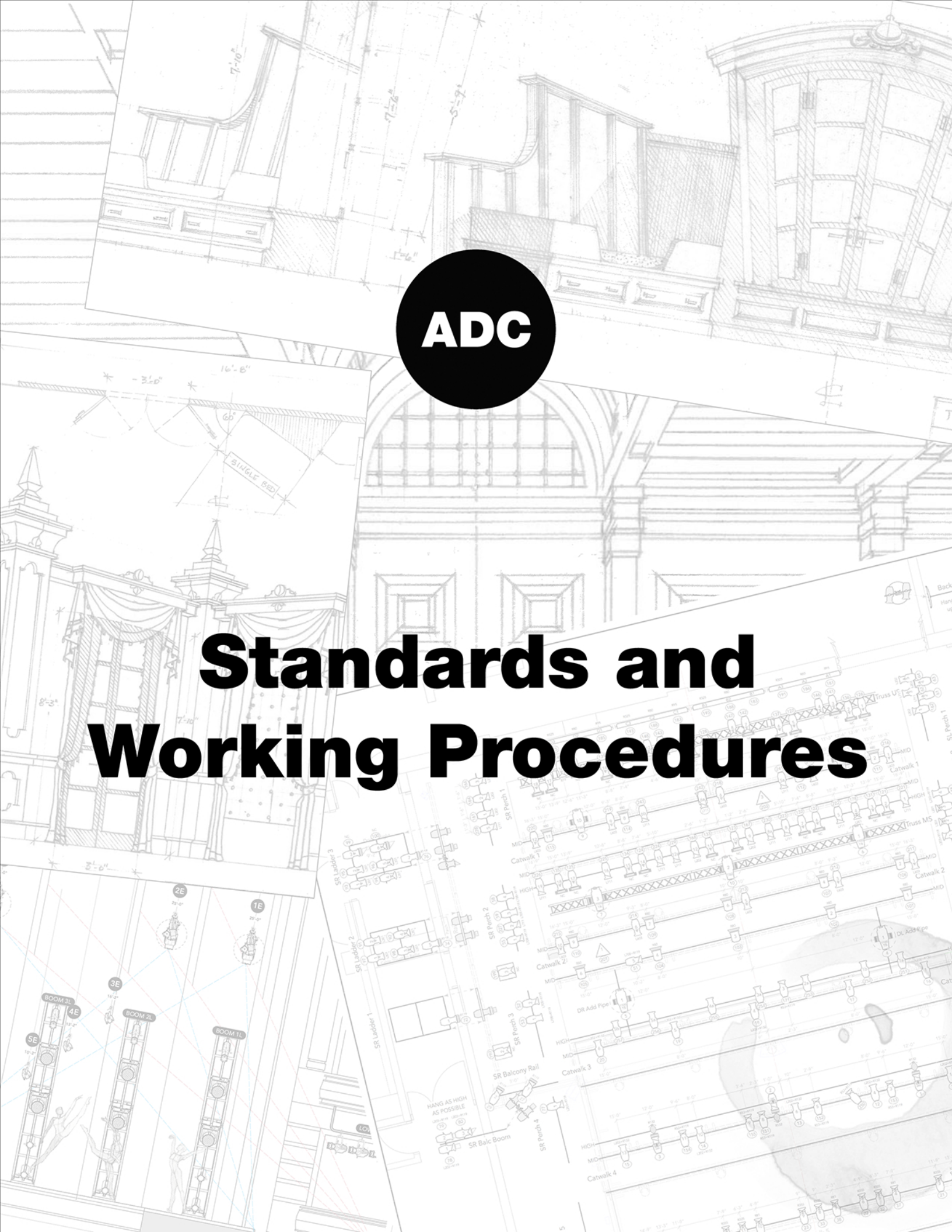

Standards and Working Procedures

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for Designers in the Live Performing Arts Industry in Canada

A Guide for Professional Designers
of Sets, Costumes, Lighting, Video/Projection, and Sound

Third Edition

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Nous remercions le Conseil des arts du Canada de son soutien. L'an dernier, le Conseil a investi 153 millions de dollars pour mettre de l'art dans la vie des Canadiennes et des Canadiens de tout le pays.

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for Designers in the Live Performing Arts Industry in Canada

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Sets, Costumes, Lighting, Video/Projection, and Sound

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Introduction

The Associated Designers of Canada (ADC) has prepared this guide for Designers of sets, costumes, lighting, video/projection, and sound working in the live performing arts in Canada. It acts as a valuable aid for ADC Member Designers, technicians, craftspeople, and managers who communicate with Designers during the realization process. It can also provide a basic framework for educating future theatre makers.

All of the Standards and Recommended Working Procedures are structured as simple checklists for the reader's convenience. A list of information required from the Producer for a Designer to commence work precedes the Standards. The aim is for this guide to act as a convenient reference for both Producers and Designers working within an ADC Design Engagement Contract.

It is important to stress that ADC is not attempting to impose any particular style of drawing, drafting, or design on its members or on Designers in general, nor to restrict aesthetic freedom. We support and encourage individual artistic exploration and expression. Within this philosophy, ADC believes that these standards and recommended working procedures can establish effective and common means for communicating design information clearly and consistently with all members of the production team.

ADC acknowledges the wide variety of resources and production values existing within the Canadian performing arts community, and the unique relationship between each Designer and production. It is the intention that the principles contained in this guide may be applied equally to all Canadian producing companies. A sense of responsibility must exist between Designer and management, respecting the spirit and intent of the signed contract.

Finally, ADC believes it must state its commitment to good professional conduct. We encourage our members to maintain a business-like relationship with all producing companies. We stress the importance of utilizing safe materials and building practices. The good working relationships that Designers establish with Theatres, Producers, craftspeople and fellow artists in realizing their Designs reflect positively on all Designers.

Throughout this guide are references to the sharing of documentation and materials between both Designer and Producer, but also between Designers in various disciplines. The collaborative and inter-disciplinary nature of live performance necessitates regular and coherent communication between all participants – whether fellow Designers, Producers, Directors, production staff, etc. The increasing proliferation of digital technology and the overlap of design disciplines only heightens this necessity. We encourage Designers to maintain open lines of communication with their colleagues throughout the creative process, but we also rely on Producers to assist in maintaining these lines of communication. Not only must Producers assist in ensuring the access to information resources across design disciplines, but they must also share and maintain communication with their own production staff to ensure the success of the Production.

Notes:

Design definitions and deliverables are guided by the “Definition of Terms” (Section 12) in the collective agreement negotiated between the ADC and the National Arts Centre; and by the Standard Agreement negotiated between the ADC and the Professional Association of Canada Theatres.

Designers may be engaged to work on many types of Production with many types of Producers. They may be referred to in contracts as any of the Theatre, the Producer, the Presenter, or the Engager (or other terms); however, in the interests of clarity, throughout this guide we use only the term Producer to refer to the entity engaging the Designer. We believe that whether traditional theatre, concert, opera, dance, or corporate event, the basic principles herein do still apply.

ADC Statement of Principles

ADC is committed to working with the entire live performing arts community to ensure that our members, and all who work in this industry, do so in a safe, respectful and inclusive environment. All our spaces must be free of harassment, bullying, and intimidation. No other standard is acceptable.

