



**Keble**  
College

**O'**

**O'REILLY THEATRE  
MANUAL**

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# Contents

<b>Theatre Management .....</b>	<b>4</b>
<i>Keble College .....</i>	<i>4</i>
<i>The MES Committee .....</i>	<i>4</i>
<i>The Theatre Technician .....</i>	<i>4</i>
<b>Lifecycle of a show.....</b>	<b>5</b>
<i>Bidding for a slot .....</i>	<i>5</i>
<i>Developing plans .....</i>	<i>5</i>
<i>Get-in.....</i>	<i>5</i>
<i>Show week.....</i>	<i>6</i>
<i>Get-out .....</i>	<i>6</i>
<i>Fees, fines &amp; charges.....</i>	<i>7</i>
<b>Access to the theatre .....</b>	<b>8</b>
<i>Keys.....</i>	<i>8</i>
<i>Signing in .....</i>	<i>8</i>
<i>Service lift .....</i>	<i>8</i>
<b>General Conduct in the Theatre .....</b>	<b>9</b>
<i>Protection of the theatre.....</i>	<i>9</i>
<i>Noise.....</i>	<i>10</i>
<i>Food, drink, alcohol and smoking.....</i>	<i>10</i>
<i>Mess and rubbish .....</i>	<i>10</i>
<b>Health and Safety .....</b>	<b>11</b>
<i>Work at height.....</i>	<i>11</i>
<i>Flying, Rigging &amp; Motorised Seating .....</i>	<i>12</i>
<i>Electrical Safety .....</i>	<i>13</i>
<i>Fire safety .....</i>	<i>15</i>
<i>Evacuation .....</i>	<i>16</i>
<i>Accident or Injury Action .....</i>	<i>17</i>
<i>Set and scenery.....</i>	<i>19</i>
<b>Front of House.....</b>	<b>20</b>
<i>Senior FOH Manager's responsibilities.....</i>	<i>20</i>
<b>Specific Rules.....</b>	<b>22</b>
<i>Smoking on stage .....</i>	<i>22</i>
<i>Running a bar .....</i>	<i>22</i>
<i>Pyrotechnics .....</i>	<i>22</i>

<i>Disabled audience members</i> .....	23
<i>Child actors</i> .....	24
<i>Animals on stage</i> .....	24
<b>Theatre Layout</b> .....	<b>25</b>
<i>Theatre dimensions</i> .....	25
<i>Seating</i> .....	26
<b>Technical Information</b> .....	<b>29</b>
<i>Electrical power</i> .....	29
<i>Lighting</i> .....	29
<i>Rigging</i> .....	31
<i>Staging</i> .....	31
<i>Audio</i> .....	33
<i>Video</i> .....	35
<b>Drawings and Diagrams</b> .....	<b>37</b>
<i>Full Rig Plan</i> .....	37
<i>Lighting Rig Plan</i> .....	38
<i>Auditorium Side View</i> .....	39
<i>Sound block diagram</i> .....	40
<i>Video block diagram</i> .....	41
<i>Appendix A - Alcohol licensing form</i> .....	42
<i>Appendix B: Conference Setup</i> .....	43
<i>Appendix C: Fines and Charges list</i> .....	44
<i>Appendix D: Agreement for the use of Pyrotechnic Effects</i> .....	45
<i>Appendix E: Production Plan Format</i> .....	46

# Theatre Management

## Keble College

Keble College owns the theatre building and its installed equipment. Several members of College staff have responsibilities, which affect student productions. In most cases, you should contact the Committee or Theatre Technician in the first instance, as simple queries can often be resolved without needing the involvement of College staff.

The Porters' Lodge is an important contact in case of accident or emergency. The lodge is staffed 24/7.

<b>Keble Lodge</b>		01865 272727	porters.lodge@keble.ox.ac.uk
<b>Accommodation Manager</b>	Janet Knight	01865 272777	janet.knight@keble.ox.ac.uk
<b>Domestic Bursar</b>	Nick French	01865 282350	nicholas.french@keble.ox.ac.uk
<b>Bursar</b>	Ruth Dry (PA)	01865 272709	ruth.dry@keble.ox.ac.uk

## The MES Committee

The Committee of the Martin Esslin Society is approved by the College to programme and manage student theatre seasons each term. They liaise between student production teams and the College.

<b>President</b>	Dorothy McDowell	dorothy.mcdowell@keble.ox.ac.uk
<b>Secretary</b>	Justin Kendall	justin.kendall@keble.ox.ac.uk
<b>Treasurer</b>	Juliet Dowley	juliet.dowley@keble.ox.ac.uk
<b>Director of Development</b>	Millie Tupper	amelia.tupper@keble.ox.ac.uk
<b>Marketing Manager</b>	Bryony Streets	bryony.streets@keble.ox.ac.uk

## The Theatre Technician

The Theatre Technician supports student companies in using the theatre safely and effectively. The Technician will meet with you as you develop and prepare your show, help you finalise your plans, and will be present to support the get in and out.

The Technician should be your first point of contact for enquiries regarding what is safe or permissible in the theatre. The Technician can also provide advice on what is possible in the space and how you can best achieve your design goals.

<b>Keble Theatre Technician</b>	Ran Michaeli	ran.michaeli@keble.ox.ac.uk
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# Lifecycle of a show

## Bidding for a slot

The theatre is available for student shows for 6 weeks within the academic year: 3rd, 5<sup>th</sup> and 7<sup>th</sup> week of Michaelmas and Hilary terms. There are no productions in Trinity term. The MES will announce their exact requirements for bids each term. By the time you submit a bid you should have a strong idea of what you want to achieve artistically with your production, and a general idea of how you will be using the theatre's facilities. Any complex or unusual effects critical to your production must be disclosed at bid stage.

## Developing plans

The MES will organise a meeting at the start of the term to brief all companies in the season on any specific requirements.

It is each production's responsibility to arrange a meeting with the Theatre Technician **at least a week before show week**. By this point, you should have developed detailed plans for set, lighting, sound and production. Prior to the meeting, you must send to the Theatre Technician a **digital** copy of the following documents:

- A drawing of your stage and set layout, including entrances/exits, changes in elevation and measurements.
- A combined overhead rig plan showing the locations of lighting fixtures, speakers and other flown equipment. All equipment that is rigged overhead must be included.
- A production plan (see Appendix E).
- A Risk Assessment (see format on the O'Reilly Theatre website).

You will talk through these documents with the Theatre Technician at the meeting, and make any required amendments. Once finalised, these documents will be retained by the Theatre Technician, and will represent the agreement of how you will use the theatre and equipment.

## Get-in

At **9:00am** on Monday morning, your company receives control and responsibility of the theatre and you may begin your get-in. The Theatre Technician will go through the 'Get in Form' with a Production representative, and make sure all spaces were in a tidy state prior to the production get-in. The same process will be implemented in the get-out of each production to make sure the theatre was left in a tidy state for the following production.

The Theatre Technician will be present on the first day of the get-in, usually **until 5pm**. If it is necessary for the Technician to stay longer, overtime will be charged.

During your get-in period, you must bring all items required for your production (including set, costume, props, technical equipment) into the theatre and install them as described in your production plan. You must provide all consumables, including gels, PVC ('LX') tape, dance floor tape, cable ties etc. that are required for the production.

As well as providing assistance, the Theatre Technician will alert you if he identifies unsafe or inappropriate items or activities. The Technician's instructions regarding these must be followed, but the Technician cannot be everywhere at once: you are responsible for ensuring the safety of your activities. The Technician will confirm at the end of the get-in (usually on Wednesday) that everything has been installed in accordance with the Production Plan. Any set or equipment not inspected by the Technician at that time may not be used in the production.

Members of your company are entitled to training in the use of any items of house equipment by the Theatre Technician during the get-in. It may be possible for training to be provided in advance of the get-in, contact the Technician to enquire about this.

## Show week

Performances are permitted Wednesday-Monday evenings, with Saturday and Sunday matinees. Companies may choose to perform in any or all of these slots. No weekday matinees are permitted.

The venue must be cleared of audience members by 23:00 after each evening performance unless special permission has been sought from the College; this may require long performances to start earlier than the traditional 19:30.

You are solely responsible for ticketing your performances. The College cannot be contacted regarding tickets and the College telephone number must not be displayed on any marketing material. You can set ticket prices as you deem appropriate.

Excluding acceptable wear and tear to equipment (e.g. lamps blown under normal use), any damage to the theatre or its equipment during the residency period is your financial responsibility. Any faults that develop must be reported to the Theatre Technician. Any old lamps must be retained for inspection.

## Get-out

The get-out will take place the morning after your last production at 9.00am (Monday morning earliest).

The public must leave the auditorium before the get-out may commence. Any equipment rigged specifically for your production must be de-rigged. You must restore the theatre to the 'Conference rig' setup (see Appendix B), as directed by the Theatre Technician.

You must remove all props, costumes, set pieces, etc. from College premises by **Tuesday at 4pm**.

Since only the Theatre Technician is trained to build the scaffold tower, removing high-level equipment from the grid will have to wait until the tower is erected. Using a ladder to remove items from the grid should be kept to a minimum.

You must ensure all areas are left completely clear and clean; rubbish and personal items must be removed from College premises. **Any rubbish left within College premises will result in a fine.** All equipment, tools and other stock items must be returned to the appropriate store, in accordance with the Inventory. The seating should be brought back out to its full capacity.

On **Tuesday at 4pm**, there will be an inspection of the theatre by the Theatre Technician, to check for any damage caused, or detritus left, by your production. The theatre must be completely clear and ready to hand over back to College at this time. A Production representative needs to sign the 'Get-out Form' in the end of the get-out.

## Fees, fines & charges

The Martin Esslin Society collects fees for use of the theatre on behalf of the College. There are three payments which must be made for your use of the theatre:

- A **£250** Security Deposit;
- A **£350** License Fee, which is your consideration for the lease of the theatre; and
- A **£150** Technician's Fee, covering the basic services of the Theatre Technician.
- The Security Deposit must be paid 21 days prior to the start of your show week, and the other payments seven days prior. The deposit will be returned (once any fines or charges incurred have been deducted) within 30 days of the get-out.

The Theatre Technician will charge overtime for hours not covered by the basic Technician's Fee. This is charged at **£15/hr.**

The cost of repairing any equipment damaged, and replacing any consumables consumed, during your residency will be deducted from your Security Deposit as charges.

Fines will be levied, at the discretion of the Committee on the advice of the Theatre Technician, for breaches of the house rules and failure to leave the theatre in an acceptable state after the residency. The magnitude of each fine will be assessed individually (See Appendix C).

# Access to the theatre

## Keys

You may nominate two people who can sign out the theatre keys from the College Lodge, leaving a University Card (or other ID for non-students) as a deposit. The key ring contains keys for all internal and external doors to the theatre, control room, dimmer room, the Blackhall Road shutter, and a fob for the back gates.

The keys are available at all times during the production residency period. It is not permitted for an individual to be in the theatre alone. When working in the theatre after midnight, identification for all company members in the space must be given to the lodge.

If you need to arrange access to the theatre outside your show week (e.g. to receive an equipment hire), you must arrange this with the Theatre Technician and (if applicable) the Production Manager of the other company. The lodge will not issue keys outside of your allocated show week.

## Signing in

You must keep a stage door book as a record of who is in the space at any given time. This can be as simple as a sign-in and out sheet in which company members enter times as they enter and leave the theatre. The completed record must be handed to the College lodge at the end of every day.

## Service lift

The service lift is a convenient way to move large or heavy items into the theatre. The lift has sensitive sensors, and must be used with care to avoid causing it to fault. Any costs incurred by the College in getting the lift repaired or reset will be passed on to companies.

The service lift must not be used to carry people. There is no 24-hour support contract; if it faults outside working hours the contents will be stuck inside the lift until the next working day.

The key activates whichever external control panel it is unlocked with; other control panels remain locked. The internal controls are always active, so do not take the key into the lift to avoid locking the key inside. The College does not have a spare key on site.

Always hold the doors open by pressing the outward-pointing-arrows inside the lift, rather than by blocking the door. If the lift tries and fails to close the doors more than a few times, it will enter a fault state. This is the main cause of it going out-of-service.



# General Conduct in the Theatre

## Protection of the theatre

As a general principle, you are prohibited from doing anything which is likely to cause wear or damage to the theatre building. You will be fined for causing damage, even accidentally.

