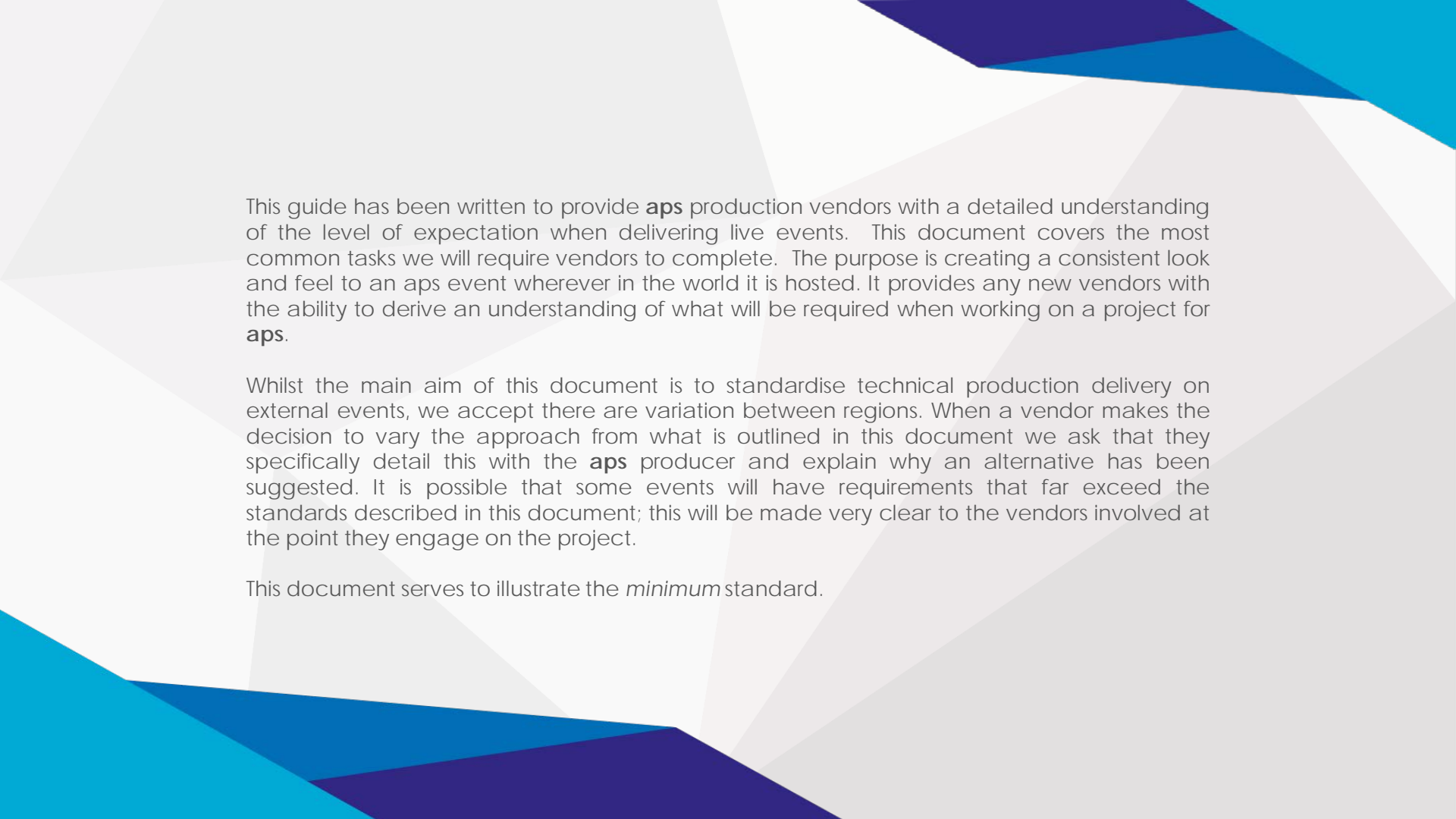


GLOBAL EVENT PRODUCTION GUIDELINES

- AUDIO
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- LIGHTING
- SHOW COMPUTERS
- PRINTERS
- STAGES
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- STAGE FURNITURE
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This guide has been written to provide **aps** production vendors with a detailed understanding of the level of expectation when delivering live events. This document covers the most common tasks we will require vendors to complete. The purpose is creating a consistent look and feel to an aps event wherever in the world it is hosted. It provides any new vendors with the ability to derive an understanding of what will be required when working on a project for **aps**.

