UNIVERSITY OF ALBERTA
FACULTY OF ARTS

Department of Drama
Drama 490(C3) Production Crew II
Studio Theatre Head of Audio

Overview & Evaluation Criteria

I - OVERALL DUTIES & RESPONSIBILITIES

- You are the main and only conduit of communication between the *Sound Designer* and *Sound Crew*.
- You may also be the *Sound Crew.*
- Organization, maintenance, and upkeep of all paperwork generated by yourself or provided by the *Sound Designer*.
- Engineer recording sessions for the *Sound Designer* if requested.
- Implementation of *Speaker Plot(s)*, *System Design* and *Sound Plot* as specified by the *Sound Designer* within the allotted installation dates.
- Ensure reliable playback/ operation experience for *Sound Operator* (may be yourself!).
- Ensure safe use of equipment. (Protect the equipment, protect others from the equipment).
- Maintain the show budget.
- Maintain up to date back-up files of show.
- Provide technical feedback to *Sound Designer* (ideal use of equipment, room characteristics, etc.) when required.
- Ensure communications systems are configured and operational based on requirements of production (headsets, program sound, V.O.G, etc.)
- Provide a detailed start-up system checklist for *Operator* to perform pre-show to test system for any bugs/faults on a per-show basis.
- Maintain strike list, schedule strike.

To be efficient in your position it is critical that you can work independently to strategize and implement your work in a timely fashion. Each step is progress towards delivering a fully functioning system for your *Sound Designer*'s use.

II - ACCESS

You will require access to specific locations in the Timms Centre for the Arts (TCA). Ensure you set up access to the following locations before your *Setup Period*. The *Student Sound Master Key* will allow you access to the following: Timms Control Booths (TCA 301), Electric Storage (TCA 125) and the Box Boom Stage Left Audio Cabinet.

1) **Timms Control Booths (TCA 301)** – *Student Sound Master Key* is signed out through the Production Manager. This will grant you access to the Timms Booth, Electric Storage (TCA 125) - 99.999% of your control equipment lives here (Patchbay, Wireless RX, Amps, Mixer when not in FOH position, playback computer, etc.). 99% of shows are also operated from this position.

2) **Electric Storage (TCA 125)** - *Student Sound Master Key* is signed out through the Production Manager. Access to various computer components you may require**.** You may also set up your wireless microphone (LAV) dressing station here if it is required.

3) **Box Boom Stage Left Audio Cabinet** – *Student Sound Master Key* is signed out through the Production Manager. The key is for specific cabinet containing microphones, adaptors, DI Boxes, etc. Your *Student Sound Master Key* will grant you access to the actual room. Headsets (wireless and wired) and other equipment required for the *Production Table* (V.O.G, Stage Management/Advisor/LX Designer Clear-com equipment, Sound Designer remote KVM station) are also stored in this room.

4) **Fine Arts Building Sound Bunker (FAB 1-057)** – Sign out key from the Matthew Skopyk (key GGM76). You may need to retrieve sound files or engineer recording sessions for the *Sound Designer.*

III - CONSUMABLES

All consumables are now managed on a per show basis. You may request **Basic Consumables** that you will require from the *Sound Advisor/Supervisor*. Basic consumables are; Gaff tape (black, white – For taping cables) and Board tape (for labelling your board).

Advanced Consumables are; batteries (1.5V "AA" for wireless mic packs), skin tape (for fastening LAV mics to performers) compressed air (to clean out mic heads), rubbing alcohol and cotton swabs (to clean performers skin for better traction of skin tape) and condoms (protecting wireless mic packs from performer perspiration with a non-lubricated condom). As these consumables are only deployed on shows requiring wireless mic'ing. Tracking of such consumables (determining the amount of each required for the duration of rehearsal, tech and performance) should be done in consultation with the *Sound Supervisor* and factored into your show budgeting process.

