

Northfield Group

All-Hands, Q1 2027

Technical production pack v1.0

Issued 15 October 2026

SHOW

Tuesday 9 March 2027
Live 10:00 to 11:15 GMT

HUB

The atrium, Northfield
head office, Leeds

AUDIENCE

400 in the room
6,800 registered online

REMOTE LINKS

Doncaster depot
Glasgow store

SAMPLE: FICTIONAL CLIENT AND VENUE

SIGN-OFF

40-point engineer's check	34 ticked, 6 open (see page 2)
Checked by	James Jones, broadcast engineer
Status	Indicative: for supplier quotes, not for construction

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Open questions

These are the six points from the 40-point check that we can't close from the brief. Each has an owner and a date. Until they are answered, the pack stays indicative: suppliers can quote from it, but nothing should be built from it.

#	Question	Why it matters	Owner	Needed by
Q1	What is the floor loading of the atrium and the clear height over the stage and the two lighting towers? The LED wall is ground-stacked to a top edge of 4.6 m and weighs about 1.2 t with its frame and ballast, on a 6.4 m x 1.5 m footprint. The towers are 5 m tall. Check point 6	We need at least 5.0 m clear. If the floor or the height won't take the wall, it gets smaller or moves, and the pixel canvas, content and camera shots all change with it.	Venue	Fri 15 January 2027
Q2	Can the venue supply one 63 A three-phase supply and two separate 32 A single-phase supplies in the atrium, within 25 m of the stage, and what is each rated at per phase at the board? Our estimated demand is 23.7 kW (power budget, page 5). Check point 8	If the supply falls short we need a temporary generator, which changes the get-in, the cost and the noise plan.	Venue	Fri 15 January 2027
Q3	What are the access hours on Monday 8 March, where is the loading bay and get-in route, and what are the door sizes, goods-lift dimensions and lift weight limit between the bay and the atrium? Check point 7	The largest items are 2 m x 1 m stage decks and LED flight cases. If they don't fit the route, the build needs more time and more crew.	Venue	Fri 22 January 2027
Q4	Will client IT confirm the 100 Mbps dedicated line (symmetric and not shared with the building), allow browser-call traffic for the gallery computers through the ports and domains we will send, and confirm wired internet of at least 20 Mbps each way at the Doncaster and Glasgow sites? Check point 24	The primary stream and both live links run on this line. A corporate firewall is the most common reason a live link fails on the day; we want a test call by Fri 12 February.	Client IT	Fri 29 January 2027
Q5	Who supplies the live captioning service, in which languages, and who produces the corrected subtitle file for the on-demand recording? Check point 19	Captioning needs a programme audio feed from the gallery and a route back into the platform. The answer also sets when the on-demand version with subtitles is ready for night-shift colleagues.	Client	Fri 5 February 2027
Q6	Can we have the final running order by Fri 19 February, and will the Q&A be moderated (questions screened before they reach the host) or taken openly from the floor and online? Check point 29	Moderation decides who in the gallery handles online questions, how the graphics operator receives them, and how many handheld mics and runners the room needs.	TD	Fri 19 February 2027

What happens next. Send answers to the Production Office as they arrive. We update the pack, tick the matching check points and reissue it as v1.1. When all six are closed, the pack moves from indicative to final for supplier booking.

Event summary

Client	Northfield Group, retailer (fictional)
Event	All-Hands, Q1 2027
Date and time	Tuesday 9 March 2027. Doors 09:30, live 10:00 to 11:15 GMT (75 minutes)
Host	Dan Whitfield, Chief Executive
Hub venue	The atrium, Northfield head office, Leeds (fictional)
In the room	400 colleagues, theatre-style, flat floor
Online	6,800 registered colleagues in stores, depots and offices
Stream	1080p50 to the client's own event platform; primary and backup encoders on separate lines
Captions	Live captions; on-demand recording with subtitles for night-shift colleagues
Remote links	Doncaster depot and Glasgow store: one camera, one presenter each, by browser call
Screens	LED wall 6.0 m x 3.375 m, 2.6 mm, canvas 2304 x 1296 (16:9); two confidence monitors
Build and de-rig	Build Monday 8 March from 08:00, tech and rehearsal Monday afternoon. De-rig Tuesday from 11:30, out by 15:00
Technical lead	Client's technical director (TD)

Running order

Version 0.3, taken from the brief. Final running order due Fri 19 February 2027 (Q6).

