

## LILIAN BAYLIS STUDIO TECHNICAL SPECIFICATIONS

Sadler's Wells Trust Ltd does not guarantee that all or any of these facilities or equipment will be available or suitable for the purposes of the visiting company. A visiting company should in all cases check with Sadler's Wells Technical Manager to ensure this information is up to date and correct. At certain times some equipment detailed in this document may be temporarily unavailable.

Please be aware of Sadler's Wells Health and Safety Policy for Visiting Companies, which details safe systems of work for the theatre, and which forms part of the contract with the visiting company. This policy is available to view on our website at <https://www.sadlerswells.com/about-us/footer-health-and-safety/>

All current plans and technical specifications for the theatre available to download from our website at <https://www.sadlerswells.com/about-us/technical-specifications/sadlers-wells-theatre/lilian-baylis-studio/>

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## **1 TECHNICAL DEPARTMENT CONTACTS**

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## **2 ADVANCE INFORMATION FROM INCOMING PRODUCTIONS**

Sadler's Wells requires the following information in advance from any visiting production:

- Technical specifications, including plans for any set or other construction
- Details of the materials for any set or other constructions
- Risk Assessments and Method Statements for construction activities
- Certificates of conformity for all lifting equipment (LOLER Regs 1998)
- Risk assessments for any special effects in the show (or comparable safety procedures)
- Detailed production schedule, with staffing levels required from the house
- Lighting plan (preferably AutoCAD)
- PAT Certificates
- COSHH Assessments of substances used within the presentation
- Any additional licences required in relation to the presentation

These details should be provided to [technicalteamLBS@sadlerswells.com](mailto:technicalteamLBS@sadlerswells.com) in the first instance

## **2 WORKING PRACTICES AND SAFETY ONSTAGE**

### **2.1 CDM BRIEFING / SAFETY INDUCTION**

All shows should include a preliminary briefing at the start of the load-in for all venue and touring staff. This practice is in accordance with CDM 2015 Regulations and should be scheduled in advance. Furthermore, any set which poses difficulties for backstage access and safe movement in show conditions will require a site induction or briefing session for the show crew prior to the first dress rehearsal.

### **2.2 SAFE STAFFING LEVELS ONSTAGE**

Sadler's Wells Technical Director and Lilian Baylis Head Technician will ensure the Health and Safety Policy and all Safe Working Practices for the theatre are adhered to, and to this end reserves the right to ensure technical staffing levels are at an appropriate level, and to determine what these levels will be. This may result in an increase to requested technical staffing levels to ensure safe working practices for specific tasks or periods of work, and may also include the addition of supervisory or duty technician roles to ensure the safe running of the theatre. Any such supervisory or duty role will not have show-critical cues.

### **2.3 LENGTH OF SHIFT / OVERNIGHT BREAKS**

Please note that in accordance with Working Time Regulations 1998, an 11-hour break between working shifts must be scheduled for all members of staff. Split shifts can be scheduled so that works finish late onstage and begins early the next day, but the 11-hour break should not be infringed for any individual member of staff.

Suitable meal breaks must be scheduled for the welfare of all staff, who should not work more than 5.5 hours without a suitable break, and including get-outs. To discuss suitable breaks when scheduling please contact the Head Technician. All schedules must be agreed in advance.

All crew calls must be agreed in advance of the tenancy

### **2.4 NOISE LEVELS**

Please note that in accordance with the Noise at Work Regulations 1989, the Control of Noise at Work Regulations 2005, and for the benefit and care of all staff and members of the public, Sadler's Wells Trust reserves the right to monitor and, if necessary, limit the sound levels for any given performance.

### **2.5 TALLESKOPE USE (ACCESS EQUIPMENT)**

The Lilian Baylis Studio uses a Tallescope for focusing lights and other access requirements. Under current guidelines the Tallescope can be moved while personnel are in the basket at the top. This process involves 4 crew: 1 in the basket, 2 at the base guiding the Tallescope, and 1 supervisor.

A member of Sadler's Wells staff must be always present when the Tallescope is used. Please bear this in mind when setting schedules and crewing levels. The person in the basket must wear a harness to facilitate an emergency rescue if required.