### Walls and floor

The projector screen on the upstage wall must be covered by a full-size cloth throughout. Unless it fits particularly well with your show aesthetic, you are strongly advised to also cover the concrete wall alongside the stage. Nothing may be fixed to the concrete wall by any means, including tape, blu-tack, etc. Items can be hung 'picture rail' style from the up-and-down tab track if desired.

The wooden floor must be covered with the Harlequin dance floor for protection. You may lay another floor on top of this if desired. The only tape which may be used on the dance floor (either fixing it to the wooden floor, or for fixing other coverings to it) is wide PVC electrical tape or professional dance floor tape. Gaffer tape, Duct tape and masking tape in particular are forbidden, as they leave glue residue.

Materials for covering walls or floors must have a large particle size, and must not be organic material: this excludes, for instance, real turf but not Astroturf, gravel and sand but not gravel 'tiles', and bark chippings but not rubber crumb. The Theatre Technician must be consulted on material choice.

### Construction and painting

Construction of set pieces must take place outside the College, prior to your get-in, to avoid damage to the theatre and disruption to your get-in process. Inevitable 'assembly construction' (cutting critical pieces that must fit exactly, screwing pieces together in situ, etc.) may take place, but must not extend to more substantial construction.

No power tools may be used, with the exception of handheld drills/drivers for drilling and screwing. No painting or decorating may be done on the College estate except touching up set pieces already in their final positions (filling gaps, repairing transportation damage, etc.). Paint rollers must not be used in the theatre.

### Protection of equipment

The theatre contains a number of items of equipment costing thousands or even tens of thousands of pounds. All equipment in the theatre must be treated with respect and care to avoid causing damage.

Take special care when moving major equipment such as the lighting and sound desks. The Theatre Technician must be present for any re-rigging of the theatre projectors as their lens assemblies are particularly delicate.

Liquids, food, and crumbly materials must not be brought into the control room or taken near any electronic equipment. Take care not to allow small debris or items to fall into equipment.

## Noise

You must minimise noise between the hours of 23:00 and 08:00 due to student accommodation above. Use of the theatre's sound system is prohibited during this time, regardless of the volume used.

The SoundEar is a new decibel monitoring system that tracks and records noise levels in the theatre. The SoundEar is set to a certain dB threshold, and will give an indication if noise is passing that specific threshold. This device and data tracker must be plugged in and turned on throughout the entire production (including rehearsals). Failing to do so will result in a fine.



Green light – Noise below threshold

Amber – Noise less than 5dB below threshold

Red – Noise passed dB threshold

## Food, drink, alcohol and smoking

Company members must not be in the theatre at any time whilst under the influence of alcohol or drugs. Anyone in the theatre whilst incapacitated puts others in danger.

Your company members and audience may consume 'snack' food and non-alcoholic drinks within the theatre. All rubbish must be cleared up and removed from the theatre immediately to avoid attracting vermin or odours. The College undertakes periodic inspections of the theatre and will take great exception to finding food-related mess. Food and unsealed drinks must not be brought into the control room or near any electronic equipment. Company members (including FOH Staff) must not consume alcohol on the premises.

Smoking in public spaces is prohibited under UK law with an exception for on stage as an agreed part of a performance. No smoking is permitted inside any building.

## Mess and rubbish

The theatre must be kept clean and tidy at all times, including a reasonable level of order during get-ins and -outs. The College will provide bin liners for the collection of rubbish. **You must clear all rubbish from College premises in the end of your production.**

You must keep the smaller rooms in a similar state of order: equipment must be tidied up properly once it has finished being used, and anything stored in the main store by the company must be put in neatly. Do not allow these spaces to become out-of-sight, out-of-mind dumping grounds.

# Health and Safety

## Work at height

Working at height is one of the biggest causes of injury in the theatre industry. Dangers associated with working at height include the process of raising equipment to height, environments created at height, individuals working at height and individuals not at height who are in the vicinity when work at height is being undertaken.

Working at height should be avoided where at all possible: for example, use the flybars to rig equipment at ground level before lifting, rather than rigging them at height. This is particularly applicable to effects which require regular resetting.

People working at height represent a danger both to themselves (from falling) and to people below them (by dropping things). Any loose objects must be removed before ascending to height; all tools should be secured with lanyards. Hardhats must be worn by those immediately below a person working at height to protect against small falling objects. The space below should be cleared of people when heavier objects such as speakers are being rigged.

### Scaffold tower

The main height access in the theatre is a 3.7m scaffold tower, which must be used in accordance with the manufacturer's instructions. The tower must only be assembled, altered or disassembled by the Theatre Technician.

The tower must only be climbed using the built-in ladder, and only from the inside via the trapdoors. Minimise time spent ascending or descending the tower. Do not climb the tower with anything in your hands. **Anyone using the tower must wear a hard hat.**

Do not lift any weight outside the footprint of the tower; equipment should be loaded onto the tower from the balcony, passed up through the trapdoors or raised on a hauling line attached to the grids.

The tower must be moved from the base by at least two people. Under no circumstances attempt to move the tower from the top. The tower should only be moved along its long axis, where it is more stable. The tower's castors should always be locked when stationary.

### Ladders (including Zarges)

Ladders must be used in accordance with manufacturer's instructions. Do not climb any ladders beyond their stated height limit. Only use ladders on flat, level surfaces.

The Zarges Skymaster 12-rung ladder will reach the lighting grids. It must be extended far enough to have at least three clear rungs at the top which aren't climbed. The extension must overlap the main frame by at least two rungs. Always employ the locking catches and horizontal braces when the Zarges is upright. The Zarges must be footed by a single person when in use, who should have three points of contact with the ladder, and one point of contact with the floor. Two footers should be used if requested by the climber.

# Flying, Rigging & Motorised Seating

## Flying

Use of the theatre's flybars, and other custom ropes or hauling lines, fall into two categories: Working Flying and Production Flying. Working Flying is the process, during the get-in or get-out or when the house is closed, of moving equipment to and from height in order to prepare the theatre for use. Production Flying is the movement of flying pieces as part of a performance, and **is not permitted unless specifically requested and approved by the Theatre Technician**. Any request must be included in the Risk Assessment and Production Plan.

The Theatre Technician provides training in the correct operation of the theatre flying system, and maintains a list of people who have been trained. This training covers solely the physical task of how to move flybars, it does not qualify the trainee to positively judge whether it is safe to do so.

All Working Flying should be conducted in the presence of the Theatre Technician when possible. If flying is required to reset the stage for each performance (e.g. to reset fabric drops), this should be assessed as a Production Flying operation. Only fly-trained crew members may fly at any time.

## Rigging

Installing and removing rigging positions in the theatre roof, lifting items not using the standard flying system, and other nonstandard activities, must only take place with the approval of the Theatre Technician. In most cases, the Technician will make such installations personally.

## Motorised Seating

The motorised seating stands are located at stage and balcony levels. These must only be moved by the Theatre Technician or trained student technicians. The Theatre Technician can provide training in the correct operation of automation equipment, and maintains a list of those trained.

# Electrical Safety

The theatre’s electrical equipment is regularly PAT certified and inspected. Equipment which has been declared electrically unsafe must not be used.

Any equipment brought into the theatre by the company (e.g. hired lights or effects equipment) must have a current PAT test. The Technician must be present for rigging of any electrical equipment brought into the theatre by visiting companies.

The theatre uses three-phase electrical power, meaning that a 415V potential difference exists between some socket outlets. The lighting grids are grouped and separated by phase (red, blue and yellow) to minimise 415V sockets in proximity; **this separation must be maintained**. This means that grids may not be ‘cross patched’ between phases; patchable sockets on the over-stage grid, for instance (which is blue phase) must be powered only from blue-phase dimmers. When powering floor fixtures from both the yellow-phase floor sockets and circuits dropped from the overhead grids, you must ensure that fixtures on different phases are kept physically separated.

## Electrical Hazard Action

All members of the visiting company must be aware of the dangers of electricity. A typical production uses a much larger amount of electrical power than most domestic situations.

If a device is seen to be sparking, smoking, or otherwise malfunctioning, it must be electrically isolated immediately. Unplugging the device is the simplest method, but if this is not possible, an alternative isolator must be found. This will depend on the source of power to the device.

<b>Power source</b>	<b>Immediate Isolation</b>	<b>Refined</b>
<b>16A socket trip</b>	Dimmer panel relay switch and master non-dim relay switch (both to right of patch panel in control room)	Individual dimmer in Dimmer Room
<b>Standard Mains (13A) sockets (auditorium)</b>	Master trip on distribution board DB-B2 in backstage wall behind white panel facing the goods lift area	Identify individual circuit trip on board DB-B2
<b>Standard Mains (13A) sockets (control room or balcony)</b>	Master trip on distribution board DB-TM, to right of patch bay	Identify individual circuit trip on board DB-TM
<b>Three-phase power(round red sockets)</b>	Rotary isolator switch on socket unit; or trip switches on distribution board DB-B2 (for sockets at stage level) or board DB-GL in Trip Room (ceiling sockets).	

In all cases, equipment must be fully unplugged as soon as it is safe to do so. The switches on a standard power outlet do not isolate a connected device completely. A plug must still be removed or a breaker on a distribution board thrown for a complete disconnection.

## Electric Shock (Electrocution) Response

If a person suffers an electric shock, the following action must be followed immediately. Delays can be fatal.

If a performance is in progress, the Front of House Manager should halt it, and ask the audience to quietly remain where they are. Whoever is nearest the incident should attend to the casualty first, assisted or relieved by any available person better qualified to handle the situation. If a medical professional identifies themselves in the audience and offers assistance, they should be allowed to work unhindered.

Isolate the source of electricity; do not touch the casualty until you are certain that the source of the shock is no longer live. A shock conducted through their body is enough to turn you into a second casualty. If you cannot isolate them without touching them, use dry, non-conducting materials (e.g. a plastic rod or piece of wood from the store) to carefully push them away from danger.

As with any medical emergency, obtain assistance from the College porters, who will ring an ambulance if necessary. If no response is available from the Lodge, call the ambulance directly (999) to “Keble College, Blackhall Road gate, Oxford, OX1 3PG”. Inform the lodge of the situation as soon as possible so that they may assist the ambulance upon arrival.

If the casualty is conscious and able to respond to speech, they may still have suffered internal injury. Anyone who receives a major electric shock should be taken to a hospital for assessment, although if they are conscious and able to move, an ambulance may not be necessary.

If the casualty does not respond, check that their airway is clear, they are breathing, and they have a pulse. If the casualty is not breathing, an ambulance is essential and urgent, and a qualified first-aider should attempt CPR.

# Fire safety

## Preventing fire

All combustible items of set must be flame proofed when brought into the theatre. The Theatre Technician will test samples at the get-in, and any items of set that can sustain a flame must be retreated if time permits, or else be removed.

Most protective measures against fire are common sense. Do not allow drapes or soft materials to hang too close to hot objects such as lighting fixtures. Do not obstruct equipment ventilation openings or enclose equipment unnecessarily.

## Naked flames on stage

Any naked flame on stage is a fire risk which must be assessed and mitigated. This includes matches, candles and cigarettes as well as larger flames. A safe location for the flame to be extinguished must be designed and implemented consistently; this may be either on or off stage as required by the scene. A sand bucket is kept in the theatre which can be used for extinguishing cigarettes and matches; ash trays used as props should be lined with a layer of KY jelly to ensure objects do not continue to smoulder. Cigarettes and matches must not be ground out on the floor.

## Fire action

If the incident can be tackled safely (e.g. a smouldering cloth backstage), then this may be attempted. Do not take risks in doing so. Fire extinguishers of various types are present throughout the venue for this purpose (see table).

	Water (red band)	CO <sub>2</sub> (black band)	Dry Powder (blue band)	Sand (bucket)
Foyer (balcony level)	✓	✓		
Foyer (stage level)		✓		
Control Room		✓	✓	
Auditorium (balcony level)	✓			
Auditorium (stage level)		✓	✓	✓
Small Store Lobby		✓		

The Front of House Manager should be kept informed of the situation and notified as soon as the incident is either resolved or becomes unmanageable. You must inform the College Lodge if any fire extinguishers are used so they can be refilled.

If the incident cannot be tackled safely (or an attempt to neutralise it failed), raise the alarm immediately by operating the nearest break-glass fire call point, and evacuate the building.

