

Venue	The 14 th Note Bar	Date:		Artist/Band					
Channel	Instrument	Microphne model and type	D.I.	dynamics	FX	Performers monitors	Microphone stand type	Cable type	Stage Position
1	Kick	Sennheiser 602 dynamic		Compressor/gate		Drum Wedge	short	XLR	centre
2	Snare	Shure sm57 dynamic		Compressor/gate		Drum Wedge	short	XLR	centre
3	Rack tom	Sennheiser 604 dynamic		Compressor/gate		Drum Wedge	Clip on	XLR	centre
4	Floor tom	Sennheiser 604 dynamic		Compressor/gate		Drum Wedge	Clip on	XLR	centre
5	Electric Bass		D.I.	Compressor		Monitor		1/4" + XLR	Stage-Left
6	Acoustic guitar		D.I.	Compressor	Reverb	Monitor		1/4" + XLR	Centre
7	Electric guitar	Shure sm 57		Compressor		Monitor	Short	1/4" + XLR	Stage- Right
8	Keyboard		D.I.	Compressor	Reverb	Monitor		1/4" + XLR	Stage- Right
9	Lead Vocals	Shure sm58 dynamic		Compressor	Reverb /Delay	In-ear	tall	XLR	Centre
10	Keyboard backing vocals	Shure sm58 dynamic		Compressor	Reverb /Delay	In-ear	tall	XLR	Stage- Right
11	Backing vocalist	Shure sm58 dynamic		Compressor	Reverb /Delay	In-ear	tall	XLR	Stage-Left
12									
13									
14									
15									
16									
17									
18									

Type of Hazard	Identify hazard	Who is at risk	Solutions In place	When will solutions be put in place?	Solutions carried out by whom?
Trip Hazards	Instrument cable	Performers	Wrap cable round near object such as mic stand, amplifier to reduce loose elevated cable.	before testing sound system with the performing band.	By performer with help By live sound crew/engineer
	Speaker cable	Performers, audience & live sound crew	Use appropriate length of cable and then thick tape down once connected to destination. To hold down and smooth elevation of the cable. Can also be tied around destination speakers to reduce loose cable	During/After installation of sound system	By live sound crew
	Mains cable	Performer, live sound crew	Connect using less used areas (where possible) make sure cable is securely in destination, tape cable to ground if needed.	After all other components are installed	By live sound crew
	Multicore cable	Performer, live sound crew	Use appropriate cable length, connect using unused areas, such as perimeter of the room or down the middle of venue (where middle is fenced off) tape to ground with thick tape.	After installation of sound system	By live sound crew
	Onstage storage trunks	Performer, live sound crew	Make sure these are in safe unused spots, like back/sides of stage.	Before/during installation of sound system	By live sound crew
	Storage trunks in public areas	Performers, audience & live sound crew	Keep in least used public area, where possible. Should also be visible if performer, live sound crew and potentially audience possible.	Before/during installation of sound system	By live sound crew

Type of Hazard	Identify hazard	Who is at risk	Solutions In place	When will solutions be put in place?	Solutions carried out by whom?
Electrocution	Faulty equipment	Performer, live sound crew	Have any electrical equipment regularly checked, by someone qualified, for exposed wires or loose connections.	Before equipment is transported to venue and during installation at venue	By live sound crew/ electrician
	Faulty mains cable	Performer, live sound crew	Have cables regularly checked, by someone qualified, for exposed wires or loose connections. Circuit breaker may also help by shutting the power off if there's an issue. In case no issues were previously found	Before equipment is transported to venue and during installation at venue	By live sound crew/ electrician
	Faulty speaker cable	Performer, live sound crew (and potentially audience)	Have cables regularly checked, by someone qualified, for exposed wires or loose connections.	Before equipment is transported to venue and during installation at venue	By live sound crew

	Damaged mains Socket/Plug	Performer, live sound crew	Circuit Breaker/residual current device (RCD) should be used, this will shut off power if there are mains issues	Before any electrical equipment is plugged in. And best practices would be to do this as first thing before anything else is set up.	By live sound crew
	Liquids near electrical equipment	Performer, live sound crew	Secure with tape to surfaces and have rules that keep liquids away from electricals	At all times when near electrical equipment	Enforced by employer, adhered to by everyone working with the equipment
	Overloaded mains socket	Performer, live sound crew	Do not plug boards into each other (daisy chaining) Multi-way adapters can cause mains sockets to overload and overheat and potentially cause a fire. Circuit Breaker/residual current device (RCD) should be used, this will shut off power if there are mains issues	Before any electrical equipment is plugged in. And best practices would be to do this as first thing before anything else is set up.	By live sound crew
	Poor installation of plug	Performer, live sound crew	Plugs should always be checked that it is inserted correctly. Plugs can also be taped to stay in place once inserted, for extra security.	Regular checks throughout installation at venue should be carried out	By live sound crew/performers

	Over extention of mains cable	Performer, live sound crew	<p>If the cable is not long enough, another cable is necessary.</p> <p>Overextention can cause the cable to fall out or partially come out creating an electric shock hazard and a trip hazard.</p>	<p>Cable sizes should be checked before transporting to event.</p> <p>Regular checks throughout installation at venue should be carried out</p>	By live sound crew/performers
--	--------------------------------------	----------------------------	---	---	-------------------------------

Type of Hazard	Identify hazard	Who is at risk	Solutions In place	When will solutions be put in place?	Solutions carried out by whom?
Manual Handling	lifting	live sound crew	<p>Gloves should be worn when picking items up to avoid scrapes and bruises. Proper manual handling techniques should be used.</p> <p>Path taken to destination should be minimal and free of obstructions. Obstructions should be dealt with (where possible)</p>	<p>Gloves should be picked out before transporting to venue</p> <p>On arrival to the venue, venue should be swept for possible obstructions</p>	By live sound crew/employer
	Transporting heavy items	live sound crew	<p>Gloves & boots should be worn when picking items up to avoid scrapes and bruises.</p> <p>Make sure trolleys are available in case of the weight of the</p>	<p>Trolley/Gloves/Boots should be picked out before transporting to venue</p> <p>use trolleys to move items around venue to destination</p>	By live sound crew/employer

			<p>items becomes a lifting hazard Use a trolley to transport items, if necessary.</p> <p>Consider the weight and make sure there are enough crew members to help load the trolley</p>	<p>when setting up sound system.</p> <p>Check scale of loads before transporting to venue and consider how many crew members are needed</p>	
	Unstable speaker stacks	live sound crew	Speakers stacks can be held in place with rope, straps or belts – by wrapping over from one side of the trolley to the other		By live sound crew
	Heavy loads dropping on feet, toes	live sound crew	Make sure that all of the live sound crew is working with protective equipment and clothing (gloves, hard hat, steel-lined boots)	These should be supplied, or items should be suggested to buy way before attending venue.	By live sound crew/employer

