LEIA

LIFT AND ESCALATOR
INDUSTRY ASSOCIATION

FOCUS 2012

...a surge of innovative building projects to transform museums up and down the UK...

Yesterday, today and tomorrow
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From the Managing Director...

Taking on a different role within an organisation can be as challenging as moving to a completely new one. When I became Managing Director of LEIA in January 2011, despite bringing 20 years' experience in the industry I

Terry Potter, Managing Director

nevertheless wanted to know more before developing the strategic plan. In particular I wanted to find out more about areas that are working well, to ensure that these are sustained, and to identify areas that might require improvement or change.

To help in the process, an opinion survey was carried out amongst LEIA member companies to measure levels of satisfaction across the range of services offered by the Association and to gather data about issues of concern. Also, to get an idea of how LEIA's performance has been viewed over time, we included a number of questions that were asked in surveys carried out in 2006 and in 1990.

Encouragingly, the findings showed that the Association is seen as providing an excellent level of service across a range of topics, particularly technical advice, training and education and publications. However, the survey also provided useful information on areas for improvement, and Management Board response was to begin work on a plan of action to address them.

For example, one issue frequently raised was the need for LEIA to deliver more activity in areas of the UK beyond London and the South East. It was suggested that not only would this encourage attendance at events, but would also encourage wider representation in LEIA committees and other activities. In response, we have run a number of seminars and forums in the north and in the south on behalf of members, with topics covering health & safety, technical, standards and newly introduced legislation in construction law. The 2012 Council Meeting will be held in Manchester in June.

Another initiative is to review and redesign the LEIA website, improving navigation and search facilities and providing more membership information and general content. This reflects the significant increase of traffic through the website, and the importance of this medium for effective communications and information.

We are also planning to develop an alternative method for the submission of industry statistics by members, which we hope will enable us to improve this important activity.

Looking further ahead, I am delighted to report a high level of registration for LiftEx 2013, whilst a lift industry exhibition planned by a competitor to take place this year has been cancelled due to lack of support. Thanks to the efforts of the LEIA team and the strong support of members and past exhibitors, 70% of LiftEx 2013 exhibition space has already been booked and the event looks to be the most successful to date.

On that positive note, I look forward to meeting many of you in the coming year and working with you to support the lift and escalator industry in somewhat challenging times. All comments are welcome, whether in relation to articles in this publication or other issues of concern and interest.

STANDARDS

A revolution for the construction industry and its clients?

When installing new lifts how many times have you discovered that others appear to have relied upon drawings during construction which are nothing like yours? The lift shaft has not been built in the way you had assumed; the dimensions of the pit are too shallow.

Lifts are pre-engineered and, therefore, variations are often a major issue leading to significantly increased costs, delays and, possibly, disputes. Variations to other types of installation such as ductwork or electrical systems are often less problematic. For example, changes required to lift entrances consequent upon changes in floor levels could result in a massive hike in the cost of installation. Across the whole of the construction industry the disruption and re-work consequent upon variations must run into billions of pounds (ignoring the costs of resulting disputes).

hazards can be quickly identified. The need for myriad drawings is removed. The completed model can be used by clients to manage their facilities more efficiently.

The potential of BIM is vast. There is an evolution to 4D BIM which facilitates the sequencing and programming of the works and 5D which enables costings to be generated – both capital and lifecycle costs – in relation to different design options. Into this can be thrown energy costs, maintenance and repair costs together with reductions in carbon emissions.

Given that the Government's target of 2016 for the introduction of BIM is not that far away, the construction industry will be urgently considering the competencies required for working in a BIM environment. Clients will also need to prioritise this together with other factors, the most important of

....and the President

When I wrote this column last year, having been in post for two years, I did not anticipate that I would be doing the same again in 2012. However, working in an industry such as ours, surprise should really be no surprise! I am enjoying my unexpected third term as President of LEIA, and in particular I am encouraged by the new initiatives and change that are taking place.

The feedback from the member opinion survey carried out last year confirmed that much of what LEIA does is highly regarded and that membership of the Association is seen as a benchmark. LEIA's role as an upholder of standards and as a representative voice is also seen as important, with one respondent commenting, "Despite company size and sector, I feel that membership gives us added credibility, particularly when dealing with main contractors. I would not like to see softening of the joining requirements."