The theatre has a mixture of smoke-activated and heat-activated detectors installed. The main performance space has heat detectors only, which are not activated by

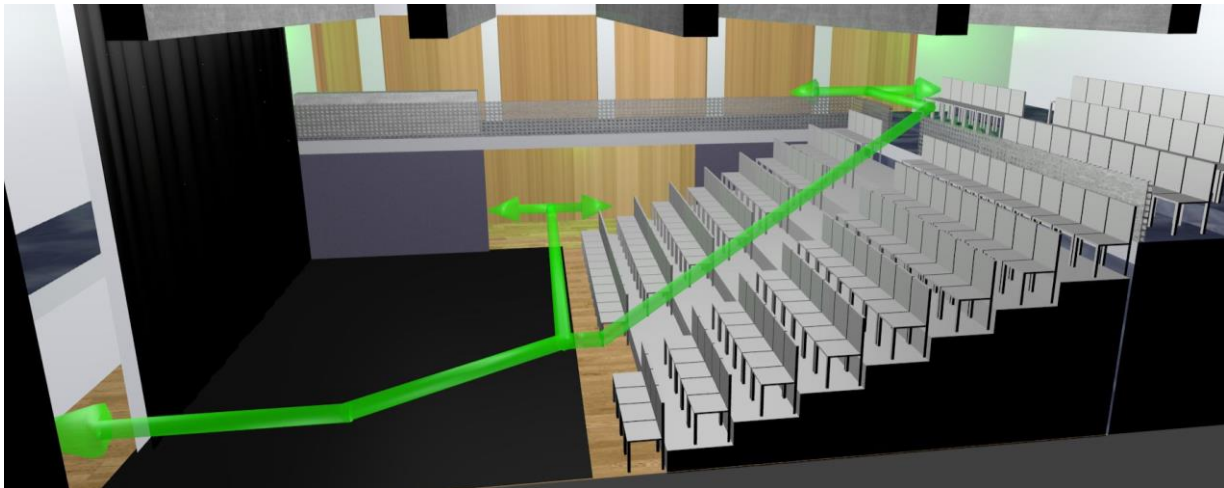
the use of fog, haze, and similar effects. However, optical smoke sensors monitor all the backstage areas, stores, control room, and foyer, and any use of such effects will trigger the fire alarm if the vapour is allowed to drift outside the main theatre space. False alarms caused by careless use of special effects will incur fines.

## Calling the Fire Brigade

If the fire alarm is activated, this will automatically notify the duty porter in the Lodge who will attend the scene and take appropriate action. If a fire requiring the emergency services is discovered before the alarm activates, the Senior FOH Manager must call the porter in the Lodge and inform them of the situation: the duty porter will then call and direct the fire brigade as appropriate. If no response is quickly available from the Lodge, the fire brigade may be summoned directly (by dialling 999), giving the address as “Keble College, Blackhall Road gate, Oxford, OX1 3PG”. The fire alarm should then be manually sounded (using a break-glass call point) to evacuate the building.

## Evacuation

There are other scenarios in which an evacuation of the theatre is required, but fire is by far the most common. The Emergency Assembly Point is the grass on the Newman Quad, the patio outside the balcony level entrance to the theatre. There are several exit routes, shown with green arrows below:



Exit routes from the lower ground floor (stage level) are:

- Backstage stairwell: accessed either side of the projector screen, up two floors to exit at road level, then back down the exterior steps at the north end of building.
- Front of house stairwell: up one floor to garden level foyer exit; Exit

routes from the upper ground floor (balcony level) are:

- Glass patio doors at either end of balcony; the wooden shutters should rise automatically in the event of a fire to give access to these doors;
- Front entrance doors to garden level foyer exit;
- Backstage stairwell: up one floor to exit at road level, then back down the exterior steps at the north end of building.



In general, all fire exits must be maintained in a usable state. The minimum legal requirement is that every audience member must have two exit routes to the Emergency Assembly Point using different staircases. The full requirements are more complicated; the Theatre Technician will help ensure that your design complies with the requirements.

An access route 1.1m wide and 2m high must be left completely clear through all usable fire exits. This means that the wing underneath the side balcony must be kept clear of mess and debris, and that nothing (including costumes and props) must be left in the rear stairwell or the backstage corridors on either level. Where a fire lane passes through a wing you should consider taping out the 1.1m route on the floor to ensure that it is kept clear.

### Evacuation during a performance

If it is necessary to evacuate during a performance, the Senior Front of House Manager should put on a high-visibility fluorescent jacket and walk onto the stage to make the announcement to the audience. Jackets are kept in the small store and control room for this purpose; these jackets must not be used for any other purpose (particularly not as costume).

The Senior FOH Manager should make an announcement:

“Ladies and gentlemen, owing to circumstances beyond our control, we must interrupt this performance. Would you please leave the theatre as indicated by the staff, and gather on the patio outside”

While this announcement is being made, the FOH Staff should calmly and quietly check the exit routes on their level, and establish which are safe to use. If any are blocked they must ensure that nobody uses that route. When the Senior FOH Manager finishes the announcement, the FOH Staff should encourage those present to follow their directions to leave the building. Other members of the Company should leave with the audience. The Senior FOH Manager must remain visible at the centre of the stage to coordinate the evacuation.

If a wheelchair user is present at stage level, they should be directed to the disabled refuge at the base of the front of house stairwell during an evacuation. They should then be helped up the stairs after all other persons have cleared the floor.

## Accident or Injury Action

These procedures are not a training course in first aid. Do not attempt anything if you are in doubt of its efficacy or safety; it is better not to risk worsening the situation. Call for an ambulance instead.

All accidents and medical incidents must be reported to the College Lodge for entry in the Accident Book, and to the Theatre Technician.

## Minor Injuries

Very basic first aid items (plasters, bandages, antiseptic, etc.) are available in the first aid kit in the control room. If you use any item in the First Aid kit, please update the Theatre Technician, who will make sure it gets restocked. A more substantial first aid kit is available from the College Lodge. Call 72727 from the control room phone for the duty porter.

## Major Injuries

Should a more serious accident occur (e.g. one that might need the casualty to be taken to hospital or where there is any loss of consciousness), the duty porter should be called (as for minor injuries). Explain the situation clearly to them, and liaise with them regarding the calling of any ambulance. If the injury is life threatening and/or the casualty has stopped breathing, call the ambulance first (999 from the control room), and then inform the porter that it has been called already.

If a performance is in progress, the Senior FOH Manager should halt it (wearing the fluorescent jacket), and ask the audience to quietly remain where they are. If a medical professional identifies themselves in the audience and offers assistance, they should be allowed to work unhindered.

Do not attempt to move the casualty if they may have sustained spinal damage, unless they are at risk of further injury. Keep talking to them, and remain vigilant of their condition. Ensure that they can breathe clearly; if they are on their back and you are trained to do so, put them into the recovery position.

## Epileptic Seizures

Audiences must be alerted to the use of strobe lighting or similar effects by warning notices and/or public announcement before every performance. If any people likely to suffer adverse reactions make themselves known to the FOH Staff, the performance must be run without the relevant effects, or the affected audience members must be refunded for being unable to watch the performance.

Occasionally, however, an epileptic seizure may occur with little or no apparent provocation. In a public venue like a theatre, this must be handled with care. It is important that the person experiencing the seizure is not crowded, and that further injury is avoided.

If a seizure occurs during a performance, the Senior FOH Manager must respond by switching on the house lights and indicating to the company to stop. All sound, lighting, and effects should be stopped once the house lights are on. They should ask the audience to remain quiet and calm, and to move away from the casualty. Many people who have epilepsy will be accompanied, and their chaperone should be given priority in handling the situation. Their experience is valuable.

In general, the only action to take before the seizure subsides is to prevent injury: the head in particular must be protected from any hard surfaces. Call the lodge for assistance; if the casualty is convulsing (physically jolting) for more than three minutes, an ambulance must be called. Once the seizure ends, place the person on their side in the recovery position.

## Set and scenery

In general, scenery pieces introduce height-associated risks if they are more than 'head height', i.e. about 1.8m. Shorter scenery items may still introduce height-associated risks if they are particularly heavy or unstable.

All scenery items intended to stand or fly must be sturdily constructed and/or braced so they do not fall or drop. 'Interactive' flats (regularly pushed by company members such as doors or fight impact points) will require additional bracing.

All scenery pieces must be designed with, and the company must supply, sufficient ballast to weight bracing as required. All ballast must be standard theatrical stage weights. Sand bags or other 'improvised' weights must not be used.

### Staging and decking

The Production Manager will be required to complete a full risk assessment for the design, assembly and use of any stage design involving decking or raised areas.

All structures which are intended to carry people, whether cast, crew or audience, must be safe to use and sturdily assembled. Higher standards must be maintained for structures intended to carry members of the public, who cannot be familiarised with the environment outside of show conditions.

Structures which will carry cast or crew members must be either commercial modular staging from a reputable supplier, or pre-built custom structures. Structures which will carry audience members must be only commercial staging. All commercial staging systems must be used in accordance with their manufacturers' instructions and within the stated load limits, incorporating appropriate diagonal and lateral bracing to prevent noticeable wobbling.

**All hired staging must be assembled by the hire company, and signed off as deemed safe to use.**

Structures using commercial staging systems involving detachable legs must be designed with a full complement of legs. Leg 'couplers' or leg omissions must not be used except where artistically or technically essential; the Theatre Technician must be consulted. Structures with incomplete legs are harder and more dangerous to assemble and dismantle, and are a false economy in both time and money.

Structures must not be left unattended in a partially-constructed state (e.g. for a lunch or dinner break), unless the intermediate state is itself a fully-compliant structure.

# Front of House

The only public entrance to the O'Reilly Theatre is the shutter on Blackhall Road. The location of this entrance must be clearly displayed on all marketing materials. The lodge is not required to admit or guide audience members who arrive at the main gate on Parks Road.

The shutter should be opened no more than forty-five minutes before the scheduled start time, and should be closed once the performance begins (although you may keep it open for latecomers for a short period). The entrance must be manned whenever the shutter is open. The shutter must not be opened without at least two members of FOH Staff present on site.

The Visiting Company must provide a Front of House Manager and Front of House Staff for each performance: at least two (preferably three) responsible people. Their duties include manning the public entrance shutter, selling/checking tickets, and ushering patrons. Additionally, they must coordinate the response to any incident in the auditorium. The FOH Staff have the right to (and should) eject any person from the theatre who is or becomes intoxicated or disruptive.

The FOH Staff must remain on duty until all members of the audience have left the building after the performance. All members of FOH Staff must be aware of their required action in the event of an evacuation or other incident. The Senior FOH Manager should explain these tasks before the public are admitted.

## Senior FOH Manager's responsibilities

The Senior Front of House Manager must be a member of Keble College and appointed by MES. The Senior FOH Manager has overall responsibility for the Visiting Company's interaction with the public and safety during performances. He/she must be familiar with the 'Safety Procedures' and 'House Rules' listed in this document, and must be present at each performance. All Senior FOH Managers need to be trained by the Theatre Technician or the MES president.

Production team who should be on site at least one hour before any performance is due to start, and should be the last to leave the building. In practice, this role can be performed by any member of the production team such as the Production Manager or Producer, but this must be the only role the person is performing for a particular performance; it is not appropriate for a member of the technical team working in the control room to also act as front of house manager.

### Prior to performance

Upon arriving in the theatre, the Senior FOH Manager should check that all fire exits are clear and unobstructed, and verify that the Hi-Viz jacket is in the control room.

Once the FOH Staff is ready and in position, the Senior FOH Manager should open the Blackhall Road shutter entrance and ensure it is manned whenever opened. When the auditorium is opened, the Senior FOH Manager must ensure that a headcount is kept of the audience on arrival and that there is a record of the number of people in the theatre at all times. There are click-counters in the control room for this purpose (use one to count people coming in and one to count people going out).

The Senior FOH Manager should give clearance to the technical team to start the performance once all the audience has been admitted. If haze or smoke effects are to be used as part of the performance, clearance should only be given once all doors have been confirmed to be closed. The performance must not start until clearance has been given.

### During the performance

The Senior FOH Manager should ensure that the Blackhall Road shutter entrance is closed shortly after the performance commences, allowing time for latecomers to arrive, and open it again to let out any audience members departing early. The FOH Staff should quietly admit any latecomers at an appropriate moment in the performance such that they do not disturb other members of the audience. If it has been decided that latecomers will not be admitted to the performance once it has begun, this must be clearly stated on marketing materials.

