

EDI Level 2 National Award in Technical Theatre

(Rigging, Lighting and Sound)

Candidate Pack

EFFECTIVE FROM: 1 JANUARY 2008
UK ACCREDITATION NUMBER:500/3028/0
SUBJECT CODE: NXXXX

ASNCXXXX

Vision Statement

Our vision is to contribute to the achievements of learners around the world by providing integrated assessment and learning services, adapted to meet both local market and wider occupational needs and delivered to international standards.



© Education Development International plc 2007-2008 Company Registration No: 3914767
All rights reserved. This publication in its entirety is the copyright of Education Development International plc.
Reproduction either in whole or in part is forbidden without written permission from Education Development International plc.

International House, Siskin Parkway East, Middlemarch Business Park, Coventry, CV3 4PE
Telephone: +44 (0) 8707 202909 Facsimile: + 44 (0) 24 7651 6566
Email: customerservice@ediplc.com

CONTENTS

INTRODUCTION	1
ABOUT EDI	1
EDI LEVEL 2 NATIONAL AWARD IN TECHNICAL THEATRE (RIGGING, LIGHTING AND SOUND)	1
WHAT IS A NATIONAL AWARD?	3
WHAT IS ASSESSMENT?	3
YOUR NATIONAL AWARD	4
APPEALS PROCEDURES FOR LEARNERS	7
KEY SKILLS SIGNPOSTING	9
STRUCTURE OF AWARD	13
EDI LEVEL 2 NATIONAL AWARD IN TECHNICAL THEATRE (RIGGING, LIGHTING AND SOUND)	15
CLAIMS TO COMPETENCE	69

INTRODUCTION

ABOUT EDI

Education Development International (EDI) has a history going back over 100 years. It is one of the largest UK and international awarding bodies, and is accredited by the Qualifications and Curriculum Authority (QCA), together with the regulatory authorities for Scotland, Wales and Northern Ireland, for the purposes of assessment and the awarding of qualifications within the UK.

EDI is the brand name for qualifications provided by Education Development International (EDI). Qualifications from EDI are internationally recognised standards of attainment and are highly regarded in the UK by professional bodies, employers and educational establishments worldwide. In the UK, EDI is a leading provider of vocational qualifications. Learners choosing EDI qualifications can be confident that they are receiving an award which proves to potential and current employers that they have the relevant skills, knowledge and understanding to perform effectively in their jobs. In addition, they are assured of the quality of service that an established internationally recognised awarding body can provide.

EDI LEVEL 2 NATIONAL AWARD IN TECHNICAL THEATRE (RIGGING, LIGHTING AND SOUND)

The EDI Level 2 National Award in Technical Theatre (Rigging, Lighting and Sound) offered by EDI is one of a suite of National Awards developed in collaboration with Creative and Cultural Skills; the Sector Skills Council for advertising, crafts, cultural heritage, design music, performing, literary and visual arts. The intention is for the National Award in Technical Theatre (Rigging, Lighting and Sound) to form part of a new Creative Apprenticeship framework, which is currently being developed by Creative and Cultural Skills. In addition to the National Awards a Level 2 and 3 Certificate in Creative and Cultural Practice is available.

This Award will introduce people to working backstage in a theatre or live events setting and provide grounding for careers in sound, lighting and technical aspects of theatre production. The learner will gain real experience of working as part of a technical team, seeing a production through all stages of development to actual performance. The learner will develop skills in specific aspects of technical production, such as sound, lighting and rigging giving them a thorough understanding of the overall production process. The Technical Theatre (Rigging, Lighting and Sound) pathway equips learners with a range of generic skills to widen the job opportunities available to them.

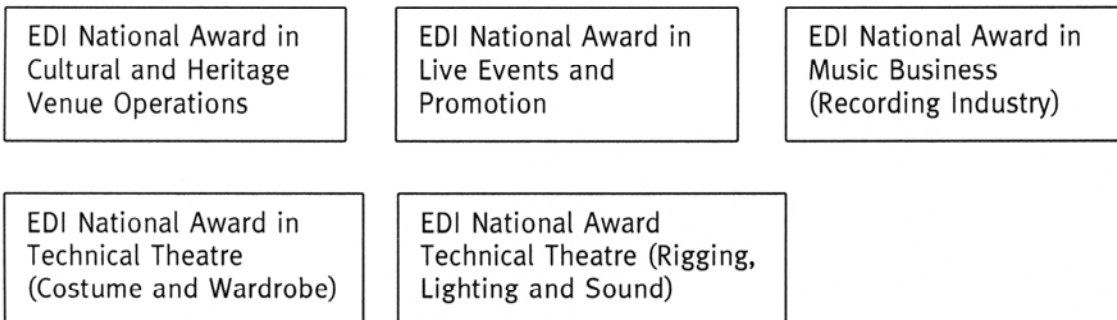
Within your job role you need to be able to show that you can carry out a range of work activities in a variety of contexts. Some of these activities will need to be complex or non-routine tasks that may be carried out when you work as part of a team. In addition you need to show that you can take responsibility for your own work and work by yourself when needed.

PROGRESSION

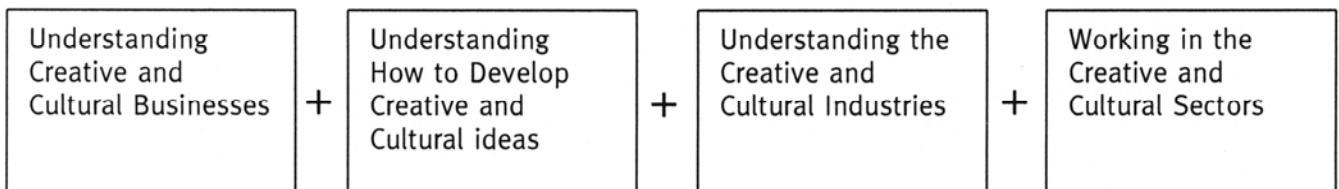
The EDI Level 2 National Award in Technical Theatre (Rigging, Lighting and Sound) provides an up-to-date qualification that is in line with industry needs and presents an opportunity for individuals to progress within their present and future roles.

