

HULL NEW THEATRE

Technical Specification



TECHNICAL SPECIFICATION & INFORMATION

This information is subject to change. Please ensure you have the latest copy of this information from the overall Technical Lead of Hull Theatres.

To the best of our knowledge, information is accurate and correct, however all show critical elements should be backed up with a site visit and confirmation with the Technical Lead.

Hull New Theatre is operated by Hull Culture and Leisure on behalf of Hull City Council. This technical specification, along with any drawings supplied separately, offers the most up to date information available at this time. In any case the Technical Lead should be contacted in the first instance during any planning of productions.

This document also includes some general working practices. All productions will be assessed individually, and working methods adopted accordingly.

Within this specification “company member” or “VISCO ” refers to performers, production staff, management and any personnel accompanying the production.

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INFORMATION REQUESTED FROM INCOMING COMPANIES

Prior to any production/VISCO arrival, the following information should be forwarded to Hull Theatres technical department at the earliest opportunity, and in any case **at least 6 weeks prior to arrival**:

- Contacts list for all production staff and management, including office and mobile phone numbers and e-mail addresses.
- Full touring party list of names.
- Breakdown of dressing room requirements.
- Breakdown of seating holds/kills, orchestra pit requirements including speaker positions and auditorium treads.
- Indicative fit-up schedule and in-house staffing requirements.
- Generic touring pack, including descriptions and photographs of all set and scenic elements and an overview of technical systems.
- List of all touring set items, including information on size, weight, suspension requirements and construction materials. Where appropriate details of any treatments applied to materials to conform to safety standards to reduce the spread of flame should be included.
- Hanging plot including UDL and point load information. A blank hanging plot in Microsoft Excel format is included with this pack.
- Lighting plan, preferably in both pdf and CAD. Generic plans are appreciated at an early stage.
- Working method statements for installation of set and equipment provided by the production, including responsibilities under CDM 2015
- Full risk assessments relating to all elements of the production.

WORKING PRACTICES OVERVIEW

Risk assessments and Working Practices are available on request. The following represents an overview only of intentions to maximise safety.

All work should be carried out in accordance with statutory legislation, regulations, guidance, and local authority conditions. Including, but not limited to:

- The Health and Safety at Work etc. Act, 1974 and as amended.
- Fire Precautions Act, 1971 and as amended.
- Electricity at Work Regulations, 1989 and as amended.
- Construction (Design and Management) Regulations, 2015 and as amended.
- Manual Handling Operations Regulations, 1992 and as amended.
- Provision and Use of Work Equipment Regulations (PUWER), 1998 and as amended.
- Lifting Operations and Lifting Equipment Regulations (LOLER), 1998 and as amended.
- Management of Health and Safety at Work Regulations, 1999 and as amended.

Any incidents, including accidents and near misses, must be reported to the theatre immediately.

The visiting company will be required to sign-off taking responsibility of all rigged equipment, electrical connections, and use of pyrotechnics.

GENERAL

Creating a safe environment for all to work in is paramount to the presentation of productions at the Hull New Theatre. Incoming production staff and performers are required to follow the information given to them by the in-house staff, including familiarisation with policy and assessments.

In the first instance, technical systems within the theatre can only be operated by in house trained competent personnel. Should there be specific show related tasks that need to be operated by a member of the company this must be discussed in advance and suitable measures for training and induction will be managed as required.

All company members should be inducted to the emergency procedures and fire evacuation policy on arrival. Company members should report and sign in at the stage door, and there should be allocated company members responsible for the company, typically the Company Stage Manager.

Schedules should allow for sufficient levels of staffing. Suitable rest periods, in line with the working time directives, should be observed. This includes, but is not limited to, a rest period of 11 hours between shifts.

Venue crew reserve the right to refuse to miss meal breaks and maintain overnight breaks. All company members should be fit for work; not fatigued, unwell or under the influence. They should be demonstrably competent to fulfil their specific role within the company.

Hull New Theatre is a No Smoking Venue, including all indoor and outdoor areas, service yards and perimeter foot paths.

NOISE AT WORK

Where practicable the fit-up schedule should be arranged so as to minimise exposure to excessive sound levels during fit up and performances. Each production will need to be assessed as to exposure to noise and the inherent risks involved. Adequate ear protection should be in use as required by the assessment.

LOAD IN

Load in for the production must be coordinated and sufficiently supervised by a competent member of the company and a member of the theatre technical team.

All staff of the visiting company and venue will be required to participate in a 'Toolbox Talk induction' at the start of each new day and the start of get out.

All staff to be inducted to the task and to wear sufficient PPE, including protective boots, gloves and high visibility jackets. The visiting company is responsible for ensuring the truck is packed correctly and there are no loose items subject to falling or tipping. All items should be marked with weight and hazards.

Where practicable, assisted lifting equipment should be used. All load in should be carried out as planned, in with suitable lighting and noise control.

FIT UP

All fit ups must be planned and coordinated well in advance. Failure to disclose items relevant to the production that the technical team deem to be unsafe may be prohibited.

Any structures installed onstage will follow the guidelines of the Construction Design Management regulations. In particular all work is to be planned and staff given sufficient induction, guidance, training and relevant safety equipment. Staff and performers should be inducted to any set installed with regard to its relationship to the theatre and stage footprint.

