



BBC Studioworks – Kelvin Hall

Studio Rules for Productions

Health & safety Arrangements

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HEALTH & SAFETY ARRANGEMENTS

1. Introduction

This document outlines and identifies the health and safety management arrangements for visiting productions when hiring studio space in Kelvin Hall from BBC Studioworks. A number of policies and procedures have been written and implemented by BBC Studioworks that are referenced within this document when necessary.

If Productions have any questions after reading this document they should refer the matter to Studio Operations Manager.

2. Event Management

For some projects in the studio, it may be necessary for the production to employ an event manager to control all aspects of the production/event and act as the main point of contact for all planning and operational activities. Event managers should be competent in the role, with experience and qualifications relevant to the type of event being implemented.

Productions are advised to assess event manager experience and relevance using the SKATE acronym (Skills, Knowledge, Attitude, Training and Experience) where necessary.

3. Control of the Studio and CDM Duty Holders

Each production has different organisation and a different complexity. Our Studio Operations Manager will record with you who your duty holders are at the start of each production in pre-planning.

We are always in control of the studio floor environment during the construction phase which includes build and turnaround of set, light, and broadcast kit, but excludes specific programme rehearse and record. During rehearse and record the Producer appointed Floor Manager controls programme activities.

For CDM, unless otherwise agreed in advance; Producer is the Client and appoints the Principal Designer. Our Studio Operations Manager is the Principal Contractor.

4. Production Companies & 3rd Party Contractors

All must have a minimum of £3 million pounds Public Liability Insurance.

5. Risk Assessment

The Producer must provide a production risk assessment to the Resource Manager. Where contractors or freelance staff are engaged, it is the responsibility of the Producer to ensure they are competent to carry out the task. These contractors must provide a risk assessment and method statement, and communicate their findings to the production and be included in the production risk assessment.

The production risk assessment must cover arrangements for first aid and fire, and if applicable, audiences, guests, contributors and children as well as direct production hazards such as smoke/visual effects.

6. Design & Designers Risk Assessment

All scenery constructed for use in the Kelvin Hall Studio must be designed and constructed so as to eliminate potential risks which can arise during the setting, movement, handling and striking phases of production.

Please share your ideas and designs as early as possible with Studio Operations Manager, ideally before off-site construction begins or before the show is due to occupy the studio floor. We will need proof that your design meets industry standards before authorisation is given to occupy the studio floor. Sets should be marked with SWL information, be suitable for transport loading and manual handling.

Management in accordance with Construction (Design and Management) Regulations 2015. <http://www.hse.gov.uk/pubns/books/l153.htm>. When unsure about a design layout or dimension specification for a temporary set, if you apply the information in the building standard technical handbooks non-domestic 2017, you will likely be doing enough: <http://www.scotland.gov.uk/Topics/Built-Environment/Building/Building-standards/publications/pubtech>.

The Designer must provide in advance of setting, a risk assessment including the fire protection arrangements to both the Production and Resource Manager. The designers may have specific duties under the construction (design and management) regulations, depending on the build framework.

7. Transport, moving and storage of sets, equipment and property

When transporting any goods by vehicle we do so at zero liability for those goods carried. When our operators are moving your goods between transport, storage, studios and event venues, we are only liable for our negligence, and this limited to not greater than the contract price. We are not liable for any loss of profits or indirect loss.

We do not store your goods on our premises beyond the contract dates e.g. the dates of studio occupation.

8. Access for Disabled People

The Producer as part of the risk assessment must ensure adequate provisions are available for disabled people. This would include the access and egress into the Studio, ramps, seating, hearing enhancement system, interpreter (signer) and evacuation procedures where necessary.

Access provision should be discussed at the planning meeting. Whilst engaging with a studio handling contractor, it is essential that the production discuss arrangements that are/are not possible for a personal emergency evacuation procedure.

9. Lighting Design, Electrical and Technical Rig

An important part of the production process is the rigging of the lighting equipment. This phase of the production process must be carefully planned to ensure any hazardous activities are planned out. A full risk assessment must be provided by a competent person e.g. a Lighting Director.

The de-rig phase of the production must also be carefully planned, to ensure that activities taking place simultaneously do not create hazardous situations. The final plans for these phases of the production must be ready for discussion at the planning meetings.

