



THE WATFORD  
**PUMP HOUSE**  
ARTS FOR EVERYONE



# **Theatre User Guide**

**Version 9.01/20**

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## **1 Introduction**

This purpose of this guide is to help users of the Pump House to fully understand the operation of the Theatre, including available facilities, licensing and safety regulations, staffing requirements, and limitations as to use.

Whilst we have tried to include as much relevant information as possible, there are bound to be errors and omissions so please ask if there is anything you find unclear. We want to help!

If we've missed something important, please let us know so we can include it in future editions. If the guide doesn't mention a particular facility or piece of equipment (even if you think we must surely have it!), then we probably don't. Always best to ask before assuming. Our contact details are in the appendices below.

## **2 About The Pump House Theatre and Arts Centre**

### **2.1 Our Purpose**

The aim of the Centre is to provide facilities for local arts groups and to enable active performing arts for Watford and the surrounding community.

### **2.2 Background**

The Pump House Theatre and Arts Centre came into existence in February 1972 when a Victorian water pumping station, originally built in 1854, was released to a group of enthusiastic volunteers. By June 1972, largely through their own hard work, that volunteer army had achieved enough to enable the inaugural performance to be staged in a temporary auditorium. Work then carried on to provide the current theatre, along with dressing rooms, a rehearsal room, workshop and large and small function rooms.

Several other developments and improvements have been carried out over the years, which have led to the centre as it is now. The present Auditorium seating was installed in 2005, following a fund raising appeal.

### **2.3 Organisation**

The building is owned by Watford Borough Council and operated by the Pump House Theatre and Arts Trust Limited, which is a Company Limited by Guarantee, and is also a Registered Charity. The Company is registered in England (No: 1095244), and the Registered Charity Number is 265667.

Our main income is from rents from the resident organisations, hire fees, bar revenues and other donations. We currently receive a small amount of funding from the council for development.

The Centre is managed by a volunteer Committee, a small group of dedicated arts lovers who give up large amounts of their time in order to keep it open for everyone.

There is a small part-time staff comprising a caretaker/handyman, a cleaner, office administrators and a development manager. Everything else is done by volunteers.

## **3 Your Booking**

We require a pre-production meeting for every booking. This will ensure that we understand the requirements of your production, and that you understand the licensing and other responsibilities associated with renting the space. It will also provide you with an opportunity to ask any questions and normally, to view the premises. We will provide additional information and support at this meeting for new or infrequent hirers. If anything discussed changes after we have held the pre-production meeting it is your responsibility to inform us of this change. We may require short notice changes to your production or in the worst case will stop your performance if the changes put us outside of licensing or safety requirements.

Please bear in mind that the majority of people you will be dealing with are giving up their time voluntarily to provide the facility for your event.

If you encounter any difficulties, or have any queries or concerns, please raise them with us as soon as possible so that we may address them. Don't forget - we are as keen as you are to ensure that your event is

as successful as possible.

We will normally issue you a set of keys for the Theatre spaces for the duration of your booking. This set will give access to the technical and backstage areas, front door and fire exits. A designated person will be required to sign for these keys. That person will be solely responsible for their safe return unless the transfer of keys is notified to us and another signature provided. The issued keys will include two keys that will open the front door and all internal padlocks so you can have different people opening up and locking up. Only one key to the technical areas will be provided.

Unless advised otherwise, you are responsible for properly securing the premises during your hire. This includes securing all fire exits, internal doors, lighting control room and the front door. You must ensure you switch off all heating and all lights prior to leaving the premises. You will be liable for any costs or losses incurred by the Pump House as a result of your failure to comply with this requirement. Our Bar Staff are not able to lock up for you

Full instructions will be given to the key holder but if you are uncertain about any aspects of locking up securely or how the premises should be left when empty, please ask us.

## **4 Facilities**

### **4.1 Auditorium**

This is a studio Theatre space which seats 124. The aspect is wide but lacking in depth.

The tip-up seating is fixed and tiered and offers good sight lines to all persons in the audience. Two wheelchairs are permitted in the auditorium – one at each end of row A. Two seats need to be removed for each wheelchair position and your box office operation will need to understand this. You will need to remove the seats and store them for the performance and replace them afterwards.

Please look after the auditorium seating and keep food and feet off the seats at all times. If you stand on the seats or walk across the backs of them they are likely to break. You will be charged for any damage caused to the seating during your hire period.

The auditorium and backstage areas are centrally heated. The heating controls are automated and should not need adjusting' although if the auditorium is too warm or too cool then the thermostats at the rear of the auditorium can be used.

If the central heating is not working for any reason, please let us know and we'll investigate. Electric heating is available as a backup if necessary but should not normally need to be used. The electric heaters are controlled by the timer switch on the wall (high on your right) as you enter the auditorium from the entrance near the bar.

Note that the roof construction to the auditorium includes a metal-sheet covered section and an open valley gutter in the space. This can give rise to rain and water noise during rainfall and hailstorms. In very extreme rain the central gutter can overflow onto the stage but this is rare.

A seating plan is included in the Appendices.

### **4.2 Audience Areas and Bar**

The audience circulation area comprises the Entrance Foyer and Bar Lounge. There is a small bar with lager and real ale pumps, wines and spirits, soft drinks, tea and coffee. There is also a counter space allocated for box office activity, but no partitioning for this.

Ladies' and Gentlemen's toilet facilities are provided.

The bar will normally open 30-45 mins before your performance, during the interval and again after the performance unless it is a youth production. We can arrange for the bar to be open after a youth production by agreement at the pre-production meeting until interest has faded. After that it will close up unless other arrangements have been made. It will usually be closed after the interval for matinee performances.

If you wish to hold an after-show party of any kind on the premises, you **MUST** obtain our permission beforehand. We are in a residential area and have a license to look after, so any events outside of permitted hours need to be carefully managed. Please ask for more information.