TECHNICAL SYSTEMS

No technical system shall be used by company members or external contractors without authorisation. All systems remain the responsibility of Hull New Theatre, technical staff will assess the competency and suitability of any external production staff wishing to use technical systems. Additional training may be required. Any use of these systems will have to follow the theatres working practices.

Technical systems include, but are not limited to:

- Use of the counterweight flying system
- Use of the theatre's hoists and flown trusses
- Operation of the pit lifts
- Use of the theatre's fall arrest systems
- Production lighting, sound, and video systems, including rigging, focusing, patching and operation
- Dock levellers
- Venue Power Supplies

WORK AT HEIGHT

Work at height in theatre is unavoidable. All company members must comply with the working practices of the theatre in relationship to the correct selection and use of work at height and access systems. This includes, but is not limited to, accessing the auditorium and front of house booms, access onto the technical bridges and galleries, use of the theatre's MEWP and ladders. Operational procedures as identified in the working practices should be observed at all times. Access to the proscenium booms and auditorium booms requires use of fall arrest blocks (provided by the theatre) and harnesses.

The venue does not own or provide harnesses for the use of visiting companies. Any visiting company member wishing to access the proscenium or auditorium booms must be sufficiently trained to do so with their own PPE. A viable rescue plan must also be provided by the visiting company.

CONTRA CHARGES

Various items of technical equipment and theatre setups are subject to contra charges. Including (but not limited to):

Set up of Orchestra Pit, Radio Mics, Moving/intelligent lighting, Follow spots, Decking, Consumables

Any other requirements can be hired in on behalf of the touring company, but full costs will be passed on through the Settlement, plus administration fee.

LOAD-IN DETAILS

The New Theatre goods yard is for loading and unloading only and is not a car park. Trailers/or vans may remain on the dock during productions, but tractors must be unhitched and removed before the audience arrives, as the yard is a primary evacuation route. Vehicles must not encroach on the yellow hatch markings, which ensure a safe egress path for Theatre and college occupants and blocking them is strictly prohibited. Sleeping in tractor cabs onsite is not allowed; drivers must move them offsite for rest. Once trailers are positioned, tractors must leave, with parking arrangements being the driver's responsibility.

The theatre has two loading bays in its yard able to accommodate articulated lorries. The load-in is accessed via Worship Street.

- Parking FAQs can all be ascertained by visiting <https://www.hull.gov.uk/parking>
- On street parking for additional trailers MUST be coordinated through the venue in advance and may incur costs rechargeable to the visiting company.
- Hull New Theatre will not be held responsible for parking fines or tickets for vehicles parked outside of designated areas or without prior permission from the theatre.
- There is NO on-site parking for cast, crew or creatives.

Load-in specific dimensions:

- 2no. Load-in door: Width: 3m / Height: 4m
- 1no. Dock door to stage: Width: 2.9m / Height: 6m
- Dock levellers allows for flat access from the rear of the trucks to the scene dock. Minimum height of Dock Leveller is 800mm from floor with the flap, or 900mm without.
- Alternative level loading from dock to stage level is via the passenger lift at Stage Door rated to 1600kg, but with a 90degree turn into the lift at stage door level.
- Level loading from dock to auditorium is either via use of the forestage lift from stage down to auditorium, or via the Front of House passenger lift – there is access to FOH immediately from the service yard.

AUDITORIUM

Hull New Theatre has an auditorium with fixed seating. The auditorium capacity is 1311:

- Stalls: 832
- Circle and Boxes: 479

When the orchestra pit is in use the seat count will reduce to:

- First pit lift (pit or forestage): 1278 (loss of 33 seats)
- First and second pit lift: 1229 (loss of 82 total seats)
- Both pit lifts and pit rostra: 1202 (loss of 109 total seats)

Additional seats may be held/killed by the theatre to allow for house seat, speaker positions and/or auditorium treads.

There is a manually installed system of treads and rostra that allows for auditorium access from stage either side. It is required to remove seats to install treads either side, and so the theatre must be made aware if treads might be required. Access over any pit configuration is possible, but will reduce usable pit space.

Any requirements for auditorium treads should be discussed at point of contracting as it is necessary to remove seats from sale to allow sufficient access and reduce sightline impact.

In-auditorium (rear stalls) technical control positions:

- Lighting position 2.4m wide x 1.2m deep.
- Sound 3m wide x 2m deep.

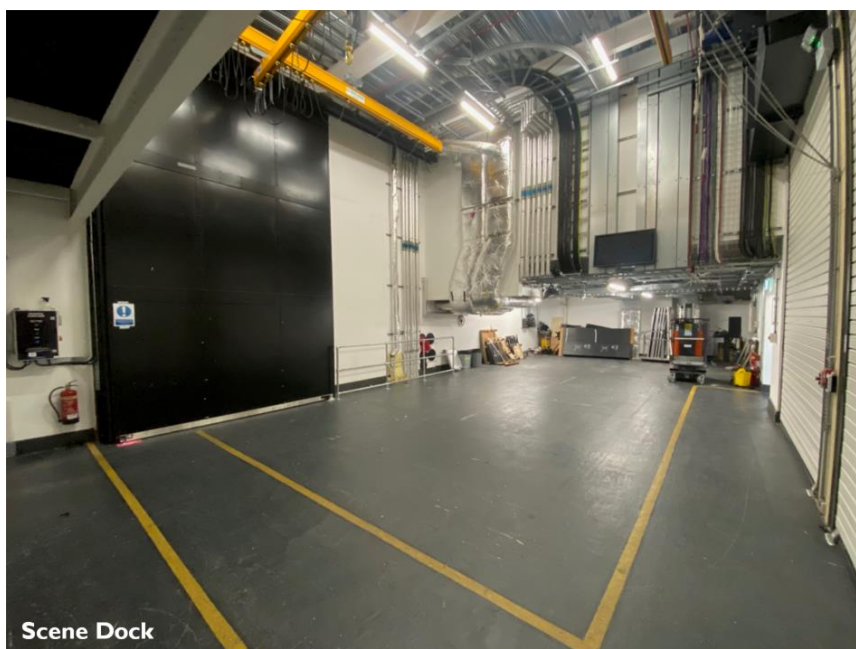
Should speakers (such bass bins) be required to be placed in the auditorium, further seats will need to be removed.