This annual review includes a number of articles that demonstrate what LEIA is doing to sustain technical and professional standards. As many of you may recall, safety is a subject dear to my heart and I was very pleased to be involved in the launch of the LEIA Safety Charter. There has been no resting on laurels however, and it is encouraging to see the development of a number of activities. In particular, the Toolbox Talks is a practical way of helping member companies to support an instinctive safety culture in their businesses - a culture of day to day vigilance and care that simply becomes the norm. (See page 11)

It is also encouraging that relationships with other industry organisations and bodies such as SAFed, the HSE and the SECG continue to strengthen, helping us not only to be aware of what is required to continue delivering high professional standards but also to be part of identifying appropriate good practice. (See page 9)

Last year I talked about the ability of our industry to work with developers, contractors and clients to define and agree expectation and then provide imaginative solutions. So it is heartening to see so many examples of innovative, exciting and award-winning construction projects featured in this publication. demonstrating the role of the industry in making museums and art galleries accessible to everyone. In short, delivering quality.

Andrew Evans, President

A new face at LEIA

LEIA is delighted to announce that Nick Mellor has joined LEIA as Technical Director. Nick takes over from Derek Smith, who retires from LEIA in March. With his 20 years experience in the industry, Nick will be a great asset to the Association.

This state of affairs could soon be a thing of the past if the Government has its way. In 2011 the Government launched its Construction Strategy. This included measures aimed at cutting out waste and inefficiencies in the delivery of construction projects. One such measure was the introduction of Building Information Modelling (BIM).

*"Government will require fully collaborative 3D BIM (with all project asset information, documentation and data being electronic) as a minimum by 2016. A staged plan will be published with mandated milestones showing measurable progress at the end of each year."**

Paragraph 2.3.2 Government Construction Strategy, 31 May 2011.

At its very simplest BIM involves the development of a computerised model of the building or structure that allows you to "walk" around it and experience its various elements, sections, elevations and dimensions. But BIM is rather more than 3D virtual simulation of the facility. There is detailed information about the elements and components. Moreover you can adjust the "reality" and view the impact on the rest of the model.

From this numerous advantages become apparent. Clash detection is immediate. Health and safety which is to determine the purpose(s) for using BIM.

In fact it is vital that all project participants agree, at the outset, a BIM implementation plan. This should address matters such as:

- what models are to be created and by whom and for what purpose (that is, what are the intended outputs);
- definition of the content of each model and level of detail required from such participant at specified milestones;
- how any conflict between model content is to be resolved;
- levels of reliance that can be placed upon the data content of models and at what stage in their development;
- the software platforms intended to be used, processes for transferring and accessing model files and file storage location;
- ownership of model(s) and data inputs;
- management of the modelling process.

The full potential of BIM can only be realised when all parties are working collaboratively with each other – preferably as part of an integrated project team. This requires the early appointment of the supply side so that they can work closely with consultants in the development of the overall model. This means that procurement strategies will have to be drastically overhauled.

PROFESSOR RUDI KLEIN
Chief Executive, Specialist Engineering Contractors' Group

Yesterday, today and tomorrow

The past five years have seen a surge of innovative building projects to transform museums and art galleries up and down the UK, thanks both to the beneficence of funders such as the Heritage Lottery Fund and to the generosity of individuals. Ranging from dramatic new builds, through clever extensions of traditional structures to small scale but ingenious ways of making modest collections accessible, these projects have one thing in common – the lifts and moving walkways essential for transporting both the exhibits and the people wanting to see them.

The Novium, Chichester

Reflecting this, the first promotional photograph of the new museum in historic Chichester, on the South Coast, features the lift shaft under construction, pointing up to the sky like the cathedral spire behind it. The

Under our feet: Roman baths revealed in Chichester

new museum in Tower Street will replace the District Museum, which is currently housed in an 18th century building that can no longer accommodate all of the museum's work, or provide full access for those with mobility problems. In comparison, the new building will offer three floors, providing access for all.

