

Technical Specification Lighting Systems

Minerva Theatre

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Introduction and orientation

The lighting control position is at the rear of the auditorium in a control box accessed from a staircase off of the foyer. The sound and lighting are both controlled from here and there is a sliding and removable window onto the auditorium. The DSM position is in an adjacent box accessed in the same way but is behind glass and semi sound proofed from the auditorium.

It is possible to run multicores around the back of the auditorium seating to the control positions, minimum length is 35m from upstage centre to the LX and sound position

House lighting desk can be moved to the auditorium for plotting if required but this is a time consuming process so allowance should be made in the production schedule to do this particularly prior to opening the house

There is limited additional power for toured dimmers or amps. There are a variety of clean 13A supplies across the back wall for sound and there is a 63A 3 phase supply, this is upstage right on the mezzanine

Get in is via a scenery lift in the floor just SL of Upstage centre. In order for it to be operated gates have to be slotted into the floor so the set fit up cannot commence until everything has been loaded into the building unless the set does not sit over the lift.

The lift is accessed from outside by descending a concrete ramp from the road therefore it is important to have sufficient staff should you need to load in heavy equipment/ meat racks etc. CFT can advise.

There is limited storage for equipment in the scene dock, which is on the floor below adjacent to the lift well, to be negotiated with other departments. It is not possible to leave a trailer outside the dock door as the road way is in permanent use.

The Minerva has a fixed rig with no flying facilities, please see details below.

1. Infrastructure

1.1 Control desk

ETC Gio main desk, with touch screen
ETC RPU backup

1.2 Network

Networked system with both Cat5 and dmx outlets around the space.
Variety of 2port and 4 port dmx nodes available

1.3 DMX

There is a flexible DMX patch system to a variety of outlets on RJ45 connectors. CFT has RJ45 to DMX convertors as required.

1.4 Dimmers

144 ways of 3kw ETC
Sensors 6 ways of 5kw ETC
Sensors
6 ways of hard power
6 ways of switchable hard power
ETC paradigm working light control system

1.5 Distribution

Entire system patchable in the dimmer room via powercon patch to a mixture of IWB's and facility panels with 15A and/or socapex outlets Every dimmer has RCD protection

1.6 Temporary power

63A 3 phase supply on mezzanine
Up to 63A 3PH supply in dimmer room for additional dimming. Note this is a floor below with limited trunking capacity to interconnect with the performance space.
13A clean supply for sound across backwall.
16A clean supply in control box for sound/projection

******Please discuss your additional power requirements prior to visit******

1.7 Overhead rig

Fixed rig, please see plan for bar heights and layout. All kit must be rigged by rope
Rig accessed from overhead catwalks and crawl spaces
Rig distributed by mixture of IWB outlets, facility panels and temporary socapex cabling all on 15A
Moving lights are rigged via block and tackle as required.

*****Only trained staff inducted in CFT working at height practices may***
access the grid.**

2. House rig

Due to the nature of Chichester's fixed lighting rig and in an effort to reduce rigging time there is a permanent house rig. Please see details below for the focus of this and see the focus schematic at the bottom of the house plan

Visiting equipment for rigging must have suitable suspension devices, be PAT tested and be in serviceable condition.

Please note the CFT uses 15A and socapex multicore cabling. All in house DMX is 5 pin

2.1 House rig Focus

10 areas individually lit from front and both sides (3 point) via ETC Lustr2 LED fresnels, fixed position and focus can be barn-doored to your set.

10 areas lit from top with 1KW fresnels, fixed position and focus but re-colourable.

The following are fixed position but can be re pointed as desired:

- Side Gobo Wash of Source 4 25-50 Zoom profiles.
- Parcan Backlight Cover
- S4 25/50 Zooms as Specials on Centre Hex
- Source 4 25/50 Zooms as Specials from FOH.

Quick ref plans for all the house washes are enclosed at the bottom of the lighting plan.

Additional kit list available

2.2 Followspots

There are 2 followspot positions with Robert Juliat Ginger Units rigged (2.5K tungsten)

Followspot positions are on a catwalk in the roof of the building. Only staff trained and inducted in working at height and CFT working practices may access these positions. Therefore it will not be possible for visiting staff to operate followspots in the studio and an additional staffing charge will apply should you require them, unless contractually agreed otherwise.

3 Rigging

3.1 Overhead rigging of additional kit can only be undertaken by house staff that have been trained and inducted in work practices

3.2 In some circumstances visiting companies representatives may be inducted in working at height in the spaces but they must sign and adhere to the theatres policies, risk assessments and method statements at all times

3.3 Items required to be flown during the performance must be discussed prior to your arrival and ideally following a site visit. The Minerva has no fly tower and so is very limited in its flying capabilities.

3.4 If you intend to suspend truss or use chain hoists you must discuss this with CFT technical staff prior to your arrival. We do not usually permit the use of motors in the studio due to weight loading restrictions.

4 Access

4.1 Roof access is via catwalk primarily using harnesses, work positioning lanyards and fall arrest systems

4.2 Additional access is via Genie lift, scaffold tower or a variety of ladders and A-frames

4.3 The Minerva stage has a ply floor on a concrete base, topped with 6mm oil tempered hardboard. It is not possible to introduce cabling from below therefore and they must be surface taped. You can screw to the floor. Cables must never cross audience entrance or exit routes making cabling to downstage areas difficult.

5 Special effects

5.1 The Minerva does not possess a fire curtain so comes under far greater scrutiny from licensing bodies and fire departments than most regional venues. CFT must be advised of any intention to use any special effects including smoking on stage so that relevant permissions can be sought.

5.2 Smoke, pyrotechnic and strobe effects must be discussed with theatre staff **at least 2 weeks in advance.**

5.3 House machines

1 x Look viper 2.6 with switched fan outlet
1 x Le Maitre freezefog for use with above (ducting, fans etc available) 1 x Look Viper NT
1 x Look Unique 2
1 x MDG Atmosphere
APS 2 x Look Power Tiny
1 x Look tiny fx
2 x radio remote units for tiny machines

5.4 Pyro

There is secure registered storage on site for a limited number of pyrotechnic devices.

The CFT has a variety of firing devices and pyrotechnic equipment in house.

5.6 Smoke detection

The Minerva has an addressable fire detection system and possibility to mask smoke detectors. Any smoke effects must be rehearsed to ensure they do not affect unmasked areas of the building immediately offstage.

Please inform the house personnel before activating any effects that produce smoke so that detectors can be isolated

5.7 Strobes

Strobe use must be demonstrated and approved by house staff before use, and must fall within legal limits.

CFT has a 3 dataflash units. Notice required of any intention to use them.

5.8 Signage

Appropriate signage must be put at all doors for audience information of any special effects. The theatre can produce and post these please advise of your requirements

*****Please note the venue reserves the right to limit, alter or remove***
from use any special effects that contravene
the terms of its licence**

6. Site visits

We would strongly recommend you have a site visit prior to your arrival at the CFT.

The festival theatre and Minerva studio are very unique spaces with a number of challenges.

CFT staff have a lot of experience in adapting proscenium based shows to its thrust stage and they will be very happy to assist and advise on the best way of adapting your production to fit into our venues.

Document By Sam Garner-Gibbons, Technical Director