Seating configuration, including arrangement of Orchestra Pit, Stage Treads, Speakers and Sound Mixer Position is required to be finalised at time of contract.

SCENE DOCK AND STAGE STORAGE

Hull New Theatre has a generous sized and purpose built scene dock located downstage right, its dimensions are **Width: 7.3, Length: 16.3m**

With external grounds as part of the theatre, the venue also features a covered storage area within the yard which is best suited for deads storage or obsolete equipment. This area is located within the undercroft of Ron Dearing UTC which is the neighbouring college building which has cantilever sections covering part of New Theatre loading yard designed purposely for New Theatre production storage provision.



ORCHESTRA PIT & BAND ROOM

Hull New Theatre has 2no. forestage elevators with an additional rostra extension allowing the pit to adapt to the size of orchestra. The pit rail is sectional and adapts to suit the size of pit required. The orchestra pit is serviced with audio, video, and lighting system connection points.

Music stands, conductor monitors, and audio/video monitoring requirements must be discussed in advance. Only a limited stock of furniture and fittings is held on site.

The orchestra pit is accessed from the back-stage dressing room corridor, and has a combined total area of 92m². The orchestra pit can be configured in three different sized arrangements and has a maximum depth of 5.5m, and maximum width of 17m. Please refer to the drawings for arrangements.

Pit set-up options:

- Large orchestra pit: Area 67.6m². Approx. maximum dimensions 5m deep X 17m wide
- Medium orchestra pit: Area 51.8m². Approx. maximum dimensions 4m deep X 16m wide
- Small orchestra pit: Area 25.1m². Approx. maximum dimensions 2.4m deep X 14m wide

It is possible to raise the first forestage lift to the height of the stage and form small forestage, but this removes the function of the pit.

The multi-function room/Studio (further details contained in the backstage accommodation section) is also serviced with audio facilities, which can by arrangement be utilised as a remote-pit or isolated audio room (although it is not fully sound proofed). The room is approximately 9.5m x 9.5m, with two columns in the centre and moving walls to reduce/modulate the room. It can accommodate 60 people. Accessible via stairs only.

Dressing Room eleven (directly next door to the orchestra pit entrance) has special adaptations such as a wider floor space and BOH calls isolation buttons to enable this room to be repurposed as extra musician playing space – it is commonly used as a percussion room in conjunction with the small pit set up.

STAGE GENERAL

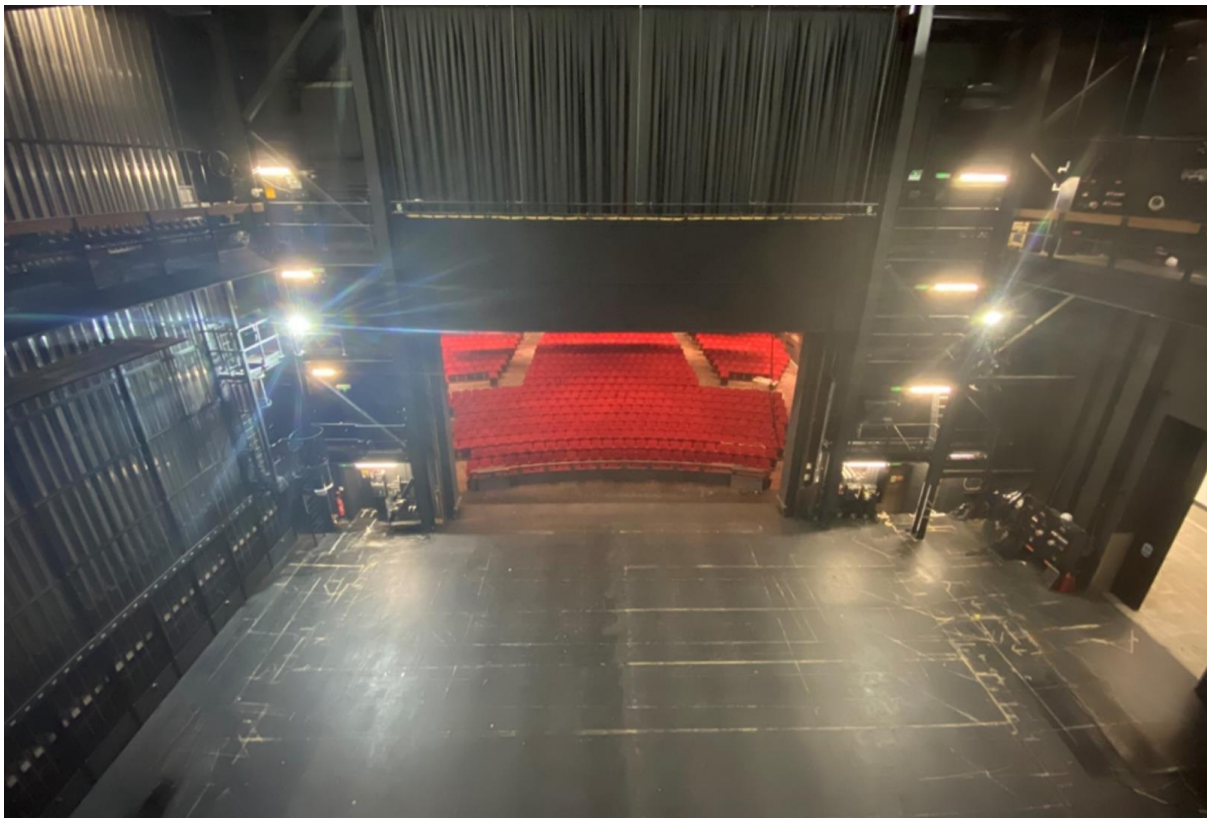
The stage is of semi-sprung construction, with a loading capacity of 500kg/m² or point load of 450kg over a 300mmx300m square. The theatre will not normally allow for large fixings directly into the floor surface or joists. It is possible to raise the first forestage lift to the height of the stage and form small forestage, but this removes the function of the orchestra pit and rows AA & BB.

