The Sound Shop is organized to simulate a professional sound shop. This is for the benefit of all involved and provides a realistic representation of what is expected in the professional stage sound community.

To this end, the following guidelines have been established.

I. SHOP HOURS:

The Electric Shop is open MW 3-6, TR 1-6, F 2-6 and during Hang and Focus calls as scheduled for shows (Typically MW 3-6, 7-11, TR 1-6, 7-11, F 2-6). Additional sound calls are scheduled as needed for level set and tweaks but that is typically handled by the Assistant Sound Designer / A1 (Lead Audio) with help as needed.

II. SHOP RULES:

- Access to the Sound Lab outside of class time and supervised crew time is a privilege and not a right. To qualify and maintain this privilege you must agree to abide by the following rules. Anyone who does not abide by these rules will have their access revoked.
- Screw guns are NEVER to be used on any equipment rack screws anywhere in the school. I don’t even want to see screw guns in the Sound Lab unless we are working on a project that requires them.
- No one should ever do anything that would impede the education of another student.
- All equipment that is used at the workstations and elsewhere should be securely racked. If you need to use any equipment that is not in a rack already you should rack it before you use it at a workstation. ETA power distribution units and any other equipment must be switched off after you have finished using it, and everything put away (except workstation computers which are to be left on). Any equipment that constitutes a workstation is never to be disconnected or rearranged. This includes patch cables, MIDI keyboards, computers etc. Workstations should be returned to their basic configuration after use.
• Anything that belongs to the sound lab, usually, but not necessarily, marked in blue or has blue on it (blue binders, manuals, books, equipment, cables, dongles, iLoks and other resource materials) are never to be removed from the Sound Lab without the Faculty Sound Supervisor’s permission. Once permission has been obtained, appropriate information must be filled in on the sign-out sheets.
• Hard copy media in the SoTD collection is never to be taken out of the Sound Lab. You should copy what you will need to use to some other format and leave the original media in the Lab.
• All broken and damaged equipment must be labeled clearly with Date, Show, Problem and Signature and placed in the ‘Equipment Hospital’ in the corner of the Sound Shop.
• State owned equipment cannot be used for personal projects unless first agreed upon by Faculty Electrics Supervisor and then the Director of the School of Theatre and Dance.
• Theft of intellectual property will not be tolerated. This includes violation of software license and unauthorized use of our Sound Effects Library.
• Food and drink is not allowed near any equipment and should be confined to the classroom tables where there is no equipment. All trash from food and drink must be disposed of outside the Sound Lab. Please do not leave rotting food and drink in our trashcans.
• You must keep the lab clean and tidy. If you see something out of place, please tidy it up even if it is not your fault. Whether something is your fault or not, it IS your responsibility, so if you see a mess, please clean it up.
• Guests must be accompanied at all times by the person with access who is taking responsibility for them. If there is no person who is responsible – Then there is no guest.
• Please respect other people, their property, and their safety.
• There is no access to the lab during class without prior approval from Faculty Sound Supervisor.
• Your access is dependent on your current contact information being correct, and you checking your ECU email accounts. You must notify Faculty Sound Supervisor of any change ASAP in order not to lose your privileges.
• You are not to use the computers for anything inappropriate. Faculty and ITCS will define “Inappropriate” activity but the rule of thumb is that if it isn’t directly related to your production work or your work in classes, it is an inappropriate activity for the lab computers. Whenever possible, please keep documents in electronic format on your computer to avoid the cost of printing them.
• Workstation hard drives are erased and reloaded regularly. Always keep a backup copy of all of your work on external hard drives or flash drives and backup the data on your external drives regularly using dropbox, piratedrive, or other similar cloud storage. You are expected to assume full responsibility for your data. Any potentially sensitive ECU data should remain on ECU servers (piratedrive).

• You can connect to your piratedrive when you log in to the computers. Since the accounts are hosted on a server, anything you place on your desktop or other places inside your home folder will be stored on the server instead of the local hard drive. DO NOT put your audio files and projects on the desktop. Use your external hard drive instead. The server bandwidth is not fast enough to stream several audio files in a large session.