The National Award would be appropriate for learners who wish to progress to the Level 3 in Technical Theatre (Rigging, Lighting and Sound) and for those learners who wish to progress to an Advanced Apprenticeship.

EDI CREATIVE AND CULTURAL NATIONAL AWARDS at Levels 2 and 3



EDI Level 2 and 3 CERTIFICATE IN CREATIVE AND CULTURAL PRACTICE



WHAT IS A NATIONAL AWARD?

The EDI National Awards are based on typical job responsibilities within an industry.

The National Award comprises units, with each unit covering an area of an individual's job role and the industry standard that is required.

National Awards are work-based qualifications that assess an individual's competence to do a job.

EDI National Awards differ from more traditional qualifications in the following ways:

- there are no formal entry requirements; learners are not required to have any prior qualifications to achieve the National Awards
- learners are principally assessed on their ability to do the job, rather than by means of examinations
- assessment is via a portfolio of evidence
- they can be gained in a variety of ways
- they take account of previous experience
- they allow individuals to work at their own pace
- assessment is undertaken, where possible, in the work environment
- each unit can be achieved individually as a Unit of Credit; the full National Award is awarded when the required number of units has been achieved
- the award is based on emerging national occupational standards and has been developed in collaboration with industry

WHAT IS ASSESSMENT?

Assessment is the process used to judge your competence at work.

Trained and qualified assessors, who can base their judgments on a learner's work, and how it compares with the national standard, will carry this out. You, the learner, will be asked questions based on the knowledge required to do the work to establish your understanding of your job role.

When you have completed all of the required units and your assessor is satisfied that you have met the national standard, a recommendation for certification will be made.

An Internal Verifier who is responsible for the quality assurance of National Awards will see your portfolio during the assessment process and when it is complete.

An External Verifier who is appointed by EDI will verify the assessment and internal verification decisions involved in the development of your portfolio. The External Verifier quality assures the National Award process, which ensures that the certification of your National Award is reliable, consistent and to the national standard.

YOUR NATIONAL AWARD

This binder and its contents are your property. Keep it safe: it will provide a lasting and detailed statement of the competences you have achieved.

The binder contains a specification of the competences for the **EDI Level 2 Technical Theatre (Rigging, Lighting and Sound)**. This sets out in detail what you must be able to do to meet the standards. You should ask for assessment as soon as you feel you have accomplished the requirements of a particular unit; that is, you claim competence for yourself. This is an important part of your development as a skilled and competent worker.

CLAIMING COMPETENCE

Each of the units of the National Award that you achieve will appear on the National Award Certificate that you receive. If you do not complete the full National Award requirements, you can be awarded a Unit Certificate for the units in which you have demonstrated competence; you may, of course, obtain the full certificate at a later date by subsequently completing the outstanding units.

In order to claim for your unit(s), you need to complete a claim to competence, which is split into two sections: the evidence matrix and learner or learner statement/summative assessment record.

HOW TO RECORD YOUR EVIDENCE – THE EVIDENCE MATRIX

In order to achieve the National Award, you must demonstrate and record your competence and knowledge.

The **first section** of your claim to competence, the Evidence Matrix, is designed to help with evidence collection. It is a mapping activity to ensure that you have covered the “Skills and Techniques” and “Knowledge and Understanding” contained in each unit, and is intended to help to keep the volume of evidence to a minimum. One matrix should be completed for each unit.

It is expected that a selection of various types of evidence will be used as appropriate; columns in the matrix enable you to enter the evidence type, e.g. Report, Log, Written Statement, and also the assessment method, e.g. Obs (=Observation), as shown in the Assessment Method key. By inserting your portfolio reference numbers in the boxes provided, you will enable the Assessor, Internal Verifier and External Verifier to locate quickly the evidence you are submitting to demonstrate your competence.

Examples of types of evidence you could provide to prove your competence:

- Record of observation of performance in the workplace
- Product evidence (e.g. correspondence, work records)
- Work-based projects
- Testimony from senior colleagues/customers
- Personal report of actions and circumstances
- Accreditation of Prior Learning/Achievement (APL/A)
- Special projects, assignments or simulations
- Records of questioning

LEARNER STATEMENT AND SUMMATIVE ASSESSOR STATEMENT

This section gives you an opportunity to summarise details of the work you have carried out, paying particular attention to how you have covered the ‘Skills and Techniques’ and ‘Knowledge and Understanding’ statements where required.

A claim should be submitted only when there is sufficient evidence to fulfil all of the above.

It is understood, however, that you may not always have evidence to cover the full range of situations that are indicated. Nonetheless, your Claim to Competence cannot be agreed and signed by the assessor until the assessor is sure that you could operate across a range of different situations. As such, where visible evidence is not present, the assessor will need to interview you to cover these aspects. Overall it is recommended that the portfolio is as complete as possible in order to fully demonstrate and support your Claim to Competence and in order to clarify this claim to the assessor as effectively as possible.

CERTIFICATION

Each of the units of the National Award that you achieve will appear on the National Award Certificate that you receive. If you do not complete the full National Award requirements, you can be awarded a Unit Certificate for the units in which you have demonstrated competence; you may, of course, obtain the full certificate at a later date by subsequently completing the outstanding units.

APPEALS PROCEDURE FOR LEARNERS

If you are dissatisfied with an assessment outcome, you have the right of appeal. There are 3 stages in the appeals procedure and each stage must be exhausted before proceeding to the next one. Learners are advised to keep their own copies of all the documents used in the appeals procedure.

The main reasons for an appeal are likely to be:

- learners do not understand why they are not yet regarded as competent, due to lack of or unclear feedback from the Assessor
- learners believe they are competent and that the Assessor has misjudged them, or has failed to utilise some vital evidence.

STAGE 1

If learners receive a decision they are unsatisfied with, they have the right to appeal directly to the Assessor who carried out the assessment. The appeal must be in writing and clearly indicate:

- the points of disagreement
- the evidence in the portfolio that the learner believes meets the requirements for claiming competence.