Any fixings required to the floor, aside from screws or nails should be discussed at the earliest opportunity and may incur costs rechargeable to the company.

There is no permanent upstage crossover. Crossover is from DSL, to substage then up either DSR or MSR.

STAGE DIMENSIONS

- **Proscenium width:** 10.8m
- Proscenium height: 6.7m
- **Wall to cage width:** 22.5m
- Stage depth from iron line 13.81m
- **Stage depth from stage front to rear wall:** 14.76m
- Apron depth from back of iron: 0.95m
- Height under fly floors: 8.1m / 7.1m (*variable due to US radiators*)
- Height to underside of fly bars: 20.2m
- **Grid Floor:** 20.8m
- Header blocks and Roller beams: 23.3m



STAGE EQUIPMENT

The theatre has 2no. 2m x 6.7m and 2no. 1m x 6.7m hard masking flats available as tormentors and a 2.5m x 12m header attached to a manual winch bar downstage to close in the proscenium. The theatre has the following soft masking and drape stock:

- 2no. 14m x 9m Full Black
- 5no. pairs 2m x 9m Black Legs
- 5no. 14m x 3m Black Borders
- 1no. 14m x 9m white cotton cyc
- 1no. 14m x 9m black sharktooth gauze
- 1no. 14m x 9m white sharktooth gauze
- 1no. 14m x 9m Twin White front and rear projection screen/plastic cyc

The theatre does **not** have a stock of vinyl roll-out dance floor. Incoming companies requiring a dance floor surface should provide their own.

The theatre carries a small number of 300mm, 500mm and 1000mm boom arms for attachment to proscenium booms. In addition, there are 8no. tank trap boom bases and 2m scaffold tubes for the creation of booms.

ACCESS EQUIPMENT

Height access equipment consists of:

- 1x 14rung Zarges
- 2x 12rung Zarges
- 1x 8rung Zarges
- 2x 6rung Zarges
- 1x JLG MEWP, with a working height of 6.5m, and mass of 960kg. A valid IPAF licence will be required to operate this.

SUSPENSION SETS & RIGGING POSITIONS

For further detail please read the separate rigging specification document

Flown Bars

The house curtain is mounted on a powered flying set capable of variable speed up to 1.8m/s, and with a 250kg SWL. It is possible for the house curtain to be 'bounced' during curtain calls. Operation is possible from stage level, DSL or Fly Floor.

There is a manually-operated header mounted upstage of the house curtain, which is removable should productions wish to utilise the bar for their own headers, and has a 350kg SWL. The house header is not to be moved during performance.

Any requests for removal of house equipment should be discussed at least 6 weeks in advance.

LX1 is a motorised bar, 14m long with a load capacity of 500kg SWL. This is not to be moved during performance, and does not have recallable deads.

The theatre is equipped with 48no. 14.5 metre long, cross-stage single-purchase counterweight flying sets at 250mm centres, and 4no. 10.5m long, up-down single-purchase counterweight sets (2 per side, 600mm apart), each rated at 500kg SWL, all operated from the stage left fly floor. All of these sets are identified on a blank fly-plot in Microsoft Excel format accompanying this document, which should be filled in and returned at least 6 weeks prior to your arrival. There are three perch levels (third level meets fly floor/plugging gallery in DS corners), a fly floor/plugging gallery and intermediate gallery, to both sides of stage.

Grid

At grid level on stage left there is the counterweight loading gallery with loading tables. Above grid level, the counterweight header pulleys are mounted at high level enabling clear grid floor and easy walk through. A series of 10 demountable travelling beams mounted to runway beams are suspended immediately underneath – each rated at 1100kg. These allow for positioning of heavier items, or diagonal suspensions as necessary.

There are 3 similar trolley beams rigged one for each floor providing a vertical route from stage to grid for heavy items, through a series of access hatches USR. The size of this access hatch is 1300mm x 900mm to steelwork – This does not give any allowance for clearances. SWL 1000kg.

