



THE ISABEL



ISABEL BADER CENTRE
FOR THE PERFORMING ARTS

PERFORMANCE HALL TECHNICAL SPECIFICATIONS

Updated: AUGUST 2023

(subject to change)



Figure 1 – The Isabel (doublespace photography)

ADDRESS:

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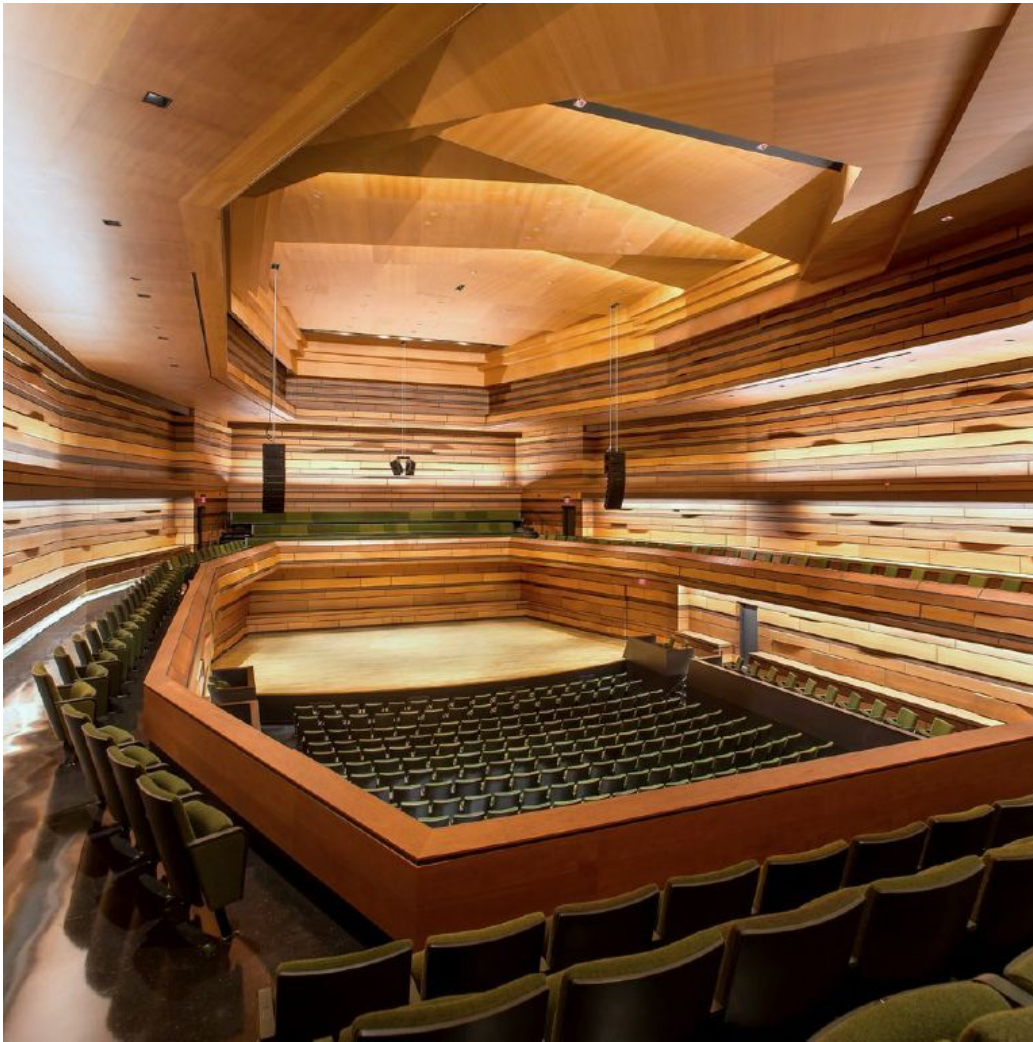


Figure 2 – The Isabel Performance Hall (doublespace photography)

HEALTH AND SAFETY INFORMATION:

****Further information can be obtained by contacting the Technical Director.*

POLICY

All work being conducted in The Isabel Bader Centre for the Performing Arts (The Isabel/IBCPA) must be carried out in accordance with Federal and Provincial regulations, as well as the policies of Queen’s University and The Isabel. These policies and safe work practices apply to everyone granted access to The Isabel. IBCPA production staff will ensure that these safe work practices are adhered to. Failure to comply may result in an eviction from the stage or venue.

PERSONAL PROTECTIVE EQUIPMENT:

The Isabel has identified the need for all personnel to wear protective headwear (CSA approved hard hats*) during all load-ins and load-outs where there is a hazard of a head injury. Circumstances where hard hats are mandatory for all personnel include, but are not limited to:

- Workers are present on the catwalks (i.e. lighting hang, lighting focus, rigging work)
 - Workers on the catwalks do not require hard hats, unless there is a hazard that could cause a head injury. If hard hats are required for workers at height, it must have a chinstrap.
- Any rigging activities where equipment is being moved overhead (i.e. flying the video screen).
- When a worker is required to enter a truck or trailer for the purposes of loading or unloading equipment.

CSA approved footwear** must also be worn during all load-ins, load-outs, or in any other circumstances where a worker might be exposed to a foot injury.

* Protective Headwear that meets the standards set out in CSA Standard Z94.1, is designated as class E

** Protective Footwear with safety toecaps, and shank, that meets the standards set out in CSA Standard Z195. This footwear shall be Class 1 (green “patch” triangle) with electrical resistances (white rectangle with Omega sign)

WORKING AT HEIGHTS:

All instances where a worker is required to work at height, including access to the catwalk areas or elevated work platform shall be limited to IBCPA staff. All non-IBCPA personnel wishing to access the catwalk areas require permission from the Isabel Technical Director. Please discuss with the Technical Director in advance if you believe this access may be required. Work carried out in the catwalks shall be done in accordance with The Isabel’s Working At Heights procedures.