Time	Item	Sources	Notes	Duration
09:30	Doors		Holding loop on the LED wall, walk-in music	Pre-show
10:00	Opening video	Playback A (B as backup)	Sound from playback; LED wall takes programme	3 min
10:03	Welcome and keynote Dan Whitfield, Chief Executive	Cams 1, 2, 3, 5; graphics; prompter on cam 1	Poll 1 opens at 10:15	17 min
10:20	Q4 results Chief Financial Officer	Cams 1 to 3; results slides from graphics	Presented from the lectern	12 min
10:32	Live link: Doncaster depot Depot presenter	Browser call 1; cam 2 for the handover	Return feed and mix-minus to site	6 min
10:38	Live link: Glasgow store Store presenter	Browser call 2; cam 3 for the handover	Return feed and mix-minus to site	6 min
10:44	Panel on the sofa set Four colleagues, chaired by the host	Cams 1 to 4	Poll 2 opens during the panel	15 min
10:59	Live Q&A: room and online Host	Cams 1 to 5; handhelds; Q&A graphics	Two mic runners in the room	12 min
11:11	Close Host	Cam 1; poll results; playback	Thanks, poll results, closing video	4 min
Total live running time			10:00 to 11:15	75 min

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Kit list by department

Quantities match the signal flow (page 6) and crew plan (page 7). No makes or models: suppliers quote their own equivalents.

Item	Qty	Notes
Staging and set		
Stage deck, 2 m x 1 m modules, 0.4 m high	16	Builds an 8 m x 4 m stage
Treads with handrails	2	Stage left and stage right
Step-free ramp, 1:12, 4.8 m long	1	Stage right; route to be marked on the floorplan
Stage skirt, black	16 m	Front and both sides
Lectern and wireless slide clicker	1 + 2	For Q4 results; one spare clicker
Sofa set for five	1	Two 2-seat sofas, one armchair, low table; client to approve style
Camera platform and risers	4	Cam 1: 0.2 m, centre aisle at 7 m. Cams 2, 3: 0.4 m. Cam 5: 0.6 m, rear
Black drape on frames	30 m	Screens the gallery, FOH (rear of room) and backstage
Technical tables and chairs	8 + 16	Gallery and FOH position, about 8 m x 3 m
Vision and LED		
LED wall, 2.6 mm pitch, 6.0 m x 3.375 m (16:9)	20.25 m ²	Canvas 2304 x 1296: build LED-only content at this size
LED ground-support frame with ballast	1	Bottom edge 1.2 m above floor; about 1.2 t in all (Q1)
LED processor	2	One live, one spare. Mixer aux at 1080p50, scaled x1.2 to canvas
LED media server	2	Main and backup; holding loop and LED-only content
Vision mixer, 1080p50	1	16 inputs (13 used), 6 aux, 2 keyers minimum, multiviewer
Playback server channel	2	Playback A (main) and B (backup), run in sync
Graphics computer, fill and key	2	Main and backup: slides, lower thirds, Q&A, poll results
Confidence monitor, 55-inch class, floor wedge	2	Aux 2: programme and countdown. Aux 3: current and next slide
Gallery multiviewer display	2	Show caller and vision mixer
Tri-level sync generator	1	Locks cameras, mixer, playback, graphics and recorders
Distribution amplifiers and converters	4 + 8	Programme feeds; browser-call computers, graphics, prompter
Cameras		
Camera channel, 1080p50, with remote control panel	5	Cams 1 to 5; shading by the vision engineer; tally on all
Zoom lens	5	Long on cam 1; mid-range on cams 2, 3; wide on cams 4, 5
Tripod with fluid head	4	Cams 1, 2, 3 and 5
Wireless camera link, low latency	1	Cam 4 roving for Q&A; included in the RF plan
Camera cable, fibre or triax, up to 40 m	4	Cams 1, 2, 3 and 5 to the gallery
Prompter, 19-inch class, computer, hand control	1	On cam 1; readable at about 7 m
Sound		
Radio headset mic	6	Host, CFO and the four panellists
Radio handheld mic	4	Two audience runners, one on stage for the host, one spare
Radio mic receivers and antenna distribution	10 ch	Ofcom PMSE licence; RF scan Monday 08:00
In-ear transmitter and receivers	1 + 2	Host: programme with show caller IFB; one spare receiver
Audio desk	2	FOH: PA mix (No.1). Programme: stream, records, mix-minus (No.2)
Stage rack and audio network split	1	Same inputs to both desks
Column loudspeaker, main left and right	2	On stands; tight vertical spread for a hard, lively atrium
Subwoofer	2	Ground-stacked under the mains
Front-fill loudspeaker	4	Stage lip, for the first rows
Delay loudspeaker	4	Two pairs on stands about 12 m from the stage, time-aligned
Foldback wedge and audience mic	2 + 2	Wedges: sofa set and lectern. Mics: room sound and applause

