THEATRE SIMPSON
Sound Designer Production Expectations

GENERAL EXPECTATIONS:

• Read the script
• Read the Directorial Design/Conceptual Statement.
• Produce a "Preliminary Statement of Intent" to share with the design team by established deadline.
• Schedule and attend a meeting with Producer/Director, area supervisor and other pertinent personnel to review this contract, duties, and the scheduling of your 5-hour-minimum "in-shop" hours.
• Attend and contribute to all design and production and company meetings (including presenting the finished design material to the company as scheduled).
• Perform a minimum of 5 hours per week (in addition to daily meeting, work-calls & rehearsals) working in the shop on appropriate tasks requiring or benefiting from the designer's direct contribution.
• Meet all specified or agreed-upon deadlines and provide all required documentation in a timely fashion as detailed in the Student Documentation Expectations sheet for the corresponding position.
• Communicate with supervisor and/or producer in order to help maintain assigned production budget and follow departmental purchasing and financial policies.
• Satisfactorily pursue the completion of the task from initial planning through to final realization.
• Collaborate productively with all members of the production team, taking inspiration and guidance from the director(s).
• Attend and contribute meaningfully to all work-calls, company run through, technical and dress rehearsals and strike.
• Negotiate, publish and observe a schedule of daily meetings with your area supervisor and weekly minimum of 5 hours "shop work."
• Meet specific area expectations detailed below.
• Meet specific deadlines detailed for the project.
• Successfully maintain assigned production budget.
• Meet documentation requirements detailed in Student Documentation Expectations for your area.
• Successfully participate in the screening process leading up to the inclusion of your project in the next annual KCACFT Design & Tech Expo.

SOUND DESIGNER:

• Create a “Needs” list through a process of textual examination and conversation with Director(s), other Designers, and Stage Managers. Update this document regularly as details change at production meetings, and through Rehearsal Reports.
• Collaborate with Director(s) and Stage managers concerning audio needs and challenges. Include Actors in process as necessary.
• Collaborate with Area Supervisor and UGA concerning sound elements, equipment needs and atmospheric effects requiring recorded or live sound.
• Collaborate with Property Master/Supervisor on all sound-practical properties including (but not limited to): doorbells, radios, stereos and special effects.
• Collaborate with Director(s), Technical Director, Area Supervisor and UGA in planning the sound schedule to include (but not limited to): arrangement of speakers and instruments, organization of headsets and by making decisions, providing information and documentation in a timely fashion.
• Assist or lead the UGA, sound crew or related personnel to rig, place and provide power for equipment for the production.
• Collaborate with Sound UGA in learning and achieving mastery of all pertinent sound software.
• Read, study and adhere to the “Sound Engineer’s Handbook” for all areas pertinent to Sound Designer’s work.
• Meet daily with Area Supervisor and/or UGA for the purposes of assessing progress and projecting what actions are required of you to keep the project on track.
• Schedule several opportunities to view run-throughs of the entire play or segments of it before the technical rehearsal process begins.
• Expect to be involved with all artistic aspects of the setting. This may include but is not limited to:

As of April, 2012
• Lead the Sound UGA, Sound Board Operator and other appropriate personnel in selecting, securing, editing and otherwise preparing sound effects for use in performance.
• Coordinate and assist in the recording of any elements requiring the recording of live effects, music or voiceover.
• Lead the Sound UGA, Sound Board Operator and other appropriate personnel in locating, placing and preparing sound equipment.

DATES AND DEADLINES:

Signature indicates acceptance of all conditions on this and following page:

___________________________________________________       ______________
Student Sound Designer Signature                          Date

As of April, 2012
STUDENT SOUND DESIGNER DOCUMENTATION EXPECTATIONS

I PRELIMINARY RESEARCH
• Effects, music, images, any other visual, aural or other research material.

II PRELIMINARY ROUGH OPTIONS
• Of major effects or music.
• Showing progression within production.
* Indications (bibliography or similar) of where materials were obtained.

III STATEMENT OF INTENT
• Mounted separately.
• To include conceptual and theoretical goals as expressed in “Preliminary Statement.”
• To include a “late-” or “post-process” assessment portion which articulates how you fared in meeting the goals stated in your “Preliminary Statement.”

IV SUPPORT PAPERWORK
• Instrument/Equipment Schedule.
• Software needs/usage Schedule.
• Calendar Schedule of Process Work

V CUE SHEETS
• Preliminary (due before dry tech or first cueing rehearsal.)
• Finalized cue sheet detailing (due before opening performance).
  • Cue sequence.
  • Levels and times for each cue.

VI AURAL PRODUCTION EVIDENCE
• CD with cues, in order
  • Correlated scene/text copies that indicate how text and sound interact for the listener, including a table of contents or similar guide that clearly connects the sound, the moment in the text, and, if applicable, production photo of the moment.

Note: • All Materials must be labeled with: Title of Production, Act and Scene, and Designer’s name and institution.
• All Materials must be presented at final design meeting (except as noted).
• See also, details at www.kcactf5.org

As of April, 2012