All people working in this industry must have the ability to address grievances without risk that institutional power will silence them. ADC recognizes that the majority of workers in the live performing arts are employed as independent contractors and thus face the risk of jeopardizing their livelihoods by speaking up. ADC pledges to work towards changing this dynamic so that no voice is silenced.

We pledge to work together to build rehearsal halls, theatres, workshops, studios, board rooms and offices in which we all deserve to work.

General Notes for Producers and Designers

The working practices of individual Producers and Designers will vary, along with the needs and requirements of any individual Production. However, there are some general notes and guidelines about which the ADC encourages all Producers and Designers to remain cognizant:

1. This guide is not a contract. Although it provides guidelines and suggestions for both Designers and Productions, it cannot be considered a formal or binding agreement between the parties.
2. The negotiation of contracts is a vital step for both Producers and Designers to ensure productive working relationships. It is important that any peculiarities unique to a given production are identified during negotiation (i.e.: relaxed or ASL-interpreted performances, staffing intentions, etc.).
3. Early and regular communication between all production personnel (designers, management, technical staff, etc.) is critical to the success of a production. Designers are encouraged to keep their colleagues included in and aware of design decisions throughout the development process. However, recognizing that this may not always happen organically, Producers are strongly encouraged to assist in maintaining these open lines of communication, whether by coordinating meetings or sharing design documentation with other designers as soon as it is submitted.
4. Producers should be clear with Designers about everyone whose involvement is required for the official approval of a Design, to ensure that there are not miscommunications or misunderstandings resulting in oversights during the design process. Once approval (of any stage) has been given for a Design, it is unreasonable for that approval to be withdrawn.
5. Where culturally sensitive material may be required as part of a Design, Producers are encouraged to engage a consultant or individual with expertise to support the production.
6. Any anticipated special performances (i.e.: relaxed or ASL) should be identified to the Designers as soon as possible, along with any anticipated changes required of the design. Changes requested after the opening may not be achievable, and should not be regarded by Designers as part of the initial design. Additionally, Producers are encouraged to provide consultation support to their Designers to ensure modifications to the design will adequately address the needs of the special performance.
7. Designers are not engineers, and although they are encouraged to consider safety in their designs, they cannot make determinations about the structural or electrical validity of their designs. Producers must accept responsibility for the appropriate engineering of all design elements, and Designers must accept that safety may require adaptation or modification of their designs.

8. As the scope and scale of every production will be different, the specific documentation required from a Designer will vary. This guide intends to provide a reference for the majority of paperwork a Designer may be asked to generate, without determining whether any given item is necessary for all productions. Producers and Designers should discuss what paperwork will be required at the time of negotiation.
9. The use of found audio and video content in a production may require that copyright clearance is purchased by a Producer. Designers are encouraged to be as diligent as possible in identifying any possible copyright issues for Producers, however no Designer should accept responsibility for any inadvertent omissions, or obligation to pay for this copyright. Producers are encouraged to make their own verifications of the design, to guard against inadvertent omissions.
10. The Designs created by an engaged Designer will (unless negotiated otherwise) always remain the intellectual property of the Designer. Any future use of the Design must be negotiated with the Designer.

Information Required from the Producer

Production Information

Each Designer will require a suite of Production-specific information (regardless of venue details) in order to adequately negotiate scope and scale with each Producer, and to begin the design process. The specific necessity of any one piece of information will vary from production-to-production, but the following list should serve as a functional starting point for the engagement of all Designers:

1. Name and contact details of the Director, Choreographer, Musical Director, or other person designated as the leader of the Creative Team;
2. The nature of the Production as envisioned by the Producer and the person designated as the leader of the Creative Team;
3. The names of other members of the Creative Team (including composers), and contact information available as required;
4. Any other requirements of the Production (i.e.: being performed in repertory, planning for storage or touring, etc.);
5. Planned Production schedules, including any relaxed, ASL, or other special performances;
6. Anticipated residency period(s) for the Designer, including accommodation where necessary;
7. Details of the proposed budgetary allocations for the Production;
8. Plans for crewing of the Production (including fit-up, rehearsal, and operation);
9. Any requests with respect to scenic models, costume sketches, production and technical drawings;
10. Any plans for the use of wireless microphones or other wireless devices;
11. Details of any planned video or photographic recording – whether for promotion, broadcast, media calls, or other future use;
12. The script, libretto, score, or other structural basis of the Production.

Discipline-Specific Production Information

Timely access to comprehensive information about the performance venue is critical to the success of a Production, and to the Designer's ability to fulfill their contractual obligations and meet these standards. The following is a summary of the information that must be provided by the Producer for Designers to fulfill their contractual obligations. These requirements are included in all ADC-negotiated agreements.

For Set, Lighting, Sound and Video/Projection Designers

1. Scale plan view of the venue which includes house sightlines.
2. Scale section view of the venue which includes house sightlines and all permanently installed equipment (including but not limited to drapes, softgoods, bridges, orchestra or choral acoustic shells, and speaker clusters, etc.).
    a. The section should indicate all working linesets and their travel limitations.

    b. The section should indicate the front of house architecture including all lighting positions.
3. 3D drawings of the venue, where they exist.
4. All drawings should include details of:
    a. Any onstage limitations or obstructions, such as radiators, heating ducts, etc.
    b. Any trap doors or special openings and their positions.
    c. Details of the stage floor surface, wall surface, and their conditions.
5. Any restrictions to floor or architectural modifications (attachments, painting, etc.).
6. An up-to-date list of rigging information including pipe positions, lengths, line lengths, etc.
7. A complete list of all masking stock, both hard and soft.
8. A complete list of other soft goods, including groundcloths, scrims, cycs, projection screens, etc.
9. Local fire and building codes pertinent to the theatre and any onstage fire exits.

For Set Designers

1. A complete and up-to-date list of rigging information including pipe positions, lengths, line lengths, weight restrictions and automation, etc.
2. A complete and up-to-date list of stock scenery elements including dimensions.
3. Details of any dimensional restrictions in the transfer of scenery from carpentry/paint shops to the stage, including any loading docks or bays.
4. Colour swatches of all costumes and costume accessories in the show upon request.

For Costume Designers

1. Complete Casting list including any and all doubling, understudies etc.
2. Headshots, measurements and full-length photos if available of all persons requiring a costume.
3. A description and/or photos of costume stock items if available.
4. A description of costume facilities and equipment.
5. A photograph of the set model or renderings as available.
6. Fabric swatches of all soft goods used in the set and paint swatches for all scenic treatments, upon request.

For Lighting Designers

1. A full set of technical (scenic) drawings of the show.
2. A current and complete inventory of working equipment, including (but not limited to):
    a. Lighting control console and any remote control devices;
    b. quantity, type and wattage of lighting fixtures, including their gel frame sizes, gobo sizes, etc.;
    c. dimmer capacity, circuits, data distribution, remote dimming devices, etc.
3. A complete inventory of lighting devices and accessories.
4. A complete inventory of gel, gobos, and other items generally regarded as consumable, when the Designer is expected to maximize the use of existing stocks.

5. Colour swatches of all costumes and costume accessories in the show upon request.
6. Fabric swatches of all soft goods used in the set and paint swatches for all scenic treatments, upon request.