When any work is being performed on an elevated work platform (Genie Lift) the worker shall wear and use a Personal Travel Restraint System with full body harness and attached to the designated anchor point on the platform. The Isabel’s Standard Operating Procedure and operating instructions issued by the manufacturer shall be followed at all times. This includes the requirement that all outriggers must be fully deployed.

Personnel required to use a fall protection system (i.e. travel restraint or fall arrest) must have completed Working at Heights Training in compliance with Ministry of Labour standards (2015).

RISK ASSESSMENT:

While The Isabel has assessed risk for regularly occurring activities (such as load-ins and load-outs), the responsibility for accessing show-specific risk lies with the visiting production. Risk assessments should be written documents that:

- Identify the hazards.
- Determine who might be harmed and how.
- Evaluate the hazards and decide on precautions.
- Record the findings and implement controls.
- Are reviewed regularly and updated as necessary.

For more information, please visit *Risk Assessment for Productions Safety Guideline for the Live Performance Industry in Ontario* on the Ministry of Labour website.

PYROTECHNICS Any licensee who wants to use pyrotechnics special effects must obtain authorization from the Centre and a license from the Fire Chief of the City. Details on the type of effects, sequence of firing and a stage layout will be requested. Fees may apply. In addition, the operator will have to hold the proper level of certification from the Explosive Regulatory Division of Natural Resources Canada.

Flame effects are not defined as explosives under the *Explosive Act*. Flame effect devices will have to be approved for use by the Technical Director of the Centre. Detailed information on the device will be requested and on-site testing may be requested. Fees may apply.

Without valid license and certification, as well as the approval of Queen’s University Department of Environmental Health and Safety, the Centre will not authorize the use of any pyrotechnics or flame effects.

FIREARMS All firearms, including replica firearms used at the Centre must be handled in accordance with Federal legislation.

SMOKING Smoking/vaping is prohibited. Queen’s University campuses and properties (including The Isabel Bader Center) are smoke free.



Figure 3 – The Performance Hall, from the stage (doublespace photography)

SEATING:

Total:	567 (including 14 removable wheelchair access & 4 slide arm access)
Orchestra:	338 (including 10 removable wheel access locations and 4 slide arm access)
Balcony:	162 (including 4 wheelchairs)
Choral loft:	67 (intended primarily for performer use but often used for additional audience seating)

STAGE INFORMATION:

The Isabel stage is oak hard wood with sleeper construction of 38mm x 89mm with 19mm ISO-Cushion rubber pads. It is essential that the stage is well maintained, and that everything is done to avoid any permanent damage to the stage surface. Floor colour throughout is natural stained oak hardwood.

All visiting productions and artists must comply with the following:

- Orchestras must provide spike blocks for double basses, and cellos.
- No items can be fixed to the stage. This includes glue, nails and screws.
- No food or drink can be brought onto the stage. Water is permitted, provided the container has a lid.
- Good quality/low tack tape must be used on the stage floor. The Isabel has a small stock of black cloth gaff tape for taping down cables, and cloth spike tape for marking positions.
- All steel decks, risers, chairs and other staging/set pieces must have end caps.
- Absolutely no painting may be done anywhere in the Performance Hall or backstage, and the stage cannot be painted.
- Any damage caused to the stage must be repaired immediately post event. Any additional repair costs will be charged back to the user of the space.

USEFUL MEASUREMENTS:

STAGE DIMENSIONS:

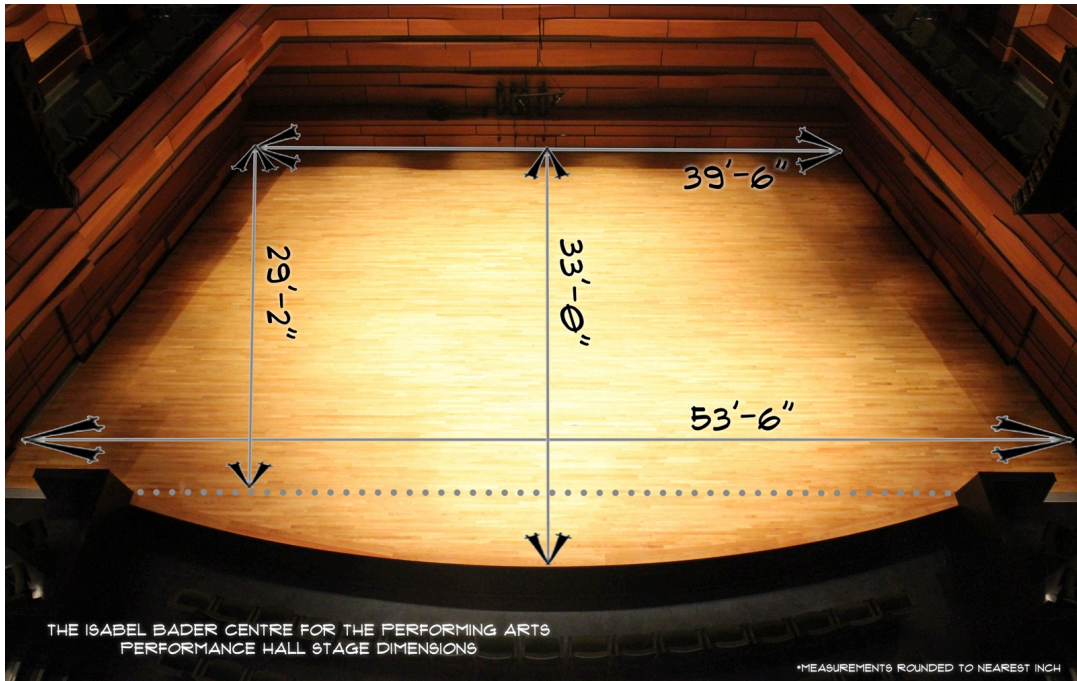


Figure 4 – Performance Hall Stage Dimensions

Downstage Edge to Balcony Over Hang	30'-4"
SR to SL Balcony Overhang (widest)	45'-1"
SR to SL Balcony Overhang (narrowest)	31'-7"
Stage Height (from orchestra floor)	3'-0"
Stage Floor to Balcony Overhang (up and side stage edges)	8'-1"
Stage Floor to Level Four Underside	32'-1"

STAGE EXTENSION:

The optional stage extension adds 6' at centre stage & requires the removal of Orchestra Row A & B seating. The extension requires additional time and labor to set up & strike. Please inquire for more details.



