



NATIONAL FEDERATION OF YOUNG FARMERS' CLUBS

Competitions Programme 2024 - 2025

NFYFC Performing Arts Competition

PANTOMIME 2025 – ENTERTAINMENTS 2026 – DRAMA 2027

(To note for these rules small tweaks will be made regarding technical requirements and membership once a sub group of the Competitions Committee has been held for Pantomime 2025)

RULES

COMPETITION AIMS

To encourage YFC members aged 28 & under to learn new performance techniques, develop musical and acting skills to a good standard in amateur dramatics.

LEARNING OUTCOMES

Teamwork, commitment, acting, drama, dance, singing, theatrical, writing, interpretation, choreography, communication skills, expression and confidence.

REMINDER: Please read these rules in conjunction with **NFYFC General Rules** and familiarise all competitors with the **Fine System in place for withdrawal from competitions.**

Further information can be found at <https://nfyfc.org.uk/competition-organisers-resources>

APPLIES TO ALL PERFORMANCES

1. DATE & VENUE

- 1.1. The National Final will be held on Saturday 12th and Sunday, 13th April 2025 at The Spa Centre, Leamington Spa.
- 1.2. English/Welsh Area Eliminators must take place no later than 22nd and 23rd March 2025.

2. REPRESENTATION

- 2.1. Counties may enter one team per 600 members or part thereof in Area Eliminators.
- 2.2. Areas will be represented by **one** team per 3,000 members, i.e. Northern Area x 2, South West Area x 2, Wales x 2, East Midlands Area x1, West Midlands Area x 1, South East Area x 1, Eastern Area x 1 in the Final competition.
- 2.3. Member of the Year competitors are eligible to compete in a second NFYFC final on the same day if applicable.

3. ELIGIBILITY

- 3.1. All competitors must be 28 years of age or under on 1st September 2024 and a full member of a Club affiliated to the NFYFC.
- 3.2. To note when organising your county final of the competition, there are strict guidelines to be followed for those members between the ages of 10-15. You will be requested to contact your Local Authority for their recommendations. Contact NFYFC Competitions Department in the first instance.

4. SUBSTITUTION

- 4.1. **All substitutes must have been eligible to compete in the County Final.**

5. CONTENT/MATERIAL (TASTE/DECENCY)

- 5.1. **Members are reminded that in taking part in the Performing Arts competitions, material of a questionable nature will be penalised. Members are asked to bear in mind that they are performing to a family audience.**
- 5.2. Producers/writers must carefully consider how taste, sexual matters, violence and strong language is dealt with. Every audience includes people of different ages (including young children), cultures, religions and sensibilities. Audience sensibilities and standards do vary widely, and producers/writers should be very mindful of this at all times.
6. **BACKSTAGE**
 - 6.1. There is no restriction on the number of helpers who are within current membership age. Any helpers visible on stage i.e. moving set and scenery etc. must be current YFC members under the age of 28. Teams are also allowed a maximum of six helpers outside of membership age, however, these must not be visible on stage and must hold a current Associate membership. To note: If using a prompt, ~~they must be of membership age.~~ **If a prompt is used, they may be in age or an associate member and a member on the day of the County Final.**
 - 6.2. **Producer** Each production must have one appointed; there are no restrictions of membership which apply to this position. i.e., they do not require a membership card. **If the Producer intends to go backstage they must be an associate member and a member on the day of the County Final.**
 - 6.3. **Any person taking part in the performance under 28 or associates must be a member on the day of the County Final.**
 - 6.4. **Team liaison person** Each production must have one appointed; as a member of the cast, this person will make decisions on behalf of the team.
 - 6.5. **Any live musical accompaniments MUST be performed by an in age YFC member(s) with valid membership card (not Associate Member) and can be sited on or off stage. Taped sound effects/music is permitted. (NFYFC cannot be held responsible for the efficiency or quality of any sound system in any hall used).**
7. **RISK ASSESSMENT**
 - 7.1. All productions **MUST**, as part of the competition, submit 14 days in advance a detailed Risk Assessment of the production that covers all activities both on and off the stage. **Teams entered are responsible for producing a Risk Assessment that is adequate and suitable for all activities within the production.**
 - 7.1.1. There are no marks awarded for the Risk Assessment but if it is not forthcoming by the deadline of 14 days before the National Final, that team will be disqualified. The stage and theatre manager(s) hold the right, under these rules, to refuse an activity that does not meet current safety standards. The stage manager and theatre staff have full authority to stop a production that is not safe.
 - 7.2. All teams must abide by the Health & Safety and fire safety Regulations of the theatre. All stage scenery must be fireproofed. Copies of the theatre regulations will be sent to teams. Note this information should be recorded in the Risk Assessments
8. **USE OF THEATRE**
 - 8.1. Where published works are used within the production, the team **must** provide original copies of the script **and/or the** adapted script for use by the judges at all stages of the competition. If providing published scripts, do not photocopy scripts, (original copies only) unless written authorisation has been obtained from the publisher and a copy of the authorisation accompanies photocopies. Similar letters of permission should be obtained for any cuts made in a script, or for the performance of extracts from full-length plays, which are still under Copyright Protection.
 - 8.1.1. Teams will be requested to send in 3 copies of the script/resume/plot (photocopies are NOT allowed). If any amendments/ cuts have been made to the original, these must be highlighted with both the original wording and the new amendments. **To photocopy or reproduce copyright material by any means is to break the Law of Copyright and be liable to prosecution.**
 - 8.1.2. ***It is the responsibility of the team to ensure the correct Royalties are paid for each performance.***

