

JOB DESCRIPTIONS

PRODUCTION MANAGER

Overview

The job of Production Manager is to take overall control of a show, performance, event or installation, including budget, timing, personnel, equipment rental and structural decisions. The Production Manager is a key link in the chain of legal responsibility for the Health & Safety of all workers and operations, and is required to ensure that the health & safety policy of the company they're working for is adhered to e.g. staff are trained for the jobs they carry out and that safe working practices followed.

The Production Manager is the single most important and influential member of the production team. They must be aware of every development in the production process; keeping tabs on its cost, schedule and viability

Production Managers usually work in one of two ways; either as a regular employee of an organisation whose job it is to oversee specific projects; or, more commonly as a freelancer who is employed on a short term contract to co-ordinate particular events or performances such as a tour or festival. If they fall into the latter category they must make sure they possess adequate Public Liability/Employers/Professional Indemnity Insurance for the work they intend to carry out.

Consultation & Pre-Planning

Usually a Production Manager will be appointed early in the development of a project. They will often work with a client in developing key design and event concepts. To do this effectively the Production Manager will have excellent written and verbal communication skills. They must be capable of rapidly grasping the requirements of the client/project and should be able to make practical suggestions as to how the project might be realised.

A thorough understanding of the journey from concept to presentation is vital. At this stage the client will be looking for:

- Realistic scheduling - how long will each stage of the process take
- Outline budgeting, or an idea of what is possible within the budget offered
- What number and type of staff will be required to undertake the work satisfactorily
- The venue or performance structure required to stage the event
- Any legal or regulatory obligations that need to be addressed
- An estimate of the type of hardware required for the event

It is often difficult to give definitive answers to all these questions, but a basic (and fundamentally accurate) estimate will be required by the client, agent or Promoter

Production Planning

During the planning stage the Production Manager will investigate and make basic decisions on:

- The production schedule, who will do what and when.
- Begin the process of drawing up a technical specification for the production, this should be as detailed as possible, and should include an idea of the weight and volume of equipment used as this will have serious implications for transport logistics.
- Budget allocation: how much will be available to spend on the various areas of the production.
- Venue booking - rehearsal and performance venues should be booked.
- In the instance of touring shows major transport logistics should be addressed. How much equipment needs to travel, how many people, how long will it take to get there, and to clear customs. Is it more efficient to calculate on the basis of weight or volume? Is there time to send stuff via sea, or does it have to fly?
- Appointment of key personnel
- Conducting planning meetings

Health & Safety

As one of the main conduits for information pertaining to a show, the Production Manager is in a unique position to oversee the health and safety provision for all people working on the event and for audiences. In order to fulfil this key role adequately they must:

- Understand the safety policy statement of the company by whom they are employed, or for whom they are working.
- Have thorough grasp of H and S issues affecting the performance industry and the given production in particular.
- Identify any specific hazards and outline ways to minimise Risk.
- Be familiar with legislation such as HSW Act
- Familiar with advisory documents such as the Event Safety Guide or "Pop Code" and industry ACOP's
- Have in place a system for H&S management
- Have an understanding of how to draw up practical, relevant and realistic Risk Assessments
- Draw up Risk Assessments for all jobs & operations to be undertaken that present a significant risk to personnel or equipment.
- Ensure documentation is kept.
- Ensure that all staff are informed of H and S issues that may affect them.
- Ensure that staff are adequately trained for the work they undertake.
- Ensure staff are aware of their legal obligations.
- Ensure sub-contractors are competent and have necessary insurance, documentation etc. to carry out the job.
- Ensure adequate provision is made for H&S inspection.
- Establish a system for monitoring H&S.
- Institute an awareness of H&S issues among staff & encourage a safety culture within production team.

For larger events and tours a Health and Safety Advisor will normally be appointed to take on the work of setting up safety management systems, writing Policies, assessing contractors, contingency and emergency plans and safety monitoring.

Contracts

Whilst the drawing up of contracts for personnel may be carried out by a specialist Personnel Dept. it is important that the Production Manager keeps tabs on who is employed and under what conditions. They must ensure that contracts issued:

- Are legal & binding and are signed. Remember a verbal contract may also be binding.
- That they are issued to all people working on the production.
- That they accurately reflect the work to be undertaken and are free from ambiguity.
- That contracts do not exceed allocated budgets.
- Do not bind either party to an agreement they are unable to keep.
- Work hours, times, dates and places are clearly specified.
- That the tax and NI position is clearly defined.
- Times and methods of payment are agreed.

Sub-contractors

The Production Manager is responsible for appointing sub contractors to undertake specific areas of work. Such contractors may have a short and transient role, such as a catering contractor, or they may be a core part of the project development such as a stage design company. In either instance the Production Manager is responsible for ensuring:

- That all appropriate jobs are put out to tender, that written quotes are received for particular operations and that clear production parameters are put to companies tendering.
- The suitability for any contractor for the operation to be performed.
- That the contractor is actually *contracted* to carry out a particular service.
- The precise time, date and place of deliver of equipment or services is clearly identified.
- What penalties the contractor might incur should they fail to meet the terms of the contract - esp. lateness or failure to produce acceptable results.
- Remember that the figure charged by a contractor is negotiable until it is fixed by contract
- The contractor must provide Employers' Liability insurance for their own workers, and Public Liability insurance to cover others. Professional Indemnity & Product Liability might also be applicable.
- The Contractor must provide Risk Assessments for all the operations the plan to carry out, and must inform you if their activities present a health and safety risk to any other persons.

- Contractors with more than five employees should have a written health & safety policy statement. Make sure you get to see it before any contract is signed.
- Contractors must supply appropriate PPE for all their workers. Make sure the contractor is aware that you're not going to do it for them.
- Ensure that all staff provided are adequately trained for the jobs they undertake.

Contingency and Emergency Planning

As part of the Risk Assessment process the Production Manager should draw up, in consultation with relevant personnel or external bodies, plans for:

- Venue evacuation, coded messages & warnings
- The role played by individual staff members in the event of emergency
- The deployment of emergency services
- Access of emergency service vehicles and staff
- The provision of adequate first aid and fire fighting equipment
- A system for monitoring the progress of events during an emergency
- A system for communicating information between key staff
- Any other contingency plans as may be required

Personnel

The Production Manager is responsible for the most part for the hiring and firing of people working on the production. This may vary from key personnel to casual workers, but in every instance the Production Manager should be aware of the legal responsibilities they have with regard to staff:

- Ensure that anyone taken on to do work of any kind, no matter how short the duration, is covered by employers liability insurance. Make sure the policy covers people for the kinds of jobs they'll be doing.
- Ensure that proper contracts are issued, preferably one modelled on the PSA approved contract.
- Make sure people take on understand the terms and conditions of their employment, its duration, the rate of pay and so on.
- Identify key staff posts e.g. Site Manager, Stage Manager, Technical Manager and appoint people to posts in consultation with client.
- Ensure appointees understand key production concepts and their role within the team.
- Ensure that sufficient people are employed to undertake the job safely and within the constraints set by the budget and the production schedule.
- Establish a system whereby staff suggestions, complaints and incident reports can be made.
- Ensure you meet the various duties you have as an employer under the 1974 Health & Safety at Work Act, and associated legislation.

Communication

Clear communication between a variety of staff, sub-contractors, local authorities, statutory bodies, clients & artists is vital to any successful

production. A great deal of information will flow through the Production Manager, so it is important a system exists for speeding its passage.

- Make sure you have contact numbers, addresses etc. for all production staff, crew, contractors and so on. Log the information in a central register or book. Don't rely on a million Post-Its on the walls of the office.
- Make sure sufficient money has been allocated from the budget to meet the communication needs of the production.
- Set up a Production Office so that information is collected and disseminated from a central point. Make sure everyone knows how to contact that office.
- Ensure that people working on the event know what they are supposed to do, when, where and how much they can spend getting it done.
- Try to standardise as much as possible. Use a similar format for budgets or schedule updates, and try to use the same software as others to facilitate file transfer.
- Where possible use an assistant or secretary to answer phone calls and mail - it's easy to get bogged down in conversations that should have been fielded by other staff or that are simply a waste of time.
- Use a variety of methods to communicate complex information, flow charts, diagrams & annotations can a lot easier to understand than plain text. Always remember to use an indication of scale on plots, plans and drawings.
- Always keep back ups of material held on computer hard drives.
- Try to maintain open communication with key staff so important information is relayed quickly.
- Establish a system of regular production meetings to monitor progress and pass on new information, tasks or deadlines.
- Learn to delegate. The Production Managers' role is to oversee work rather than to undertake it all.

Scheduling

The Production Manager is responsible for drawing up the overall production schedule, and for ensuring that personnel and sub-contractors abide by it. The production schedule is a crucial management tool that requires considerable thought. It should include detailed information on the following

- The overall timetable of production work, ranging from design and development stages through building to rehearsals and performance.
- The schedule indicates when and where staff are required and will be central to accurate budgeting as well as the drawing up of contracts.
- The schedule will indicate when certain operations must be put into action for example stage construction, so that other work like lighting rigging will not conflict. It will also set out the timetable for dealing with licensing, police, EHO's and so on.
- The schedule allows contracts and subcontracted services to be booked for the correct period, as well as venues, transport and so on.
- The schedule set performance and completion targets for production work. It may form the basis of penalty clauses for failure to complete work undertaken by sub-contractors.

- As the production process develops the schedule will be constantly amended, becoming more detailed as the event gets closer. Instead of broad brushstrokes it will finely detail the activity of production crew. Other staff such as Tour and Stage managers will also produce production schedules to add more detail to their specific area.
- Once the show is running or the tour is out the Production Manager needs to constantly monitor the schedule to ensure it is viable and being adhered to
- A Production schedule is of little use unless it's widely distributed. Key personnel should have copies, and should be informed of changes and updates.

Budgeting

The Production Manager is normally responsible for overseeing total expenditure on a production. This involves agreeing the budget available with the producer or agent, allocation of budgets to different headings. This division should then be written up and will form the basis of expenditure targets for the various departments. When drawing up a budget it is vital that:

- The figures add up and that any excess of expenditure over income is identified and understood.
- Budgets should be written up clearly with expenditure grouped into types rather than each individual expense being listed.
- All expenditure should be accounted for, as should any income.
- Income and expenditure should be listed on separate sheets.
- Times of income & expenditure should be analysed to create a cash-flow forecast.
- Brutal honesty is required when drawing up and allocating budgets. Always keep things as tight as possible, overestimate costs rather than underestimate.
- Always allow a contingency of at least 5% for unexpected circumstances.
- Once on tour accurate budget updates should be made after every show, or at least once a week to calculate how expenditure is balancing with income.

Large tours and events will often have a specialist accountant to look after all aspects of finance.

Documentation

A certain amount of documentation will be produced by a production. This will fall into several categories.

- Firstly, there will be a production file containing all the legal information and forms, including Insurance Certificates, Policy Statements, Risk Assessments, fireproofing certificates, public entertainment license documents and so on. This folder should be kept safely in the Production Office and should not be available for general use. It should be available upon request from Local Authority, Police and HSE inspectors.
- More general but important documentation such as budgets, contracts, tender bids schedules etc. are commercially sensitive and should be kept securely.

- Minutes of production meetings and other relevant staff meetings should be kept and filed.
- Artists, managers, agents and promoters will expect to see final budgets and reconciliation's. These can only be done if accurate records are kept throughout the process.
- A petty cash book should be kept, and money only paid out when receipts are presented with the relevant budget indicated.
- A daily log of income and expenditure should be kept once the production is running, or the show is out on tour.
- A final set of accounts should be presented along with a brief analysis of the production and how it progressed.

Accountability

- Although the key figure in the production process the Production Manager is not a law unto themselves. They are accountable to:
 - The production company or promoter who has put up the finance
 - The artist for whom they are working.
 - The Production Director whose artistic vision is being realised.
- Most importantly the Production Manager is accountable in Law for the actions of their staff and subcontractors. Sloppy work on the part of a crew member could lead to an accident, but the Production Manager might find themselves in court for not training personnel, or informing them of correct procedure.

Technical Understanding

The Production Manager should be thoroughly familiar with all technical aspects of production. They should understand the terminology and the processes involved, although not necessarily the minutiae of every operation.

- The Production Manager is responsible for drawing up a full technical rider for the event and so must have a thorough grasp of all technical issues relating to the production.
- Often the Production Manager will be in the role of assessing contracts and tenders for technical services, they should understand the contents of such contracts, or at least be aware of the limits of their knowledge so specialists might be brought in to advise.
- During the production process it may be necessary to chivvy people along or make shortcuts, or chop out unnecessary expenditure. It is only with a good underpinning knowledge that the Production Manager can tackle staff and contractors on these issues.
- A thorough knowledge of how the law relates to technical aspects of production is crucial. The Production Manager really should be familiar with regulations regarding employment, temporary structures, electricity at work, manual handling, weather, plant operation and waste disposal regulations. They should understand the risks and dangers to which workers and contractors are exposed and takes "all steps practicable" to eliminate them.