### **4.3 Accessibility**

Let's just say our Victorian industrial buildings date from an era when accessibility issues were not thought about the way they are today! We have made various improvements to help users with impaired mobility.

Wheelchair access to the theatre foyer is via an alleyway from Local Board Road, between the building and adjacent houses. Unfortunately at present this is a bit of a distance (approx. 70m by flat(ish) route) from the theatre, as access to the auditorium is via the alleyway back to the street and then via the car park to the "stage door" adjacent to the Colne River Room entrance. Accessible toilet facilities are available from the "stage door" lobby and from the Theatre Bar area.

Wheelchair access to the auditorium is via the stage door entrance at the bottom of the car park, and into the auditorium via the side door.

Three allocated spaces are provided in the car park for wheelchair users – two of which are close to the stage door entrance.

### **4.4 Car Parking**

The Centre has a small car park to the side and to the rear of the building. It has a tarmac surface and holds approximately 30 cars in marked bays. Use of this car park is shared with other users of the Centre who may have events at the same time as your performance. Please note that Thursday evenings can be particularly busy with the Jazz Club, and the area at the rear of the building is usually reserved for Jazz band parking.

We are sited adjacent to a large retail park (Century Park – accessed from the main road near B&Q) with a car park. No official agreement exists for the use of this car park, and the management of Century Park operate their own parking controls – including camera controlled time limits. Parking here is convenient but **MAKE SURE TO READ THE SIGNS** to avoid penalties for exceeding the time limit. The car park may also be locked outside of store trading hours. Any persons parking in Century Park or the Pump House car park do so at their own risk.

There are lockable hoop barriers at the top of the Pump House car park that can be removed to allow access for larger vehicles if necessary – please let us know if you need to do this.

### **4.5 Box Office and Publicity**

The Pump House does not currently offer a central box office facility. All users are responsible for taking and administering their own bookings, collecting their own cash, and operating ticket controls for all performances.

All performances must be ticketed, with reserved seating, to ensure compliance with limits on numbers and avoid difficulties with seating arrangements.

Any ticket inquiries received by the Pump House office will be passed on, provided we have correct contact information. We will usually put your box office number on our answerphone message shortly prior to your show coming in to the theatre.

The Pump House publishes and distributes a quarterly Brochure, detailing all activities in the Centre. We will be pleased to include your details in this, subject to receipt of information in good time, and available space.

You may also provide us with posters for display within the Theatre Bar Lounge and Colne River Room entrance areas and may leave flyers for your production to be placed in our literature racks. Please coordinate all posters/flyers and publicity with the office.

The Pump House do not offer any further publicity services. Production and distribution of your posters, flyers etc. is your responsibility, as is contacting local newspapers and other media for promotion or reviews. Please don't underestimate the amount of promotion that can be required to fill an auditorium for a run of performances.

### **4.6 Stage**

The stage is 13.4m wide by 4.6m deep. The clearance height is 3.6m to the lighting grid.

The stage has black painted brick walls to the sides and a wall fronted with a removable white cyclorama at the back. There is a set of flats behind the cyc that may be painted with a fixed backdrop/colour, but these must be painted back to black at the end of your run and the cyc must be re-hung. Immediately downstage of this is a tab track with full width black tabs that can be brought in to cover the cyc.

The stage floor is painted black as standard. You may paint it for the purposes of your production, but you

must return it to black again. If you only paint a small area, you should repaint the whole stage back to black afterwards to ensure an even finish. Please take particular care when painting near to the cyc to avoid getting black paint on it.

Front-of-house tabs are provided right at the front of the stage line. These are operated by a hand winch at the rear of the stage (up stage left corner). A second tab track (single wipe action) with manually operated ropes is also available, and the position of this can be varied to suit your requirements. A set of 6 black tabs, which can be joined together is available to run on this track. A further 6-8 black legs are also available for use as masking.

A number of braces and stage weights are available for free standing scenery and flattage.

Three 8 x 4ft and three 8 x 3ft 6" Steeldeck platforms are available with a limited selection of legs of various lengths. These can be painted to your requirements but please return them to black after your use.

#### **4.7 Workshop/Scenery Access**

The scenery storage dock, which also provides for a get-in route from the car park, is a double height space approximately 10m x 5m, and houses all of the resident groups' scenery stock (see note below regarding use of this). There is a full height door system from here to stage left and this space can be used for storage of scenery and props etc during performances. The scene dock is a designated exit route, and a clear walkway must be maintained at all times.

The scene dock doors are in three parts, allowing for a standard door opening, a full width (limited height) opening, or a full-sized opening. Note that both of the lower doors must be fully opened before attempting to lift or lower the top section of the door using the pulley mechanism in the scene dock.

Other than the black tabs mentioned above, flats, furniture and props stored at the Centre belong to one or other of the resident user groups. These are not freely provided for use by all hirers of the Theatre but if there is anything you need, please let us know and we will try to arrange for it to be made available. The resident groups are generally very amenable but they do like to be asked!

Please note that there is no full-height get-in access. Any items you bring in will have to go through the double doors from the car park. The exterior (stage) door from the car park to the lobby measures 2.3m high by 1.15m wide (diag 2.57m). The door from lobby to scene dock measures 1.96m high by 1.49m wide (diag 2.47m).

The scenery workshop (5m x 7.2m) has a sink for cleaning brushes etc, toilet and hand basin. It also contains shelving for storage of spare materials and a workbench. You are free to use the space, and it can function as a props store during a production, but the route from the Dressing Room corridor to the rear fire exit must be maintained unobstructed.

Please note that there is only minimal heating provided to these spaces, and they can get very cold in winter..

Other scenery and props are stored to the back of the workshop. If there is anything you need, please ask, but you are primarily responsible for the provision of your own set and props.