## 2.6 WINCH BARS

The Lilian Baylis Studio is equipped with six drill-operated winch bars (five upstage and one downstage, please see venue plans). The winches are only to be operated by authorised Sadler's Wells staff. The safe working load on each bar is 300kg distributed. Once set in position, these bars cannot be moved during performances.

## 2.7 LOADING AND UNLOADING GUIDELINES

Sadler's Wells Code of Practice for loading and unloading is included in this document (Appendix B). It is the responsibility of the visiting company to ensure that all staff are made aware of this Code of Practice and that all relevant activities are carried out in accordance with the Code.

## 2.8 SUSTAINABILITY AND WASTE

In accordance with our Sustainability Policy, we try wherever possible to reduce our energy consumption, reduce the production of waste at source, and recycle any remaining waste. To this end we provide water coolers in the café and by the side of stage, and we do not supply water in plastic bottles. We would also encourage visiting companies to separate their waste in all offices and dressing rooms using the bins provided, and to switch off lights when leaving rooms unoccupied.

## 2.9 COVID-19

Please refer to the COVID-19 'Essential Information and Guidance' document for details

### **3 UNLOADING AND PARKING RESTRICTIONS**

#### **3.1 LOAD-IN / DOCK DOORS**

Double doors from Arlington Way to back of auditorium: 1.40m wide x 2.40m high.  
(Scenery has to be carried down flight of stairs in seating in auditorium).

There is a goods lift for heavy items via the stage door, which opens onto Rosebery Avenue. However, doors from this lift into the Studio are of standard dimensions: the narrowest door is 0.83m wide x 1.98m tall and the goods lift has a maximum length of 2.45m.

#### **3.2 LONDON VEHICLE TOLLS**

Sadler's Wells Theatre is located within the TFL congestion charge zone and Ultra Low Emissions Zone. Please familiarize yourself with following TFL guidance:

Congestion Charging Transport for London ([tfl.gov.uk](http://tfl.gov.uk))

Ultra-Low Emission Zone - Transport for London ([tfl.gov.uk](http://tfl.gov.uk))

#### **3.3 LOADING AND UNLOADING**

There are restrictions for loading:

Loading Times – 10am-4pm and 6:30pm-8:30am

No Loading – 8:30am-10am and 4pm-6:30pm

Please consider if you wish to adjust your schedule or the arrival of your freight accordingly. During load-in and load-out, members of the public using the footpath have right of way priority. Please contact the Head Technician should you need further information or guidance

#### **3.4 ROADSIDE PARKING**

There are restrictions for waiting overnight with a vehicle over 5T:

Hours of restricted parking outside the theatre are all days of the week, Monday to Sunday, 8.30am - 6.30pm.

Single yellow lines and the signs illustrated indicate no parking during these designated times (Double yellow lines indicate no parking 'at any time').

Sadler's Wells is situated on a busy main road, and as a result there are additional restrictions in force. Waivers to parking restrictions unfortunately cannot be obtained by Sadler's Wells from the local authority (Islington Council).

#### **4.5 OFFSITE PARKING**

Please discuss parking options with us. If needed there are freight truck parking facilities outside London:

Titan Truckstop  
Stoneness Road  
Thurrock  
Essex  
RM20 3AG  
T: +44 (0)1708 258500  
E: [ttp@icgl.co.uk](mailto:ttp@icgl.co.uk)

All other freight parking in the UK can be found [here](#):

## 5 AUDITORIUM/CAPACITY

### 5.1 STANDARD LAYOUT

Audience seating is on a single bank of seats, with stepped access from the rear of the auditorium

This provides 180 seats

Maximum capacity 250 (this figure includes show staff and performers)

### 5.2 WHEELCHAIR SEATS

There is space for 2 wheelchairs in the back row of seats at the rear of the auditorium. The standard setting in this row is for 19 seats and 2 wheelchair spaces. Access to these is via the main doors direct from the foyer.

An additional 4 wheelchair spaces may be arranged in this row with the removal of a further 8 seats. Additional requirements for access to be discussed in advance with Sadler's Wells.