TRIM HEIGHTS:

RIGGING:

Stage Floor to Ceiling (lowest point over stage)	39'-3"
Rigging Beams to Stage Floor	48'-6"

LIGHTING:

Follow Spot Window to Stage Edge	≈ 57'
FOH Electric 2 to Stage Edge	≈ 50'
FOH Electric 1 to Stage Edge	≈ 45'
Electric 1 (downstage) to Stage Floor	44'-3"
Electric 2 (mid-stage) to Stage Floor	44'-0"
Electric 3 (upstage) to Stage Floor	43'-3"

AUDIO:

Stage Floor to Array (speaker grid)	23'-1'
Stage Floor to Array (lowest point)	16'-9'
Stage Floor to Centre Upstage Fill (lowest point)	29'-3"

LOAD-IN MEASUREMENTS:

Loading Dock Height (no dock lift, only transport leveler)	3'-1"
Loading Dock Width	13'-1"
Loading Dock Grade	≈ 9°
Loading Dock Exterior Door	7'-8"w x 9'-11"h
Loading Dock Interior Door	7'-7"w x 7'-11"h
Backstage Access Door	7'-10"w x 6'-10"h
Stage Access Door (largest access point to stage)	6'-0"w x 6'-11"h

STAGING EQUIPMENT:**ORCHESTRA RISER (STANDARD SETUP):**

Three row, two level orchestra riser unit made up of:

- 4'-0" wide x 6'-0" deep risers 4
- 3'-0" wide x 6'-0" deep risers 6
- 2'-8" wide x 6'-0" deep risers 2
(taper to narrow width downstage)
- 10'-8" wide x 4'-0" deep risers 2
- 6'-0" wide x 4'-0" deep risers 4
- 3'-0" wide x 4'-0" deep risers 4

Upstage row height:	16"
Midstage row height:	8"
Downstage row height:	8"

Riser surface is natural stained oak hard wood with sleeper construction of 38mm x 89mm with 19mm ISO-Cushion rubber pads.

Black safety rail is used on the upstage edge of the orchestra riser:

- 30" Chair Stop 6
- 71" Chair Stop 3
- 95" Chair Stop 2

CHORAL RISER:

Wenger Signature Choral Riser – 4 Step Riser 7

(complete with back & side rails)

- Dimensions: 6'-6" wide x 6'-0" deep x 2'-6" high (0'-8" step)
- Capacity: 153-207
- Performance area required: 51'-1" wide x 10'-7" deep

DANCE FLOOR:

Rosco Vinyl Dance Floor

- Colour: Black
- Requires 3 rolls of black cloth gaff tape.

- Cut to shape of Performance Hall Stage
- Approximate time to install: 2 hours

PIPE AND DRAPE:

17' tall x 13' wide Black Velour Drape, IFR		3
6' to 10' Adjustable Horizontal Top Bars	3	
7' to 17' Adjustable Vertical Poles		6
Black Floor Bases (with 6" Spigot Pin)	6	

ACOUSTIC DRAPES:

Manually deployed acoustic drapes are located on level 1, level 2, level 3, and level 4. Each drape can be operated individually or simultaneously. The use of these drapes is recommended for all amplified programming.

- Material: 26 oz. IFR polyester velour
- Colour: grey



Figure 5 - TEDx Queen's University, February 2016 – (Ryan Lee)

ACOUSTIC SHIELDS:

Clearsonic A5-5 Drum	1
Manhasset Symphony Acoustic Shields	10

ORCHESTRAL EQUIPMENT:

PIANOS/HARPSICHORD:

Steinway & Sons Hamburg (2019)	1
Steinway & Sons Model D Concert Grand (2007)	1
Steinway & Sons Model D Concert Grand (1974)	1
Yves Beaupre Harpsichord (2017)	1

-1 keyboard: 2 x 8', buff stop -2 keyboards: 2 x 8', 1 x 4', buff stop -range: FF - f''' (61 notes) -keys: bone and ebony -transposition: A 415 - 440



MUSIC STANDS:

Manhasset Symphony Music Stands	18
Wenger RoughNeck Music Stands	70
Wenger Flex Conductors Stand	1
Wenger Double Conductors Podium with rail	1

MUSICIANS CHAIRS:

Wenger Musicians Chairs	70
Wenger Cello Chairs	8
Wenger Ensemble Stools	8

MUSIC STAND LIGHTS:

Aria Diva LED Music Stand Lights (plug-in)	3
Wenger Orchestra LED Music Stand Lights (battery or plug-in)	70

RIGGING:

All rigging at The Isabel Bader Centre for the Performing Arts must be coordinated in advance with the Technical Director (TD), who will have final authority on the execution of rigging operations. All rigging must be carried out in accordance with The Isabel’s Standard Operating Procedure for Rigging.

The TD requires plans of proposed rigs at least 28 days before an event. These plans should show the maximum estimated or actual loads likely to be imposed on any suspension point and will need to be formally approved and signed off before work can commence on site. Submitted weight loadings are not to be exceeded without permission from the TD.

