

SADLER'S WELLS TECHNICAL SPECIFICATIONS LILIAN BAYLIS STUDIO

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

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

All current plans and technical specifications for the theatre available to download from our website at <http://www.sadlerswells.com/page/technical-specifications>

CONTENTS	PAGE
1. Contacts at Sadler's Wells	2
2. Advance Information from incoming productions	2
3. Working Practices and Safety Onstage	2
4. Unloading, Parking Restrictions, and Truck Parking	4
5. Auditorium/Capacity	5
6. Stage	5
7. Stage Equipment	6
8. Access Equipment	6
9. Dressing Rooms and Wardrobe	7
10. Lighting	8
11. Power supplies	9
12. Sound	10
13. Communications and Video	12
Appendix A: Code of Practice for loading/unloading	13
Appendix B: Code of Practice for noise and local residents	14
Appendix C: Safe System of Work for Stage	15
Appendix D: Sadler's Wells Radio Spectrum Policy	16

1. CONTACTS

Emma Wilson, Director of Technical and Production

T : +44 (0)20 7863 8174

E : emma.wilson@sadlerswells.com

Zeynep Kepekli, Technical Manager

T : +44 (0)20 7863 8173

E : zeynep.kepekli@sadlerswells.com

2. ADVANCE INFORMATION FROM INCOMING PRODUCTIONS

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

- Technical specifications, including plans for any set or other construction
- Details of the materials for any set or other constructions
- Method statements for construction activities
- Risk assessments for any special effects in the show (or your risk management procedures)
- Detailed production or technical schedules, with staffing levels required from the house
- Lighting plan (preferably AutoCAD)

3. WORKING PRACTICES AND SAFETY ONSTAGE

Safe Staffing Levels onstage

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

Onstage Briefing and Set Induction

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

Length of shift / overnight breaks

Please note that in accordance with Working Time Regulations 1998, an 11 hour break between working shifts must be scheduled for all members of staff. Split shifts can be scheduled to accommodate longer hours for the production onstage, but the 11 hour break should not be infringed for any individual member of staff.

Suitable meal breaks must also be scheduled, for the safe working and the welfare of all staff the maximum shift worked without a break is 5.5 hours. This will also include get-outs. If in doubt as regards any aspect of the working schedule or to discuss suitable breaks when scheduling, please contact the Technical Manager. All schedules must be agreed in advance.

Noise levels

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

Tallescope use (access equipment)

The Lilian Baylis Studio uses a Tallescope for focusing lights and other access requirements. Under current guidelines the Tallescope can now be moved whilst personnel are in the basket at the top. This process involves 4 crew; 1 in the basket, 2 at the base guiding the tallescope, and 1 supervisor. A member of Sadler's Wells staff must be present at all times the tallescope is used. Please bear this in mind when setting schedules and crewing levels. The person in the basket must wear a harness to facilitate an emergency rescue if required.

Winch bars

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

Loading and Unloading Guidelines

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

Sustainability and Waste

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

4. UNLOADING AND PARKING RESTRICTIONS

Load-in / dock doors

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

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

Parking / Loading



The general hours of restricted parking outside the theatre are all days of the week, Monday to Sunday, 08.30-18.30. Single yellow lines and the signs illustrated indicate no parking during these designated times (Double yellow lines indicate no parking 'at any time').

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



There are restrictions for loading (between 08.30-10.00 and 16.00-18.30), and for waiting overnight with a vehicle over 5T (see photographs). Please consider if you wish to adjust your schedule or the arrival of your freight accordingly. Please contact the Technical Manager should you need further information or guidance.

Secure Truck Parking offsite

Our recommended Truck parking facility is the Titan Truckstop. We advise advance booking:

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

All other freight parking in the UK can be found here:

<http://www.iru.org/transpark-app>

5. AUDITORIUM/CAPACITY

Seating Capacity 180
7 rows of retractable seating
1 row of permanent seating at the back/upper level
Access at the rear of the auditorium, via stairs either side of the seated area.

Control Positions

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

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

Wheelchair spaces

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

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

6. STAGE AREA

Performance Area 15m wide, 8m deep
Seats retract to give a further 6m depth (but 12m wide only, to accommodate permanent stairs either side)

Height to bottom of bridges 5.9m

Height to lighting positions on bridges 6.5m
There is no fly tower and no possibility for flying during a show.

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

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

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

7. STAGE EQUIPMENT

Soft Goods

4 Pairs of Black Legs, to mask lighting booms either side. These are without fullness, ties at top, conduit pocket at bottom.

