

ARTS CENTRE SWINDON

Technical Specifications and Venue Information

As of January 2025



This forms part of the main contract between the Venue and the Visiting Company and a copy should be given to your Stage/Tour Manager and/or Artist(s).

It also includes maps to the venue which should be copied to all those traveling to the Venue with the production.

General House Rules:

The Swindon Arts Centre has a no smoking policy – there should be NO SMOKING in any part of the building except in designated smoking areas (see ‘SMOKING’ below).

Visiting Company Members must sign in/out backstage.

All Fire Exits and signage must be kept free from obstruction at all times.

Accidents and incidents must be reported to duty staff and recorded in the Accident and Incident reports in the main office.

No glass to be taken on Stage or into the Auditorium.

No food is allowed in the control box – only drinks in a bottle with a screw lid are allowed.

No unauthorised persons (including friends, parents, and relatives) or animals (except guide dogs or hearing dogs) are allowed backstage at any time. Authorisation may be gained only from the Theatre.

Fire Evacuation Procedure – The visiting Company Manager should ensure that all members of The Company are aware what to do in an emergency.

Electrical Equipment – All Electrical Equipment entering the building must have a current PAT Test.

Theatre Director	Laura James	01793 957232
Buildings & Technical Manager	David Jell	01793 957225
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Venue Marketing Executive	Kate Seager	01793 957229
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Address:

Swindon Arts Centre,
Devizes Road,
Swindon,
Wiltshire,
SN1 4BJ

Parking – please note we have no parking at Swindon Arts Centre. Once unloaded all vehicles need to be moved to the next door P&D car park, details here:

https://www.swindon.gov.uk/directory_record/22937/britannia_place_car_park

Or other designated parking areas in Old Town.

1. FOREWORD

1.1 The theatre has responsibilities under the Health & Safety at Work etc. Act 1974 and other legislation, for the well-being of its staff, the public and other visitors to the premises.

It also has to meet the requirements of the Licensing Authority. For these reasons the theatre has issued the following Technical Rules. These form part of the contract between the theatre and the visiting company and in many cases reflect requirements of statutory regulations the visiting company should ensure that all relevant company members and staff are fully aware of.

2 Swindon Arts Centre Policies

Definitions

2.1 In these policies the following words have the indicated meaning:

The *theatre* is the organisation engaging the visiting company or letting the visiting company use the premises. The theatre is *Swindon Arts Centre*.

2.2 The *visiting* company is the organization, group or individual intending to use the premises for the Production

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

2.4 The *production* is the event or performance intended to take place in the theatre's premises.

2.5 The production period starts at the beginning of the get in and ends at the finish of the get out.

3. Health & Safety, Fire and Licensing Regulations

3.1 The theatre is subject to Health & Safety and Licensing Regulations. The theatre requires the visiting company and all persons associated directly or indirectly with the visiting company or the production, whether or not they are members/employees of the visiting company, to comply with the theatre's technical policies and all legal and licensing requirements for the premises as detailed in this document. It is the visiting company's responsibility to inform all relevant members of its organization, including any sub-contractors and helpers, of these rules. If there are any queries please contact the theatre as soon as possible for clarification well before the production period.

4. Production file

4.1 It is strongly recommended that the visiting company create a production file that carries full details of the production. This will help the theatre, and the Licensing Authority satisfy themselves that all of the arrangements for the production are in order and safe.

The file should contain as appropriate:

- All licenses required for the production (as distinct from the premises)

- All risk assessments required for the production (as distinct from the premises)
- Detailed method statements for the production's construction and operation including hanging plot and ground plan
- Certificates/details of flame-retardancy
- Full details of any special effects including risk assessments (which may form part of the production's general risk assessment)
- Assessments under the Control of Substances Hazardous to Health Regulations (COSHH) of substances used in the production
- Temporary Structure Inspection Certificates
- CDM Regulations (Construction Design & management) paperwork, to include but not exhaustive of: tool box talks, PPE log, construction status, ladder use competency.
- Insurance certificates for the visiting company's equipment, scenery, costumes, etc.
- Electrical safety, including Portable Appliance Testing (PAT), certificates/records
- Details of any special electrical power requirements and connection facilities
- A copy of the production file should be sent to the theatre upon request and be accessible to the theatre at all times whilst the visiting company is on site.

5. Technical Meeting

Should it be deemed necessary a technical meeting must be arranged between the visiting company and the theatre. The visiting company must contact the theatre at least 6 weeks prior to the date of production to schedule a meeting unless already contacted by the theatre.

The Construction (Design and Management) Regulations (CDM) may apply to the production and even more so now than in the past – the revised regulations came into force in 2015. It is sensible to apply the principles of CDM to ensure that the work is properly planned during construction, fit up, rehearsal, performance and get out. Records of decisions made should be kept in the production file. For guidance and advice on CDM please discuss with the theatre's technical team.

The technical meeting with the theatre forms part of the process of ensuring that all parties concerned understand what is intended, how it can be achieved safely & economically. As far as possible all technical issues should be resolved before the production period. Provision can be made for most production requirements but only following discussion and mutually agreed timetabling.

All certification and testing of all equipment should be in hand or complete before the production period. The theatre cannot be held responsible if lack of attention to these requirements causes production equipment to be withdrawn, cause delays or cancellation.