10. Use of Contractors / Freelance Staff

Contractors or freelance staff must be trained, experienced and competent to carry out the task intended safely. The level of competence will depend on the complexity of the activity. Visiting productions should highlight all high-risk activities e.g. stunts, SFX at the Planning Meeting. The contractor/freelancer carrying out the high-risk activity must supply risk assessments.

11. Permit to work and Production Permission Permit

Permits are required for certain types of works in/around the studios undertaken by third party contractors and construction contractors (during construction phase).

There must be a thorough risk assessment and method statement in place before commencement; supported by a suitable plan of work outlining the hazards, the methods by which they can be avoided and details of any residual risks that may occur. If necessary equipment will be inspected by BBC Studioworks management before use, as well as checks to ensure the correct PPE is used where required. BBC Studioworks will also formally audit permit use on site.

The Permit to Work system is used at Kelvin Hall for works that involve:

- Electrical H/LV;
- Hot Works;
- Lone Working;
- Working on Studio Grids;

For productions, it is necessary to obtain a Production Permission Permit which will be obtained by the studio manager. This permit is specific to production activities, including:

- Smoke
- Laser Display
- Fire
- Weapons
- Filming outside of studio areas (e.g. in corridors)
- SFX (pyro, flame etc.)

As with permits to work, it is necessary to ensure a suitable and sufficient risk assessment and method statement is provided for the activity prior to a permission permit being provided (together with any other supporting documentation that may be required).

The following activities fall outside of the studio permits and arrangements must be made Individually:

- Excavations;
- Fire Alarms;
- Gas lines;
- Lifts.

12. Materials and Hazardous Substances

Materials and substances brought into the Studio must be safe to use and not introduce additional hazards. Where a substance is deemed hazardous under COSHH (The Control of Substances Hazardous to Health Regulations 2002), a COSHH assessment must be supplied and attached to the risk assessment.

For environmental purposes, all materials and substances must be disposed of correctly. Productions should check with the Head of Studios for the disposal procedures.

13. Glass

Use of glass in the studio as prop, effect or scenery needs to be authorized by BBC Studioworks management. Sets requiring glass elements, such as windows should use industry standard substitutes or equivalent. Where glass is required on set, plans and risk assessments must be submitted and approved prior to use. Signage must be installed at all access points to the studio to make staff and visitors aware real glass is on set.

The producer must ensure that the build and derig is suitably planned to ensure the risk of injury from the presence of glass is reduced sufficiently.

14. Water as a prop or effect

Where water is to be used as a prop or effect, plans and a risk assessment must be provided by the person introducing the effect. This must include the type of prop or effect to be used, the competence of the operator, how this will be managed, and whether an audience will be present.

The producer must be aware of their responsibilities regarding the safe use of water and for the purposes of the control of legionella, may be identified as the responsible person. Installations that are in use for extended periods of time, or from equipment not used regularly may require testing and treating. This must be planned in advance of the production going live, with scheduled times identified for testing and treating where necessary.

15. Smoke, Haze or Oil Mist Effects

Where smoke, oil mist or haze is to be used, a risk assessment must be provided by the person introducing the effect. This must include the type of substance to be used, the competence of the operator, level of exposure, how this will be monitored, and whether an audience will be present. Signage and prerecord notification should be made to audience members via floor manager, warm up artist/compare and/or signage leading into the studio and prior to use.

16. Use of Weapons

The use of armoury and weapons in the studio as a prop or effect is subject to a Production Permission Permit and authorization by BBC Studioworks management. Method statements, plans and risk assessments must be submitted and approved prior to use. The producer must ensure details are provided to the studio manager relating to the armorer that is engaged and arrangements for transportation/storage of weapons.

The use of discharge weapons (blank firing guns) must be raised no less than 28 days to BBC Studioworks prior to arrival at the studio.

17. Safety Briefing

Prior to the recording of the programme, a safety briefing must take place; this is normally carried out by the Floor Manager or the person the Producer delegates as being responsible for

the Studio Floor. This person will advise the audience of fire exits, studio evacuation, smoking and any effects used in the Studio that could affect a person's health or wellbeing i.e. Smoke, Strobes, and Noise.