Kit list by department continued

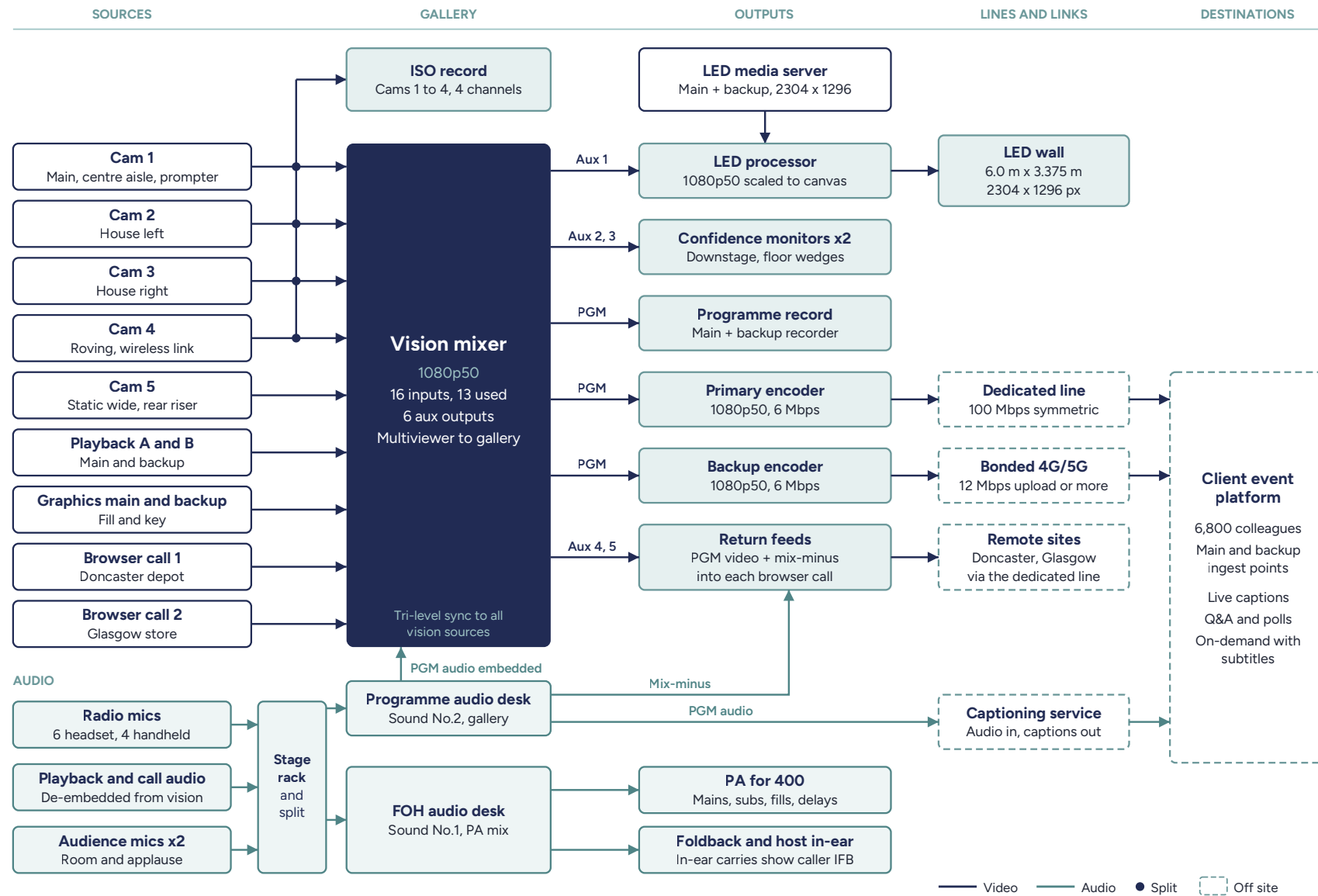
Item	Qty	Notes
Lighting		
LED profile, front key light	8	On the two towers; key angle about 30°
LED wash, backlight, on stage-side boom stands	4	Separates presenters from the LED wall
LED wash, audience light	6	So cameras can see the room during Q&A
Truss tower, 5 m, base plate and ballast	2	House left and right, 5 m from the stage. Nothing is flown
Lighting desk and data distribution	1	At FOH; backup show file. No haze (smoke detection)
Streaming and recording		
Primary encoder, 1080p50	1	6 Mbps video + 192 kbps audio to main ingest, dedicated line
Backup encoder, 1080p50	1	Same settings to backup ingest, on the bonded 4G/5G unit
Bonded 4G/5G unit, four networks	1	Needs 12 Mbps sustained upload: twice the stream rate
Dedicated internet line, 100 Mbps symmetric	1	Client-provided (Q4). Planned use about 17 Mbps up
Gallery network switch and firewall router	1	Keeps gallery traffic separate; addresses from client IT
Browser-call computer, gallery	3	One per remote site, one spare; programme return in
Programme recorder, 1080p50, timecode	2	Main and backup; two media cards each
ISO recorder, 4 channel	1	Cams 1 to 4 for the edit; two media cards per channel
Gallery laptop	2	Platform viewer's-eye monitor; Q&A and polls moderator view
Captioning audio feed	1	Programme audio to the captioning service over IP (Q5)
Phone audio interface	1	Audio-only fallback if a browser call drops
Remote contribution (two sites, totals shown)		
Camera, 1080p50, on tripod	2	One per site; locked mid-shot of the presenter
Radio lapel mic	4	Two per site: one live, one spare
