentially a dangerous environment and our insurance will be invalidated if an accident happens because of or involving for example someone who is under the influence of alcohol, whether this is consumed inside the theatre or outside. We have had to apply this rule in the past. It is distressing for those involved.
3	Are there accessible toilets backstage	Separate male and female toilets are not available back stage, But are available in the theatre.	We have an accessible toilet on the first floor, but it is not accessible from the back stage area or dressing room. Please note that all performers under the age of 18 must be accompanied, to the toilet, by a chaperone when using the toilets. If During your time at the Regal Theatre you need any additional supplies (bin bags, toilet paper etc.) please ask a member of Regal Theatre staff. There is only one unisex toilet available in the dressing room area and must also be left in a clean and tidy state.

	Question	Answer	Information
4	The show may run over time. Does that matter?	All events should try and achieve a finish time of 10:30pm unless arranged exceptionally by prior agreement. The Company is responsible for ensuring their run-time is as agreed.	Yes, we have to comply with the conditions of our Premises Licence, and also conditions laid down by our lease holder. If any Regal Theatre event goes on beyond 10.30pm it does cause problems for both our staff and to your audience. Some people order taxis, catch the bus or get lifts and if the show goes over time it is bad for our – and your – reputation. Productions that have under 18's in them must be wary of running over the 10:30pm watershed.
5	Can we use hair dryers or straighteners in the dressing room?	Yes, but all and any electrical items brought in by any member of the Company for use in any part of the theatre must have a current PAT test.	All electrical items must have current PAT testing and must be left unplugged when not in use. This is a strict requirement for safety and insurance reasons. The Regal Theatre can test and certificate equipment by arrangement – please ask.
6	Can we put up things like cast-lists back stage, or posters or pop-up banners Front of House?	Yes – but only with the permission of the Stage Manager (backstage) Posters are the responsibility of the Box Office Publicity Officer.	We do not allow anything to damage any part of the fabric of the building, so nothing can be altered without prior permission. This includes using tape or blue-tack anywhere backstage. Running orders or cast lists can be attached to mirrors or suitable areas using blue-tack, but all surfaces need to be cleaned off and left as you found it. We understand that use of the theatre causes wear and tear, but any damage caused by unauthorized or reckless activity will result in your company being charged.

	Question	Answer	Information
7	Can we sell programs or other merchandise, or hold a raffle?	Only by prior agreement as part of your contract.	This has to be agreed in advance, as part of your contract. Our Front of House staff will sell programs for you if you do not have any member of your company that can do this. The Regal Theatre has access to a float if required which will be redeemed after the performance.
8	When should I arrive?	You will have been given a time to arrive (known as a Call Time) by your productions Producer.	All company members must abide by the call times they are given, this includes musicians, performers and production team. If you have not been given a Call Time, ask your productions Producer what it is.
9	Can I park at the back of the theatre?	No parking is permitted at the back of the theatre at any time.	The Regal Theatre has a right of access to the land surrounding the theatre for loading and unloading ONLY.
10	Can performers be dropped off at the back? Can parents drop children off?	No Performer should enter through the Foyer, They must use the Stage Door behind Iceland.	Under 18 year old performers must be met by a chaperone and their arrival must be recorded. No vehicles can be left unaccompanied at the rear of the theatre for longer than 10 minutes. Performers should always enter via the stage door as it is confusing for the paying public if performers are allowed to enter through the main door. Audience members are not allowed in until the doors are officially open as per the times on the tickets, this enables the production to clear the stage and is also for Health and Safety reasons.

	Question	Answer	Information
11	How many people can we fit backstage?	All dressing rooms have occupancy limits; these must not be exceeded. Your occupancy will be agreed as part of your contract. It is possible to use the the gantry as a holding area for excess numbers of performers prior to them going on stage.	All persons must use only Dressing Rooms for getting changed. There is a limit for each dressing room to comply with fire regulations, this includes chaperones, helpers etc. If we have agreed you may use the "Make up Room" as a temporary dressing room. The corridor must be kept clear at all times for access by Regal Theatre staff. All doors must be kept closed when artists are changing and chaperones must remain outside of the dressing rooms that their charges are using. The company can also take advantage of the facilities provided in the Theatre kitchen prior to or after the production (but please follow the rules). The backstage area can be used for quick changes only, if agreed by the Stage Manager/Producer.
12	Can we bring set and props for our event to the theatre?	Yes of course, but if combustible they must be flame proofed. If there is a gap between your rehearsal and performance days you cannot leave anything in the dressing rooms or in the garage without prior agreement.	These will be stored in the designated areas in the garage. All sets and props must be flame checked before positioning. We reserve the right to carry out spot- checks. If an item is not fire safe it cannot be used. We carry a small stock of fireproofing material but cannot guarantee to be able to carry out flame proofing. The theatre is used all the time, so the dressing rooms and garage might be required for something else between your rehearsal and performance days, so please do not leave anything in the garage or dressing rooms during this period. The garage must be kept tidy and all designated walkways must be kept clear at all times for safety reasons.

	Question	Answer	Information
13	How do we get in and out of the Stage Door?	The Stage Door must be staffed at all relevant times by a member of the production company.	Everyone entering the theatre is required to sign in, and to sign out when they leave. Where signing in is difficult an attendance register should be kept by the producer.
14	Does everyone have to sign in?	Yes please. Everyone involved in your event must sign in and out each time they enter or leave the building. Everyone must use the Stage Door entrance whatever their role.	Everyone who enters the building must sign in. This is a safety requirement. The sign-in sheet becomes critical if we need to evacuate the building or the Fire Service needs to know the occupancy of the building in an emergency. This rule applies to all visiting Company members including performers, chaperones, parents, technical staff and musicians. If anyone enters via any entrance other than the Stage Door – for example through the foyer door – they will be asked politely to leave and to make their way round to the Stage Door. Please speak to the Stage Manager if you cannot find the signing in sheet for your Event.
15	Is there anywhere I can't go backstage?	Any area in the theatre marked as No Entry must be respected.	Please keep to designated areas for your own safety. Please stay in your dressing room until called. It reduces congestion and makes it less likely you will miss your cue.
16	Can we just go on to the stage?	No-one can go on stage until clearance has been given by the Stage Manager. Before you go on stage ASK for clearance.	You cannot go on stage without permission from the Get in Manager and only after the safety briefing. This is all about safety. There is often equipment or scenery on stage. Ultimately, anyone ignoring this rule can be asked to leave the theatre. Please make yourself familiar with theatre terms: the most important in this context is the cry "Heads on stage". This warns that a piece of heavy scenery is being moved.

	Question	Answer	Information
17	What's the Get-in?	The Get-in is when all of the scenery and props arrive and are brought into the theatre and technical changes are made for the event (e.g. lighting). During Get-in no-one is allowed in the stage or garage area without the permission.	The Get-In is the unloading and setting up of set in the garage or on the stage. Along with the Get-out, the Get-in is potentially the most dangerous time in the theatre, which is why the rules are so strict. The Regal Theatre "Get in Manager", will be in charge of the Get-In. Anyone breaching the rules will be asked to leave. No one is allowed in the garage or on the stage during a Get-in unless they are part of the authorized crew; if you walk on stage without authorization you may be asked to leave forcefully but politely for your own protection. During Get- in/ Get-out correct footwear (Steel Toe protective boots) must be worn at all times, including by visiting crew. It is the visiting company's responsibility to carry out their own risk assessments. Our own companies should ask the Theatres Health and Safety/ Appointed Person to carry out risk assessments for them.
18	Who is in charge during the get in and during the show?	The Regal Theatre Get in Manager is in charge until the Stage Manager takes over. However the Theatre Manager is in overall charge of the Theatre.	Your own Stage Manager is in charge during the show and the Regal Theatre Tech Lead during the technical. The Regal Theatre Get in Manager will give a safety briefing, including details of our evacuation procedures to all company members before any activity can start on stage. This is an important briefing that all members of the company including chaperones of our own member companies and any visiting crew must attend.

