

T H E M I C H A E L  
P I L C H  
S T U D I O

Theatre Manual  
Balliol College Drama Society

Authors:  
Chris Burr, University Drama Officer 2018/2019  
Alex Walker, President of the Michael Pilch Studio 2018/2019

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# Theatre Management

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The Michael Pilch Studio is owned and maintained by Balliol College, Oxford. The Balliol College Drama Society is responsible for managing student theatre productions during term time.

## The Committee

**Outgoing President**                      Alex Walker                                      [alexander.walker2@balliol.ox.ac.uk](mailto:alexander.walker2@balliol.ox.ac.uk)

**Outgoing Studio Manager**              Emma Howlet                                      [emma.howlet@balliol.ox.ac.uk](mailto:emma.howlet@balliol.ox.ac.uk)

Any queries regarding the use of the space should be resolved by contacting either the President or the Studio Manager.

Incoming President                      Alice Lavelle                                      [alice.lavelle@balliol.ox.ac.uk](mailto:alice.lavelle@balliol.ox.ac.uk)

Incoming Studio Manager              Emma Hinnels                                      [emma.hinnels@balliol.ox.ac.uk](mailto:emma.hinnels@balliol.ox.ac.uk)

Incoming Studio Manager              Will Wikoff                                      [william.wikoff@balliol.ox.ac.uk](mailto:william.wikoff@balliol.ox.ac.uk)

Incoming Artistic Director              Sam Wooff-McColl                              [samuel.woofmccoll@balliol.ox.ac.uk](mailto:samuel.woofmccoll@balliol.ox.ac.uk)

The entire committee is willing and able to help out with any problem or queries that may arise during the process of bidding or, if successful, anything that might arise during the course of your production. All of us are reachable by the emails listed or at [michaelpilchstudio@gmail.com](mailto:michaelpilchstudio@gmail.com) though for a quick response we suggest using messenger services such as Facebook.

For matters pertaining to their contract, dealings with Balliol college or other university bodies we recommend that shows approach the President as a first point of call. For technical matters regarding the space, its use and its current functionality we recommend contacting the Studio Manager or Artistic Director as they know the space and are directly responsible for its running and upkeep. All of us know the theatre well and love the space so there's a good chance any of us can answer your questions and if not, we can point you in the direction of who best to ask so please don't hesitate to get in touch.

Good luck!

Balliol Drama Society

# Timeline of a Pilch Production

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## Term before Show Term

Weeks 1-4	Request an application pack from the Society at <a href="mailto:michaelpilchstudio@gmail.com">michaelpilchstudio@gmail.com</a>
Week 4 (Wed)	Bid submission deadline <u>at 11.59PM</u>
Week 4 (Sat)	Bid interviews are held. These can also be extended to Sunday the following day
Week 5	Contracts and materials will be sent to successful applicants by end of Week 5 Companies will be asked to nominate their keyholders and provide invoice details
Weeks 6-8	Companies carry out auditions and take production preparation to the next phase
End of Term	Check the list of Restricted Practices to ensure you apply in time for them

## Show Term

Week 1 (Mon)	General Production Meeting <u>held in the studio</u>  All contracts must be signed and returned by this date  <p style="text-align: center;">All days below are those of Show Week*</p>
Sun 10:00	Preceding Get-In, companies will meet with the society <u>in the theatre</u> to discuss the production. This meeting requires the attendance of the Director, Producer and Designers on the technical team. Absences must be confirmed in advance. Rig Plans, Set Design, Risk Assessment and Inventory will be discussed at this meeting <u>You must have submitted by email to the Studio Manager the Saturday before</u>
Tues 08:00	Residency period begins upon presenting the Balliol Lodge with £100 deposit cheque
18:30	Society will visit the studio to assess the safety of the space
19:30	Dress Rehearsal
Wed 19:30	Opening Night, performances continue throughout the week at the same time
Sat	Get-out follows the final performance, nothing left in the theatre and all equipment returned according to the specified rules laid out in the manual
Sun 10:00	Society to check the space and determine fines to be levied, companies may have a representative attend this session
Week 9	Companies will receive invoices from Balliol College for venue hire plus any other fees

\*A more detailed version of the timeline for Show Week is included later in this manual

# Use of the Theatre

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Student companies who have been successful in their bid applications will have access to one of the most versatile spaces in Oxford to stage their production.

## Pre-show Week

### Technical Planning

Before Show Week, the production company should plan how to best use the short time they have to set up their production before commencing their performances. The organisation of the time is usually the job of the Production Manager; however, this falls to the Producer if the company doesn't have a Production Manager.

Please note that for the benefit of incoming productions, there is now a **General Rig Plan** (included in this manual) that will remain rigged throughout each term. Lighting designers are advised to incorporate the general rig into their own lighting design, since it will already be rigged, focus it to their needs, and add any specials that the company may require to the plan. **Lights from the General Rig Plan can be moved and repurposed, but it is a condition of the hire that visiting companies reset the General Rig Plan before their residency ends.**

The company should complete the following documentation and send it to the Studio Manager and President **no later than the Saturday before the Tuesday Get-in:**

- Lighting Plan (templates, fixture libraries and General Wash plans are available in the plans section)
  - Including all fixtures that will be used
  - Fixtures can be added to the plan at get-in, if necessary
- Set Design Plan (a Sketch Up and CAD ground plan are available in the plans section)
  - This must include a drawing of the set and where it will be placed in plan and section views
  - A full description of the set design, including materials and fixings to be used.
  - A rough inventory of the items that will be brought into the theatre for the set design
- Risk Assessment

Companies should be aware that there are a number of restrictions and conditions placed on the creative decisions that they may wish to make in their production. These will henceforth be referred to as **Restricted Practices**. These are listed below along with the procedures that shows should carry out if they pertain to their production plans.

- Use of any high-risk performance effects such as smoking (with lit cigarettes), naked flames or any other potential action that may controvert fire safety protocols **must be approved by College**.
  - They require that these applications be submitted well in advance so the Society needs the Company to let us **BEFORE 0<sup>th</sup> week of the term in which the production will take place.**
- Any displays of public nudity that feature in the production **must be approved by College**
  - They require that these applications be submitted well in advance so the Society needs the Company to let us **BEFORE 0<sup>th</sup> week of the term in which the production will take place.**
- Any use of food, drink or large quantities of liquid or fluid must be approved by the Society. We require that the Company **submits any applications 2 weeks before their opening night** in case we decide the decision needs referring to College authorities.

- Any use of haze, smoke or stroboscopic effects must be approved by the society for safety reasons. We require that the Company **submits any applications 2 weeks in advance of their opening night**.
- The Society must be notified of any decisions to change the time of any performance(s) from the expected 7.30pm curtain time.
- The use of live animals or children in productions is strictly prohibited in all circumstances.

**Productions should include in any application a full justification for the Restricted Practice in question, including excerpts from the script which provide evidence of its importance to the integrity of the production. The Company should be aware that College and the Society reserve the right to refuse any application and if the company are found to have implemented any practice that should have been cleared in advance, the company are subject to fines and forced closure in extreme cases.**

As a general rule, keep the Society abreast of as much of your plans as you can. Our job is to facilitate your use of the theatre as best we can, and we can help to get you permissions and help your productions most if we know what is going on. We also know the theatre better than just about anyone so can be a useful source of advice on how best to achieve certain aims.

More information regarding the safety procedures and technical specifications for the theatre can be found later in this manual.

## Ticketing

Ticketing is entirely the responsibility of the visiting company, and they are reminded that, under no circumstance, should Balliol College be contacted regarding the production from members of the public.

The expected price of tickets at full price is £9 and £7 for concessions/students. You must seek approval from the committee if you plan to sell your tickets at prices higher than these and be prepared to provide justification for your decision.

Tickets are usually sold using online ticketing platforms, the most common being Ticket Source, ([ticketsource.co.uk](http://ticketsource.co.uk)), but there are other alternatives. The company are advised to account for the commission that is charged by using third-party providers by either absorbing it into their budget or charging this to their ticket buyers. Tickets should also be available to be purchased on-the-door, so the visiting company should ensure that they have sufficient cash float for this purpose and have a system of logging the tickets they sell on the door.

The capacity of the venue varies depending on the seating configuration that has been chosen for the production. **The total building capacity due to fire regulations is 90 persons**, and this includes both audience and company members. You may not exceed this capacity. It is advised that the visiting company advertise a smaller number of tickets online (e.g. 60 tickets per performance) before they are able to make a full assessment of their true total capacity after their get-in. It is a good idea to also reserve a number of seats for comps that you will likely be providing to various parties.

## Get-in

### General Overview

The get-in for your production will commence from 08:00 on the Tuesday of your Show Week and should be completed by 23:00 the same day.

The keys for the theatre will be available at the Balliol College Lodge from the same time, the lodge will only release the keys to you on receipt of your £100 deposit cheque. You must confirm the member of your company that will be responsible for picking up the keys with the Studio Manager when handing in the contract. This person will then be responsible for keeping the keys throughout the week.

A rough outline of a get-in should be as follows:

0800 – Collect keys and gain access to theatre. All set, scenery and props can also be brought to the theatre at this time.

