Venue technical recce checklist

Conference and awards venues: walk it in this order

VIRTUAL STUDIO EVENTS

Venue _____ Address _____

Event _____ Recce date _____

Recce by _____ Venue contact _____

> Test upload from the gallery position, at the time of day the event runs, on the line you will use. A figure from the venue office at 3 p.m. on a quiet Tuesday tells you nothing about a full ballroom at 10 a.m.

Access and load-in

- [ ] Record the loading bay height, width and the largest vehicle it takes
- [ ] Confirm load-in and load-out times and any noise or time restrictions
- [ ] Measure the narrowest door and tightest corner between dock and room
- [ ] Check lift size, weight rating and who holds the key or operates it
- [ ] Note steps, ramps and floor changes that affect flight-case wheels
- [ ] Confirm parking for crew vans, and any cost or permit
- [ ] Ask about crew passes, security and out-of-hours entry
- [ ] Ask whether the room is free the day before for rigging

Power and distribution

- [ ] Locate the distribution board and note which circuits feed the room
- [ ] Record supply types available: 13 A sockets, 16 A, 32 A single phase, 63 A three phase
- [ ] Ask for a separate supply for the gallery, away from catering and dimmers
- [ ] Check RCD protection on temporary supplies and venue PAT test dates
- [ ] Ask about generator or UPS arrangements and who looks after them
- [ ] Measure distance from power to the gallery, stage and rigging points
- [ ] Ask whether the venue electrician makes final connections, and the charge
- [ ] Check that distribution will not block fire exits or emergency lighting
- [ ] Note any circuits shared with other suppliers

Internet and IT

- [ ] Ask for a wired Ethernet port at the gallery position and note its label
- [ ] Run a speed test from that port and record sustained upload, not the peak
- [ ] Repeat the test at the time of day the event runs
- [ ] Confirm the line is separate from guest Wi-Fi, ideally on its own VLAN
- [ ] Confirm outbound ports open: 1935 (RTMP), 443 (RTMPS) and your SRT UDP range
- [ ] Ask whether the firewall throttles per device or inspects streaming traffic
- [ ] Ask for a fixed or reserved IP address and note any proxy policy
- [ ] Get a named IT contact with a mobile number who is on site during the event
- [ ] Test bonded cellular or a second circuit in the room as the backup path
- [ ] Ask whether the line is shared with other events in the building that day

Room: ceiling, light and sound

- [ ] Measure ceiling height and the lowest obstruction (beams, chandeliers, projector mounts)
- [ ] Check daylight and whether blackout closes fully
- [ ] Note air conditioning noise and whether it can be reduced during sessions
- [ ] Listen for noise from kitchens, lifts, adjoining rooms and the street
- [ ] Clap test the room for echo and note the hard surfaces
- [ ] Check sightlines from the back and sides of the audience to stage and screens
- [ ] Note wall colours and reflective surfaces that will affect camera exposure
- [ ] Check what fixed lighting exists and who controls it

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Rigging and floor loading

- [ ] Ask for rigging point locations and safe working loads in writing
- [ ] Confirm who may rig, and the notice the venue needs
- [ ] Confirm floor loading limits for staging, LED walls and heavy cases
- [ ] Locate floor boxes and underfloor power and data points
- [ ] Check rules on fixing to walls, ceilings and floors, including tape
- [ ] Check ceiling void access for any camera platform or truss

Camera and gallery positions

- [ ] Mark each camera position and note its distance to the stage
- [ ] Measure the cable run from every camera position to the gallery
- [ ] Pick a gallery with a clear view of the stage or space for a monitor wall
- [ ] Check the gallery has table space, chairs, power and a door that closes
- [ ] Check camera and riser positions do not block exits or paid seats
- [ ] Note window reflections and light spill on gallery screens
- [ ] Mark spots for robotic or PTZ cameras where no operator fits

Cable routes and trip hazards

- [ ] Walk the route from stage to gallery and measure it
- [ ] Note every door, aisle and exit the cable must cross
- [ ] Check ducting, trunking or risers the venue allows you to use
- [ ] Confirm what cable ramps and matting the venue holds and what it charges
- [ ] Mark routes through guest areas that need barriers or covers
- [ ] Keep power and signal cables apart where the route allows

Screens, projection and audio

- [ ] Record make, model and native resolution of house screens and projectors
- [ ] Note input types available: HDMI, SDI, DisplayPort
- [ ] Check LED pixel pitch and test it with a camera for flicker and banding
- [ ] Check projector throw distance and whether blackout is needed
- [ ] Identify the house audio desk, speakers and who operates them
- [ ] Ask for a clean stream feed: direct outs, a matrix output or a spare mix bus
- [ ] Check the hearing loop and its coverage
- [ ] Ask which radio mic frequencies are already in use in the building

Comms and mobile signal

- [ ] Test signal on each main mobile network in the gallery, stage and backstage
- [ ] Ask whether the venue runs its own radio system or restricts frequencies
- [ ] Walk the radio route and note dead spots (lifts, basements, steel structures)
- [ ] Decide where wired comms are needed because radio is unreliable
- [ ] Check venue Wi-Fi coverage for tablets and any comms app
- [ ] Find a position for a base station or aerial

Welfare, safety and contacts

- [ ] Locate crew rest space, toilets, drinking water and catering times
- [ ] Find a green room for speakers and check it can carry a screen feed
- [ ] Locate fire exits and assembly point, and ask about alarm tests
- [ ] Ask for the venue fire risk assessment and emergency procedure
- [ ] Note the first aid point and the nearest A&E
- [ ] Ask for the venue health and safety contact and their RAMS requirements
- [ ] Ask for the venue's insurance and public liability requirements
- [ ] Record rules on working at height and hot work

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