IV - IMPORTANT EVENTS

Theatre and Production Info to Designer

This should happen well in advance to first read. Ideally at the start of the *Sound Designer's* contract. You will provide the *Sound Designer* with a detailed package containing all available inventory (including manufacturers datasheets and manuals) and other system information as well as detailed CAD drawings (must be in .dwg format, no .pdfs!!).

You will field any initial questions pertaining to acquiring additional equipment, operation/best-use of existing equipment and review the production schedule timeline as it concerns the implementation of sound (do you need a rehearsal setup of any kind? Do you need to demo anything for the *Sound Designer* and can you set up time and space to make that happen? Does sound need to be implemented in the actual space earlier than *Sound Level Sessions*? Does the *Sound Designer* need to share anything with the *production team* and *cast* for *Design Presentations* and if so, what equipment is required? Etc.) This is where you build your game plan!

Preliminary Sound Design Submittal

Initial package submitted by *Sound Design* to *Production Management* and *Head of Audio* including <u>*rough*</u> Speaker Plot, <u>*rough*</u> Microphone plot (*if necessary)* and any other proposals (including rental gear preferences if budget allows). *Rough Speaker Plot* should be worked-out/informed and confirmed early enough by the *Head of Audio* to ensure real estate on ground and air is made available – This also requires communication between the *Head of Audio* and *Technical Director,* who will ensure communication with other departments occur such as *Lighting, Stage Management,* etc. so that real-estate may be in fact used.)

Approval or Rejection of Preliminary Design Submittal

The *Head of Audio* in conjunction with the *Production Manager* will approve or reject the Design Submittal based off of the following factors; Is the *design* safe, or is there a cause for concern for the safety of the *Actors* and *Audience* (this includes SPL levels!)? Viability (do we have inventory to pull it off? If not, is there enough budget or can budget be adjusted to rent?). Approval or rejection will be communicated to the *Sound Designer* within 1 day.

Preliminary Sound Plot

Submitted by *Sound Designer*. This is the first working layout of the show artistically. Basic, <u>paper</u> layout of the cues in identical layout to the *Final Sound Plot* submitted later. This is required before any *Paper Tech* and should be submitted to; *Director, Stage Management, Sound Supervisor and Head of Audio.*

1st Read/Design Presentation

Attend. Use this as an opportunity to meet the *creative, production* and *support* teams. Also use this as an opportunity to familiarize yourself with the various *design* elements and approaches as well as the play itself. Your *Sound Designer* may also present some material. Ensure there is an adequate, simple playback system in place for them to do so.

Completed Sound Design Submittal

Using input and feedback generated from *Preliminary Sound Design Submittals* from both the *Production Manager* and *Head of Audio,* the *Sound Designer* will submit a complete package including; Speaker Plot, Prediction Files, Patch List & System Schematic, Final Sound Plot (paper only) and Board File. Due to the nature of a *Sound Designer's* work, it may be pointless to submit the *Final Digital Sound Plot* at this deadline as multiple changes still occur between this point and *Sound Levels.* The latest you can accept the *Digital Sound Plot* is *Sound Levels I.* Ideally set a deadline for *Final Digital Sound Plot* in advance of this (suggested: *Sound Focus*).

Approval or Rejection of Completed Sound Design Submittal

The *Head of Audio* in conjunction with the *Production Manager* will approve or reject the Design Submittal based off of the following factors; Viability (do we have inventory to pull it off? If not, is there enough budget or can budget be adjusted to rent?) and safety. Approval or rejection will be communicated to the *Sound Designer* within 1 day.

Sound Install Period

You will complete your install during the *Setup Period* as scheduled in the *TECH STUDIO Google Calendar*. You will use this time to install the entire system as outlined and specified by the *Sound Designer*. You will manage your time efficiently to ensure complete install and initial, non-intrusive, testing of the system occurs within the *Setup period.* As such, please note all the deadlines (Speaker Plot, System Patch/Diagram, additional equipment requests, Mic Assignments, Board File, Speaker Prediction, etc.) for information required from the *Sound Designer* in order to make this happen! You will also need to ensure the remote KVM station for the *Sound Designer* is setup in it's required location and operational as well as any other production table requirements the designer may have (wired-headset, little-lite, music stand, extra table, etc.)

