G Live Technical Specifications and Visiting Company Guidelines

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1. Introduction

Welcome to G Live.

G Live is multipurpose venue with a standard capacity of 1031 seated or 1700 standing in the main auditorium. It is designed around a concert platform, with the ability to play host to many types of shows, events, exhibitions and conferences. Alongside the main hall, G Live also has a multifunctional studio space available for performance, conferences and events, as well as a large reception room and four smaller seminar rooms.

Please read through this document to familiarise yourself with the Safe Working Practices that are followed by members of the technical staff in the venue. Whilst it can never be totally comprehensive, these guidelines, if followed correctly, will help safeguard against predictable accidents and hazards and hopefully make your visit to us easy and enjoyable.

Access to the main hall stage is gained via the loading bay adjacent to the G Live car park. Vehicles can be reversed into the loading bay right up to stage level, and it is a 3m push from the vehicle to the stage.

For further information on the venue, please visit our website at www.glive.co.uk

2. Staff Contacts

During your time at G Live it is important that you know who to approach if you have any queries. If the person stated is not available, please speak with the Duty Manager. Staff can be contacted via Stage Door.

Position	Name
Venue Director	Derek Aldridge
General Manager	Edd Beamish
Administration Manager	Melody Jones
Stage Door/Administration	Christopher Melbourne, Amy Kaye and Caitlin Plummer
Creative Learning Manager	Fiona Moon
Facilities and Buildings Manager	Jon Ross
Technical Manager	Toby Mattos
Technician	James Hepburn
Technician	Ben Lyon
Technician	Mark Hathaway
Marketing and Sales Manager	Ian Wilmot
Marketing Officer	Victoria Small
Marketing Assistant	Emily Burgoyne
Ticketing Manager	Mark O'Leary
Senior Venue Manager	Connor Harper
Venue Managers	Emily Sandoval Mille Stewart Jess King

Prior to your arrival, Stage Door can be contacted on 01483 739 040

To contact departments directly, please email the following:

Administration – Melody Jones – mjones@glive.co.uk

Facilities & Buildings Manager – Jon Ross– jross@glive.co.uk

Technical Manager – Toby Mattos – tmattos@glive.co.uk

The Technical Department – technical@glive.co.uk

3. First Aid

Accidents, however minor or trivial need to be reported to the Duty Manager/Duty Technician and recorded in G Live's Accident Book. The accident book is located at Stage Door.

All Visiting Companies should provide adequate and appropriate First Aid arrangements to cover their co-workers. A minimum requirement would be:

- A fully stocked First Aid Kit
- A first aider, or person appointed to liaise with the Venue First aiders

A list of G Live First Aiders is displayed on noticeboards in the venue. The technical team or the Duty Manager will be your first point of contact if you require first aid assistance.

The majority of G Live's nominated first aiders are also AED (automated external defibrillator) trained, and a defibrillator is available on site.

First Aid Kits are located at the following points:

- Stage Door
- Technical Office
- Staff Kitchen
- The G Live Café
- Bar 1 Lower Foyer
- Cloakroom
- Ticketing
- Glass Room

4. Technical Specifications

4.1. Auditorium Capacity

Fully seated	1031
Fully seated with no rows on orchestra lift	891
Fully seated with no rows on flat floor	851
Circle only	393
Fully standing	1700

Rows A-F can be removed from the front as needed; each row contains 32 seats.

For information on non-standard formats please contact the Technical Department.

There are 18 wheelchair positions which will result in the loss of one seat for every wheelchair position allocated. 12 of these positions are on the flat floor stalls level (row G) and the other 6 are at the front of the circle (row AA).

4.2. Mixer Positions

There are 2 locations from which shows can be operated; a FOH mix position and a control room. The FOH mix position is situated within the first three rows of the Circle seating (rows BB-DD).

There are 3 standard set ups for the mix position;
M1 is our large mixer position and requires the removal of seat numbers 11-22 in rows BB, CC, DD. This would be 3 rows of seating with 12 seats in each row removed. (Total: 36 seats removed)
It is approx. 19ft (6m) wide x 10ft (3m) deep
M3 is our medium mixer position and requires the removal of seat numbers 11-16 in rows BB, CC, DD. This would be 3 rows of seating with 6 seats in each row removed. (Total: 18 seats removed)
It is approx. 9.5ft (3m) wide x 10ft (3m) deep.
M4 means no seats have been removed from the mixing position and any mixing required would be done from the control room or from stage.

The control room is situated at the back of the auditorium and is accessible via a pass door. This option requires no seats to be removed from the auditorium. There is a full width window with the option to have the centre section open or closed.

For standing events and concerts, decking can be used to create mixing positions at stalls level. Please see Staging Equipment for information on decking.
It may also be necessary to hire barriers for stalls level mixing. Please contact the Technical Department to discuss.

The followspot position is located in a room directly above the control room at the back of the auditorium, accessed via a vertical cat ladder. It is not possible to move either of the 2 in house followspots from this position under any circumstances. There is a full width window on the followspot box that cannot be opened or removed.

4.3 Flying

Please note that G Live is a non-flying house.

All bars and trusses are rigged on motors, and as such are not suitable for "live" flying. Depending on the show's requirements, it may be possible to bring in some bars during intervals for cloth changes and similar.

Please contact the Technical Department to discuss.

Please also note that 3 Acoustic Control System (ACS) reflectors are stored on bars in the grid.

The reflectors cannot be removed from their storage bars under any circumstances, and it is not possible to rig from the reflectors.

BAR	DESCRIPTION	SWL KG's	DIST/mm from setting line	LENGTH/m
ADV TRUSS	30.5cm Box Truss	900	-2500	12
MOTOR 1A	Line array **BAR NOT USEABLE**	1000	-1300	3
MOTOR 1B	Line array **BAR NOT USEABLE**	1000	-1300	3
MOTOR 2	Concert Lighting 1	500	-250	17.6
MOTOR 3	Reflector 1 **BAR NOT USEABLE**	1800	+500	16
TAB 1	Ladder Bar	250	+1300	14
TRUSS 1	GP20 Truss	1000	+1600 (DS Chord) +2120 (US Chord)	14
MOTOR 4	Useable Bar	1800	+2650	16
MOTOR 5	Concert Lighting 2	500	+3400	17.6
MOTOR 6	Reflector 2 **BAR NOT USEABLE**	1800	+4090	16
TRUSS 2	GP20 Truss	600	+4950 (DS Chord) +5470 (US Chord)	14
MOTOR 7	Useable Bar	1800	+6200	10
MOTOR 8	Concert Lighting 3	500	+7050	17.6
MOTOR 9	Reflector 3 **BAR NOT USEABLE**	1800	+7690	16
TRUSS 3	GP20 Truss	1000	+8550 (DS Chord) +9070 (US Chord)	14
MOTOR 10	Useable Bar	1800	+9240	12
MOTOR 11	Concert Lighting 4	500	+9800	10
MOTOR 12	Useable Bar	500	+10300	13.3

The setting line is the DS edge of the stage

4.4 Dimensions

Height from stage to grid floor	10.5m
Distance from setting line to US wall	10.5m
Stage left wall to stage right wall (downstage)	22m
Stage height from auditorium floor	1.1m
Height from auditorium floor to bridges	14m
Height from stage to bottom of down-stage reflector	8.1m
Height from stage to bottom of mid-stage reflector	8.1m
Height from stage to bottom of up-stage reflector	8.9m
Height from stage to up-stage roof	12.7m

4.5 Rigging

As part of the grid space above the stage there are several RSJs where points can be rigged for touring line arrays and trusses.

There are eight rolling beams with girder trolleys, with a uniformly distributed load of 1Tonne SWL per metre over stage.