	Question	Answer	Information
19	Can we use pyros and other special effects in our show	Yes – but only by prior contractual agreement.	The use of Pyrotechnics must be rehearsed in a technical rehearsal prior to the performance and arranged at the time of booking to ensure appropriate staff are available. This is a safety requirement to ensure all members of the Company understand what is going to happen. Warning signs should be displayed at the entrances to the auditorium to warn audience members.
20	Can we use the theatre's microphones?	Yes - but only by prior contractual agreement. We will provide a member of staff to manage their use.	A member of Regal Theatre staff must supervise the mic table at all times. Microphones and radio packs are expensive, so we have to ensure they are being used correctly. Having a member of Regal Theatre staff on hand protects you against having to pay for any damage caused by misuse or abuse. We will provide batteries for radio packs as required (a charge will be made).
21	Can I use my phone backstage?	The use of mobile phones backstage is prohibited for technical and safeguarding reasons.	No. If you are using radio mics, mobile phones can interfere with the signal and cause you sound problems. When children or vulnerable adults are involved, only authorized photos are permitted, so please keep your phone switched off to avoid misunderstandings.
22	Can I bring my drink on stage?	No! No liquids; no breakables such as glass or ceramics.	There must be no liquids on stage. Any drinks in the wings must be in a sports capped bottle. no pressurized containers (such as hair spray) are permitted, nor are naked flames.

	Question	Answer	Information
23	What is the Rake?	The rake is a gentle slope on the stage down towards the audience.	Since the rake is a slope anything on stage with wheels must have brakes; chocks are not acceptable. Again, this is all about safety: without correct fittings wheeled items will not be permitted on stage. Your Stage Manager will have final say on this.
24	"Don't cross the Tab Line". What does that mean?	"Tabs" is the theatre name for curtains. The Tab Line is the line between the wings where the main curtains cross the stage. Do not cross this line unless this is part of the rehearsed performance.	Once the Tabs (curtains) are closed for an event they must never be used as an entry to or exit from the stage from/to the auditorium. Even if the Tabs are open, crossing the Tab Line is not allowed once the house is opened unless part of the performance. This includes before the performance, during the interval and after the show until the Tabs are removed. Please go around the outside of the building to enter by the Stage Door. Not only does this look hopelessly unprofessional it is potentially unsafe. Again, anyone ignoring this rule can be asked to leave the theatre.
25	Can I walk around backstage in bare feet?	No flip-flops or open- toed sandals may be worn side stage during a rehearsal, tech or show, unless they are part of a performer's costume.	If your performers are required to be bare foot please inform your Stage Manager so that they can ensure all safety precautions are taken. The Stage Manager's advice should be followed. Only designated pathways should be used. Helpers and chaperones must not wear flip-flops or open toed shoes by the side of the stage. Please walk. NEVER run backstage.

	Question	Answer	Information
26	What is the Box Office?	The Box Office is responsible to ticket sales and issuing tickets	The Box Office is the hub of the Regal Theatre it is open everyday Monday to Friday 10am to 3pm and Saturday 10am to 12:30pm (except if there is a show on a Saturday were it stays open until 3pm) it deals with all calls and inquiries to the theatre during these periods.
27	What is the Box Office Manager	Looks after Box Office staffing and Ticket sales	The Box Office Manager looks after the running of the Theatre during the working week, they input the shows onto the computer and are responsible for all the ticket sales
28	Who is in charge of the Theatre?	The Theatre Manager is in charge of the Theatre during the run of the Production.	During all shows the Theatre Manager is in charge overall, with the Front of House Manager in charge of all Front of House areas and Front of House staff. The staff are on hand to check tickets and show patrons to their seats. They remain seated in the auditorium during the performance.
29	Is the building secure?	It is only as secure as we all keep it – hence the advice in item 13,14 and 24 about keeping the stage door CLOSED or to have a crew member on hand to police the door.	The Regal Theatre takes no responsibility for any company property left on site. If you have any queries about security please speak to a member of the Regal Staff. We take security and safeguarding very seriously, so please do not be offended if you are asked for identification whilst in the building. Similarly, do not hesitate to challenge anyone who is not wearing a visible identity badge; if they are a member of staff they should be. The building is covered by CCTV to help us keep the area safe and secure. Images are recorded.

	Question	Answer	Information
30	Who looks after the bar and will it be open during our production?	The Bar Licensee has a Bar Manager who organizes staffing, ordering and budgeting	Bar staff that undertake the role are volunteers who are vetted and trained by the licensee, they will open the bar half an hour before curtain up and close it after the interval. However, you can ask that the bar stays open after the performance, it is not obligatory and is not guaranteed.
31	What are Risk assessments?	These safeguard everyone in the theatre	The Regal Theatre has it's own Appointed Person who carries out Risk Assessments for any show if from our companies if asked. Every show has to have their Risk Assessment completed and handed into the Regal Theatre Appointed Person prior to the shows first night, failure to do so could result in the show being delayed or in as a last resort being cancelled. A blank copy of the Regal Theatre Risk Assessment form can be obtained and explained on request from the appointed person
32	Who can we report any worries or concerns about our under 18's	Any occurrence MUST be reported to the show's Producer, Chaperone or Theatre Manager	Any worries MUST be reported without delay to the appropriate person, who must take action immediately. An informal discussion should take place and any appropriate disciplinary action should be followed.
33	What is a Chaperone and what are their qualifications?	Chaperones are in place to safeguard our younger members under 18.	Our Chaperones are registered with Somerset County Council and have strict instructions in safeguarding our young performers. They are DBS checked and are fully instructed in Health and Safety within the Regal Theatre.
34	All injuries must be recorded in the accident books provided	Please tell us all the details of how, what, where and when the injury occurred.	Accident records are constantly monitored and analyses to improve our Health and Safety within the Regal Theatre, to highlight any areas that need improvement to safeguard our users and patrons.

	Question	Answer	Information
35	What is a Technician?	There are two types of Technician, lighting and sound	Technicians are trained to a high standard in rigging and operating the Regal Theatre equipment. They are there to facilitate all your lighting and sound requirements within the Regal Theatres capabilities
36	Can a Technician work on their own?	Technician can be alone when programming but NOT when they are dealing with rigging	Technicians are not allowed to be alone when rigging, using the Tallescope, ladder or scaffolding tower. Full safety precautions should be adhered to during all times in the Regal Theatre. Should be recorded in signing in book.
37	Can we provide our technical staff to work on our show, for example for lighting or sound.	Only Regal Theatre Registered or Accredited staff are permitted to operate Regal Theatre technical equipment. Any professionals must follow guidance provided by Regal Theatre Technical staff at all times.	Please speak to the Technical Coordinator/Get in Manager as the Regal Theatre welcomes all professional technicians. There is also provision to bring and use your own equipment in conjunction with our own. If you have any queries about this ask the Technical Coordinator/Get in Manager when you book the Theatre if you need any clarification. Our own affiliated Companies can contact our technical team if they have members who would like to show an interest in joining our technical team.
38	Can we change our technical specification on the day?	All technical requirements form part of your contract. Late requests for technical changes can be difficult to accommodate but we will where possible.	Please be aware that any changes on the day may compromise your planned performance. If you need to change something, we will always try to help, but some changes might not be possible (either for technical, timing or staffing reasons). Any change has to be approved by the Theatre Manager or the Regal Theatre Technical/Get in Manager for your event. Please plan ahead and book appropriate time for your technical needs.

	Question	Answer	Information
39	What is a technical rehearsal?	Technical rehearsals aim to get the show looking as professional as we can make it, setting sound levels and ensuring the lighting is plotted.	A technical rehearsal is when your show is run to plot the lighting and sound cues and ensure that all scenery can be removed on and off stage appropriately. You may be asked to stop the show at specific points and top and tail items. Technical rehearsals are not a band or a dress rehearsal, these should have separate time allocated to them on booking. Our Technicians are all volunteers and give their time free of charge, we ask you to be fair when asking for Technical help. As far as possible we will endeavor to allow time for non-technical rehearsals, for our own companies these are part of your get in period, but technical support is provided by your own technicians.
40	I've broken something – what do I do?	Please tell us about it. Accidents happen, but if anything is broken through a lack of reasonable care the repair/replacement will be charged for.	Please inform a member of Regal Theatre staff. The Regal Theatre is a working environment and we expect wear and tear, but there is a difference between that and careless or reckless damage. Repair of any damage caused to equipment, fitting and fixtures or the fabric of the building through a lack of care will be charged in full to the Company. Please encourage your Company to respect the building and equipment. Please do not put lipstick kisses on the mirrors. It is difficult to clean and can pose a health hazard. The cleaning of mirrors will be charged for.