0815 – LX to begin rigging fixtures

0915 – Set to placed and spiked (marked down with PVC tape)

1030 – LX to focus fixtures, any set that obstructs focusing should be removed temporarily

1130 – Seating to be placed and drops from raised seating marked

1200 – LX to double check focus checking that audience are not lit/dazzled

1215 – LX to begin plotting

1300 – **All Break**

1400 – LX continue plotting

1400 – Costumes and Props brought into theatre and organised

1500 – Begin cue-to-cue technical rehearsal

1730 – **All Break**

1830 – Begin preparations for Dress rehearsal, final check of safety\*, actors briefed about the space

1930 – Begin Dress Rehearsal

2300 – **Days Ends**

\*A member of the committee will visit the space at 1830 to assess the safety, you must ensure the Producer and/or the Production Manager are present for this visit. Committee members may also visit the theatre on Wednesday to make any final checks and ensure the space is ready to receive an audience.

## Consumables and Equipment

No consumable items that you will require are provided by the theatre, so you will need to bring these yourself. A list of essential (and useful) items that should be brought to the theatre is detailed below:

- lighting gels
- electrical (PVC) tape
- cable ties (for attaching seating together on raised platform)
- gaffer tape (if required)
- thick white PVC tape (for marking out steps and any drops on audience seating stands).

**The visiting company must make sure that any items that are combustible are adequately flame proofed before they enter the theatre.** The committee reserve the right to test any of the materials and if they're found to sustain a flame, the items should be treated and if that isn't possible, then they will have to be removed from the theatre.

If any of the equipment of the theatre is damaged during the visiting company's residency, excluding acceptable wear and tear (e.g. lamps blown under normal use), the committee reserves the right to fine the company for the equipment that has been damaged if the committee deems that the cause is due to negligence (details of fines can be found later in this manual). **The visiting company must report any damaged equipment to the Studio Manager so that an accurate record for future performances can be maintained.** Any blown bulbs or fuses must be reported to the Studio Manager, and the disabled fixture placed on the broken lights rack. A member of the society will arrive to repair the fixture at the earliest opportunity - **\*\* You must not attempt to fix any equipment of the Michael Pilch Studio yourselves \*\***

If the company is bringing in any hired equipment, they must declare this to the committee in the Sunday pre-show meeting and ensure that all electrical items are PAT tested before they enter the theatre.

It may be the case that some of the studio's equipment may be out of order and awaiting repair. A live document is available from the committee which will detail any fixtures that are out of order. It is advised that the document is checked the Friday before Show Week in order to make sure the information has been updated from the previous week.

## Show Week

### Access to the Theatre

The visiting company has normal access to the theatre from 08:00 to 23:00 every day from Tuesday to Saturday of Show Week. After 23:00, noise must be kept to an absolute minimum because the Michael Pilch Studio is located with a student accommodation building. Companies are subject to fines should they breach the noise curfew and they should be aware that this policy becomes especially strict during Trinity term due to students taking exams.

It is advised to try and complete the get-in, cue-to-cue and dress rehearsal on the Tuesday of Show Week so Wednesday can be used for any rehearsal that may be required after the dress rehearsal.

All fire-exit routes must be left unobstructed throughout the residency, regardless of whether the company is present in the building or not. Access to all doors within the two atria must also be left unobstructed for safety, cleaning and access reasons.

### Performance Times

Performances may be held in the theatre from 18:00 to 23:00 from Wednesday – Saturday of Show Week, unless special arrangements have been made with committee prior to Show Week. The most common time for the commencement of performances is 19:30.

### Front of House

The visiting company must set up their box office outside the metal gate and this must be manned from 45 minutes before commencement of the show and 20 minutes after doors close. Audience members must not



be allowed through the gate until they are able to pass directly into the auditorium, those who arrive early must congregate outside the gate at the box office location until this point. These procedures are mandatory without exception, despite the possibility of inclement weather, because the Jowett complex is residential so college views audience members inside the complex as a security risk. Furthermore, residents of Jowett Walk should not have to put up excessive disruption to their accommodation (most particularly during exam time) and will submit complaints to the committee regarding tenant shows.

Due to these reasons, any evidence that shows have not followed this procedure seen by the committee or passed on by Jowett residents will result in fines being levied on the production. The committee are aware that this set-up is complex and is not ideal so do get in contact with a committee member if your show has any queries.

The public entrance to the theatre is located on Jowett Walk, through the metal, coded-gates. Companies should take care to note that tampering with or damaging this gate results in **the immediate loss of your entire deposit and possible further action** (this is not the decision of the Society but of the College, who are particularly strict on this issue).

The FOH staff are responsible for manning the gate entrances, ushering patrons into the auditorium and managing the sales of tickets on-the-door. They are additionally responsible for coordinating a response to any incident on site, including exercising their right to eject any person from the theatre who is or becomes intoxicated or disruptive.

The Producer has overall responsibility for the visiting company's interaction with the public and safety during performances. It is strongly advised that they are present for every performance to enforce the safety procedures and the house rules included in this document.

If a performance commencement is delayed, for whatever reason, the Producer or Front of House should inform the public of this and apologise for the inconvenience. **It is not acceptable for performances to begin late, other than in extenuating circumstances.** This creates discomfort to both the paying audience members and the residents of the accommodation complex. **If the committee receives complaints about multiple occurrences of late starts, the committee will be forced to fine the company.**

## Warning Signs

Adequate warning signs must be clearly displayed outside the theatre (and preferably on the box office table) to alert audiences to any unexpected hazards. A whiteboard is provided by the Society for this purpose and should be stored inside the theatre outside of performance times. Examples of relevant warnings include:

- Strobe lighting or lasers
- Pyrotechnics
- Nudity (anything that could be reasonably construed as indecent exposure)
- Additional any content warnings that are relevant to the performances

## Get-Out

The get-out must take place immediately after the final performance, usually on the Saturday evening, unless previously agreed otherwise.

The public must not be allowed into the theatre during the get-in and get-out. After the final performance, the audience must leave the theatre and the doors must be closed before work commences.

During the get-out, any equipment rigged specifically for the production must be de-rigged. **By arrangement with the Studio Manager**, some lanterns may be left in place for the cross-rig with the next production. The speakers must be returned to their previous positions if their positions have been altered.

The Visiting Company are responsible for removing any and all items they have brought into the theatre. They have free use of the dumpsters within the Jowett complex (ask the Society where these are located) however any large set pieces or items that require alternative disposal methods must be handled by the Company. If bin collectors refuse collection due to production items, the Company may be liable for fines. They must also ensure that the all the spaces, including the studio, dressing rooms and lantern store, are clear of rubbish and personal items and are clean. All luminaries **that aren't part of the General Rig** must be placed back onto the lighting rack in their proper positions with their cables tied. **It is the responsibility of the Visiting Company to reset the lighting rig back according to the General Rig Plan which can be found in the plans section of this manual. Focusing is not required.**

Any luminaries that may have broken during the productions time in the theatre, for whatever reason, should be left on the broken lanterns rack and reported to the Studio Manager immediately. **Failure to either leave the space clean and free of the company's items, or to report malfunctional lanterns will result in fines.**

## Fees, Fines and Charges

The Balliol College Drama Society manages the finances of the studio on behalf of the theatre, and the vast majority of the hire charge is given directly to the college. Payments must be made directly to Balliol College.

The charges for the use of the studio are as follows:

- **£300** venue hire fee; to be paid after the production at the end of term
- **£100** damage deposit; to be handed into the lodge as a cheque on receipt of keys
  - This cheque may be collected by shows once all invoices from Balliol College have been paid by the Company. Alternatively, the lodge will destroy these cheques for you if left with them for longer than one term.

The Visiting Company is liable for the cost of any loss or damage to theatre property in the course of their residency period.

Here follows a list of finable offences companies should look to avoid, the Society recommends this list is referred to during the get-in and get-out to help ensure they avoid being charged. Companies should also be aware that this list is not exhaustive, and the Society retains the right to fine shows at their reasonable discretion for issues other than those included in this list.

\*For clarification, the house rules referred to in the fines table are outlined throughout this document. All proper locations mentioned below can be found on the Lighting Store Plan, default speaker positions are on the Speaker Plan.

Fine Criteria	Amount	Additional Information
<hr/> <b>During Show Week</b> <hr/>		
Failure to submit paperwork or attend meetings	<b>£20</b>	
Studio left unlocked and unattended during DAY	<b>£20</b>	
Studio left unlocked and unattended during NIGHT	<b>£50</b>	Between 2300 - 0800
Front of House procedural breach	<b>£30</b>	Explained within the FOH section
Equipment left switched on when studio unattended	<b>£20</b>	
Poster found to not contain Michael Pilch Studio logo	<b>£20</b>	
Use of Restricted Practices without authorisation	<b>£50</b>	
Noise curfew is breached	<b>£20</b>	
<hr/> <b>Post Get-Out</b> <hr/>		
Not returning the studio to the correct General Rig Plan	<b>£50</b>	Available in this manual
Per catalogued cable that isn't properly coiled and returned*	<b>£2</b>	Coil with PVC tape
Per lantern that isn't returned to store properly*	<b>£5</b>	Cables must be tied; lights returned to correct position on the racks
Per speaker that isn't returned to the default position*	<b>£5</b>	Must also be patched properly
Per large set or prop item left in the theatre	<b>£20</b>	
Per <b>unreported</b> broken fixtures/item	<b>£20</b>	Any item broken must be reported to the committee
Per Item/Fixture that has been broken due to negligence	<b>*</b>	*Variable, can be up to 100% of the damage item's replacement value
Per room not left in a clean and tidy state	<b>£20</b>	
Damage to paintwork of the auditorium	<b>£10</b>	Dependent on extent of damage
If the studio requires cleaning or tidying by a committee member	<b>£10</b>	Charged at a per hour rate of committee member time
<hr/> <b>At any time</b> <hr/>		
Tampering with any equipment item excluding fire safety systems	<b>£30</b>	
Tampering or modifying any part of the fire safety system	<b>£50</b>	
Causing irreparable damage to the Harlequin dance floor	<b>£50</b>	If damage is severe higher rates apply at the committee's discretion
House Rules contravention that <u>does not</u> result in a safety hazard	<b>£20</b>	