LED light panel with stand	6	Three per site: key, fill, back
Browser-call laptop with capture device, and UPS	2 + 2	One each per site; UPS 1.5 kVA for laptop, camera and router
Return monitor and presenter earpiece	2 + 2	Programme to see the handover; mix-minus to hear the gallery
Wired internet, 20 Mbps each way minimum	2	Site IT (Q4); plus a 4G/5G hotspot as backup at each site
Comms and show control		
Talkback main station	1	Show caller, with IFB key to the host's in-ear
Wired talkback panel or beltpack	11	Gallery and FOH positions, cams 1 to 3 (list on page 7)
Wireless talkback beltpack and IP user	5 + 2	Cam 4, sound No.2, SM, TD, spare. IP: remote technicians
Show clock and countdown display	2	Gallery, and downstage for presenters
Two-way radio	8	LED, staging, electrician, crew leads, venue liaison
Power and cabling		
Power distribution, 63 A three-phase and 32 A	1 + 2	63 A: stage, LED, lighting. 32 A: sound; gallery
UPS, 3 kVA	2	Gallery critical load: encoders, network, calls, comms, recorders
Power cable: 63 A x 2, 32 A x 4 (25 m); 16 A x 30	36	Plus cable covers, 12 m, for two aisle crossings
SDI and Cat6 cable, assorted	40 + 20	

Power budget

Area	Main loads	kW	Supply
Stage and LED	LED wall at 450 W/m ² peak, processors, media servers	9.7	63 A three-phase
Lighting	8 profiles, 10 washes, desk	5.0	63 A three-phase
Sound	PA, amplifiers, desks, RF	5.0	32 A single-phase
Gallery	Vision, cameras, recorders, encoders, comms, computers	4.0	32 A single-phase (UPS)
Total		23.7	63 A three-phase, 2 x 32 A

Peak estimates: about 21 A per phase on the balanced 63 A supply, under 22 A on each 32 A supply. To be confirmed (Q2).