For Video/Projection Designers

1. A full set of technical (scenic) drawings of the show.
2. A complete set of colour renderings, model photos, and/or scenic storyboards, as available.
3. Color swatches of all costumes and costume accessories in the show upon request.
4. Fabric swatches of all soft goods used in the set and paint swatches for all scenic treatments, upon request.
5. A complete inventory listing makes and models of all house video and projection equipment including (but not limited to):
    a. Projectors, lenses, cameras;
    b. Show control and playback systems (QLab, Isadora, Watchout, etc.);
    c. Rigging equipment, mounting, assembly and sub-assembly;
    d. Switching and playback equipment and distribution infrastructure;
    e. In-house editing or content-creation software and/or hardware.
6. A complete inventory of all stock imagery and/or footage owned by the Producer.
7. A list of available resources for pre-production.
8. A detailed video networking or systems signal flow or block diagrams for all existing equipment showing all inputs, outputs and patch points available.
9. Description of anticipated technical/personnel support in fit-up, programming, and rehearsals.
10. Description of anticipated technical operation during performances (controlled by lighting console, by audio console, independent operator, etc.).

For Sound Designers

1. A full set of technical (scenic) drawings of the show.
2. Complete Casting list including any and all doubling, understudies etc.
3. A complete inventory listing makes and models of all house audio equipment including (but not limited to):
    a. sound control consoles and any remote devices;
    b. show control and playback systems (QLab, SCS, LCS, etc.);
    c. all other audio devices including loudspeakers;
    d. accessories and sub-assemblies;
    e. all consumable and replacement parts normally stocked.
4. An inventory of all available sound effects and/or production libraries.
5. Technical data including locations of all permanently installed audio circuits and speaker mounting positions.
6. Detailed system signal flow or block diagram(s) and/or house patch sheets for all existing systems showing all inputs, outputs and patch points available.

Graphic and Drafting Standards

Design drawings are a unique component of the design process and may reflect the particular design philosophy and process of each Designer. However, in the interests of ensuring clear communication between Designer and Producer, the ADC encourages the consistent application of certain base drawing elements. The style and aesthetic of these elements on each drawing will reflect the Designer's aesthetic.

Technical Drawings

1. All drawings, renderings, plans, and models should display the ADC logo where possible.
2. Technical drawings should be clean, clear and to scale. Digitally created files intended for distribution in their editable format should be saved and exchanged in a mutually agreed-upon format as well as in PDF.
3. A border should frame each sheet.
4. Recommended scales for all drawings and sheets are: 1:25, 1:50, 1⁄4"=1'-0", 3/8"=1'-0" or 1⁄2"=1'-0"
   NOTE: Choice of scale for drawings may be dependent on the scale of the original drawings of the venue provided by the venue or Producer.
5. All sheets should include a scaled rule.
6. All sheets should include a title block which includes the following information:
   a. Production title and date;
   b. Performance space / Venue;
   c. Producer;
   d. Director;
   e. Designers – sets, costumes, lighting, video/projection, and sound;
   f. Drawing title;
   g. Scale;
   h. Drawn by;
   i. Date;
   j. Sheet Number;
   k. Type of design submission (i.e. Preliminary, Approved, Completed, etc.);
   l. Date of last revision;
   m. CAD File name (where applicable).
7. The title block's recommended position is in the lower right hand corner of the page.
8. All lettering should be clear, neat and read from one direction.

Renderings

1. Scenic renderings should maintain a consistent proportion to indicate the actor – environment relationship. When applicable, renderings should follow mechanical perspective.
2. Human figures scaled to the drawing or model should always be a part of the presentation. Recommended heights are between 5’-6” and 6’-0”.
3. Renderings should be complete enough in all details that necessary work can continue in the Designer’s absence. All impressionistic renderings should be accompanied by the information necessary for interpretation and work to proceed.
4. All renderings should include basic information necessary to identify the Production, Designer, Producer, etc. The discretion of this detail is left to the individual Designer, but may include:
    a. Production title and date;
    b. Drawing title;
    c. Act and scene;
    d. Producer;
    e. Director;
    f. Date;
    g. Sheet Number;
    h. Character or Actor name;
5. Designers should sign or digitally watermark the front of their sketches and renderings, near the artwork to protect their copyright.

Defining the Stages of Design

The Standards and Working Procedures identify three distinct phases in the design communication process: Preliminary Designs, Completed Designs, and Approved Designs. While each particular design discipline has a unique definition and a unique set of particular deliverables, each phase of the process has general characteristics.

Preliminary Design

1. This phase of design includes a Designer's first official submission of documentation to the Producer and is intended to communicate the general conceptual framework of the Design.
2. Documentation supplied by the Designer should be sufficient to allow the Producer to reasonably estimate costs associated with the Design. This estimating process may require ongoing communication between the Producer and Designer.
3. The Designer should not proceed with work on the next phase of the Design until the Producer has provided approval of the Preliminary Design.
4. Cost estimates should be provided in writing to the Designer.
5. Timeliness is critical, both in the submission of Preliminary Designs, and in the granting of approval: for if changes are required, sufficient time must be provided to the Designer for these changes.
6. No work towards the implementation or execution of the Design should occur prior to the Preliminary Design submission.
7. The specific deliverables for each design discipline are identified within the Standards and Working Procedures, below.

Completed Design

1. This phase of design reflects refinement in the design concept and adaptations that may be required as a result of the Preliminary Design approval process.
2. The documentation submitted by the Designer at this stage should be sufficient to permit the Producer to undertake final costing and begin execution of the design.
3. Where possible, the detail of the documentation should be adequate to permit construction, shopping, or installation to occur in the Designer's absence.
4. The Designer should not proceed with the work of preparing the Completed Design until written approval is received for the Preliminary Designs, including indications of any adjustments that may be required.
5. Updated cost estimates should be provided in writing to the Designer.
6. No major work towards the implementation of the Design should occur prior to the Producer's approval of the Completed Design. If the Producer begins works on any portion of the Design, approval of the entire Design is implied. Timeliness on all parties is critical.
7. The documentation submitted by the Designer at this stage may be subject to revision, amendment, updating, and addition throughout the implementation process, up until the time of the Approved Design.
8. The specific deliverables for each design discipline are identified within the Standards and Working Procedures, below.

Approved Design

1. The Approved Design is the total Completed Design, including all modifications and changes made to the satisfaction of the Director, Producer, and Designer.
2. This phase begins at the start of the implementation of the Completed Design, and concludes either at the Opening Night, or the pre-determined termination point for the Designer's residency (whichever is sooner).
3. Some Producers may require updated documentation to reflect the Approved Design: this must be discussed and negotiated prior to the commencement of the Contract.
4. The Approved Design is regarded as the final state of the Design for the Production and may not be subsequently altered without the Designer's permission.

Scenic Design

"**Set Design**" includes (but is not limited to) the design of the performance space, together with its surface treatment, masking, properties including hand properties (but excluding costume accessories), furniture, set dressing, visible transitions, projected images and special effects related thereto.

> *NOTE: It is understood that the design of special effects is not assumed to be the exclusive responsibility of the Scenic Designer until and unless their design has been specifically negotiated and agreed to by all parties.*

Communication Standards

All drawings, renderings, plans, and models should adhere to the general communication standards identified earlier.

