

The Independent Theatre Draft Conditions of Use Technical Specifications and Equipment

Issue date: April 2015

Overview of Technical Specifications and Equipment

This document provides technical and staging information for the Independent Theatre, and forms part of the Conditions of Use for the Independent Theatre ("the Theatre")

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Technical Specifications

The Stage

Description

The stage is a proscenium arch stage, with baroque details, with a modern apron stage in front of the proscenium arch. The finish of the apron stage is marine ply, with a special acoustic treatment. The apron stage has a hydraulic middle section.

The original stage has a Masonite floor, painted black. The stage crossover is the under-stage corridor. It is accessed by narrow stairs and should not be considered an option for rapid crossing. Care should be taken when planning entrances to avoid crossovers where possible.

Load Ratings

Stage load ratings

Stage distributed Load Limit	3KPA
Stage Point Load Limit	Unknown
Stage rake	2.5 to 3 degrees

Apron Stage Load Rating

Floor rating	7.5 kpa
WLL	2500kg
Point load limit	400kg

Stage dimensions

Proscenium	
Width	6270
Height	5220
Setting line	Approximately 200 upstage of the proscenium, and 951 from the edge of the stage
Stage	
Stage width	12 000
O.P. wing	Approx. 2700
Prompt wing	Approx. 2900
	Note: The stairs to the under-stage corridor occupy the greater part of the downstage wings. Please consult stage plans.
Stage depth	6335
Stage height	1350 at proscenium
Grid height	5330
Ceiling height	7665



Apron Stage	
Full width	12 000
Width of Wings	Approx. 2500
Depth	Approx. 3440
Height	580
	Steps to auditorium are recessed in outer edge of apron wings.

Hydraulic Section	
Width	7000
Depth	4140
Hydraulics	Jands Serapid hydraulic stage Operation opposite prompt proscenium Estops are found behind the proscenium on either side of the stage
Range of travel	0 - 1350
Lowest point	Auditorium floor level
Highest point	Stage level
Standard setting	580

Drapes

Stage Drapes	
House curtain	Red velvet
Operation	Manual pulley operation from stage left
Legs	Three sets of black wool legs, 2000 wide
Upstage tabs	Black wool, 8000 wide, 5500 drop
Operation	Manual pulley operation from stage left
Cyclorama	8000x5500

Lighting Positions

Please see lighting plans for further information.

Lighting positions	
Onstage	2 lighting bars
Operation	Jands Mp480h manual stage hoists prompt side operation
WII	350kgs distributed
Point load	150kg
FOH truss	Jands mechanised lighting truss
Operation	Prompt side proscenium
Working load limit	500kg distributed
Point load	100kg
Booms	4 fixed booms in Front of House positions 4 portable booms on stage

Staging equipment and options

7 Wenger “Forte” acoustic shells in beech finish

Please note there are three standard options for the look of staging in the Theatre.

Option one : Black tabs across the back of the stage. Good for high impact.

Option two : White Cyclorama across the back of the stage. Good for Lighting effects.

Option three : Beech Soundshells across the back of the stage. Acoustic advantage.

Regardless of the option selected, all crossovers must use the under-stage corridor

For further information please consult stage plans

Communications

Production desk positions	
Location	Row G stalls
Capacity	<ul style="list-style-type: none"> • DMX • Talkback • Mic input • Power
Stage manager's desk	
Location	O.P side of stage
Capacity	<ul style="list-style-type: none"> • Talk back A and B • Audio patch bay 13-19 in, 21-23 out • Speakon patch • Wip phone • Power point
Other stage positions	
Down stage prompt position	• DMX #6
Up stage O.P position	• Talk back A and B
	• Lighting patches 160-162
	• Smoke exhaust switch
Down stage prompt side	• DMX #7
	• Speakon patch
	• Blue flasher light input
	• Power point
	• Network point
Up stage prompt side	• Talkback A and B
	• Speakon patch
	• Network
	• Patches 150-152
	• 40 Amp 3 phase
Prompt side apron	• Audio patch 1-12 in, 1-4 out
O.P side apron	• Power point

Jands Ezicom

Headsets and belt packs are available at either side of the stage, in the inner foyer, and in the Bio box. One wireless headset and belt pack is available for use in the Seaborn room or dressing rooms.