Authority Liaison

It is up to the Production Manager to ensure that the criteria for Entertainment Licenses and any other certificate required by the production are met. They must

- Liaise with Local Authority, Police, Fire, Ambulance and HSE officers to ensure they are satisfied with the progress of the event.
- The Production Manager must be proactive in making contact with authorities and in seeking their suggestions, requirements and ultimate approval.
- Compliance must be ensured with all criteria set by Licensing Authorities etc. It's no good just agreeing with everything they ask for - you must make sure such requests are acted upon.
- All certificates, Risk Assessments and legal documents must be made available upon request by Local Authority or HSE inspecting officers

SITE MANAGER

Overview

The job of Site Manager (together with the Production Manager) is to take overall control of an event site or installation, including budget, timing, personnel, equipment rental and structural decisions. Like the Production Manager, the Site Manager is a key link in the chain of legal responsibility for the Health & Safety of all workers and operations, and is required to ensure that the health & safety policy of the company they're working for is adhered to e.g. staff are trained for the jobs they carry out and that safe working practices followed.

The Site Manager is one of the single most important and influential members of the event team. They must be aware of every development in the site management process; keeping tabs on its cost, schedule and viability

Site Managers usually work in one of two ways; either as a regular employee of an organisation whose job it is to oversee specific projects; or, more commonly as a freelancer who is employed on a short term contract to co-ordinate particular events or performances such as a festival. If they fall into the latter category they must make sure they possess adequate Public Liability/Employers/Professional Indemnity Insurance for the work they intend to carry out.

In a festival or touring situation, the Production and Site Managers carry out very similar roles that often cross over, briefly, the Production Manager will normally look after Staging, Sound, Lighting, AV and Power and the Site Manager will look after Marquees, Fences, Toilets, Water and Waste. The responsibility for the supply of generators and power distribution systems is often split between the Site and Production Managers.

Consultation & Pre-Planning

Usually a Site Manager will be appointed early in the development of a project. They will often work with a client in developing key design and event site concepts. To do this effectively the Site Manager will have excellent written and verbal communication skills. They must be capable of rapidly grasping the

requirements of the client/project and should be able to make practical suggestions as to how the project might be realised.

A thorough understanding of the journey from concept to presentation is vital. At this stage the client will be looking for:

- Realistic scheduling - how long will each stage of the process take
- Outline budgeting, or an idea of what is possible within the budget offered
- What number and type of staff will be required to undertake the work satisfactorily
- The venue or performance structure required to stage the event
- Any legal or regulatory obligations that need to be addressed
- An estimate of the type of hardware required for the event

It is often difficult to give definitive answers to all these questions, but a basic (and fundamentally accurate) estimate will be required by the Promoter or Event Organiser

Production Planning

During the planning stage the Site Manager will investigate and make basic decisions on:

- The site management schedule, who will do what and when.
- Begin the process of drawing up a technical specification for the event, this should be as detailed as possible.
- Budget allocation: how much will be available to spend on the various areas of the site.
- Appointment of key personnel
- Conducting planning meetings

Health & Safety

As one of the two main conduits for information pertaining to a show, the Site Manager is in a unique position to help in overseeing the health and safety provision for all people working on the event and for audiences. In order to fulfil this key role adequately they must:

- Understand the safety policy statement of the company by whom they are employed, or for whom they are working.
- Have thorough grasp of H and S issues affecting the event industry and the given site in particular.
- Identify any specific hazards and outline ways to minimise Risk.
- Be familiar with legislation such as HSW Act
- Familiar with advisory documents such as the Event Safety Guide or "Pop Code" and industry ACOP's
- Have in place a system for H&S management
- Have an understanding of how to draw up practical, relevant and realistic Risk Assessments
- Draw up Risk Assessments for all jobs & operations to be undertaken that present a significant risk to personnel or equipment.
- Ensure documentation is kept.
- Ensure that all staff are informed of H and S issues that may affect them.

- Ensure that staff are adequately trained for the work they undertake.
- Ensure staff are aware of their legal obligations.
- Ensure sub-contractors are competent and have necessary insurance, documentation etc. to carry out the job.
- Ensure adequate provision is made for H&S inspection.
- Establish a system for monitoring H&S.
- Institute an awareness of H&S issues among staff & encourage a safety culture within production team.

For larger events and tours a Health and Safety Advisor will normally be appointed to take on the work of setting up safety management systems, writing Policies, assessing contractors, contingency and emergency plans and safety monitoring.

Contracts

Whilst the drawing up of contracts for personnel may be carried out by a specialist Personnel Dept. it is important that the Site Manager keeps tabs on who is employed and under what conditions. They must ensure that contracts issued:

- Are legal & binding and are signed. Remember a verbal contract may also be binding.
- That they are issued to all people working on the production.
- That they accurately reflect the work to be undertaken and are free from ambiguity.
- That contracts do not exceed allocated budgets.
- Do not bind either party to an agreement they are unable to keep.
- Work hours, times, dates and places are clearly specified.
- That the tax and NI position is clearly defined.
- Times and methods of payment are agreed.

Sub-contractors

The Site Manager is responsible for appointing sub contractors to undertake specific areas of work. Such contractors may have a short and transient role, such as a fencing contractor, or they may be a core part of the project development. In either instance the Site Manager is responsible for ensuring:

- That all appropriate jobs are put out to tender, that written quotes are received for particular operations and that clear production parameters are put to companies tendering.
- The suitability for any contractor for the operation to be performed.
- That the contractor is actually *contracted* to carry out a particular service.
- The precise time, date and place of deliver of equipment or services is clearly identified.
- What penalties the contractor might incur should they fail to meet the terms of the contract - esp. lateness or failure to produce acceptable results.
- Remember that the figure charged by a contractor is negotiable until it is fixed by contract

- The contractor must provide Employers' Liability insurance for their own workers, and Public Liability insurance to cover others. Professional Indemnity & Product Liability might also be applicable.
- The Contractor must provide Risk Assessments for all the operations the plan to carry out, and must inform you if their activities present a health & safety risk to any other persons.
- Contractors with more than five employees should have a written health & safety policy statement. Make sure you get to see it before any contract is signed.
- Contractors must supply appropriate PPE for all their workers. Make sure the contractor is aware that you're not going to do it for them.
- Ensure that all staff provided are adequately trained for the jobs they undertake.

Contingency and Emergency Planning

As part of the Risk Assessment process the Site Manager should draw up, in consultation with relevant personnel or external bodies, plans for:

- Venue evacuation, coded messages & warnings
- The role played by individual staff members in the event of emergency
- The deployment of emergency services
- Access of emergency service vehicles and staff
- The provision of adequate first aid and fire fighting equipment
- A system for monitoring the progress of events during an emergency
- A system for communicating information between key staff
- Any other contingency plans as may be required

Personnel

The Site Manager is responsible for the most part for the hiring and firing of people working on the site. This may vary from key personnel to casual workers, but in every instance the Site Manager should be aware of the legal responsibilities they have with regard to staff:

- Ensure that anyone taken on to do work of any kind, no matter how short the duration, is covered by employers liability insurance. Make sure the policy covers people for the kinds of jobs they'll be doing.
- Ensure that proper contracts are issued
- Make sure people take on understand the terms and conditions of their employment, its duration, the rate of pay and so on.
- Identify key staff posts e.g. Concessions Manager, Traffic Manager and appoint people to posts in consultation with client.
- Ensure appointees understand key production concepts and their role within the team.
- Ensure that sufficient people are employed to undertake the job safely and within the constraints set by the budget and the production schedule.
- Establish a system whereby staff suggestions, complaints and incident reports can be made.

- Ensure you meet the various duties you have as an employer under the 1974 Health & Safety at Work Act, and associated legislation.

Communication

Clear communication between a variety of staff, sub-contractors, local authorities, statutory bodies and clients is vital to any successful event. A great deal of information will flow through the Site Manager, so it is important a system exists for speeding its passage.

- Make sure you have contact numbers, addresses etc. for all production staff, crew, contractors and so on. Log the information in a central register or book. Don't rely on a million Post-Its on the walls of the office.
- Make sure sufficient money has been allocated from the budget to meet the communication needs of the production.
- Set up a Site Office so that information is collected and disseminated from a central point. Make sure everyone knows how to contact that office.
- Ensure that people working on the event know what they are supposed to do, when, where and how much they can spend getting it done.
- Try to standardise as much as possible. Use a similar format for budgets or schedule updates, and try to use the same software as others to facilitate file transfer.
- Where possible use an assistant or secretary to answer phone calls and mail - it's easy to get bogged down in conversations that should have been fielded by other staff or that are simply a waste of time.
- Use a variety of methods to communicate complex information, flow charts, diagrams & annotations can a lot easier to understand than plain text. Always remember to use an indication of scale on plots, plans and drawings.
- Always keep back ups of material held on computer hard drives.
- Try to maintain open communication with key staff so important information is relayed quickly.
- Establish a system of regular production meetings to monitor progress and pass on new information, tasks or deadlines.
- Learn to delegate. The Site Managers' role is to oversee work rather than to undertake it all.

Scheduling

The Site Manager is responsible for drawing up the overall event management schedule, and for ensuring that personnel and sub-contractors abide by it. The production schedule is a crucial management tool that requires considerable thought. It should include detailed information on the following

- The overall timetable of work, ranging from design and development stages through building to the event it's self.
- The schedule indicates when and where staff are required and will be central to accurate budgeting as well as the drawing up of contracts.
- The schedule will indicate when certain operations must be put into action for example structure construction, so that other work like installing toilets will

not conflict. It will also set out the timetable for dealing with licensing, police, EHO's and so on.

- The schedule allows contracts and subcontracted services to be booked for the correct period, as well as venues, transport and so on.
- The schedule set performance and completion targets for production work. It may form the basis of penalty clauses for failure to complete work undertaken by sub-contractors.
- As the production process develops the schedule will be constantly amended, becoming more detailed as the event gets closer. Instead of broad brushstrokes it will finely detail the activity of production crew. Other staff such as Production and Stage managers will also produce production schedules to add more detail to their specific area.
- Once the show is running or the tour is out the Site Manager needs to constantly monitor the schedule to ensure it is viable and being adhered to
- A schedule is of little use unless it's widely distributed. Key personnel should have copies, and should be informed of changes and updates.

Budgeting

The Site Manager is responsible for overseeing total expenditure on an event. This involves agreeing the budget available with the producer or agent, allocation of budgets to different headings. This division should then be written up and will form the basis of expenditure targets for the various departments. When drawing up a budget it is vital that:

- The figures add up and that any excess of expenditure over income is identified and understood.
- Budgets should be written up clearly with expenditure grouped into types rather than each individual expense being listed.
- All expenditure should be accounted for, as should any income.
- Income and expenditure should be listed on separate sheets.
- Times of income & expenditure should be analysed to create a cash-flow forecast.
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Documentation

A certain amount of documentation will be produced by a production. This will fall into several categories.

- Firstly, there will be a file containing all the legal information and forms, including Insurance Certificates, Policy Statements, Risk Assessments, fireproofing certificates, public entertainment license documents and so on.

This folder should be kept safely in the Site Office and should not be available for general use. It should be available upon request from Local Authority, Police and HSE inspectors.

- More general but important documentation such as budgets, contracts, tender bids schedules etc. are commercially sensitive and should be kept securely.
- Minutes of site meetings and other relevant staff meetings should be kept and filed.
- Promoters and event managers will expect to see final budgets & reconciliation's. These can only be done if accurate records are kept throughout the process.
- A petty cash book should be kept, and money only paid out when receipts are presented with the relevant budget indicated.
- A daily log of income and expenditure should be kept once the production is running, or the show is out on tour.
- A final set of accounts should be presented along with a brief analysis of the production and how it progressed.

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 - Most importantly the Site Manager is accountable in Law for the actions of their staff and subcontractors. Sloppy work on the part of a crew member could lead to an accident, but the Site Manager might find themselves in court for not training personnel, or informing them of correct procedure.

Technical Understanding

The Site Manager should be thoroughly familiar with all the relevant technical aspects of event. They should understand the terminology and the processes involved, although not necessarily the minutiae of every operation.