	Lifting heavy items	live sound crew	<p>Trolley with breaks should be used to lift heavy items.</p> <p>Where a trolley can't be used, and item is heavy- multiple crew members should work together using correct posture to spread the weight and move the one item.</p> <p>Grips on the items should also be maintained</p>	<p>Trolleys should be picked out before transporting to venue.</p> <p>Number of crew members should be picked out before transportaition to venue.</p> <p>handles should be maintained througout its life and before transporting to venue.</p>	By live sound crew/employer
	Storage trunks in public areas	live sound crew	Storage trunks should be placed in the least used areas, where possible, and also be visible so other workers don't hit into it while moving other items.	As the sound system is being set up this should be followed.	By live sound crew/employer

Type of Hazard	Identify hazard	Who is at risk	Solutions In place	When will solutions be put in place?	Solutions carried out by whom?
noise	Ecessive sound pressure levels(SPL)	Performer, live sound crew audience	<p>Typically venues have a "Maximum SPL" based on local regulation and location.</p> <p>This should be adhered to, to stay within the law and prevent noise pollution and ear damage</p>	Local law will determine this and should be adhered to at all times.	Dicated by Law, enforced by Venue owner and carried out by Event manager/front of house engineer.
	Over exposure to harmful frquencies	Performer, live sound crew audience	<p>Employers should provide or reccomend to employees, hearing protection such as ear plugs or ear-muffs.</p> <p>Playing quieter when rehearsing.</p> <p>High frequencies are more harmfull, so potetntially eq'ing some extremely high frequencies can be beneficial</p>		<p>By live sound crew/employer</p> <p>Performers</p> <p>Front of house engineer</p>

Key Health & Safety Requirements.

Manual Handling Operations Regulations (1992)

this regulation covers the, lifting, pushing, pulling or otherwise moving an object with the use of bodily force in the workplace.

The main guidelines of this regulation come in 3 parts.

- Avoid possible dangerous manual handling as much as reasonably possible
- carry out assessments on any potentially hazardous manual handling tasks that can not be avoided during work.
- Reduce the risk of any potentially dangerous manual handling tasks as much as possible

source - <https://www.hse.gov.uk/pubns/books/l23.htm>

Electricity at Work Regulations (1989)

This regulation covers electrical safety and applies to all industries including the music industry.

From the perspective of the live sound & events industry, this regulation imposes a duty of care on the employer/owner of the electrical systems (typically events manager/FOH engineer or club manager) to do regular equipment check and preferably have them checked often by a qualified electrician if a system seems to be malfunctioning.

This regulation also puts a duty of care on anyone operating the equipment (employees/FOH crew) to identify and report any malfunctioning systems or cables to ensure safety to everyone in the work place.

Source - <https://www.hse.gov.uk/pubns/priced/hsr25.pdf>

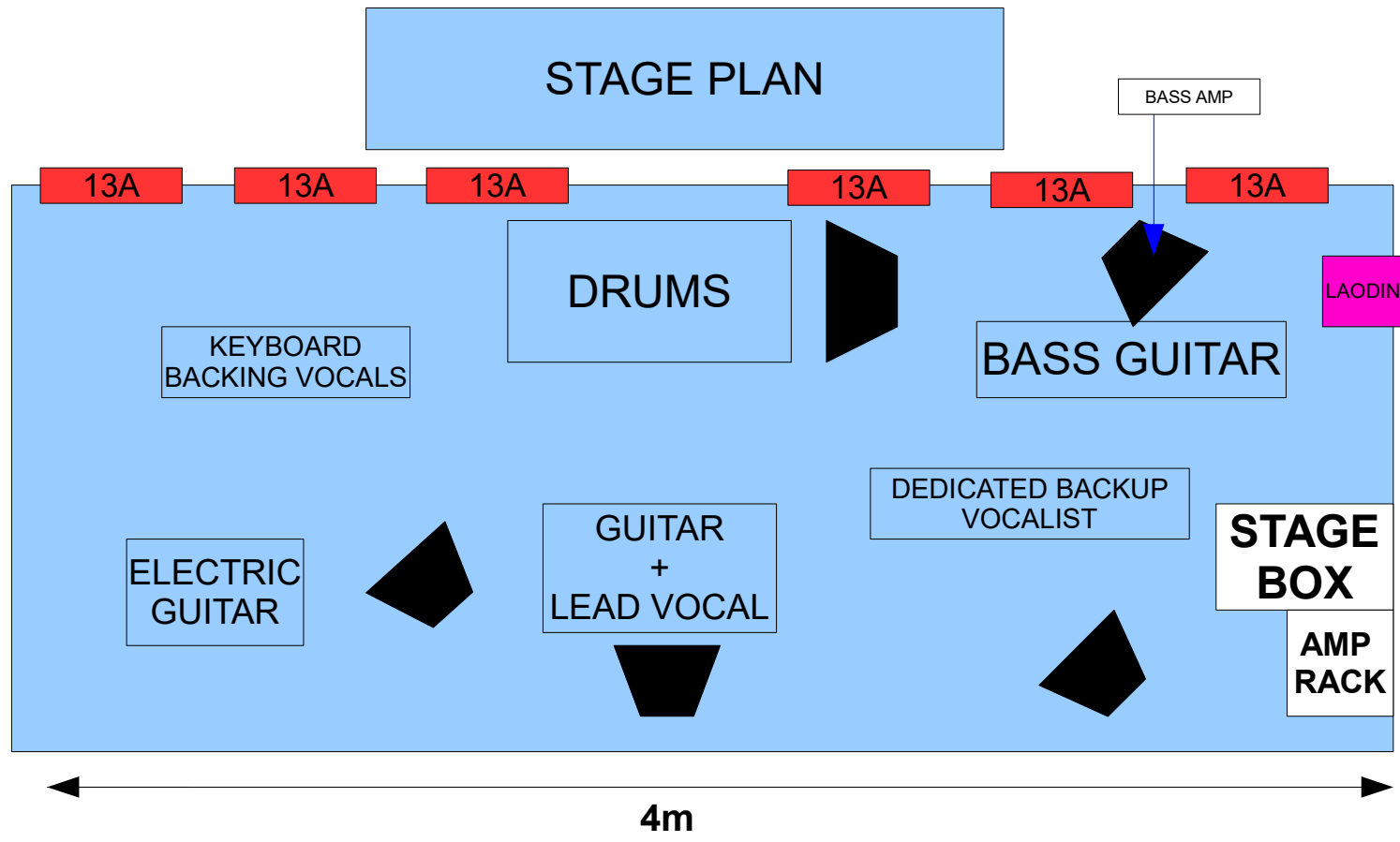
The Control of Noise at Work Regulations (2005)

This regulation covers the safety of workers hearing in the work place, to prevent loss of hearing and other health issues such as tinnitus. This compels employers to provide adequate hearing protection when the daily/weekly average sound pressure level (SPL) exposure to the workers is 85 decibels(db) There is also a maximum SPL exposure cap of 87db to workers after accounting for hearing protection and it's SPL reduction.