#### **4.8 Dressing rooms**

There are two dressing rooms of 5.5m x 3.5m and 4m x 3.5m. Both are equipped with dual sinks, mirrors, good lighting, costume rails and work surfaces and video and audio show relay feeds. Central heating is provided to the dressing rooms and to the corridor.

Access to either side of the stage is available from each dressing room, and the corridor in front of the dressing rooms serves as a crossover.

Please note that sound carries very well between the dressing rooms, corridor and the stage. A rowdy backstage cast will disturb your performance.

Please also note that the dressing rooms can become damp in wet weather.

## 4.9 Technical

### 4.9.1 Lighting

There is an installed dimming system of 72 x 10A channels, comprising three Zero88 Chilli Bypass racks with RCD protection. These allow for individual selection of either dimmed or hard power (bypass mode) to any outlet by selection at the dimmer pack. The normal configuration is described below, and is referenced on the standard patch schedule template available on the link below. If you need to change this configuration then please consult the PH technical team.

The dimmers are hard wired to 72 outlets mounted at grid height around the stage and auditorium (DMX channels 1-72). Odd numbered circuits from 1-59 are wired to 13A outlets and are normally used with the dimmer channels in bypass mode to provide hard power. Even-numbered circuits from 2-60 are wired to 15A outlets and are normally used with dimmed power under control of the lighting desk. Channels 61-72 are hard wired to 12 x twin 13A socket outlets. Note that channel 72 is allocated to power the fixed LED cyc lighting. Bypassed channels, whilst shown in the desk fixture library as 'dimmers' are not in fact controlled by the desk.

A plan of the lighting rig, showing socket locations etc is included in the appendices.

The in-house control desk is a Zero88 FLX, operated from the control gantry at the rear of the auditorium. The standard patch for the desk uses fixtures 1-72 for the house dimmer channels.

There is a permanently rigged set of LED cyclorama lighting across the front of the cyc. These provide for 64 individually colour-controllable RGB cells and are configured on DMX channels 73-264. These are set to 24-channel mode and are configured as fixtures 73-136 on the lighting desk. These fixtures must NOT be re-configured or re-rigged.

A number of additional RGBW LED lanterns are also provided as part of the standard theatre hire. For full details of these, the DMX patch schedule, fixture allocation on the desk and Group membership please refer to the PH Standard Schedule available here <http://www.pumphouse.info/hirers-guide/> These lanterns may be rigged and focused to suit your production but should NOT be re-configured or re-addressed. All of these lanterns require hard power from a 13A (square pin) socket and not dimmed power from a 15A (round pin) outlet. Damage may be caused to the fixture by incorrect power and you will be charged the repair or replacement cost if you cause such damage. All LED lanterns require DMX connections as well which may be looped through. The lanterns variously have 3-pin and/or 5-pin connections. Only one connection (3- or 5-pin) may be used on the input and output sides of each lantern.

There are two DMX connections on the lighting gantry however only universe B is currently active. The original universe A connection links to an older wiring system and does not work correctly with our lighting desk. The universe B connection links to a DMX distribution and patching system in the dimmer room that provides feeds to the house dimmers and to DMX outlets on various facility panels in the auditorium. This carries universe 1 from the lighting desk to all outlets. There are three 8-port DMX splitters rigged just to stage right of the structural beam – upstage, downstage and FOH. The DMX patching should not need to be changed unless your rig is particularly complex. If this is the case, then please discuss with us first. The patching must be returned to the default configuration if changed for your production.

A quantity of DMX cabling is available for you to use with our fixtures. If you interrupt a chain with your own fixtures, please ensure a working chain is left after your get-out so that all rigged LED fixtures are operational.

The standard equipment list and DMX addressing chart is included in the appendices. Please check our web site for the latest information.

Lanterns may occasionally be taken out of service for maintenance or safety reasons, and faults can occur on the installed systems. Please confirm precise availability with us before planning your rig if any items are critical. We also have various other special lanterns including moving head lights, and additional LED fixtures amongst other things. These are available on request for an additional charge. A full list is included in the appendices.

Two CCT Silhouette 15 follow-spots, with stands and manual dimmers are also available which are included in the theatre hire.

The control gantry has provision for technical power, and socket outlets for 2No follow spots, fed from a different circuit – these are on the rear wall. Desks and other technical equipment should be powered from the sockets at the front of the gantry, which should NOT be used for the follow spots.

A significant quantity of 15A lighting extension cable (1m, 2m, 5m, 10m, 15m and 20m) is available. No other

mains distribution or extension leads are provided. Cables may be left rigged to Pump House lanterns but 'orphan' cables not connected to fixtures (including DMX cables) must be removed from the grid and returned coiled and taped to the cable store box. A charge may be made for stripping out cabling, or for re-coiling cables returned to the store in an unacceptable state.

We can arrange for the hire of any additional equipment you require (at good rates, but at your cost), given sufficient notice. A full list of available equipment is available in the Hirer's Guide section of our website.

Please note that we do not provide a technical staffing service. Our Duty Technician may periodically visit to ensure that your set and rig meets safety standards, but it is your responsibility to provide competent technical staffing for your production. We can provide contact details of suitable local casual technicians who know the venue but it is up to you to contact them and negotiate rates/availability. Note that any alterations to the requirements in this guide can only be agreed by a Director of the Trust, and local casual technicians should not be relied upon for any variation.

We will normally provide spare lamps for Pump House lanterns. These spares must only be used in Pump House lantern stock, and the old lamp must be retained and returned to the Pump House. Use of Pump House spare lamps in any lanterns not owned by us or failure to return the blown lamp will incur a replacement charge at list price for the lamp.

#### **4.9.2 Sound**

The Theatre has a fully installed performance sound system fed from amplifiers located in the control room.

This includes flown front L/R bi-amped tops (D&B E3) with stage-mounted subs (D&B E12) plus full range rear L/R and front centre speakers (D&B E3). Flown foldback loudspeakers (RCF Monitor 8) are also permanently rigged above the stage. All rigged Pump House loudspeakers must be left in position and connected to the correct outlets.