Front of House

There is a 3-pickup advance truss mounted to 1000kg hoists, capable of being rigged in two positions. It is possible to hang 2000kg of toured equipment evenly distributed across this truss. The standard position is closest to stage. Please advise in advance any requirement for the alternative position.

This truss requires structural sign-off and loadings on the truss must be sent to the Technical Lead in advance of get in.

There are a pair of proscenium boom trusses mounted vertically, one each side of stage, with horizontal bracing providing in-built vertical ladder access. Each has SWL of 500kg. The truss requires work positioning and fall arrest apparatus to use. A 500kg chain hoist is mounted close to each prosc boom truss to assisting rigging of equipment or flying PA system.

There are a pair of vertical booms (one per side) mounted at the stage end of the circle slips/box boom position with facilities panels close by. These have a SWL of 500kg. Access to the top of these booms requires harness attachment.

There is a fixed, three bay rigging bar to the front of the balcony, with facilities panels close by. The Centre Bay has three spans, at 100kg SWL per span (300kg total). The outer bays have two spans, at 100kg SWL per span (200kg total each side).

Safe Systems

The theatre has a safety curtain which is electronically operated from stage level, DSR.

The iron safety curtain must be shown at least once during a performance to a member of the audience – it is acceptable within the LA to bounce the safety curtain. It is not acceptable for the iron line to be blocked with any permanent set pieces. Any requirement for floor or props to be set under the iron line to be approved by the Stage Manager in consultation with Theatre Management in advance and have suitable risk assessment for its removal.

All visiting company members should conform at all times to the theatre's working policies and standard operating procedures, and to their own risk assessments.

TEMPORARY POWER & TOURING EQUIPMENT

Hull New Theatre has facilities for touring equipment to be utilised without patching into the infrastructure. Although further connection points in strategic locations will enable patching. A series of temporary cable routes allow for placement of toured signal and power cables to and from various locations. Exact routes should be planned, but facilities allow for cable passes between:

- Rear yard, scene dock and stage (for outside broadcast etc.)
- Stage and orchestra pit to rear of stalls mix position
- Stage and grid

Further cable passes allow for connection to the facilities on the roof (such as satellite dishes). In addition to the cable routes there are facilities for connection of portable power distribution systems:

- 400A Max TPNE distribution panel for connection of production lighting, fitted with:
 - 300A powerlock and 200A powerlock and 125A, 63A, 32A TPNE ceeform sockets. Some sockets have variable RCD. Down Stage Right.
- 250A Max TPNE distribution panel for connection of production lighting, fitted with:
 - 300A powerlock and 125A, 63A, 32A and 16A TPNE ceeform sockets. Some sockets have variable RCD. Down Stage Left.
- 3x 32A SPN ceeform sockets in the rear control room for connection of follow spots.
- 250A Max TPNE distribution panel for connection of stage engineering equipment. Fitted with:
 - 250A powerlock and 200A powerlock and 125A, 63A, 32A and 16A TPNE ceeform sockets. Some sockets have variable RCD. Stage Right Fly Floor.
- 125A TPNE ceeform socket for sound. Down stage Left
- 125A TPNE ceeform socket for sound. Down stage right
- 125A TPNE ceeform socket for sound. Outside Scene dock
- 32A SPN ceeform sockets for sound. Down stage right
- 32A SPN ceeform sockets for sound. Down stage left
- 32A SPN ceeform sockets for sound. Rear stalls mix position
- 32A SPN ceeform socket for LX. Rear stalls mix position
- 63A TPNE ceeform socket. 30mA trip. Grid level DSR
- 63A TPNE ceeform socket. 30mA trip. Grid level USL
- 16A TPNE ceeform socket. 30mA trip. Grid level UMSR
- 16A TPNE ceeform socket. 30mA trip. Grid level USR High Level
- 16A TPNE ceeform socket. 30mA trip. Intermediate Gallery

There is a 63A Three phase to 3x 63A Single phase distro box.

All Power Requirements should be laid out in the touring rider and discussed with the venue in advance.

The venue requires all temporary power connections to be signed off by a qualified electrician to BS:7909. This can be arranged by the venue at cost to the touring company.

LIGHTING GENERAL

Dimmers and Control

A control network of both DMX and Ethernet is provided, with control of in-house lighting systems via ETC sACN protocol. Patch points are located in all control areas, around the stage area and technical galleries.

It is possible to control all HNT lighting from one single universe of DMX.

Dimming is provided by ETC sensor 3 modular dimmer racks populated with 10A and 25A modules providing dimming/relay/non-dim power:

- 10 x 25A dimmer/relay thru power circuits
- 278 x 10A dimmer/relay thru power circuits

Circuits are distributed around the technical areas as 16A SPN ceeform sockets:

- Orchestra pit: 4 x 10A circuits
- Stage: 48 x 10A circuits and 4 x 25A circuits
- Scene Dock: 6 x 10A circuits
- Proscenium booms: 12 x 10A circuits each side of stage
- Auditorium booms: 12 x 10A circuits each side of auditorium
- Balcony front 24 x 10A circuits
- Perches 10 x 10A circuits distributed over 4 perches
- Plugging gallery 60 x 10A circuits and 4 x 25A circuits
- Fly floor 12 x 10A circuits
- Front of house bridge 24 x 10A circuits and 2 x 25A circuits
- Upper fly gallery 6 x 10A circuits
- Control ETC GIO, 16,000 channels c/w 2no. touch screens and accessories.