6. Permitted use

The visiting company has the exclusive use of the stage, dressing rooms and auditorium but only for the purpose of agreed rehearsals and performances; and basic lighting, sound and staging facilities for agreed rehearsals and performances. The theatre will endeavour to provide but cannot guarantee access to any of its facilities except during the production period. It is not always possible to schedule rehearsal time in the premises prior to the production period.

Minor repairs and alterations to scenery, costumes, props and furniture may be carried out in designated areas in the premises with the prior consent of the theatre. Any woodwork must only take place in the stage door/loading area with the door open for ventilation and painting must only take place either on stage, with the roof ventilation open where possible, or in the paint room, again with windows open. All areas must be left clean and tidy following the end of the production period.

If significant use is made of the theatre's spares, equipment or staff a charge will be made to the visiting company to recover these costs.

Access: No unauthorised persons (including friends, parents, and relatives) or animals (except guide dogs) are allowed backstage at any time.

Authorisation may be gained only from the theatre. Authorised personnel are allowed access only on the dates and during the hours mentioned in the contract or as subsequently agreed with the theatre. It is essential that only performers and crew are backstage after the half has been called.

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

All visiting company personnel must sign in and out of the building and it is the visiting company's stage manager's responsibility to ensure this is done.

7. Smoking

Smoking is not permitted anywhere in the premises at any time. Smoking areas are located outside in the main courtyard or outside the stage door. Company members who persist in smoking within the premises will be banned forthwith from the theatre. The visiting company shall be liable for expenses incurred through the actions of their members. **SMOKING IS ABSOLUTELY FORBIDDEN IN FIRE EXITS, IN PARTICULAR ON THE FIRE EXIT STAIRCASE AT THE REAR OF STAGE.**

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

8. Food and Drink

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

Alcohol is not allowed backstage, on stage, at stage door, or in the auditorium at any time. Illicit drugs are not allowed on site.

9. Children

All rehearsals or performances with children on stage or in the auditorium must have an adequate provision of licensed chaperones to keep order at all times, to take charge of the children in an emergency and to ensure their welfare at all times.

Children under 16 must be supervised at all times. There must be at least one chaperone with every 10 children. This is the law; failure to comply may result in the performance being cancelled. The licensing of children as defined in The Children (Performances) Amendment Regulations 2000 is the sole responsibility of the visiting company.

A full copy of HQ Theatres' Safeguarding Policy is available from the theatre and this must be adhered to at all times. For security and welfare of children in the theatre, access and supervision are key elements to this policy.

10. Technical Staff for Performances and Rehearsals

A 'Performance' is defined as the period from one hour before curtain up, until 30 minutes after curtain down. In the case of a single or the final performance, or one that is followed by a Get-Out, a 'Performance' is deemed to end at curtain down.

The theatre provides one technical member of staff for a 'Performance', who will be situated in the control room or at prompt corner. He or she is there primarily to deal with emergencies. If they can perform a useful function during the show, for example operating the lighting system, then they will do so.

Additional staff such as sound operators, stage technicians, stage hands can be supplied and will be charged to the visiting company as detailed in Schedule 1.

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

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

The Get-Out will start immediately after the final performance once the auditorium is clear, or sooner if practicable.

The theatre reserves the right to set minimum staffing levels both for rehearsals and performances and any additional staff will be charged to the visiting company as detailed in Schedule 1.

The visiting company will be asked to countersign a show report detailing the staff hours or equipment hire to be charged.

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

It is the visiting company's responsibility to ensure that the theatre's staff get their required meal and overnight breaks as laid down in their contracts of employment. Any penalty payments will be recharged to the visiting company as detailed in Schedule 1.

The theatre will advise when breaks should be taken.

All staff provided by the theatre remain under the control of the theatre.

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

11. Scenery

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

On an open stage without a safety curtain scenery made of the following materials is acceptable, subject to any requirements of the Licensing Authority:

- non-combustible material;
- inherently flame-retarded fabric;
- durably-treated flame-retarded fabric;
- fabrics rendered and maintained flame-retarded to the Licensing Authority's satisfaction
- by a non-durable process;
- timber, hardboard or plywood treated by a process of impregnation which meets E1 or CE2+ grades and has the highest possible level of flame retardancy.
- when tested in accordance with BS 476-7; timber framing of minimum 22mm nominal thickness; medium-density fibreboard (MDF), plywood or chipboard not less than 18mm in thickness;
- plastics material subject to special consideration by the Licensing Authority;

- Any other materials approved by the Licensing Authority.

The use of plastics or expanded polystyrene must be avoided whenever possible.

Decorative items such as statues made of expanded polystyrene must be enclosed by a non-combustible skin of, for example, plastered scrim, Artex or Rosco Foamcoat, and care taken that this skin is maintained undamaged.

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

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

Where very large quantities of scenery are proposed the visiting company should consult the theatre in case there are concerns about overcrowding the stage or an excessive increase in fire load. Whilst detailed calculations are unlikely to be required, the acceptable volume of flammable scenery depends upon consideration of a number of factors including the structure of the premises, the fire spread control provisions, the firefighting arrangements and the specific risks presented by the performance; all of these factors will determine the Licensing Authority's requirements in any particular case.

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

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

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

Weight: Individual items of scenery or other equipment exceeding 15kg must have their weight marked on them if they are to be manually handled by the theatre's staff.