STAGE 2

Learners who are not satisfied with the outcome of their Stage 1 appeal can next appeal to the centre Internal Verifier. This appeal must be in writing, but need not repeat the detail provided at Stage 1 as all the documentation used at Stage 1 will be passed to the Internal Verifier.

STAGE 3

Learners who are not satisfied with the outcome of their Stage 2 appeal and who have exhausted all centre appeals procedures may proceed to Stage 3. This appeal must be in writing to the EDI Compliance Manager, and must be accompanied by copies of all documentation from Stages 1 and 2. There must also be evidence that the learner has exhausted all the centre internal appeals procedures

An investigation will be undertaken on behalf of EDI and the EDI appeals Panel will compile a report for consideration. This consideration will lead to one of two decisions:

EITHER the appeal will either be upheld or rejected

OR the appeals panel will appoint an independent Assessor and require the learner to re-submit their portfolio and be available for interview on an agreed date. The independent Assessor will then report to the appeals panel. The appeal will either be rejected or upheld.

The decision of the appeals panel will be final.

FEE FOR APPEAL

A fee is payable for an appeal. The current fee is listed in the Fee Sheet available from EDI Customer Service. The fee will be refunded if the appeal is upheld.

SUMMARY

The appeals procedure aims to ensure the following:

- the operation of the appeals procedure, and results arising from it, are monitored to determine future policy
- all learners' complaints are acknowledged and investigated to establish the facts and evidence supporting the appeal. If a complaint is considered justified, remedial action will be taken
- all learners who register an appeal will receive a formal reply within 8 weeks. It is intended that the response will be to the mutual satisfaction of the learner and EDI

The appeals procedure must be communicated/available in writing to all learners as well as the action they need to take to make use of it.

COMPOSITION OF THE APPEALS PANEL

The appeals panel will comprise the chair and three independent members of the Standing Committee, the Head of Education Development and the Head of Standards and Compliance.

KEY SKILL SIGNPOSTING FOR THE NATIONAL AWARD IN TECHNICAL THEATRE (RIGGING, LIGHTING AND SOUND)

INTRODUCTION

This document contains a table that shows the links between the National Award in Technical Theatre (Rigging, Lighting and Sound) and the Key Skills developed by QCA.

This table will be of assistance to assessors and candidates who wish to integrate Key Skill achievement into workplace practice and National Award assessment.

This signposting has been completed using QCA guidance. The analysis is based on the principle that some evidence for one or more Key Skill is likely to arise when the candidate is carrying out the functions described in the National Award in their work role.

Readers should note that these links are not necessarily automatic or prescriptive. In some cases, evidence will only apply to some aspects of the Key Skill. In others, the generation of evidence for Key Skills may depend on the specific processes that a candidate follows to achieve the outcomes described in the occupational standards. This is particularly the case with Information Technology. There are many instances where the standards do not require the candidate to use information technology, but they may do so in order to achieve the outcomes described, depending on the resources available to them. In this case the Key Skills are printed within parentheses for example, (2.1, 2.2, 2.3), in the tables.

WHAT IS SIGNPOSTING?

The signposting of Key Skills to the Technical Theatre (Rigging, Lighting and Sound) units is intended to help assessors identify opportunities to:

- Develop Key Skills within the context of developing occupational competence
- Collect evidence of achievement of Key Skills along with evidence for the National Award being assessed
- Identify where a key skill can usually be deemed implicit in the Technical Theatre (Rigging, Lighting and Sound) standards

HOW ARE THESE TECHNICAL THEATRE (RIGGING, LIGHTING AND SOUND) UNITS SIGNPOSTED?

RELEVANT KEY SKILLS

An outline of the relevant Key Skills is given below. These are dated 2004. The full Key Skill units may be obtained from the Qualifications and Curriculum Authority.

Communication Level 1

- C1.1 Take part in either a one-to-one discussion or a group discussion
- C1.2 Read and obtain information from at least one document
- C1.3 Write two different types of documents

Application of Number Level 1

- N1.1 Interpret information from two different sources. At least one source must include a table, chart, graph or diagram
- N1.2 Carry out and check calculations to do with: amounts or sizes, scales or proportions, handling statistics
- N1.3 Interpret the results of your calculations and present your findings in two different ways using charts or diagrams

Information and Communication Technology Level 1

- ICT1.1 Find and select relevant information
- ICT1.2 Enter and develop information to suit the task
- ICT1.3 Develop the presentation so that the final output is accurate and fit for purpose

Technical Theatre (Rigging, Lighting and Sound) Level 2

UNIT NO	Title	COMM	AON	ICT
1	Selecting and using safe systems for working at height	√	x	√
2	Using tools and equipment for construction or maintenance	√	√	x
3	Cleaning up own work area	√ ²	x	√ ²
4	Getting in, fitting up and getting out	√	√ ¹	√
5	Operating sound for a live performance in the theatre	√	√	√
6	Running and crewing an ongoing production	√	√ ¹	√ ²
7	Planning lighting requirements for a production	√	√	√
8	Setting up and checking sound equipment	√	√	√
9	Operating lighting for a live performance in the theatre	√	x	√

¹ Some AON outcome may be possible when dealing with timescales, floor areas, testing load bearing etc.

² Communication and ICT would be used here in researching information for knowledge and understanding and some Communication would be a possible outcome from performance under 'Safely dispose of materials'

EDI Level 2 National Award in Technical Theatre (Rigging, Lighting and Sound)

To achieve the full National Award in Technical Theatre (Rigging, Lighting and Sound), you are required to complete all nine units at this level.