- 8.2. Where appropriate, Clubs must pay Royalties to publishers – A PRS form is available on the NFYFC website on the competitions resource page. This should be completed and returned to NFYFC prior to the event.
- 8.3. Details of the theatre chosen for the Final Competition will be forwarded to all teams taking part. Such details will include a plan of the stage, available lighting, electrical equipment, etc. Any visual effects, electrical appliances etc., belonging to competing teams must not interfere with the theatre lighting and must be in accordance with the safety regulations pertaining to that theatre. NFYFC and the Theatre Management will not be responsible for providing any equipment or material that is not available in the theatre and included on the list of available equipment. Any additional equipment required must be arranged with the theatre via NFYFC and may incur additional costs to the team.
- 8.4. Any performances with elements performed at height or deemed to be high risk (i.e., use of silks or wires to suspend the performer) must be notified to NFYFC in writing before the County and Area rounds. The performances will then be agreed to and signed off by our insurance company and also host theatres if applicable.
- 8.5. If pyrotechnics are to be used in the performance NFYFC must be notified beforehand and competence in using pyrotechnics must be proven by the competitors. Likewise use of smoke/haze machines must be notified to NFYFC before County and Area Rounds.
- 8.6. Competitors to note that under no circumstances must live animals be used at any round of the competition due to animal welfare and insurance purposes.
- 8.7. Teams competing in the Final competition must prepare and submit a stage plan to the NFYFC Competitions Department before the competition, showing the stage setting, lighting etc. Details of any inserts to be included in the curtain setting, back-cloths to be flown and the weight (in kilograms) of items to be flown—A maximum **of two** ~~not three~~ flight bars will be available for flying cloths and props only and a list of basic furniture, a lighting cue sheet and any information about costumes/props, etc., that have been prepared by the members should be attached. **It is the responsibility of each team to submit all lighting and sound cues at least 15 days prior to the NFYFC Final. A basic lighting template of the theatre will be sent to each team prior to the Competition.**
- 8.8. Teams must supply a single A4 sheet with title of production and cast list no later than 14 days before the to the Final.
- 8.9. Teams must provide 'biographical' details of their production, (information about the YFC Club/County Federation, how the Production came about and any other useful information) for the compere no later than 14 days before the competition National Final.
- 8.10. Filming and photography are permitted by supporters (family and friends) however they must register with NFYFC on the day of the competition and be given a wristband. To note that any videoing or photographs are for personal use and should not be placed on the internet or social networking sites. These procedures will ensure that NFYFC are taking reasonable measures to keep our members safe from potential harm.
- 8.11. There will be **NO** admittance to anyone in any part of the auditorium or backstage whilst a team is performing.
- 8.12. **Additional items that will be charged to teams taking part – there is a limit of 6 head mics and 2 handhelds microphones per team.**