SCOURCE -- <https://www.hse.gov.uk/noise/regulations.htm>

STAGE PLAN

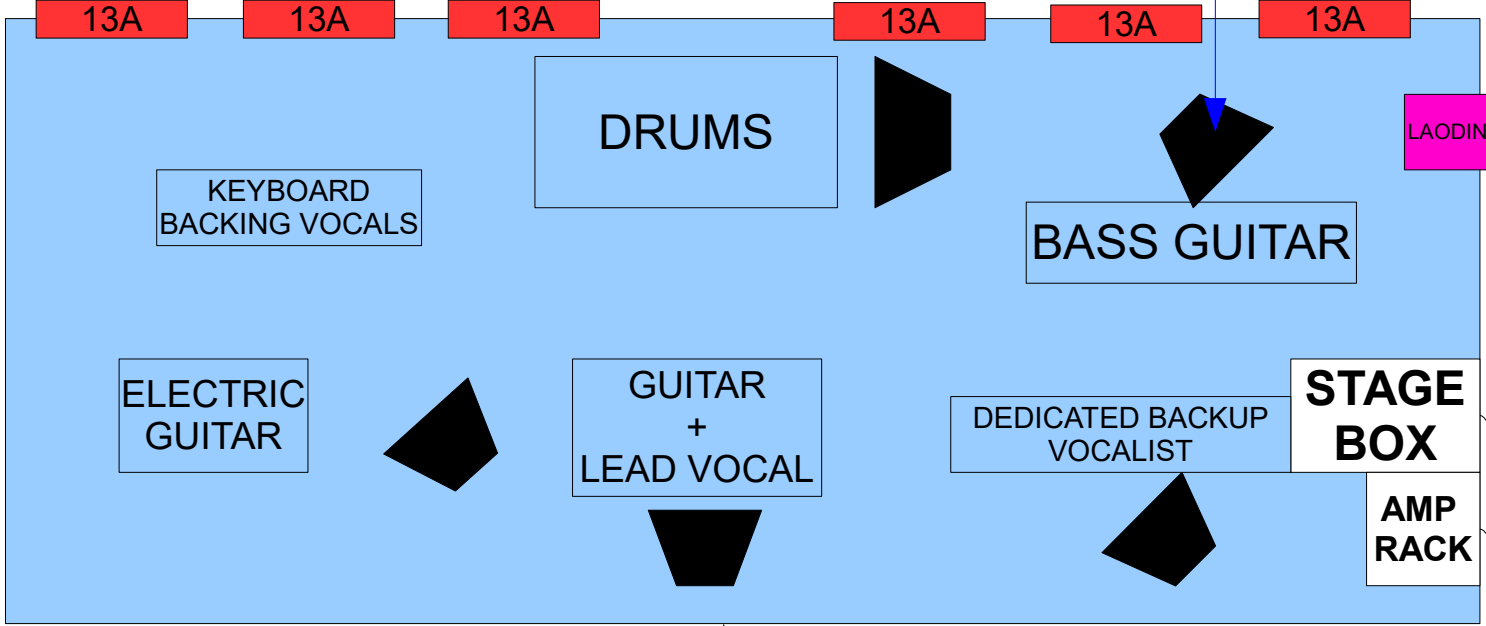
2.5m



4m

VENUE PLAN

2.5m



PA LEFT

PA RIGHT

AUDIENCE

FRONT OF
HOUSE
MIXER

FX

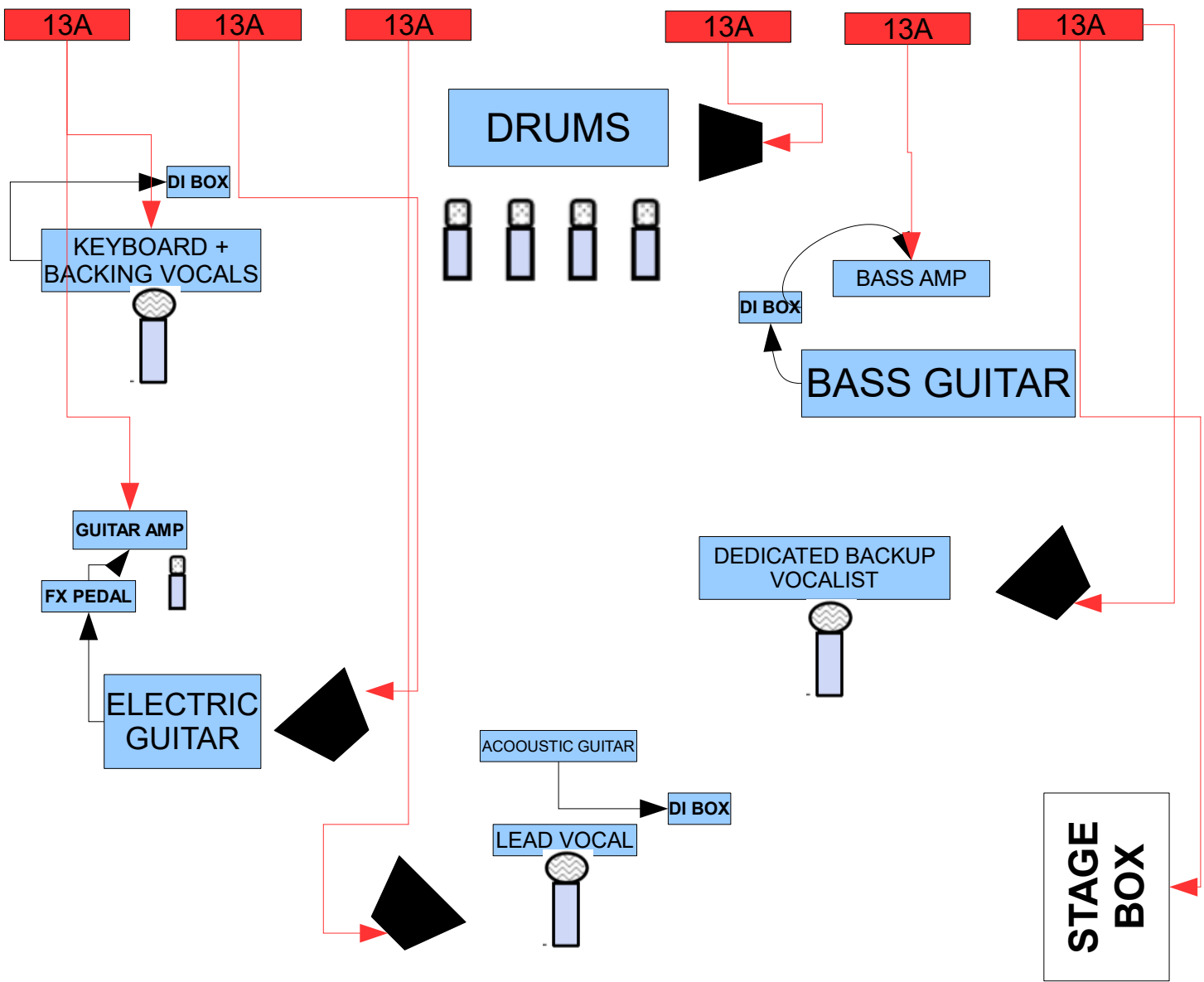
13A

13A

- MAINS
- SIGNAL I/O
- LOADING BAY
- AREA

LIST OF ALL SYSTEM COMPONENTS

•MIXER(MIDAS M32r)	...x1
•Midas DL32 Stagebox	...x1
•Nexo Ps15 loudSpeakers...	...x2
•Nexo Rs15 SubWoofers...	...x2
•Nexpo ps15 Td controller	...x1
•Camco Tecton 38.4 Amp	...x2
•Yamaha dsr112 Foldback monitors	...x3
•Yamaha Dsr115 drum foldback monitor	...x1
•L.D.S. MEI 1000 In-ear monitors	...x3
•Line6 spider guitar amp	...x1
•Ashdown ABM EVO III C115T- 500 Bass amp	...x1
•Midas DL32 multicore cable & stagebox(32i/16o cat 5)	...x1
•L.D.S. DI BOXES...	...x3
•Shure sm58(dynamic)	..x.3
•Senheiser 602(Dynamic)	...x1
•Shure sm57(dynamic)	...x2
•Sennheiser 604 (dynamic)	...x2
•SPEAKON CABLE...	...x8
•XLR CABLES...	...x11
•1/4" TS cables...	...x7
•Tall mic stands	...x3
•Short mic stands	...x3
•Clip on mic stands	...x2
•Mains Plugs & Extentions	