Run for Lights

Attend. As scheduled in the *TECH STUDIO Google Calendar*. This is an opportunity before you enter the *Tech Process* to see the play in action with fairly complete blocking. Use this time to identify any shortfalls or conflicts between the intended use of equipment and what the performance will entail (i.e. Mic pack placement is very dependent on blocking. If the performer is rolling around on the ground, then placing the wireless transmitter in a waste band would not be acceptable!). Also use this time to get a solid sense of the intended purpose of the sound design. If the *Sound Designer* is already using a simple playback system in rehearsal this task should be straight forward – becoming familiar with the design in order to help effectively implement it during *Sound Levels*, *Q2Q* and *Tech/Dress Rehearsals.* If sound is not played back in rehearsal use this time to envision the designer's intended placement of cues (follow along in the script with initial sound plot marked in).

Lighting Levels

As scheduled in the *TECH STUDIO Google Calendar*. Although you are not a member of the LX department, the headset communication system they use is under your jurisdiction. Ensure it is set up in advance to <u>any and all</u> LX lighting level sessions. Primary communication during these sessions is between the *Lighting Designer* (who is situated at the production table in the house) and the *Lighting Board Operator* (who is situated in the LX Booth). All of these headsets are wired (please refer to the *Studio Theatre Headset Diagram* to ensure optimal setup). You may also need to supply 1-3 extra wired-headsets for *Lighting Assistants.* It is encouraged that all wired-headsets for *Lighting Designer, Lighting Assistants and Lighting Board Operator* be configured for Channel B.

Sound Levels

As scheduled in the *TECH STUDIO Google Calendar*. Ideally this is broken into three sessions.

1. *Sound Focus* – this is the first time the *Head of Audio* and *Sound Designer* have the room to themselves. You should have already completed a *non-intrusive* test of the system (check to make sure all your routings are correct and that all speakers and channels are functional) during the *Setup Period (non-intrusive* implies you're not interrupting other departments during the *Set-up Period).* You will work with the *Sound Designer* to **tune the room** to both parties liking (the opinion of the *Sound Designer* weighing more!). The Goal is to have a fully functioning playback/reinforcement system in strong working order, the basis of all other work from here on out. Other departments may work quietly onstage at this time but it is not encouraged due to the nature of your work in this period.

2. *Sound Levels I* – This is the *Head of Audio* and the *Sound Designer* working through the *Sound Plot,* programming the cues into the playback system (adjusting levels, fades, effects, etc.). As *Head of Audio* you may be in charge or programming the cues for the *Sound Designer*, or you may allow the *Sound* Designer to program. Have this discussion with your designer ahead of time to determine the best route, as many *Sound Designers* prefer to program themselves (think of programming as playing an instrument!). Note that this is usually not the case in union houses (I.A.T.S.E) as union staff are normally the only individuals allowed to operate equipment. **Digital Sound Plot* must be in the computer for the start of this session! This is the latest you can accept the *Digital Sound Plot.*

3. *Sound Levels II* – This level session incorporates the *Director* who will provide feedback to the *Sound Designer.* All communication from the *Director* should flow through the *Sound Designer* who will communicate with *Head of Audio/Audio Operator* to incorporate requested changes into playback system. Note that levels in this session are still not 'set in stone'. It should be encouraged to find a "sound walker" who can read something on stage at a 'show level' to help give a vocal context to the sound levels you are setting.