Whilst the main aim of this document is to standardise technical production delivery on external events, we accept there are variations between regions. When a vendor makes the decision to vary the approach from what is outlined in this document we ask that they specifically detail this with the **aps** producer and explain why an alternative has been suggested. It is possible that some events will have requirements that far exceed the standards described in this document; this will be made very clear to the vendors involved at the point they engage on the project.

This document serves to illustrate the *minimum* standard.



AUDIO

AUDIO



- A digital sound desk should be considered as the primary console. For a very small event, where complex equalisation is not required, we may consider analogue consoles
- Thought should be given to a backup: if the sound desk was to fail we would need an urgent replacement. Using a console from another room not in use while waiting for delivery of a replacement (if being used on a larger event) would be an option. You should consider your backup plan and communicate this to the event producer
- Speaker system should be designed to be a distributed system. We prefer a series of small speakers as front fills on the stage, a series of larger speakers at the front of the room in line with the stage and a series of appropriate delays to suit the room. Amplifiers, wireless receivers and digital stage boxes should not be kept in an inaccessible position. It is rare that a line array of any type would be the ideal solution for our needs, although we are open to suggestions of new compact line arrays, and slim array type speakers, please feel free to suggest and discuss.
- Headset microphones with a dual ear model in beige are required for presenters on stage with an omnidirectional capsule and the foam windshield should not be overly large. Consider whether a secondary sound engineer will be needed to mic-up presenters. Thought should be given to a panel members position on stage when placing a mic, i.e. if a presenter is sitting stage right on a panel, the mic should be placed on the left side of their face, as they will spend most of the panel session turning to the left.

AUDIO



- Almost all our events are dependent on radio microphones. The vendor should consider using reserved and dedicated radio frequencies. In the UK, a vendor should only use the CH38 shared usage frequencies with caution where we have the whole venue or are working at a remote location to minimise the risk of conflicts. Please provide the venue with the frequencies you are planning to use to minimize the chance of accidental conflicts.
- In the US, we expect the vendor to find the white space and work within the limitations of the region we are operating. It is unlikely we will need an RF engineer to be onsite we do expect the sound company to be able to coordinate their team across multiple rooms and to sweep the facility to ascertain the optimum frequencies.
- If audio recording an event we expect there to be two methods of recording, one to serve as a backup. The backup solution could be a USB drive in the sound console and the main system should be outboard.
- When computer audio is requested we would ideally like a USB interface to be used as we find this to be more reliable than a 3.5mm jack connector.
- We would expect our vendors to provide a small selection of ambient background music at events for walk in/out. This would normally be non-vocal music. The vendors should be aware of the local licencing restrictions and comply fully.
- We may specify a talkback system for an event when we need to interface with certain elements of the production. If we don't specify any then you should still include a system in your quote if you require your crew to communicate during a show.



DATA & VIDEO

DATA & VIDEO



- We prefer DLP projector technology with a native resolution of at least 1920 x 1080 pixels. Please consider ambient light, screen surface and distance from the audience when specifying the projector brightness. Laser light source projectors offer excellent performance and consistency, please specify where available.
- Operational noise of equipment should be kept to a minimum so presenters do not compete for volume, with attention given to using quiet projectors. All projectors should be selected with the minimum lamp hours, ideally not exceeding the first 40% of expected life. Lamp matching should be considered for blends & multiple projector use and spare lamps supplied on all shows to minimise any delay in re-lamping a projector.
- If front projection is used, the projector supports on show must be finished in a way that allows the equipment to blend in with the venue – either masking the towers or hanging from trussing to minimise the impact.
- Backup projection is vital for all main presentation screens; aps expects the backup projector to be fully operational during the show either doubled or with the lamp on and shuttered (hot back-up).
- Consider signal planning for the main projection system and avoid one single signal cable being run to a projector stack and then split with a distribution amplifier. A cable failure in this scenario could bring the entire projection stack out of action. The distribution amplifier should be kept in an area that is easily accessible during the show and two signal cables should be run (one to each projector) to minimise the impact of cable problems.

