



CODE OF CONDUCT

GET-INS, FIT-UPS AND GET-OUTS

Final Document for ratification

May 2010

This code of conduct has been agreed jointly by UK Theatre and BECTU and is intended to set minimum standards to ensure safety for ALL get-ins and get-outs. Additionally, where appropriate, it suggests best practice which should be adopted wherever practicable.

PART A – STAFFING

1. Staffing

The touring and resident managers must provide sufficient competent, trained staff for the safe getting-in, fitting-up and getting-out of each production, plus appropriate tools for the Job.

2. Touring Company – Loading/Unloading Supervisor

It is incumbent on the touring manager to appoint a competent person to supervise the unloading/loading of wagons.

Nothing must be loaded onto, or unloaded from, a wagon unless the competent supervisor appointed by the touring manager is present or has given specific instructions.

3. Working Hours/Breaks

It is recognised that the usual patterns of work dictate that long hours will often be worked by resident and touring company staff employed in the getting-in, fitting-up and getting-out of productions. It is further recognised that in order to complete the work, breaks have tended to be eroded. However, the safety of staff must never be compromised and wherever practicable a break of 11 hours should be given in any 24 hour period, in accordance with the Working Time Regulations (WTR).

A break of 11 consecutive hours must be planned for everyone in any 24 hour period, and compensatory rest given to comply with the provisions of the UK Theatre/BECTU Agreement. This applies

equally to resident and touring staff, and to anyone else involved, including drivers.

It is never acceptable for compensatory rest to be paid to full-time members of staff instead of giving an actual break.

It is essential that if it is necessary to work through breaks (other than the compulsory 11 hour rest period) safety is not compromised. Working hours should be limited to a maximum of a 16 hour day (inclusive of breaks) in any 24 hour period. It is acknowledged that, on very rare occasions and by mutual consent, it may be necessary to exceed these hours in practice to complete the task in hand, but it should never be planned that staff work more than 16 hours in any 24 hour period.

4. Drugs and Alcohol

UK Theatre and BECTU apply a zero tolerance approach to the misuse of alcohol and drugs.

No member of staff is permitted to be under the influence of alcohol or drugs whilst at work. Similarly, the performance of staff taking prescription drugs must not be impaired. This includes ALL staff involved in the getting-in, fitting-up and getting-out and running productions employed by both the resident and touring managers. For the avoidance of doubt, no alcohol should be consumed eight hours prior to starting work, and none permitted until after the final shift is finished. It is a criminal offence to report for work under the influence of alcohol and/or drugs.

Any member of staff involved in the getting-in, fitting-up and getting-out of productions who is considered to be unfit for work will cease working, irrespective of their employer.

A contact number for Senior Management must be accessible at Stage Door.

5. Personal Protective Equipment (PPE)

It is inevitable that the requirement to wear PPE adopted by the resident manager will occasionally differ from that adopted by the touring manager. This potentially creates a tension between the two sets of staff. It is incumbent on the touring manager to ensure that all members of his/her staff comply with the standards adopted by the resident manager. The resident manager's rules will apply.

Personal Protective Equipment suitable for the task in hand will be worn by all staff. It is the responsibility of the resident manager to set the standard for the use of PPE in his/her venue, and the touring manager's staff to comply with that standard. At the very minimum, steel toed boots and hard hats will be worn by everyone involved in the getting-in and out of productions, where deemed appropriate by the resident manager.

6. Training

The standard and extent of training varies from venue to venue and touring company to touring company.

As a minimum and as is reasonably practicable, all staff employed by the touring and resident managers on a get-in, fit-up and/or get-out will have had a relevant industry standard induction course (relevant to their allotted duties), which will include:

manual handling (theatre specific);
working at heights;
flying;
theatre terminology;
use of knots;
use of PPE;
drugs and alcohol policy;
H&S policy and guides to safe working;
risk assessments;
working hours and the Working Time Regulations;
working with electricity;
COSHH;

Noise Regulations;
BECTU/UK Theatre Agreement.
Tallescope use.