Technician and Use of Technical Equipment

Technical requirements

The supervising technician must receive your technical requirements with sufficient time to carry them out in a safe and efficient manner. Every attempt will be made to carry out late notice of technical requirements, however the supervising technician reserves the right to refuse any “last minute” requests, regardless of impact on the production, should they impose, in the supervising technicians reasonable opinion, inappropriate use of time, delays to production elements, alteration to existing set-ups, unsafe or inefficient methods, or are otherwise detrimental to the safe and effective conduct of the performance

- Where possible, stage plans indicating positions of equipment and lighting areas should be submitted a **minimum of seven days in advance**
- Written notice, lists, and descriptions of lighting, audio, and staging effects and technical requirements must be received a **minimum of 14 days in advance**.

Technical staffing

Regardless of personal status, only a person deemed competent and fully inducted by the supervising technician, and at the discretion of the supervising technician, will be permitted to operate technical equipment.

- At no point should any person who has not been inducted and deemed competent operate any equipment
- All technical staff for the event will remain under the supervision, and control and responsibility of the supervising technician, and be bound by Theatre policies
- At the discretion of the supervising technician, a person that has been fully inducted and deemed competent by the supervising technician may be permitted to take on a technical role.
- Suitably qualified and experienced technical staff will be supplied by the Theatre according to the needs of the event, and as requested by the Hirer.
- At the discretion of the Theatre Manager, competent trainee staff may take on technical roles under supervision of the supervising technician, and with knowledge of the Hirer
- Technical staffing personnel will be agreed with the Hirer at the time of negotiation, including the use of any trainee personnel
- The operation of the hydraulic stage, front-of-house truss, lighting bars, movement of acoustic shells, and assembly of cinema projection screen are all two person jobs, and required authorization and supervision by Theatre staff.
- The Technician presence for an internal Hirer is at the discretion of the Theatre manager.
- The supervising technician must be present at all times the Theatre is occupied by an external Hirer. This includes bump-in, bump-out, and rehearsal time.
- The supervising technician will remain on site as long as any associate of the Hirer remains on site, and the Hirer will be charged accordingly.

Use of Technical Equipment

- The use of any external equipment is at the discretion of the supervising technician.
- All electrical equipment brought into the Theatre must be tested and tagged.
- All incandescent lighting equipment must be warmed up before use
- All technical equipment for the event will remain under the supervision of the supervising technician.

- The Independent reserves the right to refuse the use of equipment which is considered faulty, dangerous or likely to cause damage to the Theatre, its fittings, equipment, or occupants
- Any changes to the standard lighting rig will be at the client's cost and include labour and venue hire time.
- No changes can be made to the standard rig without prior permission.
- Re-instatement of the rig to its standard set-up is required, at the cost of the Hirer, at the immediate conclusion of the hire.
- Any outside equipment incorporated into Theatre equipment is to be installed under the direct supervision of the supervising technician
- All breakages are to be reported to the supervising technician immediately.
- All alterations and failures of equipment are to be reported to the supervising technician immediately
- No food or drink in the bio box, with the exception of sealed water bottles.
- Any alterations to the Theatre equipment are made at the Hirers request and expense, permission will only be granted on the understanding of restoration at Hirers expense

Authorised access

- Use, access to, and authorised users, of all technical equipment on site is at the sole discretion of the supervising technician
- No unauthorised access to or interference with technical equipment, including lighting and sound desks, and any lighting, audio, video, or staging equipment.
- There is to be no unauthorised access to the bio box
- There is to be no unauthorised access to "staff only" areas
- There is to be no unauthorised access or interference with stage winches
- There is to be no unauthorised access or interference with front-of-house lighting truss
- There is to be no unauthorised access or interference with the hydraulic stage.
- There is to be no unauthorised access to height access equipment
- There is to be no unauthorised movement of acoustic shells
- There is to be no access past safety barriers or hazard tapes

If it's not your job, don't touch it!

Technical warnings

- All controlled lighting blackouts for technical purposes, outside of performance conditions, will be preceded by the warning of "going to black" all personnel at that point should stop what they are doing, and stop moving, until lighting is restored or they are otherwise instructed.
- Where possible, high volumes and testing through the audio system will be preceded by the warning "noise in the house". At this point all non-required personnel are recommended to vacate the area.
- When working at heights, a technician who drops any piece of equipment will automatically give the warning of "heads". If you hear the warning of "heads" above you do not look up. Instead cover your head, or leave the area if fully aware of conditions.
- Moving staging equipment during bump-in or rehearsal will be accompanied by the warning "moving on stage". All personal should clear the stage at this point.