### 5.3 ALTERNATIVE LAYOUTS

The seating rows can be retracted leaving a single row of permanent seating to the rear of the auditorium, allowing for alternative layouts. All alternative layouts need to be discussed and agreed with the Head Technician *before* the first day of the hire. Maximum capacity of the space cannot be exceeded in any condition.

Technical operating positions can be located at the rear row of seating, but will require seats being taken off-sale

### 5.4 CONTROL POSITIONS

The Stage Manager's desk is in the stage right wing/dock area (There is no wing space stage left).

Lighting and Sound positions normally share a control room at grid height, at the rear of the auditorium, with a clear view of the stage area.



## 6 STAGE AREA

### 6.1 DIMENSIONS

For all these measurements, please refer to our stage plan for mm accuracy and sightlines. All critical measurements should be made onsite in advance of the first day of hire

Performance Area: 15m wide wall to wall, 12m wide with masking, 8m deep

*Seats retract to give a further 6m depth for a total of 14m. Due to permanent stairs this additional depth is only 12m wide along its length*

### 6.2 DANCE FLOOR

The stage is flat, without rake and is sprung for dance.

The stage is maple wood floor and no drilling or screwing into this floor is permitted at any time.

A standard door is situated in the upstage left corner – though this can be covered, it should not be impeded at any time, without prior permission from Sadler's Wells

### 6.3 FLYING

There is no fly tower and a fixed ceiling height throughout the space. The winch bars are not to be used whilst an audience is present and so there is no facility for any flying to take place during a presentation.

The winch bars can be used for a static load.

- 4 x Winch bars:
- 48.3mm Ø pipe
- 13 metre length
- 400kg Safe Working Load (uniformly distributed)

The Studio is a non-proscenium space and there is therefore no front curtain.

### 6.4 OVERHEAD BRIDGES

- Height to bottom of bridges: 5.9m
- Height to lighting positions on bridges: 6.5m
- Clearance above lighting positions to ceiling: 1.5m  
(please note that in particular places this available height may be reduced)

There are three bridges across the space and a walkway around the outer perimeter of the space. The control room is positioned in the walkway to the rear of the space. Access is only to Sadler's Wells Staff and is by ladder only.

Please note that if staff are present on the bridges, then Sadler's Wells Hard Hat Policy may apply to the space. The Head Technician, their representative, or a senior member of Sadler's Wells staff have the final say as to when the Hard Hat Policy applies and any persons present must act in accordance with that Policy if so in force.

## 6.5 STAGE EQUIPMENT

### Soft Goods

4 Pairs of Black Legs, to mask lighting booms either side. These are without fullness, ties at top, conduit pocket at bottom. Width 1.5m and drop 6m

White cyclorama rigged against the back wall. Usable area is 12m width by 5.8m depth

Black centre opening tabs (with fullness) permanently rigged in front of the white Cyc. These are on a manual track system, operated from the upstage right corner

### Dance floor

- 4 x Harlequin 'Cascade' Black dance floor 15m long x 2m wide (Primary Performance Floor)
- 4 x Harlequin 'Reversible' Black/Grey dance floor 12m long x 2m wide
- 4 x Harlequin 'Studio' White dance floor 15m x 2m wide
- 3 x Harlequin 'Studio' White dance floor 12m x 2m wide

*(Please ask about using the white floor at least 4 weeks in advance, availability is not guaranteed and may incur additional costs)*

By default, the Cascade black will be in place – please advise ahead of your booking if you require alternative floor arrangements, including using the bare maple floor. Please note that items like stiletto shoes, tap shoes, cello rests or similar narrow and/or hard items are not permitted on the floor without additional protection.

**The use of rosin is not permitted on any Sadler's Wells dance floors.**

### Other

Ballet Barres can be available with prior notice

1 x Petrof P125 F1 upright rehearsal piano for onstage use.