• You may not install any software on the sound lab computers. If you would like to have a particular software application installed, speak with Faculty Lab Supervisor about it so it can be installed without compromising the integrity of the computer systems.

SOUND SYSTEM PAPERWORK

The Sound Designer, Assistant Sound Designer, and the A1 are responsible for collaborating to produce the paperwork required to document, pull, and install all the sound equipment for a production. This paperwork will be evaluated by the faculty twice before load-in and must be approved before any equipment is pulled from the shop. Following the “first look” at the paperwork, the A1 will supervise a crew that will set up the sound system. Once a working system has been assembled, the paperwork should be created or updated to reflect the configuration of the sound system. Before the equipment can be removed from the shop and installed in the theatre, the faculty must approve the system configuration in a “final look” that will take place in the shop.

The paperwork is created and maintained in electronic format. Examples of paperwork packages can be found in the production archives on the fileserver. The most current revision of the paperwork should always reside on the fileserver in PDF format along with the source files.

Cover Sheet
The cover sheet should include the name of the show, the name of the venue, load-in, rehearsal, and performance dates and a signature field for approval by the sound design faculty.
**Equipment List**
The equipment list should include all equipment and cabling required for the sound delivery system. Each entry should include quantity, make and model, source, cost, check-out date, and check-in date. This equipment list should be submitted to the sound shop as early as possible to facilitate scheduling of equipment among multiple shows. As the equipment list is revised, revisions should be also sent to the sound shop.

**System Diagram**
The system diagram is a simple block diagram showing the audio and control signal flow through the sound system. Students should follow the proposed USITT Sound System Diagram Guidelines that can be found on the fileserver.

**Power Diagram**
The power diagram is a simple block diagram showing how each device in the sound system receives power. Power should be traced all the way back to the last breaker accessible in the building. Students should also show any equipment that is not part of the sound system but that still uses the same power circuits as the sound system. This will help identify potential ground loops. At each block representing a breaker, the total current running through that breaker should be indicated to help prevent overloading.

**Groundplan Loudspeaker Plot**
Using a groundplan of the theatre space, the location and aim point of each loudspeaker should be indicated and labeled with the same information as in the system diagram. To improve the readability, the loudspeakers and labeling should be in a different color than the theatre architecture.

**Section Loudspeaker Plot**
Using a section drawing of the theatre space, the location and aim point of each loudspeaker should be indicated and labeled with the same information as in the system diagram. To improve the readability, the loudspeakers and labeling should be in a different color than the theatre architecture.
**Patch Plot**
A patch plot is a spreadsheet that shows every connection point in the sound system. Every connector, cable, and piece of equipment should be represented. The patch plot will help determine cabling needs as well as troubleshooting the system when in the theatre.

**Rack Diagrams**
All sound equipment should be mounted in a 19” equipment rack when not in the sound shop. The sound shop has racks in various sizes and the rack diagram shows which equipment goes in each rack.

**Intercom Plot**
The intercom plot is a groundplan that shows the location of all headset and intercom equipment along with channel and patch assignments when appropriate. If wireless intercom is being used, information should also be included on which transmit frequencies are being used for each beltpack and base station.

**Rigging Diagram**
Whenever sound equipment is suspended from the ceiling, catwalks, or otherwise, diagrams should be generated that show the rigging hardware that will be employed. This diagram must be approved by the Technical Director.

**Mixing Console Plot**
The mixing console plot shows how the mixing console will be configured to accomplish the signal routing defined in the system diagram. In the case of an analog mixing console, this will be a drawing of the mixing console with indications of knob, button, and fader settings. In the case of digital mixing consoles, the console should be pre-programmed in the shop and the offline software data files should be included with the paperwork and presented in the final look.

**Wireless Microphone Tracking Sheet**
If wireless microphones are used in the production, a tracking sheet should be generated to indicate which transmitter, microphone serial number, element and pack mounting information, is used for each performer.
**Expense Report**
If anything is purchased specifically for the production, an expense sheet should be included showing the amount spent, items, and vendors.