- The Site Manager is responsible for drawing up a full technical rider for the event and so must have a thorough grasp of all technical issues relating to the event.
- Often the Site Manager will be in the role of assessing contracts and tenders for technical services, they should understand the contents of such contracts, or at least be aware of the limits of their knowledge so specialists might be brought in to advise.
- During the build process it may be necessary to chivvy people along or make shortcuts, or chop out unnecessary expenditure. It is only with a good underpinning knowledge that the Site Manager can tackle staff and contractors on these issues.
- A thorough knowledge of how the law relates to technical aspects of production is crucial. The Site Manager really should be familiar with regulations regarding employment, temporary structures, electricity at work,

manual handling, weather, plant operation, traffic and waste disposal regulations.

They should understand the risks and dangers to which workers and contractors are exposed and takes “all steps practicable” to eliminate them.

Authority Liaison

It is often up to the Site Manager to ensure that the criteria for Premises Licenses and any other certificate required by the production are met. They must:

- Liaise with Local Authority, Police, Fire, Ambulance and HSE officers to ensure they are satisfied with the progress of the event.
- The Site Manager must be proactive in making contact with authorities and in seeking their suggestions, requirements and ultimate approval.
- Compliance must be ensured with all criteria set by Licensing Authorities etc. It's no good just agreeing with everything they ask for - you must make sure such requests are acted upon.
- All certificates, Risk Assessments and legal documents must be made available upon request by Local Authority or HSE inspecting officers

STAGE MANAGER

Overview

The role of Stage Manager is essentially a practical one, they are responsible for overseeing any activity that takes place on, adjacent to, or behind the stage or performance area. This involves the construction of stage elements, (risers etc.), the positioning of equipment, stairways access points and the flow of people and materials on and off the stage. The Stage Manager is responsible for issues of Health and Safety in the immediate environs of the stage and backstage area. During rehearsal and performance the Stage Manager ensures the smooth running of the show and that equipment, props and people are in the right place at the right time. In complex shows the Stage Manager may “call” the show by means of a show book containing cues & movements.

The Stage Manager generally has one or more assistants and deputies, who are under their direction. They might be responsible for procuring equipment & refreshments and so will undertake an element of production accounting. They will generally report to the Production Manager.

The Stage

The Stage Manager is responsible for the overall layout and physical preparation of the stage and all its settings. In practice this will mean working with lighting, sound and staging companies as well as artists to create the desired performance environment. This will involve:

- Drawing up and interpreting scale plans
- Identifying the types of stage, set, backline, PA and lighting equipment that may be in use
- Establishing, in consultation with others the desired layout of the stage

- Ensuring adequate access is provided for artists and crew and that emergency exit points are clearly marked
- Ensuring that access ways are kept clear of trip hazards in the form of cables, lamps, stands etc., and that stage itself (as far as is reasonably practicable) is clear of obstruction.
- Ensuring that unnecessary objects and materials are removed from the stage e.g. flight-cases, cans and bottles.
- Regulating the work undertaken on stage to ensure no dangerous situations arise, for example riggers working overhead when crew are working below.
- Check that the structure of the stage is sound, and that ramps, steps and edges are marked and have adequate railing to prevent both people and rolling flight-cases from falling.
- Regulate access to the stage itself, ensuring that only people who genuinely need access have it.
- The stage must be kept free of liquids - electricity & drinks don't mix. Only essential performance refreshments should be allowed onstage.

Backstage

The backstage area is often used as a dumping ground for spare equipment and cases. The Stage Manager must ensure the backstage is kept orderly, that fire exits are not blocked and there is room to move freely.

- Backstage is a holding area for artists and crew who have to enter or leave stage. Entrances & exits should be clearly marked, and specific areas designated for performers waiting to go on.
- Fire exits should be kept clear and signs should not be obscured.
- Fire control points should be readily accessible.
- Access to the backstage area should be regulated in the same manner as the stage itself - only authorised persons should be given access

Personnel

Should the Stage Manager have assistants it is necessary to demark clear areas of responsibility and for the Stage Manager to establish work methods, set standards of good practice, and institute a workable system of communication in order for things to progress smoothly. Clear instruction must be given to stage hands and casual crew.

The Stage Manager will be accountable to the Production Manager who will set overall schedules and budgets. The Stage & Production Managers should meet on a daily basis to discuss progress of the event.

Scheduling

The Production Manager will set the overall schedule for the production process, but as things get closer to performance the Stage Manager will begin to take a more active role in timekeeping and scheduling - since activity increasingly revolves around the stage itself.

- The Stage Manager will set access times to the stage and regulate the personnel or contractors working on it.

- Potentially dangerous situations where incompatible work is being carried out by different contractors will be avoided by scheduling access times
- During rehearsals the Stage Manager will keep notes of running times, order changes, backline requirements and so on.
- Cue points for reveals, motors, trucks and so on will be recorded and timed.
- Ensure that performance activity on stage complies with agreed start and finish times.
- Ensure bands understand how much time they are allowed.

Communication

To a great extent good stage management revolves around effective communication. It is hard to overstate the need for a flow of precise, clear and timely information.

- The Stage Manager must hold regular meetings with key production staff . They must ensure that changes in ideas, schedules and budgets are communicated to the appropriate people. Meeting must be chaired, and should be kept as short as is necessary to convey the information required. Long rambling meetings that degenerate into general discussions are of little use.
- A good Stage Manager is adept at communicating in writing, verbally or by means of scale plans and drawings.

Health & Safety

The Stage Manager must take day to day responsibility for health & safety matters relating to the stage and people working on it. Since the SM is physically in situ they must ensure that safety policy is actually carried out whilst work is in progress; there's no point in the Production Manager undertaking a paper exercise about safety plans if it's ignored on the ground. Ensuring compliance with safety regulations can be a very difficult task - especially given the prevailing culture in the industry - and the SM will need to use diplomacy and good communication skills. The kind of things they should check for are:

- Check all rigging points (lighting, video and PA) have safety backups. Round-slings must have a steel secondary.
- Check all lamps and any other equipment that may require it is fitted with safety chains and that they are correctly used.
- Check that stage ballast/kintelledge is in place and secure.
- Ensure that adequate fire fighting equipment is in position and not covered or obscured.
- Ensure that appropriate extinguishers are available near electrical or flammable liquid hazards.
- Check extinguishers are full and serviced. Report and re-order if an extinguisher is used.
- Designate a crew member to keep the area (including below stage) free of combustible materials.
- Keep the stage in a generally tidy condition. Provide sufficient litter bins. Keep drinks and foodstuff off the stage.

- . Confine drinks and liquids to one safe area of the stage away from electrical items. Other than essential crew and performance drinks all other drinks and liquids are banned from directly on stage. Persons with stage access can assist by not bringing drinks onto the stage. Half full bottles, cans and glasses are a real problem as well as a hazard. Before equipment changeovers, all cans, bottles and glasses should be removed from the stage by an appointed crew member.
- . Ensure steps, treads and ramps to stage are adequate for access and secure. Mark edges with white gaffa tape or a strip of white paint.
- . During build and breakdown, arrange for the edge of stage to be taped or fenced off.
- . With international acts it is not uncommon for multi-voltage back line drops to be provided. Stage Managers have a responsibility to brief all crew and other interested parties if such supplies are provided and to give warnings to check connections equipment before connecting to the supply.
- . Stage Managers must be aware of the conditions of the Entertainment License and curfew times so that the show runs strictly to time. Stage and house/arena managers must remain in contact. "Doors" should not open until the Stage Manager has given clearance that it is safe to open "doors". The show should not start until the "house" has given clearance.
- . Ensure safety signs are erected warning of dangers, fire and exit points. Most sound stages will produce enough noise to fall under the Noise at Work first Action Level. Ensure noise warning signs are erected and that hearing protection is provided for people working onstage.
- . The front of stage pit will probably exceed the Noise at Work second Action Level, in which case hearing protection must be provided and MUST be worn.
- . Ensure that hard hat area signs are posted when work is being undertaken overhead.
- . Ensure that everyone working on stage uses the appropriate PPE, steel toe boots, gloves, hardhats, ear protection etc. Enforce compliance.
- . No one must climb or work at height until permission has been given by the Stage Manager. Ensure that riggers, or people climbing wear and use the required fall restraint equipment inc. full body harnesses that conform to CE standards. No-one should work onstage beneath riggers, and spare equipment that may worsen injury following a fall should be removed.
- . Ensure that cables do not prevent a trip hazard and do not lay across steps, stairways or access routes. At outdoor gigs where cables and multicores may be trenched, mark off the trench with tape and stakes - this will avoid trips and people mistakenly driving across cables.
- . Ensure adequate work lights are in position for night work and "load out".

- Stage Managers must ensure that flight cases (including empty cases) are stacked or stored in a safe manner that does not block or obscure fire exits, emergency routes or fire fighting equipment.
- Ensure that all performers and crew are aware of special effects including strobes, lasers, UV, smoke and vapour. Everyone must know the position of pyrotechnics and the times they are to be operated. UV lighting must be rigged at least 16ft. from crew and performers. Ensure warning notices are in position if UV and strobes are in use. Ensure a competent person is positioned by all smoke and vapour effect machines during use.
- The Stage Manager is responsible for ensuring that emergency messages can be broadcasted from the stage. In the event of an evacuation the Stage Manager should have in place a procedure for stopping an artist and making an announcement to staff and public. Stage Managers have a duty to ensure emergency messages are passed to the Compare, DJ or Conductor to read out as soon as possible. (Evacuation notices will be read out immediately). The messages must be treated seriously. All messages should be checked by the Event Manager/Production Manager or Safety Manager to ensure only genuine emergency messages are passed to the Stage Manager. Coded messages may be used.
- Following such an announcement the Stage Manager must ensure that agreed evacuation procedures are carried out. All performers, staff and crew must leave the area immediately via the emergency exits - just like the punters.
- Ensure that other key staff are aware of the situation e.g. the Production Manager, and that the emergency services have been called.
- Ensure that the stage and backstage areas are kept free of unnecessary personnel. This includes press, photographers, record company staff, agents, artists friends, family and managers etc.
Stewards backstage will also assist with the task if requested. Press, guests and photographers must not be sent to the Pit Area, this is not a viewing area.
- Stage Managers have the responsibility to ensure these procedures are followed, if there is any risk to the crew, performers or public Stage Managers have a duty to arrange for the evacuation of the stage area until such time it is deemed safe for work to continue.

Overseeing Installation

When the stage and set is being constructed the Stage Manager must ensure that the health & safety procedures outlined above are adhered to, and that construction proceeds according to an agreed stage plan and timetable. The Production Manager may set the overall timetable, but on the day it is the Stage Manager who will ensure work conflicts don't arise and who will issue permits to work for operations such as overhead rigging.

Flow of Materials

The Stage Manager should put in place a system for ensuring the smooth flow of materials and people on and off the stage. During events like festivals a huge

amount of equipment must be moved safely on and offstage. To help this the following points should be addressed

- Establish an On/Off system if possible so all equipment and people enter on one side and exit the other. Access ramps should be clearly marked.
- Ensure an adequate system exists for calling artists from dressing rooms and for cueing them onto stage.
- Work out a backline stage plot for each band well in advance and ensure the equipment required for that set is readily available. Ensure crew members have a printed sheet to help with positioning.
- Ensure there is adequate storage space backstage.
- Make sure that crew who are carrying out manual handling operations such as shifting backline are trained in proper techniques and use the correct PPE such as boots, gloves and (if required) high vis jackets or tabards when working near other vehicles or plant . Appoint someone to act as team leader in the advent of multi-person lifts.
- Maintain good communications with sound, lighting and AV operators.

Written Records

The Stage Manager does not have the same level of financial responsibility as the Production Manager, nonetheless they still need to keep accurate records of all expenditure they make. They might also need to make note relating to the show itself; stage plans, channel lists, backline setup and so on. It is vital that such notes are kept safely and are written in such a way as to be intelligible.

Calling Cues

The calling of show cues is more common to theatrical events, however a situation could be envisaged whereby performers must be called from dressing rooms, or the movement of reveals, trussing or rolling risers needs to be co-ordinated. In which case a reliable communications system must be in place, and a clear set of cues and stand-by warnings rehearsed with all relevant parties. In theatrical productions a “Book” of all cues and actions is built up by the Stage Manager. A similar document would be of use if a lot of cueing is required from the SM.

ARTIST LIAISON MANAGER

It is very common on shows or events where several artists or acts are performing to appoint an Artist Liaison Manager who will be responsible for the allocation of suitable properly equipped dressing rooms (including the issue of keys), artist hospitality “riders” (food, drink, towels, security etc.), the issue of passes to artists and guests, artist accommodation (hotels etc), toilets and washing facilities, internal transport and taxi services and back stage parking for artist vehicles. The Artist Liaison Manager should bring the artists Tour Manager or accountant to the Promoter so that settlements and payments can be made at the agreed times, the Tour Manager should always be brought to the Promoter, never the other way around. Before an artist departs the venue the Artist Liaison

Manager should collect all keys and check dressing rooms and facilities for loss or damage, any loss or damages discovered must be reported to the Artists Tour Manager or representative and the Promoter/Production Manager before the Artist departs. The Artist Liaison Manager must be able to deal with a wide variety of questions and requests from artists and their representatives, local knowledge of services and facilities can be vital to ensure smooth running.