Soaring upwards: the liftshaft at The Novium and the ancient spire of Chichester Cathedral

Due for completion in spring 2012, the new museum is called The Novium, reflecting the Roman origins of the town. In fact the building has been constructed on piles, rather than footings, to protect the archaeology located below the building. When building work was under way, archaeologists were working to uncover the Roman bath remains which will be on prominent display in the new building. The remains are in very good condition having been reburied after the original excavation in 1974 and then checked in 1991.

Turner Contemporary, Margate

Moving east to the Kent coast town of Margate, the large north-facing windows of the Turner Contemporary art gallery offer visitors the magnificent North Sea views that inspired Turner the painter three hundred years ago. Opened in 2011, the award-winning building is built on the site of Mrs Booth's guest house, where Turner stayed when he visited the town. The two storey, glass clad building is positioned on a plinth to protect it from high wind and water.

From the ground floor gallery and reception and the balcony gallery at the first floor, there is a large window which frames a dramatic view of the sea. The central spine allows access for art works from the loading bay and art store, past the multi-function rooms, to the main art lift and up to the galleries at the first floor. There are two lifts serving the building: the larger one is capable of carrying 7500 kg and is used for moving artworks and transporting the public. The smaller one is sited in the back of house area and is used as a backup and for moving cleaning equipment around the building

The learning studio at first floor will provide education programmes for all ages and as it is convenient from the main staircase and lift, may also be used for other types of events.

© Richard Hughes

Building more than sandcastles: cranes at work on the Turner Contemporary

From 2009-2011, Stephen Hughes has been documenting the building project through a series of photo portraits.

Grace Ayson has recorded the construction of the gallery through drawing, to highlight the importance of the practice for Turner, who always carried a sketchbook in his pocket, recording the changing scenery as he went.

The Hepworth Wakefield

Just two months after the Turner Contemporary opened, another award-winning art gallery with a waterfront setting opened some 320 kilometres away. Designed by the same practice, David Chipperfield Architects, The Hepworth Wakefield overlooks the River Calder rather than the North Sea. Like the industrial buildings that surround it, the 5,000 sq m gallery appears to rise out of the river, in a series of blocks rather than one building. The gallery's location on the river's edge also allows it to apply new forms of renewable energy by sourcing the majority of its heating and cooling from the river's flow.

© The Hepworth Wakefield. Photo: Iwan Baan

Iconic sculpture: by Hepworth at The Hepworth

Named after the Wakefield born, internationally acclaimed sculptor Barbara Hepworth, the gallery houses the core collection of 40 of her works and is the largest purpose built exhibition space to be built outside London for some 50 years. The gallery's façade has been constructed of pigmented concrete which was created in-situ. This gives the building a sculptural appearance, which echoes the shapes and forms in many of

© The Hepworth Wakefield. Photo: Iwan Baan

The Hepworth Wakefield from the river

The angular, modern lines of the Turner Contemporary between the traditional clock tower and the harbourside buildings.

© Richard Bryant/Arcaidimages.com

From the series The City: a Fallen Lift Shaft, by Graham Sutherland, similar to the work at The Hepworth Wakefield.

Barbara Hepworth's sculptures.
In addition, six dramatic gallery spaces are dedicated to Wakefield's collection of Modern British art, featuring some of the most significant British artists of the 20th Century including another international sculptor born in Wakefield, Henry Moore.

By strange coincidence, as this publication was being prepared, the chosen artwork of the month at The Hepworth Wakefield was Devastation City – Fallen Lift Shaft III. The work is one of a series created by Graham Sutherland during his work as a war artist in WWII. His painting captures an area of London just north of St Paul's Cathedral, showing that the only part remaining of a tall building after a bombing raid is a crumpled liftshaft. Unlike the one in Sutherland's painting, the lift shafts at Hepworth Wakefield are fully operational, with two lifts available for public use, at the rear of the foyer by the stairway up to the first floor galleries . One is a standard lift and the other a goods lift available for public use upon request. Both have a visual floor indicator, an audible announcer and external call buttons at low level.