**Please advise in advance if you wish to use the piano as we may need to arrange for a tuning. Additional tunings may incur additional costs.**

## 7 LIGHTING

### 7.1 CONSOLE AND DIMMERS

ETC Ion lighting console with 2 x 20 universal fader wing – 6000 output count

- 121 x 3kw (10A) ETC Sensor 3 ThruPower\* dimmers (15A sockets)
- 10 x 5kw (25A) ETC Sensor 3 ThruPower\* dimmers (32A CeeForm sockets)

*\*ThruPower allows dim/non-dim power changeover via RDM*

### 7.2 NETWORK

Cat5e Ethercon and 5-Pin DMX patch points on bridges and at stage level.

### 7.3 STANDARD LANTERN PROVISION

**Pre-rigged booms** - There are 8 booms, 4 either side, each rigged with the following:

- Heads: [ETC Source 4 Par](#) 575W (CP62)
- Mids: [26° ETC LED2 Lustr](#) LED profile with full colour mixing.
- Shins: [Strand 15/32 SL](#) 575W profile - zoom lens

*ETC Lustr LED units are rigged on our booms as standard. We carry enough hybrid power/DMX to use in these positions, if you wish to use in another configuration there may be additional hire charges required.*

### **Pre-rigged overhead**

- |                       |   |                                   |
|-----------------------|---|-----------------------------------|
| • Warm front wash     | 4 x 36° <a href="#">ETC Source 4 Junior</a>   | 575W fixed beam profile           |
| • Cool front wash     | 4 x 36° <a href="#">ETC Source 4 Junior</a>   | 575W fixed beam profile           |
| • Top wash            | 6 x 50° <a href="#">ETC Source 4 LED 3 X8</a> | LED profile - full colour mixing. |
| • Cold top wash       | 6 x <a href="#">Robert Juliat 310</a>         | 1.2kW Fresnel                     |
| • Backlight wash      | 4 x 50° <a href="#">ETC Source 4 LED 3 X8</a> | LED profile -Full colour mixing   |
| • Backlight Cold wash | 3 x <a href="#">Robert Juliat 310</a>         | 1.2kW Fresnel                     |
| • Cyclorama lighting  | 7 x <a href="#">ETC ColorSource Cyc</a>       | LED Cyc wash                      |
| • High Heads          | 8 x <a href="#">ETC Source 4 Par</a>          | 575W (CP62)                       |

## 7.4 ADDITIONAL LIGHTING STOCK

- 42 x [ETC Source 4](#) 750W bodies

By default, these are fitted with the following lens tubes:

- 6 x 19° [ETC Source 4](#)
- 12 x 26° [ETC Source 4](#)
- 12 x 36° [ETC Source 4](#)
- 12 x 50° [ETC Source 4](#)

### Profile accessories

We hold a stock of Iris', top, half hats and gobo holders to fit the above

### Wash units

- 11 x [Robert Juliat 310](#) 1.2kW Fresnel
- 20 x [Selecon Rama](#) 1.2kW Fresnel
- 12 x **Par 64** 1kW (CP60/CP61/CP62 – please ask for details)

### Colour Frame sizes

- ETC Source 4 160 x 160mm
- Selecon Rama 185 x 185mm
- Source 4 Par + Series 3 LED 190 x 190mm
- Robert Juliat 310 210 x 210mm
- Selecon Arena 245 x 245mm
- Par 64 255 x 255mm

### Uplighters

**PLEASE NOTE USE OF UPLIGHTERS CARRIES A £150 SURCHARGE**

- 6x [Chauvet Freedom Flex H4 IP](#) with charging case.

### Effects

- 1 x [Unique 2.1](#) Hazer

**ALL SPECIAL EFFECTS (including naked flame) MUST BE REQUESTED AND APPROVED IN ADVANCE as they may require local authority licensing approval.**

*Additional equipment may be available – please check with the Technical Manager for your specific requirements*

## **8 POWER SUPPLIES**

- 230V single phase, 50 hertz onstage and throughout building
- 230V 1PNE 32A CEE form at stage level Upstage Right
- 230V 1PNE 32A CEE form at stage right near Stage Manager desk
- 415V 3PNE 63A CEE form at stage level Upstage Left
- 415V 3PNE 63A CEE form at grid level by control room

### **Outside broadcasts**

Cable route available to the control room from Arlington Way (behind the theatre). Independent permission must be obtained for parking OB trucks on Arlington Way.