There are 5 I-beams that run north -south from stage above the auditorium with a uniformly distributed load of 1Tonne SWL per metre on each beam.

Please contact the Technical Department to discuss and to gain a copy of the venues rigging code of practice.

4.6 Stage Management

Stage management at G Live differs slightly from standard theatres due to the versatile nature of the venue. There is a stage management room downstage left, with a prompt desk and video relay.

- 1 x Stage Manager remote prompt desk, complete with space for 2 x comms sets, cue light control and tannoy calls to all areas.
- 1 x Video show relay screen, with low light camera
- 8 x Tecpro BP111 single circuit beltpacks
- 8 x Tecpro SMH210 single muff headsets
- 1 x Tecpro SMH210 double muff headset
- 8 x cue light outstations

- 36 x 2m x 1m Metro Deck staging units with varying height legs
- 22 x hand rails for deck
- 1 x conductor's podium (1m x 1m)
- 50 x Manhasset music stands
- 140 x fabric covered chairs
- 12 x 3.5m wide x 9m drop NDFR[1] black wool serge legs
- 2 x 7m wide x 9m drop NDFR black wool serge tabs with 50% fullness[2]
- 1 x 14m wide x 9m drop NDFR white sharks tooth cyclorama (available at recharge)
- 16 x 12.5kg square stage weights

Please be aware that G Live has no hard masking, tabs or borders. There is also no iron/safety curtain.

4.7 Access Equipment

All over stage lighting bars can be brought to a stage working height for rigging. Access to the bars once they're up (e.g. for focus) is via tallescope.

- 1 x Tallescope max platform height 7.5m with full set of outriggers
- 1 x 12 rung Zarges Industrial Skymaster
- 1 x 8 rung Zarges Trade Skymaster
- 2 x 6 rung Zarges stepladders

The FOH lighting bridges can only be accessed by authorised G Live technical staff.

Please see here for information on the use of the tallescope.

4.8 Orchestra Pit

G Live has a 17m x 4.9m spiral lift orchestra pit situated in the flat floor stalls area of the auditorium. In its standard position this is at the same level as the stalls floor, with rows A-E on it. Where necessary it can be used as a thrust stage (adding 4.9m to the depth of the stage), an orchestra pit (sitting 2.4m below stage level), or a conference platform (sat 0.5m above flat floor stalls level).

The orchestra pit, when below floor level, is accessed via treads from the auditorium, and is surrounded by metal railings. The use of the orchestra pit as a thrust, pit or conference platform requires the removal of 6 rows of flat floor stalls seats. Please contact the Technical Department well in advance of the event should the orchestra pit be required as these seats will need to be held off sale.

Please also note there may be a recharge for the use of the orchestra pit.

Orchestra pit dimensions	17.8m x 4.9m
Orchestra pit depth (from stage)	3.5m
Orchestra pit depth (from auditorium)	2.4m

4.9 Lighting

LX plans for the main hall can be found at the bottom of this document, here.

- 1 x Avolites Pearl Expert running Titan v9.0 with touch screen wing
- 1 x ETC Ion with 20 fader wing and touch screen
- 144 x 3kW dimmers
- 13 x 5kW dimmers
- 26 x 3kW non-dims
- 10 x 5kW non-dims
- 10 x ETC Source 4 10° 750W profile
- 10 x ETC Source 4 19° 750W profile
- 4 x ETC Source 4 36° 750W profile
- 10 x ETC Source 4 15-30° 750W profile
- 10 x Selecon Arena 7-60° 2000W fresnel
- 12 x Selecon Rama 7 – 50° 1000w Fresnel (10 used in Studio space)
- 64 x PAR cans with CP62 (8 used in Studio space)
- 40 x Source 4 PARs 750W
- 4 x Floorcans with CP62
- 4 x Chauvet Colorado 72 LED Battons
- 1 x LeMaitre XS Hazer (available at recharge)
- 2 x Robert Julliat Aramis 2500W followspots with laser sights (recharge for operators)
- 6 x ETC Source 4 gobo holders (GH59) for B size gobo
- 6 x ETC Source 4 gobo holders (13686) for A size gobo

- 1 x ETC Source 4 glass gobo holder (77GH56) for B size gobo
- 2 x ETC Source 4 adjustable iris

Each lantern comes with a hook clamp, safety bond, colour frame and four shutters or four leaf barn doors (where applicable). Please note that all dimmer outlets are 16A sockets. Socapex multicores are also available with 16A breakout sockets, along with 16A TRS, 16A -15A adapters and DMX cable.

4.10 Sound Equipment

FOH:

- 1 x Allen & Heath GL3800 48 mono channel mixing desk
- 1 x Behringer X32 mixing desk
- 1x Yamaha O1V 96i 16 channel mixing desk
- 1 x Numark CDN77USB MP3/Dual CD player
- 1 x Tascam MD350 MD player
- 1 x Yamaha SPX2000
- 1 x BSS FCS966 GEQ
- 2x Yamaha Q2031B GEQ
- 1 x Klark Teknik compressor/gate SQ1D 8 channel processor

Speakers:

- Main House Array consists of, 8 x Martin Audio W8LM cabinets and 2 x Martin Audio W8LMD cabinets each side. Please see above for distance from stage.
- 2 x Martin Audio WS218 subs
- 6 x Martin Audio DD6 front fills
- 4 x Martin Audio LE1200 monitors
- 4 x loudspeaker stands
- All line array and sub speakers are driven by Powersoft M Series amplifiers and managed by Bi-Amp Nexia SP processing. All other speakers are driven by QSC amplifiers.

Microphones & accessories:

- 4 x microphone floor stands
- 6 x microphone boom stands
- 2 x microphone table stands
- 1 x AKG SE300B with CK91 cardioid capsule
- 1 x AKG Perception 170
- 7 x Shure SM58
- 3 x Shure SM57
- 1 x Shure Beta 57
- 3 x Sennheiser E945
- 1 x Sennheiser E935
- 1 x Audix D6
- 1 x Sennheiser E904
- 3 x Sennheiser E604
- 2 x Sennheiser MEG 14-40B
- 9 x single passive DI boxes
- 4 channel rack of Sennheiser EW100 G3 series radio mic receivers. 2 x handheld (E835) and 3x beltpack transmitters available. Radio mics subject to recharge.

4.11 Temporary Electrical Supply

Stage Left:

400A 3Ø temporary lighting supply located upstage left comprising of:

- 1 x 200A 3Ø supply terminated with PowerLock source connectors
- 2 x 125A 3Ø supply terminated with Cee Form socket, protected by 30mA 30mS RCD

- 2 x 63A 3Ø supply terminated with Cee Form socket, protected by 30mA 30mS RCD

200A 1Ø temporary supply located upstage left comprising of:

- 2 x 125A 1Ø supply terminated with Cee Form socket
- 2 x 63A 1Ø supply terminated with Cee Form socket

Stage Right:

200A 3Ø temporary supply located upstage right comprising of:

- 2 x 125A 3Ø supply terminated with Cee Form socket

All above supplies are protected by key switchable variable ELCB

Grid:

- 3 x 63A 3Ø temporary rigging supplies, two on SL and one on SR terminated with Cee Form socket
- 63A 1Ø temporary supply located in the grid on SR terminated with Cee Form socket

PLEASE NOTE: THERE IS NO 32A 1Ø SUPPLY AVAILABLE.

4.12 Dressing Rooms

No.	Location	Accommodation	Facilities
1	Stage Level	2 Persons	WC, Shower, TV
2	Stage Level	2 Persons	WC, Shower, TV
3	Stage Level	2 Persons	WC, Shower, TV
4	Stage Level	3 Persons	WC, Shower, TV
5	First Floor	6 Persons	Sink
6	First Floor	6 Persons	Sink
7	First Floor	6 Persons	Sink
8	First Floor	6 Persons	Sink

Dressing rooms 5-8 are close to toilet and shower facilities. All dressing rooms are equipped with mirrors, mirror lights and audio show relay feeds.