**Personal and Crew Time Sheets**
Time sheets should be kept for all crew members. Time sheets should be generated ahead of time indicating the anticipated schedule for each person and then updated daily to indicate the actual time spent. Time sheets should be constantly maintained and show the number of hours worked each week by each member of the crew along with the average number of hours worked each week. At the end of the production, the time sheet can be used to evaluate how accurate we are in anticipating the time needed to complete specific tasks. Of particular importance is that crew members should not be required to work hours above and beyond the hours indicated by their production credit load. As a general guideline, students in production courses should expect 45 hours of crew work per credit hour per semester. It is the responsibility of each student to plan with their crew supervisor to ensure they adhere to these weekly limits as much as possible.

**Circuit Diagrams**
If any custom sound equipment is created (prop phones, wireless loudspeakers, buzzers, etc.) a circuit diagram should be included to show how that item will be created.

**Orchestra Plots**
When live musicians are used, a groundplan should be included to show the location of each instrument and microphone locations used to pick up each instrument.

**Production Archives**
At the end of each production, a complete digital archive should be posted to the filesrver. The format of the digital archive is strictly regulated to ensure consistency. You will not receive a grade for production until your archive is posted and accepted. Archives should be organized according the guidelines below. Pay special attention to formats and locations.

Go to: SOTD PIRATE DRIVE--->SOUND ARCHIVE→ And make a new folder called: SHOW NAME_ YEAR→ Inside that make two folders: Media and Paperwork.
Put all your paperwork in the paperwork folder in PDF and MS office format. Drafting should include vectorworks file and PDF. Place all sound files, QLab files, etc. in the Media Folder. Keep it organized in a way that makes sense for the show inside. Make sure all files are named in a descriptive fashion (no random download names).

III. CLEAN-UP PROCEDURES:
• Don't make messes.
• If you do, clean them up immediately.
• Shut down all software and log out of all computers before leaving the lab.
• Return all checked out equipment before leaving the lab. Missing equipment signed out to you will result in an 'I' in the course until equipment is returned.
• Cables should always be coiled uniformly and neatly, labeled, and tied before going back into storage.
• All tools in Sound Shop roadbox must be returned before crew is dismissed.
• Sweep as needed.
• Take out the trash.

IV. SAFETY PROCEDURES:
• For safety reasons, no student should work in any shop or theatre alone. No exceptions. No student may work in any shop unless there is a D & P Faculty member on campus and the student has arranged approval with the faculty member on campus and the supervisor for the shop they are working in. Students found in violation of this policy will be asked to shut down their work and leave immediately. Repeat violations of this policy are grounds for failure of production classes, placement on D&P probation, and removal from the program.
• Never operate on live circuits
• Remember to drain capacitors if doing any repair work.
• Do not operate on any electrical equipment without prior approval of Faculty Electrics Supervisor. Never void a warranty or violate manufacturer safety guidelines. If you haven’t read them, no surgery.

V. SHOP EQUIPMENT:
• Don’t use the oscilloscope without prior training/approval from Faculty Electrics Supervisor.
• Do not use the soldering iron without prior training/approval from Faculty Electrics Supervisor.
• Always remember when powering systems on and off, you never want the amplifiers on alone. Turn them ON LAST and OFF FIRST.
● Always mute console channels not in use.
● Do not modify gain settings on amplifiers without prior approval from Faculty Electrics Supervisor.

VI. ASSOCIATED SPACES AND THEIR GUIDELINES:
● All of the production sound equipment is housed in the Electrics Shop.
● MIDI Controllers, headphones, and other lab equipment is generally housed in the Messick 104 lab and must be checked out with a lab monitor or the Faculty Electrics Supervisor or the Electrics Shop Foreman.
● No lab equipment may be checked out during sound classes. Students found with equipment not returned that is needed in a class risk being put on D&P Probation or having checkout privileges restricted.

PLEASE NOTE!

All D&P Students must sign the Declaration List on blackboard by the Friday following Fall Break. No student will receive a grade in THEA 1111-4444 until this document has been signed, signifying that they have read and understand the current year’s handbook.