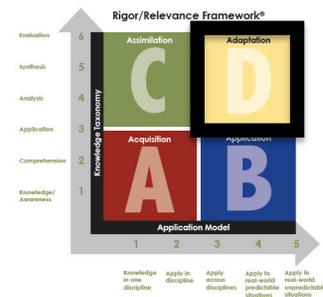**GOLD SEAL LESSON PLAN**   **THE ROLE OF THE EVENT LEAD**

Major: Communications Technology   **Rigor/Relevance Framework**

Course: CT 430 Live Performance Production

INSTRUCTIONAL FOCUS

Reading:	Students read a variety of grade level materials, applying strategies appropriate to various situations.
Writing:	Students write for a variety of purposes and audiences with sophistication and complexity appropriate to the grade level.
Speaking:	Students speak for a variety of purposes and audiences with sophistication and complexity appropriate to the grade level.
Communication:	Students communicate and apply scientific concepts.
Tools and Technology:	Students use appropriate tools and technologies to model, measure, and apply the results in a problem-solving situation. Students communicate the reasoning used in solving these problems.
Habits of Mind:	Students develop habits of mind including curiosity, open-mindedness and persistence.
Science and Technology:	Students develop skills in using technology and recognize the relationship between technology and science, including its potential and limits.
Safety:	Students exercise care in scientific inquiry and recognize the importance of safety.

STUDENT LEARNING

Lesson Plan Objectives:
- Demonstrate the leadership and organizational skills required to advance and manage a live event.
- Students will create show advancing documents that are professional, logical, effective, accurate, and expandable so as to accommodate and support a given event.
- Demonstrate professional communication with clients, faculty, staff, and crewmembers before, and during, a live event.
- Model accepted practices for event safety including, but not limited to, basic loudspeaker rigging principles.

- Diagnose and resolve technological problems as indicative of professional trouble-shooting skills.
- Students will demonstrate growth, understanding, and implications for future action through reflection on events and activities.

Lesson Plan's Connection to Course Objectives:
- Evaluate the life, demands, and expectations of various career paths in the audio entertainment industry, including the production manager, the FOH mixer, the monitor mixer, the system tech, and the live recording engineer.
- Demonstrate and evaluate professional-level mixing skills, including level balancing, use of EQ, dynamics and effects processing, and meeting of aesthetic expectations.
- Apply and evaluate optimization techniques, including system design, room tuning, and Rational Acoustics Smaart FFT measurement software.
- Apply and evaluate ear training skills, including frequency perception, FX recognition and identification, and analysis of mix issues.
- Apply and evaluate knowledge of various sound reinforcement technologies including microphones, consoles, system processors, amplifiers, loudspeakers, and RF coordination tools.
- Demonstrate soldering, maintenance, troubleshooting and other technical skills.
- Utilize Avid Pro Tools for audio playback and event recording.

PERFORMANCE TASK

Overview
Events can't happen without someone being in charge. There are far too many concerns and duties at an event that need to be managed and that cannot be done without effective leadership. The industry typically calls the person in charge the A1. In the industry the A1 is also the person responsible for mixing either the broadcast audio that goes out over the airwaves or the front-of-house audio that the audience listens too. In the industry those coveted mix positions are earned through years of hard work. However, at Husson University, jobs and duties at events are based on individual course curriculum, so we have students assigned to those particular mixing positions based on the curriculum of the course they are taking. As a result we created a leadership course, and job description, for live sound technology seniors who are solely responsible for the running and management of each live event we participate in. We call this person the Event Lead.

Description
CT 430 Live Performance Production operates more like an independent study than it does a traditional course. This particular lesson is on going as each student is responsible for leading two events over the course of the semester. The events are spread out over the fifteen-week term and for most of the students the events they are required to lead are not back-to-back and typically are not even within the same month. This allows students to see how their classmates act and operate in the role of the Event Lead, which encourages modeling among students.

The instructions below should be handed out to CT 430 Live Performance Production students at the start of the semester. These instructions need to be reviewed in their entirety with the class and any and all questions about student responsibilities as event leads need to be answered. Any issues or concerns students have should be discussed with the whole class as well as specific questions about steps within the instructions.

It is also vital that the students understand that they can talk to any of the live sound faculty for advice, to ask questions, or to work out any issues they have along the way. This is really important if the student has had difficulty contacting the event tour manager or artist after repeated requests for information. In some situations it will take the heavier hand of a faculty member to get through. Tour managers and artists are real working people that in some cases are busier than one could even imagine and may not have time to return a phone call or email from a "pesky" student; even from a student that explains who they are and why they are contacting them. The most important thing is that the student is professional and courteous in all communications; it is up to the faculty member to determine when it is appropriate to be a little more assertive.