Q2Q

As scheduled in the *TECH STUDIO Google Calendar*. A walk through of the entire show running from "cue to cue" with an emphasis on incorporating technical elements. If your *Sound Designer* has already been incorporating sound into *rehearsal* then this process for you is usually more focused on nuances in cueing within the space of the theatre. You or your *Sound Operator* will be expected to adjust cues as per the *Sound Designer's* request fast and efficiently although it isn't the end of the world to take time to fix. Proper knowledge and efficiency of your playback software means you can make in-depth edits and adjustments on the fly. You will also be in charge of

distribution of wireless-headsets to the parties requiring them (in our world both the *Lighting* and *Sound Supervisors*, *Assistant Stage Manager, Stage Management Supervisor* and other *Running Crew* who need flexibility in communication while moving set pieces, working fly's, etc.). You also need to ensure all wired-headsets are working properly, attending to any malfunctions that may occur. You will also ensure both *Program Sound* and *V.O.G.* (Voice of God – this is a simple Microphone patched into the Main PA System. It lives on the production table with the Stage Manager. They use it to communicate with all parties in the house to efficiently move Q2Q along) are operational for the **start** and duration of the *Tech Process.*

Tech Run

As scheduled in the *TECH STUDIO Google Calendar*. A clean, uninterrupted (unless of emergency) run through of the show focused on technical elements. This may also be your *Sound Designer*'s first chance to see their work in full context and as of such they may have a significant number of notes on their own or from the *Director*. They may ask for time to make adjustments if time allows immediately after the *Tech Run.* Otherwise address notes in TWAN time. This is also your first time seeing the show with tech in full context, you may find discrepancies in the 'tracking' of your programming (quick adjustments made in Q2Q that impede the launching of other cues, etc.). As the *Head,* you are to stay for all notes (from the director) and engage with the *Sound Designer* in terms of evaluating all notes (from both *Director* and *Designer)* and determining best solutions to implement those notes and changes (Do you stick around for 10 minutes? Do you ask the *Technical Director* for 'Sound Notes' time the following day during TWAN?).

Dress Tech & Dress Rehearsals

As scheduled in the *TECH STUDIO Google Calendar*. Attend/Operate. Repeat 'notes' process as per above.

TWAN/Notes

As scheduled in the *TECH STUDIO Google Calendar*. Invaluable time for *Head of Audio* and *Sound Designer* to perform in-depth maintenance and fixes to the sound system and playback file.

Preview(s)

As scheduled in the *TECH STUDIO Google Calendar*. Attend/Operate. Repeat 'notes' process as per above.

Opening Night

As scheduled in the *TECH STUDIO Google Calendar*. The *Sound Designer* is well within their means to make adjustments up until the performance on opening day. If you are not operating, attend regardless. It's always good to engage with colleagues in social

settings. Opening nights are also a very good place to network with other professionals increasing your employment opportunities.

Show Run

As scheduled in the *TECH STUDIO Google Calendar*. Operate (if there isn't an *Operator* assigned to you). Ensure all system checks are ‘go’ well in advance to the start of each performance (come as early as possible - as *Head* the 'buck stops with you'. If there are malfunctions with equipment it is on you. You may need to arrive prior to your call time if you are experiencing difficulties in order to allow time for proper fixes, etc.).

Strike

As scheduled in the *TECH STUDIO Google Calendar*. RETURN THE SYSTEM TO ITS DEFAULT STATE! Every cable, adaptor, speaker, computer, mixer, etc. that you reconfigured from the room’s ‘default state’ needs to be attended to accordingly. Clean all garbage out of all spaces you reside (did you have a Mic fit up station? Did you leave food garbage in the booth?). Return all used and & unused batteries to the *Sound Supervisor*. Ensure arrangements are made to return all rented equipment on time (leaving it a day or two costs extra money!). Leave the space in better condition than you found it.

IV – EVALUATION CRITERIA

GRADING RUBRIC

Unsatisfactory (-)	Unsatisfactory (+)	Below Expectations	Below Expectations	Needs Improvement	Needs Improvement	Satisfactory	Meets Expectations	Fair	Good	Exceeds Expectations	Excellent
Characteristics & expectations of work quality and product associated with grade listed in this row.											
F	D	D+	C-	C	C+	B-	B	B+	A-	A	A+
<59%	+60%	+67%	+70%	+73%	+77%	+80%	+83%	+87%	+90%	+93%	+97%
0.0	1.0	1.3	1.7	2.0	2.3	2.7	3.0	3.3	3.7	4.0	4.0

GRADING BREAKDOWN (100%)

1 – Organization, Prep Work, Installation (50%)
2 – System Maintenance/Reaction to New Asks (20%)
3 - Collaboration with Designer and Other Team Members (10%)
4 - Overall Quality of Work (20%)

1 – Organization, Prep Work, Installation (Timely and Thorough Organization) (50%)

Budget - Student can handle requests factoring in existing inventory/stock to make best decision on how to allocate assigned show budget on needed items.