If the fire alarm sounds or an accident or medical emergency occurs, the Senior FOH Manager is responsible for ensuring that the appropriate procedures are followed. The College lodge can always be contacted for assistance.

### After the performance

After the performance, the Senior FOH Manager should ensure the auditorium doors and Blackhall Road shutters are open, and encourage the audience to leave. Once the audience has left the venue, the shutter must be closed.

When leaving the theatre, the Senior FOH Manager must ensure that all equipment is powered down, all doors are locked and lights extinguished. The theatre keys must be returned to the lodge; they may not be taken off the College estate.

### Warning Signs

Companies must display written warning signs outside the auditorium to alert audience members to unexpected hazards, including:

- Strobe lighting or laser effects;
- Pyrotechnics;
- Gunshots fired using blanks (these can be described as pyrotechnics if it would otherwise be a plot spoiler);
- Nudity (strictly, anything which could be construed as Indecent Exposure);

It is not necessary to warn of other 'hazards' such as strong language or minor declotting, and doing so may diminish the prominence of other legitimate warnings

# Specific Rules

## Smoking on stage

Smoking in public spaces is prohibited under UK law. An exemption exists for actors on stage, in character, in a performance “if the artistic integrity of the performance makes it appropriate for them to smoke”. This exemption covers performances (including dress rehearsals) only: it does not permit smoking as part of a technical or ordinary rehearsal.

In addition to the legal restrictions, smoking produces a distinctive and long-lasting odour, which represents a damage to the theatre, especially if used excessively. The amount of smoking in a production must therefore be kept to a minimum, and used only as a special effect. Characters chain-smoking, or a number of characters smoking at once, will not be permitted. The use of herbal cigarettes in place of nicotine is generally prohibited, as their odour is even worse than regular tobacco.

The Theatre Technician must be consulted before any on-stage smoking is permitted, to satisfy the College that the amount of smoking is reasonable and artistically justified.

All tobacco products lit on-stage must be extinguished either into a prop supplied for that purpose (e.g. an ashtray) or into a sand bucket placed on or off stage.

## Running a bar

Companies may run a bar for audience members, using an off-premises license from the College bar. Such a bar is wholly the responsibility of the Visiting Company. The College may provide tables and chairs in order to facilitate, but the stock and float remain the responsibility of the Visiting Company. A licence from the College for the bar must be arranged in advance using the form in [Appendix A](#).

If a bar is operated, it must not open earlier than 45 minutes before the performance starts, and must close no more than 30 minutes after it ends (and no later than 23:00 in any case). The Visiting Company must clear any spillages or glass breakages. No glass is allowed in the auditorium: The Visiting Company must provide plastic glasses if patrons are to take drinks into the house.

No members of the company may consume alcohol in or around the theatre, or be intoxicated in the theatre at any time. No alcohol may be present on or consumed onstage, any drinks shown or made as part of the production must be replaced with non-alcoholic lookalikes. This includes bottles that are only used as props and not opened.

## Pyrotechnics

Only pyrotechnic devices manufactured by recognised and licensed companies may be used in the theatre. This includes the Le Maitre PyroFlash & ProStage II and Sky-High Stage FX ranges; others may be considered upon request.

If pyrotechnics are being considered for a production, this must be indicated to the Theatre Technician at least 28 days before the get-in. The nature and quantity of each effect must be described, indicating the specific products to be used.

All firing hardware must be commercial pyrotechnic equipment from a reputable supplier, with a key-protected operation. The theatre's equipment must not be used for cabling, etc.

Two complete sets of charges must be made available for test firing in the presence of the Technician and your Production Manager:

- First, a single charge of each effect will be fired, with the stage silent and empty. All cast members involved with the scene should observe this firing to familiarise themselves with the effect.
- Then, the Technician will observe a full technical rehearsal of the scene in question, with all cast members following their required blocking, without the effect.
- Finally, a dress rehearsal run of the scene, in isolation, must be run complete with pyrotechnic effects.

The exact number of charges required for each performance must be brought into the venue each day. No charges may be stored on site at any time. After each performance, all spent or misfired charges must be removed from the building, and disposed of according to the manufacturer's instructions.

One person ('the Firer') must be designated as responsible for operating and firing the effects during performances. This person must be at least 18 years old, and aware of the specific safety requirements of each effect. The Firer must operate the trigger from a position with clear sight of the charge and surrounding area; it is their individual responsibility to assess whether it is safe to detonate an effect. When no effect is due to be fired, the Firer must remove the key from the trigger system, and retain it.

At any time when an effect is to be fired, there must be a designated person ('the Monitor') stationed at a position with clear physical sight of the effect, monitoring the situation on-stage. The Monitor and Firer should be able to communicate directly (typically using the backstage comms system): if the Firer aborts an effect, they should notify the Monitor, and after a detonation the Monitor should report its safe execution.

Where permission is granted to use an effect, this is not a warranty of its fitness for purpose or for the situation. At all times, accountability for the operation of the pyrotechnic system lies with the Production Manager and the Firer. At the get-in, the Pyrotechnics Form must be signed naming those who will be responsible for the equipment and the consequences of its use.

## Disabled audience members

Companies have both a legal and a moral obligation to accommodate audience members with disabilities, and to allow them to enjoy the show to the greatest possible extent.

There is level access to the theatre for wheelchair-bound audience members via the front gates of the College on Parks Road, using the passenger lift to reach the floor level if desired. The most common locations to accommodate wheelchairs for the performance is either in the front row at stage level, or on the end of the side balcony. Your design for the layout of the auditorium must suggest an alternative location if these positions are not accessible.

There is an infrared induction loop system in the theatre for audience members who are hard-of-hearing. If such audience members identify themselves, they should be provided with one of the receivers, which are kept on charge in the control room.

## Child actors

You may feature child actors (being any person under the age of 16) in your production where necessitated by the script. No child actor may be paid beyond travel expenses to perform, as this introduces significant council licensing requirements.

Children must be accompanied by a chaperone at all times when on the College estate; this must be the child's parent or guardian, or a LEA-licensed professional. You must dedicate one of the dressing rooms to the child and chaperone; depending on the content of the rest of the play, you may need to mute the show relay in that room and/ or provide a video relay alternative.

## Animals on stage

Any production that expresses a desire to use live animals on stage must apply for a Performing Animal Licence. Not having this licence in place is against the law and could result in fines up to £2,500. Applying for a licence does not mean that the College will agree to the use of live animals, so productions should always consult with the College prior to applying for a licence to avoid loss of monies.



# Theatre Layout

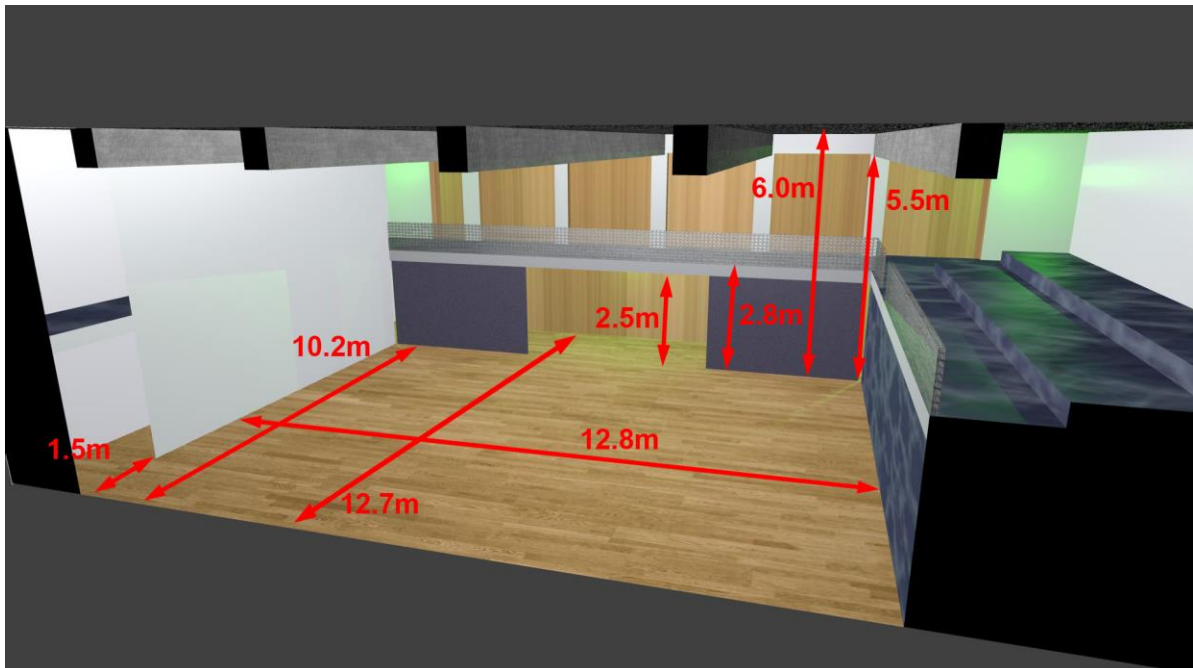
## Theatre dimensions

The performance space is 12.8m long from back wall to the front of the balcony. This is the maximum depth of the stage-level space with all seating retracted.

The theatre is 10.2m wide from stage right to side balcony edge (where sliding panels screen the backstage area). A 1.5m gap is present in the back wall at both levels on stage right: at stage level, this leads to the service lift and dressing rooms, at balcony level this is a small storage/performance area. The full width from wall to wall (including space under the balcony) is 12.7m. The total distance from control room window to back wall is 16m.

The height of the ceiling is 6.0m, from stage floor to highest point. The fixed lighting grids hang 30cm below this (40cm for the stage grid). The flybars hang 55cm. The clearance below the balconies is 2.5m at the front edge and 2.4m closer to the wall, with the balcony floor 2.8m above stage level.

All these dimensions are approximate. Printed scale diagrams of the space and an AutoCAD drawing are available from the Theatre Technician. If accurate measurements are required, they should be taken from the building itself where possible. Contact the Technician to arrange a suitable time to visit.



# Seating

The standard formation of the theatre is end-on, with a capacity of 174, but it is an inherently flexible space.

## Infrastructure

The standard audience seating comprises three retractable seating banks: the main motorised stand with 128 seats (eight rows of sixteen) and two smaller banks on the balcony (one motorised, one manual) with 46 seats between them.

Additionally, there is a set of portable seats comprising 20 two-chair units and 8 three-chair units, giving a maximum of 64 additional seats. They are supported by metal bases: there are 12 single row bases, 8 double row bases and 12 triple row bases. Each seating unit needs a base at either end, with adjacent seating units sharing a base.

## Standard layouts

Some common seating arrangements are outlined below. Fire exit routes are marked on the diagrams with green arrows. Any changes to the fire exits or seating configurations must be discussed with the Technician. A space of 1.1m must be left between the audience and any set or props placed on the stage.

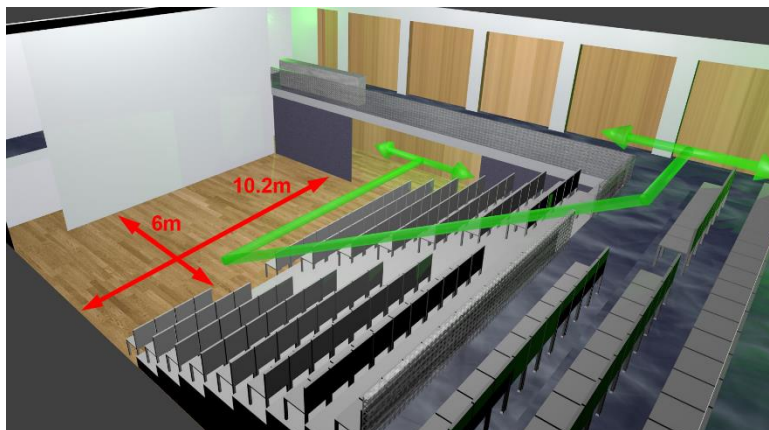
The total capacity of the theatre is 220, including audience, cast, crew, and FOH Staff. This is a legal safety requirement, and must never be exceeded.