The GIO is networked directly to a 4 port ACN Node, and the dimmers.

Standard Fixtures and Equipment

The following equipment is available upon request. However please note that some fixtures will form part of the standard general rig as well as often being used at other venues in our estate – please ensure you enquire in advance as to your requirements. Any fixtures moved from the standard rig will need to be returned during the get out.

- 10 x ETC source4 mini with various lens tubes.
- 4 x ETC source4 10 degree, 750W HPL lamp
- 48 x ETC source4 19 degree, 750W HPL lamp
- 24 x ETC source4 36 degree, 750W HPL lamp
- 12 x ETC source4 50 degree, 750W HPL lamp
- 8 x ETC source4 15/30 zoom, 750W HPL lamp
- 16 x ETC source4 25/50 zoom, 750W HPL lamp
- 8 x Selecon Arena Fresnel, 2000W
- 40 x Selecon Rama Fresnel, 1200W

- 36 x James Thomas Par64 (lamped with CP62, we do not stock alternative lamps)
- 12 x Selecon Rama PC, 1200W
- 8 x Selecon Arena PC, 2000W
- 30 x B size gobo holders for ETC source4
- 30 x 24 leaf iris for ETC source4
- 8 x ETC source4 Series2 LED LUSTR 26 degree EDLT lens
- 16 x Altman Spectra CYC 100 RGBW asymmetric floods
- 6 x internally wired bars with 12no. Circuits on 2x Soca for counterweight bars and LX1.
- 6 x 6-way soca to 16A socket boxes
- 24 x Benchbase floor plates
- 8 x doughty tank traps and 2m scaff
- Assorted boom arms
- 16A grelcos
- A good selection of multicore and single circuit extension cables.
- A good selection extension cables for DMX/control and single-phase power circuits and small selection of three phase power cable. We do not stock any powerlock cable or power adaptors.

Lighting power and data patch

All sockets in the field Stage Lighting Boxes (SLB's) are fed directly from the dimmers, there is no hard patching. Lighting has its own separate data Ethernet patch, as well as DMX patch. Lighting network runs sACN. With a 4port Ethernet to DMX switch in the patch room. This is patched to give 3 universes out and a single DMX in to control all HNT dimmers and houselights. There are 3no. Swisson 10 way DMX splitters in the patch room

Gel Frame Sizes

Fixture type	Gel frame size
ETC source4 zoom	190mm x 190mm
ETC source 4 fixed 19°/26°/36°/50°	160mm x 160mm
ETC source 4 10°	290mm x 290mm
Selecon Arena Fresnel	310mm x 245mm
Selecon Rama Fresnel	186mm x 190mm
Selecon Arena PC	310mm x 245mm
Selecon Rama PC	186mm x 190mm
Par64	255mm x 255mm
Robert Juliat Korrigan	210mm x 210mm

The following lighting fixtures are subject to charges if needed for your event:

- 10 x Martin Mac Aura LED moving head
- 8 x ETC Selador Desire D60 LUSTR+ LED wash light
- 4 x Martin Mac Quantum Profile LED moving head
- 3 x Robert Juliat Super Korrigan 1200w follow spot with stand and mechanical shutter and remote DMX control.
- 2 x Look Solutions Unique 2 hazer
- 1 x Look Solutions Viper NT smoke machine
- Use of house haze/smoke fluid will be recharged to the company at a flat rate per day

SOUND AND VIDEO

Length of cable route from DSL to FOH control position is approx. 50m with no allowance for tails. Length of cable route from DSL to Centre of the Circle front bar is approx. 40m with no allowance for tails. Length of cable route from orchestra pit DSL to FOH control position is approx. 45m with no allowance for tails.

The auditorium has in-built wall brackets and wire mounting systems to enable surround sound to be installed onto existing wall infrastructure. Prop systems are not permitted due to ornate plaster work and limited floor space for support.

The following equipment is available and forms part of the house rig:

Loudspeakers

- FOH d&b audiotechnik V10p x 8
d&b audiotechnik V7p x 6
- Sub-Bass d&b audiotechnik ViGSUB x 4
- Fills/Delays d&b audiotechnik E5 x 8
- Amplifiers d&b audiotechnik D20 x 4

House rig comprises:

- FOH Prosc booms lower - Stalls: V10, one per side
- FOH Prosc boom bottom: ViGSUB, one per side sat on floor
- FOH Truss SL/SR – Circle: V7, one per side
- FOH Truss Centre Stalls/Circle: V10 x2
- Under circle delays: E5 x4
- Powered by 4x d&b audiotechnik D20
- Amplifier channels remaining: 6

Mixing Console

1 x Yamaha CL5 with 2no. RIO 32 in and 16 out remote stage boxes – one floating, one in the patch room. See drawings for auditorium mix positions.