Ideally the weight of each separate item should be marked on it. Where the decoration of double-sided pieces makes this impractical a note should be available in the production file. The visiting company must provide the theatre with the exact (or estimated if so agreed at the technical meeting) assembled weight of any pieces to be suspended or flown together with details of the distribution of the load. Likewise the visiting company must provide the theatre with the assembled weights of any heavy items, including the point loads of any trucks or wheeled pieces.

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

Any lifting equipment, including drift wires and other lifting accessories brought in by the visiting company must be accompanied by documentation of inspection as required by Lifting Operations & Lifting Equipment Regulations (LOLER). This should form part of the production file.

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

12. Floors

Sheet materials such as hardboard or plywood laid in direct contact with a structural floor need not be treated flame-retarded. Any carpets and other textile floor coverings and under-lays when tested appropriately in accordance with BS 4790 must either not ignite or have the effects of ignition limited to a radius of 35mm on both upper and under surfaces. Appropriate certificates must be retained in the production file. Where temporary floor surfaces such as sand, soil, turf, wood chippings, straw are to be used, certificates of treatment against fire, biohazard, toxicity as relevant, together with any special operating procedures must be retained in the production file. A charge may be made for cleaning. Dusty materials such as Vermiculite or flour must not be used as floor coverings.

13. Props

Similar considerations of reducing the risk of fire apply to the use of properties and furnishings as to the use of scenery. Where the action does not involve the use of naked flame or smoking lesser standards may be appropriate. As a general rule hand-held properties and antique furnishings will be approved without flame retardant treatment.

However the theatre and the Licensing Authority will generally apply the same standards as apply to scenery to large properties, large quantities of furnishings and to items especially constructed for the presentation.

Appropriate certificates must be retained in the production file.

Items such as tablecloths, curtains and bedclothes must be flame retardant.

Appropriate certificates must be retained in the production file. Some flame retardant treatments may cause dermatitis or irritation to sensitive skins; it may therefore be permissible for sheets in contact with naked skin

not to be treated flame-retardant where hazards such as the use of real flame are not present.

The theatre may require sight of the risk assessments for props and effects devices and, if deemed necessary, to see them in use under performance conditions before they are used in performance. The use of any substances (liquid or solid) or props with potential likely to permanently mark or damage in-house surfaces or to create substantial dust must be approved by the theatre and, if deemed necessary, be tested under performance conditions.

PLEASE NOTE THAT FINE GLITTER UNDER 20MM SQUARE IS NOT PERMITTED AND IF USED MAY INCUR ADDITIONAL CLEANING CHARGES

14. Costumes

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

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

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

15. Electrical equipment

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

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

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

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

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

16. Access equipment

The theatre's ladders may only be used with the consent of the theatre and must be used in accordance with HSE regulations and guidance. Visiting company personnel may only use access equipment if the theatre is satisfied of their competence.

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

17. Special Effects

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

After an effect has been demonstrated and approved it must not be altered. The theatre may, at any time, refuse any effect for any reason whatsoever.

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

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

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

Dry ice machines & cryogenic fogs: are not permitted in the theatre.

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

Documentary evidence of the non-toxicity and non-flammability of the fog or smoke must be retained in the production file.

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

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

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

18. Pyrotechnics including fireworks

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

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

Additional fire-fighting equipment may be required.

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

Pyrotechnics must be fired from an approved key-protected control/ firing box (and never directly from the mains electricity supply.) The key must be kept in the possession of the operator responsible for firing the devices. The control/firing box must only be energized immediately before firing the pyrotechnic devices.

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

The device must not be operated if there is any risk to anyone. In the event of a misfire the circuit must be switched off until after the performance. Maroons must only be used in suitable bomb tanks in safe locations. Warning notices must be displayed stating that maroons operate as part of the effects on the premises. Only sufficient pyrotechnic supplies for one performance may be withdrawn from store. At the end of the performance any unused pyrotechnics must be returned to store. The storage arrangements must comply with storage of special effects and firearms (clause 24).

19. Real flame

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

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

The lighting and extinguishing of the flame must be supervised by the Stage Manager who must remain where there is a clear view of the flame and easy access to it until it is extinguished. Additional firefighting equipment may be necessary.

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

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

Only solid fuel or paraffin may be used. The amount of fuel in torches must be limited to the minimum necessary for the effect. Storage arrangements for fuel must comply with the storage of special effects and firearms.

20. Firearms

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

Some firearms, notably automatic weapons and most pistols, are classified as prohibited weapons. The use of any prohibited weapon would require the consent of the Home Secretary and the attendance of a registered

firearms dealer whilst such firearms are on the premises as well as the consent of the Licensing Authority.

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

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

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

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

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

Firing mechanisms and barrels must be cleaned and checked before use. No firearm may be pointed directly at any person or at any readily combustible material.

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

21. Weapons

If the production involves the use of weapons including firearms of any type, toy or replica, the visiting company must nominate an armourer, who will be responsible for the safe storage and maintenance of all weapons. The theatre may require to see the weapons in use under performance conditions and reserves the right to refuse use if it deems them or the action unsafe.

22. Motor Vehicles

If a production-line motor vehicle is to be used on stage the following rules apply.