Rehearsal Notes – student is on top of all *Sound Notes* present in *Rehearsal Notes*. Student maintains contact with *Sound Designer* for direction on notes, or is pro-active in terms of communicating solutions for the *Designer.*

Preparation – preparing and accounting for all needed supplies (consumables, rigging, etc.) as well as equipment (loudspeakers, amps, cabling, snakes, mixers, etc.) before your installation session(s). Finalizing *Sound Designer's Rigging Plans* to maintain safe working conditions (10:1 rigging ratio). All prepared supplies and equipment are organized as such to aid in efficiency during installation.

Install Plan – a scheduled plan detailing the estimated time duration of major tasks and how the culmination of these tasks are completed within the installation session(s). Students will also be expected to adjust the *Install Plan* when events arise delaying portions of the installation. These adjustment plans should be vetted by the TD to ensure the continuation of sound install does not interfere with other department's work.

Paperwork – student maintains both digital and physical (paper) copies of all paperwork supplied by *Sound Designer*. Physical copies are created for all installation work for appropriate crew. Digital copies are updated to reflect changes in routing, etc. determined during *install*. Students also generate their own paperwork for organization as necessary for their production (i.e. Startup/Shutdown Procedures, Running Lists, Wireless Mic Tracking, etc.).

Unsatisfactory	Below Expectations/ Needs Improvement	Satisfactory	Meets Expectations / Fair / Good	Exceeds Expectations	Excellent
Absence from your installation timeslots. No preparation work leading up to your installation. No installation plan.	Present to lead your installation session(s). Disorganized installation planning. Disorganized preparation work.	Present to lead your installation session(s). Semi-organized installation planning. Semi-organized preparation work. Advisor is integral to the completion of these tasks.	Present to lead your installation session(s). Organized installation planning. Organized preparation work. Advisor is integral to the completion of these tasks.	Present to lead your installation session(s). Organized installation planning. Organized preparation work. Advisor has a minimal role in the completion of these tasks. Paperwork is maintained and well organized.	Student works in complete independence (no assistance from advisor). Present and fully leading your installation session(s). Preparation is immaculate. Install plan is thorough and followed through (with adjustments to events as they arise). Paperwork is maintained and well organized.
F	F to C+	B-	B to A-	A	A+
<59%	+60% to +77%	+80%	+83% to +90%	+93%	+97%
0.0	1.0 to 2.3	2.7	3.0 to 3.7	4.0	4.0

2 – System Maintenance / Reaction to 'New Asks' (20%)

Students are expected to maintain a complete working *Sound System* as per their *Sound Designer's* design. Students are expected to attend to, trouble shoot and correct any equipment's mis-operation for the *Sound System, Program Sound, Headset/Intercom Communication.*

Students are also expected to react (weighting the combination of budget, labour-time and available existing stock/inventory) to effectively react (and if possible) implement physical changes made by the *Sound Designer*

Unsatisfactory / Below Expectations/ Needs Improvement	Satisfactory	Meets Expectations / Fair / Good/ Exceed Expectations.	Excellent
System(s) has "bugs" and performs intermittently. No attempt is made to trouble-shoot or solve. Does not allow *Designer* any extra, available resources requested through discovery in rehearsal/tech periods.	Student requires advisor assistance in troubleshooting bugs or failures in any of the systems. Student is strict with time but allows minimal physical notes/changes to system design within existing inventory.	Student requires minimal advisor assistance in troubleshooting bugs or failures in any of the systems. Student is strict with time but allows minimal physical notes/changes to system design within existing inventory.	Student works in complete independence (no assistance from advisor) to troubleshoot and address any equipment issues that arise. Student is open to adjusting to new physical notes from the *Designer* granted there is time and inventory to realise.
F to C+	B-	B to A	A+
<59% to +77%	+80%	+83% to +93%	+97%
0.0 to 2.3	2.7	3.0 to 4.0	4.0

3 - Support for Designer & Other Team Members (10%)

Students are expected to work in a supportive role to the *Sound Designer*. "The Sound Designer's success is your success". Engage with your designer and support their work physically as well as verbally.