1. Renderings should maintain a consistent proportion to indicate the actor – environment relationship. When applicable, renderings should follow mechanical perspective.
2. In the case of multi-set or multi-phase designs, each "set" should have its own ground plan.
3. Aside from the previously identified scales for plans and elevations, the scales for moldings and details should be adequate for construction, ranging from 1:20 or 1"=1'-0" to full scale.
4. Building notes should be indexed in a consistent place on each drawing.
5. The drawings should read in a logical sequence from sheet to sheet, i.e.:
    a. Ground plan;
    b. Scene changes;
    c. Cross sections of the stage;
    d. Elevations;
    e. Details.
6. For sets of drawings with more than twelve sheets, an index page is recommended.
7. All sheets should be numbered in sequence and labeled as of a total, i.e.: 1/10, 2/10, 3/10, etc.
8. The use of drafting symbols is quite universal; ADC recommends that any symbol as prescribed in a standard drafting manual is acceptable.
9. Any personal symbol that is not standard usage is acceptable, as long as it is keyed to the drawing through the legend. The legend should be located in the right-hand margin.
10. Notation should be made on the ground plan for all practical elements (electrics, pyrotechnics etc.).
11. Human figures scaled to the drawing or model should always be a part of the presentation. Recommended heights are between 5'-6" and 6'-0".

Recommended Working Procedures

Preliminary Design

1. Preliminary Designs should be presented, discussed and approved prior to commencing work on the Final Designs. Cost estimates provided by the Producer should be in writing.
2. It is the responsibility of the Scenic Designer to provide sufficient information in the Preliminary Design submission to allow the Producer to reasonably estimate costs for the Design.
3. The Preliminary Design submission should include:
    a. A floor plan with measurements;
    b. Preliminary properties & set dressing list;
    c. At least two (2) of the following (at the Designer's discretion):
        i. Perspective or front elevation sketch(es) or images
        ii. Unpainted scale model(s)
        iii. Preliminary scale elevations showing proportion and size
    d. Options of general construction methods;
    e. Special materials or surface treatments and mechanical devices or application requirements, if any;
    f. Other details so as to enable the Producer to reasonably estimate costs, on the understanding that the Preliminary Designs reflect discussions among the Designer, the Director, and the Producer.
4. In addition to the above, it is the Scenic Designer's responsibility to provide sufficient information in the following areas (when applicable) to allow the Producer to cost the Design:
    a. Preliminary props and set dressing lists should include sketches (not to scale) of any extraordinary items and their proposed positions;
    b. Any lighting, or video/projection surfaces (if separate from the built scenery) and location or placement of same in consultation with the applicable Designers and Director;
    c. Special effects, noting conceptual information, safety concerns, proposed placement, etc.
5. Proposed scenery storage and set masking positions should be indicated.
6. Wherever the scenic design includes surfaces deliberately intended for video/projection, the Video/Projection Designer should be consulted on the selection of materials.
7. Communication among all design disciplines should be encouraged and maintained from the initial stages of design and throughout the development process.

Completed and Approved Designs

1. The Completed Scenic Design submission should include:
    a. coloured rendering(s) and/or working scale model(s);
    b. accurate scale floor plan(s), section(s) and elevation details as needed;
    c. basic technical drawings detailing all scenic elements including proposed storage;
    d. painting elevations or equivalent, where necessary to communicate the design;
    e. lists of all known properties and set dressing, with illustrations indicating colour and dimensions;
    f. details of special effects;
    g. any additional details pertaining to overall design sufficient for detailed costing and realization.
2. Ground plans should indicate proposed masking and storage areas for all scenic elements in multiple-scene shows.
3. Technical drawings should be detailed enough to allow building to continue in the Designer's absence.
4. Set Designers should always provide a significant section to show proposed positions for scenic elements, masking, and for locating potential electrics, projectors, speakers or other special rigging or installations. Flown elements should also be shown in their high trim (storage) position.
5. Set models may be scaled in 1:25, 1:50, 1⁄4"=1'-0", 3/8"=1'-0", or 1⁄2"=1'- 0".
6. Painter's elevations should be drawn to scale. Recommended minimum is 1:25 or 1⁄2"=1'-0".
7. Colour swatches should be included with the Completed Designs.
8. Completed properties and set dressing lists should include working drawings or other visual representations of specific items.
9. Where prop weapons are used, detailed information (which may include visual representation) should be provided. It is understood that the Designer is choosing the look of the weapon and is not necessarily certified to handle firearms;
10. Video/projection surfaces and their relative positions should be indicated in both high and low trim.
11. All special effects should have a detailed description of the desired effect and the proposed accommodation within the Design (where applicable).

Costume Design

"**Costume Design**" includes (but is not limited to) all clothing worn by all performers, whether designed, found or selected by the Designer; all hair styles, facial hair, wigs, etc.; makeup, and special costume effects; all accessories, headgear, gloves, footwear, etc.; the functioning of these elements in performance, including quick changes.

> *NOTE: It is understood that from time to time the contracting of a make-up specialist or a hair specialist may necessitate the renegotiation of roles and chain of command. The Producer and Designer should both understand the chain of command of the specialist – i.e. are they being hired as "Hair Designer" or are they reporting to and executing the Designs of the Costume Designer?*
>
> *NOTE: Costume Designers cannot be responsible for designing fight choreography, safety equipment or flying harnesses.*

Communications Standards

Drawings and renderings should adhere to the general communication standards identified earlier.

1. A costume rendering should have the following information on the front or back of each sheet:
    a. Play title;
    b. Act and scene;
    c. Character name;
    d. Actor name;
    e. Costume Number of total number of costumes;
    f. Year/Date of Production;
    g. Producer/Theatre
2. All renderings should be complete enough in all details that costume construction and shopping can continue in the Designer's absence. All impressionistic renderings should be accompanied by information that will permit the cutter to interpret the design.
3. All back views are implied except where additional details are provided.
4. All Designers should sign the front of their sketches, near the artwork to protect their copyright.

Recommended Working Procedures

Preliminary Design

1. Preliminary Designs should be presented, discussed and approved prior to commencing work on the Final Designs. Cost estimates provided by the Producer should be in writing.
2. It is the responsibility of the Costume Designer to provide sufficient information in the Preliminary Design submission to allow the Producer to cost the Design.
3. The Costume Designer should include the following in the Preliminary Design submission:
    a. A full costume plot indicating the number of costumes per character and any known quick changes. It is expected that this will correlate to the scope and scale of the negotiated contract.
    b. A visual representation of costume style, indicating silhouette and period.
    c. A general description of fabrics, and any proposed treatments, as painting, dying, beading appliquéing, etc. Any unusual fabrics should be swatched if possible.
    d. Any special treatment or fabrication requirements not common to standard costume construction.
    e. A general description of footwear, undergarments, millinery, wigs and hairstyles, jewelry, armour, and any other accessories.
    f. Other details so as to enable the Producer to reasonably estimate costs, on the understanding that the Preliminary Designs reflect discussions among the Designer, the Director, and the Producer.
4. Any unusual items and/or techniques related to any of the above should also be noted.
5. In circumstances where the Costume Designer is engaged to design props, the Preliminary Design submission should include:
    a. Preliminary properties list;
    b. Sketches (not to scale) of any extraordinary items;
    c. Other details so as to enable the Producer to reasonably estimate costs.
6. Communication among all design disciplines should be encouraged and maintained from the initial stages of design and throughout the development process.