	Question	Answer	Information
41	What is meant the “Regal Safeguarding Policy”?	The Regal Theatre is in the process of updating it's policy to safeguard anybody under the age of 18 or vulnerable adults.	This policy has been in place for some time but we are in the process of bringing it up to date to encompass all our performers, back stage crew, front of house staff, box office staff, Bar staff, Technicians and all our patrons.
42	What are the key fobs for and who can have one?	Key fobs are the new system to access the Regal Theatre.	They key fobs are only handed out to: 1 to each Member Society, 1 to each volunteer with a designated role, i.e. box office and bar staff.
43	How do set builders get hold of a key to the Garage?	There is 1 key fob available for set builders.	This key fob will have to be signed out and kept by the principle craftsperson during the production, after which it must be returned and signed back in. This key fob will grant you access to the front door, safety lights and back office where the keys to the Garage are kept in the key safe on the wall. These Garage keys MUST be returned after each day of work to the key safe in the back office, there will be no exceptions to this rule as other members of staff may require access to the Garage.
44	What are the red/green lights above the doors in the auditorium and bar area?	The lights are a signal to our staff in the event of a fire.	The Red and Green traffic lights are to help the Regal Staff guide our Patrons, Performers and Staff to safety in the event of a fire.
45	I've lost something – do you keep lost property?	Items found backstage will be stored in the back office.	Lost property is kept in the Office. We don't have any large storage space and can't keep things indefinitely. Let your Company members know this.
46	Who is on the M.A.T.A. Board?	M.A.T.A. is made up of our Member Groups and affiliated Departmental Managers	We also have members from our local Council, Health and Safety team, our Managerial team, Technical team, our Treasurer, Vice Chair and Chairperson as per our Constitution.

	Question	Answer	Information
47	What is the Get-out?	The Get-out happens usually immediately after the final curtain. It is when all of the scenery and props are removed, and technical changes made for the event are reversed (e.g. lighting). During Get-out no-one is allowed in the stage or garage area without permission of the Stage Manager. The back stage dressing rooms remain available to you during Get-out.	The Get-out is the removal of the companies set and equipment from the theatre. Along with the Get-in, the Get-out is potentially the most dangerous time in the theatre, and the same rules apply. Anyone breaching the rules will be asked to leave. No one is allowed in the garage or on the stage during a Get-in/Get-out, unless they are part of the authorized crew; if you walk on stage without authorization you may be asked to leave forcefully but politely for your own protection. During Get-in/Get-out correct footwear must be worn at all times. Please note that all items must be removed from the theatre during the Get-out unless agreed otherwise as part of your contract. Anything left behind may be put outside the garage door for collection. The Regal Theatre is not responsible for any item put outside in this way. Groups are also responsible for cleaning the dressing rooms/toilets/corridors, the back yard and emptying the cigarette ash container if they have had members using it. Leave it as you wish to find it.
48	What do I do with my rubbish?	Use the bin-bags provided. All bin bags to be placed outside the garage at the end of the Get-out.	Please put your rubbish in the Recycle bins at the back of the Theatre or black bags provided. It is a condition of your contract that you must leave Dressing Rooms and the Back Stage area clean and tidy, having emptied the bins. Additional bin bags are available from members of Regal Theatre staff.
Just like any organization, the Regal Theatre will not tolerate threats of violence, abuse (verbal or physical) or harassment. We have a duty to protect the health, safety and welfare of our staff. We take that very seriously. No form of abuse will be tolerated. An abuser will be asked to leave and could face being banned from the theatre. We will call the police if any individual/group behaves in an aggressive or threatening way towards our staff or audience members. Our volunteers in turn will treat companies with respect and are subject to the same rules.			

Defined terms

The Regal Theatre Company Ltd - the name of the Charity that operates the Regal Theatre Minehead.

M.A.T.A. - "Minehead Amateur Theatrical Association" is made up of or member companies: Barnstormers, Minehead Dramatic Society, Minehead Panto People, Waterfront Theatre Company and The Regal Film Society

Call Time – the time you are asked to arrive at the theatre for your event or rehearsal.

Company – the organization hiring or using the theatre for an event. The contract is between Regal Theatre and this organization.

Producer – the named individual acting as the single point of contact between Regal Theatre and the Company.

Stage Manager is also often known as the show-caller with the responsibility for giving cues and is in charge back stage.

Garage – the building at the back of the theatre for the storage of scenery etc.

Box Office Manager - Person in charge of personnel levels in the box office, programming shows onto computer, ticket sales and managing Theatre Managers to cover shows.

Theatre Manager – has total responsibility for the Theatre, personnel and patrons during performances/shows.

Front of House Manager - is responsible for all Front of House Staff, including personnel levels and patrons within the auditorium during the production.

Front of House Staff - are the face of the Regal Theatre. They are there to safeguard our patrons, to prevent disruption and in the event of an emergency to facilitate a safe and smooth evacuation from the Regal Theatre.

Front of House – the area in front of the Tab Line, i.e. the whole of the auditorium and Foyer area including the public toilets.

Foyer – from the box office up the main staircase and the back staircase leading to the rear of the auditorium, including the toilets and the area in front of the public entrances to the auditorium.

Get-In/Get-Out – the period when all set, scenery and props are brought in to the theatre and technical changes are made in preparation for the event.

Get-in/Get-out Manager - A person who the Regal Theatre has appointed to look after professional companies during the run of their productions.

Pyrotechnics (Pyros) – stage fireworks. They can only be supplied and operated by the Regal Theatre and have to be ordered in advance.

Rake – a gentle slope on stage leading downhill towards the audience.

Stage Door – as you look at the auditorium entrance from the Foyer, the Stage Door is accessed via the exit leading to the Ladies' toilet, down the stairs, then out of the emergency exit door at the side of the theatre

Tab Line - the line between the wings where the main curtains cross the stage.

Technician - is a person who has been deemed as competent to install and use the lighting and sound rigs within the Regal Theatre.

Technical Lead – for more technically complicated shows one of our staff – the Technical Lead - is designated to make sure we do all we can to help you achieve what you want within the bounds of what is possible at the Regal Theatre.

A Rig - is either a lighting or sound setup within the Theatre i.e. all the lighting used in a show is known as a "Lighting Rig" it is the same with the sound system.

Chaperone - all company members under the age of 18 must be accompanied by either their parents/legal guardians or a chaperone licensed by Somerset County Council. All chaperones MUST carry on them their official ID (a picture ID given to them by SCC) and be willing to show their ID if challenged by any member of theatre staff. All members of Minehead Amateur Theatrical Association have signed a legal contract to safeguard the young and vulnerable and as such can challenge, for their ID, anyone within the Regal Theatre who is acting as a licenced Chaperone.

Safeguarding Policy - we are working closely with the Somerset County Council to implement this and it is the Regal Theatre's priority to safeguard our young performers from harm and as such have asked all our members companies to be actively encouraged to take part in this policy.

Children's Performance Licence - Producers are responsible for getting all of their young performers the correct Licence (if required) to perform in their shows. Full guidance can be found either on line at:

www.somerset.gov.uk/children's-services/employing-children/apply-for-a-child-performance-licence

The Regal Theatre Minehead, 0-16 The Avenue, Minehead, Somerset TA24 5AY Box Office Tel: 01643 706430 mail@regaltheatre.co.uk

Registered Charity (No 105271)

A Company Limited by Guarantee (No 3149984)

Child Protection Policy

Minehead Amateur Theatrical Association

1. Introduction

We as members of Minehead Amateur Theatrical Association (M.A.T.A.) are committed to a practice, which safeguards and promotes the welfare of vulnerable adults, children under 18, staff members and volunteers in this organisation accept and recognise our responsibilities to develop awareness of issues, which cause children and young people harm.