SUMMARY OF UNITS AND ELEMENTS

UNIT 1 SELECTING AND USING SAFE SYSTEMS FOR WORKING AT HEIGHT

Element 1.1 Safe working skills for working at height
Element 1.2 Selection and setting up skills for PFPS
Element 1.3 Use and maintenance techniques for PFPS

UNIT 2 USING TOOLS AND EQUIPMENT FOR CONSTRUCTION OR MAINTENANCE

Element 2.1 Operation skills for tools and equipment

UNIT 3 CLEANING UP OWN WORK AREA

Element 3.1 Cleaning and clearing techniques
Element 3.2 Material storage techniques
Element 3.3 Safe disposal techniques

UNIT 4 GETTING IN, FITTING UP AND GETTING OUT

Element 4.1 Assembly and disassembly techniques
Element 4.2 Effective team work skills
Element 4.3 Floor covering techniques
Element 4.4 Get in and get out techniques
Element 4.5 Packing and loading techniques
Element 4.6 Safe working skills for get in and get out
Element 4.7 Trashing and disposal techniques

UNIT 5 OPERATING SOUND FOR A LIVE PERFORMANCE IN THE THEATRE

Element 5.1	Element Effective working skills
Element 5.2	Monitoring techniques for other's work
Element 5.3	Pre-show checking techniques
Element 5.4	Post-show procedures
Element 5.5	Problem solving techniques
Element 5.6	Sound operation techniques
Element 5.7	Wireless equipment fitting skills

UNIT 6 RUNNING AND CREWING AN ONGOING PRODUCTION

Element 6.1	Performance preparation techniques
Element 6.2	Performance scheduling techniques
Element 6.3	Setting up techniques for off-stage areas
Element 6.4	Performance area maintenance techniques
Element 6.5	Moving techniques for scenic components
Element 6.6	Prop setting techniques

UNIT 7 PLANNING LIGHTING REQUIREMENTS FOR A PRODUCTION

Element 7.1	Lighting plan maintenance techniques
-------------	--------------------------------------

UNIT 8 SETTING UP AND CHECKING SOUND EQUIPMENT

Element 8.1	Sound system and equipment checking techniques
Element 8.2	Sound system and equipment set up techniques

UNIT 9 OPERATING LIGHTING FOR A LIVE PERFORMANCE IN THE THEATRE

Element 9.1	Pre-performance checking techniques
Element 9.2	Operating techniques for the lighting desk or follow spot
Element 9.3	Post-performance checking techniques

EDI Level 2 National Award in Technical Theatre (Rigging, Lighting and Sound)

UNIT 1 SELECTING AND USING SAFE SYSTEMS FOR WORKING AT HEIGHT

- Element 1.1 Safe working skills for working at height
- Element 1.2 Selection and setting up skills for PFPS
- Element 1.3 Use and maintenance techniques for PFPS

The purpose of this unit is to develop the knowledge, understanding and skills required to employ safe working skills for working at height, and to use techniques for personal fall protection systems (PFPS).

UNIT 1 SELECTING AND USING SAFE SYSTEMS FOR WORKING AT HEIGHTS

SKILLS AND TECHNIQUES

When you select and use safe systems for working at height you must consistently:

Element 1.1 Safe working skills for working at height

- a Undertake the work in line with an agreed plan
- b Assess correctly the risks associated with the task to be undertaken, taking into account the potential dangers of falling, of dropping tools and debris, the stability of access equipment, the working area, any overhead cables and equipment, and other people in the vicinity
- c Take proper precautions to address all risks identified
- d Wear suitable personal protection equipment correctly, including, where relevant, a full arrest harness, ensuring that these are in good condition and functioning properly
- e Make sure that safety barriers are in place around the working area
- f Get a permit to work, where required, before working at heights
- g Confirm that fall protection equipment is maintained and used properly
- h Undertake all required pre-use checks, including ensuring that height access equipment is free from obvious defects before use
- i Confirm that height access equipment is set up, secured before operations and used correctly
- j Maintain frequent communication with an identified colleague
- k Leave work areas clean, tidy and free of obstructions
- l Use and store all access and personal protective equipment correctly

Element 1.2 Selection and setting up skills for PFPS

- a Identify the requirements and need for PFPS relevant to the work being carried out and work area
- b Check that the PFPS is set up in accordance with regulatory requirements
- c Ensure all PFPS equipment is used in accordance with manufacturers' instructions
- d Clearly identify hazards and risks, and work with others in the surrounding environment to ensure appropriate action is taken and communicated with the relevant persons
- e Check PFPS equipment for defects and ensure it is in a suitable condition for use in line with manufacturers' instructions
- f Reject and report PFPS equipment if found to be modified or defective or where it does not meet the relevant standard for its intended use
- g Locate anchor points and confirm their suitability for use and ensure they are in line with relevant standards
- h Refer problems and conditions outside the responsibility of the job holder to an authorised person
- i Follow procedures and work in line with legal requirements

Element 1.3 Use and maintenance techniques for PFPS

- a Demonstrate correct use of PFPS as appropriate
- b Check work area for obstacles and obstructions that may interfere and cause restrictions in freedom of movement when using the PFPS
- c Locate anchor points for the PFPS and confirm they are adequate
- d Correctly wear and fasten the harness in line with manufacturer's instructions and conduct appropriate tests before use
- e Use the harness in line with the manufacturer's instructions
- f Store, maintain and inspect PFPS equipment when not in use in line with legal requirements
- g Refer problems and conditions outside the responsibility of the job holder to an authorised person
- h Follow procedures and work in line with legal requirements

KNOWLEDGE AND UNDERSTANDING

To be competent in selecting and using safe systems for working at height you need to know and understand:

- A Awareness of applicable current legislation including health and safety, HSC approved codes of practice and relevant standards
- B Your individual responsibility for maintaining safe working practices and procedures when working at heights, and under health and safety legislation
- C The risks associated with working at heights, especially when carrying or handling objects, and how to control these risks
- D What the approved procedures and practices are for the work place, activity and environment, for:
 - controlling risks to health and safety
 - preparing for, and working at heights
 - using and storing height access and personal protective equipment
 - emergencies and for day-to-day operations
- E What precautions are appropriate for keeping any risks in working at height to a minimum
- F Regulatory requirements for the use of suitable equipment
- G Best practice for using PFPS equipment
- H Criteria for locating appropriate anchor points for personal fall protection systems
- I How to check and use personal fall protection equipment
- J Types of personal fall protection systems
- K Hierarchy of controls relating to working at height
- L Types of hazards and risks
- M How to use lanyards safely and work with anchor points
- N Knowledge of different types of harnesses, their application and the correct use of attachment points
- O How to maintain and store PFPS equipment
- P The agreed procedures and techniques for rescue in the event of a fall

EVIDENCE REQUIREMENTS

EDI Level 2 National Award in Technical Theatre (Rigging, Lighting and Sound)

UNIT 2 USING TOOLS AND EQUIPMENT FOR CONSTRUCTION OR MAINTENANCE

Element 2.1 Operation skills for tools and equipment

The purpose of this unit is to develop the knowledge, understanding and skills required to safely use tools and equipment and to carry out basic routine maintenance.