In consultation with the Stage Manager and Stewards, the Artist Liaison Manager should help ensure that unauthorised access to the stage and back stage area is restricted, the press, media, agents, managers, guests and general "liggers" must not be given access to the general back stage and production area (including dressing rooms).

The Artist Liaison Manager requires excellent communication skills and a full knowledge of the Contingency Plans and Health Safety and Policy for the event, organisation, company or business for which they are engaged.

PRESS OR PUBLIC RELATIONS OFFICER

In situations where numbers of the Press are present or expected it may also be necessary to appoint a Press and Public Relations Officer, they should have a detailed knowledge of how the press operate, the relevant industry and trade publications and of the press network in general. A band or artist will often appoint a public relations company to help gain the much needed press and publicity required for promotion, be warned, the requirements of a press officer or PR company may often conflict with health and safety issues who is desperate to push a "good story" to promote an artist!

Prior to the event the Press Officer should be able to give vital information to press that can be relayed to the public, this information can assist with vital safety and transport matters.

The Press Officer should be able to give regular accurate statements to the press and deal with requests for photo passes and interviews, if required a Press area or tent should be established where press conferences and statements can be given an act as a general clearing house for press related matters, if necessary, this area should be suitable equipped to service the requirements of the press (such as fax, phone, internet, safe storage and charging facilities) and provide press hospitality. The correct facilities and conditions should exist so that the press can be "managed" by the provision of regular, correct information and stories to enhance the event and act as an aid to safety and communication.

Under no circumstances should the Press Officer authorise access to the stage or front of stage pit area for members of the Press or photographers. Only after agreement by the artists representative (to be arranged via the Artist Liaison Manager) and Steward Supervisor in charge of the pit area may any access the

front of stage pit area for photographers be agreed, this will be limited to the first three numbers of the artists performance. The Supervisor in charge of the pit area holds the final decision to allow access and only if safety permits. Those entering the pit area must use hearing protection.

The Press Officer may have responsibility for charging and collecting "facility fees" to broadcasters, photographers and those recording (by video or other means) the show, event or any aspects of it, this may also include making any necessary royalty payments. This responsibility may be shared or controlled by the event or tour promoter, production manager, book keeper or accountant.

The Press Officer will require excellent communication skills, book keeping skills, a considerable knowledge of all relevant publications, have close contacts within these organisations and publishing houses and a detailed knowledge of the royalty collection services and charges.

Like every one involved with the show or event, the Press Officer requires a full knowledge of the Contingency Plans and Health Safety and Policy for the event, organisation, company or business for which the are engaged.

Dealing with Artists

The Stage Manager, Artist Liaison Manager and Press Officer will have to deal with artists and performers of all types, and should understand their artistic as well as technical needs.

On the other hand artists must be made aware of the physical, technical and time constraints upon their performance. To achieve both these objectives, a fair degree of diplomacy is required from Stage Managers.

Clear instructions need to be given and systems in place for cueing artists or for providing equipment or materials (drinks, towels etc.) whilst the performer is on stage. Entrance and exit points or holding areas should be clearly indicated and emergency procedures - such as announcements from stage and the emergency "Show Stop" procedures - arranged before the show commences. Once the show is over artists must be aware of their responsibilities in clearing instruments or backline from the stage if no-one else has been appointed to do this.

TOUR MANAGER

Overview

The duties of the Tour Manager are primarily concerned with the transport, accommodation and payment of artists, and liaison with promoters & venues. It is the Tour Manager's responsibility to ensure the safe and rapid conduct of people and equipment through a tour itinerary, to assist in the planning of that itinerary and to draw up daily schedules for the booking of transport and accommodation. On international tours the Tour Manager will need to undertake

passport, visa and Green Card arrangements for all people travelling with the tour, and ensure that equipment as well as people arrive on time and intact. Generally, the Tour Manager will also assume responsibility for financial matters once on the road however larger tours will almost certainly have a tour accountant out on the road as the work load will be too large for the tour manager to take on this extra burden. Depending on the size and type of tour it may well be that the Tour Manager takes on a fair amount of the Production Managers' work. Generally speaking, the larger the tour the greater the division of labour and the more specific the Tour Manager's role. There is no hard and fast rule for this, it will vary with every job.

The Itinerary

Setting a tour itinerary is often undertaken before a Tour Manager has been appointed. If this is the case there is little they can do to influence matters. On any tour it is advisable to minimise daily travel by putting regional gigs together rather than going from one end of the country to the other and back.

- Plan tours to require a minimum of travel.
- Ensure times between dates are realistic, and that the distance between shows can be covered in the time allowed.
- Check venues offer the facilities required by the band

Technical Riders

Generally the Production Manager will draw up the technical rider in consultation with Lighting Sound and Stage specialists, but on smaller tours the Tour Manager may have to draw up technical specification riders and ensure every venue, agent & promoter understands what they are obliged to provide in order for the event to go ahead.

- A technical rider is a definitive list of all equipment and materials required for the show.
- The rider should make very clear what is required from the agent, venue or promoter and what will be provided by the band or their management.
- The rider should form an integral part of the band's contract with the venue or promoter. It should be made clear what the implications of the rider not being met will be.
- The Tour Manager should have a sufficient understanding of technical jargon to be able to interpret the rider accurately, and understand the implications of a substitute of equipment type, or say the difference between a major or minor loss from the tech spec.
- Technical Riders should regularly be checked and updated as the tour progresses - unused equipment can be shed and new items added. New riders should be sent to all venues, agents & promoters and changes acknowledged.
- In certain instances the precise contents of a rider will only be understood by a sub contractor brought in by the agent or promoter e.g. a PA or lighting company. In this instance it is vital for the Tour Manager to talk direct to the supplier to ensure the rider will be met.

Venue Suitability

It may be the Tour Managers' responsibility to ensure that venues are suitable for the event. Naturally, this is something that should be addressed when the itinerary is being planned and generally will fall to the Production Manager. Should you have to make a site visit and inspect the venue. Questions to ask are:

- Venue capacity - do the number of seats match the kind of crowd you expect? If there is over capacity can the hall be reduced by means of drapes & sectioning off? If the capacity is too low can extra seating safely be installed?
- Is the seating layout compatible with the production. Do rows need to be removed for a dance floor, does the license allow this?
- Is the stage of adequate size and height. What are the sightlines like?
- Is there adequate storage space backstage for flight cases?
- Check the acoustic of the hall. Will extra PA be required, or acoustic baffles installed?
- Is the power supply adequate? Does it allow for separation of lighting & sound circuits?
- How high is the ceiling? Does it allow adequate room for stage lighting? What weight can be hung from the roof, and where are the flying points positioned?
- Is there adequate provision of Dressing Rooms? Are they near the stage and are they secure?
- Is there an in-house comms system? Who can you talk to?
- What is access to the building like? Will the get-in & out be simple? Will everything fit along the access route?
- What is the parking provision? Is it secure?
- Will you need to hire extra crew for the rig & de-rig?
- Make careful notes of your observations. Maybe take a digital camera.
- Get the phone & fax number of the venue management and technician. Get a map of how to get there.

Health & Safety

Overall responsibility for health & safety must reside with the Production Manager, but in the event of smaller tour the division of the two roles may not be clear, indeed they may be collapsed together. So, once on the road the Tour Manager takes responsibility for booking equipment, setting schedules and overseeing work, and as such they are responsible for the Health & Safety of people on the tour. Consequently the Tour Manager must:

- Ensure any transport is safe, practicable, roadworthy and insured.
- Ensure that drivers are both licensed and competent
- Work hours should be calculated - especially for drivers on long hauls - to ensure that statutory regulations are observed, and to allow a rested alert and attentive crew.

- Regular rest and food stops should be calculated into the tour- as should regular days off.
- Gigs should not be taken that require overexertion on the part of artist or crew.
- Venues, Agents & Promoters who fail to meet the technical rider should be made aware they risk cancellation of the show if the safety of crew or performers is in any way compromised.
- During fit-up the Tour Manager should be aware of Health & Safety provision within the venue, and draw to the attention any potentially hazardous situation they or the crew identify. Work should be suspended until the situation is rectified.
- On international tours account should be taken of the need for any vaccinations or medicines that might be required. The Tour Manager should ensure that everyone is aware of the risks and is able to take appropriate measures.
- The Tour Manager should be aware of any particular health problem affecting the artists or crew e.g. asthma or allergy. Provision should be made for special medicines. Medical contact numbers and next of kin numbers should be kept for all travelling production staff.
- The Tour Manager should ensure that the management company have adequate insurance cover for everyone on the tour, and that sub-contractors have their own cover and have the correct paperwork for any hazardous operations they may carry out e.g. Risk Assessments for working at height.
- The Tour Manager should ensure that correct PPE is supplied and used by crew members.

Transport

Arranging transport is a central part of the Tour Manager's job. This will range from booking a tour coach to holding diesel cash to negotiating excess baggage at airports.

- Booking of transport for every leg of the tour.
- Ensuring that carriers (especially airlines) are aware of the number of people travelling, their names and nationalities and the amount of luggage they should expect.
- Flights and other transport links should always be booked and confirmed.
- Receipts should always be obtained for transport costs, whether it be a £5 taxi journey or the cost of flying the band to New York.
- Always keep at least one step ahead. Book and confirm as far in advance as possible.
- Ensure all artists & crew are aware of travel schedules, make bookings for wake-up calls when necessary to be certain the schedule is kept.
- Make sure tour coaches have adequate seating, luggage space, beds and toilets before booking. Get these requirements in writing. Never overload a vehicle.
- Never underestimate the amount of time a journey will take and the energy it requires. Give crews a rest after a long journey.

- Make sure your driver is competent, licensed and alert. Ensure they undertake daily checks such as oil and water on the vehicle.
- Always carry international breakdown recovery, preferably with an option that will relay you to the next gig if the coach can't be fixed.
- Always carry enough local currency for emergency bribes!
- Be aware of time differences and stopovers.
- Get sorted for visas, green card & carnet well before you travel internationally.
- At large airports make sure of the check-in time and the terminal number. Get there with plenty of time to spare.
- Make sure everyone has their travel documents & passports before you leave for the airport.

Accommodation

If there's one thing that can destroy morale on a tour it's poor accommodation.

- Prepare a rooming list which will go out with the technical rider and should form part of the contract with agents & promoters - and to travel agents who may prepare rooms on days off. It is a definitive list of all personnel (inc. nationality, passport no., place of birth) and indicates who will get what kind of room, who is sharing with whom and who has any special requirements.
- On arrival the rooming list can be adapted to give individual room numbers, internal phone nos. and so on. Simple info like breakfast times, how to get an external line, call times and so on should be put on the sheet which is then circulated to the tour entourage.
- Always get the best rooms you can afford. There's little point in cutting corners on accommodation.
- Book accommodation early - get venues or promoters to make a recommendation. If they undertake the booking and payment make sure they know what quality of hotel you expect.
- Don't ask people to share rooms unless it's absolutely necessary.
- Book accommodation that is as close as possible to the performance venue.
- Establish with the hotel exactly how many people are coming, their names, arrival time, length of stay and departure time.
- Establish what your method of payment will be, what the tariff is and whether there are any extras like local taxes that have to be taken into account.
- Be sure what is included - breakfast is a particularly important consideration. Make sure that extras such as phone calls & room service are invoiced separately.
- Check the amount of available parking, and make sure the hotel know what kind of vehicle you'll be arriving in.
- Enquire about strong room and cash storage facilities.
- Get a map of how to find the place and get written confirmation of your booking.

Forward Planning

Many of the worst hassles can be avoided by forward planning. Once the itinerary is set examine it carefully to see how each stage of the tour is to be

achieved. Identify where you'll have to stop over, where you need to pick up trains or planes etc. Always look ahead rather than tackling each issue as it arises.

Legal Issues

Before you start travelling you need to be aware of how different countries may impose restrictions on your travel, or the kinds of materials that can flow freely.

Check out:

- Insurance cover for personnel & tour equipment. Ensure all activities and areas are covered. Investigate excesses & extra premiums due.
- Ensuring that legal requirements for crew training etc. are met.
- Import/export regulations for foreign countries
- Carnet restrictions on production materials
- Work permit and visa restrictions
- The amount of time equipment will take to travel and clear customs.
- Maximum working hours should be set - especially for drivers. Non-driving work hours must be included in daily calculations of hours e.g. for tacho records.