MAINS OUTPUTS

- CHANNEL NUMBER

— ··· XLR ··· —>

— BUS/AUX OUTPUT —>

— MAINS —>

13A

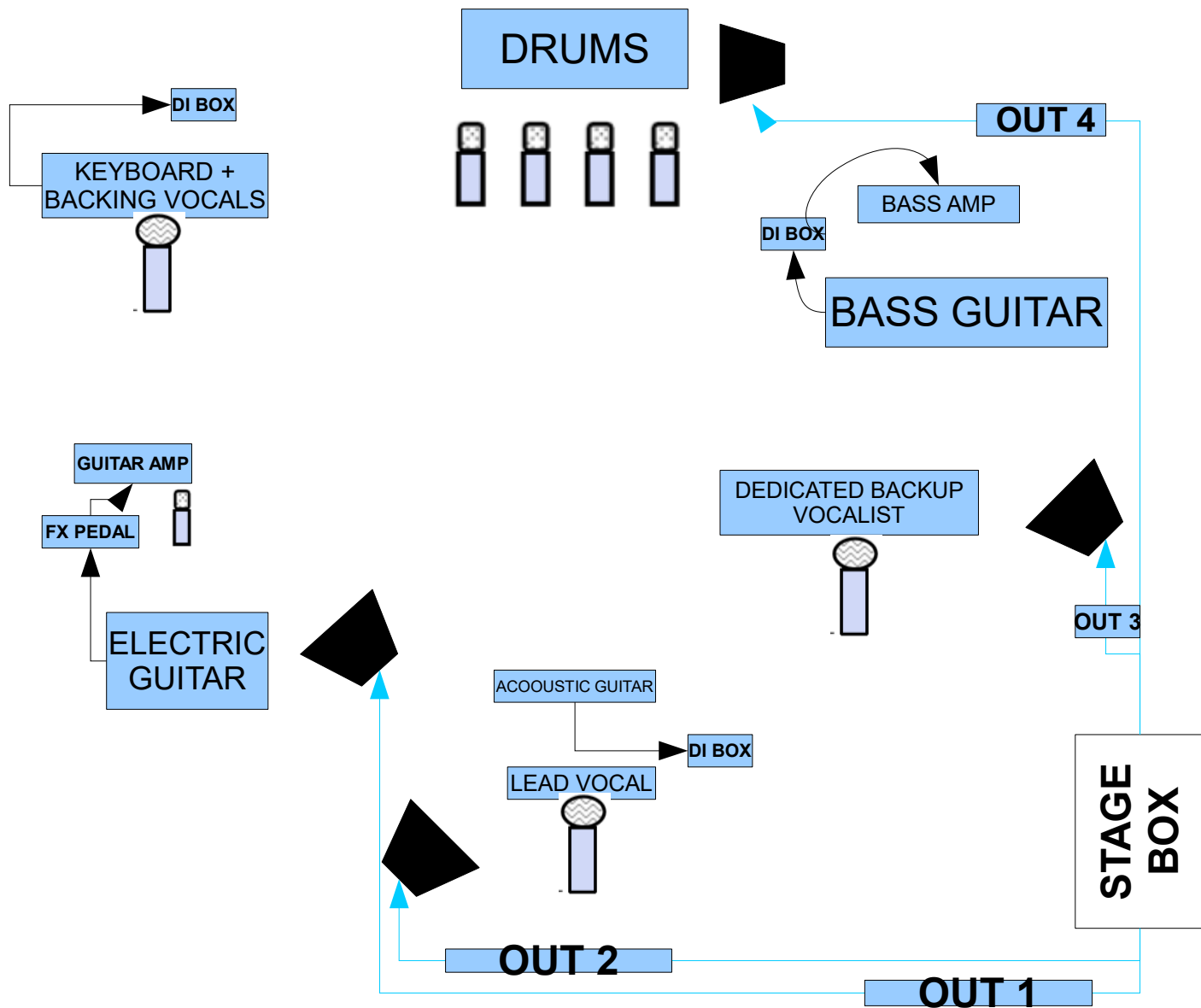
13A

13A

13A

13A

13A



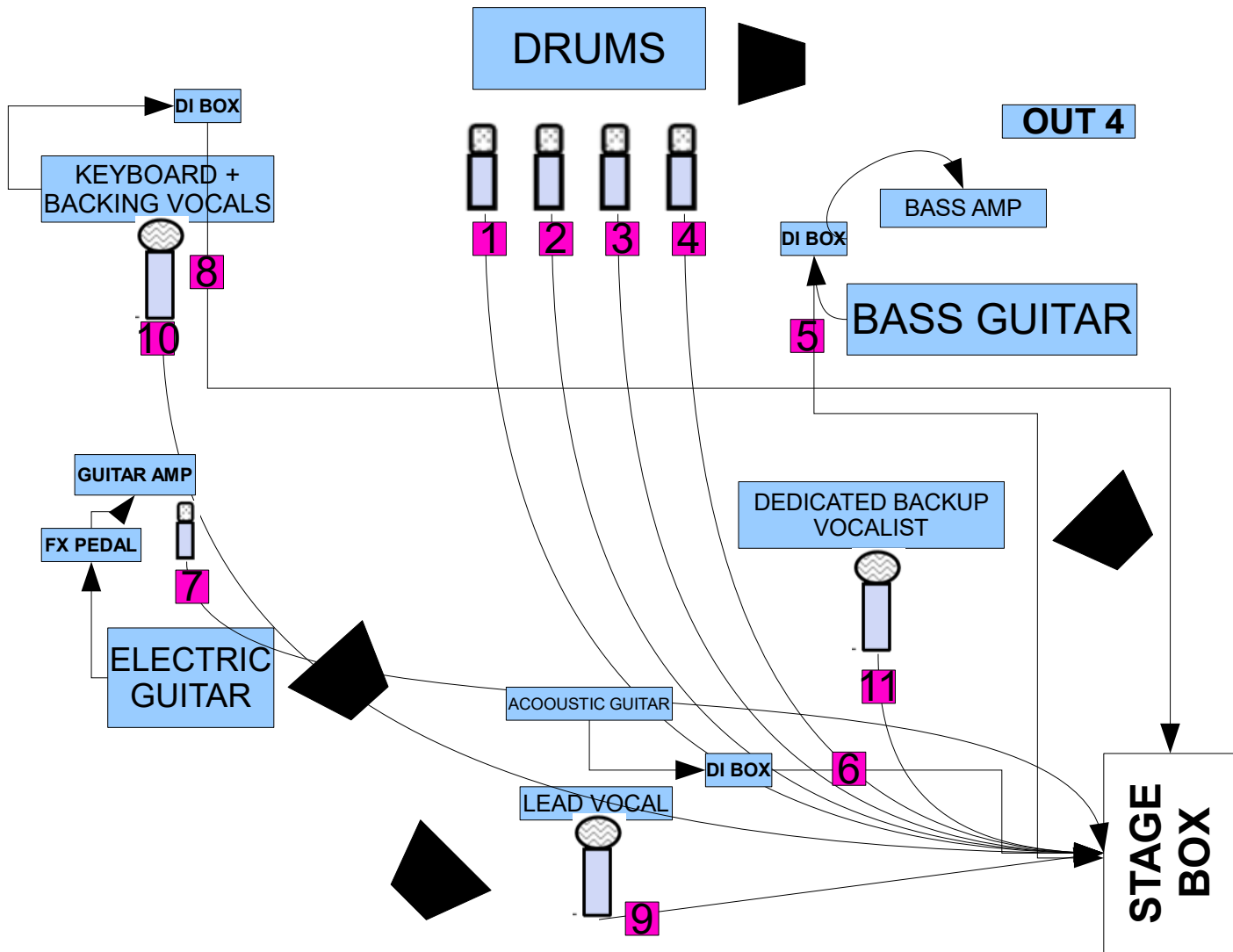
MONITOR OUTPUTS

- CHANNEL NUMBER

...XLR...