We will safeguard children under 18 and vulnerable adults by:

- Adopting child protection guidelines through a code of behaviour for staff and volunteers.
- Sharing information about children under 18 and vulnerable adult protection and good practice with children, parents, staff and volunteers.
- Sharing information about concerns with agencies who need to know, and involving parents and children appropriately.
- Following carefully the procedures for safer recruitment in the selection of staff and volunteers
- Providing effective management oversight for staff and volunteers through supervision, support and training.

We are also committed to reviewing our child and vulnerable adult protection policy and good practice guidance on an annual basis.

2. Statement of Intent

It is the policy of M.A.T.A to safeguard the welfare of all children, young people under 18 and vulnerable adults by protecting them from all forms of abuse including physical, emotional and sexual harm. This organisation is committed to creating a safe environment in which everyone can feel comfortable and secure while engaged in any of activity attributed to M.A.T.A.

3. Types of abuse

Neglect: is the persistent failure to meet a child's basic physical and or psychological needs, likely to result in the serious impairment of the child's health or development. Neglect may occur during pregnancy as a result of maternal substance abuse. Once a child is born, neglect may involve a parent/guardian or carer failing to:

- Provide adequate food, clothing and shelter (including

- exclusion from home or abandonment)
- Protect a child from physical and emotional harm or danger
Ensure adequate supervision (including the use of inadequate care-givers)
- Ensure access to appropriate medical care or treatment. It may also include neglect of, or unresponsiveness to, a child's basic emotional needs.

Physical abuse: may involve hitting, shaking, throwing, poisoning, burning or scalding, drowning, suffocating, or otherwise causing physical harm to a child. Physical harm may also be caused when a parent/guardian or carer fabricates the symptoms of, or deliberately induces, illness in a child.

Sexual abuse: involves forcing or enticing a child or vulnerable adult to take part in sexual activities, including prostitution, whether or not the child is aware of what is happening. The activities may involve physical contact, including penetrative (e.g. rape, buggery or oral sex) or non-penetrative acts. They may include non-contact activities such as involving children in looking at, or in the production of, sexual online images, watching sexual activities, or encouraging children to behave in sexually inappropriate ways.

Emotional abuse: is the persistent emotional maltreatment of a child such as to cause severe and persistent adverse effects on the child's emotional development. It may involve conveying to children that they are worthless or unloved, inadequate, or valued only insofar as they meet the needs of another person. It may feature age or developmentally inappropriate expectations being imposed on children. These may include interactions that are beyond the child's developmental capability, as well as overprotection and limitation of exploration and learning, or preventing the child from participating in normal social interaction. It may involve seeing or hearing the ill treatment of another. It may involve serious bullying, causing children frequently to feel frightened or in danger, or the exploitation or corruption of children. Some level of emotional abuse is involved in all types of maltreatment of a child, though it may occur alone.

4. Guidelines for all M.A.T.A. groups, members, staff and volunteers

Groups, members, staff and volunteers must at all times show respect and understanding for individual's rights, safety and welfare, and conduct themselves in a way that reflects the ethos and principles of M.A.T.A.

A. RESPECT

- Groups, members, staff and volunteers are committed to Treating children and young people with respect and dignity.
- Always listening to what a child or vulnerable adult is saying
- Valuing each child and vulnerable adult
- Recognising the unique contribution each individual can make
- Encouraging and praising each child or vulnerable adult

B. BY EXAMPLE

Groups, members, staff and volunteers will:

- Provide an example, which we would wish others to follow
- Use appropriate language with children and young people and challenge any inappropriate language used by a vulnerable adult or child or an adult working with young people.
- M.A.T.A. respect a vulnerable adult's right to privacy

C. ONE TO ONE CONTACT

Groups, members, staff and volunteers will:

- Not spend excessive amounts of time alone with children, away from others.
- Staff should try to always be visible to others in their contact with children.
- In the unlikely event of having to meet with an individual child or vulnerable adult make every effort to keep this meeting as open as possible.
- If privacy is needed, ensure that other staff are informed of the meeting and its whereabouts

D. PHYSICAL CONTACT

Groups, members, staff and volunteers should never:

- Engage in sexually provocative or rough physical games, including horseplay
- Do things of a personal nature for a child or a vulnerable adult that they can do for themselves. If such an incident arises, for example, where a child or vulnerable adult has limited mobility, M.A.T.A. members and staff should seek a member of that group or leader of the youth organisation to deal with such an incident
- Allow, or engage in, inappropriate touching of any kind

E. GENERAL

Groups, members, staff and volunteers should:

- Be aware that someone might misinterpret our actions no matter how well intentioned
- Never draw any conclusions about others without checking the facts

- Never allow ourselves to be drawn into inappropriate attention seeking situations such as tantrums or crushes
- Never exaggerate or trivialise child abuse issues or make suggestive remarks or gestures about, or to a child or vulnerable adult, even in fun

F. RELATIONSHIPS

Staff, members and volunteers who are involved in relationships with other members of staff members or volunteers should ensure that their personal relationships do not affect their role within M.A.T.A. or the work of M.A.T.A.

G. SHARING INFORMATION

Good communication is essential in any organisation. In M.A.T.A. every effort will be made to assure that, should individuals have concerns, they will be listened to and taken seriously. It is the responsibility of the management to ensure that information is available to, and exchanged between all those involved in this organisation and its activities. Some information is confidential and should only be shared on a strictly need-to-know basis.

Children under 18 and Vulnerable Adults

Children and vulnerable adults have a right to information, especially any information that could make life better and safer for them. M.A.T.A. will act to ensure they have information about how, and with whom; they can share their concerns, complaints and anxieties. When sharing information, M.A.T.A. members, *staff and volunteers* will be sensitive to the level of understanding and maturity, as well as to the level of responsibility, of the people with whom they are sharing.

Parents/Legal Guardians

Parents/Legal Guardians with parental responsibility and a duty of care are ultimately responsible for their children's or vulnerable adults welfare at all times, and they should be assured that their children are involved with a credible organisation.

We achieve this by

- Publicising information on all our members
- Publishing the named Designated Child Protection Person(s) and how to make a complaint to M.A.T.A.
- Publishing a full copy of the Child Protection and vulnerable adult Policy on the Regal Theatre web site.

Staff, Members & Volunteers

As an organisation, which offers support and guidance to children and vulnerable adult, it is imperative that each member of the M.A.T.A. staff is aware of their responsibilities under the Child Protection legislation and has a working knowledge of M.A.T.A.

procedures. Each member of staff will receive updated training in Child Protection every three years.

Other Bodies and Groups

A copy of our Child Protection Policy will be made available to any other appropriate body.

H. PROCEDURES FOR REPORTING ALLEGATIONS OR SUSPICIONS OF ABUSE

All action is taken in line with the following legislation/guidance:

- South West Safeguarding and Child Protection Shared Procedures,
- Safeguarding Children in Education September 2013
- Working Together to Safeguard Children 2013
- What to do if you're worried a child is being abused 2006.

In any case where an allegation is made, or someone in M.A.T.A. has concerns a record should be made. Details must include, as far as practical:

- Name of child or vulnerable adult
- Age
- Home Address (if known)
- Date of Birth (if known)
- Name/s and Address of parent/s or person/s with parental responsibility
- Telephone numbers if available

Is the person making the report expressing their own concerns, or passing on those of somebody else? If so, record details;

- What has prompted the concerns?
- Include dates and times of any specific incidents
- Has the child or vulnerable adult been spoken to?

If so, what was said?

- Has anybody been alleged to be the abuser? If so, record details
- Who has this been passed on to, in order that appropriate action is taken? E.g. school, designated officer, children's social care
- Has anyone else been consulted?

I. DESIGNATED CHILD PROTECTION PERSONS

- The designated person will immediately inform the M.A.T.A. Board.
- Report a child at risk. If you are worried about a child or vulnerable adult who could be in danger please contact
- Children's Social Care on 0300 123 2224
- By email at childrens@somerset.gov.uk

- or the police

You can contact the police directly by dialling 101 and they will discuss with Children's Social Care what action should be taken.