Students are expected to manage and direct any crew members assigned to them. Ensure your crew is clear on scheduling/ their time requirements as well as support any crew with technical assistance when required.

Unsatisfactory/ Below Expectations/ Needs Improvement	Satisfactory	Meets Expectations / Fair / Good/ Exceeds Expectations	Excellent
Student does not support the *Sound Designer.* Student does not effectively manage any of the crew assigned to them.	Student is selective on when to support the *Designer.* Student loosely manages all assigned crew. Does not set pace. Does not set "culture".	Student supports the *Designer*. Student manages all assigned crew but only chooses to lead (set pace, set "culture") intermittently.	Student supports the *Designer* on all fronts. Student manages all assigned crew impeccably, setting the tone or work pace, and department 'culture' by setting a positive example for all around them.
F to C+	B-	B to A	A+
<59% to +77%	+80%	+83% to +93%	+97%
0.0 to 2.3	2.7	3.0 to 4.0	4.0

4 - Overall Quality of Work (20%)

Dependability of Work – Is the system and design configured, programmed, and operated in a repeatable, dependable fashion?
Reliability – Was the student on time for all meetings and work sessions (for which attendance is mandatory).
Safety – Did the student work within safe operating procedures throughout their assignment?
Attention to Detail – the ability to identify 'clutter' in setup. Student can easily 'dress' cables to ensure they are neat and easy to manage when trouble-shooting needs to occur. Student is conscious of any *sound* item onstage which may present a hazard – using various taping methods to tape-down and/or give visibility to placement backstage.

Unsatisfactory / Below Expectations / Needs Improvement	Satisfactory	Meets Expectations / Fair / Good / Exceeds Expectations	Excellent
System is not dependable. Student was repeatably late for meetings or sessions. Student did not exercise safe working practises. No attention to details or dressing of equipment.	Student is on time to all scheduled events. Student adheres to all safe working procedures. Student's work is semi-dependable.	Student is dependable. Student is on time to all scheduled events. Student adheres to all safe working procedures.	System is dependable. Student is early to all scheduled events. Student adhered to all safe working procedures. Student had a keen eye towards attention to detail, as all equipment and cabling was kept clean and dressed accordingly.
F to C+	B-	B to A	A+
<59% to +77%	+80%	+83% to +90	+97%
0.0 to 2.3	2.7	3.0 to 4.0	4.0

VI – GENERAL ATTENDANCE

Attendance for all meetings and sessions is mandatory. Your *Advisor/Supervisor* may choose to institute a 'lateness penalty' to final marks when a student is repeatably late. This penalty will be a 10% deduction from overall final grade for every "late" offense. When your *Advisor/Supervisor* deems so they will give you verbal and written notice that a 'lateness penalty' is now in effect for all future offenses.

Unexcused absence from *installation session(s)*, *levels* or *tech rehearsal sessions* will result in an automatic fail in course. Absences must be determined valid by your *Advisor/Supervisor.*

VII- WHAT TO EXPECT FROM YOUR ADVISOR/SUPERVISOR

The *Sound Advisor/Supervisor* is not your labor pool. They are here to assist you in organizing your work and available resources for a timely, productive installation period, as well as observe and intervene (when necessary) during *planning*, *installation,* and the *technical rehearsal period*. You can expect scheduled meetings (one on one) with the *Advisor/Supervisor* leading up to your installation as well as "walk-throughs" of finished installation. If at any time you require specific "walk-throughs" of equipment setups within the Timms Mainstage, please contact the *Sound Advisor/Supervisor* to ensure this is covered.