18.Audience

When an audience is to be invited into the Studio to watch a recording, this must be raised at the planning meeting and the Production's risk assessment must state the arrangements for audience safety. This will include sufficient staff to organise the welfare, first aid, access and egress requirements of the audience whilst on BBC Studioworks premises.

Prior to the recording of the programme, a safety briefing must take place; this is normally carried out by the Floor Manager or the person the Producer delegates as being responsible for the Studio Floor. This person will advise the audience of fire exits, studio evacuation, smoking and any effects used in the Studio that could affect a person's health or wellbeing i.e. Smoke, Strobes, and Noise.

Audiences brought in to the studio must follow a safe route and not be allowed to wander onto the set. They must be told what will happen in an emergency and shown the fire exits. Measures must be in place to evacuate any person with disability access requirements.

19.Audience Seating and Rostra

There are design requirements for audience seating set out in BS 6399. The requirements address:

- access - there should be room to get to the seats
- adequate handrails
- comfort - there must be adequate seating space for each individual including adequate leg room and individual seats or where benches are used 0.4m² allowed for each person
- ease of evacuation - seating secured so it cannot be easily overturned
- the 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 the Studio Manager who will approach the local authority for approval. The lead time for approval will be a minimum of 28 days. Short notice applications to the Authority may be rejected without being considered.

20.Static Audiences

The rostra should be placed in an area separate from the production area and appropriately secured.

There should be a 1.5m buffer zone between the production activity and the audience. Members of a static audience may often be asked to participate in the production from their seats but they should not normally be invited to move into the production area unless in very controlled circumstances (e.g. less than 4 people at a time).

21. Audience Supervision

All audiences need to be adequately supervised and co-ordinated. No one should be allowed to enter the studio at any time without the agreement of the Resource Manager.

The amount of supervision needed will depend on the type of audience, audience members' needs and their involvement in the programme. The risk assessment should clearly identify roles and responsibilities for the supervision and co-ordination of audience, artistes and crew.

The co-ordination and stewarding needed should be carried out by a sufficient number of trained and competent stewards.

22. Disabled Members of Audiences

Facilities may be required, such as induction loops, signers, access for wheelchairs or support frames, facilities for carers/assistants, access for guide dogs and so on. The disabled requirements should be discussed at the planning meeting, as outlined previously in this document.

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

23. Audience Communication

The audience should be notified in advance of risks such as smoke effects, strobe lighting, lasers and loud noise exposure that might affect their health or safety.

The audience must be briefed prior to rehearsal, recording, performance or transmission. Audiences must be told:

- The emergency evacuation procedure;
- First aid arrangements
- When hazards such as smoke, strobe lights or loud noises are to be used.

To achieve this, the venue manager, or whoever is supervising the audience, must be told at an early stage about the use of SFX or similar. 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, such as a foyer or assembly area. The audience must be briefed on:

- The part the effects are to play in the production
- Their position in the studio or theatre
- Any effects that may affect their health
- 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 briefing is usually given by the Producer or Floor Manager.

24.Audience Security

The Programme Risk Assessment should take account of security threat, the possibility of disruptive audience members and the threat to controversial participants or public figures. The controls that may be needed may include vetting of audience members, bag searches, presence of security guards.

25.Means of Escape

A clear route must be maintained at all times to emergency exits situated to the rear of the studio/theatre and rear of the stage. Rigging and speaker set-up must take account of this.

26.Noise in the Studio

Vising productions and all commissioning managers involved must ensure that the standards set out in the BBC Studioworks noise and sound policy document are met.

The need for a noise risk assessment should normally be identified at the planning stages of any production and considered as part of the programme or resources risk assessment. This should identify the people who might require; general hearing protection, specialised hearing protection (limited headphones, for example), health surveillance, a procedure for recording assessment and any actions to be taken.

In brief; If an activity is over 80dB(A) a noise assessment will have to be undertaken to help control the sound level. Further guidance can be found in the noise and sound policy document. Based on the level of exposure, it may be necessary for the production to implement a noise management procedure.

Speakers and PA systems will be situated in positions to minimise unplanned exposure to people.

27. Working at Height

Any requirement for persons to work at height must be covered by a risk assessment and the necessary control measures put in place to reduce any risk of them falling or dropping objects. Clients and users of high level facilities are responsible for ensuring the safe system of work is in place and operated at all times. All methods to eliminate work at height must be considered.