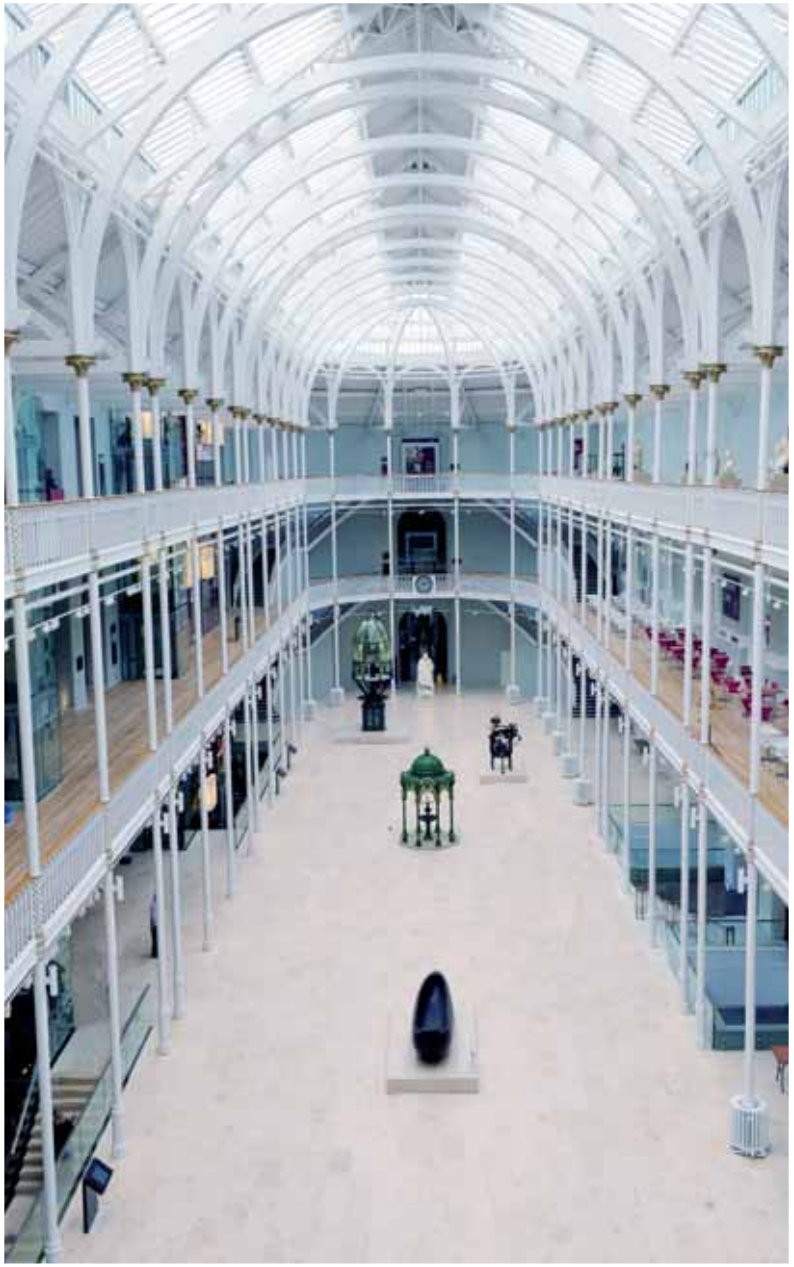
National Museum of Scotland, Edinburgh

Continue the journey north from West Yorkshire and across the border into Scotland, to visit the National Museum of Scotland in Edinburgh, re-opened in July 2011 after a major refurbishment. The stunning Victorian grandeur of this structure is in marked contrast to the minimalism of Hepworth and Turner, but modern design and technology has been cleverly utilized to make maximum use of the imposing spaces, soaring roof and ornate galleries. Newly installed glass lifts take visitors upwards through the various gallery levels, giving them a bird's eye view of the imposing spaces. As they glide smoothly upwards, they pass the Window on the World, a four-storey installation of objects from the museum's collection (See front cover).

The lifts also ensure access to the upper galleries is easy and fully accessible. Prior to the refurbishment, it is believed that only around 10% of visitors ever ventured above the ground floor. Now, it is is hoped that most people will take the lifts straight to the top, to marvel at the architecture of the Victorian 'birdcage' design and to enjoy the new sense of light and space which the transformation has provided.