Completed and Approved Designs

1. The Completed Costume Design submission should include:
    a. full sketches or other visual representations of each and every unique costume and costume accessory required for the production;
    b. colour information, specific working drawings for extraordinary or complex costuming requirements and known quick changes;
    c. fabric swatches and/or texture specifications;
    d. wig or hair and make-up references, or sketches providing details of profile, front and back view, and colour information;
    e. any additional details pertaining to the overall design sufficient for detailed costing and realization.
2. Fabric swatches and/or fabric descriptions should be included with renderings.
3. A full costume plot, listing/reflecting casting decisions to date, along with a complete list of quick changes should be included.
4. Detailed information which may include visual representation, should be provided in the following areas (where applicable):
    a. Wigs, hairstyles, facial hair and makeup;
    b. Footwear;
    c. Undergarments, including padding;
    d. Millinery;
    e. Jewelry and military decoration;
    f. Armour, weaponry, related accessories and protective equipment. It is understood that the Designer is choosing the look of the weapon and is not necessarily certified to handle firearms;
    g. Costume properties such as handbags, parasols, gloves, hankies, spectacles, etc.;
    h. Costume painting;
    i. Costume breakdown, its state of repair, age and implied cleanliness;
    j. Information required by the Producer to facilitate the purchasing and returns of items as necessary.
5. In circumstances where the Costume Designer is engaged to design props, the Completed Design submission should include:
    a. Lists of all known properties, with illustrations indicating colour and dimensions;
    b. The lists should include working drawings or other visual representations of specific items.

Lighting Design

"**Lighting Design**" includes (but is not limited to) the selection of the direction, texture, colour and intensity of light to be used in the production, as well as the placement and duration of all light cues and effects to be used in the production.

> *NOTE: It is understood that the design of special effects is not assumed to be the exclusive responsibility of the Lighting Designer until and unless their design has been specifically negotiated and agreed to by all parties.*

Communication Standards

All drawings, renderings, and plans should adhere to the general communication standards identified earlier.

1. The light hanging plot is the primary graphic tool used to convey the precise information needed to execute a Lighting Design.
2. A center-line section should accompany the light hanging plot when any of the mounting positions or masking are variable with respect to position of vertical trim.
3. All lettering should be read from one direction regardless of the lamp orientation.
4. Each sheet should include a Legend/Key containing at minimum the following information:
    a. An example of every type of lighting fixture used, with identification listing:
        i. Type of fixture;
        ii. Wattage (where there may be room for misinterpretation); and
        iii. Fixture count of each type.
    b. A typical fixture labeling all symbols and numbers used, as identified below.
5. The delineation of the specific units, i.e. 26°, 36°, etc., is up to the individual Designer, as long as each type is properly indicated in the Key. The minimum information that should accompany each lamp symbol is:
    a. Instrument number (shown inside the body of the unit);
    b. Accessory symbol (i.e.: gobo, iris, etc.); and
    c. Channel.

    The Designer may choose to include additional information:
    a. Colour;
    b. Purpose;
    c. Universe/Address;
    d. Dimmer #;
    e. Circuit #;
    f. Two-fering; or
    g. Wattage.

6. The sequential numbering of locations, mounting positions and instruments should be consistent, and follow the suggested order of:
    a. Setting line to downstage;
    b. Setting line to upstage;
    c. Reference to Stage Left or Stage Right of the Centre Line for such locations as booms, ladders, floor units, etc.;
    d. Stage Left to Stage Right for horizontal locations, i.e. electrics, bridges, FOH;
    e. Top to bottom for vertical locations, i.e. booms, ladders, etc.
7. Cue sheets or other documentation should be provided, to convey the precise information needed to perform every cue or operation during the show.

Recommended Working Procedures

Preliminary Design

1. Preliminary Designs should be presented, discussed and approved prior to commencing work on the final Design. Cost estimates provided by the Producer should be in writing.
2. It is the responsibility of the Lighting Designer to provide sufficient information in the Preliminary Design submission to allow the Producer to cost the Design.
3. The Preliminary Design submission should include:
    a. a description of the basic lighting approach;
    b. a rough inventory of equipment or of additional equipment;
    c. details of any special rigging or mounting positions;
    d. general specification for any special lighting effects;
    e. a rough inventory of colour media, gobos, etc.;
    f. other details so as to enable the Producer to reasonably estimate costs, with the understanding that the Preliminary Design reflects the discussions among the Designer(s), the Director and the Producer.
4. The Lighting Designer should be included in the earliest stages of design development to ensure the highest level of creative integration and technical feasibility.
5. Communication among all design disciplines should be encouraged and maintained from the initial stages of design and throughout the development process.

Completed and Approved Designs

1. The Completed Lighting Design submission should include:
    a. all plots, sections, and working drawings;
    b. details of custom rigging or construction requirements;
    c. hook-ups/schedules and specifications;
    d. inventory of equipment, colour media, gobos, etc.;
    e. details of special effects;
    f. additional details or working drawings pertaining to the overall design sufficient for detailed costing and execution of the Design.
2. The documents provided at the Completed Lighting Design submission should be considered "living documents" subject to revision, amendment, updating, and addition until the time of the Approved Lighting Design.
3. The lighting plot should include at minimum these details:
    a. Centre line;
    b. Proscenium or setting line;
    c. A Scaled Rule;
    d. Lineset Index (if applicable) showing:
        i. Number of line sets available;
        ii. Total listing of all hanging goods;
        iii. Listing of all electric pipes indicating the number and position name; and
        iv. Trim of each pipe.
    e. Horizontal mounting positions should be shown as a double continuous line or heavy single line broken by the instrument symbol;
    f. Vertical locations should be indicated in their correct placement, in "phantom" view (i.e.: as a dashed outline or hatched solid of the top unit or units). Detailed instrument positions may be shown by:
        i. Displaced orthographic projection;
        ii. Isometric elevation; or
        iii. Fold-out view.
    g. A label for each mounting position, giving its name and lineset number (if applicable). Optional information may include:
        i. Trim height;
        ii. Number of circuits required; and
        iii. Total of each type of unit required.
    h. Deck electrics and practicals may be listed or shown on a separate sheet or on a ground plan;
    i. An indication of work lights and house lights (if applicable);
    j. Special rigging details, bumpers, trapeze pipes, etc.; and
    k. A minimum indication of venue architecture or scenery that does not obstruct the unit symbols or information.