There is also an installed spare Crown stereo amplifier which is patchable to various Speakon outlets around the performance space (on facility panels), for FX speakers etc.

A 32 channel Allen & Heath Qu32 Digital sound desk is installed on the Gantry. If you wish to use your own equipment then our desk etc. must be re-instated after your production.

The main left and right FOH feeds (tops and subs) are permanently connected to the desk main outputs. All other signals for foldback, rear/centre loudspeakers or auxiliary/effects loudspeakers must be patched in accordance with your requirements. Installed graphic equalizers are fitted in the above signal chains – these must NOT be altered. Any creative EQ required must be done on the sound desk.

There are a number of facility panels installed at both high and low levels, which provide connectivity to a master patch panel in the control room. This panel also contains connections to the sound desk position, and pre-configured connections for the signal processing and amplifier chains. All connections are labelled and should be self-explanatory, but if you need any help then please ask. Connections from the patch panel to the sound desk position include 16 balanced microphone circuits (on XLR) and 8 balanced line circuits (on ¼" Jack plugs). 12 return lines are also provided – lines 1 and 2 are permanently allocated to main L&R output of the desk. The remainder may be patched as necessary.

Only patch cables and breakout cables supplied by the Pump House should be used on this patch panel – it is B-Gauge (PO316) and NOT standard ¼" jack plug size. Use of standard jacks will result in damage to the panel. You will be charged for any damage caused as a result of the use of incorrect patch cables.

The Theatre has a quantity of outboard and source equipment available on request.

Equipment available includes:

- 1 No Numark dual CD player with remote panel
- 1 No Tascam MD301-II Minidisk player
- 1 No Alesis Midiverb

Full equipment lists (included and additionally available) are included in the appendices.

Please confirm availability and current configuration of any of this equipment prior to planning use of it. We may make an additional charge for effects and processing equipment.

We also have a number of radio microphones, additional amplifiers, FX loudspeakers, stage, vocal and instrument microphones available for hire should you require them. Please let us know your requirements in good time.

We can arrange for the hire of additional equipment you require (at your cost) given enough notice.

Unless we are providing a technician service or hired equipment, all audio cabling must be supplied by you unless arranged with us in advance. We have a good selection of XLR, Jack and phono cabling available upon request.

### **4.9.3 Communications and Show Relay**

A permanently wired Tecpro ring intercom system is provided. This provides connection points at the Stage Manager's desk, Gantry, Control Room and Front-of-House positions. This is a single ring system, and is used both for technical communications, and for gaining Front-of-house clearance etc.

Five belt packs, headsets and connecting cables are available, and this usually caters for events requiring follow-spots etc.

There is a separate paging system installed that provides an announcement facility from the Stage Managers (SM) desk to the foyer. This is operated from a second circuit on the SM belt pack.

A full video and audio show relay system is installed. This provides feeds to the following areas:

- ◆ Dressing Rooms
- ◆ Stage Manager's desk (video only)
- ◆ Workshop (audio only)
- ◆ Rear prop store (audio only)
- ◆ Foyer. A volume control is provided in the foyer area such that the show relay feed may be switched off prior to the start of the show. Announcements from the Stage Manager will still be heard.

The video monitor in the foyer has a manual switch adjacent to it that can be used to switch between adverts for the centre and forthcoming productions, and the show relay feed. Please switch this to adverts before and after the performance.

The mains power switch for the foyer monitor is located high up on the wall to your left as you enter the foyer area. Please ensure the monitor is switched off when you leave.

### **4.9.4 Rigging**

The Theatre is equipped with a fixed scaffold rig that covers the stage area and provides some positions for lighting within the auditorium. Some additional scaffold components are available and may be used to provide additional positions if required. The grid is also useful for securing scenery.

Suitable ladders are provided which allow access to the grid at all points in the stage and auditorium.

No point load exceeding 25kg may be applied without prior confirmation of the position and mounting arrangements by Pump House technical staff.

### **4.9.5 Power Supply**

The main production lighting supply to the dimmer racks and switchpack is 3 phases at 100A per phase, however this is also the maximum supply capacity to the entire site. In addition there are 3 x 32A single phase outlets in the dimmer room, although these are now of limited use as additional cabling would need to be run to the auditorium to make use of these. If you are planning a particularly power-hungry lighting rig then please discuss this with us first.

There are 2 x 13A RCD sockets on stage, one on each of the stage side walls plus one by the SM desk, and one in the USR lobby. The sockets on stage and at the SM desk all have adjacent, permanently mounted 4 or 6-way distribution blocks provided.

There is a 32a 3ph outlet in the rear workshop (approx. 10m cable run to centre stage).

## **5 Performing Rights**

You MUST ensure that you have all the necessary performance rights for your production. Generally this means you must pay the rights holder for a license to publicly perform any dramatic, musical, literary or other works less than seventy five years old, including recorded music, video and sound effects used as part of a

production.

The Pump House currently holds Performing Rights Society (PRS) and Phonographic Performance Licenses (PPL) for Theatre performances, which cover the use of copyrighted commercial music as part of productions. This does NOT cover music which forms part of a theatrical musical, which would be licensed with the performing rights for that show. We are required by PRS/PPL to provide a return detailing music used and the Office staff will advise you of any information that needs to be provided to us.

If you intend to record your performance (either audio or video), please ensure your rights ownership extends to cover this for the purposes for which you intend to make the recording. Most performing rights licenses specifically exclude recording rights for any purpose.

Please ask us if you are unsure about any rights issues. We may ask to see proof of ownership of necessary rights and licenses, and may not allow your show to proceed if you cannot satisfy this requirement.

## **6 Insurance**

We strongly recommend that you have public liability insurance to a suitable value to cover your use of the theatre. Whilst the Centre carries such insurance, it will only cover liability arising from failures of the Centre itself. Any liability arising from your acts or omissions must be adequately covered by your own insurance.