Dressing rooms 1-4 also have video show relay feeds.

Full lists of dressing room contents are available upon request.

The laundry is located on the first floor and is equipped with:

- 2 x domestic washing machines
- 2 x domestic tumble dryers.

There is also the capacity to “hook up” toured washers and driers.
Please contact the Technical Department regarding usage and any charges.

4.13 Studio

G Live’s studio is a completely self-contained space with its own bar, lighting rig and sound system. It will accommodate up to 100 people seated in theatre style. Access to the studio is gained via a loading door directly into the space.

An LX plan for the studio can be found at the bottom of this document, here

Sound:

- 2x RCF 4Pro2031 Active Speakers (Mounted in the grid)
- 1x RCF 905AS Active Sub
- 1x Eurorack Pro 12 Channel Mixer (with built in 24-bit multi FX processor). Depending on availability, other sound desks may be brought in to use in the studio. See audio section above for details on venue desks.
- 1x Denon Professional CD player

Lighting:

- 1x Zero88 12/24 Jester Lighting Control Desk
- 8 x PAR cans with CP62
- 10 x 1kw Selecon Rama Fresnels (4 used as houselights)
- 3 x 36° Source 4 750W profile

Dimensions:

- Floor space: 10.3m x 10.6m
- Height to grid: 4.9m
- Height to working light fixtures: 4.6m

Miscellaneous:

- 1x Infra-Red hearing system
- 100 x chairs

For any staging requirements or further information please contact the Technical Department.

5. Fire Safety and Evacuation

Smoking is NOT permitted anywhere in G Live

On discovering a fire:

- Immediately raise the alarm by activating the nearest Break Glass Point
- Leave the building by the nearest exit – do NOT stop to gather your belongings
- Report to your Company/Tour Manager at the assembly point which is located at the central
- Pay & Display point in the car park at the rear of the venue. G Live staff will give further instruction from there
- Do not re-enter the building until authorised to do so by the fire brigade or duty manager

On hearing the fire alarm:

- Immediately leave the building by the nearest exit – do NOT stop to gather your belongings
- Report to your Company/Tour Manager at the assembly point which is located at the central Pay & Display point in the car park at the rear of the venue. G Live staff will give further instruction from there
- Do not re-enter the building until authorised to do so by the fire brigade or duty manager

6. Use of Naked Flames and Smoke Effects on Stage

The use of any effect containing flame or smoke must be passed by the Local Fire Safety Officer.

This includes any of the following:

- Smoking of cigarettes, pipes or cigars on stage
- Use of pyrotechnics (maroons, flashes, smoke puffs etc)
- Use of lit matches, lighters, candles, oil lamps or flaming torches
- Use of smoke, dry ice, cracked oil, haze machines
- Use of any real flame or fire effects (fire breathing, blow torches, angle grinders, etc.)
- Use of practical cookers
- Use of any compressed gas (e.g. helium, propane, etc.)

This list is by no means comprehensive. Please contact the Technical Department if unsure.

If any of the above effects are to be used, a risk assessment must be carried out and sent to G Live in advance of the show. It must detail the hazards and control measures for the effect, along with details of all training that has been received in relation to the effect.

Permission is obtained by the Technical Manager in consultation with the fire department. Certain requirements are stipulated in all cases and will need to be fulfilled in order to obtain permission.

The following precautions must be implemented at all times:

- Fire Extinguishers are to be easily accessible at all times
- An appointed person is to be given the responsibility of watching a flame or pyro effect to its conclusion and responding immediately with appropriate measures should the effect become uncontrolled
- Provision of ashtrays with damp sand or similar must be in place both onstage and off whenever smoking and/ or lit matches are required
- All fabrics and furniture in the immediate area must be fire proofed to the required standards
- All lighters, fuel, pyros etc. must be stored safely between performances, with an appointed person in charge of their care

The Technical Manager must be informed of any effect that may require permission from the Fire Department well in advance. An inspection may be required prior to the effects first use.

7. Safe Use and Storage of Pyrotechnics

As detailed above, there are certain precautions that must be in place prior to the use of any device classed as a pyrotechnic.

"Pyrotechnics is the science of using materials capable of undergoing self-contained and self-sustained exothermic chemical reactions for the production of heat, light, gas, smoke and/or sound" [3]

Reference should be made to data sheets for effects during the selection of the device. The potential health hazards should be identified and documented. See: Risk Assessments
More information on the safe use, storage and detonation of pyrotechnics is available from the HSE here.

The safe working distance of an effect should be taken into consideration when planning the positions on stage. Particular attention should be paid to the fallout of the device. Every effect has an accompanying data sheet which must be read and understood prior to loading or firing.
Provision must be made for the safe storage of any device or effect brought onto site. The Technical Department can advise upon arrival.

An appropriate control system ("firing kit") must be used for the activation of any device or effect. Firing kits should be key switchable. Please be aware that G Live does not own a pyro firing kit. Should one be required G Live can hire one of behalf of the show and the cost will be recharged. Pyrotechnics must only be operated by a trained and competent person, positioned within clear line of sight to the device. The detonation must be aborted in light of any unforeseen obstructions. This particularly relates to performers being within the fallout zone, or the device being "fouled" in some way (i.e. if the device has been kicked and is no longer far enough away from set and people to be considered safe).

While pyrotechnics are active or still burning a dedicated member of staff must be on standby with the appropriate fire-fighting equipment.

When loading or re-loading devices, the firing system must be de-activated and the key held by the person re-loading. Devices must only be loaded by a competent person at the latest possible opportunity; all reasonable precautions should be taken to ensure loaded devices are not left unattended for extended periods.

Maroons may only be detonated in approved bomb tanks. The G Live management reserve the right to refuse use of any device or effect they deem to be unsafe.

As previously stated, prior to any pyrotechnic device being used in a performance situation, a risk assessment must be carried out and permission obtained from the local fire safety officer. Appropriate warning signs must be displayed throughout at any performance where pyrotechnics are in use. The G Live front of house manager must be informed of its use as signage must be displayed in public areas.

All spent pyrotechnics must be disposed of correctly. The same applies for misfired or "dud" charges. Information about the correct disposal of such items is available from the Technical Department upon request.

[3] *http://en.wikipedia.org/wiki/Pyrotechnics*

8. Manual Handling

When involved in the lifting or moving of anything, be it set, props and production cases, it is vital that you follow the correct lifting procedures to avoid personal injury. While G Live will endeavour to provide a clear access route into the venue, it is the responsibility of the Visiting Company to determine the easiest and safest movement of their production kit. The term “manual handling” encompasses every aspect of the movement of any object, regardless of its weight and size.

Before starting the task, consider the following:

- Is it possible to avoid lifting or pushing by mechanising the process? For example, instead of running a heavy case down a steep ramp from the truck, can the truck driver let the air out a little to lower the trailer and make the ramp less steep? On stage, is it possible to use a motor bar to take the weight of a set piece?

- If it is not possible to mechanise the task, can the strain be reduced with the use of wheel boards and trolleys?

- Is the team the correct size to undertake the task safely? Although on the face of it more people may seem to make for an easier lift, it is important to remember that it may actually mean less space to manoeuvre and more people to coordinate with. If it is a tight space or an awkward object it won’t always be possible to get many people around it. This is where it is absolutely vital that the lift is planned and explained to all involved before being undertaken.