The Performance Hall is equipped with twelve (12) chain hoists in permanent installation. Four (4) of those hoists are on beam trolleys, and can be easily moved in an upstage/downstage orientation. The remainders are in fixed positions over the stage, attached to beam clamps. Two (2) of the remaining hoists are also in permanent use by the choir fill speakers. Additional costs may be incurred to move fixed position hoists.

The Performance Hall hoists are controlled by a touchscreen system from the stage, which is operated by Isabel Production Staff.

RIGGING POSITIONS/RIGGING PLOT:

The rigging plot is available as a PDF or in a variety of CAD formats including: VWX, DWG and DXF. These files are available to download at theisabel.ca under *Facility Rentals*, or by emailing the Technical Director. If the positions of house chain hoists are altered, the cost to restore at the end of the rental term will be applied to the licensee.

CEILING RIGGING HOLES:

The Performance Hall is fitted with a series of 35 rigging holes distributed across the ceiling of the hall. An example of the topside of one of these holes can be seen in figure 6. The location of these rigging holes is indicated on the rigging plot described above.

HOUSE RIGGING EQUIPMENT:

Fixed Clamp Mounted Electric Chain Hoists 1/2 Ton	6
Trolley Mounted Electric Chain Hoists 1/2 Ton	4
Choir-Fill Electric Chain Hoists (Trolley) 1/2 Ton	2
16x16 Aluminum Box Truss, Black- 10'	2
16x16 Aluminum Box Truss, Black - 4'	2
GacFlex Spanset – 6'	8
GacFlex Spanset – 4'	4



Figure 6 – Performance Hall Ceiling Rigging Hole (Kevin Tanner)

LIGHTING:

HOUSE LIGHTING PLOT:

The house lighting plot is available as a PDF or in a variety of CAD formats including: VWX, DWG and DXF. These files are available to download at theisabel.ca under *Facility Rentals*, or by emailing the Technical Director. If the house hang or focus is altered, the cost to restore at the end of the rental term will be applied to the licensee.

CONTROL:

The Performance Hall is equipped with an ETC Net3 lighting network. The Hall has two consoles:

- ETC Eos Lighting Console as Master
- ETC Ion Lighting Console as Backup
- ETC Net3 DMX/RDM Two-Port Gateway 6

Note: One (1) gateway is designated for ETC Lustr2 LED control.

DIMMERS:

170 Total - ETC Paradigm – 2.4kW		
	DIMMER	
POS.	(HOUSE R-L)	TOTAL
FOH 2	1-26	26
FOH 1	27-52	26
SOCAPEX (4 LINES)	53-76	24

LX 1	77-104	28	
LX 2	105-132		28
LX 3	133-156		24
DECK	157-170		14

LAMPS:

ELATION Fuze Spot Mover	2
ETC Source Four 15°-30° Zoom (750w)	34
ETC Source Four Ellipsoidal (750w)	46
ETC Source Four LED Series 2 Lustr	12
10° Source Four Lens	6
19° Source Four Lens (Blue)	12
26° Source Four Lens (Red)	12
36° Source Four Lens (Yellow)	22
50° Source Four Lens (Green)	2
ETC Source Four Par (750w)	80
Strong Super Troup II Follow Spot	2
Work Lights: ETC Source Four Par 70W HID	20

Note: Source Four LEDs require lens tubes from conventional fixture inventory. House standard is 3x26°, 1x36°.

ACCESSORIES:

City Theatrical Source Four Half Top Hat	60
City Theatrical Source Four Top Hat	20
City Theatrical 6.5" Stackable Half Top Hat	30
City Theatrical 6.5" Stackable Top Hat	30
City Theatrical 7.5" Half Top Hat	54
City Theatrical 7.5" Top Hat	34
City Theatrical 12" Half Top Hat	6
City Theatrical 12" Top Hat	6
City Theatrical Source Four Barn Door	10
City Theatrical Source Four 6.25" Donut	10
City Theatrical Source Four 12" Donut	4
City Theatrical Gobo Holder Size B	34
City Theatrical Source Four Iris	6
City Theatrical 6.25" Gel Frame	40
ETC 7.5" Gel Frame	100
City Theatrical 12" Gel Frame	6
City Theatrical Source Four Colour Extender	30

HOUSE FOCUS:

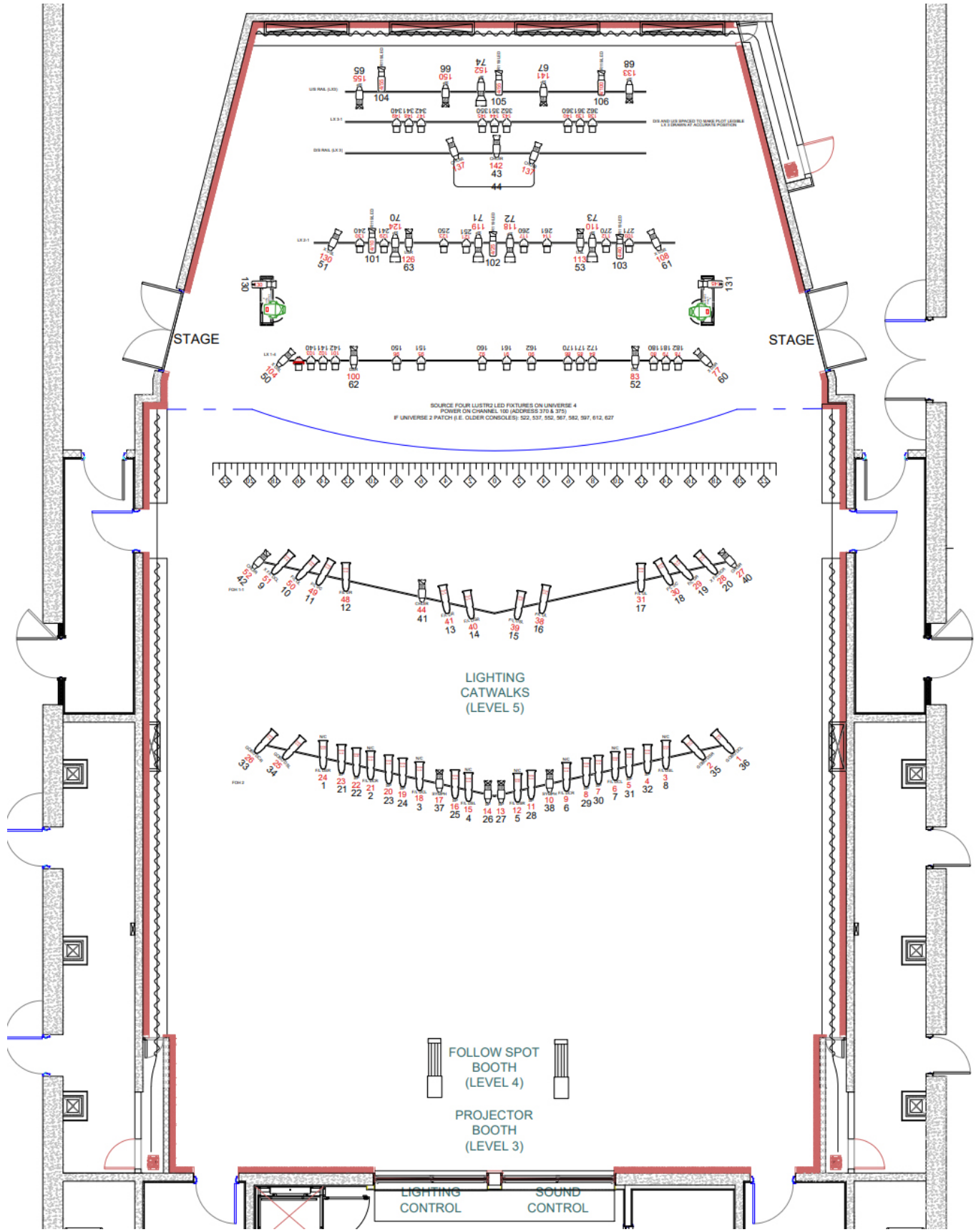
Note: If the House Focus is altered it must be restored at the expense of the licensee.

#3 OS	9	- ETC Source Four Par 750w MFL
	4	- ETC Source Four 36° Ellipsoidal 750w
	4	- ETC Source Four 26° Ellipsoidal 750w
	1	- ETC Source Four 10° Ellipsoidal 750w
#2 OS	12	- ETC Source Four Par 750w MFL
	4	- ETC Source Four 26° Ellipsoidal 750w
	4	- ETC Source Four 10° Ellipsoidal 750w
	1	- ETC Source Four LED Series 2 Lustr 36° Ellipsoidal
#1 OS	14	- ETC Source Four Par 750w MFL
	4	- ETC Source Four 26° Ellipsoidal 750w
	3	- ETC Source Four LED Series 2 Lustr 26° Ellipsoidal

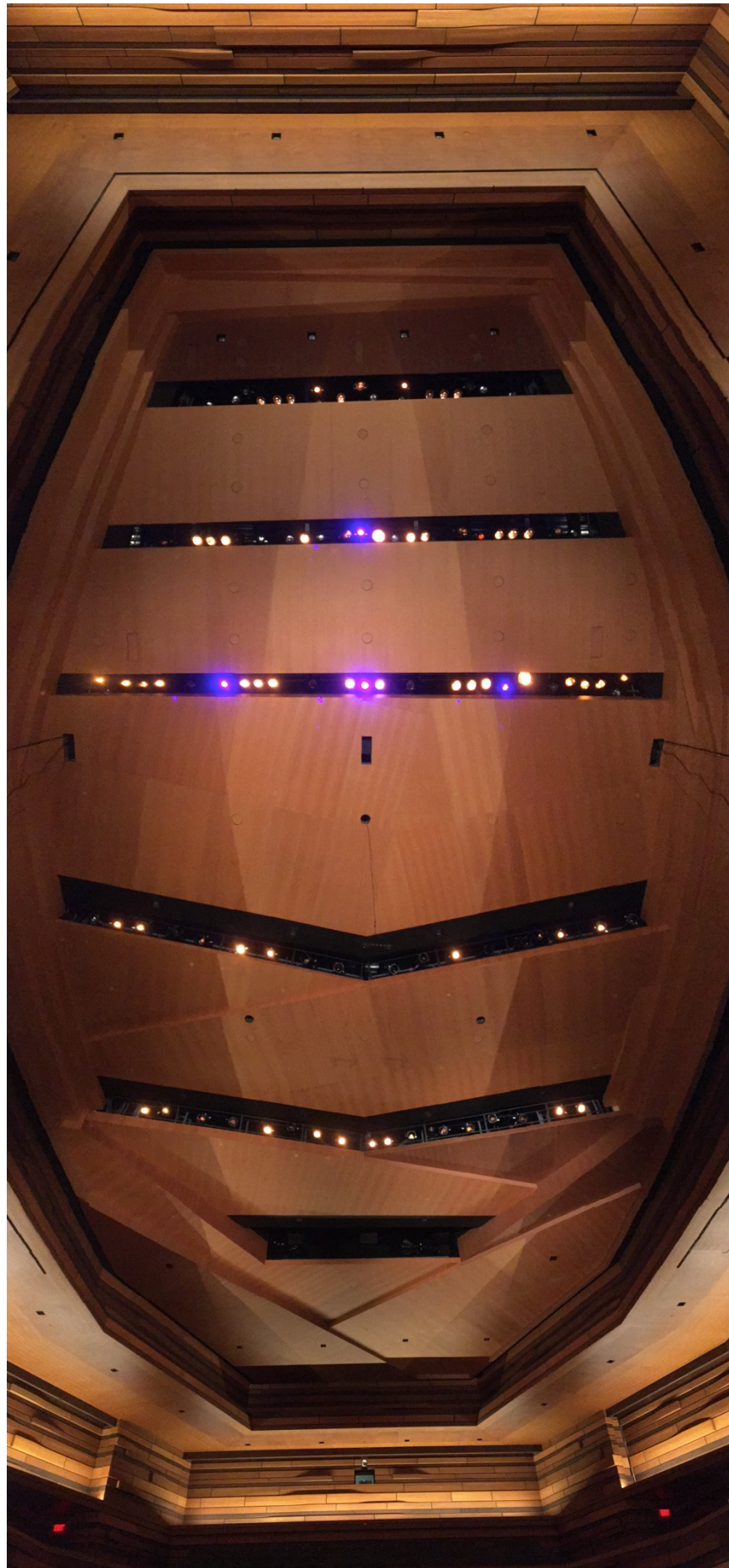
- #1 FOH 12 – ETC Source Four 15°-30° Zoom 750w
- 2 – ETC Source Four 19° Ellipsoidal 750w