Playback

- 1 x Mac Mini with QLAB Pro Audio licence and DANTE virtual sound card.
- QLAB USB Widget go button
- Any requirement for extended QLAB licence for video will be charged back to the company
- 1 x Denon Bluray player

Microphones and additional Sound Equipment

A small selection of vocal and instrument microphones, stands, and DI boxes are available:

- 8 x Shure SM58
- 2 x Shure SM57

- 2x Sennheiser e614 mini condenser
 - 1 x Audix Drum mic kit (consisting of 1 x i5, 2 x D2, 1 x D4, & 1 x D6 microphones, and clamps)
- 2x Single radio microphone with Handheld and belt packs, Sennheiser EW300, G4 system, with minijack screw inputs on the belt packs and 835 capsules on H/Hs.
- 4x Dynamic Audio Devices Touring 802 active speakers
 - 10 x K&M boom mic stands
 - 4 x K&M low level boom mic stands
 - 6 x BSS AR133 DI boxes
- 1x Soundcraft Signature 16 mixer

The following radio microphone kit will be subject to charge if required for your event.

- 1 x 8way radio microphone set, Inc. lapel mics or headsets. Sennheiser EW300, G3 system, with minijack screw inputs on the belt packs.

Audio-Visual Patch

Audio Tie lines and speaker ties are located around the building in the Audio-Visual Boxes (AVB's) There are 16-way multipin tie line connectors at: FOH mix position rear of stalls, DSL, USL, DSR, MSR, USR, Pit, Multifunction Room.

Data patch is on CAT6 cable shared with AV.

Video Projector

- 1no. Panasonic PT-DZ 870 8,500lm HD projector with standard zoom lens. Additional lens available: Ultra Short throw, short throw zoom. Subject to availability.

Use of the projector is to be agreed in advance and will be charged back to the visiting company at a flat rate per day

Video patch

The theatre has a BNC video patch throughout the building. Additionally, there is Fibre Optic patch, terminated on Neutrik OpticalCON DUO on the stage end, and on an SC2 OM4 patch in the patch room, with multimode patch cables. There are 3no. Kramer HDMI to Ethernet convertors. One Kramer scaler for the output of the Mac Mini

Communication and show relay

- A Stage Manager's desk with video relay, paging mic, show clocks and 24-way cue light controller with 24no. patchable digital cue light outstations - GDS Cuespider Ethernet
- 2way wired comms, with 6x belt packs and headsets
- 2way wireless comms (integrated with the wired), with 4x belt packs and headsets. Clearcom DX210 system.
- Show relay and calls are provided to all dressing rooms and BOH areas, and separately to FOH.
- Video show relay is provided to the SM desk and fly floor, but can be patched to additional monitors provided by the visiting company.

Radio spectrum

The theatre has a Channel 38 licence and all in-house kit operates within it. Additional frequencies should be purchased on a show-by-show basis by the incoming production.

Audio Description and assisted hearing

Hull New Theatre has a permanently installed Infra-Red assisted hearing system. This system comprises 2x show relay microphones, a Sennheiser SI 1015 modulator controller, 4x IR emitters and Sennheiser HDI 830 pendant headsets, and a separate audio description microphone. This is set up as dual channel for Show Relay and Audio Description on independent channels, and the user has the option of which channel to listen to, or both.

The audio description microphone is a desktop box with an Audio Technica condenser gooseneck mic, with a silent latching switch to talk. This is usually positioned in the follow spot lighting booth, but alternative location may need to be considered if more than one follow spot is used for the performance.

Captioning Equipment

Hull New Theatre has two caption screens rigged on the vertical proscenium booms, one each side. Hull New Theatre operates the caption screens as information and advert boards pre show and during the interval – captions can then be show during performance. Where possible, the caption screens are to remain rigged for each performance, with touring kit rigged behind them.

PIANOS

Hull Theatres have a fleet of pianos across the whole estate. Any piano can be positioned on our main stages and other ancillary areas of the venues as and when required. As the pianos are based across several buildings; charges will apply to the moving and repositioning of them. Tunings are chargeable on all uses but the rates we offer beat all hire rates for comparable instruments to our stock. Please liaise with us in advance of your visit if you require a piano. The stock is as follows:

- Steinway Model D Concert Grand (black)
- Yamaha Conservatory C3 Grand (black)
- Yamaha GB1 Baby Grand (black)
- Kawai GL10 Baby Grand (black)
- Steinmayer Studio Upright (black)
- Nordiska Studio Upright (black)
- Danemann Studio Upright (black)
- Roland Digital Stage Piano

STAGE DOOR & VENUE ACCESS

Accessed via an intercom gate system on Jarratt Street. Access in and out of the venue via Stage Door Only – all persons are required to Sign in and Out. Expectation that all users of the buildings will sign in and out each time they arrive and depart the venues. Stage Door provide printed lanyards which are QR coded for a contactless signing in and out experience. Please also ensure you always wear your issued lanyard (unless performing etc.)

Stage Door opening times are variable. General access to dressing rooms and production offices is always acceptable when the building is open. For technical area and stage access, this must be

programmed and coordinated with the venue to ensure appropriate duty cover from house technicians to open and manage the spaces.

The venue must be clear of all VISCO 45 minutes after the fall of the curtain.

Appliances/lights/electrical items etc. cannot be left on overnight/when the venue is closed – anything found to be on upon locking up the venue will be powered down by the Stage Door Officer.

Visiting Company Security Protocol

For security and restricted access reasons, all members of visiting companies entering Hull Theatres venues must be validated. A complete personnel list—including cast, crew, creatives, general management, and any other team members—must be submitted to the stage door inbox (StageDoor@hcandl.co.uk) no later than one week prior to arrival. Only individuals whose names appear on this list will be granted access via the stage door, where they will be issued a security ID lanyard. Anyone not listed will be denied access until confirmation is provided by the touring company manager or producer.