BUS/AUX OUTPUT

MAINS



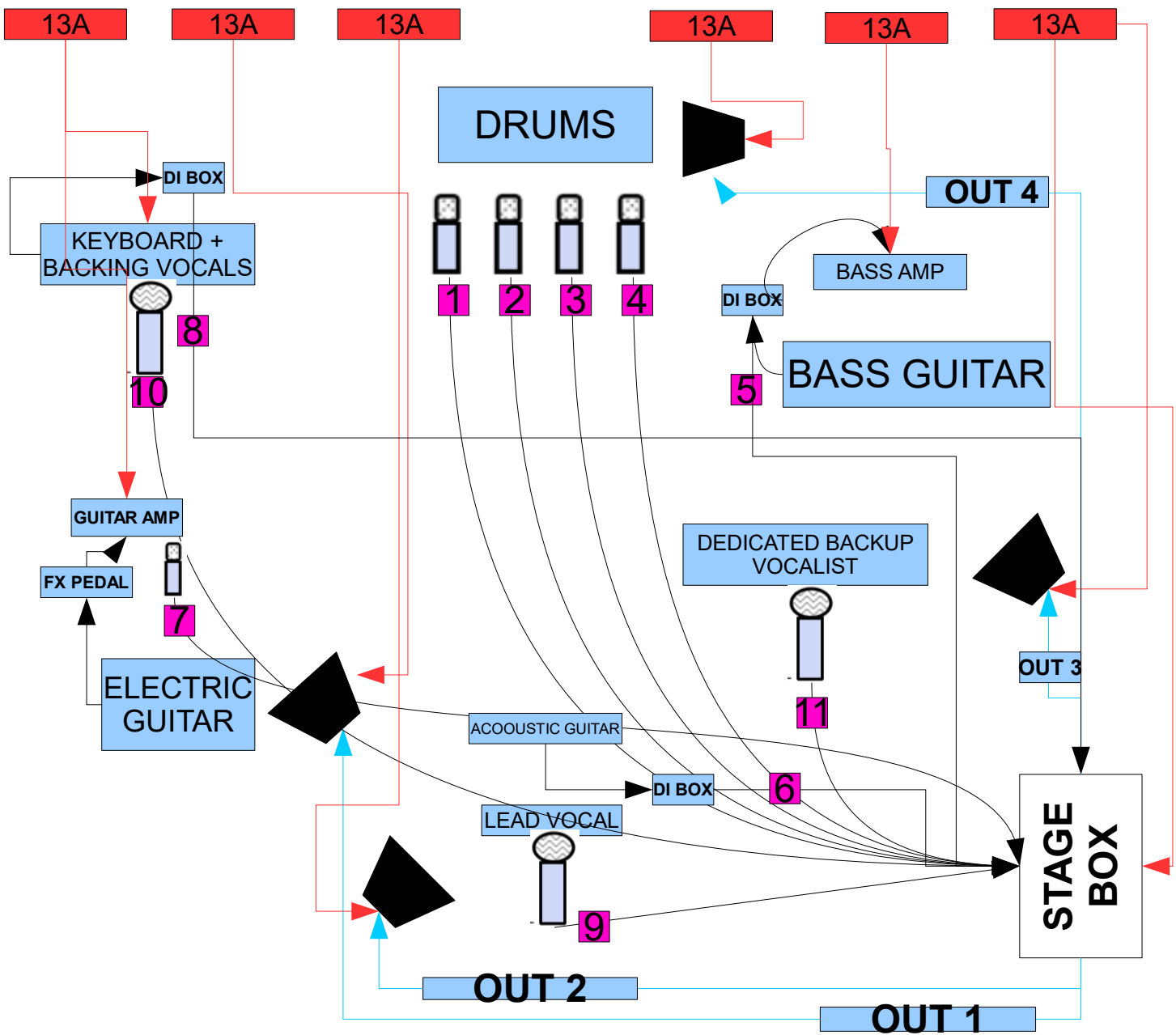
MIC/DI & CONNECTIONS TO STAGE BOX

- CHANNEL NUMBER

— ··· XLR ··· —>

— BUS/AUX OUTPUT —>

— MAINS —>



COMBINED CONNECTION

- CHANNEL NUMBER

— ··· XLR ··· —→

— BUS/AUX OUTPUT —→

— MAINS —→

Venue: 14th note bar

E-mail: gigsatthenote@gmail.com