White cyc permanently rigged against the back wall

Black centre opening tabs (with fullness) permanently rigged in front of the white cyc.

Dance floor

4 x Harlequin 'Cascade' Black dance floor 15m long x 2m wide (Primary Performance Floor)

4 x Harlequin 'Reversible' Black/Grey dance floor 12m long x 2m wide

4 x Harlequin 'Studio' White dance floor 12m x 2m wide

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

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

Other

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

Please advise well in advance if you wish to use as we may need to book a tuning. Additional tunings may incur additional costs.

8. ACCESS EQUIPMENT

The Tallescope is model 50518

<http://www.tallescope.co.uk/tallescopedmodels.pdf>

Additionally there is one set of Zarges multi-function ladders and several small A-frame aluminium ladders available in the venue.

9. DRESSING ROOMS AND WARDROBE

Wardrobe equipment

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

- 1 x washing machine
- 1 x tumble dryer
- 1 x hotbox
- 1 x steamer
- 1 x domestic iron and ironing board

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

Dressing Rooms

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

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

Additional shower and toilets are available at stage level.

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

All dressing rooms have keypad locks.

10. LIGHTING

Console and dimmers

ETC Ion lighting console with 2 x 20 universal fader wing

121 x 3kw	ETC Sensor 3 ThruPower* dimmers	(15A sockets)
10 x 5kw	ETC Sensor 3 ThruPower* dimmers	(32A CeeForm sockets)
<i>*ThruPower allows dim/non-dim power changeover via RDM</i>		

Network

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

Pre-rigged booms

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

Heads:	Strand 15/32 SL	<i>575W profile with zoom lens</i>
Mids:	26° ETC LED2 Lustr	<i>LED profile with full colour mixing</i>
Shins:	36° ETC Source 4 Junior	<i>575W fixed beam profile</i>

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

Pre-rigged overhead

Warm front wash	6 x Robert Juliat 310	<i>1.2kW Fresnel</i>
Cool front wash	6 x Robert Juliat 310	<i>1.2kW Fresnel</i>
Pipe end scroller cans	8 x Thomas Par 64	<i>1kW parcan (CP62) & CXI Scroller</i>
Backlight wash	4 x Robert Juliat 310	<i>1.2kW Fresnel</i>
Backlight scroller wash	3 x Robert Juliat 310	<i>1.2kW Fresnel & CXI scroller</i>
Cyclorama lighting	7 x Strand Coda 4	<i>4 x 500W asymmetrical cells</i>
High Heads	8 x ETC Source 4 Par	<i>575W (CP62)</i>

Additional lighting stock

6 x	19° ETC Source 4	<i>750W fixed beam profile</i>
12 x	26° ETC Source 4	<i>750W fixed beam profile</i>
12 x	36° ETC Source 4	<i>750W fixed beam profile</i>
14 x	50° ETC Source 4	<i>750W fixed beam profile</i>
5 x	Robert Juliat 310	<i>1.2kW Fresnel</i>
12 x	Selecon Rama	<i>1.2kW Fresnel</i>
6 x	Selecon Arena	<i>2.5kW Fresnel</i>
12 x	Thomas Par 64	<i>1kW (CP60/CP61/CP62 – please ask for details)</i>
8 x	ETC Source 4 Par	<i>575W (with lenses in narrow, medium, wide, extra wide)</i>

Colour Changers (pre-rigged as standard)

- 11 x Wybron CXI 7½" dual string colour-mix scroller
- 11 x 250mm² back plates to fit Par 64
- 11 x 185mm² back plates to fit Selecon Rama
- 11 x 160mm² back plates to fit S4 19/26/36/50°

Effects

- 1 x Unique 2.1 Hazer

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

Colour Frame sizes

ETC Source 4	160 x 160mm
Selecon Arena	245 x 245mm
Robert Juliat 310	210 x 210mm
Selecon Rama	185 x 185mm
Par 64	255 x 255mm
Source 4 Par	190 x 190mm
Coda	215 x 241mm

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

11. POWER SUPPLIES

230V single phase, 50 hertz onstage and throughout building

- 230V 1PNE 32A CEE form at stage right near Stage Manager desk
- 415V 3PNE 63A CEE form at stage level Upstage Left
- 415V 3PNE 63A CEE form at grid level by control room

Outside broadcasts

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

12. SOUND

Sound power: 230V single phase supply throughout building

FOH Speakers

1 x d&b E12-D centre fill powered by d&b D20 amp
2 x d&b E12-D high and mid powered by d&b D20 amp
2 x d&b B4 sub bass speakers powered by d&b D20 amp
2 x d&b E8 high and mid in-fills powered by d&b D20 amp

Monitors

4 x d&b Max 12 (monitor wedges) powered by d&b D20 amp
2 x Tannoy T12 (Onstage side fills - mono) powered by d&b D20 amp
2 x d&b E8 (Audience rear/side fills) powered by d&b D20 Amp

Additional speakers

Please check with Technical team for availability of additional speakers.