BACKSTAGE ACCOMMODATION

The majority of backstage accommodation is located in the basement, below stage level. The backstage area can be accessed by either stairs or a passenger lift.

<u>Level</u>	<u>Room</u>	<u>Indicative occupancy</u>	<u>Facilities</u>	<u>Floor area</u>
Basement	Visiting Company office	4		12.1m ²
Basement	Dressing room 1 (Star / Accessible)	2	Accessible Ensuite shower and Toilet & Fridge	13.6m ²
Basement	Dressing room 2 (Star)	2	Ensuite shower and Toilet & fridge	12.6m ²
Basement	Dressing room 3	6	Ensuite shower and basin	14m ²
Basement	Dressing room 4	6	Ensuite shower and basin	14m ²
Basement	Dressing room 5	6	Ensuite shower and basin	14m ²
Basement	Dressing room 6	6	Ensuite shower and basin	14m ²
Basement	Dressing room 7	4	Ensuite shower and basin	10.8m ²
Basement	Dressing room 8	4	Ensuite shower and basin	13.4m ²
Basement	Dressing room 9	5	Ensuite shower and basin	13.4m ²
Basement	Dressing room 10	5	Ensuite shower and basin	10.8m ²
Basement	Dressing room 11	7	Ensuite shower and basin	21.3m ²
Basement	Dressing room 12	5	Ensuite shower and basin	15.2m ²
Basement FOH*	Dressing room 14	7	Ensuite shower and basin	20.7m ²
Basement FOH*	Dressing room 15	3	Ensuite shower and basin	9.9 m ²
Basement FOH*	Studio	60	Basin x2	94.1m ²

**Basement FOH dressing rooms are at the front of the building and are only accessible via steps.*

Total indicative backstage accommodation (not including wigs and wardrobe): 129

Each dressing room is equipped with a wheeled rail, and a high shelf for wigs and hats. There are work surfaces, lights and mirrors for each dressing position, ample plug sockets and under counter lockable drawers and cupboards.

The basement corridor is a fire exit and must not be used for the storage of costume rails or flight cases at any time. There are several toilet block facilities throughout the basement backstage area. There is also kitchen accommodation shared with the venue staff in the basement.

MULTI-PURPOSE STUDIO

There is a multi-purpose designed studio located in the basements of Hull New Theatre. This room is serviced by toilet and shower facilities as well as a kitchen and is connected to all interval AV systems. The space is a large square room with pillars in the centre. Due to its location, ceilings are only a standard height. The room can be subdivided into 2 smaller rooms by means of concertina walls. The room (whether sub-divided or full-scale) is fully secured via locking systems. The space can be used by the touring company for free but must be pre-agreed with Venue Management to ensure it is not booked for other activity. There is a plentiful stock of folding tables and stacking tables along with a piano based in this space.

Favourable configurations include:

- 1 half greenroom
- 1 half a band room
- Full room warm up space
- 1 half for young company
- Full room for remote pit or half room for remote pit
- Split room to create additional dressing room space for larger companies
- Company training, meetings, celebration events

Please liaise with the Stage Door team in advance to notify the venue how you wish to utilise this space.



WARDROBE & WIGS FACILITIES

Hull New Theatre has a wardrobe area (level access), approximately 5m x 8m, the space contains:

- 2no industrial washers
- 2no industrial dryers
- 1x large sink
- 1x Iron
- Additional costume rails
- Additional domestic washers (available upon request)
- Additional plumbing points available for toured washers and dryers.

Adjacent to this room is a second room for Wigs (17m²) - this room is multi-purpose and can be used as needed by the visiting company, the room has a basin.

There is no wig oven or hot box, but there are sockets to allow touring equipment to be plugged in. *Wig ovens are NOT PERMITTED to be left operating overnight/post show due to insurance and safety reasons. Please plan accordingly to ensure there is adequate time for wig ovens when the venue is open.*

APPENDIX:

Policies & Risk Assessments

Please Contact Technical Management if you require the latest copy of Working Policies and Risk assessment not covered in this document.

Show information details for patrons – please note that a detailed form will be shared with the Visiting Company Manager upon arrival for them to capture all theatrical effects of the show for our Audience and Performance Management Teams. Please note in advance for productions including live smoking on stage: - If it is appropriate for the “artistic integrity” of the performance for a performer to smoke during a production then we will require; prior notification, a letter of justification, evidence that you have consulted your employees / voluntary workers and appropriate risk assessments which assess exposure to smoke and safe use and disposal of naked flames etc.

Respecting buildings: At all times, please support us in our custodianship of our historic sites. Please don't be negligible with any equipment, building fixtures etc. We do not permit any tape, tack, or pins on any painted surfaces (ceilings and walls). Any damages found to be at the responsibility from the visiting company will be billed on as per contra to pay for any repairs. Please only use permitted boards and frames to display touring signs – do not apply anything to surfaces.

Emergency Escape Plan and Muster Points: Please familiarise yourselves with all venue signage and circulation routes. All back of house dwell spaces have information signage with evacuation, emergency response and familiarisation information on – please read this in detail. In the event of any alarms going off, please listen to the instructions of resident staff.

FOH Operations: Be aware of standard venue procedures such as foyer opening times, customer interaction areas and barrier systems. If migrating between back of house and front of house, please respect all systems in place and do not interfere with their safe systems of works and running.