## **9 SOUND**

### **9.1 SOUND POWER**

Sound power is 230V single phase supply throughout building  
Stage power is 230V 1PNE 32A CEE form at stage right in Upstage corner

### **9.2 SOUND EQUIPMENT**

#### **FOH Speakers**

- 1 x D&B E12-D centre fill powered by D&B D20 amp (1 channel)
- 2 x D&B E12-D high and mid powered by D&B D20 amp (2 channel)
- 2 x D&B B4 sub bass speakers powered by D&B D20 amp (1 channel)
- 2 x D&B E8 high and mid side fills powered by D&B D20 amp (1 channel)
- 2 x D&B E8 high and mid rear fills powered by D&B D20 amp (2 channel)

#### **Monitors (onstage)**

- 4 x D&B Max 12 (monitor wedges) powered by D&B D20 amp (4 channel)
- 2 x D&B 15EX sub bass speakers powered by D&B D20 amp (1 channel)
- 4 x Tannoy T12 (Onstage side fills - stereo) powered by Crest amp (2 channel)

#### **Additional speakers**

*Please check with Technical team for availability of additional speakers.*

#### **Control Room monitoring**

- 2 x JBL Control 1
- 1 x Beyerdynamic A75 Amp

#### **Mixer**

- Yamaha LS9-32
- 32 mic/line preamps
- 16 XLR Omni Outs
- Internal FX
- 16 mix busses
- LCR plus 8 matrix busses (each takes up 1 Omni)

Main mixing position is in the booth, with a clear view of the stage. The window in the sound operating booth can open fully.

### **Sound/Video Playback**

- 2 x Apple Mac mini M1 2020 running Qlab 4.7 or 5 (primary and backup)  
*(This equipment is rack mounted and not movable from control room)*  
*(MacBook Pro and portable soundcard may be available upon request)*
- Mini Disc and CD-Players available upon request

### **Outboard Processing (available upon request)**

- 1 x DBX 1231
- 2 x 31 way graphic EQ
- 1 x Yamaha SPX 990 effects
- 1 x Lexicon MX 200 Dual Reverb Effects Processor
- 1 x DBX 166XL limiter/gate/compressor

### **Microphones**

An assortment of industry standard microphones are available:  
There are a selection of mic stands available: short and tall with boom arms.

## **9.3 WIRELESS SYSTEMS**

### **Wireless UHF equipment**

Sadler's Wells currently holds a license for use of radio mic equipment in Channel 38 and 40. This license is for all in-house radio mics onsite.

Visiting companies must check in advance of their visit to ensure that all radio equipment will be clear of interference and are advised to license their own frequencies. If Sadler's Wells Trust is required to license additional frequencies for the use of its own equipment as a result of visiting companies' requirements, this will be charged to the company at the annual rate set by JFMG and must be paid in advance of any retuning. Sadler's Wells Trust reserve the right to charge any additional costs incurred as a result.

Please note that Sadler's Wells also utilises licensed wireless communications across interleaved spectrum in Channels 22, 27, 43, 44 and 45.

More details can be found in Radio and Wi-Fi Policy (Appendix D)

### **Radio Mics**

- 3 x Dual Channel Shure UR4D receivers.
- 6x UR1M belt packs with lavalier mics
- 4x SM58-UHF handhelds.
- 6x In-House frequencies *(Handhelds and belt packs share frequencies by default)*

### **Music Stands**

RAT stands with dimmable lights may be available if requested in advance, availability is not guaranteed.

## **10 COMMUNICATIONS AND VIDEO**

### **10.1 INTERCOM**

- 5 x Tec-Pro wired belt-packs and headsets (Clearcom compatible)
  - Cue lights: 4 patchable
  - Backstage calls and Show Relay to dressing rooms
- Additional belt-packs and headsets may be available upon request*

### **10.2 CAMERA AND SHOW RELAY**

*(Signals from the cameras can be routed to anywhere required by the show)*

- HD-SDI Colour Day/Night Video feed to SM desk and control room
  - HD Video Feeds to all dressing rooms
  - Composite and SDI patchable BNC points from stage level to control room
- Additional monitors may be available upon request*

### **10.3 VIDEO EQUIPMENT**

- 1 x Panasonic RZ-970 laser projector *(with network controlled internal shutter)*
  - 1920x1200 pixels native resolution
  - 9400 ANSI Lumens
  - HDMI, SDI, DVI, VGA, Component inputs.
- 1 x Panasonic ET-DLE150 lens
- 1 x Panasonic ET-DLE170 lens

The projector is permanently rigged to front of house bar centre and cannot be moved to any other position overhead.