DATA & VIDEO



- Where LED wall is specified we usually require 3.9mm pitch indoor use wall. Thought should be given to how the wall will be supported, and ensuring that the panels are accessible during show should a panel fail, and that the finish is neat and tidy.
- We require a digital signal path using either HD base T, DVI Fibre or HDSDI cabling for long runs to projectors and other displays to minimise the chance of interference and to keep the resolution to the maximum.
- Switching should be seamless and not require switching between sources through a black screen.
- Where a cue light is required two remote units should be supplied. If possible a hardwired controller should also be cabled to the podium.
- If a countdown timer is requested, this should have at least two displays – one would be positioned for the lectern and the other for the moderator at the panel area. The system should allow for quick changes during the show. This can either be a laptop and screen, or a dedicated unit, as appropriate to the size of the stage.
- We often request a CAT5 cable from video control to the stage, this allows us to install a button-less mouse at the lectern for the presenter to indicate content on multiple screens simultaneously.
- We would expect systems to be specified with a certain amount of flexibility included. We would expect vendors to anticipate that we may need to be able to connect laptop positions at the lectern, or provide a separate video feed to the comfort monitors for some sessions and specify accordingly.



LIGHTING

LIGHTING



- ⚠ All lighting positions should be optimised within the venue. For the main “face” lighting you should aim for a 45/45-degree angle to the stage and the coverage should be even and flat. Any rigging to facilitate this should be detailed in your quotation. We want to avoid lights blinding the presenters; this is normally caused by the lighting angle being too shallow which may have been an afterthought or budget issue. We would like to avoid this as much as possible.
- ⚠ The colour temperature onstage should be 3200k across any area the presenters move on the stage. Beam angles should be chosen carefully to match the distance to stage and zoom fixtures should be avoided for face lighting to maximise lamp efficiency. Fixtures should be provided with spare lamps where appropriate.
- ⚠ All systems should be DMX controlled and any fixtures should be set into modes which allow a high degree of controllability.
- ⚠ Lighting consoles for simple events can be simple memory desks with the ability to store sub-masters. Given the above comments regarding DMX channels the lighting console should be carefully considered to ensure it can handle the fixtures without compromise. We prefer to avoid using an audio desk for lighting control except for very simple set ups.
- ⚠ When a lighting system is installed the MCB and RCD components should never be placed in an area which is inaccessible once the event is underway. We expect some thought to be given to this when commissioning a system and would expect the loads to be balanced and certain critical lights to be spread across breakers to avoid any fatal system failures.
- ⚠ When cameras are supplied on an event any LED fixtures should be considered carefully and chosen with the facility to change the frequency to avoid LED camera flicker. Backlighting should be included for the stage where possible and if venue facilities allow.



SHOW COMPUTERS

All show machines must be completely wiped post-event, while still onsite.

This should be witnessed and confirmed by the **aps** technical manager.

SHOW COMPUTERS



When requested Apple computers should be provided with:

- Latest OS (Not the initial release)
- Language should be set to English (UK)
- Each unit/machine must be supplied with a mouse and a black mouse mat
- De-branded desktop
- Official Apple VGA, & DVI Mini DisplayPort adaptors. If device has no HDMI output, then a Mini DisplayPort to HDMI adaptor should also be provided.
- Set Browser Home page to www.google.com
- Disable screen saver
- Set desktop background colour to blue
- All software to be fully updated and automatic updates switched off
- Ensure equipment is at least capable of a full 1080p screen and 1080p output via external display
- Must have RJ45 connector or adaptor with 100 Mbps speed (not USB2)
- Please ensure all power saving features are switched off for when device is plugged in, including:
 - Never sleeping the Mac
 - Never turn off display
 - Turn off screen saver
 - Never turn off HDD
 - Wireless Adapter settings to Maximum Performance
 - Power button set to do nothing
 - Lid close to do nothing
 - Minimum CPU 100%
 - Active system cooling active
 - Maximum CPU state 100%
 - Never turn display off
- All settings at default for when device is running on battery only
- Set system sounds to 'No Sounds'
- Supplied software should include current versions of QLab, Playback Pro, Keynote and MS Office.

SHOW COMPUTERS



PC laptops should be supplied with:

- Windows 7/10
- Language should be set to English (UK)
- De-brand desktop
- Set Browser Home page to www.google.com
- Disable screen saver
- Set desktop background colour to blue (Server Solid Blue)
- All software to be fully updated and automatic updates switched off
- Each unit/machine must be supplied with a black mouse mat
- Ensure equipment is capable of a full 1080p screen and 1080p output via external display
- Please ensure latest version of Chrome is installed
- Must have RJ45 connector
- Office 2016 installed with active offline licence
- Suitable antivirus with no scheduled scans
- Please ensure all power saving features are switched off for when device is plugged in, including:
 - Never sleeping the PC/Laptop/Mac
 - Never turn off display
 - Turn off screen saver
 - Never turn off HDD
 - Wireless Adapter settings to Maximum Performance
 - Power button set to do nothing
 - Lid close to do nothing
 - Minimum CPU 100%
 - Active system cooling active
 - Maximum CPU state 100%
 - Never turn display off
- All settings at default for when device is running on battery only
- Set system sounds to 'No Sounds'