28. Grids

Work on the Grid is strictly restricted and controlled by BBC Studioworks and access is only granted once adequate controls and permits are in place. To obtain a permit to work, a permit request form must be submitted along with the work activity risk assessment and method statement.

29. Suspended Scenery

Visiting productions are responsible for the safe construction, dressing and suspension of scenery. All of which should be appropriately risk assessed and managed. All scenery that is suspended must be secured by irons (or other fixings) that are within a testing and inspection regime, as required by the Lifting Operations and Lifting Equipment Regulations with the safe working limit clearly marked. Hanging irons must be correctly secured onto each flat/set element and inspected by the studio manger prior to lift and suspension.

Scenic elements that include electrical components or installation must be designed and installed to comply with BS7909 and BS7671. The work of fixing wiring and electrical equipment to scenery should be undertaken by a competent and qualified electrician. Each separate piece of scenery with electrical equipment attached or with working practical's, should have evidence of having passed a formal visual inspection and electrical test such as an Electrical Appliance Test. Evidence of this inspection and test should be provided to BBC Studioworks management.

The production must provide rigging plots to the studio manager as soon as the information is available, but not less than 28 days from installation. Details must be provided of expected point loads, bridling across points where necessary and any expected dynamic loads.

All suspended scenery must have loads identified to enable BBC Studioworks to assess suitability and max loads.

30. Mobile Access Platforms

The use of MEWPS is strictly restricted to persons authorised to operate the equipment. Contractors or staff will have available their photographic license specific for the platform they intend to operate. Contractors of staff wishing to operate 'cherry pickers' must have the most appropriate harness on at all times. The harness must be free from damage, subject to user

checks and tightened specifically to the user. Any work at height with a harness is subject to a suitable rescue plan being in place by the operator/employer.

31.Video Walls

Video walls must be designed and constructed with regard to the intended usage including factors such as intended mobility, height, eccentric load etc.

Where possible the use of "projection type" monitors (LCD screens) must be encouraged as the centre of gravity is more central thus making the wall more stable.

Design features must include adequate counterbalancing featured as an integral part of the set. The video wall itself must be securely attached to rostra where possible. All screens within a video wall must be bonded to each other and to the main structure to ensure the stability.

Persons working at height will be competent to do so and will have received work at height training, this must be covered by a risk assessment and the necessary control measures put in place.

32.Camera and Sound Operations

Risk assessments must be carried out to cover Camera and Sound operations, these risk assessments must be available to view at any time at the request of the studio management. Where cameras and operators are hired out to clients, it is the responsibility of the Studio Manager to supply properly maintained equipment that is safe to use and suitable for the job. Where necessary, the Studio Manager will provide information on the safe use and operation of the equipment.

33.Electrical Equipment

All electrical equipment used in the Studio must have a suitable appliance test and have a current test label displayed. Where there is no test label, an electrical test must be carried out, and if the equipment fails the test it must be taken out of service. Where equipment is to be used in the Studio from an outside source, it must be tested prior to use.

All electrical equipment and electrical distribution must be rigged and used in a safe manner. This includes correctly rated equipment, connected in the correct manner.

Cabling must be covered or ramped when trailed across walkways and securely bonded if flown.

34.Work Equipment

Any work equipment brought into and used in the Studio must be fit for its intended use, have all relevant test labels attached and any guards fitted and used.

The operator of any work equipment must be competent to use it safely and have been trained to do so. All work equipment must be of sound construction and free from defect.

As appropriate, noise levels should be considered.

35.Lifting equipment

The use of lifting equipment is strictly monitored by BBC Studioworks; all equipment must have a written scheme of examination by a competent person. Check examinations must be carried out in accordance with the scheme.

Lifting equipment must only be used by a competent person as verified in the scheme and associated risk assessment.

Lifting equipment selected for the job must be of the correct type and be designed and constructed for that particular job.

The safe working load should be marked on all component parts and not exceeded.

All equipment suspended overhead, such as lighting fixings must have a secondary rigging point, sometimes referred to as the 'safety', to ensure the risk of injury is greatly reduced should the primary rigging point fail.

36.Floor Loading

Any ground supported structure or equipment must not exceed the maximum floor loading weight limit. Calculations and drawings must be submitted to the studio manager as soon as possible, but no later than 28 days.