Control Room monitoring

2 x JBL Control 1
1 x Beyerdynamic A75 Amp

Mixer

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

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

Sound/Video Playback

1 x Apple Mac Pro (Late 2013) running Qlab 4 and Qlab 3
1 x RME Fireface 800 soundcard
(This equipment is rack mounted and not movable from control room)
(MacBook Pro and portable soundcard may be available upon request)
Mini Disc and CD-Players available upon request

Outboard Processing *(please advise in advance if required)*

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

Microphones

Wireless UHF equipment:

Sadler's Wells currently holds a license for use of radio mic equipment in Channel 38 and 40. This license is for all in-house radio mics onsite, not just on the main stage. Visiting companies must check in advance of their visit to ensure that all radio equipment will be clear of interference and are advised to license their own frequencies. If Sadler's Wells Trust is required to license additional frequencies for the use of its own equipment as a result of visiting companies' requirements, this will be charged to the company at the annual rate set by JFMG and must be paid in advance of any retuning. Sadler's Wells Trust reserve the right to charge any additional costs incurred as a result. Please note that Sadler's Wells also utilise licensed wireless communications across interleaved spectrum in Channels 22, 27, 43, 44 and 45.

More details can be found in Radio Spectrum Policy (Appendix D)

Radio Mics:

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

Additional microphones and DI boxes may be available on request, please contact the Technical Manager with specific requirements.

There is a selection of mic stands available: short and tall with boom arms.

Music Stands

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

13. COMMUNICATIONS AND VIDEO

Intercom

3 x Tec-Pro wired belt-packs and headsets (Clearcom compatible)

Cue lights: 4 patchable

Backstage calls and Show Relay to dressing rooms

Additional belt-packs and headsets may be available upon request

Camera and show relay

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

HD-SDI Colour Day/Night Video feed to SM desk and control room

HD Video Feeds to all dressing rooms

Composite and SDI patchable BNC points from stage level to control room

Additional monitors may be available upon request

Video Equipment

1 x Panasonic RZ-970 laser projector *(with network controlled internal shutter)*

- 1920x1200 pixels native resolution
- 9400 ANSI Lumens
- HDMI, SDI, DVI, VGA, Component inputs.

1 x Panasonic ET-DLE150 lens

1 x Panasonic ET-DLE170 lens

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

APPENDIX A: Sadler's Wells Theatre Code of Practice for loading / unloading

Staffing

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

Loading/unloading

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

Reporting

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

APPENDIX B: Code of practice for get-ins and get-outs: local residents

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

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

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

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

In addition:

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

APPENDIX C: Safe System of Work for Stage

Whilst unloading/loading vans outside the theatre you must:

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

Whilst working in the Grid you must:

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

Whilst working in the basket of the U-Drive/Genie or Tallescope (or ladders) you must:

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

Personal Protective Equipment

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

APPENDIX D: Radio Spectrum Policy

Sadler's Wells Theatre makes use of wireless technologies for a number of key elements to performances on its site. These uses include control of stage lighting, house light network, sound control, wireless ticketing, Chip and Pin readers, stage effects, radio communications and cloud access.

Each is in its own way critical to the shows that the organisation presents and this is why Sadler's Wells has adopted the following policy on how it deals with the use of the radio spectrum

This document does pre-suppose some understanding of the terms used within. Where incoming companies and clients would like to discuss in more details, or more simplified terms, this can be arranged. This document can also be distributed to sub-contractors/suppliers as the basis for arrange provision of radio spectrum onsite.

Sadler's Wells maintains licenses for all radio spectrum use where required and most of these radio bands cannot therefore be used by incoming companies or venue users at any time. Select bands can be made available, solely with prior agreement with relevant venue staff and this availability, if granted, is only for the current hire period or show run. Being granted availability will not guarantee that this bandwidth will be available in the future and some bands will remain absolutely for Sadler's Wells exclusive use on its sites. Any frequencies that Sadler's Wells require must be kept clear of both direct use and also interference and intermodulation at all times.