In an emergency always contact the police by dialling 999.

If you would like to speak to a social worker outside of office hours please phone the Emergency Duty Team (EDT) on 0300 123 2327

- The designated person for child protection in M.A.T.A. should record all essential information will include child's name, address, date of birth, family composition, and reason for concern, name of person receiving the referral and any advice given. This written confirmation must be signed and dated by the referrer.
- Confidentiality must be maintained and information relating to individual children and young people/families shared with staff on a strictly need to know basis.

J. ALLEGED ABUSE BY STAFF, MANAGERS, VOLUNTEERS OR TRUSTEES

- When an allegation is made against a member of staff or volunteer, then the allegation must be passed to your designated person for child protection in M.A.T.A. or their deputy, or, if the allegation concerns them both, direct to the Somerset Children's Social Care on 0300 123 2224
- Your designated person for child protection should contact one of the Local Authority designated officers for consultation

K. TRAINING

- The designated person and his/her deputy must receive training every 2 years in Child Protection. Training is available from the Local Safeguarding Children Board
- All staff and volunteers shall have access to appropriate training on a regular basis, at least every 3 years

L. RECORD-KEEPING

- All records, information and confidential notes will be kept in separate files in a locked drawer or filing cabinet.
- Only the designated Persons will have access to these files.

M. DISCLOSURE

Head of Safeguarding

- Never guarantee absolute confidentiality, as Child Protection will always have precedence over any other issues.

- Listen to the child, rather than question him or her directly.
- Offer him / her reassurance without making promises, and take what the child says seriously.
- Allow the child to speak without interruption •
- Accept what is said – it is not your role to investigate or question.
- Do not overreact.
- Alleviate feelings of guilt and isolation, while passing no judgment
- Advise that you will try to offer support, but that you must pass the information on.
- Explain what you have to do and whom you have to tell.
- Record the discussion accurately, as soon as possible after the event,
- Use the child's words or explanations – do not translate into your own words, in case you have misconstrued what the child was trying to say.
- Contact one of the M.A.T.A. Board for advice/guidance.

The Designated Person may then discuss the concern/suspicion with the relevant organisation, and, if appropriate, make a direct referral. If Designated Person is not available, or it is inappropriate to approach them, the volunteer /member of staff with the concern should make direct contact with the relevant organisation themselves. You must record any discussions or actions taken within 24 hours.

N. FURTHER INFORMATION

For further information about what to do if you are worried a child is being abused, see the Somerset County Council website, <http://www.somerset.gov.uk/organisation/departments/childrens-social-care/>

The South West Safeguarding and Child Protection Shared Procedures can be accessed at:

www.swcpp.org.uk
<http://www.proceduresonline.com/swcpp/>

Adopted by the organisers of the 2016 M.A.T.A. Summer Show
 Mr Chris Rendell (BHSC) Appointed Person for M.A.T.A.

(This form is only a temporary document as the Regal is in the process of updating the Child Protection Policy. It was put in place to safeguard our young persons and vulnerable adults within MATA)

Performance Registration Form

18 years old or younger ☐ vulnerable adult ☐

Name:.....DOB:.....M/F.....

Home
Address:.....

.....Post Code.....

Home Telephone Number:.....Mobile.....

E-Mail Address.....

Parent/Guardian:.....

Address (If Different).....

.....Post Code.....

Under 18's or vulnerable adults will only be released from rehearsals/performances to Parents/Guardians or an appropriate adult that the Parent/Guardian has introduced to the Chaperone responsible for that person

Emergency Contact Details:

Contact name:.....Mobile:.....

Home Tel:.....Work Tel:.....

Alternative Contact:.....Contact Tel:.....

Relationship to the person named above:.....

In the event of an emergency, the above person(s) will be contacted. If any of the above details change please inform us in writing as soon as possible. Please list any medical conditions or allergies clearly below.

These Details will be held in strictest confidence and will only be used in case of emergency.

Name of Doctor:.....Tel:.....

Address of Surgery:.....

Please list any specific medical conditions requiring medical treatment and/or medication.

Please list any allergies and if these allergies require any specific medical treatment.

Please sign and date this form and confirm all details are correct.

Signature:.....Date:.....



Under 18/vulnerable Adult Photo and Video Consent Form

Name:.....

M.A.T.A. and its production companies have always taken the welfare of any of its under 18 and vulnerable adult actors very seriously and has adopted this policy for making sure that any photographs and videos of them will not be misused.

As the parent or legal guardian of the above named person I understand that M.A.T.A. or its companies may:

1. Arrange for photographs or videos to be taken of the above person as part of rehearsals or performances. All such official photographs or videos will only be taken by: an approved Photographer, who will carry authorised identification.
2. Use of any such photographs or videos in published material related to M.A.T.A. or its companies:

Examples of these are:

- Brochures
- Posters
- Website
- Videos or photographs of public performances for sale to friends and M.A.T.A. or its companies

The name of the above person will not be attached to any photographs published by any M.A.T.A. Productions without written consent. Where the person's name has been made public as part of the performance (e.g. in an announcement or printed programme) only then, it may be included in a video sold to friends, family and M.A.T.A. members.

3. Ban the use of cameras or video cameras (including those in mobile phones or any other multi functional device) at rehearsals or any performance held by M.A.T.A. or any of its companies Productions. Apart from performances in public locations where enforcing the rule may be impossible.

Your agreement to taking and use of photographs and videos as described in paragraphs 1 and 2 and the restriction in paragraph 3 is a condition of the child being part of any M.A.T.A. Productions.

By signing this form you give your agreement to this.

Signed:.....(PARENT/GUARDIAN)

Print Name:.....Date:.....

This information is PRIVATE AND CONFIDENTIAL and should be held by the Producer of the show and passed onto the M.A.T.A. Appointed Person after the production

"Front of House Manager Evacuation Script"

To be carried by the Front of House Manager during

ALL performances.

"Ladies and gentlemen it is necessary for us all to leave the building. All duty staff are now wearing yellow jackets. Please follow their instructions"

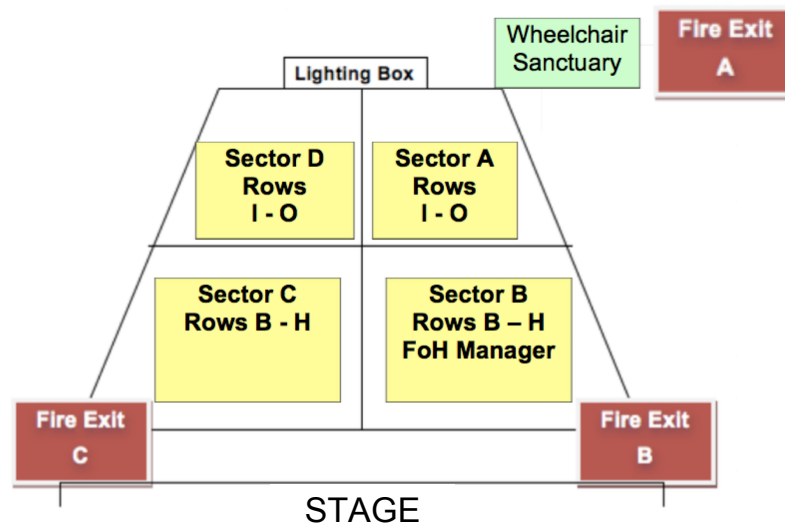
"The only safe doors to use are" – **point to the doors with GREEN** lights above them (**NOT** the green rectangular lights directly over the doors)

"If anyone has mobility difficulties would they please wait for assistance from a member of staff."

(**If the only green light is above exit C add the following:** "As you can see the only safe exit is to my left. Please go down the stairs. It will not be possible to go through the bar").

"After exiting, please congregate outside the **Red Cross shop**, by the main entrance of the theatre."

Begin directing the evacuation, indicating which rows are to leave first etc.