## **11 ACCESS EQUIPMENT**

### **11.1 TALLESKOPE**

The Tallescope is [model 50518](#), with the manufacturer approved [rescue kit](#) fitted

### **11.2 GENIE LIFT**

We also have use of a [Genie AWP 30S](#) (this should be requested in advance, other venue users may have priority)

Operators should have an up to date IPAF PAV licence (or certified equivalent) in order to use this item

### **11.3 LADDERS**

Additionally, there are several sets of Zarges multi-function ladders and several small A-frame aluminium ladders available in the venue.

## 12 DRESSING ROOMS AND WARDROBE

### 12.1 WARDROBE EQUIPMENT

Large room available for use as wardrobe, if required. Equipped with:

- 1 x Washing Machine
- 1 x Tumble Dryer
- 1 x Hotbox
- 1 x Steamer
- 1 x Domestic iron and Ironing board

Please advise if you have additional wardrobe requirements, additional equipment may be available.

### 12.2 DRESSING ROOMS

LB1 and LB2 are fully accessible, LB3 is not wheelchair accessible.

All dressing rooms have small cupboards which can be secured with a small padlock (please provide your own).

All dressing rooms have mirrors, audio show relay, paging calls and a video feed of the main stage.

All dressing rooms have keypad locks, the codes are available from Stage Door.

<b>Room</b>	<b>Floor</b>	<b>Capacity</b>	<b>Notes</b>
• LB1	stage level	5	1 x sink
• LB2	stage level	5	1 x sink
• LB3	upper level	11	2 x sinks and 2 x showers

Additional shower and toilets are available next to LB1 and LB2



## 13 **APPENDICIES**

### 13.1 **APPENDIX A: SADLER'S WELLS THEATRE CODE OF PRACTICE FOR LOADING/ UNLOADING**

#### **STAFFING**

- The visiting company must ensure that a competent person is appointed to supervise the unloading and loading of the truck(s) or wagon(s).
- ALL crew will be competent, well rested at the beginning of the shift, and sober.
- ALL crew will follow Sadler's Wells requirements for Personal Protective Equipment and will wear protective footwear throughout any loading or unloading.
- Sufficient breaks must be scheduled. Guidelines to breaks are detailed in the theatre's technical specifications (these are readily available for all Sadler's Wells theatres). If in doubt, please consult with Sadler's Wells technical management.
- Sufficient crew must be provided or requested of Sadler's Wells in advance. If loading/unloading is deemed unsafe as a result of insufficient crew, Sadler's Wells reserves the right to delay any unsafe activity until such time as additional crew can be deployed.

#### **LOADING/UNLOADING**

- The visiting company will have ensured the truck is safely packed, with no dangerously balanced items at risk of falling and injuring any member of any crew. Ideally a plan of the truck, showing the distribution of items within the truck, will be provided in advance (or at least be carried by the supervising member of staff unloading the truck).
- The visiting company will have ensured that boxes, skips and flight cases are safely packed to avoid any unbalanced loads. Weight should be indicated on each item.
- The visiting company will request any necessary lifting equipment (example: forklift truck with driver) in advance of their arrival (should there not be an adequate tail lift or ramp provided on their truck).
- Sadler's Wells will provide lighting should there not be suitable internal lighting on the truck.

#### **REPORTING**

- Any and all accidents **MUST** be reported immediately to a member of Sadler's Wells crew who will ensure that the relevant personnel are informed immediately, in order that all Health and Safety procedures can be followed.
- Near misses **MUST** be reported to the Technical Director for Sadler's Wells and to the visiting company's Technical Director / Company Manager.