Tour Accounts

Tour accounting involves four distinct operations:

Money Planning

- Once an itinerary is set plans should be made up to determine the financial requirements of the tour. Who will need payment, when and in what form?
- Arrangements should be made with banks in relevant cities to allow the drawing of what could be considerable sums of cash.
- Account should be made of fluctuating exchange rates and there may be a need to pay different personnel in different currencies.
- Clear means of payment should be worked out well in advance with promoters, agents and venues. Such agreements should be in writing, and should contain definitive descriptions of who will pay whom, how much, when and in what form.
- Plans should be made for the safe collection, storage and transport of money.

Payments

- Making cash payments for fuel, taxis, food, rentals and so forth that are legitimate elements of production expense.
- Making *per diem* payments to artists and crew.
- Paying for hotels and accommodation.
- Payments to casual crew members.
- Advances of fees and wages to artists and crew.

Receipts

- Obtaining money as part of agreed fees from agents, promoters, box office and venues.

- Handling money arising from the sale of merchandise.
- Handling money from media appearance fees and so on.

Records

- Accurate written records should be kept of all financial transactions - preferably in a daily log or computer spreadsheet. If a computer is used back-up discs should be made daily.
- All receipts, invoices and petty cash forms should be kept safe and logged.
- All bank deposits and withdrawals should be noted
- Currency exchange slips should be kept and logged.
- A final reconciliation should be undertaken at the end of the tour and a breakdown submitted to the management company, agent and artist.

Large tours and events often have a specialist Tour or Event Accountant engaged to look after all finances.

Artists

Dealing with Artists is a major part of Tour Management. It is imperative that the Tour Manager understands the professional (technical requirements) of performers as well as personal needs or idiosyncrasies. That is not to say the Tour Manager has to act as some kind of handmaiden, but a close rapport is necessary. Generally speaking it falls to the Tour Manager to ensure that the following are provided or accounted for:

- All tickets, connections, flights and passes
- Accommodation commensurate with the status of the artist (as previously agreed with Management or Agent rather than based solely on the Artists' perception!)
- Food, drinks and other refreshments whilst in transit.
- Ensuring that food & drink Hospitality Riders are met in full.
- Ensuring any special dietary requirements are catered for.
- Making arrangements for the washing of costumes.
- Ensuring dressing rooms are adequate and furnished to the Artists' requirements.
- Where necessary the Tour Manager may have to act as a buffer between the Artist and the media; setting up meetings, interviews and press calls. This should only be an occasional duty, if it is frequent then a separate Press or Public Relations Officer should be employed.
- Act as a conduit for communication between Artist and Management whilst on tour.
- Where practicable address complaints or requests from Artists.
- Ensure Artists have a full itinerary and travel schedule. Prepare a daily sheet to cover the days activity.
- This may involve booking wake-up calls, taxis and making reservations.
- Ensuring Artists arrive on time at appointments, performances and appearances.

Core Skills

To undertake the jobs of Tour, Stage, Artist Liaison Manager, Production Manager or Press Officer the following core skills are required:

Literacy

An ability to communicate clearly in writing

Ability to summarise documents

Numeracy

Ability to perform simple calculations

Keeping of financial records

Communication

Ability to express oneself clearly

Ability to understand and interpret written material incl. diagrams & plans

Rudimentary understanding of foreign languages

Depending on the Role, an Underpinning Knowledge

In addition to the core skills a certain amount of background knowledge is required:

An understanding of good Health & Safety practice

Knowledge of guidelines such as The Event Safety Guide

Knowledge of the Health & Safety At Work Act 1974, and associated legislation

Thorough understanding of musical equipment, backline, PA, lighting and stage specifications.

Knowledge of the stages of the production process.

Understanding of the requirements of performers.

LOCAL CREW / STAGE HANDS

The role of local crew (also referred to as stage hands) is to provide manual labour and assist the technical crew with the loading and unloading of equipment trucks build up and breakdown of the show or event, they are usually provided by crewing companies, local crew are also used to assist the "back-line" technicians with equipment changes between acts. Local crew companies also provide "specialists" such as plant operators (forklift trucks, tele-handlers, cherry pickers and scissor platforms), "steel crew" (for staging work), follow spot operators and runners.

Local crew/stage hands as well as truck or bus drivers are often requested to act as "truss follow spot operators, these are follow spots located on the lighting trusses that must be assessed by flexible ladders or a similar system. It is now generally agreed that local crew and drivers should not undertake such tasks as they are almost certainly not insured, trained or equipped to carry out such tasks. It is not acceptable to issue PPE for work at height (such as harnesses and helmets) on a shared basis, PPE is PERSONAL Protective Equipment, the continued adjust of harnesses is not recommended and has an adverse effect on the equipment, helmets can carry infection etc. PPE must always be issued new

to one individual who then takes responsibility for it, it should never be shared. Local crew/Stage hands should not be asked to work at height unless they have suitable training and experience, are covered by suitable insurance and are properly equipped. Some local crew /stage hands are trained, experienced, insured and equipped to use ladders, steps, trestles, Tallscopes etc.

Runners are usually allocated to carry out shopping trips or "runs" for the catering crew and the production crew, they are required to provide a vehicle (car or van) as specified, they will need a good local knowledge of the area around the venue particularly shops and supermarkets, Post Office, chemists, music equipment shops, dry cleaners, DIY stores etc. Local crew companies must ensure that staff used as runners are insured to drive for business purposes and not simply social, domestic and pleasure.

Because local crew work under supervision, do not provided tools or materials and work for hourly or daily rates and probably do not hold their own Public Liability Insurance, they are almost always deemed as "employees" (as opposed to self-employed) by the HM Revenue and Customs (IR 56 Regulations). The majority of local crew companies are now fully aware of this situation and ensure their crew are now employed "on the books".

Core Skills

Basic Numeracy and Literacy

Ability to perform simple calculations

Keeping of simple financial records

Ability to understand and interpret written material incl. diagrams, plans, schedules and risk assessments.

Safe driving skills (For drivers and plant operators)

Qualifications

Driving License (For runners)

Plant Operator Certificates

Certificate to use Ladders, Trestles, Tallscopes and fall arrest equipment (For those who work at height).

Underpinning Knowledge

An understanding of Health and Safety practice.

A more advanced understand of heath and safety practice for those who may work at height or operate plant.

A basic understanding of the production process and the ability to identify the main common items of equipment.

DRIVERS (TRUCKS, VAN, CARS, BUSES AND PLANT)

The live music and events industry uses a wide variety of vehicles, they include specialist trucks (with 45ft. step frame air ride trailer units) down to 7.5 ton trucks (usually fitted with tail gate lifts) to transport the bulk of an artists equipment and the associated production equipment for the duration of a tour or for one off engagements, sleeper busses (often referred to as tour busses or night-liners) for the transport and accommodation of both crew and or artists. These are normally provided on hire complete with drivers from specialist industry transport companies.

Flat bed trucks (often fitted with Lorry Loader Cranes or Hi ABs) are generally used for transporting generators etc., curtain sided trucks usually used for scaffolding and staging equipment, these are sometimes hired (c/w drivers) from transport companies but a number of companies providing these services may own their own vehicles and employ drivers.

Cars and mini busses are normally used for crew and artist transport when accommodation is not required such as when hotels are being used, specialist companies exist that provide (on hire with or without drivers) customised mini buses or vans (commonly known as splitter busses or splitters) for hire to the industry. Artists may require chauffeur driven vehicles.

Plant is usually confined to fork lift trucks, telescopic materials handlers (telehandlers) and Mobile Elevating Work Platforms (MEWPS). Plant operators require specialist training and certification by one of the following recognised training bodies;

- Construction Industry Training Board
- LANTRA National Training Organisation
- The Independent Training Standards Scheme and Register (ITSSAR) is the administrative arm of the Association of Industrial Truck Trainers training accreditation scheme.
- National Plant Operators Registration Scheme
- Road Traffic Industry Training Board

Drivers using Lorry Loader Cranes or Hi ABs will also require training and certification and training by one of the above organisations

Duties

To safely run, manoeuvre, navigate or drive vehicles or mechanised equipment inspects vehicle before and after trips and ensures it is in safe condition before use and that all legal requirements are met in full.

Carries out routine maintenance such as checking tyre pressures, fuel and

fluids.

Keeps records of vehicle condition and basic maintenance

Gives directions to crew when loading and unloading vehicles

Assists in the loading and unloading of vehicles.

Ensures loads are safe and secure using load restraint bars, straps etc. and that vehicle is not over loaded.

Always opens truck doors and never allows other to open truck doors unless the vehicle is empty.

Keeps the vehicle in a clean and tidy condition.

Tour bus drivers are required to change bed linen on a regular basis and to arrange for dirty linen to be washed (at a laundrette) and returned ready for use.

Qualifications

All drivers must be of suitable legal age and hold the relevant type of Driving License for the vehicle they intend to drive, this may be a standard full license, Heavy Goods Vehicle (HGV) or Public Service Vehicle (PSV) license.

Skills

Perform a variety of general maintenance activities

Trained in safe manual handling for loading and unloading vehicles

Read, interpret and apply laws, rules, regulations, policies and/or procedures enter, transcribe, record, store, or maintain information in either written or electronic form

Have a knowledge of import/export/customs regulations for foreign countries

Have a knowledge of carnets and possible export/import restrictions on production materials

To be able to calculate the amount of time equipment will take to travel and clear customs.

Drivers are often required to carry out other tasks, if this is the case all non-driving work hours must be included in daily calculations of hours e.g. for tacho records. Drivers must be trained and insured for these additional tasks and be properly equipped for the tasks.

Underpinning knowledge

Principles, theories, and practices of highway safety and a knowledge of the Highway Code

Applicable laws, rules, regulations and/or policies and procedures

Applicable maintenance methods and techniques

An understanding of Health and Safety practice.

A more advanced understanding of health and safety practice for those who may work at height or operate plant.

A basic understanding of the production process and the ability to identify the main common items of equipment.

EVENT STEWARDS/SECURITY, SUPERVISORS, CROWD MANAGERS, PIT CREW, RADIO OPERATORS, C.C.T.V. OPERATORS, RESPONSE TEAMS AND CLOSE PROTECTION OFFICERS

Overview

General

Event stewards and safety stewards are very important to the smooth and successful running of any event and are essential members of the security family and subsequently the greater police family. Since the introduction of the Security Industry Authority stewards have been seen as second rate to SIA licensed persons, this is not the case and the role of a steward has evolved to become a profession in its own right.

Employment

As a steward works under supervision, is not responsible for their own working hours, providing their own equipment or insurance this position is not classed as self employed and stewards should be employed by the event stewarding company (operating under the Event stewarding and crowd safety services — Code of practice BS 8406: 2003 and BS 7960: 1999 Door supervisors and stewards - Code of practice). If the steward concerned works for more than one company then the fact they are not self employed does not mean they cannot complete a self assessment tax return and claim back any tax paid at basic rate, this is to be encouraged for all staff who have more than one job.

For those individual stewards assigned to man a remote gate, exit or position where little or no activity takes place the role can be very boring at times as they are often working alone, but the need to remain in position, diligent and not leave one's post must be fully understood.

Duties

Their main duties of a steward will include;

To enforce the venue entry policy and manage the entrance and exit of its patrons, this may include checking tickets / passes and or carrying out searches of visitors on occasions.

To direct traffic and assist with traffic management.

To give directions and information and respond to general queries and questions from visitors in a polite and helpful manner.

To help prevent prohibited items being brought into the venue, this may include drugs, weapons, cameras and video equipment, alcohol etc.

To be responsible for dealing with all daily paperwork associated with incidents, accidents and staffing.

To undertake other duties as may be assigned by the Supervisor or Manager and which are reasonably consistent with your position.

To actively promote the event as a whole.

Methodology

Prior to an event the Crowd Manager from the stewarding company will carry out a Site Survey and Risk Assessment of the site to calculate manning levels, (also required to provide a client with a quote) assess any potential problems and audience and artist profiles, barrier and pit design, the Crowd Manager will work in close liaison with the Production and Site Manager, Emergency Services, Local Authority and Event Safety Officer as part of the Emergency Liaison Team (ELT), the Stewarding Company will also contribute to the event contingency plans. The Stewarding/Security company will require specialist insure if assets protection is required as part or all of it's duties as well as being supplied (by the Event Organisers) with a full inventory of all assets to be protected.

Operational Management

To report properly prepared dressed for duty one hour before the shift starts and be issued with equipment, take instruction from the Supervisor/Manager and familiarisation of venue, carry out standard safety checks and complete records.

To work closely with all event / venue staff to ensure all operations and events run safely and smoothly.