If Sadler's Wells is required to source licenses on behalf of incoming companies, it will charge the visiting company at the annual rate charged by Arqiva PMSE (previously JFMG) (www.pmse.co.uk). This fee may be reduced if the required licence is for a duration of less than 72 hours. This fee will apply every time a licence application is submitted. Submission of additional frequencies must take place no later than five working days before the first date that the frequencies are required. Sadler's Wells staff can assist with this submission if required but must be informed as soon as such a requirement is desired.

License-exempt bands (863-865MHz ('Channel 70' and 2.4GHz & 5GHz (Wi-Fi) cannot be legally regulated in this way but in using the facilities of Sadler's Wells, all users agree that they will inform Sadler's Wells what any requirements are within those frequencies and accept that Sadler's Wells has wireless requirements within those bands that may supersede those of the user.

This applies to Sadler's Wells Theatre (SWT), Lilian Baylis Studio (LBS), Khan Theatre and all meeting rooms and foyer areas at Rosebery Avenue, and to the Peacock Theatre in Kingsway.

There follows a more detailed breakdown of the frequency use by Sadler's Wells:

Building Walkie-Talkies - 462MHz + 479MHz

These frequencies are used for the building radio communications. As these are used by different departments to aid communication during shows, and particularly if an evacuation should be required, these frequencies must always be available for use by Sadler's Wells.

Performance Radio Comms – 520.250MHz 521.500MHz and 650 – 666MHz

These frequencies are used by SWT Technical staff for backstage communication during shows. Generally these frequencies must remain clear for use during times that the stage is in use. Visiting companies who are onstage may prefer to provide their own system with prior notice but these frequencies will be considered to be available at all times to Sadler's Wells.

There are 12 comms packs available within the range of frequencies. Companies presenting a show/event in Sadler's Wells Theatre will be able to utilise these comms units but should expect that at least the Duty Technician and Duty Stage (minimum) will require these units

Companies presenting a show/event in any other area at the Rosebery Avenue (including the Lilian Baylis, main foyer areas, Khan Theatre) site should be aware that these frequencies will be in use and should seek to avoid interference on these frequencies.

Wireless Microphones – 606 – 614MHz (Channel 38) and 622 – 629MHz (Channel 40)

Sadler's Wells has an annual license for Channel 38 and maintains a stock of 10 Shure UHF-R units that are shared around the site at Rosebery Avenue, though will more normally be used within the Lilian Baylis. Incoming companies requiring the use of frequencies within Channel 38 should not presume that these frequencies are available without checking in advance. However, if Sadler's Wells are not using in-house stock then this frequency band can be made available to incoming companies. This usage will need to be coordinated with any usage by Sadler's Wells over the duration of the production and may require frequency licences to be purchased.

The frequencies licenced within Channel 40 will normally be applied to the wireless microphones available for Sadler's Wells Theatre. Where in-house stock is not in use, then these frequencies may be available for incoming companies to use. Visiting companies must check in advance that their requested frequencies are available.

Additional frequencies can be obtained in interleaved spectrum but care should be taken that any frequencies must be licensed before being used onsite. Do note the proximity of Performance Wireless Comms to likely frequencies of Wireless Microphones.

Please do note that any additional licences for interleaved spectrum held for Sadler's Wells at Rosebery Avenue will not apply to any other site (and vice versa). Separate applications must be made at each site, even for identical frequencies. This includes the Channel 40 assignments.

Wireless Microphones – 863-865MHz (Channel 70)

Sadler's Wells has a couple of radio mics in this frequency band which are used in the FOH areas. With prior warning, Sadler's Wells will endeavour to not use these units but incoming users are advised that as this is de-regulated spectrum, there is no way to confirm that outside interference will not affect any use of this bandwidth. Show critical uses are not advised in this bandwidth.

Wifi – 2.4 GHz and 5Ghz

Sadler's Wells maintains a site wide coverage of Wifi that is available by use for staff, incoming companies and public visitors in order to access the internet and cloud based apps. Within both auditoria on the Rosebery Avenue, 2.4GHz channels are utilised for control of stage lighting and sound systems. Within this band, the house lights in the main stage auditorium also have their control network at the top end of 2.4GHz. Wireless ticket readers for FOH staff to check tickets also operate in the 2.4GHz band

Incoming companies are advised to not utilise channels 13 and 14 in the 2.4GHz bandwidth as Sadler's Wells will not make this part of 2.4GHz available and that the use of digital radio mics that operate in this band (such as Line 6 mics) is unlikely to be permitted.