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

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

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

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

Arrangements must be made to minimise the hazards of exhaust fumes. A Duty Fire Officer must be present whilst the public are on the premises. Additional and appropriate fire-fighting equipment must be provided in the proximity of the vehicle. Foam extinguishers will usually be required. The storage arrangements of any spare fuel must comply with Clause 24. If a vintage motor vehicle or specially constructed engine is to be used the following additional precautions must be observed:

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

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

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

23. Stroboscopic lighting effects

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

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

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

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

23a. Lasers

Lasers produce very intense light beams, which could blind, cause skin burns or even start a fire if used improperly. Even reflected beams can be dangerous. This clause does not apply to Class 1 or Class 2 lasers (such as are used in CD players, bar-code readers, etc.)

Laser beams must be at least 3 metres above the highest affected floor level at all times and arranged so that they cannot scan onto any member of the public, performer or staff. Supporting structures must be rigid to avoid any accidental misalignment of the laser(s). Any mirrors must be securely fixed in position.

Laser equipment, including mirrors, must be placed out of reach of the public.

The alignment of the laser installation including any mirrors must be checked on a daily basis.

24. Storage of special effects & firearms

Special effects and firearms may only be kept in the theatre's approved store. This includes pyrotechnics, maroons, blank ammunition, petrol, flammable gases and liquids.

The storage receptacle must be kept locked shut at all times except when withdrawing material from store. The key must be kept under the direct control of the person responsible for the safe storage.

Quantities must be limited to the practicable minimum necessary for the requirements of the presentation. No more than 0.6 litres of flammable liquid or 2.3kg gross weight of pyrotechnics will normally be allowed on the premises unless kept in a store licensed by the appropriate authority. Smoking and naked flame is prohibited in areas where any explosives or highly flammable substances are stored and notices or signs must be displayed both in rooms and on containers to this effect.

Storage areas and containers must be indicated by the explosive or inflammable symbol as appropriate on the door or lid.

All ammunition and firearms including deactivated, replica and imitation firearms must be stored in a robust locked container in a room, which must be kept locked when not in use. The police will also require approval of the storage arrangements for any firearms and ammunition.

When not in use all pyrotechnics must be stored in a suitable container, which may be a wooden trunk, box, cupboard, cage or drawer. All exposed metalwork, including any nails or screws, must be non-ferrous, preferably of copper, brass or zinc, or be otherwise covered with a thick layer of non-ferrous metal, not-easily-ignitable material or paint at least 1 mm in thickness. The opening face of the storage receptacle must carry the explosives symbol together with a sign reading Danger - No smoking - No naked flame in letters no less than 25mm high. Storage receptacles must be resealed and replaced in the main storage receptacle and the main storage receptacle re-locked.

Only the minimum amount of any explosives or highly flammable substances may be withdrawn from store as is necessary for the particular performance.

25. Animals in performances

Under no circumstances must animals (except guide dogs or hearing dogs) be brought into the theatre or any rooms within the building without prior consent of the management.

A full risk assessment must be provided to the theatre no less than 14 days before get-in, for any animals for which involvement in a production has been agreed. For advice on risk assessments visit the HSE website (www.hse.gov.uk).

The use of animals must be artistically necessary, i.e. where mentioned in a script. Please provide the theatre with script extracts detailing this no less than 14 days before get-in.

Any animals used to perform in a show should ideally be obtained from competent providers - should this not be the case, the request to use animals may be denied by the theatre.

Any performing animals must be kept in a separate, ideally isolated room when not on stage. They cannot be in dressing rooms with other performers or in communal areas. They must have a dedicated supervisor/handler who is NOT a member of cast or company with other responsibilities.

All excretions/mess/cleanliness of performing animals is the responsibility of the visiting company. All rubbish or cleared excretions must be dealt with immediately and NOT disposed of in general waste, but removed from the building by the company or placed in the nappy bin in the baby changing room.

For additional advice please see the HSE guidance leaflet 'Working with Animals in Entertainment' which is available on the HSE website (www.hse.gov.uk).

TECHNICAL EQUIPMENT



Lighting

1 x ETC ION lighting control desk

46* x Strand Lighting LD90 Dimmers

16 x ETC Source 4 Jr Profiles

8 x Selecon Pacific (narrow) zoom profiles

6 x Selecon Pacific (wide) zoom profiles

20 x Selecon Acclaim 500w fresnels

2 x Selecon 1200 (1k) PCs

10 x Selecon Acclaim 500w PCs

6 x Par 64 with CP62 lamps

12 x Par 64 with CP95 lamps

6 x ETC Source Four PAR

6 x ChauvetDJ Slim Par ProQ

4 x Chauvet COLORdash Batten-Quad 12

2 x Par 64 (Chrome finish) with CP95 lamps

8 x PAR 36

5 x Par 56 long nose with NSP lamp

1 x PULSAR MK2 Jumbo strobe

4 x Acclaim Axial profiles

4 x Strand Prelude 28/40 profiles

2 x Selecon 3 way cyc floods

4 x Astral Flood lights

2 x Strand Coda 500/1 Flood lights

A reasonable stock of 15 amp (TRS) extension leads. LEE Filters gel.

Various gobos (A, B and M size).

Please see lighting plan for socket layout. 8 Source 4 Jr profiles and Six Par 64s on FOH 2 and 12 Fresnels and 3 Source 4 Jr profiles on FOH 1 remain as part of the house rig.