Indicative signal flow



1080p50 throughout, locked to tri-level sync. Programme feeds the recorders and encoders through distribution amplifiers. The primary stream and both browser calls share the dedicated line, about 17 Mbps upstream in total. Talkback and IFB are listed under comms on page 5.

Crew plan

28 crew on the production side, plus the client's TD and two client mic runners. Hours are on site, call to wrap, including breaks. Every day is under 12 hours, and everyone gets at least 11 hours between Monday wrap and Tuesday call. Crew are assumed local to Leeds or travelling on Sunday; the remote technicians are local to each site.

Role	No.	Monday 8 March			Tuesday 9 March			Notes
		Call	Wrap	Hrs	Call	Wrap	Hrs	
Technical director Client-side	1	07:45	19:15	11.5	06:45	15:15	8.5	Client-side: technical lead and sign-off
Engineer in charge and vision engineer	1	08:00	19:00	11	07:00	15:00	8	Signal chain, line-up, camera shading
Show caller	1	12:00	19:00	7	07:00	12:00	5	Calls the show; IFB to the host
Vision mixer	1	12:00	19:00	7	07:00	13:00	6	
Camera operator	4	12:00	19:00	7	07:00	13:00	6	Cams 1 to 4; cam 5 is static
Sound No.1	1	08:00	19:00	11	07:00	15:00	8	FOH desk and PA
Sound No.2	1	08:00	19:00	11	07:00	15:00	8	Programme desk, RF, mic-up
LED and playback operator	1	12:00	19:00	7	07:00	13:00	6	LED media server, playback A and B
Graphics operator	1	12:00	19:00	7	07:00	12:30	5.5	Slides, lower thirds, Q&A, polls
Prompter operator	1	15:00	19:00	4	07:30	11:30	4	Prompter on cam 1
Streaming engineer	1	10:00	19:00	9	07:00	13:00	6	Encoders, lines, browser calls, on-demand upload
Lighting operator	1	08:00	19:00	11	07:00	15:00	8	
Lighting technician	1	08:00	17:00	9	11:30	15:00	3.5	Build and de-rig
Stage manager	1	12:00	19:00	7	07:00	12:30	5.5	Presenters, mic changes, sofa set, runners
LED technician (supplier)	2	08:00	18:00	10	07:00	15:00	8	Build, show standby, de-rig
Staging crew (supplier)	3	08:00	14:00	6	11:30	15:00	3.5	
General crew	4	08:00	14:00	6	11:30	15:00	3.5	Get-in, cable runs, de-rig
Electrician, qualified	1	08:00	12:00	4	13:00	15:00	2	Tie-in, testing, disconnection
Remote site technician, Doncaster	1	13:00	18:30	5.5	07:00	12:00	5	Camera, light, sound and browser call at the depot
Remote site technician, Glasgow	1	13:00	18:30	5.5	07:00	12:00	5	The same at the store
Mic runner Client-side	2	17:00	18:30	1.5	08:00	11:30	3.5	Client-side: client staff, briefed in rehearsal

Talkback. 16 positions match the crew: show caller on the main station; EIC, vision mixer, graphics, LED and playback, prompter, streaming, sound No.1, lighting and cams 1 to 3 on wired panels; cam 4, sound No.2, stage manager and TD on wireless. The two remote technicians join on IP talkback.