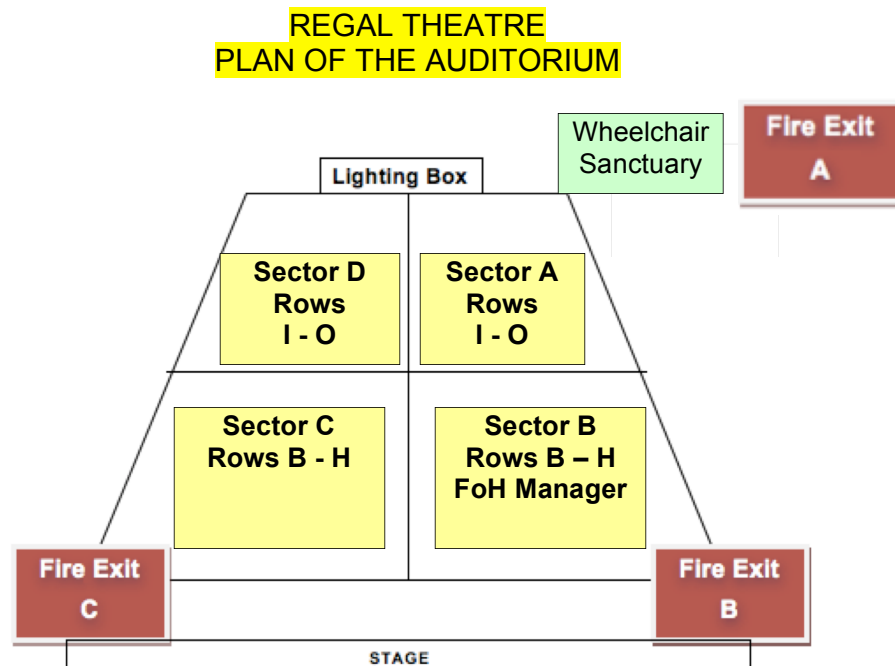
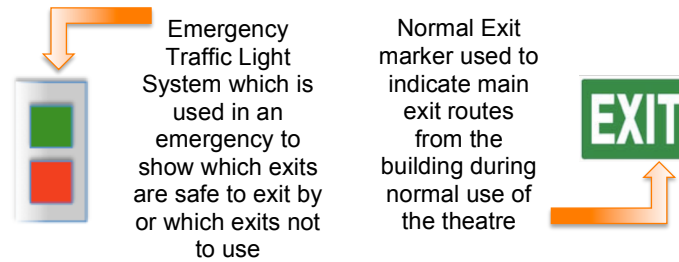
FRONT OF HOUSE STAFF
"WORKING PROCEEDURES AT EACH PERFORMANCE"

- Everyone **must sign in the register** and record the time that they arrived.
- Before taking up your positions in one of the four auditorium sectors, **Front of House (FOH)** staff must collect a torch, a high visibility waistcoat each and a pager (One between two) from the **FOH Manager**. The pager should be placed against your body e.g. attached to a belt or skirt/trouser waistband.
(You must accept all messages on the pager by pressing the **GREEN** button)
- Each **FOH** staff member will take up position at their designated positions, where they will check tickets and collect ticket stubs. **FOH** staff may also be asked to sell programs and show patrons to their seats, the **Theatre Manager** will check all doors and pick up ticket stubs before giving the go ahead to start the performance, the **FOH staff/Manager** will then close the auditorium doors and all **FOH** staff members will take their seats
- **FOH** staff will remain vigilant at all times and if an incident requires further action i.e. an inebriated patron, inappropriate behaviour **FOH** staff must deal with it, but if they are unable to resolve it they must report to their **Front of House Manager** for them to action and if they cannot deal with the problem then it must be reported to the **Theatre Manager** for them to deal with immediately. All actions must be reported and recorded
- During the interval **FOH** staff will open the exit doors and wait by the doors until the majority of the patrons have exited the auditorium, they will then check on the seated patrons until the bell is sounded by the **Theatre Manager** to show the 5 minutes to the commencement of the performance when they will stand by the doors and wait for the **Theatre Manager** to restart the performance. The **FOH** staff will then close their doors and take their seats.
- At the end of the show/performance the **FOH** staff will open the auditorium doors and assist in the exiting of all the patrons before checking under all the seats and picking up any rubbish before they place it in the waste bins provided at the rear of the building
- Any faults or items needing repairs must be recorded in the "Repairs/Faults" book. Items found during the clean up must be handed to the **Theatre Manager** who will record and place the item in the lost property box
- After checking all areas the staff must hand in all equipment to the **FOH Manager** it will then be put in the equipment cupboard
- Staff will then **sign out of the register** and leave the building

Front of House Staff Actions During an Evacuation

- Pagers may vibrate if an emergency cord is pulled in the **"Disabled Toilet"** **FOH/FOH Manager & Stage Manager** can disregard unless they are asked to assist
- If a potential emergency occurs during a performance, the pager will vibrate to alert you to a **"Pre-Alert Check FCP"** this is to alert staff to the possibility of an emergency. **Front of House** staff will move to their **Emergency Exits** as a precaution. Do not put on reflective waistcoats
- You may be stood down by **The Theatre Manager** if no further action is required, all **Front of House** staff can return to their seats
- If an evacuation is required the pager will vibrate and **"Evacuate"** will be shown on its screen. All **Front of House** staff will put on their High Visibility Waistcoats. They will also check the Traffic light system above their exits to check if its safe to use, this will be displayed by a **GREEN** light, (Not the Green **EXIT** sign, see "example A") if a **RED** light is shown you must bar that exit from use and instruct patrons towards a safe exit. *(The only exception to this is Fire Exit "A" which will bar ambulant patrons from exiting but will allow wheelchair users and carers to exit the auditorium so that they can access the "Wheelchair Sanctuary" and no further)* **Front of House Manager** will step up onto the stage and read out the pre-prepared statement explaining the Emergency Evacuation Procedure. The **Front of House Manager** will supervise the evacuation whilst standing on the stage
- The **Stage Manager** will supervise the evacuation of the cast and back stage crew, ensuring that no one is left on stage or in the dressing rooms. They will also ensure that all doors in the area are closed
- **Front of House** staff will organise assistance, for people requiring it, in their sector. Check that their sector is clear and report to the **Front of House Manager** who will, on the way out, organise a check of the lighting box, all toilets, and closure of all fire doors
- The **Front of House Manager** will appoint two **Front of House** Staff to guard the stage door and rear outside exits, to prevent anyone re-entering the building.
- At the Assembly Point, an appointed member of Staff will make an announcement explaining the situation to the best of their knowledge. Although it will not be feasible to do a roll call, they should ask if anyone is known to be missing.

Example A (Exit signs)



Front of House Code of Conduct



The Code of Conduct sets out the operational procedures that we as a company have put in place to ensure we are actively promoting our fourteen main objectives:

1. To Promote a Friendly and Inviting Environment to both Patrons and fellow volunteers
2. To maintain a high level of conduct within the Front of House Staff and to prevent Patrons from interrupting or causing a disturbance which would interfere with other patron's enjoyment during a performance.
3. To attend any training that will be required before and during your time within the Regal Theatre volunteer staff
4. To adhere with the strict dress code as laid down by the Regal Theatre during a performance shift, as in appendix "A" of this document
5. To Promote a safe environment within the Theatre
6. To Promote good quality Entertainment within the Theatre
7. To Promote the Protection of our under 18 year olds involved within the Theatre from Harm in line with the Regal Theatre safeguarding policy
8. To Promote an environment that is safe from Sexual Harassment or any type of discrimination
9. To Promote equality to all patrons of the Theatre
10. To understand the safeguarding procedure of our disabled patrons in the event of an emergency
11. To fully understand the Emergency Evacuation Procedure and how it works.
12. To understand the Managerial Structure of the Regal Theatre
13. When reporting an incident of any kind it must be reported to the line Manager, however, this is not always practical in all circumstances, in these cases matters should be raised with the next senior line Manager (See appendix "B")
14. The Regal Theatre is a **NON SMOKING** Area, no volunteer, member of a production or patron is allowed to smoke within its walls. There is only one area provided for smoking which is outside the rear of the Theatre by the garage.