CHECK LIST: Items to be sent to NFYFC prior to National Final

- ✓ **Entry Form listing all participants including 6 backstage persons over the age of 28 (associate membership requirement)**
- ✓ **Parental Consent Form for all under 18s**
- ✓ **Child Licence for 10- to 16-year-olds**
- ✓ **Compere notes: Synopsis about team and production**
- ✓ **Cast List**
- ✓ **Original Scripts x3 (If a published play, photocopies are not acceptable)**
- ✓ **Permission to adapt original scripts if applicable**
- ✓ **Stage Plan**
- ✓ **Technical Requirements and lighting plan**
- ✓ **Risk Assessment**
- ✓ **PRS Music Form**

9. AWARDS

- 9.1. Awards for the National Final for best production with prize cards awarded for 1st to 3rd
- 9.2. Awards at National Final for ~~Best Male and Best Female Actor~~
 - 9.2.1. **Best performance in a lead role**
 - 9.2.2. **Best Performance in a Supporting Role**
 - 9.2.3. **Best Performance for a member who is 17 and Under**
 - 9.2.4. **Best Moment in the Theatre**
- 9.3. Certificates of achievement will be awarded to those teams taking part at the National Final.

Pantomime 2025

10. REPRESENTATION

- 10.1. Counties may enter one team per 600 members or part thereof in the Area Finals.
- 10.2. Areas will be represented in the National Finals by one County team per 3,000 members or part thereof.

11. PROCEDURE

- 11.1. A pantomime is a story based on Fairy Tales, with comedy, over the top characters and of course audience participation.
- 11.2. The competition shall take the form of a pantomime, which may be either excerpts from a pantomime or the team's original work. **For guidance only** "Pantomime is a dramatic entertainment loosely based on a traditional fairy tale in which the activity is carried on with the help of singing, dancing, clowning, topical jokes and music, in which the performance of that action is conducted by certain stock roles".

12. TIMING

- 12.1. Platform time MUST be between 20 and 60 minutes. ~~This must include setting and striking the set.~~ **There is a new rule that there is a maximum of 10 minutes to set the stage and 10 minutes to clear the stage otherwise time faults will be awarded this is in addition to the 60 minutes performance time.** If the total platform time exceeds 60 minutes or is below the minimum requirement of 20 minutes, teams will have marks deducted at the rate of two points per minute, or part thereof, from the overall score. AS AGREED, IN THE MEETING JUNE 2016, A MINIMUM OF 20 MINUTES OR PENALTY OF 2 POINTS PER MINUTE UNDER 20 MINUTES OR OVER THE 60 MINUTE LIMIT WILL APPLY.

- ~~12.2. A maximum of 45 minutes~~ **A maximum of 35 minutes with 5 minutes H&S Briefing will be allowed for teams to prepare for their performance and use as a technical run through. To note that teams may use any number of backdrops/cloths that the theatre may have, only 2 additional cloths can be used and these will be flown outside of the technical time.** ~~Flying of fly bars (cloths and props only can be flown) etc. 20 minutes of this hour is reserved for rehearsal of any flying elements (theatre staff will be on hand to do this for the team). During these 20 minutes, the stage MUST be clear. Any remaining minutes is for teams to use the stage as they see fit.~~

13. **SCALE OF MARKS: Potential 100 Points**

Variety and Balance

20

In an Entertainment, there are many types of performance that can be included, and these may be performed either by the whole company, by a group or, if available, by talented individuals. The choice is great, but a balanced programme should be varied, including many different items or elements, combining together around a main theme or idea which links the whole Show together.

Originality and Entertainment Value **30**

The value of an Entertainment is assessed by its variety, attack, and the life and zest it shows in achieving and maintaining a high standard. The Show should have originality and audience appeal. The items presented should be lively and varied and should move swiftly from one item to another, preferably linked by a main theme or idea. Design should be bold and colourful, and the Show should be presented with precision, speed and enjoyment.

Presentation

25

This covers such factors as stage setting, properties, lighting, costumes, make-up and sound effects, Adjudicators should appreciate the difficulties of presenting a performance under varying conditions in a non-theatre space such as a village/town hall. Within the limitations of the hall, the Adjudicator will look out for touches of detail, which give atmosphere to a production. They will also look for an appreciation of the value of lighting other than as a means of illumination. Credit will be given for the aptness of costume and make-up to the characters and the performance, as well as to the manner in which they have been designed and made.