PRINTERS

PRINTERS



- There are a couple of main types of printer we require on events. **A Multi-Function printer and a Standard desktop printer.**
- For our purposes an **MFP** is a very high capacity colour A3 or 11" x17" printer which includes a scanner, photocopier, fax machine and a sorting tray. This machine should be capable of printing 25ppm it should have high capacity consumables and multiple paper trays to avoid downtime.
- A **standard printer** can be colour or b/w but must be an A4/Letter high speed laser printer and have the ability to print 30-50ppm. It should hold a ream of paper in a tray and have high capacity consumables.
- All printers should be provided with consumables to allow continuous use on site. We expect the printer status, and spare toner and paper stock to be checked daily. The menu language should be set to English unless otherwise specified.



STAGES

STAGES



- The ideal standard would be for the vendor to supply a rigid and adaptable stage system such as Steeldeck or Litedeck. The individual pieces should be bolted together to produce one complete stage and the top should be carpeted using a good quality conference carpet in an Anthracite grey unless otherwise specified.
- All steps supplied by the vendor should be constructed to match the stage requested. A tread should always be 12" (305mm) or wider and a riser should never exceed 8" (203mm). E.g. two steps for an 18" (457mm) stage one at 6" (152mm) and one at 12" (305mm) – please don't have a step at 18" (457mm) as this represents more of a trip hazard and makes the step unit protrude out further than necessary.
- All stage materials should be supplied with fire certificates to ensure fire retardancy to the relevant local standard.
- Consideration must be given to the safety of the presenters on the stage. The perimeter should be clearly marked, and measures should be in place to avoid anyone stepping off the back of the stage. Should a stage be requested at a height that may require handrails this should be drawn to the attention of the event producer immediately as this does not typically work for our format of event.
- Staging should where possible have cable traps built into the deck to allow all cables to be run discretely to lectern and top table positions. Consideration should be given to cabling of comfort monitors, front fill and fold back speakers, autocue, etc. in front of the stage prior to the fitting of the fascia. We would always prefer these cables to be run underneath the stage, not around the front of the stage. Fascia should be finished in such a manner to allow this.



SET BACKDROPS

SET BACKDROPS



We will utilise sets that are most commonly available in the locality, but we prefer a wooden panel set with felt or canvas finish if possible.

- ❖ If printed backdrops are specified, we will provide the artwork for you to print. When quoting, we request that you provide your print deadlines, and the required dimensions of artwork including any bleed. We would expect that any artwork is printed at a minimum of 300dpi and we would expect you to take steps to ensure that any sagging of the canvas is avoided.
- ❖ Where cables are required on stage we would expect the vendor to have planned for this, allowing mouse holes directly behind the stage and installing the cables before the staging is finished.
- ❖ When using unusual materials, we may request that physical samples are sent to our offices prior to sign off. In some instances, we may request photos of the set items. In cases where you are sub hiring the set elements from a partner this should be made clear to the aps producer, as it may be beneficial to all to open a direct contact.



STAGE FURNITURE

STAGE FURNITURE



- When we request **stage furniture** please consider the following; firstly, the furniture should be very good quality and should not show any quality variation across the units supplied.
- When **chairs** are supplied for the stage they should **not have wheels** or the ability to rotate.
- **Conference podiums** should have a flat or slightly sloped main surface that is big enough to accommodate two sheets of notes side by side and the cue light. All podiums should come with a light on the surface. Each podium should have a shelf suitable for water and glasses to be stored.
- **Coffee or side tables** should be checked for compatible height and size proportions with the other items before being confirmed.