Location: 50-9 King St | G1 5QT

No: 0141 553 1638

Band: The Whippets

Diagram of Bass Guitar Signal Flow

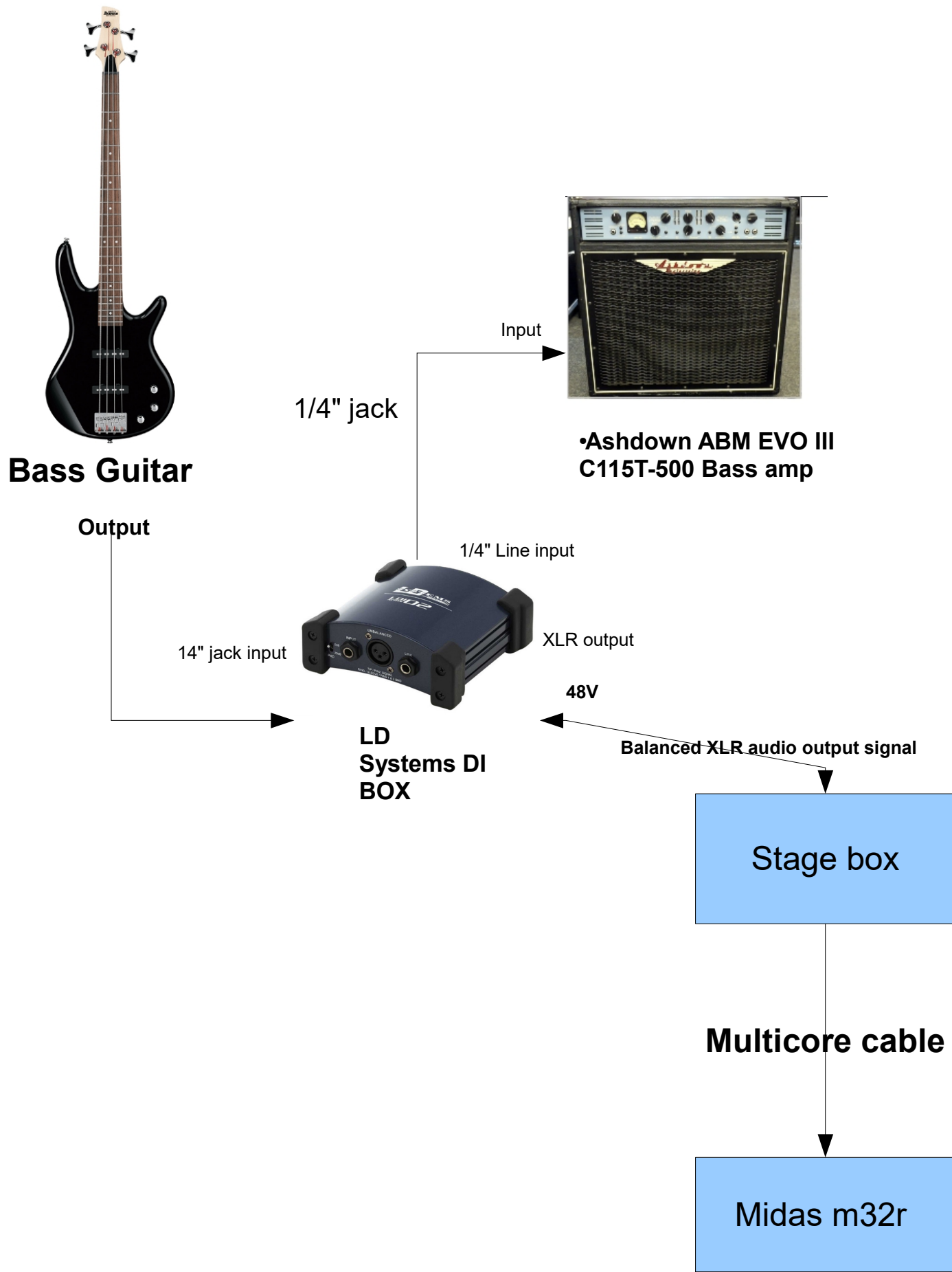


Diagram of PA SYSTEM Signal Flow

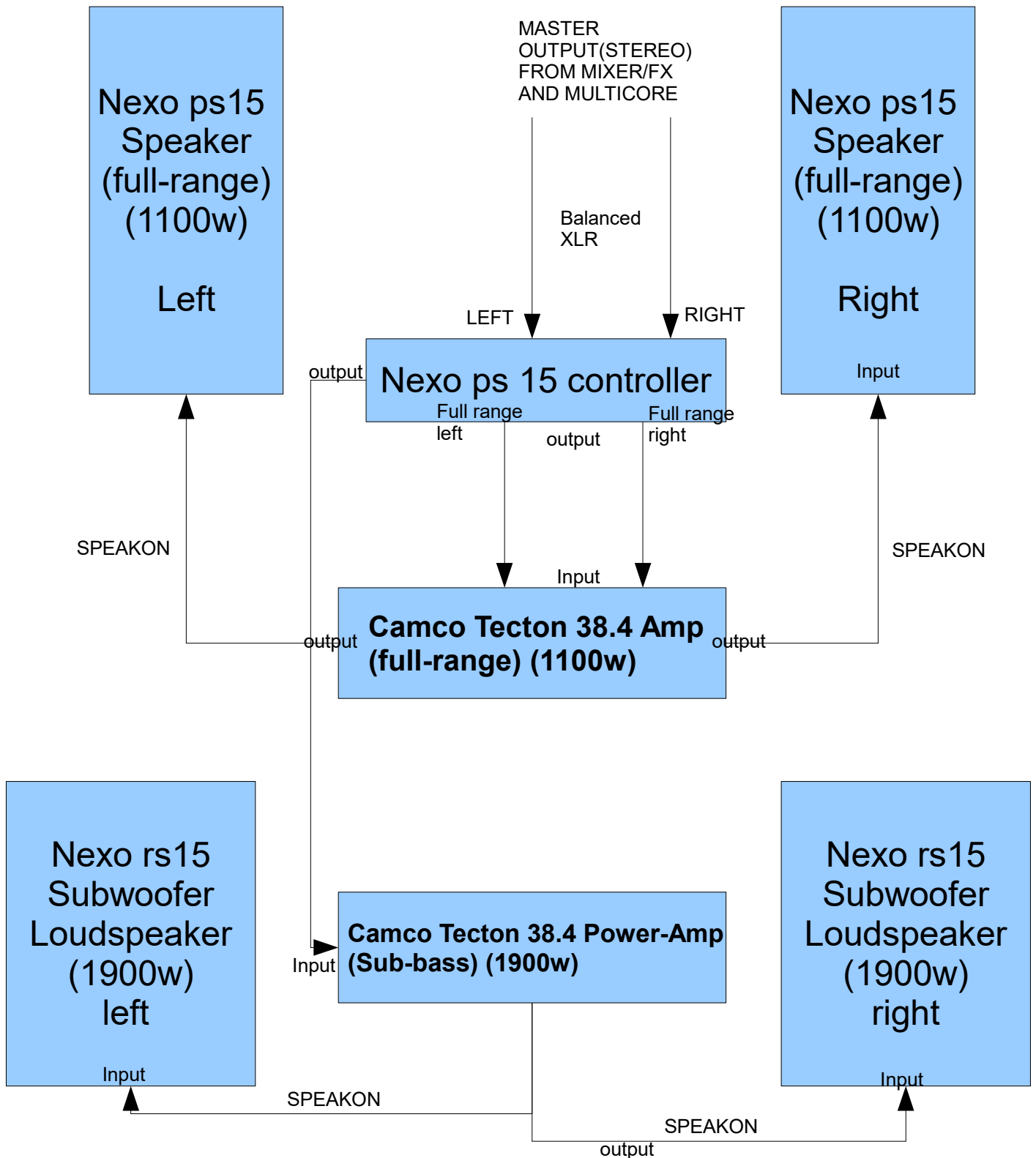


Diagram of DIGITAL MIXING DESK Internal Signal Flow (CHANNEL 1- 8)



