

DRAMA STUDIO

SOUND AND LIGHTING INDUCTION

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GENERAL RULES

Any technical work to be carried out must be cleared with the Drama Technician in advance.

I. Lone Working

At no point should anybody be on their own in the Drama Studio when:

- Working at height
- Lifting or carrying heavy objects
- Rigging or operating anything electrical

II. Electrical Cables

Cable runs must never run across any path the audience will be crossing. Cable runs must not run across doorways – *especially* the emergency exits.

All cable runs must be secured along their length with gaffer tape.

Cables must not be coiled about the elbow – doing so can damage the wiring and result in a broken cable. If you are unsure about the correct procedure for coiling cables, consult the Drama Technician.

III. Working at Height / Work Above

Arguably the most dangerous period in any production is when work is being carried out at height. It is therefore incredibly important to abide by the following rules.

Personal Protective Equipment (PPE) must be worn by all during any work at height. In the Drama Studio, this comes in the form of Hard Hats located in the technical gallery, and (optional) gloves for focussing lanterns. Goggles are provided for any work that may require them (ie, building sets).

Zarges Steps are provided for work in the rig. Instructions are on the side of the wardrobe in the technical gallery – these **must** be read before first use. The steps must never be disassembled for use as individual ladders. The steps must always be 'footed' when in use (see **Lighting section III**).

Rigging sash hung over a grid bar for use as a pulley must always be used when working at height – under no circumstances should anything be carried up the steps.

Nobody should ever be stood directly beneath someone rigging. The only exceptions to this are the person footing the ladder, and someone attaching/removing equipment to/from the sash line (they will then step back).

If anything is dropped from height, the word "Heads" must be called loudly and clearly, as a warning to those below (try not to look up if you hear this – you should move away quickly!)

Anybody entering the studio whilst work is being carried out at height must be warned with the call "Work Above" or similar.

No music or other audio is to be played at any time whilst work is being conducted at height – clear communication is essential.

IV. Housekeeping

Any changes to the rig must be cleared with the Drama Technician at least **one week** in advance.

When work is completed, the Technical Gallery must be returned to a clean and orderly state, with all equipment and sundry items returned to their correct storage locations. Any items missing from the inventory may be charged for as outlined in the 'House Rules and Health and Safety' booklet.

Any faulty, damaged, or otherwise non-working equipment must be reported to the Drama Technician asap.

If at any point you find yourself doing something you are uncomfortable with, unsure about, or do not feel physically able to do, then STOP RIGHT AWAY. Accidents are far more likely to occur if you do not.

LIGHTING

The Drama Studio is equipped with the following:

1 x Zero88 Jester 24/48 digital lighting desk (with manual)
1 x Zero88 Demux 24 (analogue/digital demultiplexer)
4 x Zero88 Beta Packs – 6 channel dimmer packs, analogue
52 x 15a dimmer circuits (48 in the grid, 4 at ground level)

A range of TRS cabling (including several 13a-15a, and 1 x 13a-16a)

A variety of lanterns (for a full inventory, contact the Drama Technician)

Various gels, gel holders, barn doors, shutters, gobos and gobo holders.

Several desk lamps of different styles.

Always be careful when handling active lanterns – they get hot very quickly!

I. Power

The circuit breaker for the dimmer packs is located at the far end of the technical gallery, in a small electrical cupboard on the rear wall. Before activating the dimmers, make sure that the desk and demux are unplugged (the plugs marked with RED tape). After activating the dimmer packs, plug in the demux. Ensure that all the levels on the desk are set to 0, then plug in the desk.

Failing to turn on the equipment in this order may result in a power surge which could damage the lanterns, or any other equipment plugged into the rig.

When switching the power off, bring all the faders on the desk to 0, unplug the desk, followed by the demux, then cut the power to the dimmer packs.

II. The Rig

There is a standard rig in place for day-to-day use of the Drama Studio. Any proposed changes / additions to the standard rig must be cleared by the Drama Technician at least one week in advance. Any changes to the dimmer patching must be returned to the standard layout afterwards.

Equipment being raised to the grid must be securely attached to the sash line, with the sash line hung over the grid bar as a pulley. No equipment is to be carried up the ladder.

There is access to the rearmost grid bar from the technical gallery.

All equipment hung from the grid must have a safety chain attached. Any equipment rigged without a safety chain will be removed.

III. Rigging

At no point must rigging be carried out at any point by anybody who is not a signatory to this document.

Rigging must always be carried out by more than one person. No music or other audio is to be played during this time – clear communication is essential.

To rig on the main grid, the Zarges steps must be fully extended and used as a leaning ladder, **not** an A-frame. Both feet must be stable on the (dry, and in no way slippery) floor, and the top must securely rest on the grid bar – the ladder should not wobble if only one side is leant on – with at least 10cm clearance above the bar. Whenever someone uses the ladder, someone else should be there to 'foot' it – **facing** the ladder with both hands on the stiles and one foot on the bottom rung.

University regulations regarding working with ladders can be found at http://www.brookes.ac.uk/services/hr/health_safety/obuhsn42.html. It is highly recommended that you read these regulations before rigging.