If a technician at any point gives the warning "clear the stage" immediately leave the stage area

Props, drops, and effects

- Legs cannot be moved from standard position, and should not be draped over rails or other objects, or knotted up.
- Props should be organised on a props table and must be stored in a safe way
- All suspensions on stage must use rated methods of suspension, including hanging irons, and other fittings. Fishing line, string, and cords will not be permitted for use in suspending items unless approved by supervising technician. Recommendation is rated VB cord, rated sash, and braided, rated fishing line.
- No “puff” cigarettes will be permitted on stage, as the powder is now known to be a carcinogen. Electric cigarettes emitting water vapour with no nicotine are the only smoking artifice permitted on stage
- No fire arms, including replicas, will be permitted on stage without the relevant NSW state permissions and restrictions
- All backdrops and fabrics on stage must be fire retarded to Australian standards,
- No breakables to be used on stage. Where possible, glass and ceramics should be replaced with polycarbonate and melamine, or controlled by other means.
- No fire or naked flame to be used on stage. Realistic alternatives are now available, the rosco flicker candle is recommended.
- Explosives, fuel, ammunition, firearms or flammable liquid or substances are not permitted to be brought into the Theatre or be on Theatre property. Where any such articles required, due to the nature of the function, prior written consent must be obtained from the Theatre, and any relevant certifications or permits must be submitted before the event. Use is at the discretion of the Theatre Manager.

Props and Effects requiring prior approval

- Hay
- Pyrotechnics
- Feathers
- Glitter
- Breakables including glass and ceramics
- Any kind of cigarette, including herbal, puff and electric
- Water
- Food and drink
- Flour or other powders
- Balloons
- Smoke or haze
- Bubbles or foam
- Sand
- Animals
- Flames and flammable gases or liquids

Technical equipment

Audio

Mixing console	Presonus 32 Studio Live mixing console
Amplifiers	QSC USA 1310 power amplifiers
Microphones	Four Handheld Sennheiser wireless microphones, with Two optional lavellier transmitters One Shure Wireless Lectern Microphone
	4 Boom arm Microphone stands 3 Tabletop Microphone stands
Cabling	32 way Multicore, split as: sends 13 - 24 & returns 5-8

Lighting

Lighting desk	ETC ION lighting console				
Dimmers	5 Jands GP dimmer racks, each 12 channel, 2.4 kW per channel				
Power	Five 3 phase outlets each 40 amp				
	Five 10 amp circuits				
Lanterns	-	18	600w	narrow beam Profiles	Prolite pr 12 zpm
Tungsten		12	600w	wide beam profiles	Prolite pr12 zpw
		18	600w	prism convex	Prolite pr12
		24	1200w	narrow beam profile	Prolite pr 6 zpm
		6	1200w	Wide beam	Selecon Pacifics
Lanterns- LED		12	ETC Selador Desire D60 Lustre		
		3	PL1 LED Profiles		
		7	PL1 LED Fresnels		
		6	i-LED Quad pars		
		2	ETC Colour Source Par		
		2	PR XLED500 moving head		

Audio visual

Projection Screen	Motorised Rear projection screen positioned at Proscenium
Projector	Rear Projection Panasonic PTDZ870EK 8500 ansi lumen WUXGA projector, wall mounted. Control positions Stage left apron and Bio box. One portable Epson Projector 1776