House Rules contravention that does result in a safety hazard £40

Taking action that results in a refused bin collection £30

## Safety Procedures

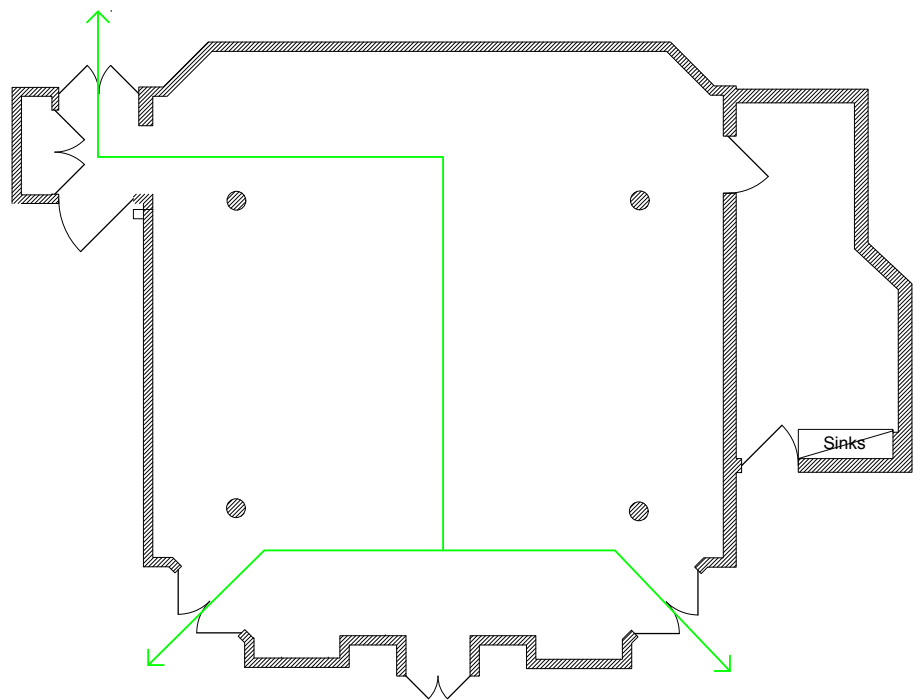
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It is the responsibility of the visiting company to familiarise themselves with the safety procedures of the studio, in order to ensure the safety of both the company and audience. Productions that do not comply with the safety procedures may be suspended or cancelled by the college on the recommendation of the Studio Manager.

### Evacuation

There are two Emergency Assembly Points through the fire escapes of the studio. One is outside the main entrance gates of the Jowett Walk complex and the other is the sports ground through the back exit of the studio. The main fire escape routes are shown as the green arrows on the diagram beside this text.

The escape routes are both the down-stage double doors on either side of the theatre and the doorway in the patch bay onto the sports ground.



It is essential to maintain all three fire exits in working condition, so a reasonable **0.8m pathway to each fire exit must be kept clear**. This means that none of the doorways can be blocked by set or scenery. This rule also extends to the foyer rooms on either side of the theatre. It is also important to note that **cabling across the floor is also classed as an obstruction**, as it is a tripping hazard that would prevent the safe use of the fire exits. **Cables should be taped down, with wide PVC tape, when running across any fire exit pathway though this should be avoided wherever possible.**

### Evacuation During Performances

If it is necessary, to evacuate during a performance, the Producer should walk onto stage and make an announcement to the audience members. The announcement should take the form of something such as:

*“Can I have your attention please, owing to circumstances beyond our control, we must halt this performance. Would you please leave the theatre by these exits [gesture towards exits] and gather outside the gates of this complex?”*

Meanwhile, other members of the company should check that the exit routes and foyers are clear and are safe to use. The Producer should remain in the centre of the stage to coordinate the evacuation Once

everyone has evacuated, they must then announce the “All Clear” signalling that any remaining members of the company that have been coordinating the evacuation in the foyers can now head to the assembly point, as well as exiting themselves.

## Fire Action

### Discovery of an Incident

The word ‘incident’ signifies any situation that requires urgent attention. If it is necessary to discuss an incident in the presence of members of the public, the terms “emergency”, “smoke”, “fire”, etc. should not be used; care should be taken *not* to alert or alarm them until the decision to evacuate is made public by the Producer.

If the incident can be tackled safely (e.g. smouldering cloth backstage), then this may be attempted. **Do not take risks in doing so.** Various types of fire extinguishers are available in the lighting store for this purpose. Please see the table below for details and familiarise yourself with the different types and their specific uses. The Producer should be kept informed of the situation and notified as soon as the incident is either resolved or further action is required. **You must keep the college lodge informed if any fire extinguishers are used so they can be restocked.**

Type:	Uses:	Do not use:
Water (red band)	Solid combustibles such as paper, fabrics and wood	For electrical devices or burning liquids
Carbon dioxide (black band)	Electrical devices and burning liquids	When in enclosed spaces, if possible
Dry powder (blue band)	For all fires except burning metals or explosive gases.	When in enclosed spaces, if possible

If the issue cannot be tackled safely, raise the alarm immediately by using the nearest break-glass fire alarm and commence the evacuation procedure.

The theatre is equipped with heat-activated detectors, however there are smoke-activated detectors in the surrounding rooms. The heat detectors will *not* activate when companies are using haze, smoke or similar effects, however if the back-stage areas and foyers are left open, then these effects may escape the studio and activate the smoke detectors.

### Calling the Fire Brigade

If a detector triggers the fire alarm, this will automatically inform the porters at the main college sight and they will visit the scene and take appropriate action.

If a fire requiring the emergency services is discovered before the alarm activates, it is the Producer’s responsibility to inform the main site Lodge and inform them of the situation, the porters will then call the fire brigade and direct them as appropriate in the situation. If no response from the Lodge is quickly available, the fire brigade must be summoned directly (by dialling 999), giving them the address Jowett Walk Complex, Oxford, OX1. The fire alarm should then be manually activated to evacuate building (using the break-glass fire alarm).

# Electrical Hazard Action

All members of the company must be made aware of the dangers of electricity, especially since a production typically uses a much larger amount of electrical power than most domestic situations, which leads to a much greater risk of immense electrical shocks.

## Isolation

**If a device is found to be sparking, smoking or otherwise malfunctioning, it must be electrically isolated immediately.** If possible, the appliance should be unplugged, but this is not always possible (e.g. lanterns on the rig), so an alternative isolation method must be found. This depends on the source of power to the device.

Power source	Immediate isolation	Refined isolation
Dimmed socket on grid	Rotary isolator switch in patch-bay for the dimmer rack that the device is connected to	Unplugging the socket in question from the dimmer rack
Hot powered socket on grid	Rotary isolator switch in patch-bay for hot power	Unplugging the socket in question from the hot power socket box

As stated in the 'refined isolation' in the above, devices must be fully unplugged as soon as it is safe to do so as standard mains outlets do not isolate the device completely.

## Electric Shock Response

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

If a performance is in progress, the Producer should halt it, and ask the audience to quietly remain where they are. In the event of a medical professional presenting themselves in the audience and offers their assistance, they should be allowed to work unhindered.

Whoever is nearest the incident should attend to the casualty first, assisted or relieved by any available person better qualified to handle the situation. Assess whether they are conscious by talking to them as you approach. Keep talking to them, using their name, for as long as possible. If there is any doubt about the responsiveness of the casualty, someone else not attending to the casualty must call the college lodge for an ambulance immediately. If necessary, call the ambulance directly (999) and direct them Jowett Walk Complex, Oxford, OX1. Inform the lodge as soon as possible so that they can offer assistance to the ambulance upon arrival.

Isolate the source of electricity; *do not* touch the casualty until you are certain that the source of the shock is no longer live. If they cannot be isolated without touching them, use dry, non-conducting materials (e.g. plastic rod or a piece of wood to carefully push them away from the danger.

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

If a casualty does not respond, check 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.

# Accident or Injury Action

The following procedures are not a training course in first-aid therefore do not attempt anything if you are in doubt of its efficacy or safety. It is better not to risk worsening the situation and calling for an ambulance instead. All incidents must be reported to the College lodge.

## Minor Incidents

In the event that an accident occurs, a first aid kit is available in the lantern store of the studio.

## Major Injuries

If a more serious incident occurs, the College lodge should be called, and the situation should be explained clearly to them, and liaise with them about the calling of an ambulance. If the injury is life threatening and/or the casualty has stopped breathing, the ambulance should be called immediately and then inform the lodge.

If a performance is in progress, the Producer should halt it and ask the audience to quietly remain where they are. Once again, if a medical professional presents themselves in the audience and offers assistance, they should be allowed to work without interference.