- If it is a particularly large object, is it possible to make the load smaller or lighter? Can boxes be stacked to make a more level load? If it is not a level load, can you ensure it won’t tip or start to wobble?

- Does it have wheels or handles? Are the handles actually in a useful place or is it better to grip the base/sides?

Knowing one’s own physical limitations is a very important part of manual handling. Trying to lift or move something that is too heavy may not seem to do any damage at the time, but in the long run can cause serious problems. **If it is too heavy do not lift it**.

When undertaking manual handling tasks, PPE (Personal Protective Equipment) should be worn. Steel toe caps and gloves will help to reduce the possibility of injury a considerable amount.

The key things to remember when lifting or moving an object are as follows:

- Avoid twisting or bending sideways while lifting

- Bend your knees and keep a straight back

- Keep the load close to your body

- Keep arms close to the body

- Keep feet apart, with one leg forward of the other

9. Get Ins, Fit Ups and Get Outs

G Live has a very easy load in as the loading bay can hold up to two 45ft trucks backed right up to stage level, with a 3 metre push from truck to stage.

When a show comes to G Live, regardless of how big the crew call is there will always be 2 key staff from the house – a duty stage manager, who is responsible for evacuation in case of emergency and looking after the stage during the show, and a duty electrician, who is responsible for any electrical issues that may arise during the show. If lights or sound etc. are being operated by house crew this will be the duty electrician. These 2 key members of staff will make themselves known to visiting companies upon arrival.

The following guidelines will ensure the "in" and "out" go as smoothly as possible:

- The dock (or "loading bay") doors must only be operated by authorised G Live technical staff. All personnel must stay clear of moving doors and follow the instructions given by staff
- Wagon doors should be opened and locked back prior to the vehicle being reversed in to the dock
- One person (the designated "banksman") will be responsible for flagging the vehicle back – the driver will watch this person and follow their commands
- Steel toe capped shoes/boots should be worn at all times in the truck and while fitting up
- Gloves are also advisable as cases and set may have sharp edges or splinters
- Always ensure the passage between the vehicles and the stage is clear – check the previous load has cleared the bottom of the ramp before bringing another down to avoid collisions
- Keep control of cases and loads at all times – never throw anything into or out of the vehicle, or allow cases to roll to their destination unguided
- For unbalanced, awkward and heavy loads, consider enlisting another member of crew to help stabilise or take the weight
- Ensure the pack of the vehicle is stable and safe. G Live staff reserve the right not to enter any vehicle they deem to be packed in an unsafe or unstable condition
- As items come off the vehicles it is important they are left out of pathways and stable – never walk away from an object unless you are sure it will stay and poses no threat of falling
- As the truck is emptied it is often helpful to have someone standing at the bottom of the ramp telling people where to put the cases – this will save time, avoid double handling and help keep the end of the ramp clear
- Only authorised G Live technical staff may operate any over stage machinery, such as lighting bars and trusses

When there is work going on in any overhead areas G Live operates a hard hat policy. G Live staff will inform all members of the visiting company that the stage is a hard hat zone and where to locate the hard hats, should the visiting company not have their own. Two red flashing lights will be visible on stage whenever someone is working overhead. An announcement will also be made to inform everyone once the area is no longer a hard hat zone. Until the staff makes this announcement hard hats must be worn on stage.

10. Safe use of ladders and tallescopes

Focussing of lanterns over stage, or any other task requiring access to overstage bars at height will be done from either the tallescope or the ladders.

The following guidelines will help to reduce the potential for accident or injury occurring from use of ladders:

- Check that the ladder is in good condition before use
- Stand the ladder on a firm level base
- Make sure shoes are clear of grease and mud
- Make sure the ladder is the correct size for the job
- The foot of the ladder must be supported on a firm, level surface
- The ladder must not be put onto other objects (such as flightcases, boxes etc.) to gain extra height
- Make sure the ladder cannot slip or tip over. A second person should foot the ladder at the base
- Only one person at a time should climb or be supported by the ladder
- Metal ladders must not be used if there is an electrical hazard present
- When climbing a ladder both hands should be free to hold on. If necessary, use lines and pulleys to haul equipment to the top (such as lanterns and tools)
- Tools must be attached to the person at the top of the ladder with a lanyard so they can't fall
- The person footing the ladder should wear a hard hat

Use of the G Live tallescope is in line with the current ABTT code of practice:

- The tallescope is to be inspected in accordance with the G Live Code of Practice for ladders and access equipment
- When the tallescope is moving on a flat surface there should be no less than 2 persons at the base. When the tallescope is moving on a raked or uneven surface there should be no less than 4 persons at the base. The basket **must not** be occupied when moving on a rake or uneven surface
- The outriggers must be used at all times

- The basket rails must not be stood on

- The basket must be emptied after use to ensure nothing will fall out of it when the tallescope is tipped into its horizontal storage position

- When not in use the tallescope must be left in a safe position with the brakes engaged

G Live employs a rescue from height system in the event of a tallescope user becoming incapacitated during use. This system requires the person in the basket of the tallescope to be competent in the use of a full body harness. G Live technicians will explain the rescue procedure to the user of the tallescope prior to use.

For further information, please refer to the G Live Code of Practice for ladders and access equipment, which is available from the Technical Department on request.

11. Flying, Rigging and Grid Procedures

As previously mentioned G Live is a non-flying house, meaning the over stage bars can only be used for rigging on and are not suitable for 'live' flying during shows. There is also no space above the stage for set pieces rigged on bars to go or to be stored.

If a show requires points to be rigged, either the in house rigger will rig them (please contact Technical Department in advance to ensure the rigger is on shift) or if a show is touring with a 'top' rigger they may put the points in, but will need to be assisted/supervised by a full time member of the G Live technical team.

Flying:

- Each over stage bar has a stated safe working load that must not be exceeded. The loads for all of the bars can be found here
- The over stage flying system must only be operated by authorised personnel
- G Live staff will inform all persons on stage of moving bars and trusses with calls of "bars moving"

Rigging:

- All equipment used must be suitable for the task and rated accordingly
- All equipment should be visually inspected before each use and immediately removed from use if any defects are found
- All equipment must be stamped and rated
- Please refer to the venues rigging code of practice

Grid:

- Prior to anyone stepping out onto the grid above stage, the G Live technician(s) will call to inform everyone on stage that work is taking place over head. On this call, all persons on stage need to either clear the area or put on hardhats
- Before commencing work in the grid all loose items should be removed from pockets
- When working in the grid, tools should be secured, whenever possible, either to the person or to the grid structure by means of a lanyard. Loose items, such as nuts and bolts, should be placed in a suitable work tray
- A G Live representative must be present if visiting technicians are working in the grid
- Technicians working in the grid must maintain clear lines of communication with the stage. It may be necessary at times to use radios or wireless comms

12. Electrical Safety

General guidelines for electrical safety

The use of electricity on stage has the potential to cause a great deal of harm if not done properly. Below are listed some general safety guidelines for using electricity at G Live. No task should be undertaken unless the person performing it feels comfortable in their ability to do it safely.

- All in-house electrical equipment should have a valid PAT certificate
- All electrical equipment supplied by the visiting company should have a valid PAT certificate
- Electrical equipment should be subject to a visual inspection prior to use
- Any piece of equipment that fails a visual inspection **must not be used**
- Personal items of electrical equipment brought into the Venue must be reported to the Technical Manager, and may be required to be tested
- Any set with electrical equipment attached/rigged to exposed metalwork must be earthed
- All faulty electrical equipment, or part of an installation, must be labelled as faulty, reported to the Technical Department immediately, and **must not be used** until further notice
- Unprotected chock-block connections are not acceptable
- Under no circumstances should work take place involving live electrical supplies/equipment
- Faults should be repaired under safe, isolated conditions, always by a competent person
- At no point should a connection be made to a live terminal – always switch off/isolate the supply first

Heavy mains connection and disconnection

As stated in the technical specification, G Live has a temporary supply of various sized heavy mains for powering stage equipment. G Live is a modern building, meaning all temporary heavy mains are cee form and powerlock connectors. Regardless of this, below are the procedures for plugging in and powering on the mains supplies for stage.