At this point in time students have learned all of the technical content and theory that we can teach them. This lesson is meant to test a student's leadership, organization, and management skills, while assessing that student's ability to function in a real-world unpredictable, high-stress situation. It puts all of the relevant knowledge and skills they have gained over the last three and a half years into action and is an authentic assessment of their cumulative abilities as a live sound engineer.

Below are the instructions that outline The Role of the Event Lead:

Step One – Scheduling The Event – Three Weeks From the Date of the Event

A.   You are responsible for gathering all of the names and email addresses of the students in the live sound program. Fortunately, as long as you use your Husson Google account you will be connected to the student directory and names and email addresses should pop up as you start to type them in. You also have access to the online Google Doc for the event schedule, which will have the names of the students working your event.

         Fall 2014 Event Schedule on Google Docs:

B.   Approximately three to four weeks before your assigned event make contact with the event coordinator (Edward Goguen) and work with him to find out:

         1.   The contact information of the promoter/producer of the event.
         2.   All information that is currently known about the gig.
         3.   All of the live sound students that have been assigned to the event.

Step Two – Advancing The Event – Two Weeks Out

A.   At least two weeks out from the event you should contact (email and/or phone) the event producer/promoter and gather all information about the event. Any emails you send to the producer/promoter should also be cc'd to all live sound faculty. If the show is in the Gracie Theatre, please cc theatre manager Jeri Misler and theatre technical director Litho Ruksznis as well.

Ask the promoter/producer the following questions:
1.   When, where, and how long is the event?
2.   What are the Technical expectations? Do you have a tech rider?
3.   Do you have any/all stage plots, input lists, and backline requirements?
4.   Are there any strange expectations, extra labor required at load in/out, etc.?
5.   Is there a show order, flow, and/or plan?
6.   Can I have the contact info of any musical/artistic acts involved in the event so I can verify technical requirements?

B.   Please do not rely on second hand information from the event producer. Contact all musical/artistic acts involved with the event directly to discuss technical needs. Clarify, to the best of your ability, what the artist *expects to have provided by us* and *what the artist is actually bringing*.

C.   Keep a log of all contact you have made with the clients/talent. Keep a list of what information remains unknown/undecided.

D.   Once you know the scope of event, contact the FOH engineer in charge of the event to have an input list created. Depending on the event, the FOH engineer will either be in CT 351 Digital Audio for Live Sound or CT 419 Live Sound Mixing. Edward Goguen should know which course and which students are assigned to the FOH mix position.

If the event involves the NESCom Mobile Production Unit, there may be multiple mixers involved in the event. You, the event lead, must work closely with the video producer of the event. The video producer might either be a student or faculty member. Contact the Edward Goguen to find out who this person is.

Special Note:
Configuration of the patching in the Euphonix Max Air console is complex, especially since the truck's HD renovation. Last minute input lists will make everyone's life more difficult than necessary. You must work closely with all mix engineers (monitor, FOH, and broadcast) far enough in advance to ensure everything is thoroughly planned.

Step Three – One Week Out

A.   Double check with client(s) to make sure every thing is still as planned.

B.   Email all NESCom Live Sound instructors with your information package. If the show is in the Gracie Theatre, please cc theatre manager Jeri Misler and theatre technical director Litho Ruksznis as well. Yes, the documentation might not be complete yet.

Final documentation will need to include:
1.   Input lists
2.   Plots
3.   List of equipment required for event.
4.   Backline requests
5.   Tentative schedule
6.   Other important information of note

D.   Email all students and instructors working the show.

Inform them of:
1.   The date and time
2.   Their job (if you know it)
3.   Clothing expectations
4.   Whether or not food is being provided
5.   The event schedule
6.   Other pertinent information.
7.   Your client contact log

Step Four – Monday of Show Week

A.   An event reminder email must be sent to all crew members and all Live Sound faculty. If the show is in the Gracie Theatre, please cc theatre manager Jeri Misler and theatre technical director Litho Ruksznis as well.

B.   A second email with a finalized stage plot, input list, contact log, and schedule must be sent to all students involved and all live sound instructors.

Step Five – A Day or Two Before The Show

A day or two before the show, schedule a meeting with event coordinator Edward Goguen to double check paper work. This is important. Mistakes will be made that will affect the flow of the event and you may need to make changes.