Backstage

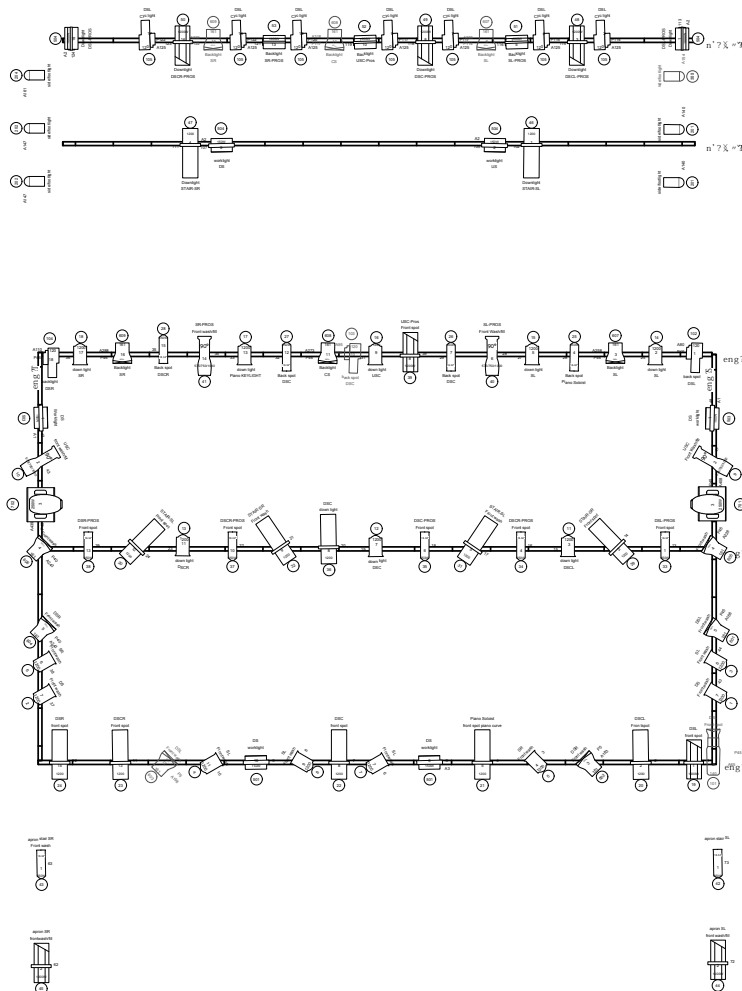
Intercom	2 channel Jands ezicom system with one 2 channel master station and headset, and five fixed belt-packs and headsets, one wireless.
Stage Manager's kit	Including one roll of black gaffer tape, four rolls of spike tape, two rolls of black lx tape, one roll of glow-tape, torch, highlighter, sharpie, pencil, ruler, two shifters, narrow nose pliers, tape measure, and spare batteries.

Piano








Steinway Concert D Grand Piano

Appendices

Lighting Plans



Light

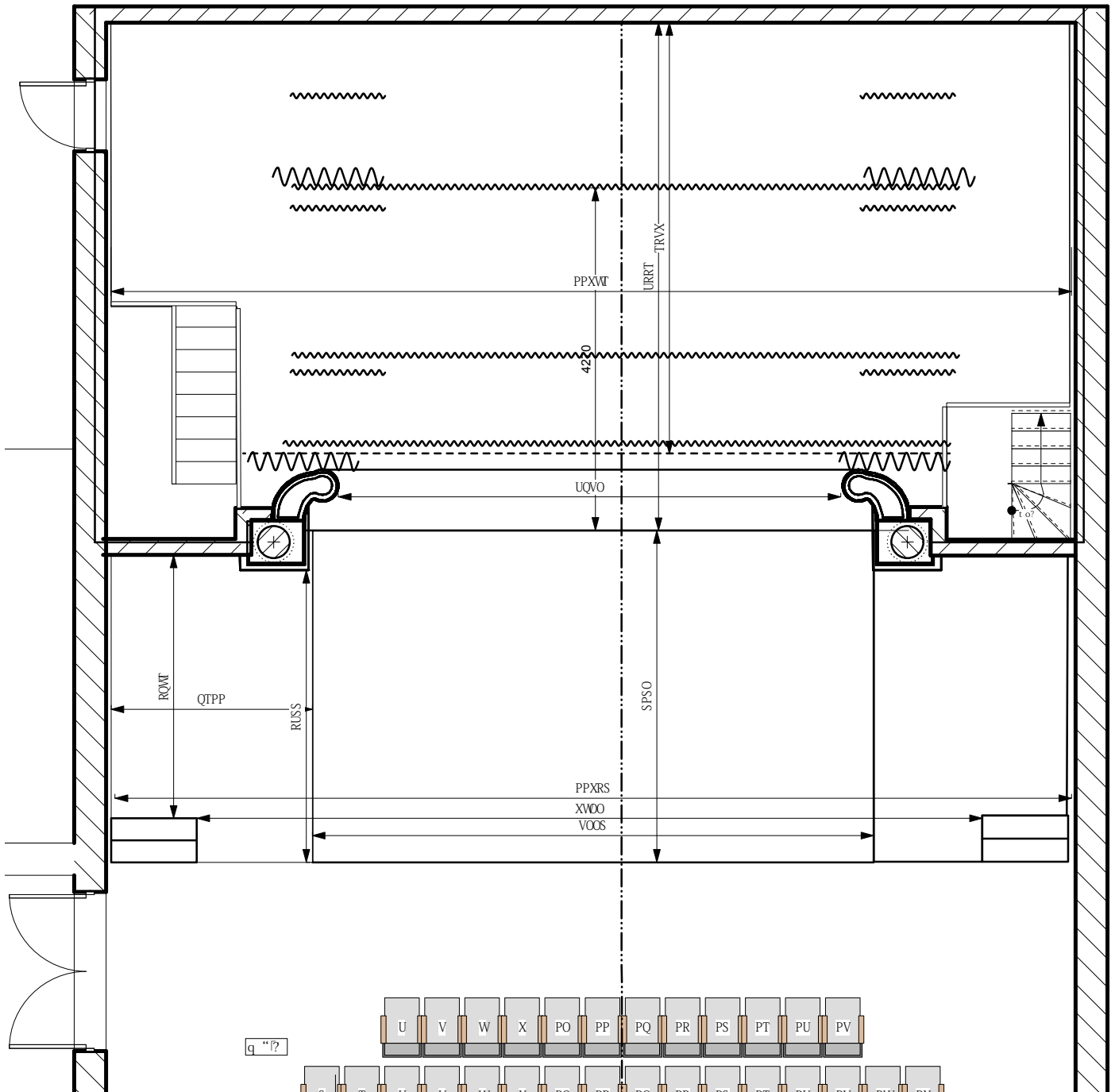
-  Prolite wide Pr12-zpm
-  Prolite Narrow PR12-Zpm
-  Prolite PR12 PC
-  Prolite Narrow pR6zpm
-  Havitt Worklight
-  D60 Lustr SELL20
-  Etc Source 4 LED 36°
-  Selecon LUI
-  PRX500
-  I-Led LED Par
-  PL1 LED
-  Selecon Pacific 90°