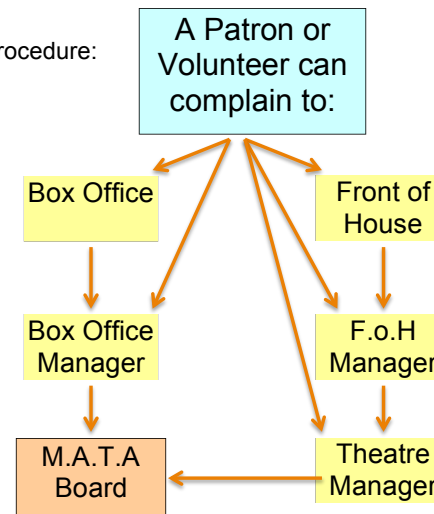
Appendix "A"

"Dress Code" for Front of House Volunteers.

- Men: Black dress suit or dark suit, black shoes, white shirt and black bow tie
- Women: Black skirt or trousers, black cardigan/jumper, white blouse, black shoes

Appendix "b"

Complaints Procedure:



Each stage can deal with a complaint but if unable to they must report the Complaint to their Departmental Manager.

The Code is divided into forty-eight sections, with specific practices and procedures identified under the relevant objective. There is, however, considerable overlap between our practices and the objectives so that some of our procedures simultaneously address more than one of the objectives. For example, our staff training will address all fourteen objectives and our CCTV policy meets both the crime prevention and the prevention of public nuisance objectives.

RISK ASSESSMENT FORM

Regal Theatre

Form RTRA

Assessment No: [REDACTED]	Location / Dept: STAGE AREA	Further assessments required:	Persons involved in or affected by the task:	Special Groups: (Where individual assessments will be required)
Assessment Date: [REDACTED]	Assessor's Name: Chris Rendell (BoHSc)	Fire ☐ COSHH ☐ Manual Handling ☒ Display Screen Equipment ☐ Nursing and Expectant Mothers ☐ Young Persons ☒	Volunteers ☒ Visitors ☐ Contractors ☐ Members of the public ☐ Others ☐	Nursing and Expectant Mothers ☐ Young Persons ☒ Disabled ☐ Service Users ☐
Task / Activity / Area Assessed: This is the version of the [REDACTED] The set comprises of flats along the back of the stage that are held in place by stage braces and stage weights. There is a raised rostrum behind the set for actors to stand on to look over the set. There are also [REDACTED] young actors taking part in the show, there doesn't appear to be any need for licences as they are only appearing for three nights and have not appeared in any other production within the last 12 months, but the producer assures me that every safeguard measure has been made to look after these [REDACTED] young actors. (A separate risk assessment and information checklist have been carried out for persons under the age of 18)				

Hazards Identified	Worst Case Outcome	Current Control Measures in Place	Likelihood	Score	Rating
Slips, trips and falls	8	All cast members and back stage crew are aware of the dangers when taking part in a production on the Regal Stage.	2	(8x2) 16	Low
Accidental fall into the set causing a failure of the set anchorage, stage weights and braces. There is a higher risk due to the rake of the stage.	8	The set is held by stage weights and braces, whereas this is a tried and trusted method there is a risk as there is nothing to support the structure down stage or any back up supports, i.e. ropes. Mr [REDACTED] has reassured me that the set is secure.	5	(8x5) 40	Med
Actors walking into flats, set or obstacles.	5	All edges of braces or fixed flats (Not set flats) marked with white gaffer tape	2	(5x2) 10	Low
Electrocution caused by liquids being dropped onto electrical equipment	10	There is an exclusion zone around the Stage Managers desk because it contains the lighting racks. This area is marked with black and yellow tape and was pointed out to the Producer. There are also electrical sockets/electrical appliances and there is an amplifier cabinet stage left that must not have drinks on or around. Signs are on place.	2	(10x2) 20	Med
Young actors being at risk whilst in the theatre	10	Safeguarding in place by the Producer, stage door will be closed or policed	1	(10x1) 10	Low

Worst Case Outcome

Likelihood given precautions in place

10	8	5	3	1		10	8	5	2	1
Fatality	Severe injury	Lost time injury	Minor injury	No injury		Certain / imminent	Very likely	Likely	Unlikely	Remote

Risk Rating Table		
High 50-100	Medium 20-49	Low 1-19

RISK ASSESSMENT FORM**Regal Theatre****Form RTRA**

Action required (note any temporary action / control measures required):	Action Review Date	Action Completed (Name and title) / Date
Continued monitoring of the set for structural weakness or support failure prior to each show or rehearsal. Constant supervision of under 18's whilst rehearsing or performing in the Regal Theatre. All actors must sign a register on arrival (Producer responsibility) and the register should be given to the Stage Manager prior to rehearsal or performance for use in an emergency, all actors must also sign out after they have finished and are leaving the theatre. (Again this is the Producers responsibility)	Daily	Producer and Stage Manager
Further actions that may require longer term consideration:	Action Review Date	Action Completed (Name and title) / Date

If any issues are outstanding from the 'Action Review' date, detail the reasons:

Signature:

Date:

Assessment Review Date (as required):

Assessment Review Date (as required):

New risk assessment required: Yes / No

New risk assessment required: Yes / No

Completed by (Name):

Completed by (Name):

Signature:

Signature:



cc. [REDACTED] Producer
MATA Committee

Name of Young Persons/vulnerable adult:		
Task Undertaken: Acting on Stage		
Questions to consider:	Yes / No	Comments
Is the person a: Vulnerable Adult Young Person (under 18) Child (under school leaving age) The task – does it involve: Use of dangerous machinery? No Use of other machinery? No Lifting and carrying activities? No Repetitive handling of articles? No Hot work No Use of fixed electrical equipment? No Use of portable electrical equipment? No Use of flammable substances? No Use of hazardous substances? No Exposure to toxic substances? No Exposure to other dangerous substances? No Work with animals? No Work in places where articles may fall? Yes Maintenance of equipment? No Work with display screen equipment? No Work where structural collapse is possible? Yes Environmental factors – does the work involve: Work in hot conditions? No Work in cold conditions? No Work in wet conditions? Yes Work in confined spaces? No Working at height? No Work near open pits Yes Work in noisy conditions? No Use of personal protective equipment – does the task require the above named to wear PPE: Occasionally? No All the time? Individual capability - does the task require: Unusual capability? No Require special training (e.g. safety passport, manual handling etc.)? Yes Other factors: Is there a possibility of hand-arm vibration or full body vibration due to use of equipment? No		All under 18's should have been given instruction in basic Health and Safety and be aware of risks within the theatre * Will be explained Stage crew are maintaining good practice and safe working with set Rain water falling onto lighting bar/auditorium/stage area Edge of stage into auditorium Unable to check that courses have been attended *
Comments: The Producer has tried to maintain a high standard of safeguarding for the under 18's who are taking part in this production.		
Completed by: Chris Rendell Position: Appointed Person	Date: [REDACTED] Link to RA Form Ref: [REDACTED] YP01	

RISK ASSESSMENT FORM

Under 18's and
Vulnerable Adults

Regal Theatre

Form RTRA

Assessment No: 01	Location / Dept: Regal Stage Area	Further assessments required:	Persons involved in or affected by the task:	Special Groups: (Where individual assessments will be required)
Assessment Date: 01/01/2020	Assessor's Name: Chris Rendell (BHSc)	Fire ☐ COSHH ☐ Manual Handling ☒ Display Screen Equipment ☐ Nursing and Expectant Mothers ☐ Young Persons ☒	Volunteers ☒ Visitors ☐ Contractors ☐ Members of the public ☐ Others ☐	Nursing and Expectant Mothers ☐ Young Persons ☒ Disabled ☐ Service Users ☐
Task / Activity / Area Assessed: There are cast members who are under 18 year of age in this production, they do not need performance licences as they have not been involved in any show in the last 12 months. The under 18's will be cared for by DBS cleared members who have applied for chaperone licences with Somerset County Council. Transport; to and from performances have been facilitated by their parents or a their representative.				