To ensure visitors and others are provided with a courteous and professional service and that their general queries and complaints are dealt with effectively.

To conduct searches of visitors on arrival or as and when appropriate (Searches must only be carried out by SIA Licensed staff).

To ensure the venue is clear of all visitors before leaving the venue at the end of the event.

To ensure that all venue capacities are strictly observed.

To ensure that any inflammatory incidents are dealt with in a controlled manner, pacify aggression and evict where necessary any such person who compromises the safety or well being of the venue, its staff, contractors and visitors. (Conflict management, restraint and eviction must only be carried out by SIA Licensed staff).

To assist in the investigation of any safety or security incidents and provide reports to enable investigations to reach a satisfactory conclusion

To call and assist the emergency services when required and assist with the administration of first aid as appropriate. (Only qualified First Aiders will administer First Aid).

To assist in any emergency evacuation in the event of fire or similar emergency.

To assist with on site traffic management systems.

To assist with dealing with suspicious and unauthorised objects.

To return and sign in all equipment etc at the end of the shift.

Health & Safety

To assist in protecting the health and safety of all staff and customers during events.

To assist with all necessary venue fire and safety checks are carried out prior to opening.

To assist in the development, implementation and monitoring of health and safety systems and procedures.

To assist in appropriately resolving any health and safety or maintenance issues and to report any outstanding concerns to the Supervisor / Manager.

Qualifications

A steward will require a Security Industry Authority license if:

Security staff and stewards at entertainment venues, concerts, sporting events, demonstrations, festivals, protests, or similar events whose duties are to guard against disorder, protect property and maintain order in general.

Responsible for security, protection, screening the suitability of people entering licensed premises or dealing with conflict on licensed premises open to the public

A license will be not be needed if: a steward is working in an official capacity at a public venue or event, but only checking on tickets, giving directions, providing information and assisting the general public, for example, a fire marshal.

While a unlicensed steward may not be directly involved with refusal of entry and direct conflict they still have the right to self defence and may use such force as is reasonable and necessary to protect themselves, members of the public or colleagues from harm.

NCFE Level 2 Certificate for Event Stewards or Level 2 NVQ in Event Stewarding are highly desirable qualifications.

A driving license is necessary for these required to drive as part of their duties (See drivers job description).

These qualifications are only the basics, further training can and should be given by their employers.

A Crowd Manager will require considerable experience over many years in areas such as crowd dynamics, flow rates etc. A Foundation Degree in Crowd Management is now available and highly recommended.

Core Skills

An understanding of Health and Safety practice and the use of PPE.

A basic understanding of the production process and the ability to identify the main common items of equipment.

Communication skills including the correct use of two way radios.

Basic numeracy and literacy skills including keeping receipts and simple financial records and the ability to write reports and statements.

The ability to read maps, plans and schedules etc.

The ability to work as a team member.

Fire Safety and emergency evacuation skills.

The ability to identify suspicious and unauthorised objects and take the necessary action.

To promote Equal Opportunities and not discriminate.

The ability to identify facility and event layout and background

Identify organisational safety management structure.

Identify different types of event (free; concert; carnival; corporate, inner city; rural; promotional; exhibitions; fairs; indoor; outdoor) and spectator (restless, calm, family groups, happy, aggressive, violent, frustrated, age, gender, special needs and cultural).

Identify cultural behaviour such as moshing, crowd surfing and stage diving and understand the associated dangers.

To be able to identify different types of artist profile and associated audience profile.

To be able to identify over crowded or dangerous crowd conditions (such as crowd collapse) and to be able to understand the methods used to prevent or make safe these situations.

Specialist Stewards

Steward Supervisors will require considerable and varied experience as a steward in addition to leadership, man management skills and the ability to build a close working and disciplined team..

A Steward Supervisor will usually have a group of about twelve stewards under his or her supervision. Stewards will report via their supervisor and the supervisor will be responsible for the safety and welfare of stewards under their control.

Front of Stage Pit Crew

Front of Stage Pit Crew work primarily as a rescue team to assist the audience, identify dangerous crowd behaviour and situations and rescue those in distress or danger.

In addition to the skills of a normal steward, Pit Crew need to fully understand their own responsibilities, working the pit, pit layout and barrier design, specialist manual handling skills, first aid, Show Stop Procedures, crowd v music types, crowd movement, band and crew briefings.

Response Teams

Usually mobile teams of experienced stewards able to rapidly respond to an emergency situation or ejection. Team members may be equipped with hand cuffs for which they must have received have specialist training.

Radio Operators

Operate from a radio control room or base, they must possess the ability to log and record information and details of all calls and communications rapidly and accurately, they must have a good knowledge of all procedures and be able to relay information accurately and quickly. The ability to work calmly under stress or in an emergency situation is required together with a full understanding of radio technique, etiquette and the equipment being used. Good literacy skills are required.

C.C.T.V. Operators

Require specialist skills in operating CCTV equipment and relaying information via radio operators to on site stewards or the Police and Emergency Services in certain situations, CCTV operators now require a license from the Security Industry Authority.

Close Protection Officers (CPOs)

Close Protection Officers are also referred to as body guards. They are often self-employed and usually work singularly or in pairs looking after the safety and security of high profile personalities, artists and celebrities, their duties often involving diving their clients and acting as a personal assistant. They are required to have SIA training a be licensed.

BACKLINE TECHNICIAN

The role of the Back Line Technician is mainly to look after and set up the instruments for musicians, normally drums/percussion, guitars and keyboards and who generally work for the artist or the artist management company, often on a self employed basis.

The role may be carried of by one or more technicians (such as Drum/Percussion Tech, Guitar Tech or Keyboard Tech) any of which may look after more than one

type of instrument for example a technician who looks after all back line equipment for all the band members. Generally speaking, the more equipment or more specialised the equipment or the bigger the band (in terms of status) the more technicians to look after all the back line equipment.

The job of maintaining equipment and keeping the whole system running during a tour is now very specialised and most backline techs are out of necessity very good musicians.

The tech. must over see the unloading of equipment at each show and then set up the equipment ensuring the equipment is working perfectly and repairing any faults if required. Setup includes cleaning equipment, erecting speakers, amps and stands, desks, laptops and keyboards, drums, anything that is used during the gig, changing strings and drum heads, tuning instruments then plugging in and testing the equipment and "line checking" prior to sound check, ensuring spares such as batteries, drum heads, sticks, strings, fuses, leads, PVC and Gaffa tape are available.

A guitar or keyboard techs role is to design, build, clean and maintain the stage equipment for the artist, this includes amps and speakers, guitars, radio systems and keyboards as well as MIDI/computer set ups. They must also ensure all electrical equipment has been Portable Appliance Tested (PAT Tested), if they are unable to carry out the testing themselves they will acquire the services of an electrician to carry out the testing and certify the equipment.

As an artist goes on stage the tech will help the artist with his guitar and during the show the tech will be on stage or "in the wings" keeping a very close eye on his musician/s ready to solve problems, change a drum or guitar and restring and tune guitars in seconds! A guitar tech will have a "work station" set up side of stage with all the tools required to remove and change strings or carry out repairs and an electronic tuner to retune the instrument.

After a show the tech will breakdown all the equipment, pack it into it's respective flight case and over see it being loaded back into the truck.

During the rehearsal process, a tech will design and build the system including making leads, programming sounds, saving patches and songs, sorting all flight-case repairs, fixing, manufacture and general problem solving, stocking up with spares and running all things related to band gear.

The technicians with an orchestra will set up the stage to the orchestras required lay out; this will include chairs, music stands, sheet music and possibly risers and rostra as well as percussion and keyboards. They will assist the musicians with instruments such as harps and basses.

A good tech will be there when required but never gets in the way when not required.

The secret is to look after the performer as well as the equipment, this will include making sure stage drinks, set lists and towels are in their correct position on stage for their artist, they will also ensure microphone stands for vocalists are set at their correct height and position.

Core Skills

To be able to set up, maintain and repair relevant musical equipment and instruments, including the tuning and the ability to play the instrument.

A detailed understanding of MIDI and computer music software and systems, and the ability to design and program systems.

An ability to do general 'first aid' on MIDI, audio signal paths and devices that they run through e.g. mixing consoles, FX units, DIs etc.

(Basic maintenance skills, but if not a service engineer must not go too deep (may invalidate equipment warranty)).

Basic Numeracy and Literacy

Ability to perform simple calculations

Keeping of simple financial records.

Ability to understand and interpret written material incl. diagrams, plans, schedules and risk assessments.

Must be able to get on with people easily and have good communication skills.

Qualifications

HND in Music Technology

BTEC in Music Technology

Underpinning Knowledge

An understanding of Health and Safety practice

A more advanced understanding of health and safety practice for work with electrical equipment.

Experience working as a sound engineer / programmer desirable.

TOUR / CREW CATERER

They say an army travels on its stomach and the same can be said for a rock n roll tour and today it is common to hear crew say that they put on weight during a tour a opposed to losing it thanks to the high quality and generous portions of fresh home cooked food provided by the tour caterers, none of your frozen and packet fast food here and everything is made from scratch except possibly bread.

Tour catering crew are normally employed (or engaged if self employed) by a specialist tour catering company and many consider it to be the hardest job on a tour, feeding the touring party with three meals a day including vegetarian options and special diets. The catering team is an integral part of the tour. Being

made to feel a part of the whole team and sharing in the excitement is something that keeps them coming back for more. There is a huge amount of travelling involved and caterers will live with the rest of the touring crew on a tour bus although a hotel is usually provided on days off that occur about once a week but can quite often turn into travel days on an extensive tour. Caterers will report to the Production or Tour Manager.

All the catering equipment has to be carried with all the other equipment on the trucks as most venues do not have suitable or sufficient catering facilities. Catering conditions in some venues leave a lot to be desired but can still be made more homely, with tablecloths, flowers and, at dinner, candles on all the tables.

The equipment will consist of LPG gas cookers, ranges, serving equipment, tea urns, bain-marie's, fridges, dry goods and various other catering related stuff such as cups, saucers, pans, plates, bowls, cutlery, water boilers and even a kitchen sink all of which has to be securely flight cased to help prevent (reduce) damage in transit, you have to be able to set up a kitchen anywhere back stage or in a tent at a festival yet still maintain perfect hygiene conditions, nobody will employ you if you give the lead vocalist food poisoning during a multi million pound world tour. In a festival situation power and water supplies as well as waste disposal must be considered and planned. Menus are planned as a team effort a few days in advance and no dishes are repeated throughout a tour, bands are often careful about what they eat.

After loading into the venue each morning one of the "runners" from the local crew is sent off shopping for items such as milk, bread and all the day's newspapers (crew like their favourite newspaper each morning) while breakfast is prepared. One member of the local crew will have the role of assisting with the washing up for the day.

Breakfast will usually run from 8am to 1pm as the crew have to eat in shifts, for instance, the lighting crew will have breakfast while the rigging crew are working, they will then swoop. Fruit juices, cereal and the traditional English breakfast are favourite but options such as kippers, kedgeree, cold meats and cheeses together with tea, coffee (at least three kinds of coffee), breads, toast, jams, marmalade fruit, yoghurt and croissants are available, in fact the same range as you find in a quality hotel.

About mid morning one of the catering crew go with the local crew runner to do the shopping for the day at a cash and carry or supermarket, not just your average family shop but several hundred pounds worth of fruit, vegetables, meat, fish, bread and even flowers for the dinner table and band dressing rooms, tight budgets must be adhered to and detailed accounts and books kept throughout the tour.

Lunch (1pm – 3pm) is usually buffet style with soup, at least one hot dish and various cold meats, fish, quiches, salads and cakes, fruit and sandwich fillers. Tea, coffee, and soft drinks are available on a “help yourself” basis all day as are items such as bread (and a toaster), crumpets, spreads, cheese, fruit, cakes, snacks and nibbles.

Dinner (6pm) will consist of a choice of 2 starters, 3 main courses (including vegetarian) and a pudding, dinner and breakfast is served at table on china plates with metal cutlery not paper and plastic. The traditional Sunday roast is also a firm favourite.

The catering crew will also provide the artists “hospitality rider” in the dressing rooms, normally tea and coffee, deli trays, fruit, nuts, sweets, chocolates, sandwiches and a whole range of beers, wines and sprits, soft drinks, glasses, ice etc.

Finally, the tour buses have fridges that need to be stocked with beers and soft drinks for after the show along with the crews post show snacks, known as “load out” sandwiches.

Having unloaded, set up, shopped, cooked and washed up it just remains to pack all the cases and reload them all back into the trucks.

A very tough job for which a cheerful disposition is a prerequisite. "You can't be a miserable person or you'll be gone". Tour caterers do it with a smile and are always around for people wanting something not on the daily menu. You can be sure of a Birthday Cake if your on tour on your Birthday, they're worth their weight in gold.