Schedule

Monday 8 March 2027: build, tech and rehearsal

Time	Activity	Who
07:45	TD on site: venue induction and walk of the get-in route	TD, venue
08:00	Get-in starts: stage, LED ground support, power distribution	Staging, LED, general crew
08:00	RF scan and frequency check	Sound No.2
08:30	Lighting towers and booms up; gallery and FOH tables and drape	Lighting, general crew
09:00	LED wall build (stage rear complete first)	LED technicians
10:00	PA and stage rack in; dedicated line and bonded unit tested	Sound, streaming engineer, client IT
11:00	Power tie-in live; distribution and RCD checks	Electrician
12:00	Show crew call: gallery built, cameras rigged and cabled, comms up	Show crew
12:30	Lunch, staggered in two groups to 13:30 so the build keeps moving	All
13:30	LED wall live: canvas, colour and brightness check with test patterns	LED technicians, LED and playback
14:00	Camera line-up and matching; prompter on cam 1. Private test stream on both encoders	EIC, camera ops, streaming
14:30	Lighting focus on stage positions, checked on camera	Lighting op, EIC
15:00	Live link tests: Doncaster 15:00, Glasgow 15:30. PA tuning and mic checks	Streaming, remote techs, sound
16:00	Technical run of the running order without presenters	Show caller, gallery
17:00	Break and meal, 30 minutes	All
17:30	Rehearsal with presenters: mic-up, prompter, keynote top and tail, panel, links, Q&A procedure	Presenters, all crew
18:30	Notes; recordings played back and checked; gallery secured	Show caller, TD, EIC
19:00	Crew wrap (TD 19:15); venue locked	

Tuesday 9 March 2027: show and de-rig

Time	Activity	Who
06:45	TD on site	TD
07:00	Crew call; systems up; line checks on both encoders	Show crew
07:30	Remote sites online: vision, sound and return checks	Streaming, remote techs
08:00	Rehearsal: open, live links, Q&A handover, close	Presenters, show crew
08:30	Breakfast, staggered, to 09:00	All
09:00	Mic-up presenters; prompter loaded with the final script	Sound No.2, prompter op
09:15	Stream live to the platform in private: holding slate	Streaming engineer
09:30	Doors: holding loop on the LED wall, walk-in music	LED and playback, sound No.1
09:45	Holding slate visible to the online audience	Streaming engineer
10:00	Live	All
11:15	Off air; recordings checked before anything is struck	EIC, streaming engineer
11:30	De-rig starts: radio mics back, cameras and gallery out. Programme recording topped and tailed and uploaded for on-demand	All, streaming engineer
12:30	Lunch for de-rig crews, staggered, to 13:30	De-rig crews
13:00	LED wall down; power disconnected at the end of the LED strike	LED, electrician
14:00	Stage struck, towers down, cable covers lifted	Staging, lighting, general crew
15:00	Out: atrium handed back to the venue	TD, venue

Content deadline: all video, slides and LED content final by 17:00 Thursday 4 March 2027. Video at 1920 x 1080 50p; LED-only content at 2304 x 1296.

The 40-point engineer's check

Every Production Office pack is checked against these 40 points by a broadcast engineer before it leaves. Result for this pack: **34 ticked, 6 open**. Each open point is a question on page 2 with an owner and a date.

1. Brief and scope

1	Every requirement in the client brief maps to a line in the pack	✓
2	Date, times, venue and audience numbers match the brief	✓
3	Show running time checked against the hard out	✓
4	Deliverables (stream, recording, edits, translation) match what was asked for	✓
5	Every assumption is highlighted, not buried	✓

2. Venue and power

6	Kit fits the room: ceiling height, floor loading and the floorplan's no-go areas	Open, Q1
7	Get-in route, access hours and curfew listed, or flagged as open	Open, Q3
8	Power totalled by area and set against what the venue supplies	Open, Q2
9	Rigging points or ground support stated for anything flown	✓
10	Load zones, fire exits and aisles kept clear on the plan	✓

3. Vision and screens

11	Screen sizes, aspect ratio and pixel canvas worked out, with the content resolution stated	✓
12	Camera count and positions give a usable shot of every presenter position	✓
13	Sightlines from the seating plan to the screens checked	✓
14	Playback and graphics sources listed, each with a backup	✓
15	Signal format and frame rate consistent from camera to stream	✓

4. Sound

16	Microphones cover every presenter in every segment, plus spares	✓
17	Foldback or in-ear monitoring for everyone who needs to hear the show	✓
18	PA coverage suits the room and the audience size	✓
19	Audio feeds to stream, recording and translation all accounted for	Open, Q5
20	Radio frequency plan noted, or flagged for coordination	✓