First aid and accident reporting, including the Theatre Safety
Committee Incident Enquiry Form

Staff who have completed the induction course will be issued a card by
BECTU confirming they have completed the course.

PART B – LOADING/UNLOADING

1. Loading Information

Each wagon should have loading information which will be provided by a responsible representative of the touring manager. This information, accompanied by a risk assessment for the load, should ideally be sent to the resident manager prior to the production arriving at the venue.

The loading information and risk assessment will be available and understood by the relevant venue representative before any unloading or loading takes place.

2. Access/Egress

The resident and touring managers will jointly ensure that there is adequate access for vehicles, and that there is sufficient lighting for safe loading and unloading.

3. Ramps/Tail lifts

The resident and touring managers will ensure that ramps and vehicle tail lifts are working and operated correctly. Ramps must be designed to ensure safe loading and unloading, with non-slip flooring.

4. Lifting Machinery

The resident and touring managers will ensure that any lifting machinery is working and operated correctly, and that operators are properly trained, and where appropriate, have the necessary licences.

5. Working Weights of Scenery

It is recognised that many items on tour will be of irregular shape and that the weight of an object may not immediately be apparent. It is imperative that anyone lifting that object knows the rough weight, how many people are needed to lift it, and where the optimum lifting points are. Production Companies must weigh and mark up scenery prior to leaving the scenic workshops.

Each item which needs more than one person to lift it will be clearly marked either with the approximate weight, or the optimum number of people who are needed to lift it or, preferably, both. Where an object needs to be lifted in a certain way, or is likely to be dangerous, this will be clearly set out in the loading instructions.

6. Packing of Boxes, Skips and Flight Cases

Production Companies are strongly urged to discontinue the use of Tri-Wall boxes (large cardboard skips) for the transportation of stage props/costumes/cloths etc. Wheeled flight cases should be used as a substitute, but safe working loads not exceeded. Tri-Wall boxes that *are* used must be in good order, must have the weight clearly shown on the visible face (exterior) of the box (when loaded) and the maximum weight must not exceed 50kg.

Staff not directly involved in the loading/unloading who pack items for transit will be given suitable training to ensure that boxes, skips and flight cases are not over-filled, top heavy or unbalanced. Weight markings must be on the logical visible face as the case is accessed for unloading.

7. Working at Height

It may not be generally understood that working at height legislation applies when working near the front of the stage (where there is a potential to fall into or drop something into the auditorium or pit), when inside a wagon, loading or unloading.

As a minimum during get-ins, fit-ups and get-outs, a highly visible marker, such as a yellow chain, will be hung across the stage front.

8. Stacking Techniques

Where there are several pieces of a similar shape and size, for example 8 x 4 flooring sheets, ideally they should be toured in purpose built wheeled racking.

As a minimum such sheets should be toed out and tied off every 10 sheets in the wagon. If it is not practicable to toe out, they should be tied off every 5 sheets.

PART C – REPORTING

1. Dangerous Occurrences/Problems/Incidents

A system must be in place to ensure that a dangerous occurrence is not repeated in each venue on the tour. Each resident manager must not approach the get-in afresh without the benefit of knowing of previous problems / incidents.

An Incident Book will be toured with every touring production, (in the same way that each venue will have an accident book), to be easily accessible from the commencement of the engagement. Any dangerous occurrences, problems or incidents will be entered in this book and signed off by both the touring and venue representatives. The resident and touring managers will ensure that these records are kept up to date and reviewed before the

start of any get-in. In the case of any serious occurrence, the venue representative will undertake to email or phone ahead to the next venue on the tour (if practicable), so that the following venue can be prepared.

2. Get-in/Get-out Health and Safety Check Sheet

The Get-in/Get-out Health and Safety Check Sheet (attached) will be completed for each production in each venue. A copy will be retained by both the resident and the touring managers' representatives. This is to ensure compliance with this code of practice. In cases where there is significant non-compliance, a copy of the check sheet will be sent to the Resident and Touring Managers **for their personal attention.**

If the resident manager and touring manager disagree, they should each complete a Check sheet and send copies to the Resident and Touring Managers **for their personal attention.**