Lanterns must never be carried up the ladder. Instead, the rigger should carry up the sash line by hanging it over their arm or shoulder. Once at the top, they can then hang the sash line over the grid bar and lower it to ground level, where another crew member (not the footer) can attach it to the correct lantern. After testing the lantern is secure, the rigger can then raise it to the grid.

Lanterns are always rigged in the following way:

- Hang the clamp onto the grid bar and tighten as far as possible.
- Secure the safety chain.
- Angle the lantern in roughly the correct position.
- Wrap the cable around the grid bar once or twice – enough so that it does not hang down, but loose enough that the lantern can still be moved when it comes to focussing.

IV. Patching

The control desk allows for 24 circuits to be in independent use at any one time. As there are more circuits than this in the grid, they need to be patched in.

The dimmers are located on the wall at the far end of the technical gallery. There are six dimmer packs, each with six pairs of sockets, corresponding to the faders on the control desk (running from left to right, the top row of sockets are 1-12, and the bottom 13-24). Below these are numbered plugs – each corresponding to a grid circuit. To patch your circuit in, choose the correct plug, and plug it into the desired dimmer socket. For example, if you wanted a lantern plugged into the grid circuit 23 to be controlled by the first fader on the desk, then you would find plug number 23 and plug it into socket 1.

As part of your get-out, the standard rig must be re-patched. You can get a copy of the patch layout from the Drama Technician.

SOUND

The Drama Studio is equipped with the following:

1 x Soundcraft EPM6 mixing desk
1 x Crown XLS 1500 amplifier
2 x KAM R215 Speakers
1 x TASCAM CD Player with iPod dock & minijack cable
1 x TASCAM Mini-Disk Player
1 x Twin Denon Cassette Player
1 x Sony Portable CD/Cassette/Radio
1 x 8-channel XLR multicore

XLR/Speakon patch bays (1 panel upstairs, 3 downstairs)

A selection of RCA cables and extensions, and RCA-minijack adaptors.

I. Power

When turning on the sound equipment, first switch on all input devices (ie, the CD player). Check that all levels on the mixing desk are set to 0, then switch on the desk. Finally, switch on the amplifier.

If, at any point, you wish to add or remove an input from the desk, bring the Master faders to 0 and turn off the desk beforehand.

Failure to follow these instructions may send a surge to the speakers, damaging them (and you may hear some unpleasantly loud noises).

II. The Desk

To use the desk, first bring the Master (yellow) faders to full. These control the entire output to the speakers, and should be left at full throughout.

Check which channel you are using, and press the button at the bottom of the row – near the fader – marked 'PFL'. This activates the Pre-Fader Level indicator, and allows you to check the level of incoming audio without sending it to the speakers. You should see the LED indicators on the right of the desk showing the incoming audio level. Adjust the Gain control (the red knob at the top of the row) until the level is appropriate: generally, you should aim for it to be peaking in the yellow area – try to avoid hitting the red indicators.

Once you are happy with your level, slowly bring up the fader until the audio is at the required level.

The amplifier also has a level control knob. Generally you should not need to adjust this, but if you have a particularly quiet track you may need to turn it up a little. If you do this, be sure to go back over all of the other levels you have already set and re-check them – they may now be significantly louder.

The desk is set up so that the CD player is running into it in stereo. The CD player can also dock an iPod, and has a minijack cable to plug in mp3 players. The desk also has a minijack cable for plugging in a portable source (ie, a laptop or mp3 player), which runs to ground level. If you require the MD or tape deck, the simplest way is to remove the phono (the small red and white) outputs from the CD player and plug it into the MD or tape player. If you cannot do this, you will need to locate two phono-to-jack adaptors, and run them into **two** other channels in the desk – if you only use one, you will only get half of the audio.

The PC is plugged into the mixing desk, but has its own sound interface: you should use the volume control on the sound interface (on the PC) to adjust the PC levels.

III. Patch Boxes

There are patch boxes installed in the studio, leading from the stage area up to the technical gallery, next to the lighting dimmer packs. The sockets of these circuits are mostly XLR, with a couple of speakon. The speakon cables are what the speakers are connected to and should never be removed.

Having XLR circuits in the wall means that you do not have to run microphone cables from the floor to the gallery. Instead, you can patch them in much the same way as patching lighting circuits. Firstly, run your

onstage cable into the nearest wall socket, taking note of its number. In the gallery, find the corresponding socket. There is a multicore of six yellow XLR cables running from the patch circuit to the desk, with numbers on each end printed into the rubber tubing. Plug one end into your desired patch socket, and check the corresponding end is plugged into the correct channel in the desk.

**OXFORD BROOKES DRAMA STUDIO: SOUND AND LIGHTING
AGREEMENT**

Name:.....

Brookes

ID:.....

Telephone:..... Primary email:.....

Course name **or** Society name:.....

I hereby acknowledge that I have read and understood the Sound and Lighting Induction booklet, and agree to follow the rules laid out within. As signatory, I understand that I am fully responsible for any technical work undergone within the Drama Studio during a period of booking in my name.

In signing this document I agree that I will discuss and clear my technical needs with the Drama Technician in advance.

I agree to ensure that the Drama Studio equipment will be treated well and kept in good condition, and that any damages may reflect in my marks, may result in a fine or may result in Disciplinary Procedures.

Signed..... Date.....

Print Name.....