***PLEASE NOTE - Channels 48 and 36 are not working in the rig, making available channels 46. Please see socket layout diagram that follows.**

Smoke & Haze

1 x ChauvetDJ Hurricane Fog Machine

1 x Look Solutions Unique Hazer

Sound

1 x Soundcraft Si Impact Digital Console, integrated EQ and Effects

2 x D&B Ci60s FOH speakers

2 x D&B Ci80s delay speakers

2 x D&B Max 12 monitors

WE HAVE NO ADDITIONAL SUBS IN THE BUILDING - ANY SUBS
REQUIRED WILL BE HIRED IN AND RECHARGED

6 x SM58 mics

4 x SM57 mics

2 x AKG D3800M vocal microphones

Drum mic stock: 1 x D112 bass drum mic; 3 x D40 instrument microphones;

2 x C430 condenser mics

2 x CD players (1 x Tascam 1 x Marantz)

1 x Minidisc player

2 x Pulse Active DI boxes

4 x EMO Passive DI boxes

A stock of XLR-XLR, Phono - XLR & Phono - Jack cables

Small stock of Speakon cable

1 x Audio Multi 24/8

2 x Audio Multi 12/4

Mic stands - 2 x straight, 10 x boom

Music stands - 5 x with detachable screw-on lights or clip-on battery-
operated LED lights

Sennheiser Evolution G3 Digital Lavalier and Handheld radio mics are
available to hire on request.

AV

1 x Panasonic PT-EX620 digital projector hanging from ceiling FOH
(cannot be moved). This has both VGA connections (which can be
operated from either stage or control room) and HDMI connections (which
can only be operated from the control room).

1 x Samsung Blu-Ray Player

1 x Sony DVD player

1 x Fast fold front projection screen 12' x 6.75' (16:9)

*Both lighting and sound desks are located in the control room at the rear
of the auditorium and can be operated by one person (please liaise with
venue staff as more complex shows may require 2 operators)*

Should you require additional PA equipment on top of the venue's stock
(detailed in this tech spec), this will be recharged at a rate agreed with the
Technical Department (usually split cost to reflect contract split) - the cost
of which will be dependent on requirements. Should you need the venue
to also supply a sound engineer for your show, the hours of this technician
will also be recharged as an additional member of staff is required due to
us being unable to operate sound and lighting simultaneously from the

auditorium mix position. Please advise us as soon as possible if you are not bringing your own PA and/or engineer so that we can arrange suitable hire to meet your requirements.

Communication

Headset points (Altair) are located in the control room (x 2), prompt corner and by the auditorium mixer desk position (for non-venue PAs).

This list is a guide only. The Theatre reserves the right to alter the equipment and/or its availability at any time. Please check availability before your visit.

SCHEDULE 1

Staff Recharges:

When the agreed contracted hours have been worked the following rates will apply:

Theatre technician/Follow spot operator/Wardrobe assistant - £22.50 per hour, per Technician +VAT.

PA Hire

An outside PA company is normally hired for any event which specs are greater than that which can be delivered by the Theatre. Costs are negotiated with the Theatre Director.

Additional Technical Equipment Hire Charges:

	Per day	Per week
ChauvetDJ Hurricane Smoke Machine	£20.00	£60.00
Unique Hazer	£25.00	£75.00
Panasonic Digital Projector	£65.00	£195.00
Sennheiser Evolution G3 Radio mics	£30.00	£90.00

VENUE INFORMATION

The Auditorium

The Auditorium holds at most 224 seats with no standing room, 12 of which can be made into four wheelchair spaces. The seating from row C onwards is raked. There is a heating and air-handling system but no air-conditioning.

The Stage

Proscenium stage, approximately 6.8M by 6M, raised stage. Proscenium dimensions: 6.8M by 3M. Maximum height on stage 3M (or 10'). curved solid cyc, reduces stage area slightly. Wing space extremely limited. Access ('crossover') behind cyc. Stage left accessed via steps or lift to the green room and dressing rooms.

Floor

Black painted sprung floor.

Dressing Rooms

Three dressing rooms each with toilet and basin. Dressing room 3 contains accessible facilities and a shower.

Power Supply

13amp sockets PC, DSL, DSR and USR. 32amp x 1 & 16amp x 2 available SL.

Mixer Position

Outside/hired PA systems can be mixed from the rear of the auditorium from seats R/S 1-3 with the operator in row T, or for large desks (by prior arrangement) R/S 1 - 5, again with the operator in row T.