- Only G Live Technical Staff are to access temporary supplies
- Connection should only be made via the fitted sockets
- Supply should be isolated at the local switch before work commences
- Once connection to the temporary supply has commenced the same G Live Technician will see the job through to completion
- Earth continuity should be verified after connection

- A member of the G Live technical team, along with a member of the visiting company should carry out a visual inspection of all power distribution equipment connected to the temporary power supply. The purpose of this inspection is to identify and remove/fix any damaged cables or distribution equipment before the supply is powered on

- If any equipment is damaged it must be removed from the installation and replaced before any further work can commence

13. Installation of Lighting and Sound Equipment

- All in house electrical equipment undergoes annual PA Testing to ensure electrical safety
- All toured equipment is expected to have a current PAT pass sticker
- All lighting/sound equipment should be visually inspected as it is being rigged
- Any piece of equipment failing a visual inspection should be clearly labelled as being faulty and **must not be used**
- All hook clamps must be tightened onto the bar as they are rigged
- All lanterns must be rigged with a safety bond
- Enough slack should be left on both the power cable and safety bond to freely pan and tilt the unit
- Barn doors and colour frames must attach to lanterns with a safety bond, catch, or screw mechanism
- Leads and multicore cables should be securely taped or tied off in order to provide strain relief
- FOH multicores must run from downstage left, through the designated multi-run and into the mix position. This run is approximately 50m
- If wheel boards are removed from speakers or other kit they must be stored safely and in such a way that no one could trip over them
- When building an array or ground stacking speakers all boxes must be securely linked together with suitable equipment. If speakers are sat on top of subs they should be ratchet strapped to the sub so the vibrations don't cause the speaker to dislodge or fall

14. Use of Smoke, Haze and Dry Ice

- When selecting a smoke effect for a performance, reference should be made to the particular data sheets for that type of fluid and any hazards identified
- Smoke machines must be subject to a visual inspection prior to use
- Care should be taken when handling fluids on stage as this could contribute to slip and shock hazards
- Smoke machines must be switched off during re-filling
- Smoke and haze machines get hot when they run, so ensure they are not touching or resting on anything that could catch fire or melt
- Gloves should be worn when filling dry ice machines
- Consideration should be taken when high levels of smoke are to be used and visibility is impaired
- Follow the manufacturer's instructions for safe usage
- Smoke, haze and dry ice machines should be regularly serviced and subjected to an annual PA Test
- Be aware that smoke machines can adversely affect people with respiratory problems
- Before any smoke or haze is used, the main hall must be isolated. Check with the in house technicians or stage door that isolation is in place before switching any effects on
- For more information of the use of pyrotechnics please see here

15. Safe use of hand tools

- Ensure all hand tools are adequate for the intended purpose
- All tools should be returned to their storage place when not in use
- If you are unsure about the correct way to use a tool seek advice before attempting work
- Any defective tools should be withdrawn from use and reported to the Technical Department
- Screwdriver handles should be sound and the heads not used as chisels
- Cutting tools such as knives etc. should be kept sharp. Knives with retractable blades should be used in preference to fixed blades where possible
- When using knives always cut away from your body
- Saws should be checked before use to ensure blades are sharp and not damaged
- Sweep up any debris as soon as the task is complete
- Always work in an uncluttered area on a suitable, stable surface
- The correct PPE should be worn where appropriate (e.g. gloves, safety goggles)

16. Safe Use of Power Tools

- Only use power tools for their intended purpose
- Never use power tools if the working area is damp or wet
- Always ensure there is enough cable to safely reach the work area without pulling the cable tight
- Do not place the cable in a position where it might become entangled with any moving parts
- Always use a RCD on mains powered tools
- Ensure that all tools carry valid PAT certification
- Keep power tools clean and free from dust
- Return tools to carry boxes after use
- Only competent persons are to use power tools
- Appropriate PPE should be worn when required
- If working at height, ensure the people below are aware there are power tools in use

17. Working in the Studio

The Studio has many different purposes. Most frequently it is used as a workshop/class space, but it is also suitable as a show or meeting space. To make the studio a safe and enjoyable venue to work and perform in, the following guidelines should be followed:

- The lighting rig should only be used for performances and lighting rehearsals. For all other occasions where only working light is needed, the room lights should be used
- Both fire escapes should be kept clear at all times. When the full curtain is across, there should be a Velcro join in the cloth over each of the fire doors to allow for quick exit if needed
- When not in use, the lights and sound system should be powered down
- The heating and air conditioning is controlled from stage door – if the temperature needs adjusting stage door or the duty manager should be contacted
- Smoking is not permitted in the studio **under any circumstances**
- Youth groups working in the studio should not be left unsupervised at any time, particularly if electrical equipment is within reach
- Technical equipment may only be accessed with the permission of the Technical Department
- For more information on the technical aspects of the studio, please see here

18. Further Information

All employees and visitors must take reasonable care for the health and safety of themselves and others. They must co-operate fully with G Live staff in order to ensure safe working practices and compliance with statutory licensing and Health & Safety requirements.

18.1. General housekeeping

"**Backstage" refers to any area of the venue that is not accessible to the public**.

- All visitors must sign in at Stage Door. In the event of evacuation the signing in sheets will enable G Live staff to identify anyone unaccounted for

- G Live is not responsible for the theft or loss of personal articles. Lost property is logged and stored at stage door. All of the dressing rooms are lockable and visiting company members are advised to keep their dressing rooms locked when unoccupied. Keys for these can be signed out from stage door upon arrival

- Smoking is not permitted backstage or anywhere else within the G Live building. The designated smoking area is outside stage door, over the road from the steps

- Parties are not allowed backstage without the prior consent of the Venue Director

- Bicycles are not allowed backstage. There are ample bicycle racks available around the outside of the building

- All electrical appliances brought into G Live must comply with current IEE regulations and have a valid PAT Certificate

- If stage door receives a phone call for the visiting company they will attempt to contact the company member using the BOH tannoy system. If the recipient of the call can't be reached Stage Door will take a message to be passed on at the earliest convenience. Personal calls are not to be made from Stage Door or offices

- Backstage is locked and alarmed 1 hour after the end of an evening performance. If any company or staff member has to return backstage while it is being locked, they must remain at Stage Door until someone from Stage Door has returned. Please note that the building is under extensive security

- There are kitchen facilities in the Green Room. There is also a café front of house

- Pets and animals are not allowed backstage without the prior consent of the Venue Director

- As part of our Child Protection Policy, no alcohol is allowed backstage during shows and events involving minors. For information on child protection, chaperone requirements and anything else relating to minors in shows, please contact the creative learning manager.

- **A "minor" is anyone under the age of 18**

18.2 Technical

- Technical requirements, including staffing, should be agreed with the Technical Manager at least 4 weeks in advance of the first performance

- Any staging issues which arise during fit up such as blocked escape routes, dangerous set moves or poorly stored equipment must be resolved prior to the house being opened to the public

18.3. Cast list

- To comply with Fire and Health & Safety regulations there is a Visiting Company Signing in sheet at Stage Door. All members of staff must sign ***in*** and ***out*** when leaving the building

- A complete cast and crew list should be sent to stage door in advance so that the names can be typed up and added on to the sheet ready for arrival

18.4. Merchandise

G Live should be informed via rider return or during pre-event meetings if there will be merchandise to sell

18.5. Half hour call

The house will be opened as close to the half hour call as possible. The half hour call is 35 minutes before the advertised start time of the show.