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

Default Sadler's Wells (Rosebery Avenue) Licenced Radio Spectrum Usage

Frequency (MHz)	UHF Channel	Type	Group / Band	Pack Default	Colour ID	H/H Default	NOTES
462.768	20	Walkie- Talkie			n/a	n/a	
462.793	20	Walkie- Talkie			n/a	n/a	
462.881	20	Walkie- Talkie			n/a	n/a	
462.918	20	Walkie- Talkie			n/a	n/a	
469.556	20	Walkie- Talkie		Ch5 on Icoms	n/a	n/a	
469.631	20	Walkie- Talkie			n/a	n/a	
469.731	20	Walkie- Talkie			n/a	n/a	
469.918	20	Walkie- Talkie			n/a	n/a	
520.250	27	Wireless Comms	2 / T3	all wireless comms	n/a	n/a	Pro850 Wireless Comms Beltpack rx / base station tx (Channel A)
521.750	27	Wireless Comms	2 / T4	all wireless comms	n/a	n/a	Pro850 Wireless Comms Beltpack rx / base station tx (Channel B)
606.825	38	Radio Mic	9	1 (Green)	Green	1	Shared license - split across LBS and SWT 38+40
607.250	38	Radio Mic	9	2 (Orange)	Orange	2	Shared license - split across LBS and SWT 38+40
607.975	38	Radio Mic	9	3 (Yellow)	Yellow	3	Shared license - split across LBS and SWT 38+40
608.900	38	Radio Mic	9	4 (Blue)	Blue	4	Shared license - split across LBS and SWT 38+40
610.350	38	Radio Mic	9	5 (Earth)	Earth	n/a	Shared license - split across LBS and SWT 38+40
611.175	38	Radio Mic	9	6 (Purple)	Purple	n/a	Shared license - split across LBS and SWT 38+40
624.375	40	Radio Mic	9	7 (White)	White	5	Shared license - split across LBS and SWT 38+40
625.300	40	Radio Mic	9	8 (Red)	Red	6	Shared license - split across LBS and SWT 38+40
627.275	40	Radio Mic	9	9 (Black)	Black	7	Shared license - split across LBS and SWT 38+40
627.825	40	Radio Mic	9	10 (Grey)	Grey	8	Shared license - split across LBS and SWT 38+40
628.925	40	Radio Mic	9	unassigned	n/a	n/a	1 of 4 unassigned frequencies - these should be used in the order listed
622.600	40	Radio Mic	9	unassigned	n/a	n/a	2 of 4 unassigned frequencies - these should be used in the order listed
629.700	40	Radio Mic	9	unassigned	n/a	n/a	3 of 4 unassigned frequencies - these should be used in the order listed
622.200	40	Radio Mic	9	unassigned	n/a	n/a	4 of 4 unassigned frequencies - these should be used in the order listed
651.500	43	Wireless Comms	A / T1	1 (Visiting Company)	n/a	n/a	Pro850 Wireless Comms Beltpack tx / base station rx
652.125	43	Wireless Comms	A / T2	2 (Visiting Company)	n/a	n/a	Pro850 Wireless Comms Beltpack tx / base station rx
653.250	43	Wireless Comms	A / T3	3 (Visiting Company)	n/a	n/a	Pro850 Wireless Comms Beltpack tx / base station rx
655.125	44	Wireless Comms	A / T4	4 (Mark)	n/a	n/a	Pro850 Wireless Comms Beltpack tx / base station rx
655.500	44	Wireless Comms	A / T5	5 (Graham)	n/a	n/a	Pro850 Wireless Comms Beltpack tx / base station rx
656.500	44	Wireless Comms	A / T6	6 (Colin)	n/a	n/a	Pro850 Wireless Comms Beltpack tx / base station rx
659.250	44	Wireless Comms	A / T7	7 (Sam)	n/a	n/a	Pro850 Wireless Comms Beltpack tx / base station rx
661.250	44	Wireless Comms	A / T8	8 (Chris)	n/a	n/a	Pro850 Wireless Comms Beltpack tx / base station rx
663.875	45	Wireless Comms	A / T9	9 (Craig)	n/a	n/a	Pro850 Wireless Comms Beltpack tx / base station rx
664.375	45	Wireless Comms	A / T10	10 (Ben)	n/a	n/a	Pro850 Wireless Comms Beltpack tx / base station rx
665.125	45	Wireless Comms	A / T11	11 (Tom/Christian)	n/a	n/a	Pro850 Wireless Comms Beltpack tx / base station rx
666.750	45	Wireless Comms	A / T12	12 (Aran)	n/a	n/a	Pro850 Wireless Comms Beltpack tx / base station rx
863.500	70	Radio Mic			n/a		Unlicensed (open) channel - can be retuned in range 863 - 865MHz