UNIT 2 USING TOOLS AND EQUIPMENT FOR CONSTRUCTION OR MAINTENANCE

SKILLS AND TECHNIQUES

When you use tools and equipment for construction or maintenance you must consistently:

ELEMENT 2.1 OPERATION SKILLS FOR TOOLS AND EQUIPMENT

- a Interpret the given information (such as drawings, specifications, risk assessments, method statements, legislation, Codes of Practice, operating instructions and manufacturers' information) relating to the work and use of powered tools and equipment to confirm its relevance. (VR400 p1, VR400 p1i)
- b Safely use and secure powered tools and equipment in ways that meet the relevant, current legislation, special legal status documents, official guidance and organisational procedures to maintain safe work practices. (VR400 p2, VR400 p2ii)
- c Avoid hazards by following given safety information, including the use of personal protective equipment (PPE) to carry out the activity in accordance with legislation, Approved Codes of Practice and/or organisational requirements. (VR400 p2i)
- d Use fire extinguishers safely and as appropriate to the fire. (VR400 p2iii)
- e Request resources such as fuel/power source, lubricants and consumables to sustain powered tools and/or equipment operations to complete the programme of work. (VR400 p3, VR400 p3i)
- f Protect the work and its surrounding area from damage in ways that meet organisational procedures. (VR400 p4, VR400 p4i, VR400 p4ii)
- g Dispose of waste in accordance with legislation. (VR400 p4ii)
- h Maintain a clean work space. (VR400 p4iii)
- i Prepare (including measuring, aligning, assembling, fitting, levelling, positioning, checking, securing, connecting and adjusting) powered tools and/or equipment in accordance with safe working practices. (VR400 p5i)
- j Carry out pre-use preparation inspections on power units, tools and/or ancillary equipment in accordance with given procedures or working instructions. (VR400 p5, VR400 p5ii, VR400 p5iii)
- k Operate (including starting, continual running, stopping, replenishing, controlling, closing down and cleaning) power units, tools and/or ancillary equipment in accordance with safe working practices to achieve the work outcome. (VR400 p6, VR400 p6i, VR400 p6ii, VR400 p6iii)
- l Return powered tools and equipment to a safe operational condition on completion of work. (VR400 p6iv)
- m Disassemble power unit, tools and ancillary equipment. (VR400 p6v)

KNOWLEDGE AND UNDERSTANDING

To be competent in using tools and equipment for construction or maintenance you need to know and understand:

- A The operating information and legislation appropriate to the powered tools and/or equipment (VR400 ka)
- B The organisational procedures developed to report and rectify inappropriate information and unsuitable resources, and how they are implemented (VR400 kb)
- C The types of information including drawings, specifications, risk assessments, method statements, legislation, Codes of Practice, manufacturers' information and operating instructions, their sources and how they are interpreted (VR400 kc, VR400 kai)
- D The organisational procedures to solve problems with the information and why it is important they are followed (VR400 kd)
- E The problems that may arise from information, resources and methods of work, your own authority to rectify them and the organisational reporting procedures (VR400 kqi)
- F The level of understanding operatives must have of information for relevant, current legislation and official guidance and how it is applied (VR400 ke)
- G How your responsibilities regarding current legislation might change whilst working in the workplace, below ground level, at height, with tools and equipment, with materials and substances, with movement/storage of materials and by manual handling and mechanical lifting (VR400 kei)
- H How to work safely with hazardous machinery, tools, equipment and materials
- I What the accident reporting procedures are and who is responsible for making the report (VR400 ki)
- J The use, type and purpose of each type of personal protective equipment (PPE) and why and when they should be used (VR400 kj, VR400 kji)
- K How emergencies such as fires, spillages and injuries relating to your work should be responded to and who should respond (VR400 kg, VR400 kgi)
- L The types of fire extinguishers (such as Water, CO₂, foam and powder) and how and when they are used (VR400 kf, VR400 kfi)
- M The organisational security procedures yourself, the workplace and the company for powered tools and/or equipment and personal belongings (VR400 kh, VR400 khi)

- N How to identify hazards from method of work, manufacturers' technical information, statutory regulations or official guidance. (VR400 kli)
- O The requirements for ventilation considerations.
- P How to safely store and dispose of hazardous materials.
- Q The details to be recorded, what records to keep, and who needs the information.
- R The types, quantity, quality and size of standard and/or specialist materials, components and equipment, including power sources, fuels, consumables and lubricants, you need for your work. (VR400 kbii) (VR400 kki)
- S The organisational procedures for requisitioning consumables and other resources, why they have been developed and how they are used. (VR400 kk)
- T How to protect work from damage and the purpose of protection. This could be from general workplace activities, other occupations or adverse weather conditions. (VR400 km, VR400 kmi)
- U How to prepare, position and set up for work, before using powered tools and/or equipment. (VR400 kp, VR400 klii)
- V How to carry out pre-use checks to manufacturers' and suppliers' information/procedures before operating powered tools and/or equipment. (VR400 ko, VR400 klii)
- W How to operate, use and control, monitor and maintain powered tools and/or equipment and report problems. (VR400 kq, VR400 klii)
- X How to close down, secure, disassemble, transport and/or store powered tools, accessories, tool attachments and/or equipment after use. (VR400 klii)
- Y The environmental responsibilities, organisational procedures, manufacturers' information, statutory regulations and official guidance relating to the disposal of waste. (VR400 kni)
- Z Why disposal of waste should be carried out safely and how it is achieved. (VR400 kn)
- AA How to act effectively and communicate as a member of a team (VR400 klii)
- BB The needs of other people associated with operating power units, tools and/or equipment. (VR400 kliai)

EVIDENCE REQUIREMENTS

EDI Level 2 National Award in Technical Theatre (Rigging, Lighting and Sound)

UNIT 3 CLEANING UP OWN WORK AREA

- Element 3.1 Cleaning and clearing techniques
- Element 3.2 Material storage techniques
- Element 3.3 Safe disposal techniques

The purpose of this unit is to develop the knowledge, understanding and skills required to use techniques for cleaning and clearing, storing material, and safely disposing of waste material.