4. The centre-line section should include at minimum these recommended details:
    a. Permanent architectural details or obstructions;
    b. Lineset index (if applicable);
    c. Sightline indications for masking (if applicable);
    d. Graphic representation of:
        i. Location of all electric pipes, showing trims and largest instrument type hung on each pipe;
        ii. Locations and size of borders and legs;
        iii. Any other objects that may affect rigging or masking.
    e. Trim heights (if applicable) indicated on the lineset index or by use of a scale should be drawn and labeled.
5. The Instrument Schedule should list all lighting units numerically by hanging position. Columns should be provided listing:
    a. Location;
    b. Instrument number;
    c. Channel;
    d. Dimmer/Universe/Address (where applicable);
    e. Circuit (where applicable);
    f. Type of Instrument;
    g. Wattage;
    h. Purpose;
    i. Colour;
    j. Accessories: gobo, iris, lens, tophat, barndoor, donut etc.;
    k. Devices: colour scroller, gobo rotator, animation wheel, moving mirror, etc.;
    l. Notes.
6. The Channel Schedule should list all lighting units numerically by channel. Columns should be provided listing:
    a. Channel;
    b. Dimmer/Universe/Address (where applicable);
    c. Circuit # (where applicable);
    d. Position;
    e. Instrument #;
    f. Type of Instrument;
    g. Wattage;
    h. Purpose;
    i. Colour;
    j. Notes.
7. It is the Lighting Designer's responsibility to provide sufficient information in the following areas to permit the Design to be realized:
    a. A colour media cutting list stating each colour and the number of pieces for each frame size;
    b. An accessory list detailing gobos, lenses, tophats, barndoors, donuts, etc.;
    c. An equipment list detailing all required lighting instruments, colour scrollers, gobo rotators, animation wheels, moving mirrors, etc.;
    d. Any other plans and specifications necessary for the realization of the Lighting Design.

8. The paperwork required to maintain an individual Lighting Design after the Approved Design will vary from production to production (i.e.: productions in repertory or which include moving lights), and may include:
    a. Schedules of Focus, Beam, and Colour Presets;
    b. Lighting cue sheets;
    c. Followspot cue sheets;
    d. Magic Sheet.
9. Focus, Beam, or Colour Preset Schedules, where necessary, should list all recorded presets used in the production, and may include the following details:
    a. Preset # and label;
    b. Description of preset;
    c. Indication of instruments included in preset;
    d. Description of individual attribute settings (i.e.: shutter positions, gobo, colour, pan/tilt positions, etc.);
    e. Sketch or photograph illustrating the preset;
    f. Notes.
10. Followspot cue sheets, where necessary, should include all details required to communicate and document followspot actions for the operators and stage management. This may include pick-ups, transitions, colour, size, fade-outs, etc.
11. The Magic Sheet should be a chart or map that acts as a graphic representation of the lighting systems used in the production. This document is primarily for the Designer's use (though it may be submitted as a reference for electricians maintaining the production) and as such, its form and layout remains at the sole discretion of the Designer.
12. In certain circumstances, focus charts of conventional/static instruments may be required for the accurate recreation of lighting (i.e.: a production intended for tour, or if a Designer anticipates a revival). The decision whether or not to create focus charts rests at the Designer's professional discretion. If the Designer determines them necessary, focus charts should list all conventional/static instruments, and provide sufficient detail for the instrument to be focused in the Designer's absence. These charts may include:
    a. Instrument # and position, channel, or other identifier;
    b. Hotspot or other reference for position;
    c. Description of individual attributes (i.e.: shutters/barn doors, gobos, edge softness, etc.);
    d. Sketch or photograph of the instrument's focus;
    e. Indication of fixtures that share focus (to avoid tedious duplication);
    f. Other notes.
13. Cue Sheets should provide sufficient information to convey the details of every cue or operation during the show. Columns may include:
    a. Name of production
    b. Cue number;
    c. Duration;
    d. Auto-follows (if applicable);
    e. General placement of cues;
    f. General description of cues.

Video/Projection Design

"**Video/Projection Design**" includes (but is not limited to) the selection of the location, orientation, type and quality of images or moving media to be used in the Production and the placement and duration of all projection cues and visual effects to be used in the Production, in consultation with the Director and the Set and Lighting Designers.

> *NOTE: Designers and Producers should remain cognizant of the rules and regulations relating to intellectual property and content ownership.*

Communication Standards

All drawings, renderings, and plans should adhere to the general communication standards identified earlier.

1. The video equipment and projected/emissive surfaces Ground Plan (or Video Plot) is the primary graphic tool used to convey the precise information needed to accurately position these items in the venue.
2. A centre line section should accompany the Ground Plan when any of the mounting positions are variable with respect to position of vertical trim.
3. The System Signal Flow block diagram and/or System Patch Sheets and/or Equipment Lists are the primary methods used to convey the precise information needed to interconnect all system components. Diagrams should correlate to the equipment lists created.
4. Each sheet should include a Legend/Key containing at minimum the following information:
    a. An example of every type of symbol used, with identification listing:
        i. Generic type of device;
        ii. Brand & model number;
        iii. Operating configuration.
    b. A typical device showing labels with all symbols and numbers used, as: channels, connectors, mode, circuits, configuration, remote control, etc.;
5. Storyboards, Production Shot Lists, and the Content Archive List should be used to document the source and type of all component images and moving media used in the preproduction and rendering process. They should also include detailed source identification for all copyrighted materials used in the production of performance media to enable the Producer to secure rights.
6. Cue sheets or other documentation should be provided, to convey the precise information needed to perform every cue or operation during the show.
7. Production Shot Lists should be distributed to all members of the creative team.

Recommended Working Procedures

Preliminary Design

1. Preliminary Designs should be presented, discussed and approved prior to commencing work on the final Designs. This includes any copyright clearances, which should be explicitly identified in any approvals. Cost estimates provided by the Producer should be in writing.
2. It is the responsibility of the Video/Projection Designer to provide sufficient information in the Preliminary Design submission to allow the Producer to cost the Design.
3. The Preliminary Design Submission should include:
    a. a description of the basic approach to the use of video or projection in the production, in the form of lists, preliminary storyboards, 3D renderings, etc.;
    b. a preliminary scale plan and section view detailing all video and projection equipment including projector, surfaces, emissive displays, etc.;
    c. details highlighting any possible special rigging or mounting positions;
    d. a rough inventory of equipment or additional equipment;
    e. general specifications for any special video effect devices;
    f. estimated equipment and studio rental and personnel needs for preproduction and recording/producing of content, including Designer personal equipment;
    g. a preliminary list indicating anticipated content purchases;
    h. Preliminary Signal Flow diagram;
    i. other details so as to enable the Producer to reasonably estimate costs, with the understanding that the Preliminary Design reflects the discussions among the Designer(s), the Director and the Producer.
4. Wherever the scenic design includes surfaces that are deliberately intended for video/projection, the Video/Projection Designer should be consulted on the selection of materials.
5. The Video/Projection Designer should be included in the earliest stages of scenographic design development to ensure the highest level of creative integration and technical feasibility.
6. Communication among all design disciplines should be encouraged and maintained from the initial stages of design and throughout the development process.

Completed and Approved Designs

1. The Completed Design submission should include:
    a. accurate scale plan(s) and section(s);
    b. working drawings and specifications;
    c. details highlighting any custom rigging or construction requirements;
    d. equipment list;
    e. Storyboard;
    f. System Signal Flow diagram;
    g. Production Shot List, Content Archive List;
    h. any additional details pertaining to overall design sufficient for detailed costing and realization of the Design.
2. The documents provided at the Completed Video/Projection Design submission should be considered “living documents” subject to revision, amendment, updating, and addition until the time of the Approved Video/Projection Design.