- #2 FOH 22 – ETC Source Four 15°-30° Zoom 750w
- 4 – ETC Source Four 19° Ellipsoidal 750w

See next page for Lighting Plot.



LIGHTING PLOT PDF & CAD AVAILABLE UNDER FACILITY RENTAL AT THEISABEL.CA
 HOUSE HANG IS SUBJECT TO CHANGE. PLEASE INQUIRE FOR MOST UP TO DATE DOCUMENT



**FIGURE 7:
PERFORMANCE HALL
CEILING**

UPSTAGE WALL

Electric 3

Electric 2

Electric 1

Speaker Hanging Points

DOWNSTAGE EDGE

FOH 1

FOH 2

Followspot Booth

Projection Window

AUDIO:

FOH Mix POSITION:

House Audio Booth located at the rear of main floor, centre with sliding glass windows.
In-house mix positions are available, but must be advanced and confirmed prior to tickets being sold.

MIXING CONSOLES:

- **DiGiCo SD9 Live Digital Console with Stealth Digital Processing**
 - 64 DRack Input Channels, 8 XLR Analogue Console Input Channels
 - 24 DRack Output Channels, 8 XLR Analogue Console Output Channels
 - 2 Stereo Channels of AES Digital I/O
 - 56 Channels of Madi I/O
 - 48 Channels I/O recording via UB Madi
 - iPad with remote app

Additional Soundboards available:

- Midas M32R with DL16 stage box (32 IN, 16 OUT)
- QSC Touch Mix 16 (16 IN, 8 OUT)

AUDIO ACCESSIBILITY:

The Isabel is equipped with a Gentner RF Assistive Listening System.

- Gentner Digital 6+ Receivers with Single Earbud 10
- Gentner Telecoil Neck Loop 6

SPEAKER SYSTEM:

Left & Right Array (flown):

- Meyer M1D UltraCompact Curvilinear Array Loudspeaker 14
- Meyer M1D UltraCompact Subwoofer 4

Upstage Seating Fill (flown)

- Meyer UPA-1P Compact Wide Coverage Loudspeaker 2

Front Fill

- Meyer UP-4XP UltraCompact Loudspeaker 4

Surround Sound

- Meyer UP-4XP UltraCompact Loudspeaker 10

MONITOR SPEAKERS:

- Electro-Voice ELX 115P Powered 15-inch two-way speakers 8

MICROPHONES:

- AEA R88a Stereo Ribbon 1
- AKG C414 XLS 2
- Countryman Isomex 4RF Podium Microphone 2
- Crown PZM-30D 4
- DPA Instrument Microphone Kit 4061 4
- DPA ST2006A Omnidirectional Microphones 2
- Neumann KM184 4
- Peluso PS-1 Super-Cardioid Condenser 2
- Peluso P 414 multi pattern condenser 2
- Shure Beta 58A Vocal Microphone 8
- Shure SM58 Vocal Microphone 2

Shure SM57 Instrument Microphone	8
Sennheiser MKH8020	2 (Matched Pair)
Sennheiser Ambeo VR/360	1
Sennheiser E602II Bass/Kick Drum Microphone	3
Sennheiser E835 Vocal Microphone	2

Audix DP7 Drum Microphone Package	2
<i>(includes: D6 – kick drum, i5 – snare, D2 (2) – rack toms, D4 – floor toms, ADX51 (2) - overheads)</i>	

DPA 4099 Touring Kit	
DPA 4099 Instrument Microphone (includes MicroDot to XLR adapter)	10
Clip for Violin/Mandolin	9
Clip for Cello	3
Clip for Bass	2
Clip for Piano (recommended 2 mics for piano)	6
Clip for Guitar	4
Clip for Saxophone and Trumpet	2
Clip for Drum	2
Universal Instrument Clip	2

WIRELESS:

Sennheiser EW 500 G3 Wireless Receiver	8
Sennheiser EW 500-945 G3 Hand Held Wireless	4
Sennheiser SK 500 G3 Body Pack Transmitter	4
EW 512 G3 Clip-on Condenser Microphone	4
HS2 Omni Head-Worn Microphone (Black)	4
Sennheiser SKP 100 G3 Plug-on Transmitter	4

D.I.'s:

Radial PRO-D1 Passive direct box	6
Radial PRO-D2 Passive Stereo direct box	2
Radial BT DI (Blue Tooth Stereo)	1

STANDS & CABLES:

K&M Boom microphone stand (many are telescopic)	20
K&M Extra Low Boom microphone stand	12
K&M Round Bottom microphone stand	2
Latch Lake MicKing 2200 heavy duty stand	1
W3 Stage Boxes (16 Input, 4 Out - XLR)	3
W3 Break Outs (16 Out, 4 In - XLR)	4
8 Channel 20' stage box	2
Multiple microphone XLR cables (15', 25', 50', 75')	
<i>Various Patch, power cables available upon request</i>	

A/D / RECORDING PREAMPS:

Apogee Element 88 (8 mic-pre via thunderbolt/ADAT)	1
Focusrite Scarlett 2i2	2
Focusrite Scarlett 414	1

COMPANY SWITCHES AND POWER:

All temporary power connections at The Isabel must be performed by an Electrician from Queen's University Physical Plant Services. Additional costs will be incurred for this service.