Unit 3 Cleaning up own work area

SKILLS AND TECHNIQUES

When you clean up your own work area you must consistently:

Element 3.1 Cleaning and clearing techniques

- a Select and use an appropriate method for cleaning:
 - tools and specialist equipment
 - any spillages
 - your work area
- b Restore your work area to a safe and tidy condition
- c Make sure that any materials, components, tools and equipment that you may need for the next task are set up ready for use

Element 3.2 Material storage techniques

- a Sort reusable equipment, components and materials from waste
- b Make sure that:
 - reusable materials are correctly stored
 - all tools and equipment are properly stored

Element 3.3 Safe disposal techniques

- a Handle and dispose of waste materials appropriately according to organisational and legal requirements
- b Recognise what materials are hazardous and require special procedures
- c Report any problems associated with cleaning, storing or disposing of materials and equipment to the relevant person

KNOWLEDGE AND UNDERSTANDING

To be competent in cleaning up own work area you need to know and understand:

- A What the standards of cleanliness and tidiness are expected when restoring the work area are
- B What cleaning equipment to use for different tools and equipment
- C What are the methods and procedures for safe storage of tools and equipment
- D Which equipment, components and materials can be reused
- E What the storage procedures are for specific resources including:
 - flammable and explosive materials
 - degradable materials
- F What the correct positions are for different resources
- G Why and when to use any designated areas or secure enclosures
- H What current regulations, environmental and health and safety considerations in the use of materials, processes and technology are relevant
- I What the organisation's procedures are for dealing with and disposing of waste material and substances
- J Types of waste material generated in the work area
- K How to handle hazardous waste and reusable materials safely including:
 - Paint
 - Fluids
 - Explosives
 - Adhesives
 - solvents
- L What personal protective equipment is required and how to use it

EVIDENCE REQUIREMENTS

EDI Level 2 National Award in Technical Theatre (Rigging, Lighting and Sound)

UNIT 4 GETTING IN, FITTING UP AND GETTING OUT

- Element 4.1 Assembly and disassembly techniques
- Element 4.2 Effective team work skills
- Element 4.3 Floor covering techniques
- Element 4.4 Get in and get out techniques
- Element 4.5 Packing and loading techniques
- Element 4.6 Safe working skills for get in and get out
- Element 4.7 Trashing and disposal techniques

The purpose of this unit is to develop the knowledge, understanding and skills required to safely use get in and get out techniques and assembly and disassembly techniques for scenic components.

UNIT 4 GETTING IN, FITTING UP AND GETTING OUT

SKILLS AND TECHNIQUES

When you get in, fit up and get out you must consistently:

Element 4.1 Assembly and disassembly techniques

- a Check the components to make sure everything is available as planned
- b Sequence the work so that it can be done efficiently
- c Correctly line up parts of assembly or attachment
- d Handle and move all components safely, in a way that avoids damage to structure and finish
- e Correctly assemble and disassemble the components according to requirements using the correct fixings
- f Check the marking of components and amend them as necessary
- g Test load bearing sections before performer use
- h Check the interface between mobile and static components before final fixing
- i Check the implications of proposed changes and suggest any alternatives
- j Only fix components after approval of their location
- k Use fixings that allow for dismantling without damage and ensure the correct appearance of the components
- l Check the set is secure, stable and safe for performance work and satisfies designer requirements
- m Organise your work area so that the components can be taken down safely and efficiently
- n Check the components for any damage or wear and deal with these according to agreed procedures
- o Leave the components in the correct condition for packing and transfer
- p Leave the work area in a safe and stable condition

Element 4.2 Effective team work skills

- a Work according to your instructions
- b Confirm your instructions

Element 4.3 Floor covering techniques

- a Lay and line up the coverings according to design requirements
- b Make sure the joints between components are secure and safe
- c Make sure the coverings are secure during use
- d Use fixings that are appropriate to the type of covering
- e Avoid damage to the covering

Element 4.4 Get in and get out techniques

- a Confirm your instructions for the 'get in' and 'get out'
- b Prepare the area where the components will be moved, making sure it is clean, tidy and ready to receive the scenery
- c Maintain the security of the items
- d Move the items to the correct location efficiently and effectively
- e Confirm where items are to be stored or transported from
- f Check with the supervisor which components are to trash, retrieve, store or transport
- g Clean, re-instate and test useable equipment where necessary
- h Check to make sure that all items have been removed and loaded
- i Group and prepare items which are being stored or returned to hire companies
- j Check with an authorised person that you are carrying out the work to satisfaction

Element 4.5 Packing and loading techniques

- a Obtain containers, securing and packing materials for components to be packed
- b Store away packing ready for an efficient get out
- c Label, secure or pack components where necessary ready for transport or store
- d Load the items in a way that will prevent instability and damage
- e Secure the items for safe transportation

Element 4.6 Safe working skills for get in and get out

- a Monitor that equipment is being operated safely
- b Make sure crew understand their legal and organisational responsibilities for maintaining a healthy and safe working environment
- c Have the proper protective equipment available
- d Wear correct protective equipment and clothing
- e Handle and manoeuvre items in a way that maintains health and safety
- f Follow the organisation's health and safety procedures when trashing, disassembling or disposing of components
- g Follow the organisation's instructions for using powered and hand equipment