Do *not* attempt to move the casualty if they may have sustained back or neck damage, unless they are at risk of further injury. Keep talking to them, using their name, 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, place them in the recovery position.

## Epileptic Seizures

It is a requirement of the Visiting Company that they issue clear and visible warning notices for any use of stroboscopic or similar effects to the audience before each and every performance. Any people likely to suffer adverse reactions to the use of such effects should make themselves known to the FOH staff, in which case the performance must either be run without the effects or the company must compensate for the affected audience members being unable to watch the performance.

Occasionally, without warning, an epileptic seizure may occur with little or no apparent provocation. In a public space, such as a theatre, it is important that the person experiencing the seizure is not crowded which could lead to further injury.

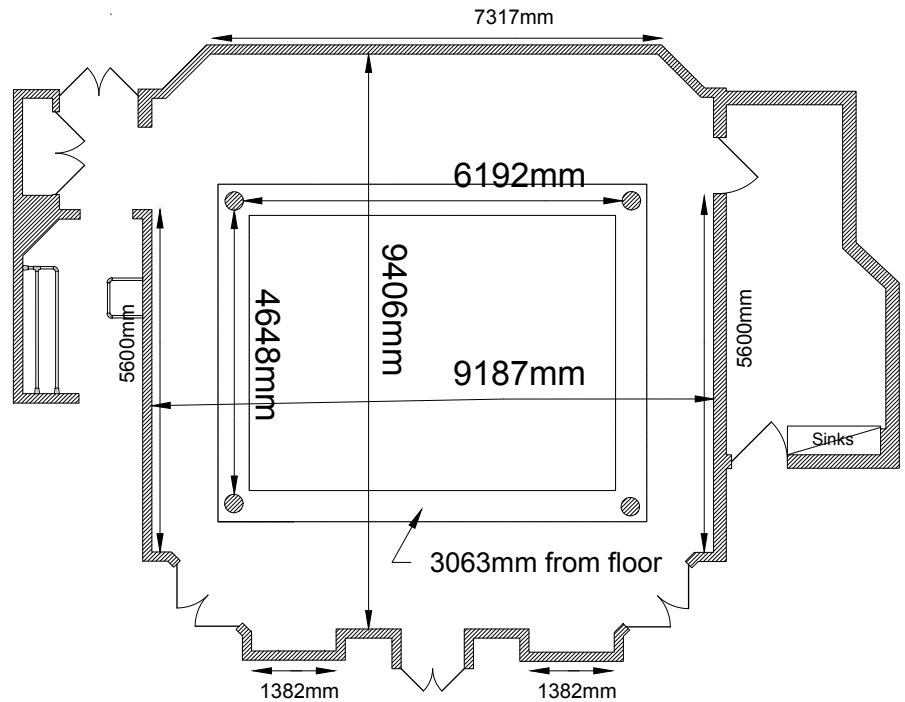
If a seizure occurs during a performance, the Producer must respond by halting the performance. All sound and lighting effects should be stopped immediately, and the working lights switched on. They should ask the audience to remain quiet and calm and keep distance from the casualty. Many people who have epilepsy will be accompanied, and their chaperone should be given priority in handling the situation.

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. The College lodge should be called for assistance if the casualty is convulsing for more than three minutes and an ambulance must be called. Once the seizure ends, place the person on their left side in the recovery position.

# Theatre Layouts

The performance space is approximately 9.4m from the main door entrance to the back (US) wall. The space is approximately 9.2m wide from SR to SL wall.

The main performance space is dependent on configuration but will be limited in either case by the floor pillars in a square around the centre of the room (these can be seen in the diagram as the filled-in circles). The maximum stage width in the theatre in symmetric layouts is 6.2m which is the distance between the two US (or DS) pillars.



## Seating Arrangements

The studio can be arranged in a large variety of seating arrangements including, but not limited to, thrust, traverse, end-on, in the round and L-shaped. Each of these arrangements have their own varieties as well, and a number of factors should be considered before making a final decision on the seating arrangement of a company's production.

The main points to consider are as follows:

- **Capacity:** The number of seats you can sell is directly related to your budget's breakeven, so this must be considered. It is also a fire-regulation requirement that the total capacity of the complex does not exceed 90 persons, including company members, at any time.
- **Viewing Angles:** Should you opt for a seating arrangement that has multiple viewing points, you should carefully consider what this means for your production's staging and design. You can't use large central set objects that would block the view of certain audience members. You should also remember that it is a legal requirement that there is a fire escape in a 45° angle view of every audience member.
- **Lighting Plan:** In order to compensate for the increased number of viewing angles that the audience have, this necessitates using a greater number of luminaries to ensure that actors are lit from all angles, not just the front.
- **Sound Output:** Currently, the studio has a Left and Right speak pair which may not be true in a non-symmetric or rotated seating arrangement (i.e. the true Stage-Left and Stage-Right have altered from the standard layout of the theatre).
- **Sightlines:** When placing successive rows on the same floor level, you can begin to obstruct audience members views as the row go further back on the same level.
- **Fire exits:** The main three fire exits must have a clear pathway of 0.8m from the studio out to the exterior for both audience members and cast. For this reason, there should be 0.8m from the front-row seats to the active-stage area.



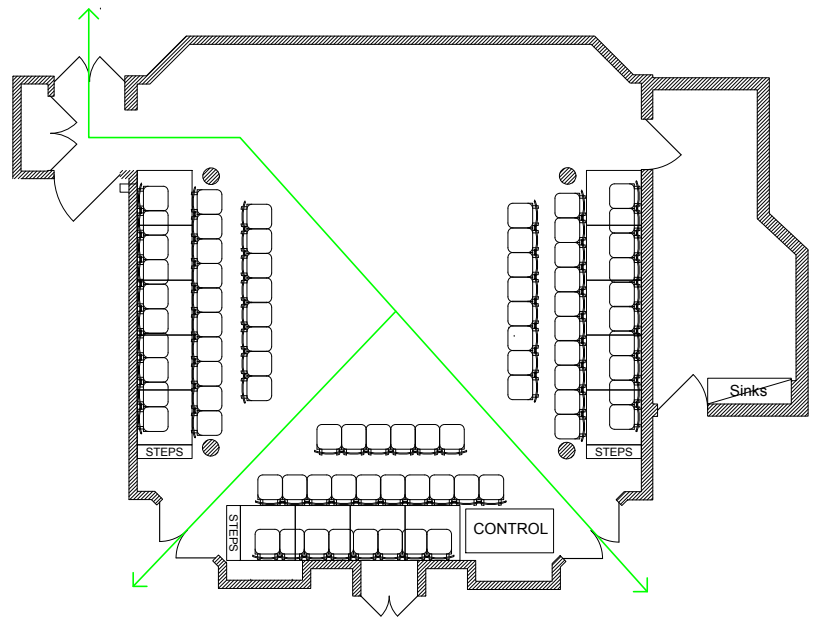
## Symmetric Thrust

Stage width: 4.3m  
 Stage depth: 6.9m  
 Seating Capacity: **80\***

**\*Companies are reminded of the 90-maximum capacity of the building**

This thrust arrangement offers a reasonably size acting space while providing the maximum number of seats that is permitted for audience members at 80 seats.

The fire exit routes are marked by the green arrows.

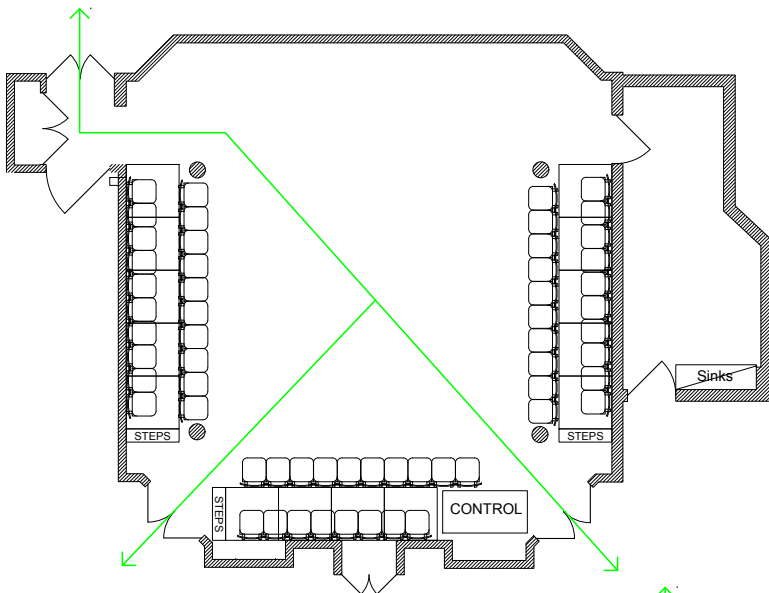


## Reduced Symmetric Thrust

Stage width: 6.2m  
 Stage depth: 7.8m  
 Seating Capacity: **58**

This thrust arrangement offers a much larger stage space than the standard symmetric thrust and is intended for productions that intend to use backdrops or scenery in the upstage area and may have a lot of set dressing items that could begin to limit the remaining acting space.

The fire exit routes are marked by the green arrows.