18.6 Visiting Company Office

G Live has a visiting company office next to stage door, however upon arrival a dressing room can be allocated as an office if required.

18.7 Access

Please access through the stage door which is at the side of G Live facing the Radisson Hotel. All signing in sheets will be located here.

18.8. Get in

The loading bay is on the Radisson Hotel side of the building, and is reached via the access road which leads in from Dene Road. Dene Road is accessible from London Road. The access road has a barrier across the end, which will be opened upon “calling” from the barrier entrance. If vehicles need to arrive overnight and park on the access road please inform the Technical Department in advance so the barrier can be left up. The same applies to buses requiring overnight power.

18.9 Charges

Contact should be made with Phoebe Richards or the G Live Technical Department regarding any equipment re-charges. The full cost of equipment repairs necessitated by misuse, rough treatment or incorrect operation will be charged to the visiting company.

19. Use of dressing rooms

When using the dressing rooms, please observe the following guidelines:

- Ensure that nothing comes into contact with the bare “mirror” bulbs in the dressing rooms – they can get extremely hot
- Turn off the mirror bulbs when the room is unoccupied
- The dressing rooms must be vacated within 45 minutes following the end of evening. Please remove any personal items needed, switch off any lights, ensure windows are closed and keys returned to Stage Door
- Please do not wedge open any doors in the backstage area. The doors which can be held open have quick release hooks on the back of them – if unsure please ask the Technical Department before propping open any doors
- Visiting companies should become familiar with G Live’s Fire Evacuation procedure, and the nearest exit routes. This plan is displayed in every dressing room
- Do not leave the building by any of the fire exits except in an emergency or if specifically instructed to do so. The fire doors are alarmed
- Any damage done to any dressing room must be reported immediately. If responsible for the damage, the cost of repair will be passed on to the company
- G Live endeavour to provide the highest standard of dressing rooms possible. Should it fall short, please contact the Duty Manager or Technical Department
- Dressing room keys should not be taken out of the building. Lost keys will be charged for.

20. Risk Assessments

As part of Health & Safety working practice, all incoming companies should supply a risk assessment for their production. While G Live is responsible for implementing safe working practices and risk assessments around standard procedures, visiting companies should complete a risk assessment for any element of their production which may constitute a hazard.

Examples of things requiring risk assessments are; raised acting areas, stage fighting, sequences involving running or complicated dancing in high heels, pyrotechnics, strobe, and any other effects.

This assessment, once completed, should be passed on to relevant members of the incoming company and also passed onto G Live's Technical Department.

If in doubt, please contact the Technical Department for advice.

The "hazard" is what could cause injury, such as a slip or trip.

The "risk" is how likely it is to happen and how severe the injury would be.

<u>Five Steps to Risk Assessments:</u>

1. Identify the hazard

2. Who might be harmed and how?

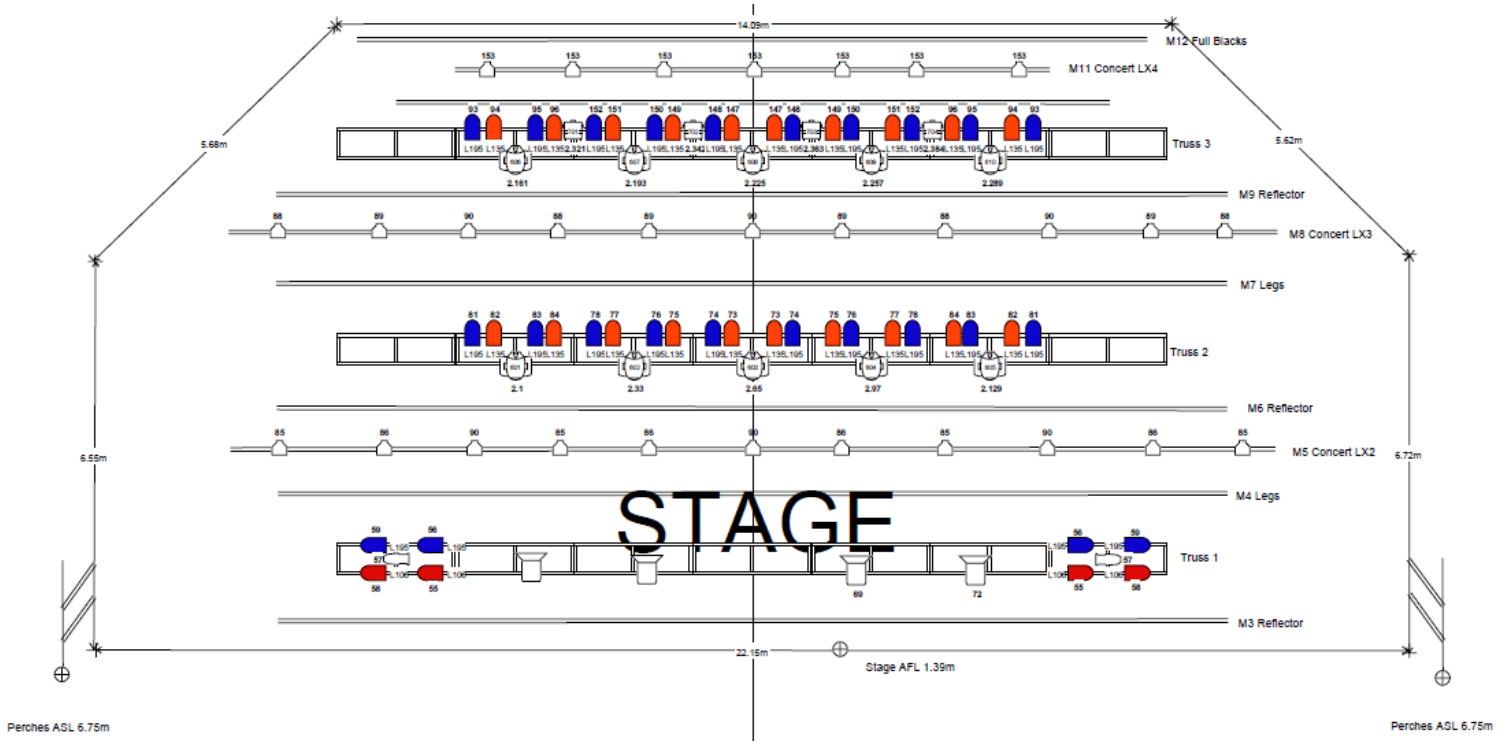
3. Consider what safeguards are in place. Are they sufficient? What else could you do to lessen the risk?