Control Room

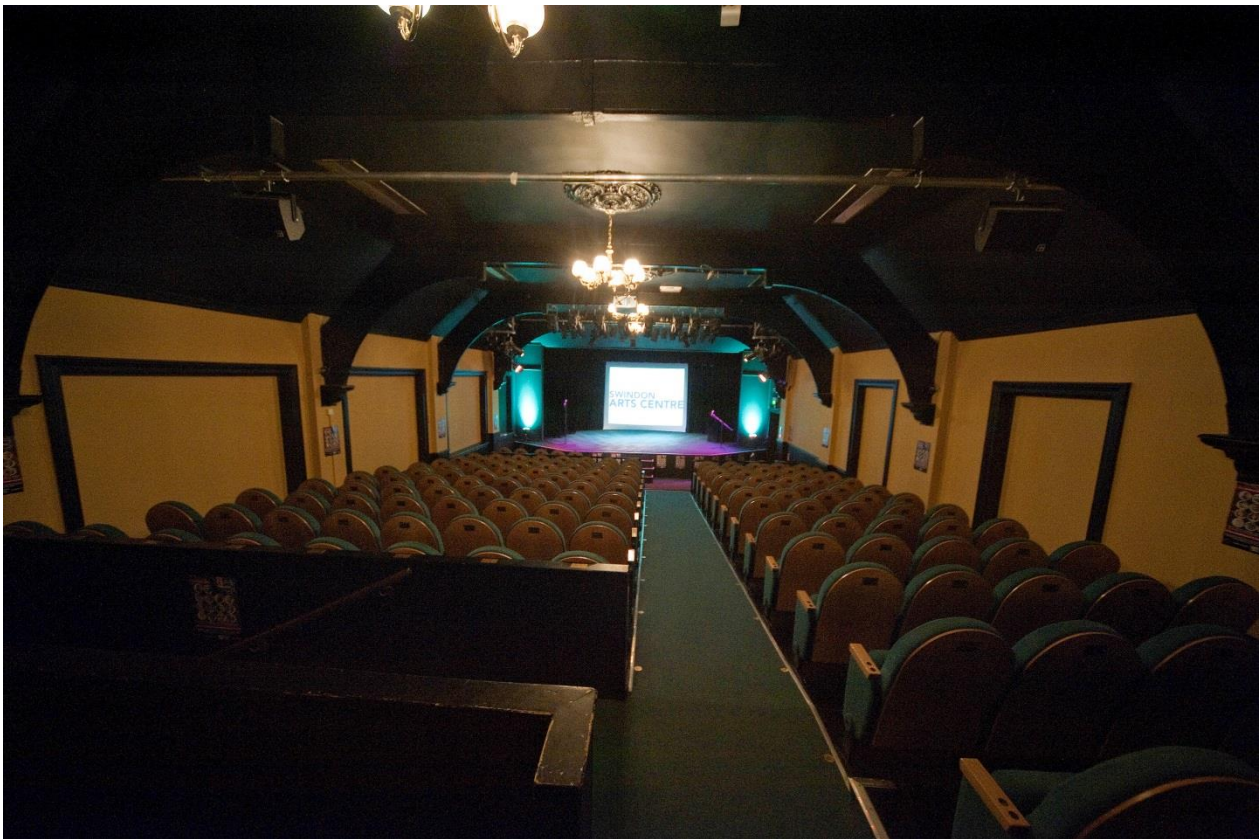
Located at the rear of the auditorium. Sound & lighting desks situated next to each other.

Communications

Sound & LX (Control Room), to Stage Manager (Prompt Corner). Paging system to bar and dressing rooms operated from Prompt Corner and Control Room.

Flying

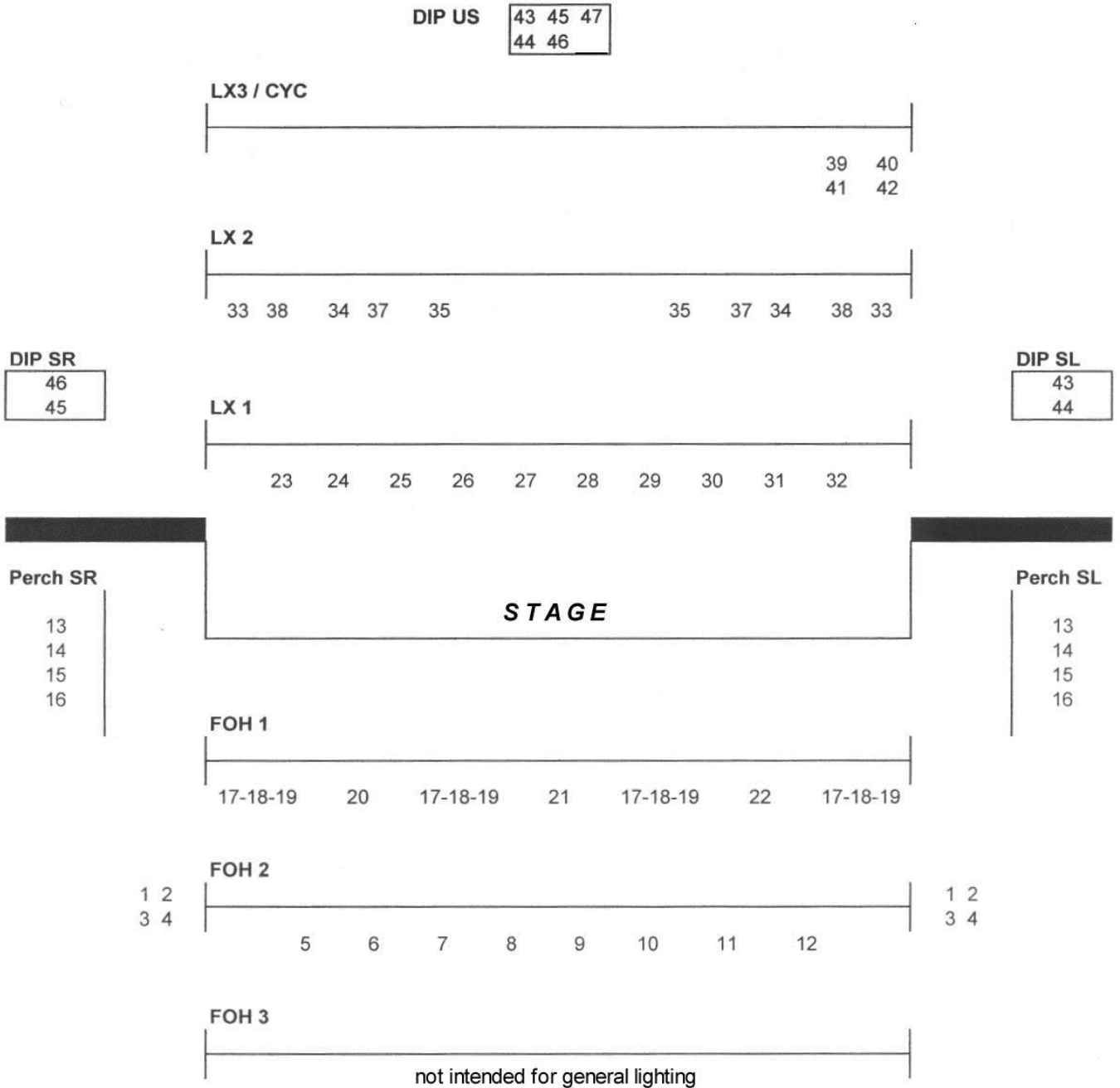
The Venue has no flying facilities; all bars & tracks are at fixed heights.