## **7 Licensing Regulations**

The Pump House holds a permanent Premises License granted by Watford Borough Council. The Licensing Authority imposes a number of regulations on the Centre, primarily to protect our neighbours and to ensure the safety of the visiting public. Failure to comply will jeopardise our license, without which we cannot admit the public to the premises.

The Pump House will therefore rigorously enforce the following rules and you as a hirer, MUST ensure that your group adheres to them. We reserve right of access to all parts of the Centre at any time for Directors of the Trust, and you must obey all reasonable instructions given by them without delay.

We (or the Licensing Officer) reserve the right to refuse a performance (and will ask the audience to leave if necessary) if we believe a significant breach is in place. We will only use this as a last resort, and will work with you to ensure everything is mutually satisfactory. If you are in any doubt about any aspect of the licensing regulations or performance safety then please ask us before you bring your show in.

### **7.1 Operating Hours and Access Arrangements**

The hours of operation for public performances are clearly defined within our License, and no performances may take place outside of these hours:

Monday – Saturday: 1200 – 2300

Sunday: 1630 – 2230

In particular on Sundays, no member of the public may be admitted to the premises between 0200 and 1400.

Access will be granted to you outside of these hours, but only for the purposes of get-in, set-up, rehearsal, preparation and get-out. Please remember, especially if you are working at unsocial hours, that the Theatre has residential neighbours. Any complaints from them will jeopardise our license, so please be considerate.

### **7.2 Staffing**

The Pump House will only provide staffing for the bar. Additional staffing in the form of Audience Front-of-House management and Stewards must be provided by you.

Our License requires us to maintain one person in the front-of-house (FOH) area at all times. Under normal circumstances, this will be your front-of-house manager who must be available at all times in order to deal with any specific queries from your audience members or other visitors, and to ensure the safety of the FOH areas. The FOH manager is not permitted to watch the show in the auditorium, although they can watch on the monitor in the foyer.

Two additional audience stewards are required, who will remain in the Auditorium during the performance, one to each side of the audience. These need to be provided by you, and must be persons over the age of 18. Their primary duties are:

- ◆ Act as marshals in the event of an emergency
- ◆ Show the audience to their seats
- ◆ Prevent glasses being taken in to the auditorium (drinks in plastic containers are permitted)
- ◆ Generally supervise the audience during the performance, and prevent unauthorised actions such as smoking, photography and filming

Stewards must be briefed on the emergency drill by the FOH Manager prior to each performance. Details of the briefing are on a record document we are obliged to keep under the licensing regulations, and a copy of this is included for your information in the appendices, and these sheets are provided in a folder in the box-office area. One sheet must be completed by your FOH manager for each performance.

If your performance is specifically for children under the age of 18, an additional Steward must be provided.

You must also provide a Stage Manager, who also needs to be over 18 years of age and will be responsible for the running of the stage and backstage areas. They are also responsible for the orderly evacuation of these areas in the event of an emergency and should be familiar with the fire instructions provided. They are also responsible for maintaining a list of persons present backstage and accounting for them in the event of an evacuation. A 'tick list' is the normal way of doing this.

We would recommend that at least one of your staff should be trained in First Aid, in order to provide this service both to your cast and to the audience if necessary.

### **7.3 Audience Numbers**

The Theatre Auditorium seats 124, occupying normal seats. Up to four stewards may also be present who must stand in the auditorium. No additional seating or stools are permitted.

Two disabled persons may be accommodated - one at each end of row A. Two seats must be removed for each wheelchair position. Please tell us in advance if you need to accommodate wheelchair users and we will advise on procedures for the necessary seat removal.

No persons are permitted to sit in aisles or gangways and all audience members must occupy a seat of their own. Children are not permitted to sit on others' laps, and no standing is permitted in the auditorium, with the exception of the Stewards mentioned above.

### **7.4 Fire Precautions**

All exits from the Theatre building must be unlocked and available for use at all times when the public are on the premises.

All escape routes must be kept clear at all times, and must not be obstructed by props, scenery or furniture. Most routes are marked by yellow, or black and yellow lines, and these must be kept clear. In particular, the exit lobby at the side of the theatre must be completely clear during performances and this area must NOT be used for storage of scenery, props, tools, costumes etc.

No fire fighting equipment should be moved or removed, except for use in a genuine emergency. Extinguishers must not be used to prop open doors. Abuse of any fire fighting or other safety equipment is an offence and may lead to prosecution.

Smoking is not permitted in any part of the building at any time. There is an exemption in law if smoking on stage is deemed essential to the artistic integrity of a performance. In this instance, extra procedures need to be followed such as notices informing the audience and additional fire precautions. It should be stressed that this exemption does NOT apply to rehearsals unless an audience is present.

More information on smoking in productions is available here:

<https://www.stagemanagementassociation.co.uk/sites/stagemanagementassociation.co.uk/files/smoking%20on%20stage.pdf>

Any damage to fire fighting equipment, emergency lighting, fire alarm or other life safety equipment must be reported to the Pump House as soon as possible such that we may undertake the necessary repairs. Failure to do so may render life safety systems inoperative, and performances will not be allowed to take place.

The Fire Brigade must be called to every outbreak of fire. There is a telephone behind the bar for this purpose.

All scenery and props to be used on stage as part of a performance must be inherently non-flammable, or should be treated with suitable flame retardant so as to make them non flammable. Flammable materials that

are not treatable effectively with flame retarder, such as plastics and expanded polystyrene, must NOT be used on stage.

All aisles, gangways, seatways and floor spaces within the auditorium must be kept clear of obstruction at all times. No set, props, camera tripods or other equipment may be placed in these spaces.

## 7.5 Technical Regulations

Use of the following is not permitted without special permission from the Council.