## End-On

<b>Stage width:</b>	10.3m
<b>Stage depth:</b>	6.0m
<b>Seating capacity:</b>	174

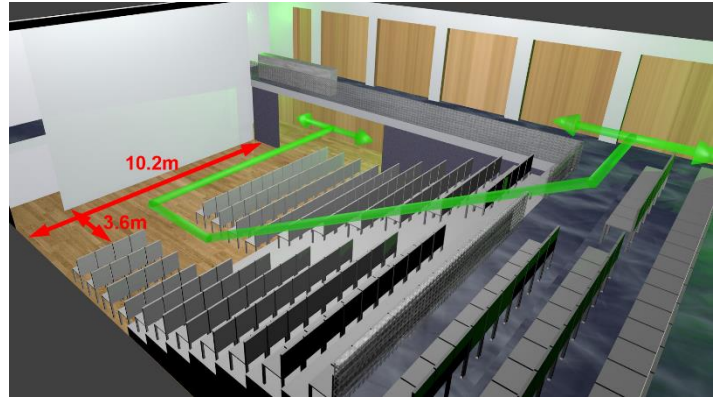
The seating consists of 128 on the main seating stand (8 rows of 16), and 46 on the balcony.

In this configuration, the rostra can be used as staging elements if required.



## Expanded End-On

Up to three additional rows of seating can be placed on the floor in front of the seating stand, each row taking about 0.8m of space from the stage and providing 16 extra seats. At three extra rows, the audience size is constrained by the total fire capacity (220 including performers and crew), not the number of seats (222).

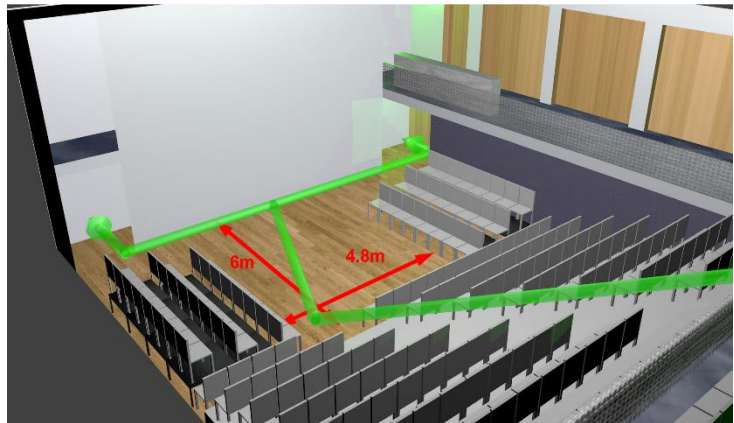


	One extra row	Two extra rows	Three extra rows
<b>Stage width</b>	10.3m	10.3m	10.3m
<b>Stage depth</b>	5.2m	4.4m	3.6m
<b>Seating capacity</b>	190	206	220

## Symmetric Thrust

Two or three rows of portable seating are placed either side of the usual end-on stage, with rostra used to raise the back rows. Four seats are lost from either end of the front row of the seating stand.

Since the rear stairwell is an audience fire exit, no set or obstructions may be placed on the main part of the stage or wings.



	Two rows at side	Three rows at side
<b>Stage width</b>	6.4m	4.8m
<b>Stage depth</b>	6.0m	6.0m
<b>Seating capacity</b>	200	214

## 'Flat floor' layouts

Partially or fully retracting the seating stand allows for greater flexibility in stage layout. In all such cases, the aisle from the balcony is unusable, so most of the audience must enter at stage level, and the view from the balcony seats is quite restricted. Since fire exit access is required through all corners of the stage, there is very limited scope for placing drapes or large items of scenery.

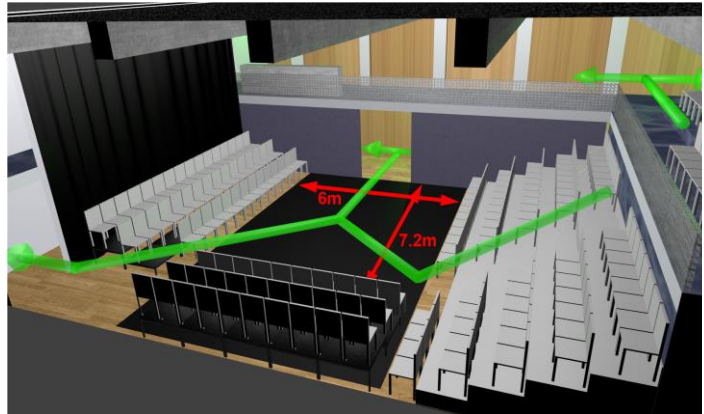
## Asymmetric Thrust

**Stage width:** 6.0m

**Stage depth:** 7.2m

**Max Seating capacity:** 186

Three rows of the main stand are removed, and three rows of portable seating built on the opposite side of the stage. Additional three rows of seats are placed against the stage right wall to complete the thrust, blocking four seats from the front row of the stand.



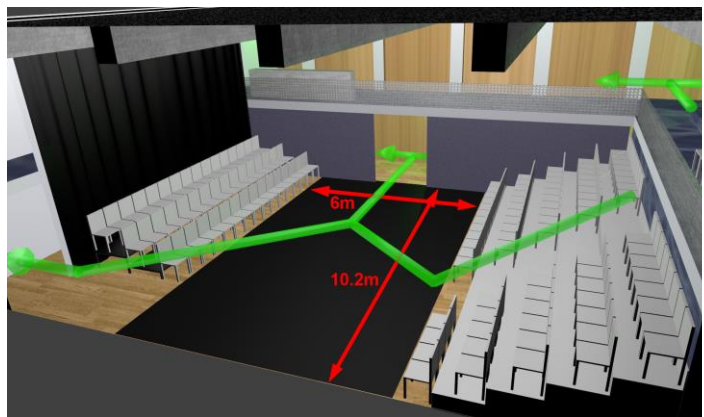
## Traverse

**Stage width:** 5.2m

**Stage depth:** 10.2m

**Seating capacity:** 174

This is similar to the Asymmetric Thrust arrangement, but without the third block of seating. A gap is left in front of the goods lift to provide an alternative entrance and exit route. Again, there is no access down from the balcony, so the accesses under the balcony and in front of the goods lift must both be kept clear.



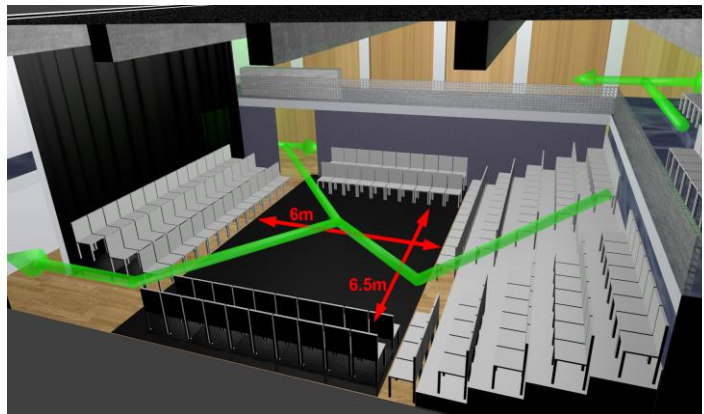
## In The Round

**Stage width:** 6.5m

**Stage depth:** 6.0m

**Seating capacity:** 178

Placing two rows of portable seating at either end of the Traverse stage produces a nearly square stage surrounded by seating on all sides; a classic In The Round stage. The exit under the balcony can be placed at either corner, to give two entrances either diagonally opposite each other, or on adjacent corners. Once again, the majority of the audience enter at stage level.



# Technical Information

## Electrical power

### Mains

Standard 13A mains electrical outlets are available in the foyer, control room, dressing rooms, stage wall boxes, on the side balcony, and under panels in the stage floor.

### Hard power 16A sockets

There are four non-dim ('hard power') channels on each phase, patched on the same ST18 patch bay as the dimmers. They are controlled by wall-mounted switches in the control room. These outputs are not switchable via DMX.

### Heavy power

Three-phase power is available for connecting additional dimmers or other high-powered equipment. One 63A 3 $\Phi$  and one 16A 3 $\Phi$  outlet are located in FP105 underneath the balcony. Two 32A 3 $\Phi$  outlets are positioned on the roof at the stage left end of the yellow grid. The Theatre Technician should be consulted when incorporating three-phase power into a design.

### Equipment

A variety of 13A extension cables, 4-ways and adaptors are available. Consult the full inventory or ask the Theatre Technician for details.

## Lighting

### Dimming & hard power

Dimming is provided by three ADB Eurorack 60 units in the basement. There are 96 channels rated at 2.5kW (10A) each. 60 dimmers are wired directly to grid sockets, and 12 on each phase are wired to the Wieland ST18 patch bay in the control room. There is also a portable 4-channel dimmer (with a maximum output of 10A) for small specials.

### Internal wiring

The theatre is wired using 16-amp IEC 60309 industrial sockets, rather than BS546 15-amp. You must check that anything being brought into theatre (including hire equipment) has the right connector for use in the theatre. A small number of adaptors are available.

The lighting grids are internally wired with 16A sockets mounted on the bars. Each grid is supplied by a single phase: phases must not be crossed. 60 sockets are hardwired directly to dimmers; there are a further 86 sockets which are patchable in the control room to the 36 dimmer outputs. Patchable sockets are indicated by a prefixed 'X' on their number. Some sockets are paired: X64A and X64B, for example, are the same patch plug, X64. The patchbay uses Wieland ST18

connectors; there is one adaptor each way between ST18 and 16A, for connecting load lamps or similar.

The lighting grids are connected using 19-pin Socapex connectors. These can be disconnected and Socapex cables used to bring banks of ways to floor level or to rig flybars from ground level. Eight sockets (yellow phase) are available at stage level in two wall mounted boxes in the upstage wall.

### Data distribution

There are three locations around the theatre where hardwired DMX inputs (XLR5-M) are available: the control room, FP101 in the upstage wall, and FP222 in the far downstage right corner of the balcony. Each location has two sockets, allowing both universes of the lighting desk output to be patched.

There are DMX output (XLR5-F) sockets in various places around the theatre. These can be patched from the two DMX splitters in the control room equipment racks.

### Lantern stock

The lantern stock is kept on racks in the main store. Hook clamps, safety chains and gel frames should all remain with the lanterns. Additional accessories such as irises are found in the small store.

Lantern	Quantity	Power	Beam	Gel frame	Weight
ETC Source 4 Zoom	24	750W	25°–50°	190mm	8.5kg
ETC Source 4 Par	18	575W		190mm	3.4kg
VNSP lens	18		15°		
NSP lens	16		19°		
MFL lens	8		21°×34°		
WFL lens	10		30°×51°		
Thomas Par 64	12	1000W		250mm	3.0kg
CP60 lamp (VNSP)			12°×9°		
CP61 lamp (NSP)			14°×10°		
CP62 lamp (MFL)			24°×11°		
ADB F101 Fresnel	24	1000W	13°–59°	185mm	6.0kg
Strand Coda asymmetric flood	8	500W	Flood	214×240mm	3.8kg

### Ground fixtures

There are four Doughty ‘tank trap’ boom bases, and 48mm scaff in a variety of lengths. Lighter fixtures such as Par 64s or S4Pars can be outriggered directly from the upright scaff; for heavier fixtures, there are eight 300mm boom arms. There are four tripod floor stands for rigging fixtures at ground level. Booms can be powered either from the floor sockets in the upstage wall panels, or by dropping cables from the grid.

### Control

The in house lighting control desk is an ETC Ion with a 2×20 fader wing. This provides 40 submasters, and 1,024 channels over two DMX universes.

## House lighting

House lighting for the balcony is provided using Par16 'birdies' powered from the furthest downstage grid (socket X1). House lighting for the main seating stand is usually provided using two Coda floods. You can control the O'Reilly's main house lights with the lighting desk, by assigning channels to addresses 100-110 (universe 1) on the desk.

## Rigging

### Flying

All bars are constructed from standard 48mm diameter scaffold tubing. There are four fixed grids: a small upstage cyc grid, two motorised flybars, and 11 un-counterweighted, double-purchase hemp bars. The grids are identified by electrical phase colour and/ or position: from the control room end they are 'Blue', 'Red', 'Yellow', 'Stage', and 'Cyc'. The fly bars are identified numerically: bar 1 is the most downstage, bar 11 is furthest upstage.

The safe working load of the grids is 25kg per metre. The motor bars can support 250kg evenly distributed, and each hemp bar 100kg evenly distributed, with no more than 500kg in total tied off to the cleat rail. Although this allows around 12 stock lanterns per bar, hemp bars this heavy are extremely difficult to fly.