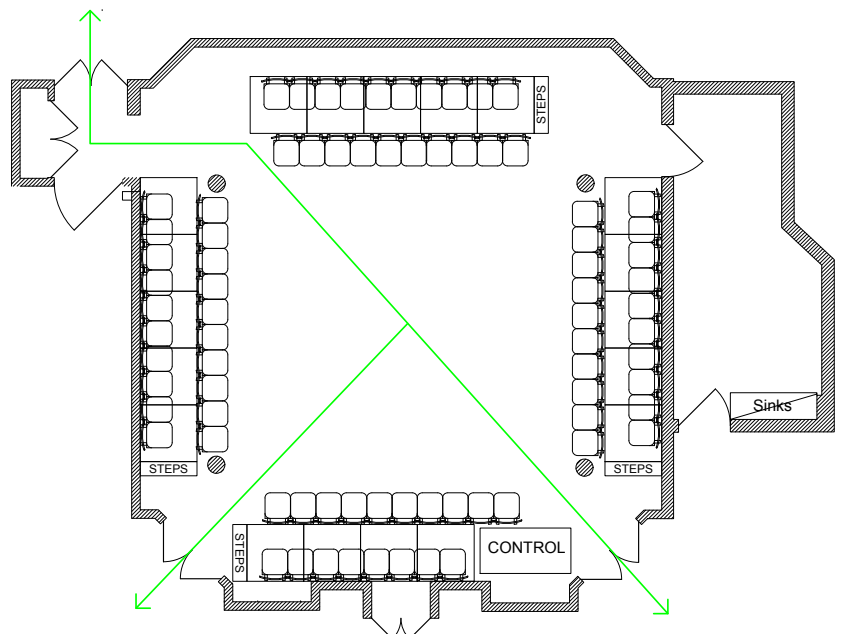


## In the Round

Stage width: 6.2m  
 Stage depth: 5.7m  
 Seating Capacity: **78**

This arrangement offers a large acting space, though limits the amount of set that can be use because of sightlines and the configuration needs to be lit from all angles. The capacity is also close to the maximum of 80.

The fire exit routes are marked by the green arrows.

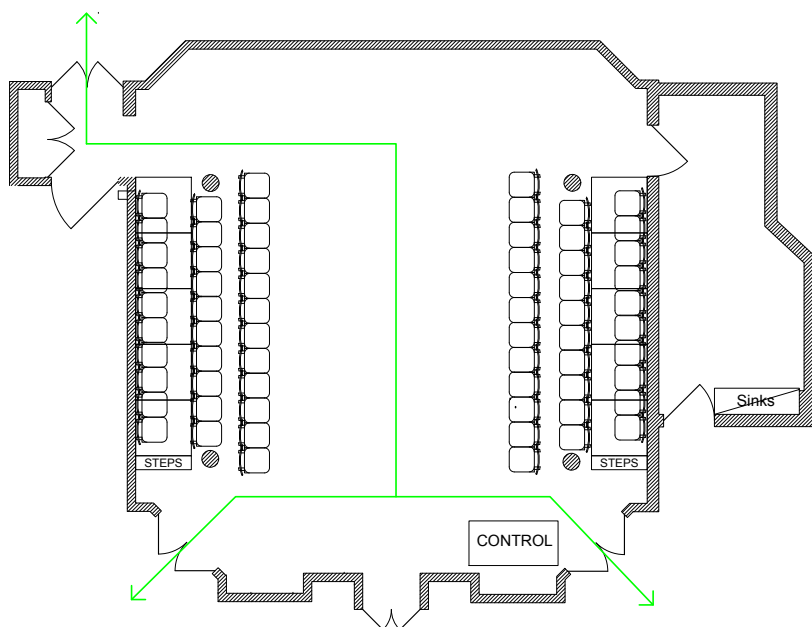


## Traverse

Stage width: 4.3m  
Stage depth: 9.4m  
Seating Capacity: **64**

This arrangement involves using three rows of seating on both the SL and SR sides of the studio, which stops at the doorways to the dressing room and back fire exit. The back flats can be used to cut off sightlines from these two entrances.

The fire exit routes are indicated by the green arrows.



## Performance Space

The space is a black-box theatre that features a black Harlequin dance floor as a permanent fixture across the entirety of the space. **For this reason, no screwing, bolting or fixing or any kind is permitted to the floor. It is also forbidden to use gaffer-tape, or any non-PVC based tape on the floor. Any damage caused to the floor by tenant shows can result in severe fines for the company.**

## Staging

There is a large stock of Doughty Easydeck square units with accompanying top boards that can be used to create a raised stage of 0.5m high. The dimensions of the units are 1 x 1 x 0.5 m. There are a total 22 square units and 20 top boards.

The theatre stocks a number of joint clips and joint channels for fixing the separate units together but does not stock riser brackets, so the units cannot be stacked on top of each other safely.

There are also four Easydeck step units and accompanying top boards. These have dimensions of 1 x 0.25 x 0.25 m.

It's important to note that these units are also used to achieve any raised audience seating, so it likely only a small amount will be available for creating a raised stage.

## Rigging

All bars are constructed from standard 48mm diameter scaffold tubing. There are two quadrangles, one inner and one outer.

The theatre does not stock any light stands, boom bases, scaffolding poles or boom arms, so any floor mounted lights but either be free standing or you will have to hire adequate stands for them.

**Vertical Access** can be gained from using the ladders in the lighting store. It is advised that ladders are footed when possible.

## Electrics

### Mains

There are standard 13A electrical outlets available in various places in the auditorium however there are no outlets at the rig level. The 13A mains may not be used for any high-powered theatre equipment as it not currently possible to isolate the mains circuit from within the theatre. Any equipment with 13A plugs can be plugged into the rig using 15A-13A adaptors.

## Lighting Power

Power for lighting is supplied by 15A outlets. 15A plugs are identified by having round pins. Most indoor theatre hires will have the 15A round pin plugs however some hired stock can be 16A industrial plugs (mostly fixtures designed for outdoor use) and some LED fixtures may have either standard 13A mains plugs or 'Powercon' connectors. All other the plugs will need adaptors which the theatre doesn't stock.

All of the rig is internally wired, and each span has 6 mounted 15A sockets and there are two floor level panels at USR and DSL positions with 6 x 15A sockets per panel. None of the sockets are hardwired, so all utilised sockets must be hard patched into either dimmers or hot power. The patch bay is located in a cupboard through the USR exit.

## Dimming

The dimming is provided by three Strand Act 6 dimming units in the patch bay cupboard. Each of these units has 6 dimmers each with two socket outlets with a maximum load of 10A per dimmer with a minimum load of 60W per dimmer. This means that there is a total of 18 dimmers for a maximum of 36 dimmed fixtures (aside from any LED or intelligent fixtures).

Additional dimmers are attainable by hiring 'Alphapacks'. These devices can be plugged into 13A mains outlets (which are available in the patching bay) and provide 3 extra dimmers each (1 socket outlet per dimmer), rated at 6.3A. A total of 2 Alphapacks can be plugged into mains outlets which would provide 6 extra dimmers and an absolute maximum of 44 dimmed fixtures (includes using all dimmer pairs on the Act 6 dimmers).

## Non-Dimmed Circuits

Also contained within the patch bay are 6 non-dim (or 'hot power') outlets. These are not controllable and therefore are always powered. They are suitable for LED and intelligent units that should remain constantly powered and controlled through DMX512. **Under no circumstances should any intelligent/LED fixture (any item with some kind of digital interface, buttons or indicator lights) be plugged into a dimmer as this will severely damage the fixture.**

# Lighting

## Control

Control of lighting fixtures is managed by a zero88 Jester 24/48 control desk. The desk is adequate for programming solely dimmable fixtures with single channels but is in appropriate for any intelligent fixtures that are non-dimmable. It is highly recommended that any company using intelligent fixtures to hire an ETC nomad in order to control intelligent fixtures.

## Interface

The three dimmer units utilise analogue DIN inputs which are wired to a Demux24 converter unit which combine and convert these to DMX512. There is a single DMX buffer, located in the patch bay, which is used to connect additional DMX devices such as LED lighting. It contains 4 x 5-pin and 4 x 3-pin outlets, and 1 x 5-pin and 1 x 3-pin inlet for control devices. There are 5pin DMX outlets and inlets on both floor panels however

only the DSL desk input is currently operational. This means that any DMX devices must be connected directly to the DMX buffer in the patch bay.