## 13.2 APPENDIX B: CODE OF PRACTICE FOR GET-INS AND GET-OUTS: RESIDENTS

Sadler's Wells Theatre and the Lilian Baylis Studio are situated in residential areas. It is essential to the nature of our business that we sometimes have to work late at night or during the early hours of the morning (unsociable hours for noise disturbance). We recognise the importance of good relations with our neighbours and are committed to developing and maintaining them.

This Code of Practice will be followed by all staff employed by Sadler's Wells Trust. We will also endeavour to ensure that staff employed by visiting companies or their agents follow it.

Sadler's Wells Trust does not own or operate any vehicles, but drivers of vehicles owned by visiting companies or their agents will be asked by Sadler's Wells staff to:

- Move their vehicles if they are seen to be blocking entrances to residential properties
- Move their vehicles if they are seen to be parked directly in front of any residential property in Arlington Way (provided that alternative space is available on Arlington Way).
- Turn off their engines whilst parked in Arlington Way and Rosebery Avenue, particularly if any residents inform our staff that the engines have been left running.
- Keep truck movements, including all arrivals and departures, to a minimum in Arlington Way during unsociable hours

In addition:

- Theatre staff and staff working for visiting companies will be asked to work quietly whilst in Arlington Way, and to furthermore work quietly in Rosebery Avenue during unsociable hours.
- All staff must comply with the Sadler's Wells Code of Practice for loading and unloading of vehicles.
- All complaints from neighbours will be dealt with courteously. Wherever possible, the cause of the complaint will be dealt with immediately. A report of the complaint will be made to Sadler's Wells Executive Director by the member of staff who dealt with the complaint.
- Any suggestions, from staff or from residents, regarding amendments or improvements to this code of practice will be passed to the Chief Operating Officer for consideration.

### 13.3 APPENDIX C: SAFE SYSTEM OF WORK FOR STAGE

#### **WHILST UNLOADING/LOADING VANS OUTSIDE THE THEATRE YOU MUST:**

- Wear protective footwear.
- Wear high visibility jackets.
- Always be aware of people walking past the dock door and give them the right of way.
- On large pieces of equipment have one or two dedicated people watching for people and traffic.
- At night ensure adequate lighting is provided.

#### **WHILST WORKING IN THE GRID YOU MUST:**

- Inform all staff working onstage that you are about to enter the grid.
- Ensure that tools are attached safely to your person, and exercise caution when working overhead.
- Assess if the work being carried out in the grid requires everyone onstage to wear hard hats, or:
- If the work is restricted to one area and poses a risk then cordon off the area with safety barriers
- In the case of anything being hauled/rigged from stage, ensure you have a dedicated member of staff on the ground allocated to the task at ALL times.

#### **WHILST WORKING IN THE BASKET OF THE GENIE OR TALLESCOPE (OR LADDERS) YOU MUST:**

- Ensure that EVERY tool is attached safely to your person.
- Ensure that the people at the bottom of the Tallescope wear hard hats AT ALL times.
- Ensure that you have a dedicated crew member working on the ground clearing any objects that may impede your progress across the stage.
- When working on a ladder you must always have at least one member of staff at the foot of the ladder.
- When working on an A frame ladder exercise good practice and do not lean out or ascend too high. If necessary, have another member of staff at the foot of the ladder.

#### **PERSONAL PROTECTIVE EQUIPMENT**

- The PPE box is located stage right, the equipment is there for anyone to use.

## 13.4 APPENDIX D: RADIO AND WI-FI POLICY

Sadler's Wells Theatre makes use of wireless technologies for key functions including control of stage lighting, house lights, sound control, and radio communications. Unauthorised use of certain frequencies or bandwidths may interfere with the smooth running of a production.

### **LICENSED FREQUENCIES**

Sadler's Wells maintains licenses for radio spectrum use and most of these radio bands cannot be used by incoming companies or other venue users at any time.

Select bands can be made available with prior agreement for the show run. Being granted availability will not guarantee that this bandwidth will be available in the future and some bands will remain absolutely for Sadler's Wells exclusive use on its sites. Any frequencies that Sadler's Wells require must be kept clear of both direct use and also interference and intermodulation at all times.