5. Signal flow and streaming

21	Every source has a path to every destination on the schematic	✓
22	A second path for the stream, so one failure doesn't take the show off air	✓
23	Bandwidth per stream, with headroom, set against the line provided	✓
24	Remote contributors' route chosen, with the ports and policies IT must open	Open, Q4
25	Programme and isolated recordings specified where the edit needs them	✓

6. Comms and show control

26	Talkback positions match the crew positions	✓
27	A one-way feed from the show caller to the host	✓
28	Prompter, confidence monitors and cue lights where presenters need them	✓
29	Running order version noted, with timings that add up	Open, Q6
30	Show clocks and countdowns for the gallery and the stage	✓

7. Crew and schedule

31	A named role for every position on the schematic	✓
32	Crew hours within limits, including travel and overnight de-rigs	✓
33	Build, tech, rehearsal, show and de-rig times set out day by day	✓
34	Breaks and meal cover planned for long days	✓
35	Contact sheet with placeholders for every supplier and venue lead	✓

8. Safety and paperwork

36	Tasks that need a RAMS entry listed	✓
37	Working at height and rigging flagged for a competent person	✓
38	Cable routes and trip hazards shown on the plan	✓
39	Supplier documents requested: insurance, PAT records, RAMS	✓
40	Open questions listed with an owner and a date for each	✓

✓ Checked by James Jones, broadcast engineer, 15 October 2026

Assumptions and notes

What we assumed

- The TD sent a brief, running order v0.3 and an atrium floorplan. In this sample the client, venue and people are fictional.
- A site visit with the TD in January, before 15 January 2027, to check power, access, phone signal for the bonded backup and daylight.
- The atrium gets daylight. We assumed blinds, or the LED wall's brightness, can deal with it; to be confirmed on the site visit.
- The LED wall size depends on the supplier's panel stock. The nearest 16:9 build is acceptable, but the content canvas must then be reissued.
- Back-row viewing distance is about 24 m. Keep body text on the wall at least 72 px tall and out of the bottom 200 px, which rear rows lose behind heads.
- The client supplies the event platform, with main and backup ingest points, polls, Q&A and the on-demand player.
- On-demand: the streaming engineer tops and tails the programme recording and uploads it by 14:00 Tuesday. Subtitles follow when the corrected file arrives (Q5).
- Radio mic, in-ear and wireless camera frequencies are licensed through Ofcom PMSE by the sound supplier.

Not included

- Set design, branding and graphic design
- Venue drawings, structural calculations and the design of the electrical tie-in
- Supplier pricing, quotes and bookings
- Content production (opening video, slides), and editing beyond top and tail
- Event platform set-up, registration and communications to colleagues
- BSL interpretation and translation: not in the brief, and can be added
- Catering, security and front-of-house staffing

Safety and paperwork

- **Tasks needing a RAMS entry:** LED ground-stack build and de-rig, truss tower erection, stage build, electrical tie-in and distribution, cable runs across walkways, manual handling on the get-in route, radio frequency use.
- **Working at height:** LED wall to 4.6 m and towers to 5 m, built by competent supplier crews from podiums or mobile access towers. Nothing is flown.
- **Cable routes:** stage to gallery along the house-left wall, with two aisle crossings under cable covers; fire exits and aisles kept clear. In a live pack these are marked on the client's floorplan, returned with the pack.
- **Supplier documents requested:** public liability insurance, PAT records, RAMS, and a method statement for the LED ground stack.

Contacts

Role	Organisation	Name	Phone	Email
Client producer	Northfield Group	[name]	[phone]	[email]
Technical director	Client-side	[name]	[phone]	[email]
Venue events manager	Head office, Leeds	[name]	[phone]	[email]
Venue facilities and power	Head office, Leeds	[name]	[phone]	[email]
Client IT	Northfield Group	[name]	[phone]	[email]
LED and vision supplier	[supplier]	[name]	[phone]	[email]
Sound and lighting supplier	[supplier]	[name]	[phone]	[email]
Staging supplier	[supplier]	[name]	[phone]	[email]
Captioning service	To be confirmed (Q5)	[name]	[phone]	[email]
Doncaster site lead	Depot	[name]	[phone]	[email]
Glasgow site lead	Store	[name]	[phone]	[email]
Production Office	Virtual Studio Events	James Jones	[phone]	[email]