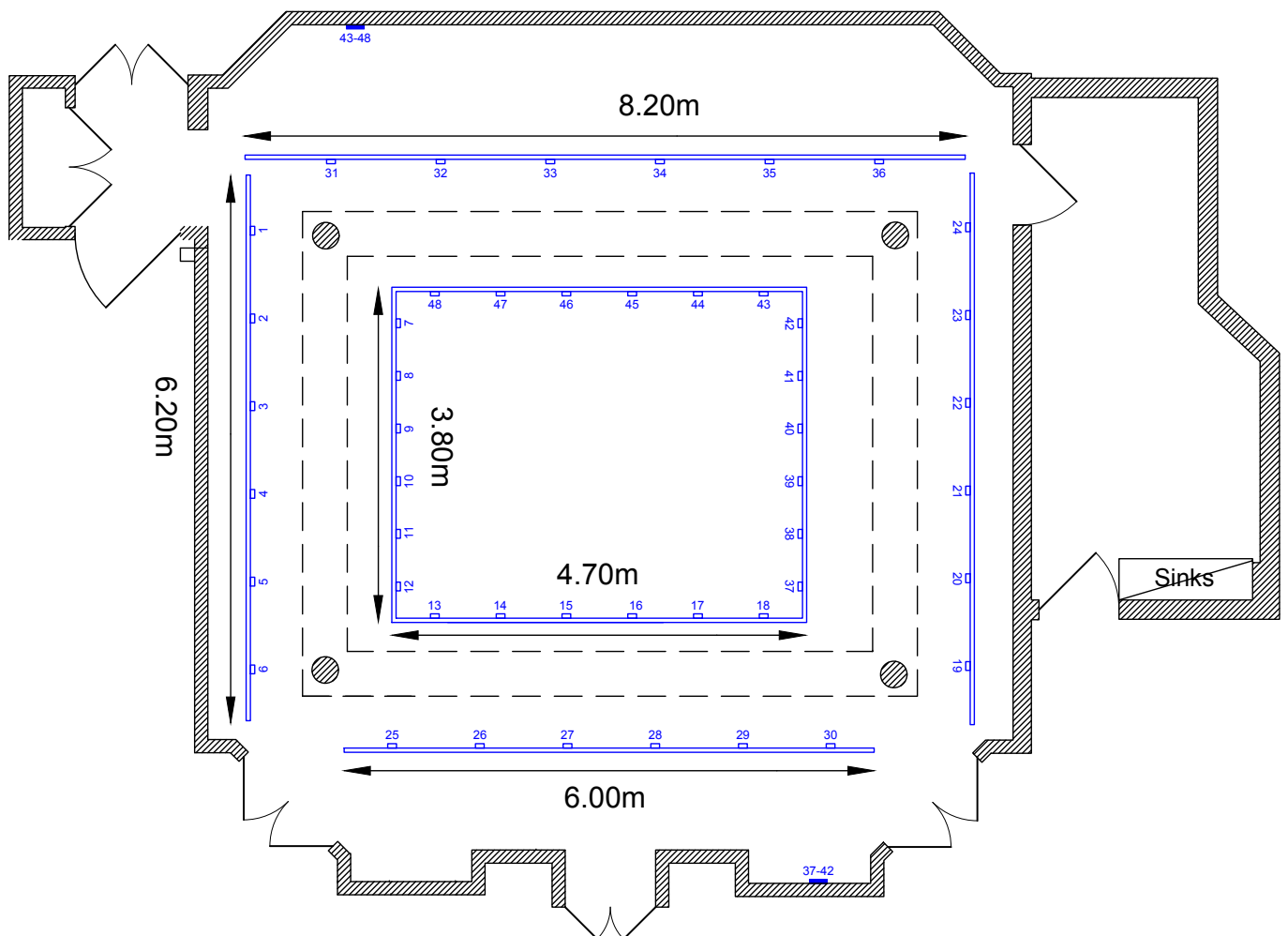
## Stock and House-lighting

The stock of the theatre is adequate for small, simply lit performances however it lacks fixture types that a normal stock would likely to include. Full details of the lantern stock are included in the inventory. The Society aims to provide a full working stock to the Visiting Company though they should note that providing all equipment in the theatre, including luminaries, is not included in the terms of hire but visiting companies should be aware that they are still liable for any damage caused to equipment owned by the College or the Michael Pilch Studio. The Society is also always on the lookout for ways to improve and upgrade their stock so suggestions from the Visiting Company will always be welcome and taken under advisement by the Society.

For house lighting, companies can either use the three Coda units (floods) in rigged positions over their seating which allows for desk dimming capabilities or the working lights can be used and switched off at the wall.

## Lighting Rig

The lighting measurements are included on the below diagram. It is not uncommon for Visiting Companies to use the DS outer bar to hang cycloramas and other sheets. As mentioned before, Visiting Companies will have the use of the General Rig Plan (found in the plans section), as a good starting point for their lighting designs.



# Sound

## Inputs

The primary input into the sound system is via 3.5mm audio jack cable which is directly connected to the mixing board. Many companies tend to use QLab software on macOS enabled devices to output their audio. This software allows preparation of a cue stack of sound playbacks with fades, loops, effects and other features. There is a limited free-to-use version of this software available, which is often more than enough to sound design for a production intended for the scale of the Michael Pilch Studio.

There are no radio microphones in the studio for live input and no receivers. If radio microphones are to be used, companies must rent in a system to do this. There are 6 microphone tie-lines in the theatre (3-pin XLR) that are contained on the floor panels and they are wired directly between these floor panels, not to the patch bay. It is important to note that two of the tie lines are occupied in order to send input sound through to the amp in the patch bay.

## Mixing

Mixing is made possible by an Allen & Heath ZED-16FX desk which has 10 mono channels, three stereo channels with 2-band EQ and an FX unit.

## Output

The main speaker amplification is provided by one Electro-Voice CPS series amplifier which is located in the patch bay. The amplifier provides two channels of amplification which are split between two Electro-Voice ZX1 speaker pairs on the rig, defaulted for Left and Right output. The amplifier inputs are wired through the ceiling into the US floor panel into the DS floor panel which connects directly to the mixing board. If anything, other than basic left and right output is required, it is advised that the company hire additional equipment to achieve this.

# Inventory

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## Lighting

Luminaries	Quantity	Power (W)	Beam (°)	Gel (mm)	Weight (kg)
Strand Quartet Fresnel	5	650	10 – 40	150	3.2
Strand Quartet PC	9	650	7.5 – 55.5	150	3.2
Strand Quartet Zoom Profile	6	650	22 – 40	150	5.5
Strand Coda 1	3	500	flood		3.8
ETC Source Four Jr Zoom	4	575	25 – 50		4.5

### Accessories

Strand Quartet gel frame	20
Strand Coda gel frame	4
ETC Source Four Jr Zoom gel frame	4
Strand Quartet barn-doors	11

### Control

Zero88 Jester 24 lighting console	1
Monitor (VGA)	1

## Sound

Speakers	Quantity
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Electro-Voice ZX1 passive speaker	4
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### Amplifiers

Electro-Voice CPS series amplifier	2
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### Processing

Allen & Heath ZED-16FX	1
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## Staging

Stage Rostra	Quantity	Height (M)	Width (M)	Depth (M)
Easydeck square units	22	0.5	1	1
Easydeck square top boards	20		1	1
Easydeck step units	4	0.25	1	0.25
Easydeck step top boards	4		1	0.25

# Plans

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All the plans included in this manual are also available as separate .pdf documents are available here: <http://www.pilchstudio.com/technical-details.html>

All materials mentioned below are also available on the link above unless specified otherwise.

## CAD Models

There are a number of different plans (including lighting and ground plans) available for the studio which are in CAD format. In order to work with these, you will need AutoCAD software. AutoCAD is free for students to download and install on both Windows and macOS devices. Visit the link below to download:

<https://www.autodesk.com/education/free-software/featured>

**The General Rig Plan is the default setup for the lighting rig and both a .pdf and CAD model of this are available on the Pilch website.**

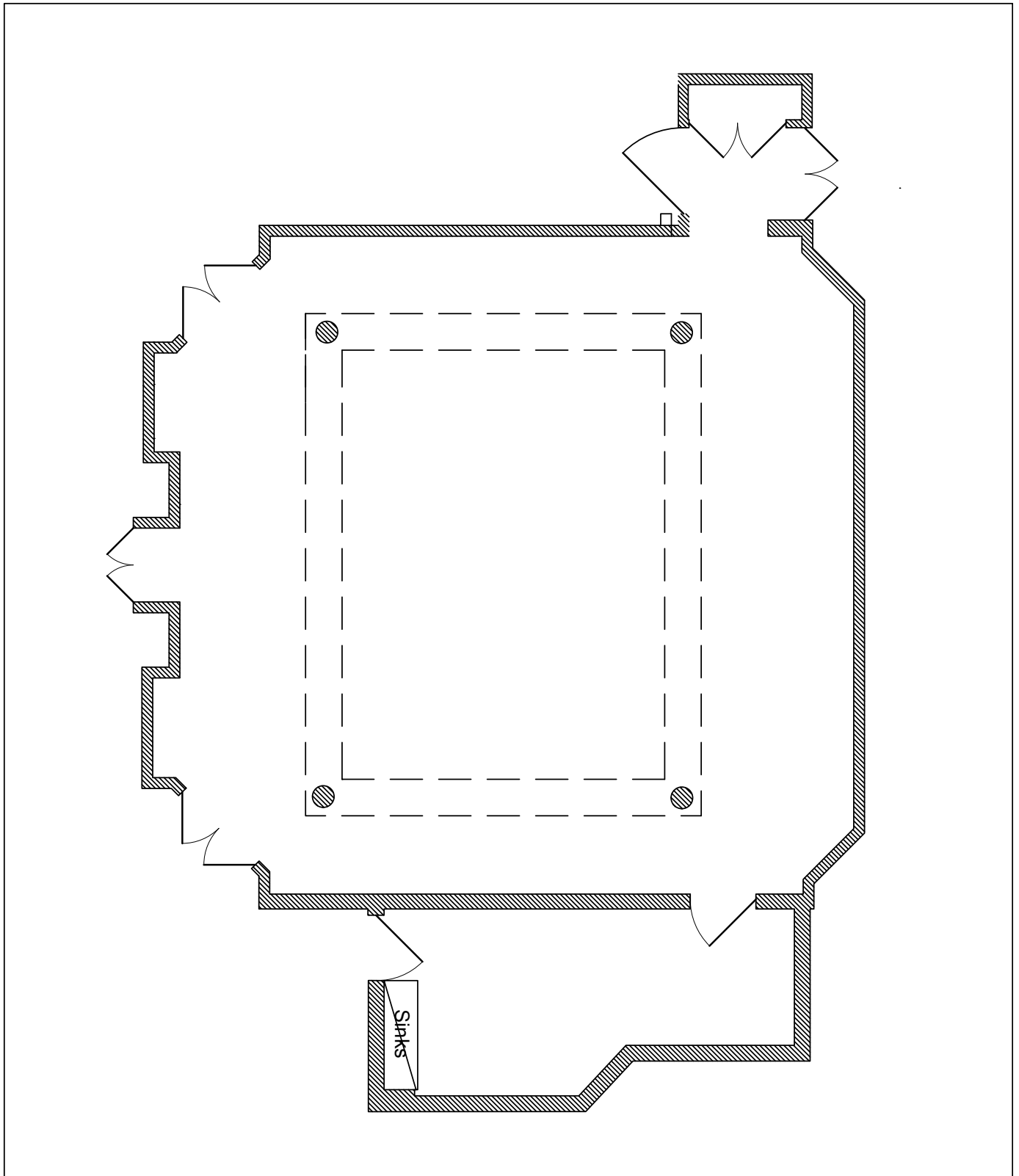
There is also a fixture library (a folder that contains the lighting symbols for the theatre luminary stock) that can be downloaded to plot a lighting plan in AutoCAD. This library is also available on the website.