Sadler's Wells can source licenses on behalf of incoming companies and will pass on any fees or associated costs. Submission of an application for additional frequencies must take place no later than five working days before the first date that the frequencies are required, so requests to Sadler's Wells technical staff must be made as soon as known.

#### **Security Walkie-Talkies**

462MHz

469MHz

These frequencies are used for building radio communications and security and must be kept clear by all other users of the building.

#### **Performance Radio Comms**

1880-1900MHz (1.9Ghz)

These frequencies are in used by Sadler's Wells Stage for their performance comms. This comms system is not usually available for presentations within the LBS. Please advise the Head Technician if you have any requirement for this frequency band.

#### **Wireless Microphones**

606 – 614MHz (Channel 38)

Sadler's Wells uses Shure UHF-R units around the site at Rosebery Avenue. Incoming companies requiring the use of frequencies within this band should check in advance if they are available for use. Additional frequencies can be obtained in interleaved spectrum but care should be taking that any frequencies must be licensed before being used onsite.

## WI-FI AND LICENCE EXEMPT BANDS:

In using the facilities of Sadler's Wells, all users agree that they will inform Sadler's Wells of their requirements are within those frequencies. Please note that Sadler's Wells has business and show critical wireless requirements within those bands that may supersede those of the visiting company.

### Wi-Fi

#### 2.4 GHz and 5 GHz

2.4GHz channels are utilised for control of stage lighting and sound systems within Sadler's Wells and the Lilian Baylis Studio.

The house lights in the main stage auditorium also have their control network in the 2.4GHz bandwidth. Channels 1, 13 and 14 in the 2.4GHz bandwidth are not available, so the use of digital radio mics that operate in this band (such as Line 6 mics) will not be permitted.

Incoming companies should be aware that data flow in this band could be slowed down without notice.

### Wireless Microphones

#### 863-865 MHz (Channel 70)

Sadler's Wells uses microphones in this frequency band in the front of house areas. If required, and with prior warning, Sadler's Wells will endeavour to not use these units at the time you require. Incoming users are advised that as this is a de-regulated spectrum, outside interference may affect any use of this bandwidth, and show-critical uses of this bandwidth are therefore not recommended.

**DEFAULT SADLER'S WELLS (ROSEBERY AVENUE) LICENCED RADIO SPECTRUM USAGE**

ncy (MHz)	UHF Chan nel	Type	Group / Band	NOTES. Last updated: February 2021 (MN)
462.768	20	Walkie- Talkie		Building Radios Building Radios Building Radios Building Radios Building Radios Building Radios Building Radios Building Radios
462.793	20	Walkie- Talkie		
462.881	20	Walkie- Talkie		
462.918	20	Walkie- Talkie		
469.556	20	Walkie- Talkie	*Ch.5 Icoms	
469.631	20	Walkie- Talkie		
469.731	20	Walkie- Talkie		
469.918	20	Walkie- Talkie		
606.825	38	Radio Mic	K4E	Shared license - LBS & SWT CH. 38
607.250	38	Radio Mic	K4E	
607.975	38	Radio Mic	K4E	
608.900	38	Radio Mic	K4E	
610.350	38	Radio Mic	K4E	
611.175	38	Radio Mic	K4E	
624.375	40	Radio Mic	K4E	SWT Shares CH. 38 with LBS SWT priorities the use of CH. 40
625.300	40	Radio Mic	K4E	
627.275	40	Radio Mic	K4E	
627.825	40	Radio Mic	K4E	
628.925	40	Radio Mic	K4E	
622.600	40	Radio Mic	K4E	
629.700	40	Radio Mic	K4E	
622.200	40	Radio Mic	K4E	
823 - 826MHz	65			Part of current CH.38 Licence
826 - 832MHZ	66			
863.500	70	Radio Mic		Unlicensed (open) channel - can be retuned in range 863 - 865MHz
1785 - 1785.2Mhz	38			Part of current CH.38 Licence
1785.2 - 1803.6MHz	38			
1803.6 - 1804.8MHz	38			
1804.8 - 1805MHZ	38			