- ◆ Lasers
- ◆ Pyrotechnics (fireworks, flashes etc)
- ◆ Explosives
- ◆ Firearms (or other weapons – see below)
- ◆ Strobe Lights
- ◆ Real Flame (including matches and lighted cigarettes of any form)
- ◆ Hazardous or Toxic substances

Permission should be sought from the Council Licensing team well in advance of your performance dates – contact them on [licensing@watford.gov.uk](mailto:licensing@watford.gov.uk). You should also advise us if you intend to use any of the above and we ask that [office@pumphouse.info](mailto:office@pumphouse.info), is copied in to any communication with the council. A risk assessment will be required.

If you wish to use smoke or haze machines, this should be declared to us at the pre-production meeting and we may require a risk assessment for this.

Any sound systems or other performance equipment must not cause undue noise or nuisance outside of the premises. Loudspeakers must not be directed outwards, or be fitted outside the premises. Doors and windows should remain closed, particularly after 9pm.

## 7.6 Weapons in Productions

Great care must be taken if weapons or imitation weapons of any sort are to be used in your production. An exemption is provided to the Violent Crime Reduction Act 2007 for use of weapons (or 'realistic imitation weapons') for theatrical use, but this is subject to certain conditions and good practice recommendations.

If you are planning to use a gun, imitation gun or any other form of weapon or realistic imitation then please discuss this with us first.

Further guidance on the use of weapons is available here:

## 7.7 Special Events

Certain performances and events are specifically excluded from our License, unless express permission has been obtained from the Council. These are:

- ◆ Hypnotism
- ◆ Striptease
- ◆ Lap Dancing

If your performance includes any of these, you must get permission in advance, and must familiarise yourself with the specific regulations that apply to these events.

## 7.8 Cinema

We hold a cinema license which permits the use of moving pictures as part of a performance. However any images which are not covered under a British Board of Film Certification (BBFC) certificate may only be used with the permission of the Council. A written description of the images to be used should be submitted at least 28 days in advance to enable approval to be obtained.

## **8 Safety Guidelines and Regulations**

The following regulations are put in place to ensure your safety, and the safety of the public and others who may be in the building during the period of your booking. Please ensure you stick to them at all times. They are based on industry “best practice”, as outlined in the ABTT publication “Technical Standards for Places of Entertainment” (aka Yellow Book).

The Pump House cannot be held responsible for any accidents or injury to hirers or members of the public arising from the hirer’s acts or omissions, hence the insurance requirement in section 6 above.

All users are required to sign a Statement of Compliance, which confirms your agreement to a summary form of the regulations contained in this document. A copy is included in the appendices.

### **8.1 Scenery/Construction**

All construction must be of a sturdy and stable nature, especially where any construction is required to bear the weight of people or heavy equipment.

Any scenery or props constructed of timber or other flammable material must be treated with a suitable flame retardant. This requirement also applies to set dressing (eg fabrics, dried plants, furniture) that you use on stage. We (or the Licensing Officer) may flame test your scenery at any time, and your performance will not be allowed to go ahead if this requirement is not satisfied.

Care must be taken during the construction phase of any scenery to keep persons not part of the construction work clear of the area. Incomplete structures should be clearly labelled as such to help prevent inadvertent climbing or standing on them that may lead to injury through falling or collapse. Theatre carpets and soft furnishings must be protected during scenery construction and painting. Any damage caused will be charged to the hirer.

Safe walkways must be maintained. No scenery may be constructed or placed in any gangway, and loose props, furniture or cables must not obstruct gangways or cause trip hazards.

Care must be taken in the storage of all scenery, props and other equipment during the run of your performance. Escape routes and lobbies must not be used for storage of any items.

### **8.2 Rigging**

All rigging work for scenery and technical equipment should be carried out under the supervision of a competent person.

All suspended scenery or equipment **MUST** be provided with TWO means of support. Where a secondary wire bond is used it must be capable of arresting the fall and supporting the weight of the item. It must be attached securely to the item (ideally to a purpose designed attachment point) and fitted such that any slack is minimised.

Heavy equipment (>15kg) should not be walked up or down ladders. Ropes should be used for lifting and lowering such items and the load should be guided up by a person on a ladder. The person(s) tailing the rope should not stand underneath the equipment while it is being moved.

No work at height, or work on electrical systems shall be carried out by a lone person. The second person present need not be competent in rigging, but must be within a reasonable distance from the work so as to be immediately aware of any accident, and be able to summon assistance if necessary.

If work is being carried out at height, hard hats should be worn by all personnel in the theatre space. Persons not involved in the rigging work should be excluded from the auditorium and stage areas.

It is not the purpose of this guide to teach ladder safety, and as stressed above, all work (particularly at height) should only be undertaken by competent personnel. However, the tops of ladder should only be rested on solid grid elements, not tab tracks, scenery, electrical trunking or any temporary construction.

Addition information on ladder safety is available here <http://www.hse.gov.uk/pubns/indg455.pdf>

Gaffer tape is not acceptable for carrying the weight of any suspended load. Only correctly rated rigging equipment shall be used for any suspended loads.

Components of the permanent grid must not be moved or removed without consultation with Pump House Technical Staff.

Any visible deformation of the grid structure must be avoided.

### **8.3 Electrical Safety**

All electrical equipment shall be installed and connected by competent personnel.

Any electrical equipment brought onto Pump House premises **MUST** be in a safe, serviceable condition and covered by a current Electrical Safety Test record. This includes theatre lanterns, practical light fittings and props, sound, computer or any other electrical equipment. Pump House staff may inspect and/or test any equipment brought in by the hirer at any time, and permission for its use may be denied if it is not considered safe. Only professional cables and components, with a suitable rating may be used for power distribution. 'Home made' leads, with unsuitable connectors or inadequate cable may not be used.