The Riverside Museum, Glasgow

Now head east, to Glasgow, Scotland's other monumental city and European City of Culture. Here the recurring theme of waterside location and modernist design reappears again, to spectacular effect. On a



The vast Victorian birdcage roof of the main hall

dramatic site on the bank of the River Clyde, close to Glasgow Harbour, the striking, jagged edged structure of the Riverside, Scotland's Museum of Transport and Travel, stands in contrast to the soaring masts and elegant hull of the 19th-century sailing ship Glenlee moored alongside.

The Riverside Museum, opened in July 2011, not only provides a permanent home for collections not previously on public display but also the contents of the old Glasgow Museum previously held at nearby

© Glasgow City Council (Museums) 2011

The tall ship Glenlee moored alongside Glasgow's Riverside Museum, designed by Zaha Hadid

Lenny Warren/Warren Media, ©Glasgow City Council (Museums) 2011

A wealth of transportation history at the Riverside Museum, Glasgow

Kelvin Hall. Trams, trains, boats, bicycles….the list is endless and a thought-provoking reminder of the industrial heritage of the region. The museum also includes recreations of Glasgow street scenes.

Architect Zaha Hadid's vision for the building interior was for it to be one column-free space, to allow visitors to move freely around the museum. Engineers Buro Happold responded to the challenge by designing one of the most complex structures built in the UK. Its self-supporting roof is made up of a latticework of structural steel, weighing in excess of 2,500 tonnes. Beneath the museum is 1.2km of underground trenches for the services, and innovative solutions have also been used to integrate the mechanical and electrical systems within the walls. In addition to lift access to the upper levels and lifting equipment for some of the dramatically hung arrangements, there is an innovative conveyor approach to displaying some of the museum exhibits. A bespoke conveyor belt moves model ships around a giant display case that is visible from both ground and upper floors. The Ship Conveyor is found on one side of the first floor and the models are slowly transported around the conveyor, illuminating information displays with details of each as they pass.

Museum staff say that the vibration created by the mechanism – which is similar to that used in computer factories – will not damage the intricate models. It is hoped to sell the technology involved to other museums.

Bristol Museum and Art Gallery

Across the border back into England and heading west, this tour of new and exciting museums and galleries moves to Bristol, for another example of how today's technology can help to make the most of yesterday's history and architecture.

Bristol Museum and Art Gallery is a splendid Edwardian Baroque building and boasts more than 350,000 visitors each year. However, not all these visitors have been able to access the upper floors easily so the installation of a lift is a key element of a refurbishment programme now under way. There will also be the creation of new display spaces next to the new lift lobbies and new lighting in the top floor art galleries.

The city council and English Heritage have worked together to ensure all these changes are in keeping with the character of the building. The lift will be installed in a narrow, external space between the museum's ornate façade and the adjacent university building, thus not disrupting the main structure.

Committed to keeping as much of the museum open to the public as possible whilst the works are under way, only two galleries are planned for closure during the six month contract: French Paintings on the second floor and the Assyrian Gallery on the ground floor.

Continued on page 10

Bristol City Council

Bristol: maintaining heritage, improving access

Safe working on lifts and escalators

Presentations at LEIA autumn seminar 2011

The seminar also included presentations on relevant changes to the EN81-10 together with an overview of the new SAFed Guidelines For Safe Operation Of Escalators And Moving Walks

As part of the effort to reduce accidents, especially in lift pits, significant changes have been made to the British Standards BS7255:Safe Working on Lifts, and BSEN7801 Safe Working on Escalators. At a seminar in Northampton hosted by LEIA in October 2011, members learned about the changes and their significance.

Some of the key elements are summarised in this article, and the complete presentations can be obtained from LEIA). However, there are significant changes contained in the detail of the text so, as was pointed out at the seminar, it is essential to obtain and read the documents yourself to ensure work procedures are correct.

BS7255: Safe Working on Lifts

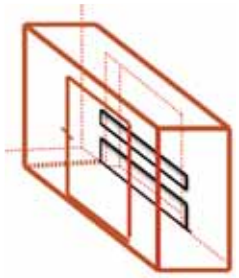
The format of document is the same as the previous version in terms of layout, giving the responsibilities of the Owner in section 4 and responsibilities of persons working on lifts in section 5. For example, clause 4.2.16 explains that those responsible for a building are required to hold a register of asbestos that may be present and to advise contractors of its likely location. There are also clear instructions on the provision of temporary electrical supplies in occupied buildings and on construction sites.