Core Skills

A very broad experience of cooking and catering.

The ability to plan menus within budgets.

The ability to be creative and adaptable.

Ability to perform simple calculations.

Keeping of simple books and accounts.

Basic Numeracy and Literacy.

Ability to understand and interpret written material incl. menus, diagrams, plans, schedules and risk assessments.

Must be able to get on with people easily and have good communication skills.

Qualifications

Formal catering qualifications are not necessarily required provided adequate experience can be demonstrated.

Certificate in Food Hygiene essential.

Underpinning Knowledge

An understanding of Health and Safety practice including Manual Handling, Fire Safety, Electrical Safety and Safety with LPG gas.

Insurance

Self employed caterer will require their own Public Liability Insurance, Employers Liability Insurance will be required if caterers instruct local crew or other members of the catering crew.

THE PRODUCTION / SITE / VENUE ELECTRICIAN AND GENERATOR ENGINEER

The electrician will normally work for an event power and distribution company as an employee or on a self employed basis. The power company will usually provide generators (including back up generators, twin synchronised generator systems, uninterrupted power supply units), cabling and power distribution, fuel (diesel) management, emergency lighting systems, flood, tower and festoon lighting and maintained exit lighting where and when required on site. On site the electrician will report to his crew boss and company and the Production Manager. Power supplies used in live event production are often heavy duty three phase supplies in excess of 300 or 400 amps.

The work must be carried out by qualified electricians (with assistance from labourers) to meet the requirements of the Electricity at Work Regulations 1989. All temporary supplies must be in accord with BS 7909: 1998 Code of Practice for temporary distribution systems for AC electrical supplies for entertainment lighting, technical services and related purposes and the 17th. Edition of the Institution of Electrical Engineers Wiring Regulations (BS 7671:2008).

Hours are often very long and the work dirty (especially on a large green field festival site). Good maintenance and troubleshooting skills are essential together with the ability to get on well with people and work as a team.

The Role of the Electrician

At it's simplest, in an indoor situation the role of the stage electrician is to connect equipment to the mains supply and to disconnect after the event, this will include equipment such as rigging, lighting, audio, video and broadcast (radio and TV) etc but is more likely the role will be as follows:

1. To ensure the safe and correct installation and removal of the electrical generation and distribution system.
2. To liaise with other parties on site to ensure that all activities are carried out without conflict. This may breach safe conditions.

3. To test the system prior to use, in particular the earthing and RCD trip times and to record the results.

4. To provide appropriate written certification to the client prior to its use. Local Authorities will often insist this is provided by a qualified electrician who is registered with the National Inspection Council for Electrical Installation Engineers. (NIC - EIC).

5. To deal with any emergencies, equipment failures and other unforeseen requirements

System Design

All systems will be designed in advance of the event to ensure that adequate and suitable equipment is taken on site and to highlight any additional issues prior to arrival.

When designing the system to be installed at any event, the following will be taken into consideration:

1. The location of the end users of the power supply and the type of connection required (C. Forms, Cam Locks etc)

2. The type of equipment to be used.

3. The location and type of any protection devices.

4. Any requirements for a permanent supply for safety lighting, fire alarms, sprinkler systems, maintained exit signs, medical and emergency units etc.

5. That safety systems such as the above are given priority if the supply is overloaded

6. Any special instructions to be communicated to the end user e.g. with regard to the type and number of pieces of equipment permitted to be connected to the system.

7. The times when power will be required eg. rigging power.

Maintenance and Testing

All equipment provided by the generator and power distribution company will be subjected to full Portable Appliance Testing on an a basis determined by risk assessment and in accordance with the HSE publication "Maintaining Portable and Transportable Electrical Equipment".

On occasion more frequent intervals of thorough inspection and test may be adopted for equipment that is at high risk from damage from use on event sites.

All items of electrical equipment provided will be individually identified by means of unique serial number, allowing PAT test records and other maintenance information to be readily related to specific items. A database of all such test records must be kept by the company.

Methodology

Equipment is usually packed onto stillages or pallets and loaded into trucks for transport, fork lift trucks are employed due the heavy nature of the equipment. Generators are transported on flatbed trucks and either left on the truck during use or craned off using a Hi-Abs or lorry loaders and fork lift trucks for the smaller units, despite this mechanisation a great deal of manual handling is still required.

Fuel is carried in drums or bunded bowsers (both mobile and static), spillage kits must also be carried in case of emergency.

Equipment and cabling is often required to be installed at height eg emergency and flood lighting, festoon lighting etc.

Generator Safety

Generators will be sited and installed so that controls are easily accessible and that refuelling operations and maintenance may be readily undertaken. All items will display the necessary warning signs. Control panels must be kept locked when not in use. All generators will be protected from access, tampering and damage by unauthorised persons particularly in public areas by fencing, the supply of fencing is normally made by the Client as a condition of supply. Generator sets will be located in positions agreed with the relevant site manager/safety officer.

Cabling and Distribution

1. All cables, plugs and socket connectors will be arranged to avoid any severe bends or trapping.
2. All cables will be arranged so that they do not form trip hazards
3. Where cables cross vehicle, pedestrian or other (e.g. livestock) traffic routes they must be protected so that they will not be damaged by or cause a hazard to those using the route.
4. All circuits should be protected in accordance with BS 7671
5. All circuits should be protected against surges, over loading and earth faults.

6. All parts of the installation should be protected by a circuit protective conductor, which in turn should be connected to the earthing terminal of the power source.

Safety Checks

During installation of the system and prior to signing it off as being safe to use the Electrician must undertake general electrical safety tests, record and assess the results and undertake any corrective work to be done.

Sign off Certificates

On completion of the installation, the Electrician will provide the client with written certification that the system is safe for use and complete any relevant and appropriate sign-off forms provided by the client.

The system will only be considered complete and safe when the following apply:

1. The Electrician is satisfied that the system is running correctly and safe to use
2. The results of safety checks show that the system is running correctly
3. The system is protected where necessary from access and tampering by unauthorised persons
4. All cables are routed so that they do not cause trip hazards or obstructions and are not exposed to potential damage

Generator Engineer

Where generators are in use a good generator and power distribution company will also provide a Generator Engineer to install, maintain and fuel the generators.

The Generator Engineers responsibilities will include installation, servicing and repairs at depots and on site. A Generator Engineer must be a mechanical engineer with electrical experience, in particular with diesel generators (servicing and fault finding). They will usually work as a team along side the Electricians.

For stage areas it is generally safer and good practice to have several smaller generators instead of one large one, this reduces the problems (and noises) caused by having audio and lighting on the same circuit and ensures the show can proceed (albeit limited) in the event of one generator failing.

Core Skills

To be able to set up, maintain, trouble shoot and repair electrical equipment and distribution systems.

A ability to design electrical distribution systems.

Ability to perform simple calculations

Keeping of simple financial records and accounts.

Ability to understand and interpret written material incl. circuit diagrams, plans, schedules and risk assessments.

Must be able to get on with people easily and have good communication skills.

Qualifications

City and Guilds qualified electrician.

Training and certification for ladders and steps.

Plant operator training and certification by one of the following recognised training bodies certification by one of the following recognised training bodies;

- Construction Industry Training Board
- LANTRA National Training Organisation
- The Independent Training Standards Scheme and Register (ITSSAR) is the administrative arm of the Association of Industrial Truck Trainers training accreditation scheme.
- National Plant Operators Registration Scheme
- Road Traffic Industry Training Board

Drivers using Lorry Loader Cranes or Hi-Abs will also require training and certification and training by one of the above organisations.

Training and certification is also available from IPAF (International Powered Access Association) for Scissor Platforms, Cherry Pickers and PASMA for Aluminium Access Towers.

Underpinning Knowledge

Conversant with BS 7909: 1998 Code of Practice for temporary distribution systems for AC electrical supplies for entertainment lighting, technical services and related purposes

An understanding of Health and Safety practice particularly manual handling, plant and machinery operations, work at height and fire safety.

A more advanced understanding of health and safety practice for work with industrial standard electrical distribution equipment.

A thorough understanding of event production process, methodology and terminology.

A practical understanding of Environmental Safety in case of diesel spillage.

Insurance

Self employed electricians / generator engineers will require their own Public Liability Insurance, Employers Liability Insurance will be required if caterers instruct local crew or other members of the crew.

STAGE SET BUILDERS

The stage sets used in modern productions can range from a simple raised platform or platforms placed on the stage for items such as drums and keyboards through to ramps, steps, staircases, platforms, walk-ways to very large “theatre” style sets depicting any kind of scene imaginable – from Manhattan skyline to Stonehenge or the surface of Mars. The small platforms for equipment (known as “risers”) are often on wheels (rolling risers) with a braking system to facilitate the easy movement of equipment on stage and there are even revolving stages.

Automated sets are also becoming more popular such as moving pieces of set, raising and lowering platforms, lifts, escalators and travelators. These sets are operated either by motors, electronically or by hydraulics. Many sets also have various lighting, video or projection units built into them, the lighting or video crew will be responsible for this aspect of the set build and breakdown.

Sets are designed (to very high safety standards) and then constructed from light weight metal such as aluminium in a workshop, wooded sets are still occasionally used but are getting rare, they are designed to be easily assembled and dismantled rather like Meccano, the sections are transported specially designed in barrows or dollies that can be loaded onto the trailer unit of a truck and lifted with a fork lift truck, the sections then clip or bolt together on site, assembly and dismantling work is often carried out at height.

Set builders obviously need to be made aware of the stage sizes to be encountered on a tour to ensure the set can be accommodated or if necessary altered to fit the stage, adaptability is essential.

Small risers are usually dealt with by the back line crew but large sets will require a specialist crew to build and dismantle them on tour, automated sets will require crew with a more specialist range of skills to deal with the automation.

Once a set is built it may also require “dressing” with drapes and curtains (soft goods) etc. These must be fire proof or fire retardant to the relevant regulations.

Core Skills

Metal work, engineering and fabrication skills.

Welding including MIG, TIG, Arc and Oxy-acetylene.

To be able to set up, maintain and repair stage sets.

Ability to perform simple calculations.

Keeping of simple financial records and accounts.

Ability to understand and interpret written material incl. engineering plans, CAD drawings, method statements, schedules and risk assessments.

Must be able to get on with people easily and have good communication skills.

If automated sets are used a knowledge of the relevant automation system is essential to be able to service, operate, maintain and repair the system is essential, this can include mechanical or electrical engineering and hydraulics.

Qualifications

An engineering qualification.

An electro-mechanical engineering qualification.

Training and certification for ladders and steps.

Plant operator training and certification by one of the following recognised training bodies certification by one of the following recognised training bodies;

- Construction Industry Training Board
- LANTRA National Training Organisation
- The Independent Training Standards Scheme and Register (ITSSAR) is the administrative arm of the Association of Industrial Truck Trainers training accreditation scheme.
- National Plant Operators Registration Scheme
- Road Traffic Industry Training Board

Training and certification is also available from IPAF (International Powered Access Association) for Scissor Platforms, Cherry Pickers and PASMA for Aluminium Access Towers.

Underpinning Knowledge

Conversant with "Temporary demountable structures - Guidance on design, procurement and use". Third Edition published by The Institution of Structural Engineers.

An understanding of Health and Safety practice particularly manual handling, plant and machinery operations, work at height and fire safety.

A through understanding of event production process, methodology and terminology.

Basic IT skills.

Insurance

Self employed set crew will require their own Public Liability Insurance, Employers Liability Insurance will be required if self employed set crew instruct local crew or other members of the crew.

FRONT OF STAGE PIT BARRIER CREW

Despite the fact that many permanent venues have their own front of stage pit barrier systems that are erected and removed by their own trained staff there is still an expanding market for the hire of barrier systems for both indoor and outdoor events.

Pit barrier crew work for a barrier hire company, they may also be engaged on a self-employed basis, they will be required to erect the barrier and remove it at the end of the event. The layout design for the barrier (straight, curved, finger barrier, multi barrier or pen systems, decked barrier etc) will have been provided in

advance by Production Manager who will have been advised by the crowd manager and safety advisor for the event as to the type of system required. On site, the Production Manager will advise the barrier crew as to the exact position for the barrier to be erected.