Please advise us of any defects to either the fixed installation or any portable equipment or cables so that we can arrange repairs. No alterations or repairs to the fixed electrical installation, or any portable equipment or cables may be made by the hirer. Pump House lanterns and cables must not be modified in any way e.g. by removing plugs/sockets, clamps, safety bonds etc. A charge will be made for reinstating any modified lanterns/cables.

No temporary supplies may be wired (other than from existing socket outlets) without our express permission.

The rated load of any circuit must not be exceeded at any time. Excessive distribution from a single socket outlet is inadvisable and should be avoided.

Any temporary wiring to practical fittings etc must be done in a competent and safe manner. Taped joints are not permitted and non-enclosed terminal blocks for mains wiring should not be used.

### **8.4 Fire Safety**

Most of the fire safety rules are listed under the Licensing Regulations above.

You should maintain a tick-list for cast and crew members to confirm their attendance for each performance as part of the Stage Management process. This list should be taken to the assembly point in the event of an emergency to enable your Stage Manager to check the evacuation of your cast is complete.

The assembly point in the event of an emergency requiring evacuation is at the top of the car park, at the far side. You should not allow anyone to return to the building until told it is safe to do so by the supervising Fire Officer or Pump House staff.

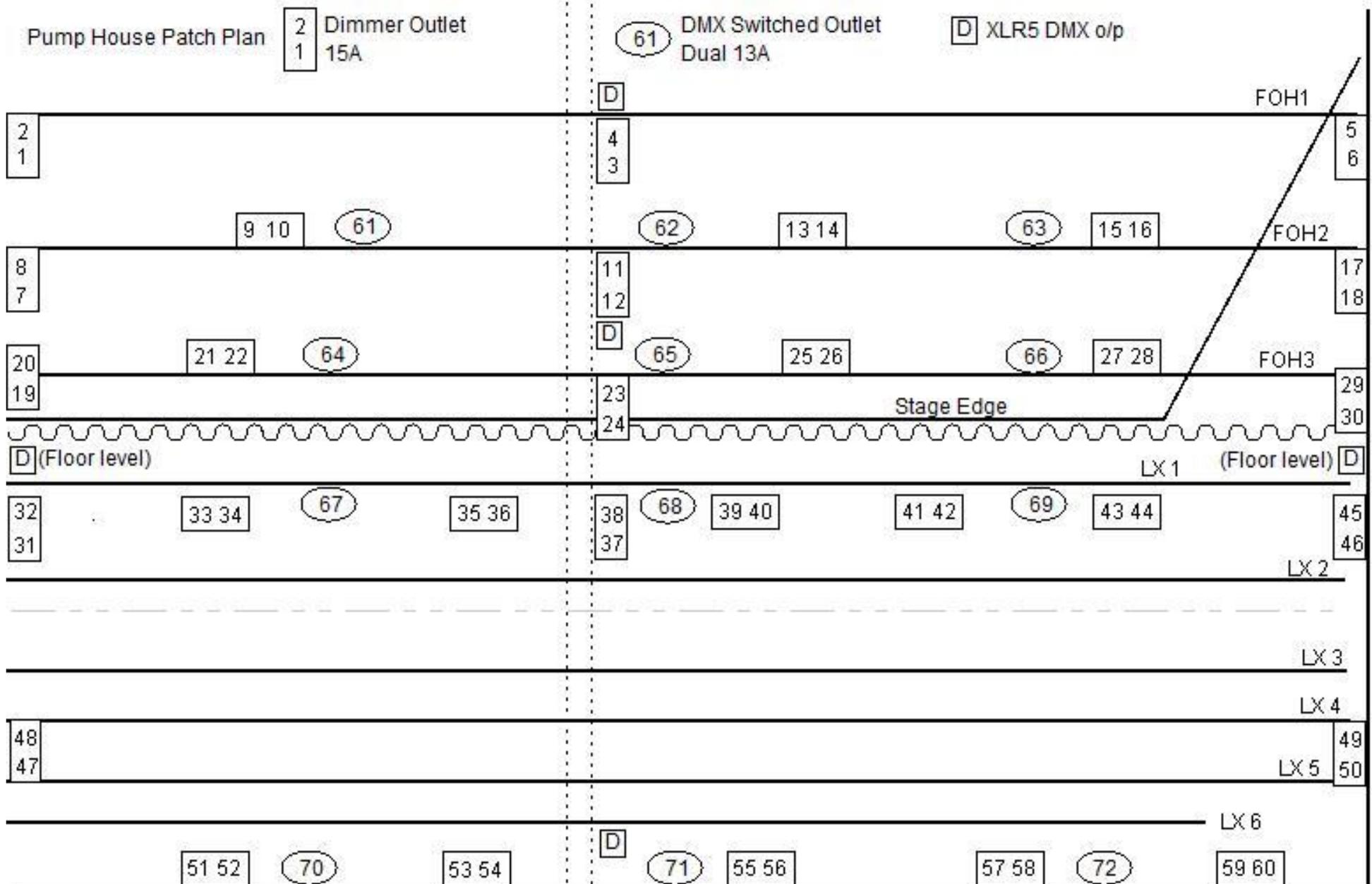
## Appendix 1 – Theatre Seating Plan

<b>H</b>	1	2	3	4	5	6	<b>H</b>														
<b>G</b>	1	2	3	4	5	6	7	8	<b>G</b>												
<b>F</b>	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	<b>F</b>
<b>E</b>	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	<b>E</b>
<b>D</b>	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	<b>D</b>	
<b>C</b>	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	<b>C</b>		
<b>B</b>	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	<b>B</b>			
<b>A</b>	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	<b>A</b>				

	2 seats removable to accommodate 1 wheelchair at each end of front row
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**STAGE**

## Appendix 2 – Lighting Rig Plan



## Appendix 3 – Statement of Compliance

### STATEMENT OF COMPLIANCE

This statement is to be signed by all users of the Theatre, for each and every production performed in the presence of members of the public.

Hiring Organisation: .....

Name of Production: .....

Performance dates From: ..... To: .....