The *Sound advisor/Supervisor* will attend a selection of Q2Q. One the *advisor/supervisor* has seen clear demonstrations through both the *Head of Audio* and *Sound Designer* of safe working practices, as well as effective communication and workflow with the *Director* and *Stage Management*, the *advisor/supervisor* will leave all parties to work unsupervised until the completion of the Q2Q process. The *advisor/supervisor* will next attend a *Tech Run* to see all work in context. The *advisor/supervisor* will remain in daily contact with the *Head of Audio* and the *Sound Designer* to assess the unfolding processes.

VIII - WHAT YOU ARE & WHAT YOU ARE NOT

Your role is to support the creative (Sound Designer) as a technician. All creative discussions occur between the *Sound Designer* and the *Director*. You may offer creative input to the *Sound Designer* for them to consider, but the relationship between *Director* and *Designer* should never be circumnavigated (*Director* requests changes/collaborates with the *Sound Designer*, *Sound Designer* communicates those changes to *Head of Audio* or directly to their *Sound Operator*. *Directors* should never communicate directly to *Head of Audio* for change. If any safety concerns arise over the use of audio equipment during the *Tech* and *Performance* periods, communicate concerns with both your *Technical Director* and *Sound Designer* to determine a solution.

You are also in change of all communications systems. It is your responsibility to field requests for headsets during tech week, and to ensure all communication systems (headsets, V.O.G., Program Sound) are in working condition through both the *Tech* and *Performance* periods.

VIIII – WHAT YOUR "OPERATOR" NEEDS TO KNOW

It is the *Head of Audio's* responsibility to instruct the *Sound Operator* on the following.

i) **Scheduling** – please ensure your *Operator* has access to the *TECH STUDIO Google Calendar* and is aware of all the times/sessions they are required to be at. These include Q2Q, Tech Run, Dress Run(s), Preview(s), Opening, Subsequent Performance (including Matinees). Pending your *Operator's* availability, you may wish to include them in various *Sound Level Sessions.* You should also schedule time with your *Operator* outside of any scheduled work to run them through additional information (such as proper startup/shut down procedures, preshow checks, basic headset etiquette, program sound, etc.).

ii) **Startup/ Shutdown Procedures & Preshow Check** – It is the *Head of Audio's* responsibility to develop the *Startup/Shut Down Procedure* (as a check list) for your *Operator* based on the installation of your production. You should also develop a way to test all speakers (whether through a mixer's internal oscillator or through playback software) to test each loudspeaker in a *pre-show check* that the *Operator* can complete before each performance.

iii) **Basic Headset Etiquette** – instruct your *Operator* on the basics of how to operate a clear-com headset (which button to talk, where the volume is). Your *Operator* also needs to know the basic 'call and response' scheme when *Stage Management* is calling the show.

Example)

SM: Please stand-by LX cues 1 through 5 and Sound cues 2 through 4.
Note the order the Stage Manager called the departments in – this is the order the Stage Manager would like the Stand-by's responded to in.

LX: Lights. *The LX Operator may be on a 2nd channel, the Sound operator should allow 1 second before responding their stand-by in this case.*

SOUND: Sound. *Note the operator answers second as per order. This is only a vocal acknowledgement; they are not yet hitting their 'go button'.*

SM: Sound Cue 2….. GO!
The Operator would press go on sound cue 2. No other vocal acknowledgement is needed at this time.

iv) **Tech Week Program Sound** – ensure that program sound is operational during the following *Tech* work periods; Q2Q, Tech Run, Dress Rehearsal, Preview. Note that in all of these periods program sound is only turned on when everyone is on the clock. Turn program sound off at all breaks. It is your responsibility to ensure no sensitive conversations occurring in the auditorium are heard backstage at breaks.

v) **Performance Program Sound** – ensure the program sound mic is unmuted at the "5 minutes to top of show". Mute the program sound mic at intermission. Unmute again at 5 minutes to resuming (post intermission). Mute mic at end of curtain call.