- Master Output
- Bus 1 Drums (drum wedge)
- Bus 2 Instruments (monitor)
- Bus 3 vocals (In-ear)
- Bus 6 (External fx sends)

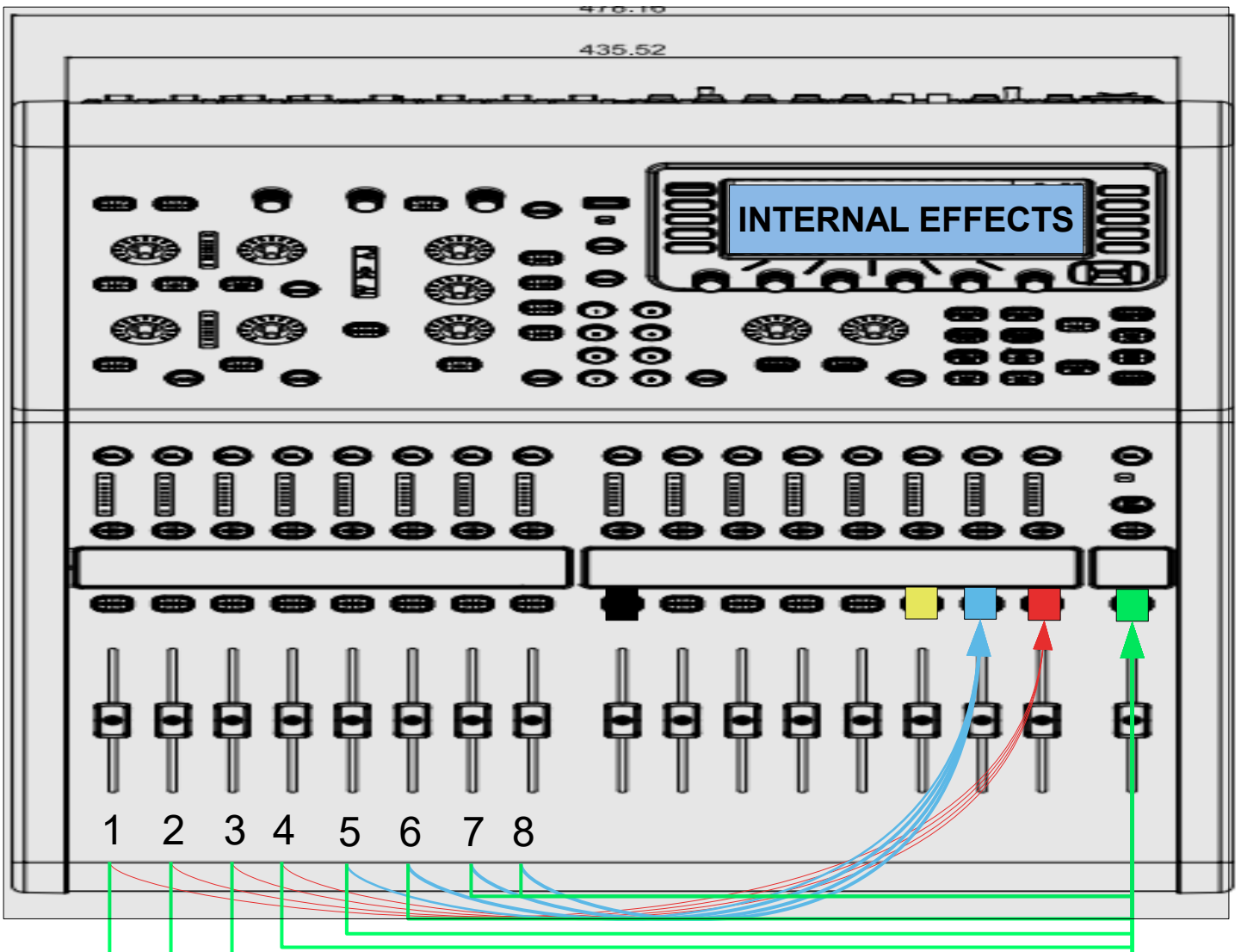
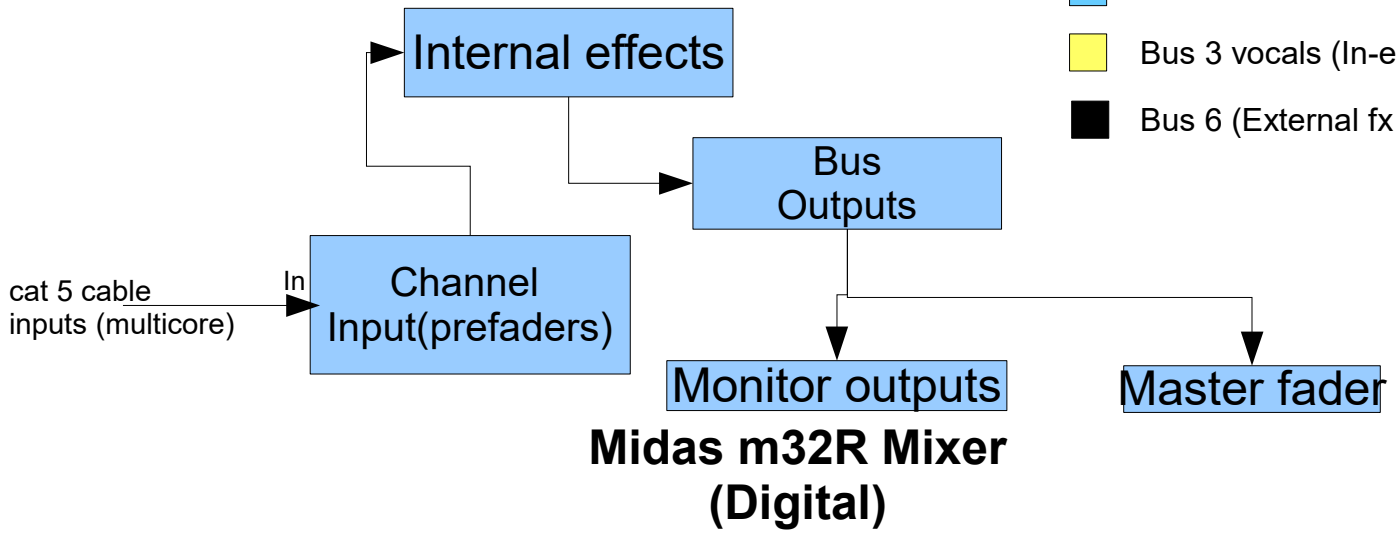