Scope

The following types of equipment are not included in the standard:

- platform lifts
- stair lifts
- lifting appliances such as paternosters
- mine lifts
- access lifts
- theatrical lifts
- automatic caging skips
- lifts and hoists for public works sites,
- ships hoists
- platforms for exploration or drilling
- and maintenance appliances.

Landing doors removed



With landing door removed full height hoarding 30 min fire rated and barrier rails

Protection during works

- Where there is a risk of objects falling or being thrown into the well, a full height hoarding is required
- Full height hoardings are required during major repairs or modernization, and if landing doors are removed, fixed barriers with gaps no bigger than 470mm are also required
- During maintenance and minor repairs with lift doors in place, barriers should be used.
- If doors are removed, any hoarding should be 30 minute fire resistant.

BS BS7801:Safe working on escalators

Compared with BS7255: Safe working on lifts, the new standard for safe working on escalators has relatively few changes, but those to references are particularly significant. In brief, BSEN 7801:2004 has been withdrawn and is replaced by 7801:2011, which must be read in conjunction with:

- BSEN115-1+A1 2010 construction and installation.
- BSEN115-2 : 2010. safety improvements to existing escalators and moving walks.

Again, the new standard lists responsibilities of the Owner in section 4 and those of the Contractor in section 5. For example clause 5.5.8, which relates to special care when working on equipment in open areas, atria etc, due to increased risks of falling objects etc , has been upgraded from a note to a requirement.

Other clauses of significance to Contractors include:

- Any trade persons doing work to be qualified on EMW or be under appropriate supervision when working
- Housekeeping is extended to include protection from ingress of water
- Clarification of Health and Safety issues .

Matters for the Owner to address include:

- Contractor to advise owner of possible risk arising from their work
- Owner and contractor to manage safe disposal of items and substances (was previously material rather than substances) that are potentially hazardous
- Requirement to provide copy of CDM safety file to contractors bidding and working.

Emergency procedures

- The practice of inserting 999 into lift auto-diallers is not acceptable and is now discouraged. Building owners may decide to pass fire service attendance charges to the lift service company where they have been contacted automatically by an auto-dialler dialling 999.
- Manual passenger release procedures have modified to discourage owners from undertaking training of staff for passenger release. Strong discouragement of gearless release training.
- Switches used for stopping a lift in a pit must be stop switches, not emergency stop switches.
- STOP switches have to interrupt the drive through two independent means and if one of the means fails this is detected before the next operation of the lift and lift removed from service.

Joint approach to safe operation of escalators and moving walkways

A collaborative approach to clarifying and rationalising guidance on the safe operation of escalators and moving walkways (EMWs) has resulted in the publication of a new document by the Safety Assessment Federation (SAFed) and endorsed by the Health & Safety Executive (HSE). Industry, its customers and others involved in the operation of EMWs had become increasingly concerned that changes in technology, unclear legislation and a proliferation of guidance across a number of documents was making it increasingly difficult to know where to go for practical and timely information.

In discussion with the HSE it was agreed that rather than update the various existing HSE Plant and Machinery documents, a committee would be formed to develop a guidance document specific to the industry. Led by SAFed and LEIA and chaired by HSE, the committee consisted of a steering group, a legal group and a technical group. Representatives of the following organisations contributed to the work:

- Independent National Inspection and Testing Association.
- Local Authorities
- British Retail Consortium
- London Underground
- Chartered Institute of Building Service Engineers
- Local Government Enforcing Authorities

Picture courtesy of KONE

The scope of the resulting guidelines covers some selection and design considerations, safe operation, maintenance, management, thorough examination and supplementary testing of all (new and old) escalators and moving walks in service, irrespective of age or location. Copies can be downloaded from SAFed by going to the guidance section and clicking on EMW.