Photography by Richard Wintle ©Calyx Multimedia

Layout of Sockets

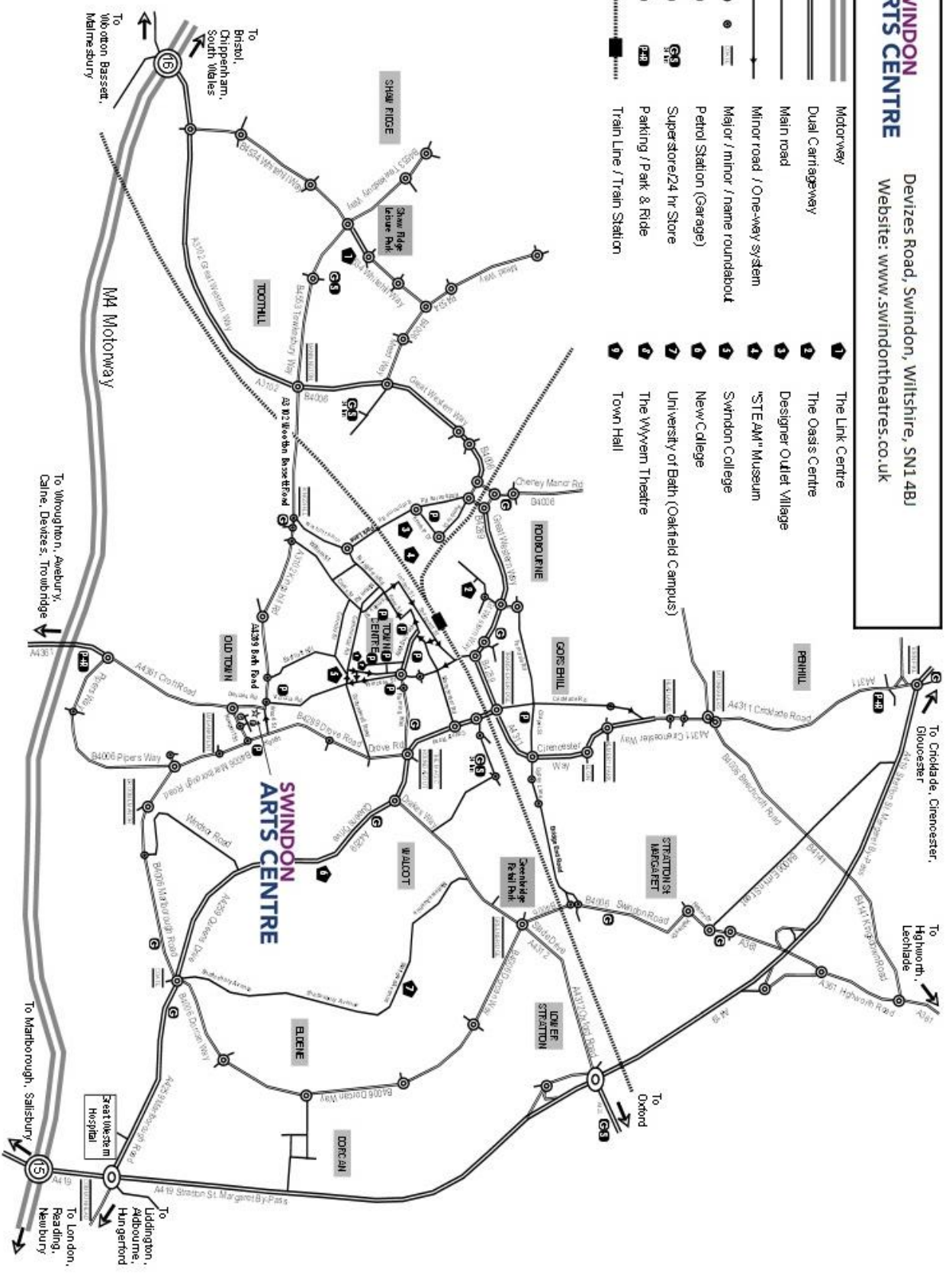
Numbers indicate socket position and the associated channel number.