Contact Name: .....

Contact No Day: ..... Eve: .....

Contact email: .....

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We hereby declare agreement to and compliance with the following conditions relating to the Hire of the Pump House Theatre in connection with the above details:

- 1: The ownership of all rights to this performance (including incidental music) is understood. Permission for public performance has been obtained and all license fees paid.
- 2: No video or audio recordings shall be made of this performance that are not included in the performance rights permissions obtained for this production.
- 3: Instructions of Pump House Duty Manager, Front-of-House Manager, Duty Technician or any Director of the Trust shall be followed at all times.
- 4: All escape routes (including auditorium gangways, backstage areas, exit lobbies and Front-of-House areas) shall be kept clear at all times.
- 5: All scenery and properties used shall be treated with suitable flame proofing, and may be subjected to flame testing by Pump House staff at any time.
- 6: Any electrical equipment (including lighting and sound equipment, practical properties etc) brought on to the premises shall be in a safe condition and covered by a current Electrical Safety Test record. Any such appliance or test record may be inspected at any time by Pump House Staff. If deemed unsafe, the appliance will be removed from, and will not be used on Pump House premises. In the absence of a test record, the appliance may be inspected by Pump House Staff and permission for use may be granted if deemed safe to do so.

7: All suspended equipment shall have a secondary fixing or bond capable of preventing the equipment from falling in the event of failure of the primary suspension.

8: Pyrotechnics shall not be used without prior consent and authorisation of both the Pump House and Watford Council. Any conditions associated with such permissions shall be strictly adhered to.

9: Firearms of any type, naked flame or lighted cigarettes shall not be used unless prior permission has been obtained from the Pump House and Watford Council. Any conditions associated with such permissions shall be strictly adhered to.

10: Stroboscopic lighting effects shall not be used without prior notice and permission. The audience shall be warned that such effects are to be used, and the flash rate and duration of any effects shall comply with current guidelines and legislation in this regard.

11: Smoke and Dry Ice effects shall not be used without prior notice and permission. Any conditions associated with such permissions shall be strictly adhered to.

12: I have read and understood the Premises License Regulations as published by Watford Borough Council and confirm that they will be strictly and fully adhered to.

13. We will not hold any private social event such as an after show party on the premises without prior written consent.

14: The Pump House Theatre and Arts Trust Ltd shall be indemnified by us against any action or liability brought about as a breach of any clause within this statement, and we hold adequate Public Liability Insurance in this regard.

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The above conditions are accepted by (name):.....

Position:.....

Signature:.....

Date:.....

## Appendix 4 – Performance Record Sheet

### (includes Safety Briefing)

This form must be completed and signed by the Duty Manager for every public performance. This is a Theatre License requirement.

### Pump House Theatre and Arts Centre- Entertainment Log

Event/Performance Title:						
Promoter/Organiser Name and Address:						
Contact Telephone:						
<b>Performance Records</b>						
Date	Time	Duty Manager	Numbers Present			Comments
			FOH Staff	Cast/crew*	Public	

\* Please include lighting, sound and all back stage staff.

The following is the evacuation procedure for the theatre building in the case of an emergency. Please go through this with your stewards and tick that it is understood.

- The foyer should be evacuated under the supervision of the Front of House Manager, by exiting through the lobby doors to the front entrance of the building and/or via the main fire exit doors (next to the bar) into the side alleyway. Please remember to check the toilets and not to open any door that is hot to the touch.
  
- The first 2 rows, i.e. rows A and B, should be asked to leave via the lower auditorium exit doors
  
- The left hand half of the remaining rows, i.e. rows C to F, should leave via the left hand auditorium doors and then directly out through the main fire exit doors (next to the bar) into the side alleyway.
  
- The right hand half of the remaining rows, i.e. rows C to H, should leave via the right hand auditorium doors, through the foyer and out through the main doors into Local Board Road.

- ❑ In the event of any exits being inaccessible, the stewards and members of the Front of House staff should direct members of the audience to the nearest alternative exit.
  
- ❑ IN ALL CASES OF EMERGENCY THE NOMINATED ASSEMBLY AREA IS THE CORNER OF THE MAIN CAR PARK ADJACENT TO LOCAL BOARD ROAD.

Please also ensure that you and your stewards are aware of the following:-

- ❑ Ensure parking space in front of entrance is kept clear (fire regulation).
  
- ❑ Check front doors are locked in an open position during the entire evening, and all emergency doors are unlocked.
  
- ❑ Other than the designated stewards, no standing is allowed in the theatre during performance and all exits must be kept clear. Please check that the foyer accessed via the lower auditorium door is completely clear, and check with the Stage Manager that the exit at the back of the building is clear of any pieces of set building material.

**I confirm that I have noted and have also informed my stewards of the above procedures:**

**Front of House / Duty Manager Signature**

.....**Date**.....

## **Appendix 5**

### **Useful Contacts**

Pump House Centre office : 01923 241362

Rental and Booking Enquiries: Contact the office on 01923 241362 weekdays from 09.30 to 13.30 (voicemail outside of these hours)

Office E-mail: [office@pumphouse.info](mailto:office@pumphouse.info)

Technical and Licensing Enquiries: Jason Brameld – 07973 234075 or e-mail [jbrameld11@gmail.com](mailto:jbrameld11@gmail.com)

Publicity (Brochure inclusion): Contact the office as above.

Watford Council Licensing Team – 01923 226400

#### **Emergency Contacts:**

In the event of a serious emergency e.g. fire please call the emergency services first by dialling 999. There is a telephone available behind the Theatre Bar for calling the emergency services if necessary.

The address is:

The Pump House Theatre and Arts Centre

Local Board Road

WATFORD

Herts

WD17 2JP

If you experience another emergency such as electrical failure, burst pipe, etc. then contact Jason Brameld on 07973 234075, Chris Swallow on 07970 273705 or Lee Farman on 07958 955512.