In addition to giving information on the legal and regulatory framework, the document spells out the duties and responsibilities of architects and specifiers, persons in control of premises and manufacturers. The document also includes a list of potential hazards in use, including:

- Lack of clear entry or exit space
- Trapping hazards, clearances between handrails of building and machine
- Pedestrian flow (hesitation when boarding or getting off machine)
- Use of carts, trolleys, loose clothing, vandalism and misuse
- Machinery access
- Effect of advertising
- Slips, trips and falls
- Poor lighting

Guidance is also given on appropriate procedures including:

- Starting and stopping machinery
- Daily safety checks
- Actions following an accident
- Importance of owner staff training

Derek Smith

As the date for Derek Smith's retirement as Technical Director of LEIA draws nearer, it is a matter of some surprise that he has only been in the post for three and a half years. But as he points out, he served some 15 years as Chairman of the LEIA Technical Committee, when he was Technical Sales Support Director of Otis.

However, despite this long familiarity, Derek found that there were significant differences in getting things done when running a membership trade association, representing a wide range of companies, varying in size, location and expectations. He developed a distinctive style, mixing cajolery, technical facts and straight from the hip remarks – all designed to improve performance as well as support enterprise. For example, he circulated letters to all members pointing out that they ignored the new EN81 regulations at their peril, because they will quite simply, "change the way you do business."

Asked what has been the most rewarding part of the job and Derek has an immediate answer - helping member companies. Drawing on his years in the industry, together with experience as an expert witness and of regulatory bodies such as the Health & Safety Executive, Derek set out to be an objective but informed friend to call upon, when members raised questions or had concerns. An aspiration that was certainly realised.

Holburne Museum, Bath

Not far away, in a city probably regarded as one of the quintessential architectural gems of England, a rather more radical approach to extending a period building has been taken.
Against considerable objection, a modern glass and metal extension has been built on to the back of the Holburne Museum, housed in the eighteenth-century Sydney Hotel set within the park of Sydney Gardens at the end of Bath's famous Great Pulteney Street.
The three-storey extension, designed by Eric Parry, provides improved facilities, a lift which will (for the first time) allow the Museum to be fully accessible to all, and a garden café opening onto the park. Above all, the extension provides a badly needed 800 sq m of additional gallery space to house the collection which has grown by some 2,000 exhibits since the Museum opened in 1916.
The plans provoked fierce opposition from local residents, councillors and conservationists, and the Holburne took two attempts and more than a year of battles with the council's planning committee to gain approval for the extension in 2008. The Holburne reopened in May 2011, to critical acclaim, design awards and a five-fold increase in visitor numbers. As a final seal of approval, the city council has also decided to give an award to its controversial design. Worth the struggle.

© cloudgleeds

A marriage of old and new at the Holburne Museum, Bath

Setting a standard in maintenance

The lift industry serves a wide range of customers, who in turn have a wide range of users, so the maintenance requirements of these different groups can vary significantly. For example, a major national property company has a portfolio of high value property let at commensurate rents, and their customers expect an appropriately high level of service when it comes to facilities management. Some customers want to be able to plan in advance what it will cost, with no surprises, others want to pay the very minimum and for them, lowest price is everything.

However, regardless of preference, it is in the best interests of all that lift maintenance should cover a recognized set of basic tasks. As Derek Smith, Technical Director of LEIA, points out, "There is a growing belief that it is essential for LEIA to set a standard for maintenance, in the same way that the Association has set standards for lift installation. This means that our members can demonstrate value by pricing their work against defined tasks and customers can see what should be carried out under the contract.

"For instance, a £400 maintenance charge from one company may seem very cheap when compared to another, but if there is no standard, that particular company could do very little. Which turns that £400 into a waste of money rather than an economy."

A lift is a mechanical and electronic piece of equipment that carries people – it is a vehicle. So why not take the motor car as an example by introducing a minimum defined level of maintenance tasks for lifts, that checks the essentials.

"Simple inspection won't tell you that the piston or gearbox will fail," says Derek, "but it will tell you that the brakes, steering and tyres are ok and that the car is basically roadworthy. It's then up to you to decide on a greater level of service depending on your needs and your budget."

It is recommended that the LEIA code of practice for lift maintenance should be available for anybody to use, not only LEIA members.
However, Derek sees the introduction of a maintenance standard as a practical way of differentiating between LEIA members, moving away from the perception that all lift makers are the same, large or small.