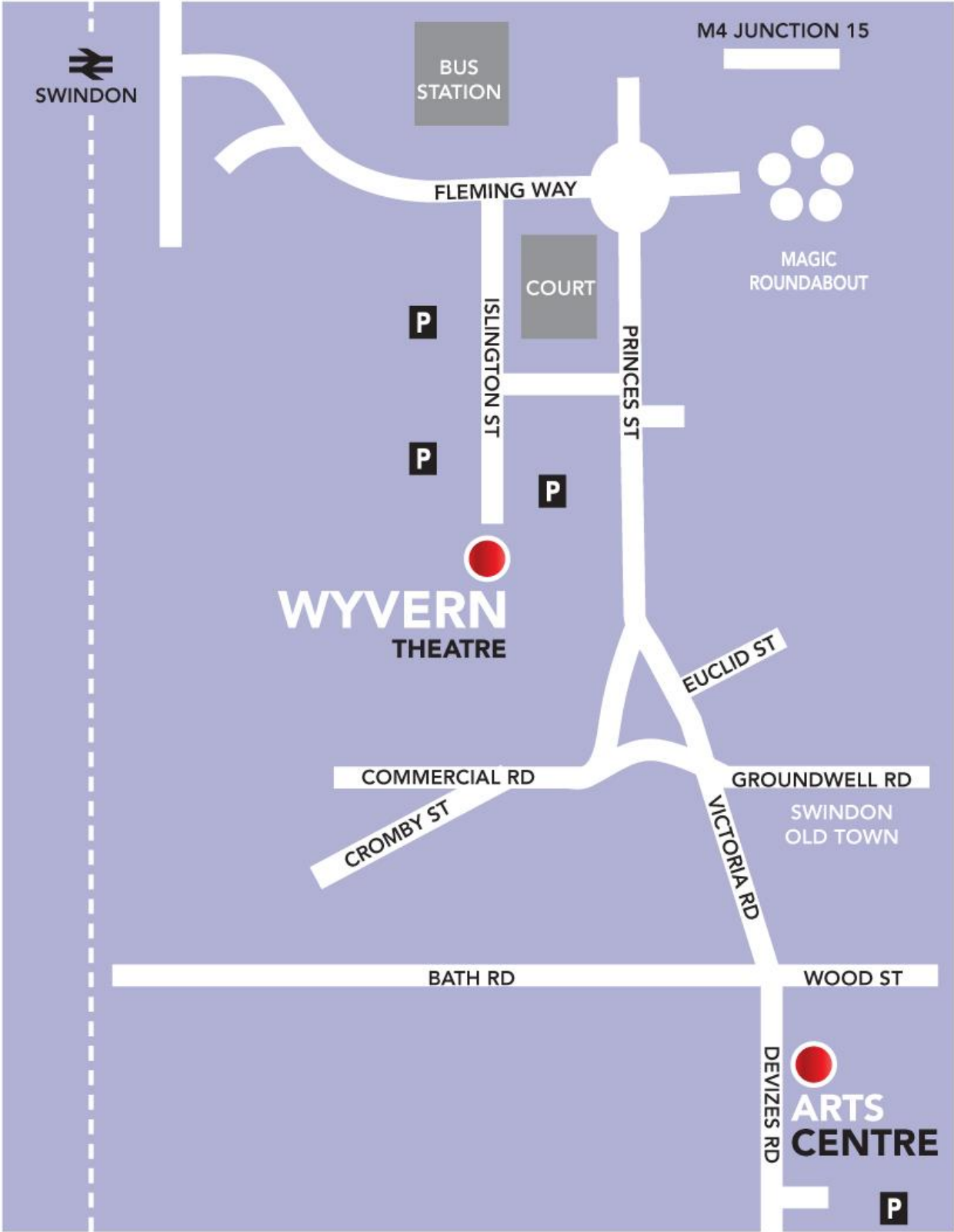
SWINDON ARTS CENTRE

Devizes Road, Swindon, Wiltshire, SN1 4BU
 Website: www.swindontheatres.co.uk

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|--|---------------------------------|--|--------------------------------------|
| | Motorway | | The Link Centre |
| | Dual Carriageway | | The Oasis Centre |
| | Main road | | Designer Outlet Village |
| | Minor road / One-way system | | "STEAM" Museum |
| | Major / minor / name roundabout | | Swindon College |
| | Petrol Station (Garage) | | New College |
| | Superstore/24 hr Store | | University of Bath (Oakfield Campus) |
| | Parking / Park & Ride | | The Wyvern Theatre |
| | Train Line / Train Station | | Town Hall |



FINDING US



STAGE

MAIN ENTRANCE / EXIT

AA	13	9				
A	13		6	5	1	A
B	13		6	5	1	B
C	13		6	5	1	C
D	13		6	5	1	D
E	13		6	5	1	E
F	13		6	5	1	F
G	13		6	5	1	G
H	13		6	5	1	H
J	13		6	5	1	J
K	13		6	5	1	K
L	13		6	5	1	L
M	13		6	5	1	M
STEPS ENTRANCE DOOR / EXIT						
Q	13		6	5	1	Q
R	13		6	5	1	R
S	13		6	5	1	S
T	13		6	5	1	T

=prebookable spaces for wheelchairs