Typical



Independent theatre lighting 2015.vwx		
CAD File Name		
Jan 2015	Fenella Jolly	2015
Date	Drawn By	Drawing Number
Independent Theatre Standard Rig		
10m		

Stage Plan



A Brief Glossary of Terms

Acoustic shells/ Sound shells	Large “mobile” plywood structures used to enhance the acoustic properties of the Auditorium, approximately 3 metres wide and four metres tall.
Apron stage	A section of stage in front of the proscenium
Back stage	Areas and tasks involving the stage, dressing rooms, and performers areas.
Bio Box	The permanent control room, where lighting and sound are run from, located at the rear of the auditorium in relation to the stage.
Bump-in	The time allotted to bring in and set up any equipment required for the performance
Bump-out	The time required to remove all equipment, personal property, and personnel after a performance
Consumables	Refers to any equipment or requirement which will be used up during performance or rehearsal. This may include batteries, gels, light bulbs, food and drink, etc
Cyclorama (cyc)	The (usually) white cloth hung at the back of the stage, used for lighting.
Dock	Best access door to bring equipment into the Theatre
Dress Rehearsal	Rehearsal done with full technical and design elements for the benefit of all participants. Generally a dress rehearsal is only relevant for fully staged dramatic and operatic productions.
Front-of-House	Areas and tasks involving tickets, marketing, the box office, foyers, and any reception areas. In the Independent Theatre, front-of-house areas include the box office, kitchens, arches, inner foyer, upper foyer, and the Seaborn room. Front-of-house also refers to positions in the auditorium, as opposed to onstage.
Gallery	Auditorium seats in the mezzanine or upper level, also referred to as the dress circle
Green Room	A generally private room, isolated from the audience, for performers and production personnel to gather, deposit personal property, and eat any meals etc
House Curtain	Stage width and height curtains located just behind the Proscenium
House seats	Seats reserved for staff and associates of the Theatre, and Theatre management. In the Independent, this includes School, and School management.
Merchandise/ Merchandising	Refers to any item sold by the Hirer at the time of the performance – this may include books, cds, clothing, or promotional exhibits.
O.P	(Opposite prompt)Stage Right; actor’s right when facing the Audience
Production position	A position in the auditorium with capacity for temporary sound and lighting control to be installed. The production position is used for dress and tech rehearsals.
Prompt	Stage Left; actor’s left when facing the audience
Proscenium (pros)	The arch dividing the auditorium from the stage. In the Independent, the proscenium divides the apron stage from the “old” stage.
Setting Line	Imaginary line upstage of the Proscenium arch and house curtains, indicating the furthest downstage point where staging can be placed without interfering with the movement of the house curtain.
Stage Door	Access door for performers and production personnel to enter the Theatre
Stage rehearsal	A rehearsal done without technical elements, for the benefit of performers and production personnel. A stage rehearsal may include establishing positions, or becoming accustomed to the space and it’s acoustics etc.
Stalls	Auditorium seats on the lower level
Standard rig	The usual lighting rig, designed to meet most general lighting requirements in the Theatre, according to precedents set by previous performances.
Tech (technical) Rehearsal	A rehearsal done with any technical elements, such as lighting and sound, which may include sound checks, done for the benefit of technical personnel.