Diagram of DIGITAL MIXING DESK Internal Signal Flow (CHANNEL 1- 8)



- Master Output
- Bus 1 Drums (drum wedge)
- Bus 2 Instruments (monitor)
- Bus 3 vocals (In-ear)
- Bus 6 (External fx sends)

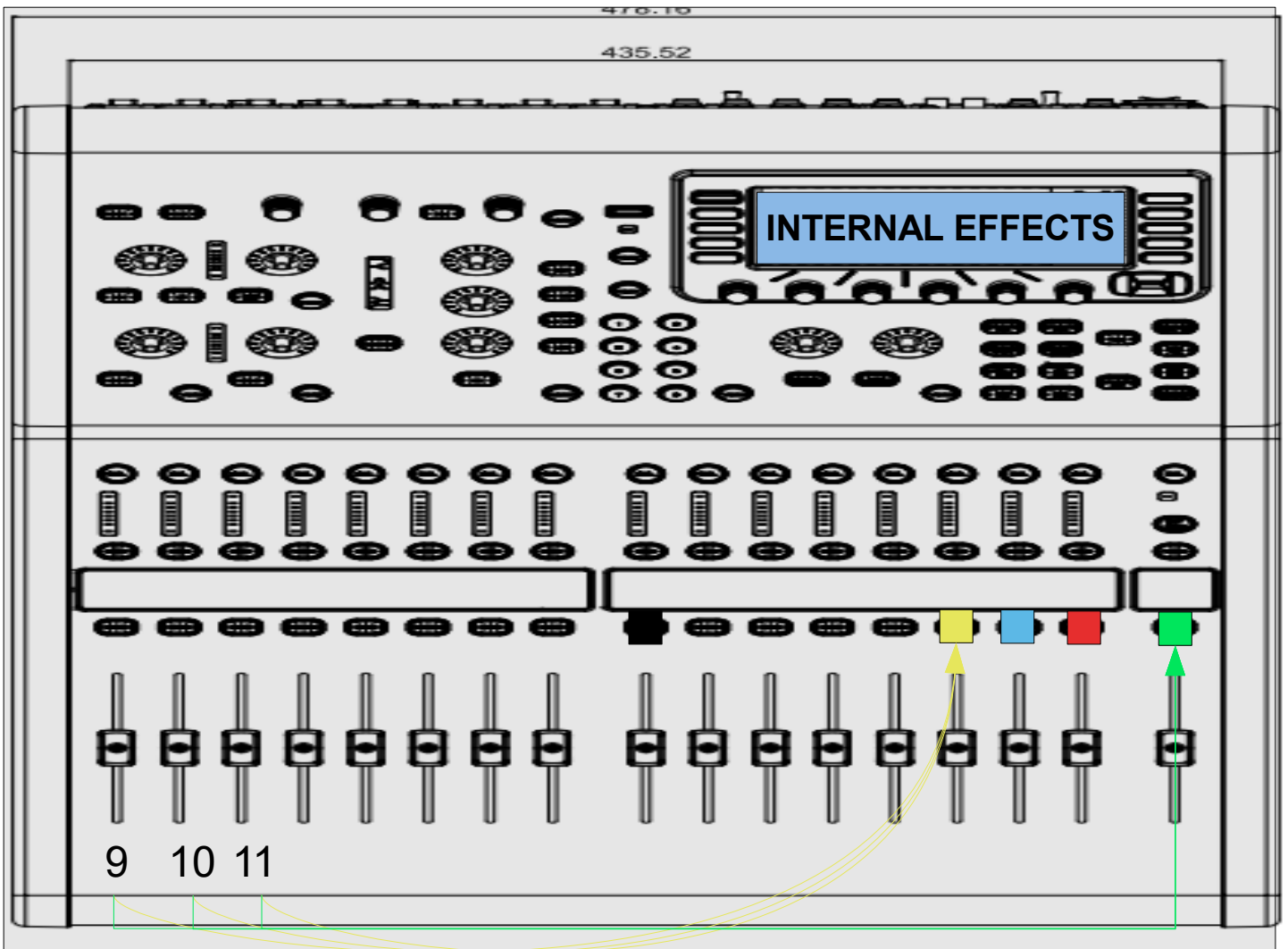
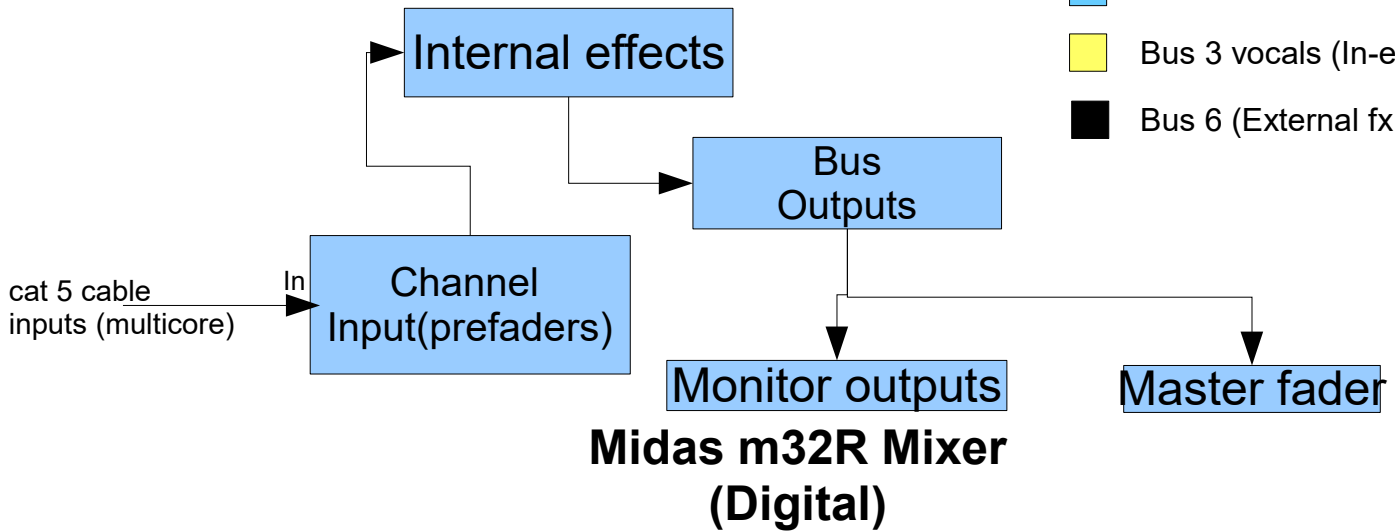


Diagram of DIGITAL MIXING DESK Signal Flow (I/O)

Midas m32R (I/O)