3. The Plan should include at minimum these details:
    a. Centre Line;
    b. Proscenium or Setting Line;
    c. A Scaled Rule;
    a. Horizontal mounting positions should be shown as a double continuous line or heavy single line broken by the appropriate projector/surface symbol;
    b. Vertical locations should be indicated in their correct placement, in “phantom” view (i.e.: as a dashed outline or hatched solid of the top unit or units). Detailed projector/surface positions may be shown by:
        i. Displaced orthographic projection;
        ii. Isometric elevation;
        iii. Fold-out view.
    c. A label for each mounting location, giving name and number of the location, and lineset number (if applicable). Optional information may include:
        i. Trim height;
        ii. Power or signal requirements;
        iii. Total number of each type of device required;
        iv. Dowser.
    d. Fixed, house projectors/surfaces may be listed or shown on the ground plan or on a separate sheet;
    e. An indication of network switches, baluns, circuits/position (as applicable);
    f. Special rigging details, custom mounting brackets or harnesses, etc.;
    g. A minimum indication of venue architecture or scenery that does not obstruct the projector symbols or information.
4. The centre-line section should include at minimum these recommended details:
    a. Permanently installed projectors/surfaces;
    b. Lineset index (if applicable);
    c. Sightline indications for masking (if applicable);
    d. Graphic representation of:
        i. Location of all video/projection and electric pipes and other show-specific obstructions including borders and legs;
        ii. Location of all permanent architectural features affecting coverage;
        iii. Any other objects that may affect rigging or masking.
    e. Trim and mounting heights should be drawn in accurate scale and labeled.
5. The equipment list should include all projectors and other displays. The following information should be provided (as applicable):
    a. Location/application;
    b. Device number, name;
    c. Native Resolution and/or utilized resolution;
    d. Rear or Front Projector, or orientation for solid “emissive” displays;
    e. Wattage;
    f. Make and model number of equipment;
    g. Lensing for projectors;
    h. Input used (DVI, HDMI, DisplayPort, etc.);

i. Dowser (if externally required);
j. I.P. address;
k. Extras, i.e. specific serial numbers, colour coding, etc.;
l. Notes (including warping, functional mode, lens shift, blend, etc.).

6. The equipment list may need to consist of several sublists, including Displays, Control Systems, Onboard Devices, Outboard devices (networking, triggers, sensors, cameras, switches, HCI devices, scalers, etc.), or others.

7. The video/projection Storyboard is a visual document intended to provide the creative and production teams with a clear idea of what the video content of the production will look like. It is an opportunity to provide additional clarification and information about the content and method of delivery and should list all still and moving media images by running order. The following information should be provided (as applicable):
   a. Visual representation of the content;
   b. Content description (including resolution, etc.);
   c. Device number, name, and/or location;
   d. Input source;
   e. Output;
   f. Source/rights.

   This document should provide sufficient detail for the purchase or acquisition of content, however the Designer may provide a separate concise document detailing content for purchase.

8. The System Signal Flow block diagram or patch sheets should include these details:
   a. All video equipment and components;
   b. All inputs and outputs indicating type of connector and any required adapters;
   c. All interconnections showing routing, splices, pathways, junctions, etc.;
   d. Adequate labeling to indicate generic and specific types of devices, applications, channels, connection details, circuit labeling, shielding information, cable type, operating modes, switch settings, jumpering, etc.;
   e. Indication of all patching options with supplied detail;
   f. Production table requirements including, but not limited to, control systems, networking, power and amount of space required (a Ground Plan of the production table set up can be very useful and save time);
   g. Any specific equipment information necessary for proper understanding enlarged and shown separately in adequate detail to eliminate ambiguity.

9. Where original content is produced for a Production, the following document should be created:
   a. Production Shot List for recording primary content, which should provide the following information:
      i. Name of production;
      ii. Director of production, and director for recorded content (if different);
      iii. Cinematographer/Director of Photography;
      iv. Shot number;
      v. Location (on-stage, exterior, created, etc.);
      vi. Shot type;
      vii. Camera angle;

viii. Camera movement;
ix. Description of shot;
x. Actors required;
xi. Scenery required;
xii. Props required;
xiii. Costumes required;
xiv. Wigs, hair, or make-up required;
xv. Shot deadline.

b. Content Archive list, which should provide the following information:
i. Name of production;
ii. Media;
iii. Speed/sampling rate;
iv. Shot number ;
v. File name;
vi. Shot description;
vii. Master or slave;
viii. Type of time code;
ix. Video Designer;
x. Director;
xi. Editing history;
xii. Performer identification;
xiii. Reference audio level (if applicable);
xiv. Details on any copyrighted material used;
xv. crediting of other Designers, production personnel, or production companies involved.

10. Cue sheets should include the following details, as the design permits:
a. Name of production;
b. Cue number;
c. Cue name or label;
d. Type of cue, i.e. preset, fade, MIDI, timecode etc.;
e. Placement of cue;
f. Cue description;
g. Auto-follows, (if applicable) and their time for execution;
h. Video source(s) selected for control by cue and assigned output for the cue;
i. Fade rate(s) (if applicable);
j. A thumbnail image;
k. File name.

Sound Design

"**Sound Design**" includes (but is not limited to) the selection of the location, orientation, type and quality of electronically reproduced and/or enhanced sound to be used in the Production and the placement and duration of all sound cues and aural effects to be used in the Production, in consultation with the Director and the Composer, if any.

> *NOTE: Frequently, Producers anticipate Sound Designers to serve as Composers. This should be discussed and agreed to in advance by all parties, as it affects the equipment, time, and skills required of the Sound Designer.*

Communication Standards

All drawings, renderings, and plans should adhere to the general communication standards identified earlier.

1. The specific documentation required to convey the sound design may vary from production-to-production depending on the existence or use of a venue's in-house infrastructure or installation. The Producer and Designer should determine in advance what documentation is required for any particular Production.
2. The loudspeaker and microphone location plan is the primary graphic tool used to convey the precise information needed to accurately position these transducers in the venue.
3. A centre-line vertical elevation should accompany the plan when any of the mounting positions are variable with respect to position of vertical trim.
4. The system signal flow block diagram and/or system patch spreadsheets are the primary graphic tools used to convey the precise information needed to electrically interconnect all system components.
5. A patching schedule should accompany the block diagram when patch bays are involved at any point in the signal flow path.
6. Each sheet should include a Legend/Key containing at minimum the following information:
    a. An example of every type of symbol used, with identification listing:
        i. Generic type of device;
        ii. Brand & model number;
        iii. Operating configuration.
    b. A typical device showing labels with all symbols and numbers used, as: channels, audio levels, balancing, connectors, mode, circuits, configuration, remote control, attenuation, crossover settings, etc.;
7. The sound plot is the primary tool used to condense the total of all auditory functions of the Sound Design into a manageable form.
8. Recording tracking sheets are the primary tools used to document the source and type of all component sounds used in the preproduction and recording process, where they are recorded specifically for a production.
9. A detailed Source Identification Schedule should accompany all tracking sheets when copyrighted materials are used in the production of pre-recorded sound.

10. When live musicians are used in the recording process, a detailed session contract should be filed and a copy should accompany all tracking sheets.
11. Cue sheets or other documentation should be provided, to convey the precise information needed to perform every cue or operation during the show.