Overall Effect

25

This section is mainly concerned with the general impression made on the Adjudicator by the performance. Consideration will be given to the kind of Show presented, or the type of play chosen. With the latter, its dramatic merit, and the suitability of the play to the cast, will be judged. But, with both types of performance, the originality, the teamwork and the endeavour shown by the cast in their performance, as well as the standard attained, will be assessed.

Entertainments 2026

14. REPRESENTATION

- 14.1. Counties may enter one team per 600 members or part thereof in the Area Events.
- 14.2. Representation at the Final will be one team per 6,000 members or part thereof by county teams for Northern England, Southern England and Wales.

15. PROCEDURE

- 15.1. An Entertainment may include straight singing, singing with movement, dancing of any kind, drama, sketches, humour - either visual or spoken (though anything of a dubious nature would be penalised) - magic or conjuring, instrumental performances, mime etc. - the list is endless. But, like making a cake, the ingredients must be weighed and balanced, mixed and blended to make the whole performance.
- 15.2. A play is not to be included in Entertainments. (A play can be defined as following a story from beginning to end).

16. TIMING

- 16.1. Platform time allowed will be up to 30 minutes. **There is a new rule that there is a maximum of 10 minutes to set the stage and 10 minutes to clear the stage otherwise time faults will be awarded this is in addition to the 30 minutes performance time.** This must include setting and striking the set. If the total platform time exceeds 30 minutes, teams will have marks deducted at the rate of two points per minute, or part thereof, from the overall score.
- 16.2. **A maximum of 45 minutes maximum of 35 minutes with 5 minutes H&S Briefing will be allowed for teams to prepare for their performance and use as a technical run through. To note that teams may use any number of backdrops/cloths that the theatre may have, only 2 additional cloths can be used and these will be flown outside of the technical time.** Flying of fly bars (cloths and props only can be flown) etc. 20 minutes of this hour is reserved for rehearsal of any flying elements (theatre staff will be on hand to do this for the team). During these 20 minutes, the stage MUST be clear. Any remaining minutes is for teams to use the stage as they see fit.

17. SCALE OF MARKING: Potential 100 Points

Variety and Balance

20

In an Entertainment, there are many types of performance that can be included, and these may be performed either by the whole company, by a group or, if available, by talented individuals. A balanced programme should be varied, including many different items, combining together around a main theme or idea which links the whole show together.

Originality and Entertainment Value

35

The value of an Entertainment is assessed by its variety, attack, and the life and zest it shows in achieving and maintaining a high standard. The show should have originality and audience appeal. The items presented should be lively and varied and should move swiftly from one item to another, preferably linked by a main theme or idea. Design should be bold and colourful, and the show should be presented with precision, speed and enjoyment.

Effectiveness of Set

10

This covers such factors as stage setting, properties, lighting, costumes, make-up and sound effects. Adjudicators should appreciate the difficulties of presenting a performance under strange conditions in a strange hall. Within the limitations of the hall, the Adjudicator will look out for touches of detail, which give atmosphere to a production. They will also look for an appreciation of the value of lighting other than as a means of illumination. Credit will be given for the aptness of costume and make-up to the characters and the performance, as well as to the manner in which they have been designed and made.

Use of stage by performers

10

This is exactly what the heading states. An Adjudicator will look for a production that involves all aspects of the stage through movement and grouping. The use of rostra and steps giving varying degrees of height adds another dimension to the stage. Not only does the space available run from stage left to stage right, from upstage to downstage, but elevation from rostra varies the levels available from high to low. Movement patterns and grouping shapes must vary and change as the show demands.

Overall Affect

25

This section is mainly concerned with the general impression made on the Adjudicator by the performance. Consideration will be given to the kind of Show presented, or the type of entertainment chosen. With the latter, its

dramatic merit, and the suitability of the play to the cast, will be judged. But, with both types of performance, the originality, the teamwork and the endeavour shown by the cast in their performance, as well as the standard attained, will be assessed.

Drama 2027

18. REPRESENTATION

18.1. Counties may enter one team per 600 members or part thereof in the Area Finals.

18.2. Representation at the Final will be one team per 6,000 members or part thereof by county teams for Northern England, Southern England and Wales.

