

# chichester festival theatre

## TECHNICAL SPECIFICATION

### *Lighting Systems*

## Festival Theatre

### Introduction & Orientation

1. INFRASTRUCTURE
2. HOUSE RIGS
3. RIGGING
4. ACCESS
5. SPECIAL EFFECTS

## INTRODUCTION AND ORIENTATION

The lighting control position is at the rear of the auditorium in a semi soundproof box. The DSM position is in the same room. Adjacent is a second box for sound with our sound desk and outboard permanently installed. It is not possible to open the windows of the control box on the lighting side. There is an area to the auditorium right of the control box which can be used for visiting sound or lighting desks- however seats need to be taken off sale to do this so please discuss requirements asap.

The cable run distances from normal/touring desk positions are;

Gallery	60m/60m
Upstage Left is approx	70m/70m
Upstage Right is approx	80m/100m
Scene Dock is approx	95m/115m

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

Standard position for touring dimmers is Upstage Right ideally on gallery level, touring sound is Upstage Left.

Temporary power for lighting or motors is on the gallery upstage centre- 200A TPNE on powerlock, 63A TPNE Ceeform, 32A TPNE.

Get in is via a scenery lift in the scene dock immediately upstage of the stage. There is limited storage for equipment in the scene dock, to be negotiated with other departments. It is usually not possible to leave a trailer outside the dock door for longer than a day unless arranged in advance.

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

## 1. Infrastructure

### 1.1 Control desk

ETC EOS programming console, can be installed in the auditorium for programming.  
Playback via ETC Gio.  
ETC RPU backup

### 1.2 Network

Fully patchable Cat5e network with substantial facility panel distribution across the grid, gallery, stage and sub stage. A variety of network nodes available on the ETC Net3 protocol

### 1.3 DMX

Fully patchable DMX network to substantial facility panel distribution across the grid, gallery, stage and sub stage.

### 1.4 Dimmers

450 ways at 3K and 5K dimmers and non dims, ETC Sensor 3 with RCD protection.

### 1.5 Distribution

Hard wired system terminating at facility panels either on socapex or 15A outlets feeding a flexible system of IWB's.

### 1.6 Temporary power

3 facility panels- Substage, Scene dock and Gallery.  
Each panel has 200A TPNE powerlock with adjustable RCD , 63A and 32A TPNE ceeform.  
CFT has a variety of further power distro available upon request.

\*\*\*\*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 and temporary socapex cabling all on 15A  
Moving lights are rigged via block and tackle as required.

\*\*\*ONLY TRAINED AND 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, and data is Cat5 standard.

### 2.1 House rig Focus

Full stage wash from both sides lit with Source 4 pars wearing 25 frame scrollers. This is a fixed focus wash.

2 FOH bars with source 4 15/30 zooms to provide various FOH covers as required by individual productions

Equivalent advance bar/LX1 of profiles for specials

30 x 2KW Fresnels. These can be refocused as per your requirements. They are capable of providing a full stage O/W top light coverage, or as a 3 colour wash from top and both sides or as required. They are in fixed positions

10x ETC Desire Fresnels as a backlight wash

Source 4 LED LUSTR 2 profiles in voms and balcony front providing a low side and pit rail style coverage as required.

12 x Mac Encore warm in front and side cover positions

4 x Mac Encore Colds doing backlight

2 x Mac Encore Colds, one each side on lighting ladders doing  $\frac{3}{4}$  backlight.

(Please note that as the Festival stage is a thrust/ arena format it is not possible to achieve a full stage side light as you will blind the opposite seating banks.)

There is additional house equipment that can be rigged in addition to the basic rig covers- being a non-flying house this is time consuming so a pre rig may be advisable.

## **2.2 Followspots**

There are 2 follow spot positions in the roof of the theatre with Robert Juliat Lucy 1.2K HMI fixtures. Only in house trained staff can access and use these positions. It is not possible for visiting company members to use these spots.

## **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 CFT has no fly tower in either performance space so is very limited in its flying capabilities.

3.4 If you intend to suspend truss or use motors you must discuss this with CFT technical staff prior to your arrival.

## **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 Tallescope, genie lift, scaff tower or a variety of ladders and A-frames

## 5 Special effects

- 5.1 CFT 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 the intention to use special effects including smoking on stage so that relevant permissions can be sought **at least 2 weeks in advance**
- 5.2 Smoke, pyrotechnic and strobe effects must be discussed with theatre staff **at least 2 weeks in advance**
- 5.3 ***House machines***  
2 x MDG atmosphere ATMe haze machines (permanently installed)  
2 x Chauvet Cloud 9 low smoke machines (ducting, fans etc available)  
2 x Look Viper NT  
1 x Look Power Tiny  
1 x Look tiny FX  
2 x radio remote units for tiny machines

\*Please note you will be recharged for the cost of smoke fluid if using in-house machines\*

### a. ***Pyro***

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

### 5.6 ***Smoke detection***

The CFT has an addressable smoke detection system. 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 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 CFT and Minerva studio are very unique spaces with a number of challenges.

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

## 6.1

### ***Environmental***

CFT is committed to reaching carbon net zero by 2035 and asks all companies and stakeholders to consider their impacts on the environment when visiting or working with us. We will issue a green rider to all visiting companies prior to their arrival to detail the facilities and policies at CFT, however in summary-

- We offer plastic, paper and general waste at all collection points.
- In the greenrooms there are food waste bins.
- At stage door and backstage in the Minerva by the greenroom there is battery and toner/print cartridge recycling.
- There are backstage water fountains for filling personal water bottles
- We do not provide single use receptacles back of house- there are free to use mugs and glasses in greenrooms
- We offer vegetarian and plant based food options- mostly sourced locally at all food outlets- and company members get a 25% discount in our café's if they are wearing their lanyards which we supply on arrival
- All areas have low energy lighting with absence detection controls, water saving toilets and sinks, recycled paper products and we generate our own energy through ground source heat pumps and Mechanical Vent Heat Recovery systems.
- All of the work we create on our stages from September 2024 will aim to meet the Greenbook Basic standards

There is always more we can do though- so if you have any ideas or questions please feel free to email us on [green@cft.org.uk](mailto:green@cft.org.uk)

## 6.2

### ***Contacts:***

Stage Door - 01243 784437

Box Office - 01243 781312

Fax- 01243 787288

Brasserie - 01243 782219

Technical- 01243 812921

House manager- Ben Geering

Theatre Manager- Janet Bakose

Tech Director - Sam Garner-Gibbons

Head of Stage - Tom Hitchins

Head of Sound - Mike Keniger

Head of Lighting- Graham Taylor