Recommended Working Procedures

Preliminary Design

1. Preliminary Designs should be presented, discussed and approved prior to commencing work on the final Designs. This includes any copyright clearances, which should be explicitly identified in any approvals. Cost estimates provided by the Producer should be in writing.
2. It is the responsibility of the Sound Designer to provide sufficient information in the Preliminary Design submission to allow the Producer to cost the Design.
3. The Preliminary Design submission should include:
    a. a description of the basic approach to the use of sound in the production;
    b. a rough inventory of equipment or of additional equipment;
    c. details of any special rigging or mounting positions;
    d. general specifications of any special sound effect devices;
    e. a rough inventory of consumables such as show media, tracking sheets, RF mics and accessories, etc.;
    f. where applicable, estimated equipment and studio rental and personnel needs for preproduction and recording/producing content;
    g. a preliminary list of materials the Designer believes to require copyright clearance by the Producer (to the best of the Designer's knowledge);
    h. other details so as to enable the Producer to reasonably estimate costs, with the understanding that the Preliminary Design reflect the discussions among the Designer(s), the Director, the Composer (if any) and the Producer.
4. Communication among all design disciplines should be encouraged and maintained throughout the development process.

Completed and Approved Designs

1. The specific documentation required for the Completed Design will depend on the existence or use of a venue's in-house infrastructure or installation. The Producer and Designer should determine in advance what documentation is required for any particular Production.
2. The Completed Design submission may include:
    a. accurate scale plan(s) and section(s);
    b. working drawings and specifications;
    c. schedules and tracking sheets;
    d. details of any custom rigging or construction requirements;
    e. inventory of equipment and system performance standards;
    f. a breakdown of content, including sources;
    g. any additional details pertaining to overall design sufficient for detailed costing and realization of the Design.
3. The documents provided at the Completed Sound Design submission should be considered "living documents" subject to revision, amendment, updating, and addition until the time of the Approved Sound Design.
4. The loudspeaker and microphone placement plan, when required, should include these details:
    a. Centre Line;
    b. Proscenium or Setting Line;
    c. A Scaled Rule;
    d. Horizontal mounting positions should be shown as a double continuous line or heavy single line broken by the appropriate transducer symbol;
    e. Vertical locations should be indicated in their correct placement, in "phantom" view (i.e.: as a dashed outline or hatched solid of the top unit or units). Detailed transducer positions may be shown by:
        i. Displaced orthographic projection;
        ii. Isometric elevation;
        iii. Fold-out view.
    f. A label for each mounting location, giving name and number of the location, and lineset number (if applicable). Optional information may include:
        i. Trim height;
        ii. Power or signal requirements;
        iii. Total of each type of device required;
        iv. Attenuator/crossover settings.
    g. Deck practical loudspeakers and fixed microphones may be listed or shown on the groundplan or on a separate sheet;
    h. An indication of intercom, biscuit, headphone, monitor/paging speaker circuits/positions (if applicable);
    i. Special rigging details, custom mounting brackets or harnesses, etc.;
    j. A minimum indication of venue architecture or scenery that does not obstruct the transducer symbols or information.

6. The centre-line section, when required, should include at minimum these recommended details:
    a. Permanently installed transducers (including infrared systems);
    b. Lineset index (if applicable);
    c. Sightline indications for masking (if applicable);
    d. Graphic representation of:
        i. Location of all audio and electric pipes and other show-specific obstructions;
        ii. Location of all permanent architectural features affecting coverage;
        iii. Any other objects that affect rigging or masking.
    e. Trim and mounting heights should be drawn in accurate scale and labeled.
7. The Equipment Schedule(s) should list all devices numerically by location. Columns should be provided listing (as applicable):
    a. Device;
    b. Location/application;
    c. Device number;
    d. Type of unit(s);
    e. Input/Output Channels;
    f. Splitter circuit(s);
    g. Extras, i.e. specific serial numbers, colour coding, etc.;
    h. Notes.
8. The Amplifier Schedule should list all units, grouped by amplifier. Columns should be provided listing:
    a. Amplifier #;
    b. Location;
    c. Output channel #(s);
    d. Loudspeaker #(s);
    e. Number and type of loudspeakers;
    f. Loudspeaker circuit(s);
    g. Net load impedance;
    h. Phase polarity;
    i. Amplifier type & power rating;
    j. Input gain setting;
    k. Extra notes, i.e.: bridged/normal mode, balanced/unbalanced input option, etc.
9. It is the Sound Designer's responsibility to provide sufficient information in the following areas to permit the Design to be realized:
    a. A list stating any special components to be installed into any particular transducer prior to hanging, installation or use;
    b. A special accessory list detailing windscreens, pop filters, special capsules, new wireless batteries, etc. to be used or installed at special times during the performance;
    c. An equipment list detailing all required equipment such as special parts, spare diaphragms, capsules, or other potential replacement/expendable items and any other plans and specifications necessary for the realization of the Sound Design on an on-going basis over the expected life span of the production.

10. The system signal flow block diagram and/or system patch sheets, where required, should include the following details:
    a. All active and passive sound devices and components, connected or not;
    b. All inputs and outputs indicating type of connector;
    c. All interconnections showing routing, splices, pathways, junctions, etc.;
    d. Dashed outlines indicating equipment contained within the same physical space;
    e. Adequate labeling to indicate generic and specific types of devices, applications, channels, connection details, circuit labeling, shielding information, cable type, operating modes, switch settings, jumpering, etc.;
    f. Indication of all patching options with detail showing patchbay labeling;
    g. Any specific equipment information necessary for proper understanding enlarged and shown separately in adequate detail.
11. The sound plot should include representation of all the aural aspects of the production as a sequence of events, presented in either graphic or spreadsheet format.
12. Where original content is recorded for a Production, the following document should be created as required:
    a. Recording tracking sheets should include these details:
        i. Tape/disk type;
        ii. Speed/sampling rate;
        iii. Number of tracks;
        iv. Master or slave;
        v. Type of time code;
        vi. Name of cue and production;
        vii. Composer;
        viii. Conductor;
        ix. Take, timing and editing history;
        x. Instrumentation on each track;
        xi. Musician/instrument identification;
        xii. Doubling/comping history;
        xiii. Noise reduction;
        xiv. Test tones and reference level;
        xv. Details on any copyrighted material used: composer, publisher, clearance organization.
    b. A session contract should include these details:
        i. Name of union signatory;
        ii. Name of contractor;
        iii. Name of session leader;
        iv. Names of all musicians and their instruments;
        v. Details of any doubling used;
        vi. Purpose of recording, explanation of end use;
        vii. Details of remuneration and dues.

13. Cue sheets should include the following details:
    a. Name of production and cue number;
    b. Cue name or label;
    c. Type of cue, i.e. mic, tape, preset, fade, MIDI, etc.;
    d. Number of identical follow repeats (loops);
    e. Time for execution as an automatic follow;
    f. Whether to reset the stopwatch or not when the cue goes;
    g. Sound source(s) selected for control by cue;
    h. Fade rate(s) (if applicable);
    i. Volume levels by source;
    j. Effect send levels and assignments (if applicable);
    k. Effect return levels and assignments (if applicable);
    l. Direct preset assignments by source;
    m. Output matrix level/switch settings by row/column (input/output);
    n. Master output level settings by output channels.

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