COMPANY SWITCHES:

All Company Switches are LEX PowerGATE Type 1, and output through six (6) 16 Series Cam-type devices: Black – Phase; Blue – Phase; Red – Phase; White (2) – Neutral; Green – Ground

Performance Hall Backstage Right	400A, 3 Phase, 120/208 VAC
Performance Hall Backstage Left	200A, 3 Phase, 120/208 VAC
Performance Hall Grid Area	200A, 3 Phase, 120/208 VAC
Loading Dock (Broadcast Power)	200A, 3 Phase, 120/208 VAC
Lobby/Patio Area	200A, 3 Phase, 120/208 VAC

PIN AND SLEEVE SWITCHES:

All Pin and Sleeve Switches are Leviton PowerSwitch 5100MI9W Mechanical Interlocks, and output through IEC 60309 Standard 5 Pin (Blue Housing) connectors.

Performance Hall Grid Area (upstage L)	100A, 3 Phase, 120/208 VAC
Performance Hall Grid Area (upstage R)	100A, 3 Phase, 120/208 VAC
Rehearsal Hall Storage Area	100A, 3 Phase, 120/208 VAC

PROJECTION BOOTH (DOES NOT REQUIRE PPS ELECTRICIAN):

Under Projection Window	3x NEMA 6-30 Receptacle, 30A, 240V
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VIDEO PROJECTION:



Figure 8 -Kingston Community Strings, Earth Day Concert, May 2016 (Todd Muller)



Figure 9 - Dr. Craig Walker and Aubrey Dan, Dan School Launch Event, May 2016 (Bernard Clark)



Figure 11 - TEDx Queen's University, February 2016 (Praise Yu)

SCREEN:

Monoblox AV Stumpfl Portable Projection Screen

- *Dimensions: 20'-0" wide x 11'-4" high*
- *Front projection*
- *Includes eye ringlets for flying, which is recommended in our hall*
- *21 oz. velour drapery kit*

PROJECTOR:

Christie HD14K-M 1080 HD DLP Projector

- Location: projection booth at rear of the house – 3rd level
- Lens: ILS 4.5-7.3 SX Plus

ADDITIONAL PORTABLE SCREEN & PROJECTOR:

NEC NP-PA803U Projector

- Lens: NEC NP41ZL Zoom Lens. Throw Ratio 1.3 to 3.02:1
- Lens: NEC NP14ZL Zoom Lens. Throw Ratio 2.97 to 4.79:1

DA-LITE 39310HD DLX COMPLETE Portable Projection Screen

- Dimensions: 14'-0" wide x 8'-0" high
- Front projection
- Floor standing, legs included

MISCELLANEOUS VIDEO PLAYBACK INFO:

- 3G SDI though out the Performance Hall and multiple HDMI/SDI converters
- Extron Matrix Switcher
- Various Windows and Apple Computers
- DSAN PerfectCue Presenter Remote and Cue Light System
- Denon Blu-Ray Player
- TV One C2-2375A Video Scaler

VIDEO CAMERAS & LIVE STREAMING EQUIPMENT

CAMERAS:

Canon CRN-300 PTZ	2
Panasonic Lumix BGH1 4k Cameras	3
Panasonic Lumix G X Vario 12-35mm f/2.8 zoom	1
Panasonic Lumix G X Vario 35-100mm f/2.8 long range	2
Panasonic AG-AC30 Handheld 1080p Camcorder	1
Panasonic AW-HE120 HD 1080p Multi-Purpose PTZ Cameras	3
<i>(one permanently installed at the back of the hall near the ceiling, two portable)</i>	
Insta 360 One R – Twin Editions	1

CAMERA & STREAMING HARDWARE

Panasonic AW RP60 Remote Camera Controller	1
DJI RS2 Gimbal Stabilizer Pro Combo (<i>Ronin Series</i>)	1
Blackmagic ATEM 4k Pro Television Switcher	1
Blackmagic ATEM mini-Extreme ISO 8 input	1
Blackmagic Ultrastudio 4k mini-Capture Box	1
Roland V1HD Video Mixer (4 HDMI Inputs)	1

CUSTOM BUILT TOWER COMPUTER:

Specific for our live streaming and video production:

Features: Asus Prime x299 mother board, Core i9 3.0ghz Processor with 18 cores/36 threads, NVIDIA Quadro RTX 4000 graphics card, 64GB Ram, Decklink SDI 4k capture card.

ADDITIONAL BACK-UP EQUIPMENT:

Blackmagic Web Presenter 720p
Roland V-1HD Video mixer (4 Channel)

VARIOUS SOFTWARE:

- Microsoft PowerPoint & Apple Keynote
- REAPER AUDIO RECORDING SOFTWARE
- PRO TOOLS AUDIO RECORDING SOFTWARE
- Q-Lab Version 4
- VIMEO Pro Subscription including Live Studio 6 Streaming Program
- Adobe Suite (Premier, Photoshop)

COMMUNICATIONS:

There is no cellular reception in the Performance Hall.