19. PROCEDURE

19.1. Drama is a form of storytelling used to show the strengths and weaknesses of human nature.

19.2. Teams may choose either a single act from a full-length play, excerpts from a full-length play or a complete a one-act play.

19.3. Plays can be presented in curtain settings with cut-outs. Box sets will be allowed, and all sets must be freestanding. Backcloths can be flown, outside of the time allocation.

20. TIMING

20.1. Platform time MUST be between 20 and 60 minutes. ~~This must include setting and striking the set.~~ **There is a new rule that there is a maximum of 10 minutes to set the stage and 10 minutes to clear the stage otherwise time faults will be awarded this is in addition to the 60 minutes performance time.** If the total platform time exceeds 60 minutes or is below the minimum requirement of 20 minutes, teams will have marks deducted at the rate of two points per minute, or part thereof, from the overall score. AS AGREED, IN THE MEETING JUNE 2016, A MINIMUM OF 20 MINUTES OR PENALTY OF 2 POINTS PER MINUTE UNDER 20 MINUTES OR OVER THE 60 MINUTE LIMIT WILL APPLY.

~~1.2. A maximum of 45 minutes~~ **A maximum of 35 minutes with 5 minutes H&S Briefing will be allowed for teams to prepare for their performance and use as a technical run through. To note that teams may use any number of backdrops/cloths that the theatre may have, only 2 additional cloths can be used and these will be flown outside of the technical time.** ~~Flying of fly bars (cloths and props only can be flown) etc. 20 minutes of this hour is reserved for rehearsal of any flying elements (theatre staff will be on hand to do this for the team). During these 20 minutes, the stage MUST be clear. Any remaining minutes is for teams to use the stage as they see fit.~~

21. SCALE OF MARKING: Potential 100 Points

If the total platform time exceeds sixty minutes, groups are liable to a penalty of two points for every minute or part minute over sixty minutes.

Acting **40**

Not so much examples of outstanding individual performances as the general standard of the performance as a whole, teamwork and high average level of acting, audibility, timing, light and shade, movement and gesture and variety of tone.

Production **35**

Interpretation of the play; tempo and variety of pace, casting and the blending of the players into a team; grouping; business; smoothness of the presentation as a whole.

Stage Presentation **15**

The setting; stage dressings; properties; efficiency of stage management; effects; costumes; make-up lighting; safety considerations.

Dramatic Achievement **10**

Suitability of the play for the available cast; effectiveness of the performance within the scope of the play; endeavours and general standards.

GUIDELINES FOR THE PRODUCERS & COMPETITORS OF THE ENTERTAINMENT COMPETITION

The notes below are written for your guidance, under the headings given for marking in both the Entertainment and Drama Competitions. They are the points for which the Adjudicator should be looking. These guidelines have been approved by the Guild of Drama Adjudicators.

ENTERTAINMENT VALUE AND ORIGINALITY

The value of an Entertainment is assessed by its variety, attack, and the life and zest it shows in achieving and maintaining a high standard. The Show should have originality and audience appeal. The items presented should be lively and varied and should move swiftly from one item to another, preferably linked by a main theme or idea. Design should be bold and colourful, and the Show should be presented with precision, speed and enjoyment.

PRESENTATION

This covers such factors as stage setting, properties, lighting, costumes, make-up and sound effects, Adjudicators should appreciate the difficulties of presenting a performance under strange conditions in a strange hall. Within the limitations of the hall, the Adjudicator will look out for touches of detail, which give atmosphere to a production. They will also look for an appreciation of the value of lighting other than as a means of illumination. Credit will be given for the aptness of costume and make-up to the characters and the performance, as well as to the way they have been designed and made.

USE OF STAGE BY PERFORMERS

This is exactly what the heading states. An Adjudicator will look for a production that involves all aspects of the stage through movement and grouping. The use of rostra and steps giving varying degrees of height adds another dimension to the stage. Not only does the space available run from stage left to stage right, from upstage to downstage, but elevation from rostra varies the levels available from high to low. Movement patterns and grouping shapes must vary and change as the Show demands.

VARIETY AND BALANCE

In an Entertainment, there are many types of performance that can be included, and these may be performed either by the whole company, by a group or, if available, by talented individuals. The choice is great, but a balanced programme should be varied, including many different items, combining a main theme or idea which links the whole Show together.