4. What level of risk remains?

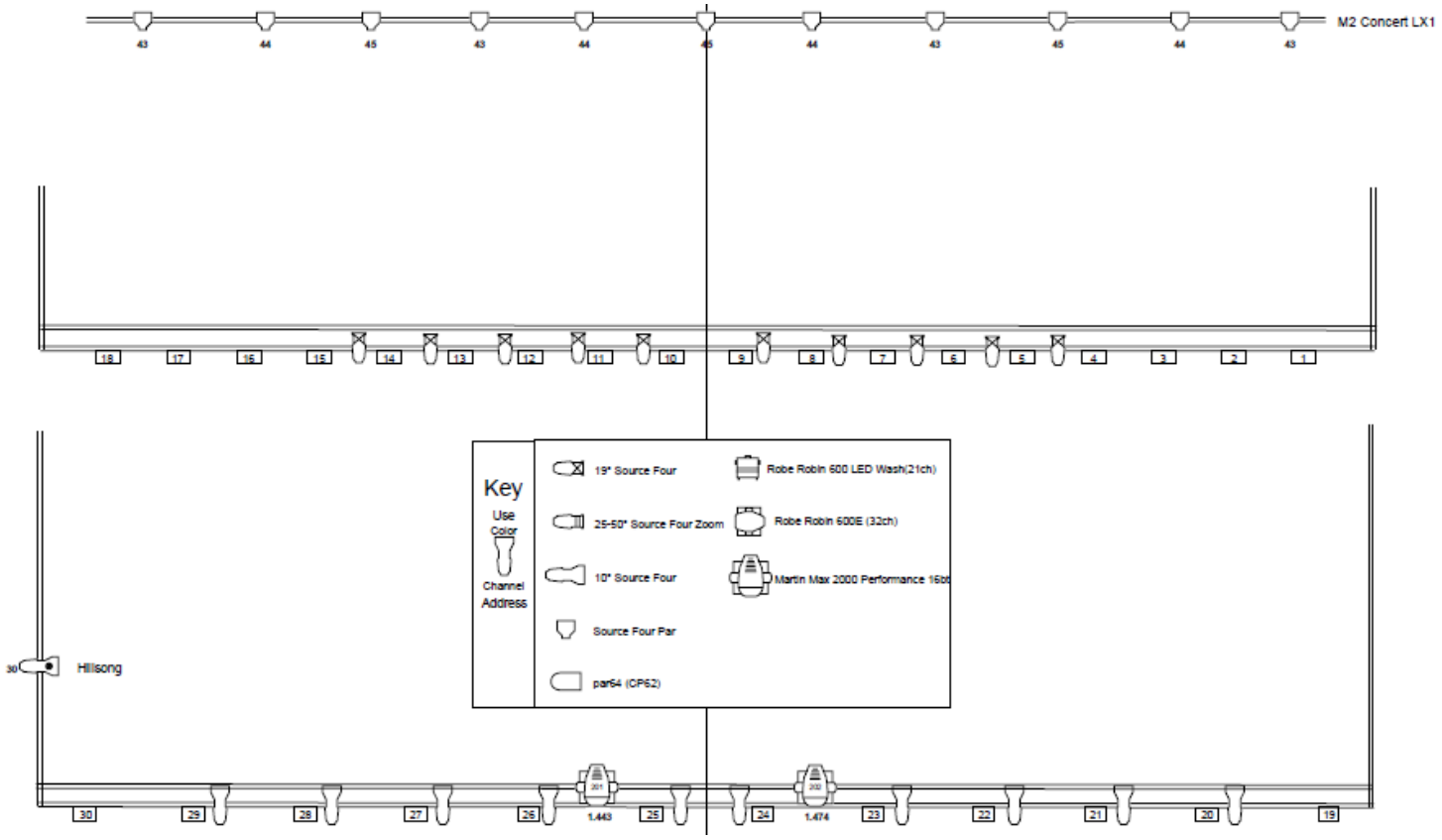
5. Review risk assessments periodically

21. Plans

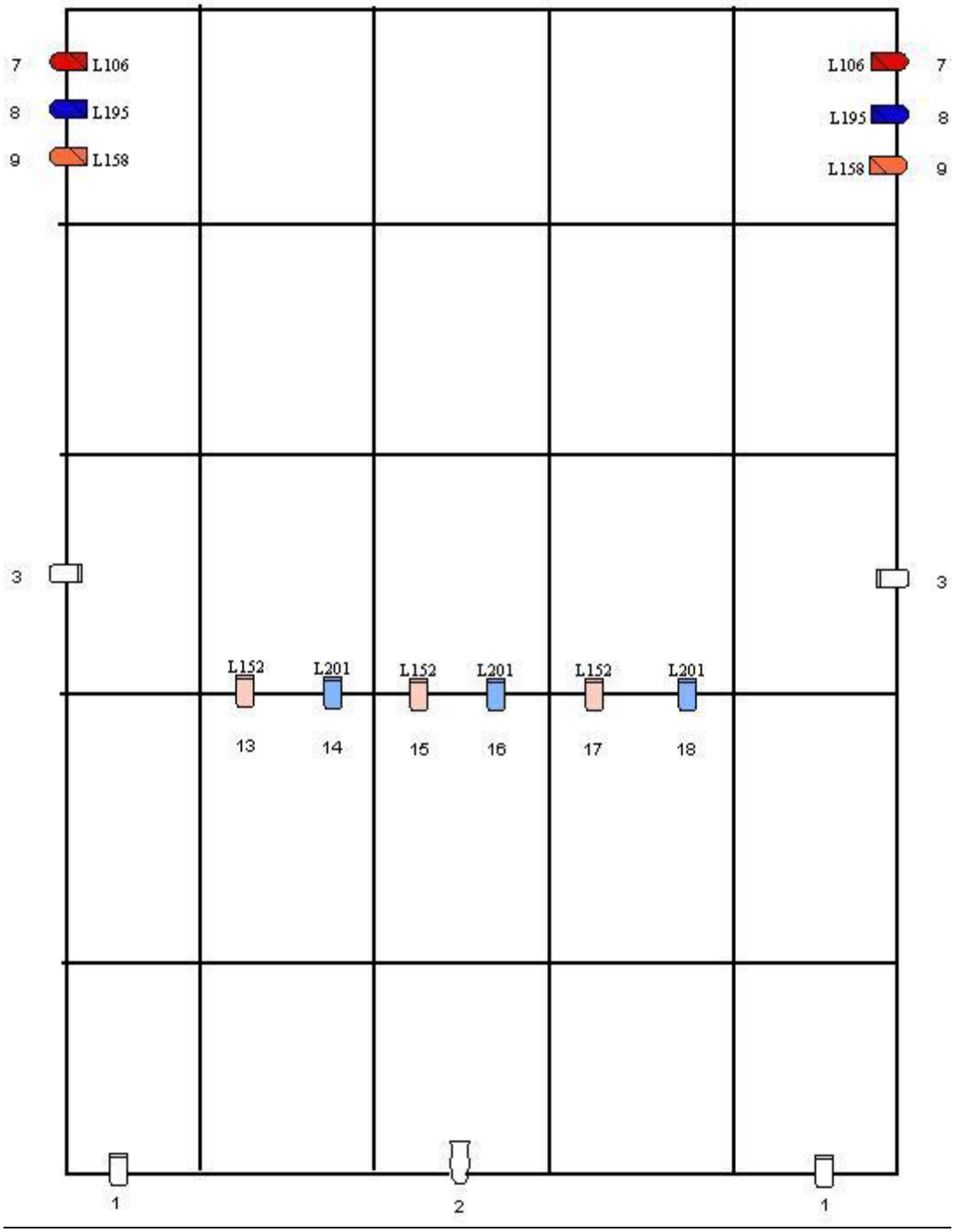
The standard Over-Stage Rig:



The standard Front of House Rig:



The standard Studio Lighting Rig:

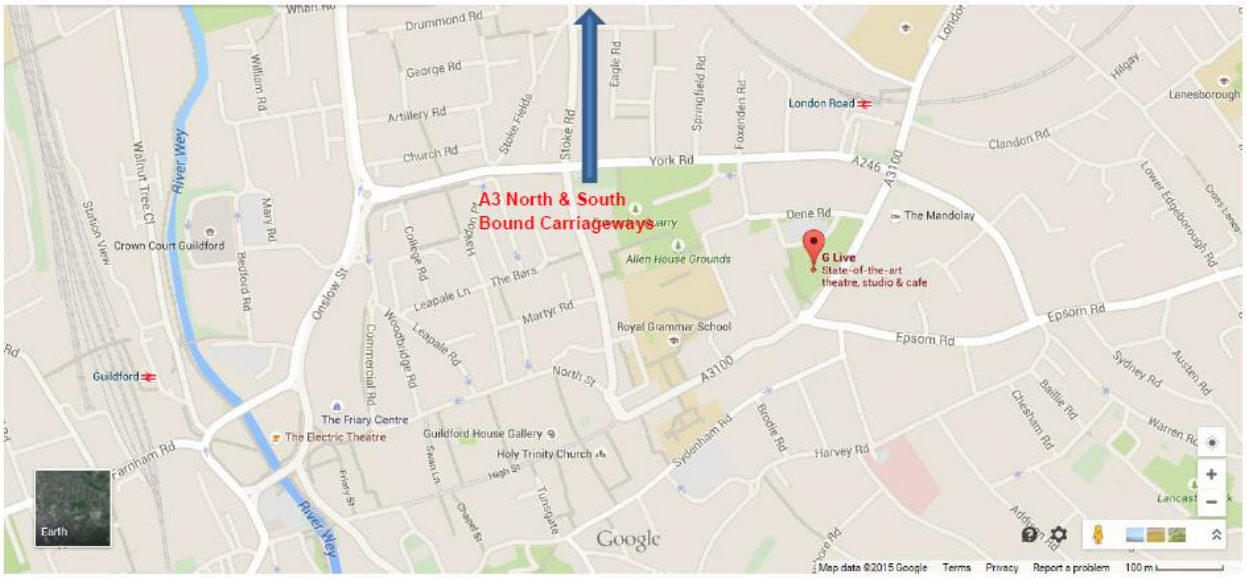


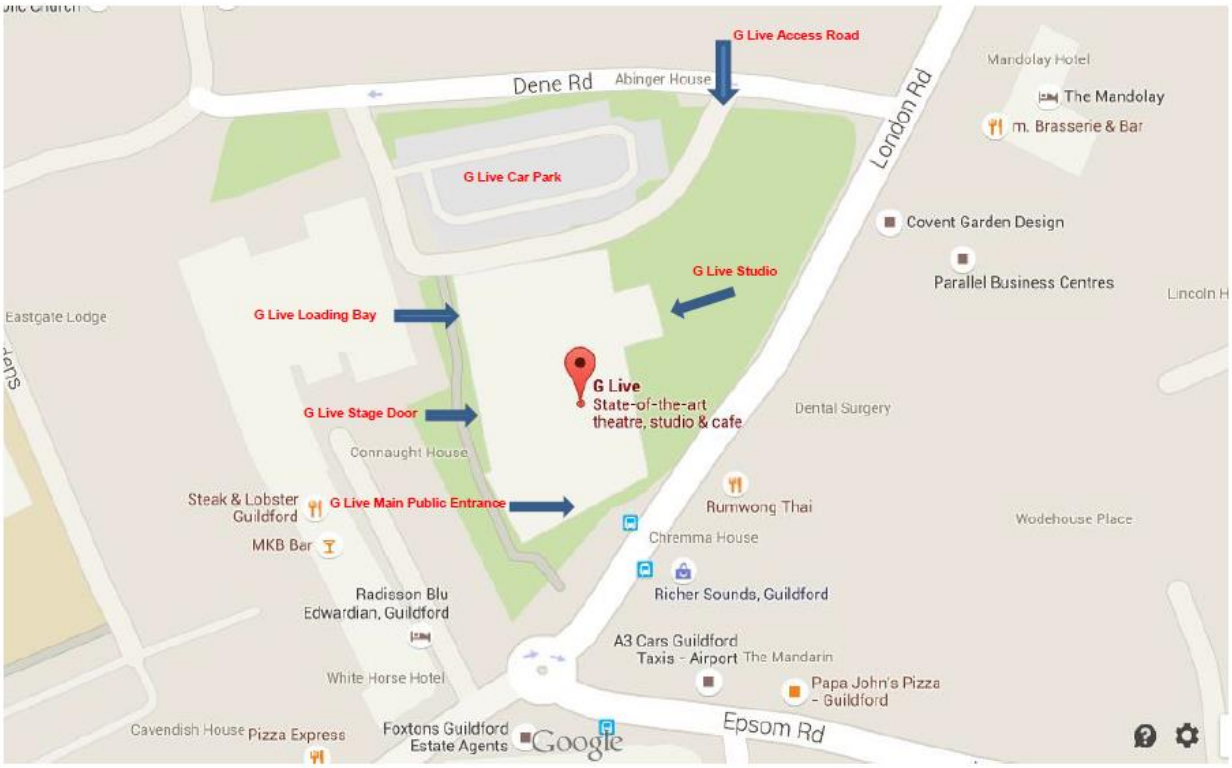
22. How To Get Here:

The main public entrance to G Live is on London Road.

The car park is accessed via York Road, and the loading bay/access road via Dene Road. Guildford Railway Station is approximately a 20 minute walk away. London Road Station is a three minute walk away.

There is a taxi rank outside Guildford Station, or taxis can be booked from our taxi hotline at the Ticket Desk.





WHALEYS (BRADFORD) LTD

Harris Court, Great Horton, Bradford,
West Yorkshire. BD7 4EQ
Tel. 01274 576718 Fax. 01274 521309
Email: info@whaleysltd.co.uk

CERTIFICATE OF CONFORMITY

CENTRE STAGE ENGINEERING LTD
UNIT 4, HIGHLAND CLOSE
FISON WAY INDUSTRIAL EST
THETFORD
IP24 1HG

Despatch note: P121832
Sales Ref: S124351:1

Tuesday, May 17, 2011

Dear Sirs,

We confirm that the fabric supplied against the above sales order STG13E SUPER WOOL SERGE BLACK DFR 150CM , complies with the following standard:-

BS5867: PART 2: 2008: TYPES A,B & C

Martin Baker - Company Secretary

For and on behalf of Whaleys(Bradford)Ltd

SGS United Kingdom Ltd.
Consumer Products Division

Gaw House
Alperton Lane
Alperton
Wembley
HA0 1WU
Tel: 0161 998 2177
Fax: 0161 997 5723

J D McDOUGALL LTD
4 McGREGOR ROAD
STRATFORD
LONDON, E15 4JP

Attn: ANDREW MONK

Report No. TX 23765(2)/MG/00

Date : 24 May 2000 **Page 1/1** **Your Ref. : 7163**

REPORT ON SUBMITTED SAMPLE RECEIVED ON 17 MARCH 2000

(DPR) WOOL SERGE MELTON FABRIC
CLAIMED COMPOSITION: WOOL

This report supersedes all previous documents bearing the reference TX23765/MG/00

Note: SGS can take no responsibility for the accuracy of the references /descriptions supplied by the client.

TEST SCHEDULE:
The sample was tested, (after 12 washes at 40°C to BS 5651:1989), to BS 5867 'Specification for Fabrics for Curtains and Drapes' Part 2 flammability requirements.

The results may not apply to situations where there is restricted air supply or prolonged exposure to large sources of intense heat as in a conflagration.

BS 5867 Part 2 (Type B Performance Test)
Test method BS 5438 Test 2, using 15 second flame application time

	Length Specimens			Width Specimens		
	1	2	3	1	2	3
Hole formed to horizontal or vertical edge.	NO	NO	NO	NO	NO	NO
Lowest boundary of flame to horizontal or vertical edge.	NO	NO	NO	NO	NO	NO
Separation of flaming debris.	NO	NO	NO	NO	NO	NO

Remarks
The sample, when tested after 12 washes at 40°C to BS 5651: 1989, satisfies the requirements of BS 5867 Part 2 Type B performance level.

Martin Gall

Certificating Officer, Martin Gall *Countersigned by:* *S Doughty*

Enquiries relating to the content of this report may be directed to the Reporting Officer