Wi-Fi is available in all areas, and a 24-hour guest account may be set up upon arrival – renewable each day.

CLEAR-COM SYSTEM:

The Performance Hall is equipped with a 2-channel Clear-Com Encore Partyline system with outlets at appropriate positions throughout the hall. The default positions are: backstage right (stage management), backstage left, lighting console (control booth), sound console (control booth), and video position (control booth). Additional belt packs may be requested to a maximum of 12.

DRESSING ROOM PAGING:

The dressing room area, greenroom, and choral dressing rooms (level 2) are fitted with wall-panel speakers, that allow for paging announcements to be made from channel B on the stage management console (backstage right). Artists/show personnel can also talk into these panels, and communicate with the Stage Manager from these areas.

VENUE RADIOS:

Front of House and Production staff communicate using Motorola DTR650 radios. These devices are digital, and accordingly have a slight delay. These radios are also used in instances when performers are cued to enter from the house, however the digital delay must be accounted for when the GO is given.

PUBLIC ADDRESS PAGING SYSTEM:

The Isabel is equipped with a Biamp Vocia paging system, which can page to isolated areas including: the dressing room areas, lobby, and performance spaces. EWS-10 wall-mounted stations are located backstage, in the control booth, lobby and in the main office.

DRESSING ROOMS & BACKSTAGE FACILITIES:

The main dressing rooms, greenroom and wardrobe areas are all on the same level as the stage. The two larger choral dressing rooms are on the same level as the choir loft (level 2).

DRESSING ROOMS A-D:

Four rooms comprising of a dressing table with mirrors, drawers, lockers, chairs, separate bathroom, shower. *(Fully accessible. Each room can comfortably hold four (4) people.)*

CHORAL DRESSING ROOMS A & B:

Four rooms comprising of dressing tables with mirrors, drawers, lockers, chairs, separate bathroom, shower. *(Fully accessible. Each room can comfortably hold twenty-five (25) people.)*

GREENROOM:

Complete with fridge, microwave, Keurig coffee machine, and kettle. This room can also double as a meeting room or touring production offices.

WARDROBE ROOM & LAUNDRY:

Large wardrobe room with hanging racks, ironing boards, irons, and steamers. Laundry room with energy saving washer and dryer.

MISCELLANEOUS INFORMATION:

Shelves are located backstage for the storage of instrument cases.
Dead case storage is located on the loading dock.

LOADING DOCK AND PRODUCTION TOUR BUS PARKING:



Figure 12 – Production Tour Bus Parking (Kevin Tanner)



Figure 13 – Loading Dock (Kevin Tanner)

Loading dock is located on the west side of the building next to the Stage Door.

Loading dock slopes to accommodate commercial transport trucks.

Large Production Vehicles parking (buses, trucks, etc.) must be arranged in advance with the Technical Director.

No trucks can be left in the dock after being emptied.

PASSENGER VEHICLE PARKING:

The Isabel holds two reserved spaces for the use of visiting artists, touring companies, and rental clients. The use of these spaces must be arranged in advance, and is subject to additional costs. Visitor's may also choose to use the pay-and-display option, subject to availability and Queen's University Parking Services pricing.

GETTING TO THE ISABEL:



FOR ANY QUESTIONS, FURTHER INFORMATION OR TO BEGIN YOUR PRODUCTION'S ADVANCE:

Aaron Holmberg, Technical Director
Aaron.holmberg@queensu.ca
Office: 613-533-6000 x 77143
Cell: 613-888-1757

BOX OFFICE:

613-533-2424

ibcpaboxoffice@queensu.ca

queensu.ca/theisabel



APPENDIX 1 – ACCESSIBILITY SUMMARY FOR VISITING COMPANIES:

The Isabel Bader Centre for the Performing Arts is committed to providing all of our users with a venue that is accessible. Our staff members are trained to provide accessible customer service, and to remove barriers to participation wherever possible.

When possible, please advise the Technical Director of any accessibility requirements in advance to allow us to serve you better.

ARRIVING AT THE ISABEL:

Two large accessible parking spaces are located immediately beside the Stage Door, which can be accessed by three steps or a ramp. Owing to the prevailing winds from Lake Ontario, the automated door opens towards the ramp. Persons requiring the use of the ramp must travel slightly past the door before activating the automated opener.

SAME LEVEL SURFACES:

The dressing rooms, greenroom, stage surface, rehearsal hall, and lobby are all on the same level surface as the Stage Door (level 1). There are no stairs between our backstage areas and the stage itself.

CHOIR LOFT AND CHORAL DRESSING ROOMS:

The choir loft, and choral dressing rooms are both located on level 2. This area can be accessed by a lift located near the Stage Door.

DRESSING ROOM FACILITIES:

All dressing rooms and choral dressing rooms have accessible washroom facilities, including shower stalls designed to accommodate a person using a wheelchair.

PERFORMANCE HALL CONTROL BOOTH:

The control booth is equipped with a lift to provide access to the lighting, sound, and video console areas, located at the top of 4 steps. The booth has been designed to allow for the turning radius of various mobility devices.

PERFORMANCE HALL SEATING:

The back row of the orchestra seating section, as well as other various seats throughout the hall can be removed to accommodate mobility devices.

AMERICAN SIGN LANGUAGE INTERPRETER:

As required, The Isabel will focus one stage lamp to illuminate an American Sign Language Interpreter on or to the side of the stage.

ASSISTED LISTENING SYSTEM:

One auxiliary channel of the sound console is required to send a program feed mix to the Gentner Assistive Listening System. This mix will be broadcast over an FM frequency to the assistive listening devices that may be signed out from the Box Office.

For more information, please visit: www.queensu.ca/theisabel/playourtrip/accessibility