Step Six – Night Before Show

A.   Another reminder email (with all of the pertinent information listed above) must be sent to all students (and instructors) involved with the event. This email should include useful technical information such as input lists, plot, and schedule.

Step Seven – Pre Show

A.   Begin a detailed crew log noting the arrival and departure time of each crewmember.
B.   Discuss with the faculty lead what the crewmember assignments are (who is mixing, etc.).
C.   Assign all crewmembers to their positions and maintain schedule.
D.   Oversee all troubleshooting.
E.   Oversee all technical decisions
F.   Stay in communication with the artist and/or promoter to ensure a positive experience for all clients.
G.   Run the sound check to ensure it is smooth and efficient
H.   Discuss glaring sound quality issues with the monitor engineer.
I.   Call dinner and other breaks.

Step Eight – Show

A.   Make sure all crewmembers are in position.
B.   Lead all trouble shooting and problem solving.
C.   Discuss glaring sound quality issues with the front of house engineer
D.   Stay in constant communication with artists and producers. It is your job to know who is on stage when, and where the talent currently is or isn't.
E.   Double check crewmembers work. Are batteries fresh? Does the talent have their microphone?

Step Nine – After The Show

A.   Lead break down and load out.
B.   Lead truck pack.
C.   Sign out all crewmembers.

Step Ten – Post Show Review – Due One Week After Gig

A.   The following items must be printed out and turned in as a hard copy to your instructor:

1.   A one page written synopsis of the gig, including advance work, setup, the show, and breakdown. Detail problems encountered and any lessons learned.
2.   Final contact/progress log
3.   Final crew log to your instructor.
4.   Copies of your input list and plot. These should be updated to reflect what actually occurred on the Gig.

B.   If your event has held in the Gracie – email your crew log (containing the hours of all student and faculty crew) to Ken Stack at StackK@husson.edu. Be sure to cc all live sound faculty on this email.

ESSENTIAL SKILLS

E1   Apply writing rules and conventions (grammar, usage, punctuation, sentence structure and spelling).

E4   Use resources (dictionary, grammar books, thesaurus, online references, etc.) as needed to edit.

E5   Develop processes or techniques for building vocabulary, decoding unfamiliar words/texts, and understanding or remembering information by using such strategies as context clues, word structure, letter-sound relationships, word histories, and mnemonics.

E7   Research information from a variety of sources and draft a well-organized, accurate, and informative report or essay that engages an audience and addresses its needs.

E15   Demonstrate ability to select and use appropriate technology or media for presenting information to the target audience for the specific purpose.

E18   Apply rules of appropriate diction and grammar in formal and informal speaking situations.

S1   Know and apply the principles of scientific inquiry for generating knowledge, including prediction, estimation, developing hypotheses, drawing conclusions, evaluation, and following ethical principles and professional procedures.

S4   Make observations and accurate and precise measurements using senses, tools, and technology.

S18   Recognize and demonstrate safe laboratory procedures and behavior.

SS28   Solve problems effectively by characterizing a problem through identification of variables and relationships and moving to a solution.

SCORING GUIDE

(See below)

Criteria	Score each of the following characteristics of a scale of 3 to 0, where **3=Professional**; **2=Assistant**; **1=Intern**; **0=Not Hirable**	
	Characteristic	**Score**
Leadership & Organization	Student has demonstrated the leadership, organization and management skills to advance and execute a live event as expected by a professional in the live sound industry. Student was able to delegate jobs and responsibilities and maintained their composure when distressed.	
Show Advancing Documents	Show advancing documents are logical, organized, and represent what is expected at the event and were flexible enough to accommodate inevitable changes that occur on show day.	
Communication	All phone calls, emails, and messages from the student were professional and courteous and represent what is expected of engineers in the real world. All communications were on time and provided the necessary information to allow the recipients to stay informed. During the show the student event lead keep calm and was able effectively communicate necessary tasks and procedures. All emails and messages were cc'd to the correct people.	
Safe Practices	Student followed all accepted norms, and rules for safety and watched out for the safety of others. Student event lead also made sure that the crewmembers and others were following the same norms and safety rules.	
Trouble-Shooting	Student was able to diagnose and trouble-shoot problems effectively. Student also knew when to ask the faculty member(s) for help when the occasion(s) arose.	
Reflection and Post-Event Paperwork	Summary paper outlines the timeline of the event. Student discussed issues that arose and presented possible solutions. All paperwork was handed in as a hard-copy within the 1-week deadline. Crew log was emailed to the appropriate people.	

SUBMITTED BY:

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