Hazards Identified	Worst Case Outcome	Current Control Measures in Place	Likelihood	Score	Rating
Slips, trips and falls in all area's of the theatre	3	Young actors have been informed of all risks on stage, no running and no drinks	2	(3x2) 6	Low
Accidentally falling into or resting on the set resulting in its collapse, injuring other cast members	8	The young actors have been made aware of all hazards when dealing with a set that is secured by stage braces and are constantly supervised by the cast and back stage crew.	2	(8x2) 16	Low
Young persons should be monitored during their time in the theatre in case of mistreatment	3	The young actor are constantly supervised by cast and crew and there is a strict policy of monitoring the stage door to prevent any intrusion	2	(3x2) 6	Low
Young persons becoming tired during performances	3	All young cast members are being looked after by responsible members of the cast and crew, their parents or by their representatives.	2	3x2 6	Low

Worst Case Outcome

Likelihood given precautions in place

10	8	5	3	1		10	8	5	2	1
Fatality	Severe injury	Lost time injury	Minor injury	No injury		Certain / imminent	Very likely	Likely	Unlikely	Remote

Risk Rating Table		
High 50-100	Medium 20-49	Low 1-19



RISK ASSESSMENT FORM**Under 18's and
Vulnerable Adults****Regal Theatre****Form RTRA**

Action required (note any temporary action / control measures required):	Action Review Date	Action Completed (Name and title) / Date
During this production the cast comprises of two actors who are under 18 years old. There are also cast members who have been DBS checked outside of the Somerset County Council and they will act as chaperones with parents and guardians. The Maximum effort has taken place to safeguard the young actors in this production, all actors MUST sign in before each rehearsal/performance and sign out after each rehearsal/performance. The under 18's will not be released to anyone who is not recognized by the Producer of the show as either a parent or guardian. Daily reviews by the Producer will be conducted.		
Further actions that may require longer term consideration:	Action Review Date	Action Completed (Name and title) / Date

If any issues are outstanding from the 'Action Review' date, detail the reasons:

Signature:	Date:
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Assessment Review Date (as required):	Assessment Review Date (as required):
New risk assessment required: Yes / No	New risk assessment required: Yes / No
Completed by (Name):	Completed by (Name):
Signature:	Signature:



cc.

MATA Committee

Working at height in the Regal Theatre



Working at height remains one of the biggest causes of fatalities and major injuries. Common cases include falls from ladders and through fragile surfaces. 'Work at height' means work in any place where, if there were no precautions in place, a person could fall a distance liable to cause personal injury (for example a fall through a fragile roof).

This section shows how employers can take simple, practical measures to reduce the risk of any of their workers falling while working at height.

Case study

What do I have to do?

- You must make sure work is properly planned, supervised and carried out by competent people with the skills, knowledge and experience to do the job. You must use the right type of equipment for working at height.
- Take a sensible approach when considering precautions. Low-risk, relatively straightforward tasks will require less effort when it comes to planning and there may be some low-risk situations where common sense tells you no particular precautions are necessary.

Control measures

- First assess the risks. Factors to weigh up include the height of the task, the duration and frequency, and the condition of the surface being worked on.
- Before working at height work through these simple steps:

Avoid work at height where it's *reasonably practicable*

This means balancing the level of risk against the measures needed to control the real risk in terms of money, time or trouble. However, you do not need to take action if it would be grossly disproportionate to the level of risk

- Where work at height cannot be easily avoided, **prevent** falls using either an existing place of work that is already safe or the right type of equipment
- **Minimise** the distance and consequences of a fall, by using the right type of equipment where the risk cannot be eliminated

For each step, always consider measures that protect everyone at risk (collective protection) before measures that only protect the individual (personal protection). Collective protection is equipment that does not require the person working at height to act for it to be effective. Examples are permanent or temporary guardrails, scissor lifts and tower scaffolds.

Personal protection is equipment that requires the individual to act for it to be effective. An example is putting on a safety harness correctly and connecting it, with an energy-absorbing lanyard, to a suitable anchor point.

Dos and don'ts of working at height

Do....

- As much work as possible from the ground
- Ensure workers can get safely to and from where they work at height
- Ensure equipment is suitable, stable and strong enough for the job, maintained and checked regularly
- Take precautions when working on or near fragile surfaces
- Provide protection from falling objects
- Consider emergency evacuation and rescue procedures

Don't...

- Overload ladders – consider the equipment or materials workers are carrying before working at height. Check the pictogram or label on the ladder for information
- Overreach on ladders or stepladders
- Rest a ladder against weak upper surfaces, e.g. glazing or plastic gutters
- Use ladders or stepladders for strenuous or heavy tasks, only use them for light work of short duration (a maximum of 30 minutes at a time)
- Let anyone who is not competent (who doesn't have the skills, knowledge and experience to do the job) work at height

Find out more HSE's [work at height website](#) provides further practical advice on how to comply with the law, and the safe use of ladders and stepladders. It also contains useful links to industry-specific guidance. The law "Work at Height Regulations 2005"

Working at height in the Regal Theatre

Work at height and use of tallescopes in theatres

7 March 2012

Introduction

Since the ABTT withdrew its Code of Practice in view of the HSE's concerns, much work has been carried out by the theatre industry, not only on Tallescopes but also on other methods for working at height in theatres. Involved parties were the Theatrical Management Association (TMA), The Federation of Scottish Theatre (FST), the Association of British Theatre Technicians (ABTT), the Ambassador Theatre Group (ATG), the manufacturer of the Tallescope, Aluminium Access Products (AAP) and a number of other theatre organisations from Scotland and Wales. HSE were also involved.

Work at height in theatres

Selection of equipment for work at height in theatres should follow the hierarchy shown in Regulations 6 and 7 of the Work at Height Regulations 2005. The following, depending on individual circumstances, are examples of reasonably practicable methods for working at height.

No work at heights - Remote or low level focusing of lights. All scenery etc. completed at ground level and lifted into place.

Work from existing workplace - Existing gantries, walkways, catwalks or trampoline grids.

Work platforms - Mobile towers and MEWPS.

Work positioning - Fixed length wires and harnesses.

Fall mitigation - Airbags/nets etc. Fall protection using inertia reel harnesses or similar. Rescue plan must be in place.

Other equipment requiring detailed systems of work - Ladders, Zarges, Tallescopes etc.

Following the work referred to previously, the ABTT have now released their revised 'Code of practice for the selection and use of temporary access equipment for working at height in theatres' and a new 'Code of practice (COP) for the use of Tallescopes for working at height in theatres'. Both titles contain a great deal of information about the topic generally, including the use of Tallescopes. The ABTT have kindly offered to give free copies of this guidance to all Local Authorities, please email ABTT direct at tallescope@abtt.org.uk making sure you include your full name and official address. Members of the Joint Advisory Committee for Entertainments (JACE) may also request copies and should email ABTT direct at workatheight@abtt.org.uk making sure they include full name, job title and official address.

Tallescope

The ABTT, an independent association offering guidance on safety in theatres, has issued the new COP about the use of Tallescopes. This was written taking into account expert opinion from within the industry and a number of technical studies from both internal sources and HSL. HSE strongly recommends that users follow this guidance and the system of work outlined therein when using this equipment and will continue to support enforcement action where necessary to ensure Tallescopes are used safely. The ABTT COP includes the requirement for modifications to the Tallescope. The modifications come as a kit of parts, which the manufacturers of the Tallescope AAP, have designed and are supplying as a kit. The kit includes:

A second pair of outriggers (4 fitted in total)

A set of 4 castor wheels, which do not 'lift' when the brake is applied.

A set of 4 pushing bar extensions, which stand vertically at the 4 corners of the base frame.

Further work

At least two methods have been developed and are available for rescuing a person who becomes incapacitated whilst working in the cage of a Tallescope. Research continues into other options for working at height in theatres but the differing types and designs of theatres makes a generic method unlikely. HSE will publicise the detail of this work as it becomes available.

Contact For further information please contact the Entertainment and Leisure Sector of HSE at: 1st Floor Mercantile Chambers Bothwell Street Glasgow G2 6TS

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