### Other rigging

A Hall T60 curtain track is permanently rigged on the upstage motor bar, and another track is mounted close to the roof just upstage, immediately in front of the projection screen. In addition, an up-and-down track extends the full length of the stage right wall and 6750mm down the stage left wall.

There are a number of dollies on I-beam tracks with two corresponding extension poles: these can be used to hang vertical supports for spigot-fixed objects (for example: suspending a lantern or speaker either at, or one metre below, grid height). These have a maximum load of 25kg each, and can be moved from one track to another and rolled along into position.

The overhead equipment is secured to the roof on a Unistrut superstructure, which is chemically anchored to the concrete. Special rigging arrangements can be made by attaching directly to this superstructure. The Theatre Technician must be consulted.

## Staging

### Dance floor

There is a set of three rolls of Harlequin Reversible black/white dance floor which must be used to cover and protect the wooden theatre floor. The dance floor must not be cut or altered in any way, any excess must be left rolled up against a wall.

Companies must provide suitable PVC/dancefloor tape to join the floor pieces together and secure the edges. Duct/gaffer tape **must not** be used as it leaves a glue residue.

## Rostra

The Doughty Easydeck rostra is made up of aluminium frames and wooden board tops; each section is 1000mm square and there are two heights of frame, 250mm ('low') and 500mm ('high'). There are 36 tops, 29 low frames and 30 high frames, plus six 1000mm×250mm steps (250mm high).

There are also riser brackets allowing rostra to be stacked to form higher platforms for staging; although no more than two frames may be stacked together which limits the total height to 1.0m.

## Drapes

All the theatre's drapes are wool serge and are double-sided, black on the obverse and grey on the reverse, and are chain weighted. They also have 25% sewn-in fullness, so always hang 'loose'.

There is a mixture of top fastenings: either webbing tape ties, which can be tied easily to either fly-bars or tab track races, or metal clips, which are intended only for tab track races. Chain can be wrapped around fly-bars to create fixing points for drapes with clips.

The drape stock comprises:

- Two half-tabs, 5300mm drop, 5380mm wide. Both with metal spring clips.
- Two quarter tabs, ~2800mm drop, 2600mm wide; both with metal G-clips. One tab is ~100mm taller than the other.
- Six legs, 5380mm drop, 1530mm wide; all with tape ties.
- Two borders, 600mm high, 10300mm wide; one with spring clips and one with tape ties.

## Vertical Access

A scaffolding tower provides access to the grids; this will be built at the start of the get-in and must be dismantled by the end. It is wheeled for easy movement, and is stored as a single mobile unit in front of the goods lift at stage level. A 12-rung Zarges A-frame ladder set provides an alternative full-height access system for narrow spaces, and there is a shorter seven/five-rung stepladder for lower-level work.



# Audio

## Tielines

There are 26 microphone tie-lines in the theatre, wired as XLR3-F sockets in the wall boxes at stage level; there are no inbuilt jack connections but there are a number of XLR3-to-jack converter cables in the inventory. There are also two audio multicore breakouts on Harting connectors in the ceiling above the side balcony, which can be useful when a band or the mixing desk is positioned there; and an additional 12 tielines on another Harting connector in FP101 in the upstage wall.

## Microphones

The theatre has four Sennheiser EW300 radio microphones (two hand-held, two lapel-clip). The antennae are mounted in the control room window, and the receivers and antenna distribution are in the main equipment racks. There are also conventional microphones (both vocal and instrumental) and DI boxes to use as input sources.

## Data patch

There is a CAT5 data patch system between the RJ45 patchbay in the control room equipment racks, and various positions around the theatre. This has a variety of uses, including digital audio and the KVM extension for the RackMac.

## Audio patch

Source patching is done on the left equipment rack: all outputs from playback (audio and video) units, radio microphone receivers, and tielines terminate at the audio patch panel and can be patched to multicores, which are connected to the channels of the sound desk.

Many of the terminals of the audio patch bay have normalised 'default' connections, which are made whenever no cable is plugged in: for example, the mixing desk outputs are patched to the inputs to the amplifiers unless a cable is inserted.

## Recorded Inputs

The main playback source is an Apple Mac Mini and an external soundcard with 10 output channels. This is mounted in the main equipment racks, and its keyboard, monitor and mouse are connected to a KVM extension unit. This communicates over CAT5 with a remote unit which can be positioned anywhere in the theatre (e.g. by a production desk) over the RJ45 patchbay.

The RackMac has a copy of the QLab show-control software for Mac OSX which allows sound designers to prepare cue stacks of sound playbacks with fades, loops, effects and other features. The basic-audio license bundle is installed, allowing for multi-channel audio output. The outputs from the soundcard can be patched at the GPO audio patchbay.

There is additionally a CD player mounted in the equipment rack, which can be patched into the GPO audio patchbay.

## Amplifiers and speaker wiring

The main speaker amplification is provided by three Crest CPX1500 stereo amplifiers and four D&B E-PAC mono amplifiers at the bottom of the right-hand equipment rack. Each channel of the Crest amplifiers can comfortably power two Martin Blackline or J F80 speakers. The D&B E-PAC amplifiers and E3 speakers must only be used together, you must not power an E3 from a Crest amplifier, or use an E-PAC to power another speaker

There are 18 Speaker lines, with Speakon connectors, around the theatre in floor-level wall boxes and on ceiling-mounted panels, with a Speakon patch panel above the amplifiers in the control room.

## Speakers

There are a number of distinct sets of speakers in the theatre:

- Eight D&B E3s form the primary conference rig and provide high-quality output for theatre use, although they are not as loud as the Martin speakers.
- Six Martin Blackline F10 speakers provide more power for loud shows or for particular specials.
- Two Martin Blackline S12 subwoofers provide bass support
- Eight EAW J F80 speakers are of lesser quality and are useful mainly for monitoring and specials.

## Show relay

A show relay microphone is permanently rigged on the red grid, and is connected to a dedicated pair of amplifiers in the main equipment racks. Show relay speakers are present in the control room, dressing rooms, and green room. These all have individual volume controls. The show relay is not linked into the ring intercom system.

The show relay can be muted using a 'Show Relay Cut' button on the calls panel. This disables it for all speakers on the backstage circuit. The relay is cut by default when first powered up, so remember to unmute it before each show.

Calls can be made to both the Front of House area (foyer and stairwell) and the backstage show relay speakers. A gooseneck microphone is plugged into a wall box above the lighting patch in the control room. This panel has buttons for ROH and FOH paging: hold the appropriate button to speak to the selected area. The FOH call system is not heard in the auditorium itself. To make announcements to a seated audience, you must use the main sound system or speak in person from the stage.

## Mixing

Mixing is done with a Soundcraft Impact digital mixing desk. It has 32 mic inputs and 16 outputs, in addition to a variety of built-in effects and dynamics. It also has a 16 mic input and 8 output stage box controlled by a single cat5/6 cable.

There is also an Allen and Heath GL2400 analogue mixing desk in the store area in the control room.

## Hearing Loop

The College has installed a new copper hearing loop that is positioned underneath the main seating area (the 8 rows from floor level to balcony, not including balcony seating).

## IR relay

An infrared relay system is installed for those who are hard of hearing. The transmitters generally remain on the grids, with headsets kept in the small store. This transmits the sound from the show relay automatically.

## Ring intercom

A Metro Audio backstage communications system is installed, with connections for belt packs situated throughout the theatre. There are several headset and belt pack kits in the small store, which are connected using standard 3-pin XLR cables.

# Video

## Sources

The main playback source is an Apple Mac Mini running the QLab show-control software. This is mounted in the main equipment racks, and its keyboard, monitor and mouse are connected to a KVM extension unit. This transmits these signals over CAT5 to a remote unit which can be positioned anywhere in the theatre (e.g. by a production desk) over the RJ45 patch bay.

The RackMac has a Matrox TripleHead2Go producing up to three VGA video outputs; these can be configured as two or three 1024×768 outputs. Video cues can be triggered together with sound playbacks with fades, loops, effects and other features.

The RackMac does not have a permanent QLab video license installed. If you wish to use the video features you must purchase a rental license (with the educational pricing discount at <https://store.figure53.com/shop/qlab/edu>)

There is additionally a DVD player mounted in the equipment rack, which can be patched into the video and audio patchbays.

## Distribution, patching and transmission

There is a six-way Extron RGBHV distribution amplifier mounted in the equipment rack, for splitting video signals into multiple outputs. Each of the five signal channels are split individually, so this unit can be used either as a single VGA splitter, or as three separate composite video splitters on the RGB channels. The Extron RGB160xi and AVE-304T units can also function as two-way VGA splitters.

A Kramer 8x2 composite/S-video matrix switcher is also installed. This can be used to switch between video signals.

Patching is done on a VGA (D-sub DB-15) patch panel for RGBHV signals, or two MUSA patchbays for composite and S-video signals. There are bridges between the two panels allowing for considerable flexibility in routing signals.

Video hardwiring is installed to a number of locations in the theatre as BNC connectors. In addition, there is an AVE-304T unit and two AVE-301R receivers which can transmit VGA signals over the CAT5 network. This can be patched on the RJ45 patch panel.

## Projectors

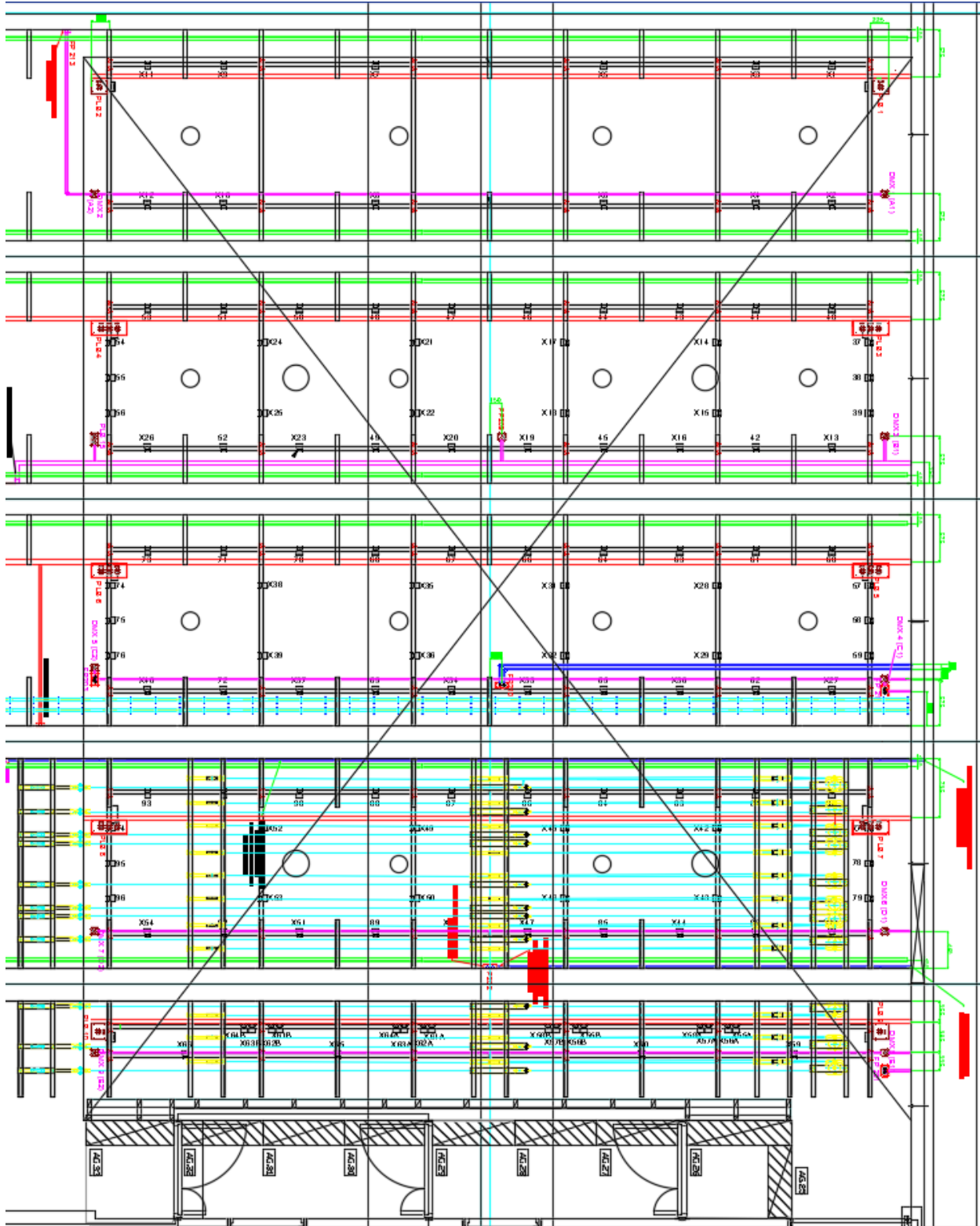
Two LCD projectors (Panasonic and Sanyo) are installed in the control room. These are focused on the screen on the cyc, although they can be adjusted as desired.