An Entertainment may include straight singing, singing with movement, dancing of any kind, drama, sketches, humour - either visual or spoken (though anything of a dubious nature would be penalised) - magic or conjuring, instrumental performances, mime etc. - the list is endless. But, like making a cake, the ingredients must be weighed and balanced, mixed and blended to make the whole.

OVERALL EFFECT

This section is mainly concerned with the general impression made on the Adjudicator by the performance. Consideration will be given to the kind of Show presented, or the type of play chosen. With the latter, its dramatic merit, and the suitability of the play to the cast, will be judged. But, with both types of performance, the originality, the teamwork and the endeavour shown by the cast in their performance, as well as the standard attained, will be assessed.

RISK ASSESSMENT TEMPLATE – DRAMA/ENTERTAINMENT/PANTOMIME COMPETITIONS

The template below is designed to help you conduct an appropriate identification of Risks in arranging and performing a YFC Drama/Entertainment/Pantomime production. **Potential to update – include aerial silks etc**

DRAMA/ENTERTAINMENT/PANTOMIME ITEM	RISK / HAZARD CONDITION	SAFETY PRECAUTIONS / RECORD OF ACTIONS TAKEN
STAGE SCENERY		
	Scenery is built, installed, rigged and dismantled safely in line with information provided by the Designer	
	Risks to all parties are adequately controlled at all stages during the scenery's life cycle (set up, use during performance, dismantling and transport to and from theatre)	
Design of scenery	Unsafe structures, resulting from poor designs (check load bearings, anchor points). Only safe and suitable equipment and materials should be used.	
Materials used for scenery	Use of poor quality or unsuitable material (sharp edges or unfinished edges, protruding nails etc). Materials used must be fit for and suitable for purpose	
	Poor manufacture and building standards	
Fire risk	Increased fire risk from use of unsuitable materials. Only class 1 timber, flame retarded fabrics and furniture to be used for any part of the production.	
Presence of chemicals	Hazardous substances – COSHH assessment	
Weight / shape of items	Manual handling difficulties, caused by heavy and bulky scenery items etc	
Theatre floor and any additional floor covering	Slips and trips on uneven or unsuitable flooring	
Stage scenery climbed upon by performers	Falls from height caused by inadequate or unsuitable protection	
Stage scenery and set items	Falling objects e.g., lamps or scenery inappropriately suspended or poorly rigged	
Electrical equipment	Electric shocks or burns from unsafe electrical equipment	
Movable mechanical devices	Entrapment and / or entanglement from unguarded or unprotected mechanical devices	
Overhead stage structures	<p>Working fly wires and support trusses should be inspected by competent riggers and regularly inspected.</p> <p>No one must work at height where there is a risk of falling and injuring themselves or others. Suitable ladders and platforms to be used at all times.</p>	

	<p>No one is permitted to work underneath anyone working at height. No one must enter the 'exclusion' zone during work at height.</p> <p>All equipment that is positioned above head height must be properly secured, and where required secured by a safety chain or lanyard.</p>	
SUSPENDED SCENERY		
Safety of suspended scenery	All sets or scenery suspended above head height should be securely suspended	
	Designer and construction team should ensure suitable hanging points are provided which are clearly identified and load tested	
	Hanging irons and points etc for wood structures should be bolted through. Metal structures should either be bolted or welded	
GLASS		
Glass substitutes	The use of glass within a stage set should be avoided. Where possible use rubber glass, sugar glass or plastics such as Carbex or Perspex	
ELECTRICAL INSTALLATIONS		
Electrical supply	A competent electrician should undertake all electrical work. Essential principles are covered in BS7671 and BS7909	
	The design of props and sets which require electrical fittings and wiring should be mounted on a flat surface	
WATER		
Water storage	Water tank or containers should be properly designed to ensure that they are suitable for intended use and adequately tested for leakage prior to use. Normal practice should include the provision of secondary confinement.	
Water borne infections	Ensure the water source is free from contamination, including bacteriological contamination. Best advice is not to allow anyone to drink any liquid without knowing its source	
MACHINERY OR EQUIPMENT		
	Equipment or machinery, either integral to the set or prop or during its construction, needs to meet the requirement of the Provision and Use of Work Equipment Regulations 1998. The main requirement of this Act are as follows:	