CAMERAS & VISION MIXING

CAMERAS & VISION MIXING



- Wherever a **single camera** is requested for IMAG projection we expect the camera to have separate zoom and focus controls on operating handles and not directly on the body of the equipment. The tripod must have a fluid head and be substantial enough to provide a stable shot. Great care should be given to the lens choice – the lens doubler should not be considered to increase range. We require a single headshot to occupy the correct proportions of a frame.
- If a **single camera** is requested, then it is acceptable to route this via a data graphics mixer. The image should be acquired in the highest resolution and digitally. If the final output resolution is lower than the camera image, the switcher should do the scaling to avoid any additional processing of the signal.
- When a **multi camera mix** is required we expect the vendor to provide a vision mixer. Whenever a camera operator is specified we require this to be an expert camera operator. It is not acceptable to have a general engineer operating camera equipment.
- Even if the video feed has been scaled down for use on the screens at the event, the **record** must be made in the **highest possible** and original **quality** unless otherwise specified.
- Where we ask for a digital record of footage we require the vendor to make a **main and backup record**. This record should be fully digital and recorded onto hard drive. The vendor must alert the aps producer to the likely file size of the record and agree a size of hard drive that is included as a sale item in the quotation that the producer can take away at the end of the event. Note that an active UPS system must be engaged in this space.



WEB STREAMING

WEB STREAMING



- We may utilise web streaming solutions for some events. We use WebEx powered by an aps laptop for screen sharing.
- We will usually use one of our USB audio interfaces and only require an unbalanced XLR feed from the desk.
- If there are remote participants they may contribute to the conversation, and we will need an XLR out of the USB interface into the desk. In this instance, we would need the mix sent to the input of the USB interface to be minus the output from the USB interface (mix minus).



INTERACTIVE SYSTEMS

INTERACTIVE SYSTEMS



There are many different types of voting and interaction tools used at our events, it's not possible to describe all the scenarios within this document but there are a few standard considerations that should be made:

- ❶ **Audio** should be expected as standard from at least two sources – USB and Stereo mini jack connections should be included.
- ❷ **Data inputs** should also be expected as standard. Please be prepared for these to be HDMI, DisplayPort or other formats.
- ❸ **Additional communications systems** should be included for operators.
- ❹ Space should be provided at the control position, power should be provided, signal types and resolutions of connecting equipment should be discussed before event.



STAFFING

STAFFING



The people that our vendors supply onsite are the single most important element to the success of our events. It is imperative that our vendors understand the type of service we require and they provide crew who understand the culture and temperament.

- When setting up or dismantling at our events we would like crew to wear the approved attire of the company that employs them. Regardless of the vendor health and safety rules we would expect anyone in a setup or dismantling role to be wearing protective footwear as an absolute minimum.
- aps crew are required to maintain a tidy appearance, wearing smart dark trousers (not jeans) and smart dark coloured shirts/tops (not t-shirts or old polo tops) for all PowerPoint and technical rehearsals as well as for show days. As aps no longer supply production staff with tops please ensure your wardrobe is suitable and in line with the type of work that you undertake.
- Jeans, shorts, inappropriate tops and sandals are not acceptable and will not be permissible when you are face-to-face with clients. If you are unsure, please ask.
- All staff should behave in a professional manner, bear in mind that a senior client may be around at any time during the event and ensure that all conversations are conducted in a professional and discreet manner.
- The aps producer should be kept informed of staff movements throughout the event, should any member of staff leave site for any reason it is imperative that the aps producer is aware, and know when they are scheduled to return.

STAFFING



- Vendors should pay attention to the scheduling of crew arriving to derig our events. Arriving crews are strictly forbidden from entering the venue conference areas until the aps producer has given their approval. We will not accept crew moving around the conference space until all our delegates have left the function and the event has officially closed. On each event, during the build phase, we will agree an area where derigging crew must meet while waiting for clearance to be given.
- We appreciate that on some of our events the operating requirements are simple however we require our operators to remain focused to the task at hand. Personal media devices and telephones should not be used at operating positions.
- Where required we will provide an NDA which should be signed, returned and adhered to by all staff working on the event.
- Unfortunately use of images of our events for social media purposes is not possible. Please ensure that all crew including locals are made aware of this. Should you wish to take photos for internal company use please check with the aps producer beforehand, who will ensure that this takes place at an appropriate time.
- We expect our contracted suppliers to work with us, the other agencies and the venue to create a seamlessly smooth event for the client and their speakers. This extends to patience with other users of the loading bay and goods lifts, and ensuring the tech area is kept tidy, and all waste is removed post-event.



HEALTH & SAFETY

HEALTH & SAFETY



- Both during the planning phase and onsite at events, health and safety is a priority for aps. We expect vendors to carefully consider their own tasks and how best to arrange their workflow to consider the safety of their own crew and those around them.
- All crew should be supplied with personal protective equipment that is suitable for the tasks they will be asked to carry out .



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