# Drawings and Diagrams

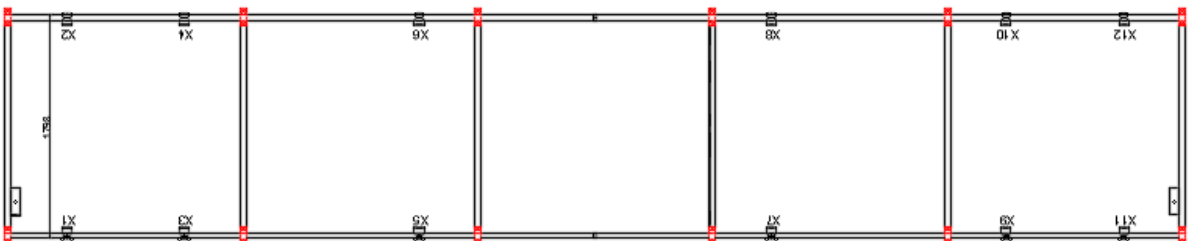
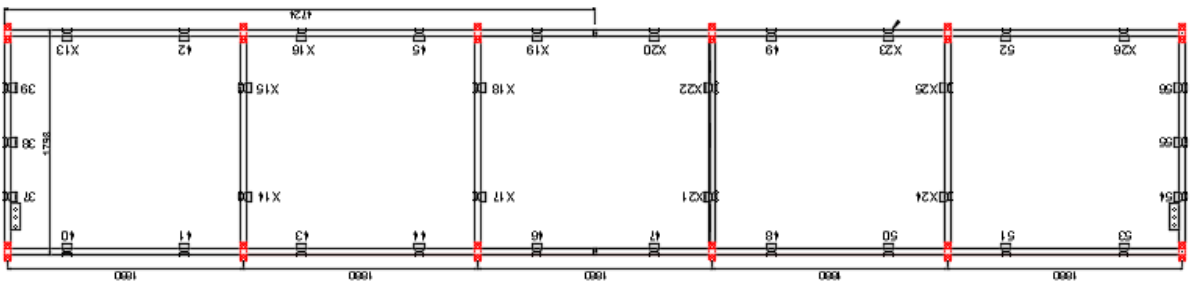
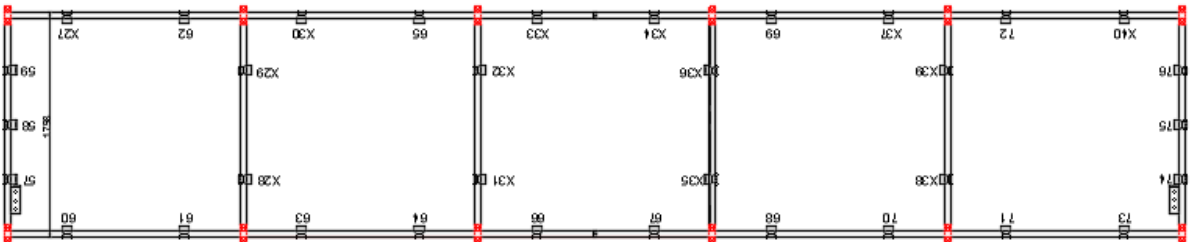
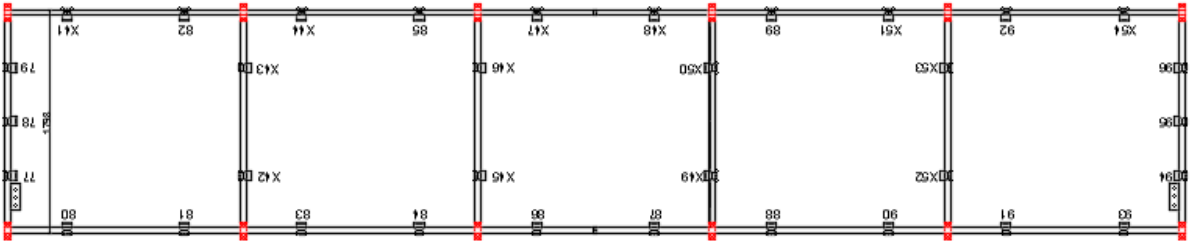
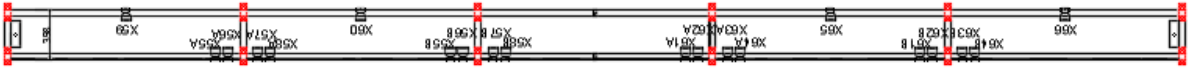
All drawing and diagrams related to the theatre are available in the control room.

## Full Rig Plan

This plan is an overhead view showing all fly bars, grids, tracks and other roof-level equipment. The A1 original is available in the control room.

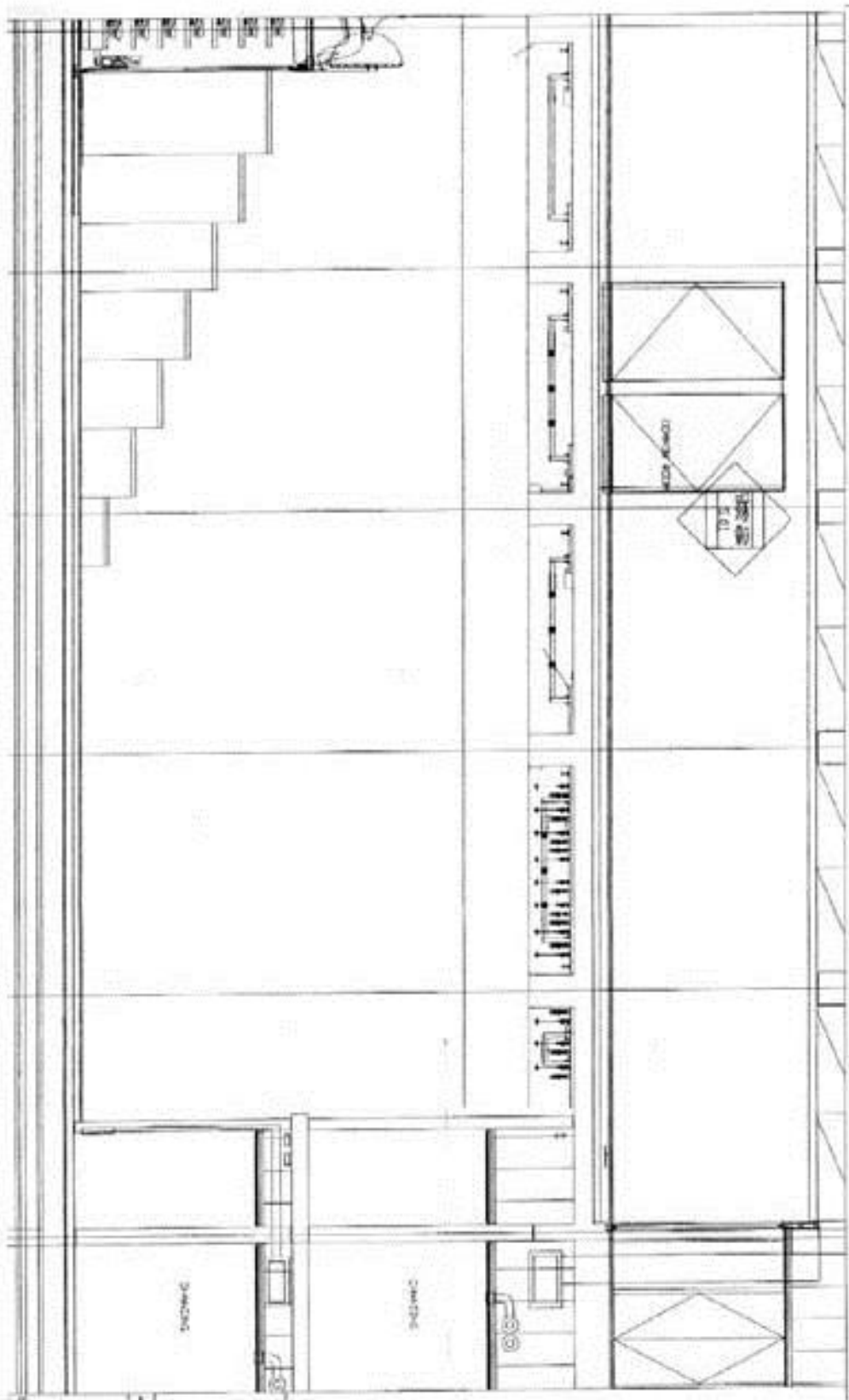


# Lighting Rig Plan



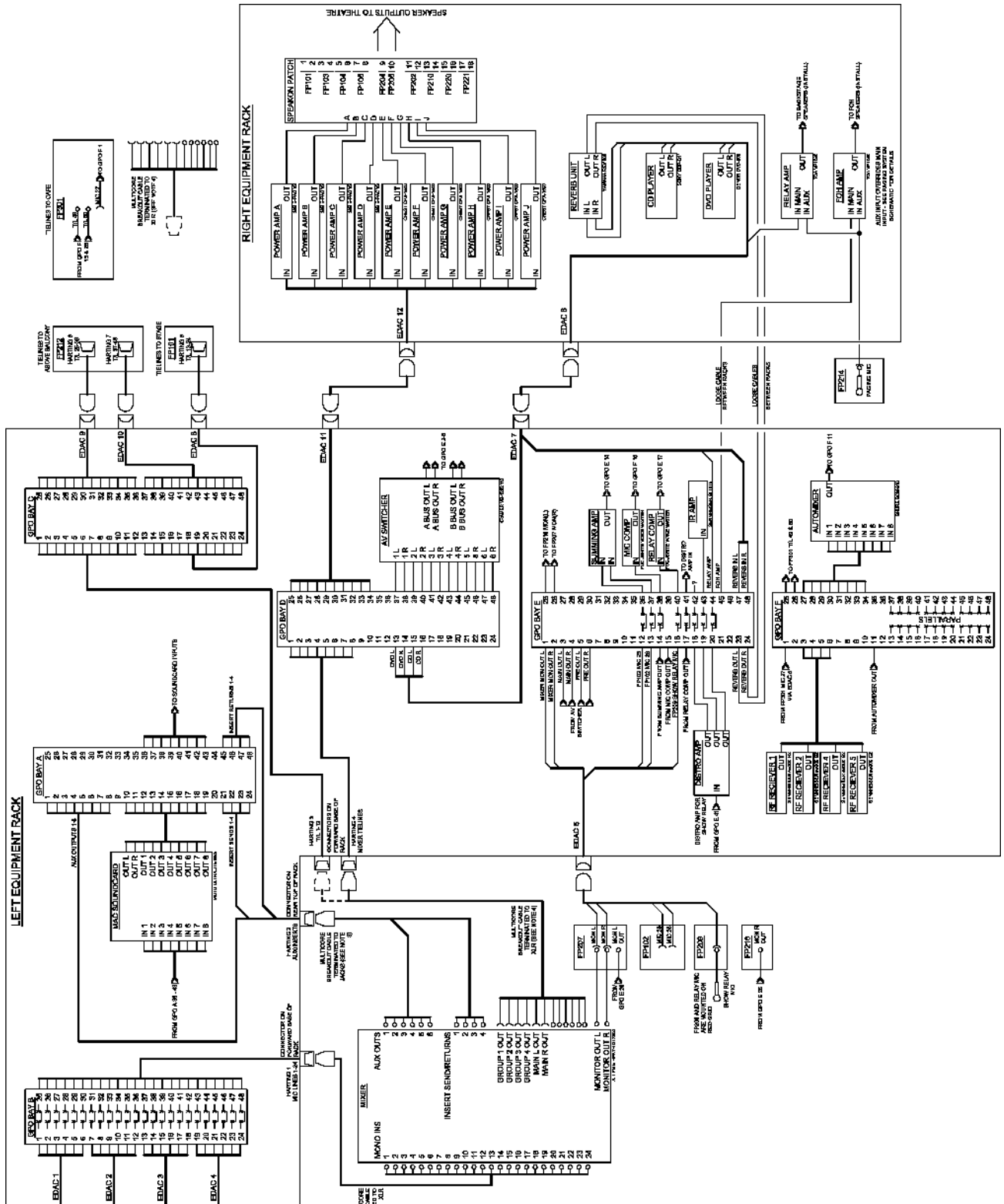
# Auditorium Side View

The A1 original of this plan is available in the control room.