37.Fork Lifts

Drivers must be fully competent and have received training that meets the Approved Code of Practice L117 – Rider – Operated Lift Trucks Operator Training and instructed on the hazards, risks and procedures for FLT operation at BBC Studioworks prior to being authorised to operate the trucks on programme related operations.

38.Cable Management

All cables used in the Studio must be ramped, matted or flown to reduce trip hazards. Large coils of main carrying cabling should be avoided. Coils should only be permitted t certain times and as a result must be suitably placed away from emergency walkways, placed into a figure of 8 coil.

39. Studio Fire Lanes

Fire exit signs must be lit, clearly visible and not obstructed. Where scenery obstructs fire exit signage, temporary signs must be used.

All cables which cross the fire lane must be ramped or flown to reduce trip hazards. Fire lanes must never be blocked by people, props or equipment. The only exception is manned equipment which can be easily moved. This must be on a risk assessment basis with all controls for this activity recorded.

40. Accident/Incident/Near Miss Reporting

If an accident or incident occurs in the Studio, the Studio Manager must be informed.

41. First Aid Arrangements

This must be determined by the Producer and should be based on the level of risk identified and the number of people present in the Studio (including audiences).

42. Audience Fire Evacuation Protocol

FIRE ALARM ACTIVATION IN THE GALLERY

- When a call point is activated the 1st 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 5 minute countdown commences. After 5 minutes have elapsed the 2nd knock will activate which means the audience will evacuate
- Security Control telephones the Gallery and informs the Studio Manager that the 1st knock has been triggered and the audience may need to evacuate
- The Studio Manager informs the production crew in the Gallery and via talkback, the Floor Manager that they **may** have to evacuate the audience. The Floor Manager will tell Audience Services that an evacuation may need to take place
- If a fire is found by security, a second activation point is triggered, or if the 5 minutes elapses, the 2nd knock is activated
- Security Control ring the emergency services
- A flashing beacon within the studios is activated if in record / live to imitate an evacuation
- The evacuation procedures are implemented

EVACUATION PROCEDURES IN THE GALLERY

The Studio 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 Audience Services
- Make an announcement to the crew to evacuate

Audience Services

- Coordinate the evacuation of the audience

Production in the Gallery

- Instructed to evacuate

EVACUATION OF THE STUDIO

- Audience Services or production audience handling company (audience supervisors) instruct the audience how to evacuate safely
- Where requested, persons with disabilities will be assisted by Audience supervisors/ audience services
- Where necessary the black drapes will be pulled back to reveal the exit
- Audience supervisors/services inform the audience of the exit they will be ushered through and are then stewarded to the emergency exit point
- On exit of the building, the audience are met by security who steward the audience to the muster point by South Road
- The audience are given instruction by megaphone
- The emergency services inspect the area

RE-ENTRY TO THE STUDIO (if applicable)

- Emergency services give the all clear to re- enter the studio
- Audience Supervisors/Services return to their position
- Production re-enter the Studio block using their swipe cards
- The audience are stewarded by Audience Supervisor/Services and brought into the studio vestibule

- The audience ticket stubs or audience register is checked to ensure they are bonafide audience members are brought through the security barriers into the holding area where they congregate.
- Audience Handing Team/supervisors phones the Gallery to ask if the Studio Manager is ready for the audience to enter the studio
- The Studio Manager will give permission at their discretion and the audience are stewarded into the studio with Audience Supervisor/ Services checking wrist bands on entry to the studio

43.Children in Productions

Children are generally less aware than adults of the potential dangers caused by the surroundings, activities and people, and are generally less able than adults to communicate their needs, rights and welfare requirements to ensure their protection.

Children must be accompanied by their legal guardian or a registered chaperone at all times and managed according to BBC Child policy e.g. supervised when using public toilets.

We may ask for evidence if you have a license from the child's local authority, the age of the children in your production, and the hours that they are scheduled to work.

A full risk assessment must be undertaken and provided by the production to cover children taking part in their production.

44.Animals in Productions

Only animals for assistance should be brought to site unless for programme purposes i.e. no pets.

Dangerous animals require prior communication and arrangements e.g. suitable handlers and facilities.

A full risk assessment must be undertaken and provided by the production to cover animals taking part in their production.

This risk assessment must include the mitigations required to protect persons of a child-bearing age.