	<ul style="list-style-type: none"> - the equipment / machinery is appropriate for its intended use - all dangerous or moving parts are adequately guarded - the controls are accessible and understandable - emergency stops are fitted and provide isolation from the power source if required - adequate information on its safe use and operation is provided. 	
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PRESSURE SYSTEMS		
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Hydraulic or pneumatic pressure	Props or sets incorporating hydraulic and pneumatic assemblies as part of the operating systems should be built to current standards, especially if failure could result in injury.	
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	<p>Designs should be subject to failure mode analysis carried out by a competent engineer, to ensure that all critical components fail to safety.</p> <p>Once built an installation should be subjected to an initial test to check the safety critical element, such as switches, valves, variable controllers (e.g., pressure regulator and overload protection, pressure release valves etc)</p> <p>Any system with an operating pressure of 0.5 bar or above will be subject to the Pressure Systems Safety Regulations 2000.</p>	
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FALLS FROM HEIGHTS		
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Prevention of falls	<p>There are 3 basic ways of preventing people from falling from height (normally considered to be above 2m):</p> <ul style="list-style-type: none"> - edge protection (parapet, guard rails etc) - restraint (safety harness fixed to suitable anchorage points etc) - by position, maintaining a safe distance from an unprotected edge. <p>Safety by position, normally a distance of 3 meters, will depend on a number of factors including type of activity taking place, the amount of space and number of people and the rake of the stage.</p>	
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	A potential fall height of under 2 metres may also require the precautions described above if it is considered dangerous	
FIRE		
A fire risk assessment has to be carried out for the building and adequate means of escape from the set and stage is provided	This will need to be linked to the fire arrangement adhered to by the Theatre	
All items of scenery, including props and costumes brought into the theatre, should either be naturally fire resistant, flame or fire proofed and conform to the relevant British European Standards	Check for compliance by looking for safety labels	
Furniture – certain restrictions apply to furniture	Remove or limit the use of material that give off toxic fumes during fire, such as polystyrene (polystyrenes should be treated as highly flammable liquids)	
Storage of props	Storage of props and scenery should be kept to a minimum within any stage setting whilst it is in use.	
FIRE LANES AND FIRE EXITS		
Fire escapes	Means of escape in case of fire should be clearly identified and kept clear at all times. Props and sets should not obstruct the statutory fire signage used within stages or theatres. If necessary temporary signage should be provided if any scenery obstructs the view of the normal fire escape signs.	
Communicating identified fire risks	The design and construction team should clearly identify any special fire precautions and bring these matters to the attention of the management / producer / responsible person	

To make best use of the template, you should look at each and every aspect of the Drama/Entertainment/Pantomime production systematically and consider the identified and potential hazards involved in the production. Your observations on each hazard should be recorded, together with any action taken to reduce the identified risk.

It is strongly recommended that one person assume responsibility for ensuring health and safety compliance for the Drama/Entertainment/Pantomime productions.

NAME OF PERSON RESPONSIBLE FOR UNDERTAKING THE RISK ASSESSMENT OF THE
DRAMA/ENTERTAINMENT/PANTOMIME PRODUCTION

.....

ROLE / POSITION WITHIN YFC

.....

NAME OF YFC PERFORMING THE PRODUCTION

.....

DATE AND TIME OF EVENT

.....

ADDRESS OF VENUE

.....

Two final points to check:

- 1) Have you ensured that your Risk Assessment for this event complies with that undertaken by the venue?
- 2) Have you checked that appropriate insurance cover is in place for all your intended activities during the Drama/Entertainment/Pantomime?

FURTHER REFERENCE

- Management of Health and Safety at Work Regulations 1999 Approved Code of Practice. ISBN 07176 24889
- Workplace Health, Safety and Welfare Regulations 1992 ISBN 07176 04136. Approved Code of Practice L24
- Safe Use of Work Equipment, Provision and Use of Work Equipment Regulations 1998. Approved Code of Practice LZC
- Guide to Fire Precautions in Existing Places of Entertainment and Like Premises. Stationery Office 1990. ISBN 011 340909.
- Working at Heights in Broadcasting and Entertainment Industries. Information Sheet ET156 HSE