# Sound block diagram

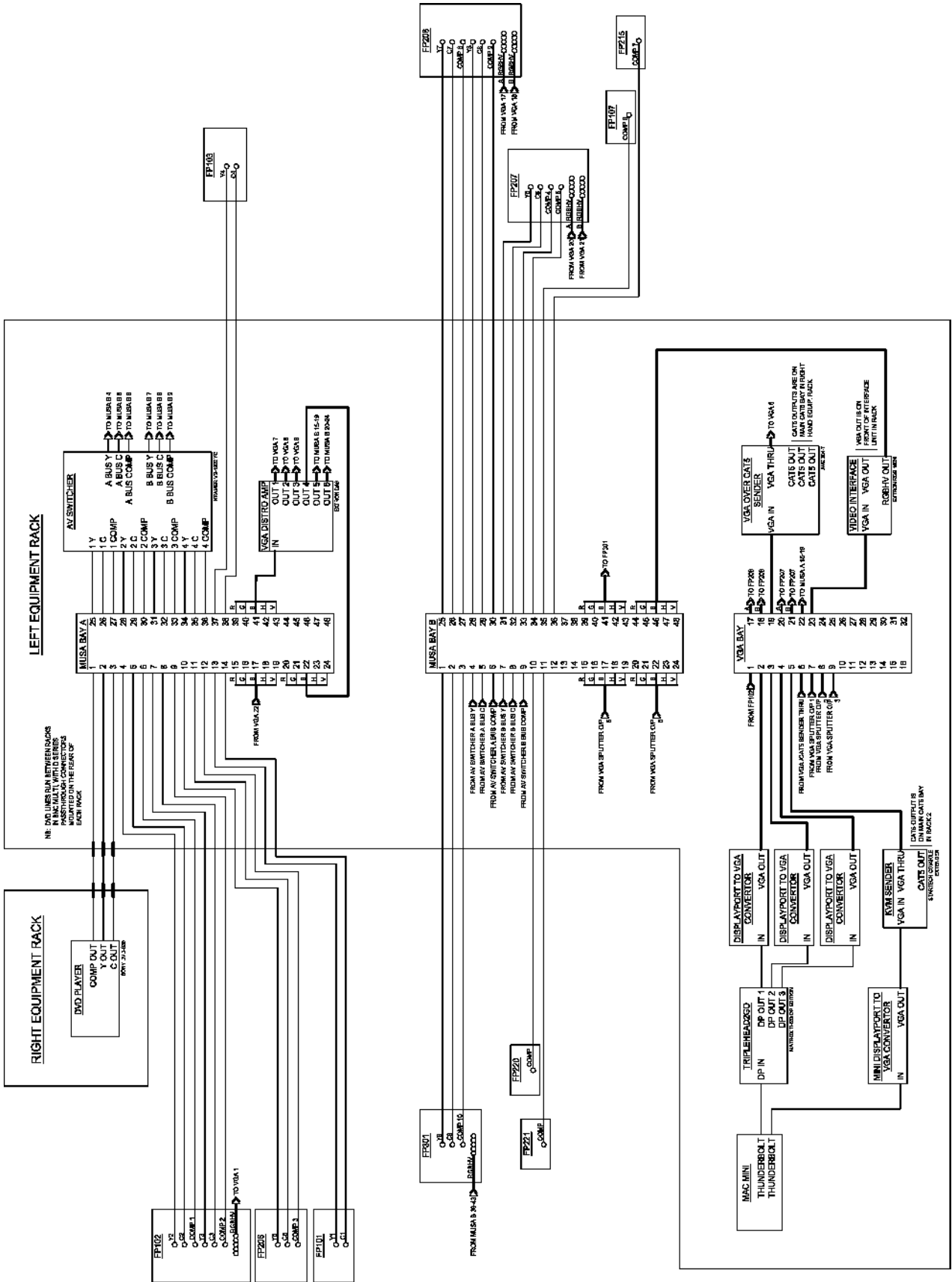
This plan is available digitally and at A1 size





# Video block diagram

This plan is available digitally and at A1 size



# Appendix A - Alcohol licensing form

This form must be signed by the Domestic Bursar to authorise the sale of alcohol in the theatre, under the council license, which covers the College bar. Only the specific persons named on the list may serve or sell alcoholic beverages. The form must be kept at the FOH bar and presented on request.

**Name of Premises:** KEBLE COLLEGE

**Name of Personal License Holder authorising the sale of alcohol:** NICHOLAS FRENCH  
(DOMESTIC BURSAR)

**Event:** \_\_\_\_\_

**Dates:** \_\_\_\_\_

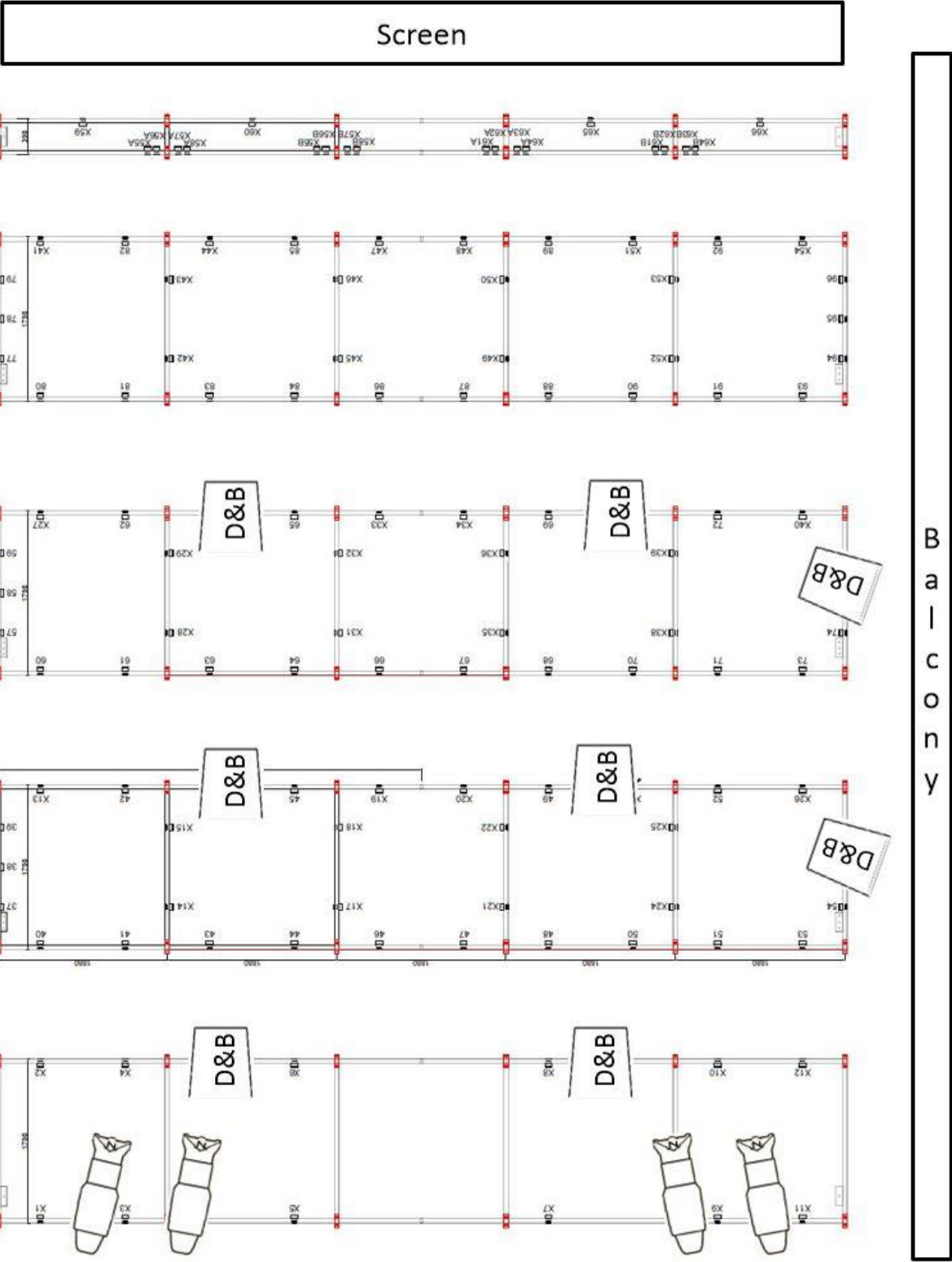
I agree that the persons listed below have my agreement to sell by retail alcohol for consumption on or off the premises during the specific times when this establishment is open for the activities licensable under the Licensing Act 2003 whether I am on the premises or not.

**Signature:** \_\_\_\_\_

**Date:** \_\_\_\_\_

Name	College	University Card Number

# Appendix B: Conference Setup



## Appendix C: Fines and Charges list

Item	£
Small item found after get-out (cables, hook clamps, iris, etc.)	<b>£2/item</b>
Large prop/set left after get-out	<b>£10/item</b>
Large item left on grid after get-out (lanterns, speakers, scaff etc.)	<b>£20/item</b>
Room left untidy after get-out	<b>£25</b>
Equipment left on overnight during/after production	<b>£50</b>
Keys left unattended	<b>£50</b>
Production late for get-out	<b>£100</b>
Violation of House Rules	<b>£100</b>

# Appendix D: Agreement for the use of Pyrotechnic Effects

Production: \_\_\_\_\_

Residency dates: From: \_\_\_\_\_ To: \_\_\_\_\_

We understand that the use of pyrotechnics in the O'Reilly Theatre is at our own risk, discretion, and liability. We certify that any such devices brought into the venue will be safe and appropriate to the space and situation, and will be used only in accordance with all relevant safety instructions.

In particular, the "Pyrotechnics Policy" (as given in the Theatre Manual) has been read and will be observed by those named below as having responsibility for the pyrotechnic system. Our continued permission to use the venue is contingent on our adherence to those requirements.

## Production Manager

I acknowledge full responsibility for the pyrotechnic devices, their storage, installation, and use, whilst on College property.

Name: \_\_\_\_\_

Signed: \_\_\_\_\_ Date: \_\_\_\_\_

## Firer

I declare that I am over 18, trained in the operation of the effects being used, and understand that it is my responsibility alone to determine when and whether to fire each and any device.

Name: \_\_\_\_\_

Signed: \_\_\_\_\_ Date: \_\_\_\_\_

## Monitor

I am familiar with the fire-fighting equipment provided in the theatre and my duty of vigilance when pyrotechnics are being used.

Name: \_\_\_\_\_

Signed: \_\_\_\_\_ Date: \_\_\_\_\_

Received by the Theatre Technician,

Name: \_\_\_\_\_

Signed: \_\_\_\_\_ Date: \_\_\_\_\_

## Appendix E: Production Plan Format

### Production Plan Format – (Production Company Name)

#### Key Personnel

Director:

Producer:

Production Manager:

Lighting Designer:

Sound Designer:

Set Designer:

FOH Manager:

Fly Bar Operator:

Cast number:

#### Production details

Length of show: hh:mm

Show time - Evening: xx:xx pm

Matinee: xx:xx am/pm

Seating Layout:

Total number of seats:

#### **Production Days (Fill x on relevant boxes)**

	Wednesday	Thursday	Friday	Saturday	Sunday	Monday
Evening						
Matinee	_____	-----	-----			-----

#### Get in Schedule

##### (Date)

Time	Set	Stage	Sound	LX	Notes

#### Special Effects

Give details of any special effects planned to be used in the production (hazer, laser, pyro etc.), and who supplied it.

### **Hired equipment details**

Give details of any equipment brought into the theatre (lights, sound, staging, set etc.) and where it was supplied from (TAFF, StarTec, Henley etc.)