LEIA Management Board agreed that establishing a maintenance standard was an appropriate and practical initiative to undertake, demonstrating a pro-active response to the opinion survey undertaken amongst LEIA member companies in 2011 which showed the value placed on the high standards and professionalism of the Association. It is also important that a maintenance contract is recognized as a joint contract, says Derek. The customer and owner have obligations too, as well as the lift maintenance provider.

A committee was set up in March 2012 with members drawn from the LEIA membership. Derek is pleased that this important initiative is now under way – his only regret is that the work will not be completed until after his retirement from LEIA.

Putting safety first

Since joining LEIA as Safety and Training Manager in November 2010, Lawrence Dooley has kept very busy driving forward the Association's commitment to embedding a culture of safe working throughout the industry. In addition to producing the monthly Safety Update, circulated to all members by email, Lawrence has helped launch the LEIA Safety Charter, to establish the Health & Safety Executive/LEIA Liaison Group and is developing a certificated refresher course in managing safety.

Toolbox talks

Encouraged by the number of members who have signed up to the LEIA Safety Charter, Toolbox Talks are being developed to support managers to drive safety awareness amongst engineers and operatives throughout their companies.

The first Toolbox Talk, addressing electrical safety, will be launched this Spring. It consists of a PowerPoint presentation which describes the elements of the LEIA Safety Charter, highlights risks, gives graphic illustrations of the consequences when risks eventuate and provides guidance on safe working.

Each slide also gives supporting notes for the presenter. For example, after describing the three most significant hazards, namely: Falling from height


LEIA SAFETY CHARTER

ABC Lifts

Managing Director

Date 4/10/2011

and falling objects, Struck by moving parts and Electricity, the presenter is guided to ask the audience to suggest what they think are the most hazardous things, before clicking through the slides to reveal each hazard in turn.
In the same way that management demonstrates commitment to safe working by signing the LEIA Safety Charter, engineers and operatives who attend the Toolbox Talks will be asked to sign the revised LEIA Site Handbook with a commitment to the three elements of the LEIA Safety Charter.

HSE/LEIA liaison Group

LEIA is strengthening its constructive dialogue with the HSE, by forming a Liaison Group that meets twice yearly to exchange information, discuss issues and request assistance and support where appropriate. The initiative was triggered by the HSE providing useful advice and technical information following the fatalities in 2010. Starting in March 2011, the second formal meeting of the group took place in September 2011, during which, guest Rob Cooper Richard Hines, HSE Specialist Inspector, Field Operations Division, gave a very useful presentation on electrical safety.

The next meeting is scheduled for March 2012. The Liaison Group consists of:
Rob Cooper, HSE HM Inspector of Health and Safety
Derek Smith, LEIA, Quality and Technical Director and Liaison Group Secretary
Nick Mellor, LEIA Quality and Technical Director elect
Lawrence Dooley, LEIA Safety and Training Manager
Richard Askew, LEIA Safety and Environment Committee
Ian Jones, LEIA Quality and Technical Committee
Craig Pilkington, Member of LEIA Personal Lift Group.

PROFILE

Lawrence Dooley joined LEIA as Safety and Training Manager in November 2010. Asked what was the most surprising thing he learned, he replied, "The biggest surprise was the influence of Brussels on the lift industry and the extent to which LEIA is involved with the European Lift Association. It is very interesting to see how our European neighbours operate, their different attitudes and priorities.

"There is a benefit in sharing practical documents and guidance, rather than LEIA operating alone, and there are areas where the UK system can make a contribution too. For example, our system for reporting incidents and accidents is more sophisticated than others in Europe. The key issue is that we all benefit, because at the end of the day it is knowledge that will drive improvement."

Certificated OSHA IOSH refresher course

For the first time, LEIA is developing a refresher course for Managing Safely. Designed to comply with IOSH CPD requirements, the certificated course will enable individuals to demonstrate they are up to date with current practice. Unlike others on the market, the LEIA course is delivered through distance learning rather than classroom or blended learning. The aim is to launch the course in September 2012.

Lift and Escalator
Industry Association

33/34 Devonshire Street
London W1G 6PY
Telephone: 020 7935 3013
Fax: 020 7935 3321

Cover: A glass lift helps open the *Window on the World* galleries at the National Museum of Scotland in Edinburgh