Barriers are designed (to very high structural safety standards), the sections are usually a meter wide and are constructed from aluminium or steel in a workshop, they are designed to be easily assembled and dismantled rather like Meccano, the sections are transported specially designed in barrows or dollies that can be loaded onto the trailer unit of a truck and lifted with a fork lift truck, the sections then clip or bolt together on site. Some barriers are designed to operate safely on uneven ground, others need to be levelled (by the Client) or chocked in a safe manner. The pit crew must always inspect the barrier after it has been erected, there must be no gaps where feet, hands or fingers can get trapped and no sharp edges. A competent member of the barrier crew must remain on site during the event (particularly festivals and multi band events) and make regular checks of the barrier. After erection and inspection and Completion Certificate must be filled in and given to the Event Safety Officer or the Production Manager, the Completion Certificate will state the barrier has been erected to a safe standard and is capable of its stated with holding its certified safe working load etc.

New advances in barriers now include barriers with computer sensors built into the barrier that can accurately and instantly show the pressure loading at given points on the barrier, this is of interest to stewards working as pit rescue teams and to the designers and manufacturers of barriers.

Core Skills

Basic metal work, engineering and fabrication skills.

To be able to set up and maintain barrier systems.

Ability to perform simple calculations.

Keeping of simple financial records and accounts.

Ability to understand and interpret written material incl. engineering plans, CAD drawings, method statements, schedules and risk assessments.

Must be able to get on with people easily and have good communication skills.

Qualifications

Plant operator training and certification by one of the following recognised training bodies certification by one of the following recognised training bodies;

- Construction Industry Training Board
- LANTRA National Training Organisation
- The Independent Training Standards Scheme and Register (ITSSAR) is the administrative arm of the Association of Industrial Truck Trainers training accreditation scheme.
- National Plant Operators Registration Scheme
- Road Traffic Industry Training Board

Underpinning Knowledge

Conversant with "Temporary demountable structures - Guidance on design, procurement and use". Third Edition published by The Institution of Structural Engineers.

An understanding of Health and Safety practice particularly manual handling, plant and machinery operations.

A thorough understanding of event production process, methodology and terminology.

Basic IT skills.

Insurance

Self employed barrier crew will require their own Public Liability Insurance, Employers Liability Insurance will be required if self employed barrier crew instruct local crew or other members of the crew.

STAGE BUILDERS

Stages, roof systems and other associated temporary structures come in many shapes and styles, from a simple platform to huge sophisticated systems capable of supporting tons of lighting, sound and video equipment from their roofs and being weather proof.

It is essential that a structural engineers report has been produced for each stage system, most Local Authorities will want to see these reports before an event as part of the License Conditions.

Stage systems are normally provided by specialist staging companies and are constructed from components that are rapidly assembled on site, normal "tube and clip" scaffolding as used in the construction industry is rarely used instead "RMD Kwickform" or "Layher" scaffold systems are normally employed, they both feature quick connections which allows for fast assembly time and utilising only simple hand tools, the component parts are commonly referred to as 'Steel' within the production industry, the decking is fastened in position by clips, bolts or locking devices depending upon which type of decking is used.

In addition to stages the staging company will often provide associated structures such as PA wings, video screen, camera and lighting platforms, dolly runs, FOH mix and lighting positions, disabled viewing platforms, access ramps and steps etc.

All structures are designed to be installed and removed within a very compressed time scale (often within days or a week) – like stage sets, stage systems are like big boys Mecano!

Roof systems also vary from scaffold structures extended upwards from the sub-structure to ground support systems constructed from trussing and lifted by rigging motors to the very popular orbit or dome roof systems. Regardless of the system used they all need to be covered in waterproof (and fire proof) sheeting for weather protection. Some large roof systems require a crane to position them and almost all require the crew to work at height.

Component parts are usually packed into stillages, dollies or barrows for transport on trucks, the equipment is heavy and a fork lift truck is usually essential for all but the smallest stages.

The Client (Production Manager) is normally responsible for marking out the position for the front line of the stage, most outdoor systems can be used over uneven and sloping ground by using adjustable base jacks that can be levelled using a laser or spirit level.

The crew building the stage will work under a Crew Boss who in turn answers to the company and the Production Manager.

Core Skills

To be able to set up, maintain and repair stage sets.

Ability to perform simple calculations.

Keeping of simple financial records and accounts.

Ability to understand and interpret written material incl. engineering plans, CAD drawings, method statements, schedules and risk assessments.

Must be able to get on with people easily and have good communication skills.

If rigging motors are used a knowledge of the relevant system is essential to be able to service, operate, maintain and repair the system is essential, this can include mechanical or electrical engineering and hydraulics.

Qualifications

An engineering qualification.

An electro-mechanical engineering qualification.

Training and certification for ladders and steps.

Training and certification in Fall Arrest systems.

Plant operator training and certification by one of the following recognised training bodies certification by one of the following recognised training bodies;

- Construction Industry Training Board
- LANTRA National Training Organisation
- The Independent Training Standards Scheme and Register (ITSSAR) is the administrative arm of the Association of Industrial Truck Trainers training accreditation scheme.
- National Plant Operators Registration Scheme
- Road Traffic Industry Training Board

Training and certification is also available from IPAF (International Powered Access Association) for Scissor Platforms, Cherry Pickers and PASMA for Aluminium Access Towers.

Underpinning Knowledge

Conversant with "Temporary demountable structures - Guidance on design, procurement and use". Third Edition published by The Institution of Structural Engineers.

An understanding of Health and Safety practice particularly manual handling, plant and machinery operations, work at height, LOLER and fire safety.

A thorough understanding of event production process, methodology and terminology.

Basic IT skills.

Insurance

Self employed stage building crew will require their own Public Liability Insurance, Employers Liability Insurance will be required if self employed stage builders instruct local crew or other members of the crew.

DRAPES, BACKDROPS AND DECOR

Drapes and backdrops are used to "dress" the stage, these items are commonly referred to as "softs". Backdrops are large drapes often embellished with images or an artists logo, other items of decor are used to create an image or effect on stage.

Drapes are often carried in canvas or nylon bags or flight that can be quite heavy, the drapes have to be hung for rigging bars (barrels), trussing or cables and this involves working at height. Kabuki Curtain Systems allow for more than one drape to be hung from a bar and for the drapes to be dropped (smoothly and one at a time) to reveal another drape hidden behind the previous, these can be controlled manually or by automation.

Another common drape is the Star Cloth, these contain hundreds of LED lights powered via a transformer, the effect is like the night sky full of stars or they can be designed to create a picture, logo or image, effects can also be used to change colours and patterns.

The fabrics used for backdrops and drapes are either certificated as fire proof or fire retardant to British Standards, copies of the certificates should be available for inspection at all times and some suppliers ensure they are permanently attached to the fabrics.

Core Skills

To be able to carry out the required tasks safely and efficiently.

Ability to perform simple calculations.

Keeping of simple financial records and accounts.

Ability to understand and interpret written material including plans, method statements, schedules and risk assessments.

Must be able to get on with people easily and have good communication skills.

Qualifications

Training and certification for ladders and steps.

Training and certification in Fall Arrest systems.

PASMA for Aluminium Access Tower training and certification.

Plant operator training and certification by one of the following recognised training bodies for powered access equipment such as Scissor Platforms, Cherry Pickers:

- Construction Industry Training Board
- LANTRA National Training Organisation
- The Independent Training Standards Scheme and Register (ITSSAR) is the administrative arm of the Association of Industrial Truck Trainers training accreditation scheme.
- National Plant Operators Registration Scheme
- Road Traffic Industry Training Board
- IPAF (International Powered Access Association)

Underpinning Knowledge

An understanding of Health and Safety practice with particularly relevance to Work at Height, Manual Handling and Fire Safety.

An understanding of event production process, methodology and terminology.

Basic IT skills.

Insurance

Self employed crew will require their own Public Liability Insurance, Employers Liability Insurance will be required if self employed individual instructs local crew or other members of the crew.

MERCHANDISER

Most artists and performers sell merchandise such as T Shirts, Stickers, Badges, Posters, CD's etc (also known as "Swag") at their live performances to help increase income from touring. Some acts (or their management) will carry this out "in house" and arrange their own staff to sell it at the shows and some will "License" their merchandise to a merchandise company who will provide the staff.

The artists contract with the promoter will normally state that an area to sell merchandise is provided free of charge and promoters will not normally charge but the venue may make a charge (usually a percentage of the takings) and

some venues will provide an area to sell and the staff to run the stand in which case all stock will have to be counted in (before the event) and out (after the event) and the relevant fee paid on the sales percentage.

The merchandiser (AKA "the swag man") will set up the merchandise area before the show to make an attractive display, lighting may be used to enhance the display.

Stock must be tightly controlled and records kept, extra stock must be ordered well in advance if stocks are running low so it can be delivered to the next venue on the tour.

Security is a major consideration as a large amount of money may be taken and held.

Core Skills

To be able to set up and run the merchandise area.

Ability to perform calculations.

Keeping of financial records and accounts.

Ability to understand and interpret written material including schedules and risk assessments.

Must be able to get on with people easily and have good communication skills.

Qualifications

There are no formal qualifications.

Underpinning Knowledge

An understanding of Health and Safety practice including manual handling.

A thorough understanding of event production process, methodology and terminology.

Basic IT skills.

Insurance

Self employed crew will require their own Public Liability Insurance, Employers Liability Insurance will be required if merchandisers instruct local crew or other members of the crew.

RIGGER

Riggers are responsible for hanging and lifting equipment such as lighting trusses and PA speakers etc. Much of the work is carried out at height but they will be supported by "Ground Riggers".

Major touring productions will probably only engage a Chief Event Rigger and make it a contract term that Promoters are responsible for the provision of a full rigging crew and associated equipment.

Duties of the Venue Rigger

The Venue Rigger is contracted to represent the interests of the venue and is responsible for guiding the rigging process for the event. The Venue Rigger is to assist the event riggers to hang the rigging points quickly and safely either on a grid or from rigging points in the venue roof. The Venue Rigger reports to the Venue Technical Manager.

The Venue Rigger's duties include:

General Duties

- Inform venue management before working overhead and / or use of plant
- Ensure venue rigging procedures are adhered to.
 - Points are not overloaded, all deads are attached or removed as required.
- Inform all rigging personnel about the venue safety procedures, e.g. suitable PPE is worn
 - by all rigging personnel working at height or on the ground.
- Advise all rigging personnel on site of the venue rigging methods, e.g. top rigging
 - specification, safeties, access and policies.
- Actively assist the Event/Production rigging team
- Inform venue management when overhead work and plant use ceases
- Oversee that all safeties are attached as specified
- Sign completion certificate after event is completely rigged and safe

Duties of the House Riggers

House Riggers are supervised by, and report to, the Venue Rigger.

General duties:

- Install rigging points as required.
- Assisting where required to remove the safeties and to lower the rigging points from the grid (where fitted), for load out.
- House riggers to remain on site until all rigging points are in position as agreed by the Chief Event Rigger.
- Rigging of venue drape points as required

Duties of the Chief Event/Production Rigger

- Marking Out
- Notify the Venue Rigger of any change in weights.
- Notify Venue Rigger of the required working height of the grid

Oversee and manage all Event/Production Riggers.
Oversee the installation of production points and safeties.
If using a grid, observe the production hoist chains when the grid is being raised.
Sign completion certificate after event is completely rigged and safe.

Ground Riggers

Work at ground level supporting those working at height.

Core Skills

To be able to work safely at height.
Ability to produce rigging plots using CAD systems.
Ability to perform calculations.
Keeping of simple financial records and accounts.
Ability to understand and interpret written material including rigging plots, plans, method statements, schedules and risk assessments.
Must be able to get on with people easily, a team worker and leader with good communication skills.
Detailed knowledge of use, storage and maintenance of rigging equipment such as trusses, motors, slings (steel, fibre and chain), master links and shackles.
Rope work.

Underpinning Knowledge

In addition to the core skills a certain amount of background knowledge is required:

An understanding of good Health & Safety practice
Knowledge of guidelines such as The Event Safety Guide
Knowledge of the Health & Safety at Work Act 1974
Knowledge of the Work at Height Regulations
Knowledge of the Lifting Operations and Lifting Equipment Regulations
Knowledge of electrical systems with special regard to rigging motors

Qualifications

National Rigging Certificate
Training and certification for use of ladders, steps and Tallscopes.
Training and certification in Fall Arrest systems.
PASMA certification for use of Aluminium Access Towers.
Training and Certification for Inspection/Examination of Fall Protection Equipment
Plant operator training and certification by one of the following recognised training bodies for powered access equipment such as Scissor Platforms, Cherry Pickers:

- Construction Skills
- LANTRA National Training Organisation

- The Independent Training Standards Scheme and Register (ITSSAR) is the administrative arm of the Association of Industrial Truck Trainers training accreditation scheme.
- National Plant Operators Registration Scheme (NPORS)
- Road Traffic Industry Training Board (RTITB)
- IPAF (International Powered Access Association)

Riggers are either self employed or employed by rigging companies.

Insurance

Self employed riggers will require their own Public Liability Insurance.