## Stock Lighting Plans

There are several lighting plans available in this manual for easy, tried and tested solutions to providing a general stage wash that specials and other colour washes can be added to. If taken advantage of, these plans will likely need some adaptation to suit each individual production, so they are intended as a good starting point for the various seating arrangements but not a final design.

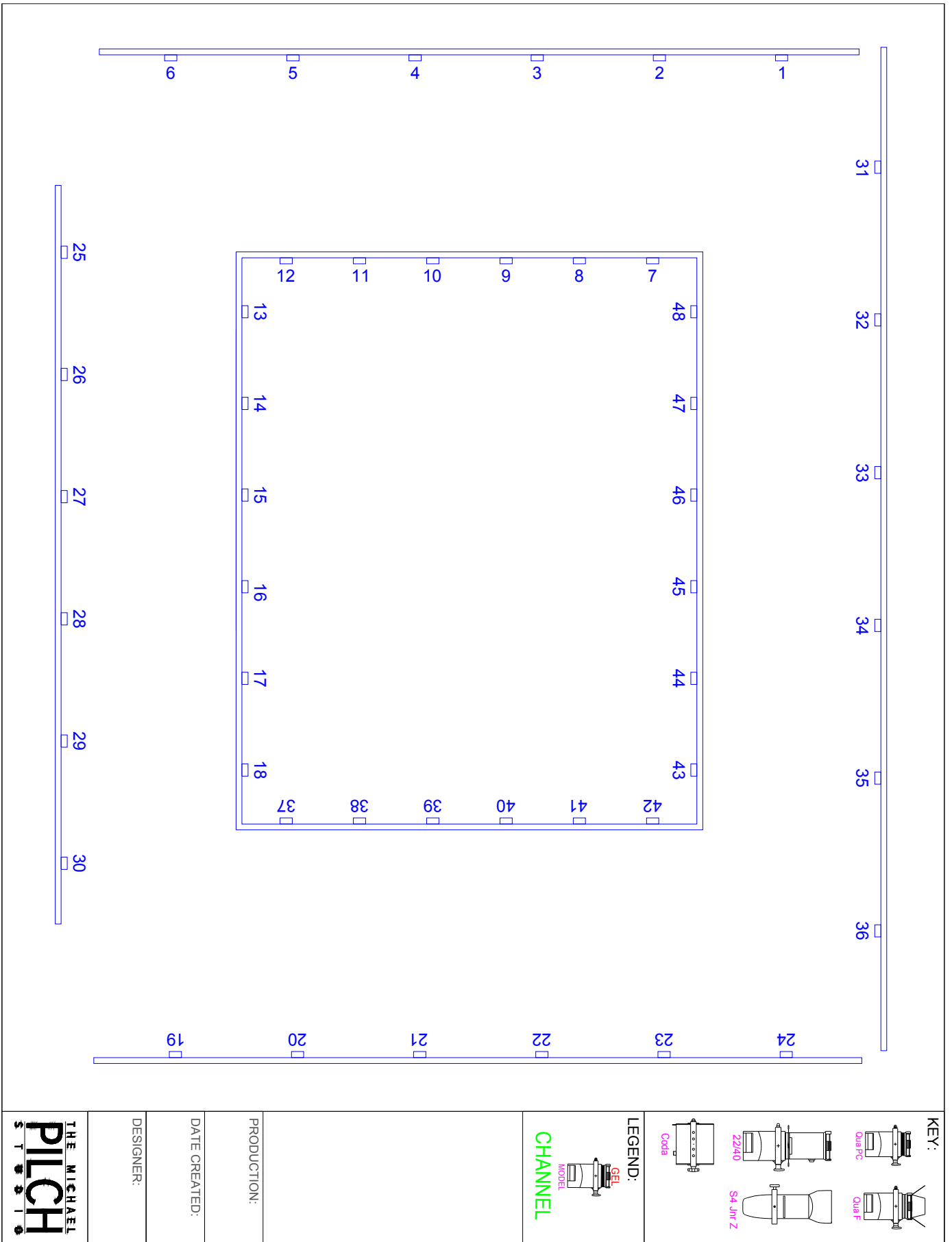


# Blank Studio Ground Plan

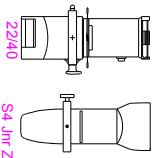
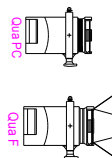


PLAN DESCRIPTION:	
PRODUCTION:	
DATE CREATED:	01/12/2018
<b>THE MICHAEL PILCH</b> S T U D I O	

# Blank Lighting Plan



KEY:

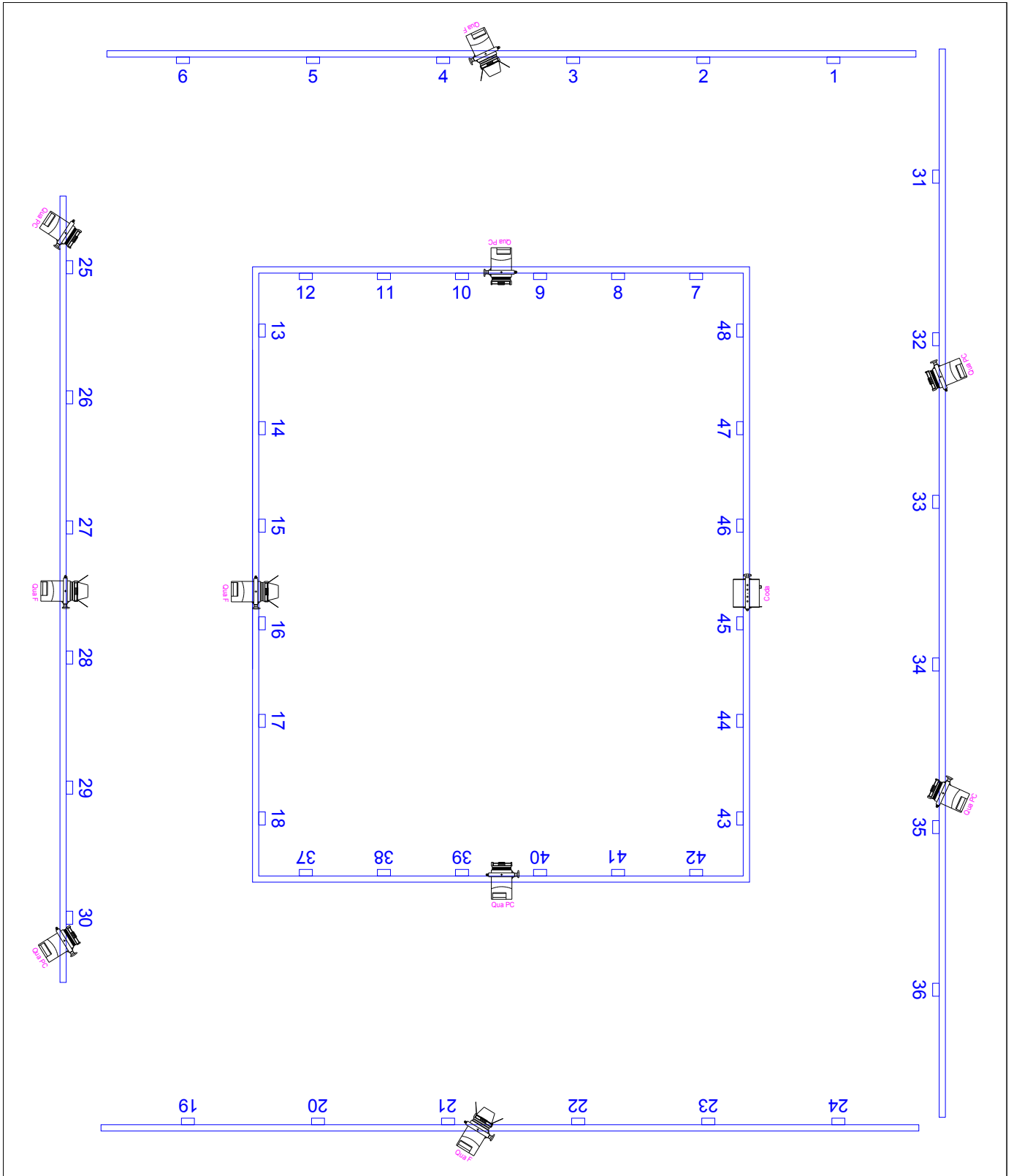


LEGEND:



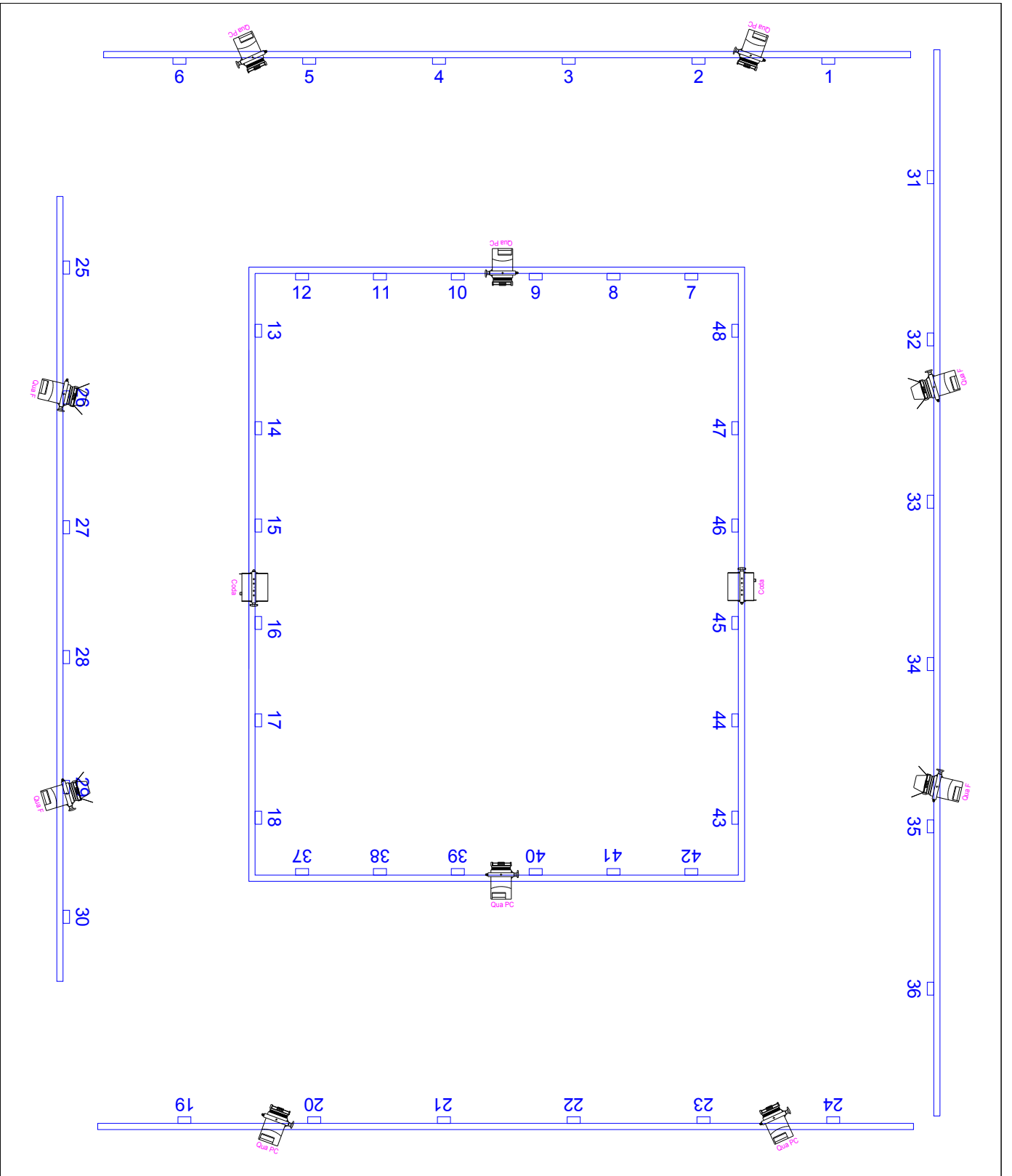
# General Rig Plan (General Wash - Thrust)

**\*\*\*Please note: Companies must leave the theatre rigged according to this plan following their get-out. Failure to do so is a fineable offence\*\*\***

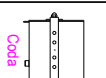
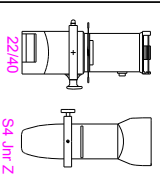
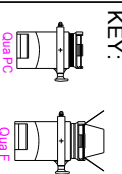


<p><b>KEY:</b></p>  Qua PC  Qua F  S4 Jnr Z  22/40  Coda	<p><b>LEGEND:</b></p>  GEL  MOOD <p><b>CHANNEL</b></p>	<p>SETUP: General Wash: Thrust</p> <p>DATE CREATED: 01/12/2018</p> <p>DESIGNER: Chris Burr</p>	<p><b>THE MICHAEL PILCH</b> STREET</p>
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# Lighting Plan: General Wash- Traverse



KEY:



LEGEND:



SETUP:

General Wash  
Traverse

DATE CREATED:

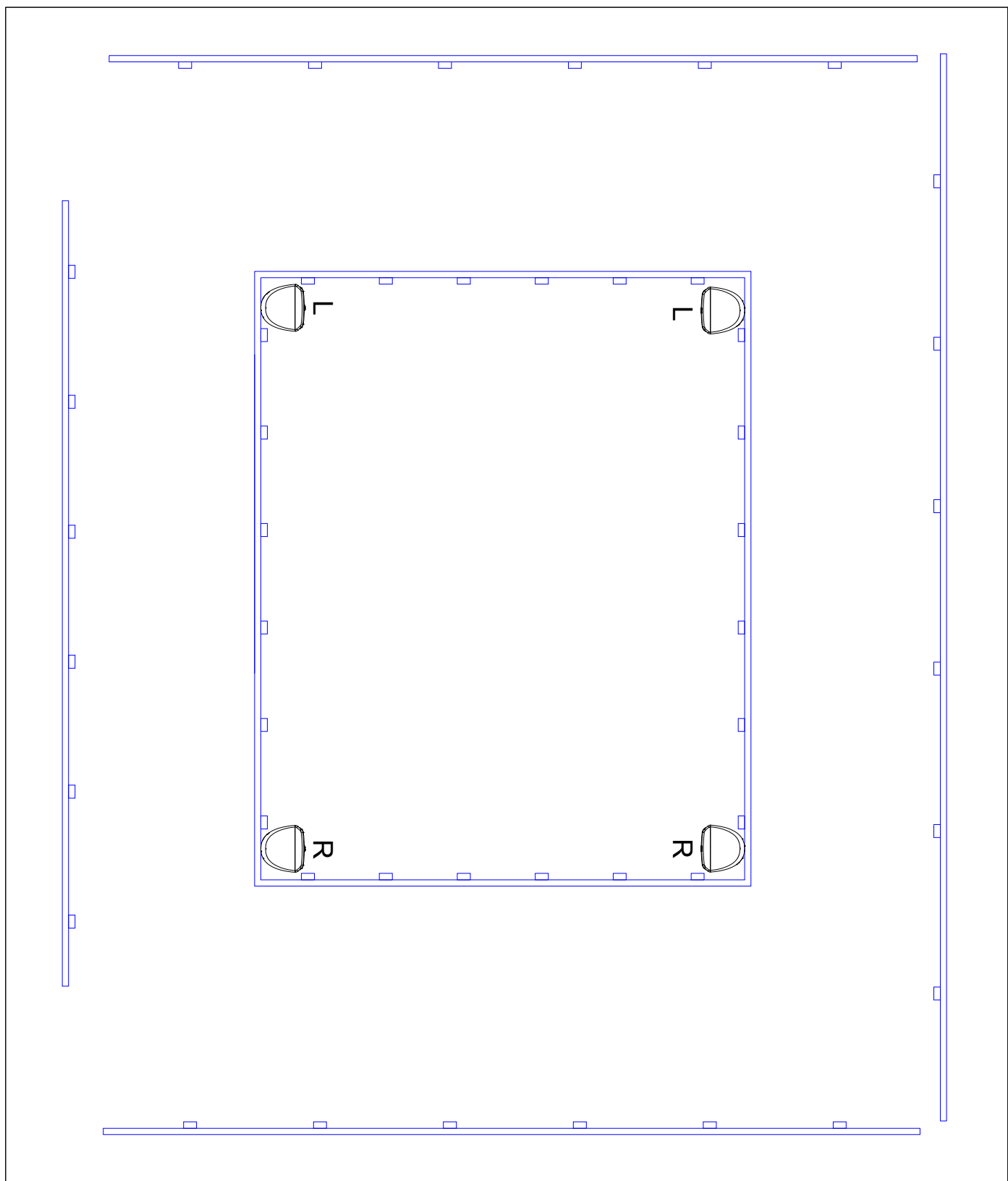
01/12/2018

DESIGNER:

Chris Burr

THE MICHAEL  
**PITCH**  
STUDIO

# Default Speaker Configuration



SETUP: Default Speaker Configuration
DATE CREATED: 01/12/2018
THE MICHAEL <b>PILCH</b> S T U D I O