Element 4.7 Trashing and disposal techniques

- a Break down or disassemble authorised components using the correct tools, equipment and personal protection equipment
- b Retrieve usable parts according to instructions
- c Dispose of unwanted items according to instructions, organisational and health and safety procedures

KNOWLEDGE AND UNDERSTANDING

To be competent in getting in, fitting up and getting out you need to know and understand:

- A The importance of effective team work and how to work effectively as a member of a team
- B The importance of integrating your work with that of other teams
- C Why it is important to make sure the joints are safe and comply to health and safety requirements
- D How to secure the coverings so that they do not move during use
- E The range of coverings and fixings available and how to select them
- F The importance of avoiding damage to the covering
- G Knowledge of different floor coverings including different stage rakes and potentially hazardous uneven performance surfaces
- H What current regulations, environmental and health and safety considerations in the use of materials, processes and technology are relevant
- I Safe manual handling and manoeuvring techniques and requirements
- J What protective clothing and equipment to wear for different jobs
- K How to use powered and hand equipment correctly and safely in line with organisational procedure
- L Where and how to store packing
- M The importance of using sufficient packing and how to select and use packing material
- N The importance of grouping components safely to avoid breakage, packing components safely and securely and getting them ready for moving
- O How to label, secure and pack a variety of components

- P Why it is important to sequence the work efficiently and how to do so
- Q Why you need to line up parts correctly for assembly and attachment and how to do so
- R Why you should test load bearing sections before use and how to do so
- S The range of fixings, and fixing methods available and how to choose the appropriate ones
- T How to mark components and check markings
- U Why it is important mobile and static components are checked before final fixing
- V The condition that you should leave the components in when you have finished
- W The correct procedures for disassembling set components

- X The importance of checking components for damage and wear
- Y The types of damage and wear you might identify and how to deal correctly with these
- Z How to check the final security, stability and safety of the set
- AA Why you should leave the work area in a safe and stable condition and how to check this
- BB Main dangers of trashing components made up from different materials
- CC The importance of following instructions when handling, disassembling or disposing of components
- DD How to trash and disassemble components safely in accordance with COSHH and other relevant legislation and organisational procedures

EVIDENCE REQUIREMENTS

EDI Level 2 National Award in Technical Theatre (Rigging, Lighting and Sound)

UNIT 5 OPERATING SOUND FOR A LIVE PERFORMANCE IN THE THEATRE

Element 5.1	Element Effective working skills
Element 5.2	Monitoring techniques for other's work
Element 5.3	Pre-show checking techniques
Element 5.4	Post-show procedures
Element 5.5	Problem solving techniques
Element 5.6	Sound operation techniques
Element 5.7	Wireless equipment fitting skills

The purpose of this unit is to develop the knowledge, understanding and skills required to operate sound, and use pre and post show techniques and procedures.

UNIT 5 OPERATING SOUND FOR A LIVE PERFORMANCE IN THE THEATRE

SKILLS AND TECHNIQUES

When you operate sound for a live performance in the theatre you must consistently:

Element 5.1 Effective working skills

- a Clearly establish the needs of the performer
- b Treat performers courteously and keep them informed of any problems
- c Deal courteously with performers and colleagues and take account of their level of technical understanding when explaining any technical matters

Element 5.2 Monitoring techniques for other's work

- a Maintain regular communication with others to identify any changes that have implications on sound operation
- b Ensure that operators understand and act on changes to requirements
- c Liaise with sound operators on a regular basis and monitor progress
- d Offer support to sound operators
- e Monitor and maintain the condition, safety and security of sound equipment
- f Check that sound is operated to the required standard

Element 5.3 Pre-show checking techniques

- a Check that all equipment is complete
- b Check that items for personal use are safe

Element 5.4 Post-show procedures

- a Clean and leave wireless equipment in a suitable condition for others after use
- b Leave the working environment and equipment ready for use when needed and materials in a suitable condition for subsequent use
- c Deal with, or report to the appropriate person, any equipment failures that took place during the performance

Element 5.5 Problem solving techniques

- a Make contingency plans to deal with typical equipment failures and malfunctions
- b Contain and correct faults, failures and breakdowns, and respond immediately and effectively to problems with minimal disruption to the performance

Element 5.6 Sound operation techniques

- a The amplified sound signal is free from defects and suitable for purpose
- b Make correct and consistent responses to cues
- c Playback the sound at the correct level and duration
- d The sound mix, levels and quality accommodate the requirements of performers, sound designer, creative team, venue management and producer
- e Playback quality meets agreed technical and artistic specifications and achieves the requirements of the sound design
- f Maintain the sound level within safe limits
- g Keep clear, accurate and up to date documentation relating to the performance
- h Audio feedback does not occur
- i If foldback is used, achieve a sound level and quality which meets the needs of the performer without compromising the needs of the production or those of other performers

Element 5.7 Wireless equipment fitting skills

- a Explain the fitting of the equipment to the performer clearly and courteously and in a way they are likely to understand
- b Respect the performer's sensitivities to body contact when fitting the equipment
- c Position the equipment safely, securely and accurately to provide optimum comfort and performance
- d Seek the advice of wardrobe, hair or make up specialists in dealing with any fitting problems caused by a performer's clothing, hair or make up

KNOWLEDGE AND UNDERSTANDING

To be competent in operating sound for a live performance in the theatre you need to know and understand:

- A What sort of documentation is required and why
- B What equipment cleaning standards and procedures apply and what materials to use
- C What requirements performers might have
- D Statutory and procedural requirements for safety in different sorts and sizes of venue
- E Requirements of safety legislation and procedures and how to meet them in the context of providing live sound to performers
- F What safety features are typically built in to headphones and in-ear monitors
- G How to ensure that items of equipment worn by a performer are hygienically clean
- H How to use mixing equipment effectively and appropriately
- I How to assess sound level and quality
- J How to avoid and deal with feedback and colouration
- K System interconnections
- L How to follow and annotate a cue sheet
- M How to read and interpret the design specification for live sound reinforcement
- N How to recognise and respond correctly to cues
- O How to recognise and contain or resolve problems immediately before or during a performance
- P What equipment is required and how to use it
- Q Why it is important to leave equipment and the area in a fit state on completion of your work
- R Basic acoustic principles applying to live sound reinforcement
- S Types of equipment and what it can do, this might include as hardware and software: microphones, playback devices, radio microphone systems, mixing consoles, effects and dynamic processors, equalisation and time delay devices, loudspeaker processors, loudspeakers and associated items such as microphone suspensions, multicore or distribution systems, loudspeaker rigging and interconnecting audio, mains and data cables
- T The principles of operation of the components of a sound reinforcement system

- U The characteristics of RF transmission systems and how to optimise their operation for the performer
- V Equipment used to provide sound reinforcement to performers (monitoring), including loudspeakers, headphones, earpieces, graphic equalisers, parametric equalisers and other processors
- W The characteristics of microphone, amplifier and loudspeaker and how to optimise their operation for the performer
- X The features and uses of different sorts of playback equipment
- Y The effects of external influences on recorded media
- Z Basic understanding of the audio spectrum and equalisation
- AA Basic acoustic principles applying to live sound reinforcement
- BB What sorts of problems, faults, failures and breakdowns can occur and how to deal with them
- CC The importance of checking equipment and ensuring that it complies with safety requirements
- DD How to recognise typical faults and failures in equipment and what remedial action can be taken
- EE Where to fit equipment so that it does not impede performer movement yet provides optimum equipment performance
- FF How to hide equipment in hair and clothing
- GG Who to turn to for advice when a performer's clothing makes fitting difficult

EVIDENCE REQUIREMENTS

EDI Level 2 National Award in Technical Theatre (Rigging, Lighting and Sound)

UNIT 6 RUNNING AND CREWING AN ONGOING PRODUCTION

Element 6.1	Performance preparation techniques
Element 6.2	Performance scheduling techniques
Element 6.3	Setting up techniques for off-stage areas
Element 6.4	Performance area maintenance techniques
Element 6.5	Moving techniques for scenic components
Element 6.6	Prop setting techniques

The purpose of this unit is to develop the knowledge, understanding and skills required to use performance preparation and scheduling techniques, and technical and performer cueing techniques.

UNIT 6 RUNNING AND CREWING AN ONGOING PRODUCTION

SKILLS AND TECHNIQUES

When you run and crew an ongoing production you must consistently:

Element 6.1 Performance preparation techniques

- a Confirm the timing and nature of pre-show checks with the relevant people
- b Provide others who are responsible for pre-show checks with sufficient information to allow them to carry out their work effectively
- c Obtain instructions for carrying out pre-show checks from the relevant person
- d Obtain complete and accurate information about the pre-show checks for which you are responsible
- e Plan your work activities to ensure that your own responsibilities for carrying out pre-show checks are successfully achieved
- f Complete your pre-show checks effectively and confirm that all pre-show checks are completed by the half hour call and are consistent with the performance requirements
- g Promptly report any problems with completing pre-show checks to your line manager
- h Clear and clean the floor efficiently and effectively, disposing of all unwanted debris as instructed
- i Reset:
 - scenic components according to plot
 - packs in the correct performance order
 - settings correctly
- j Carry out all the specified checks, putting right or reporting items that are not in the correct condition
- k Ensure that all items are correctly transported and/or stored during and between performances.

Element 6.2 Performance scheduling techniques

- a Confirm at the half hour call that all relevant people are available and ready to make their contribution to the performance at the required time
- b Confirm that technical and stage preparations have been completed prior to the performance and during any interval(s)
- c Confirm that beginners are in place in readiness for clearance
- d Maintain effective liaison with front of house personnel to ensure that audience calls and bar bells are given at the appropriate times

- e Promptly inform relevant people of any problems with maintaining the performance as directed
- f Stop the show using agreed procedures in the event of an emergency
- g Produce an accurate and comprehensive show report to meet organisational requirements

Element 6.3 Setting up techniques for off-stage areas

- a Confirm the required layout of furniture and equipment in off-stage areas with the relevant people
- b Set up off-stage areas to meet the user's requirements
- c Clearly mark-out pathways and steps to facilitate the safe and efficient movement of people between areas
- d Promptly identify potential hazards and take appropriate action to minimise risks
- e Monitor the security of people and resources in off-stage areas and take appropriate action to minimise risks
- f Clearly label off-stage areas and resource stores to be used during a production
- g Check that all routinely used items are returned to their designated storage place for use when needed
- h Maintain off-stage areas in a suitable condition for use when required
- i Check that all off stage setting up has been done correctly

Element 6.4 Performance area maintenance techniques

- a Accurately establish the required lay-out of the performance area using reliable sources
- b Achieve the required layout and dressings
- c Identify potential hazards and take appropriate action to ensure that the performance area is made as safe as possible within the constraints of the production
- d Accurately establish the required lay-out of the performance area using reliable sources

Element 6.5 Moving techniques for scenic components

- a Promptly act on cue procedure
- b Move the scenic components as quickly as required and position them in the correct dead positions
- c Move all scenic components in a smooth and controlled way, without reverse movement
- d Move all scenic components without risk of injury or damage

Element 6.6 Prop setting techniques

- a Arrange and set the props according to the props plot
- b Take account of performer preferences whilst maintaining the intended effect
- c Integrate the final stage appearance to achieve the intended effect
- d Pass personal props on to the responsible person
- e Arrange the props so that everything is ready on time
- f Handle the props in a way that minimises the risk of damage
- g Maintain the continuity of props positions over scene changes
- h Make sure the props operate correctly and safely
- i Organize how fragile or perishable props (including those destroyed during the show) will be replaced and/or where spares can be found
- j Confirm all health, safety and legal requirements are met
- k Arrange and set the props according to the props plot

KNOWLEDGE AND UNDERSTANDING

To be competent in running and crewing an ongoing production you need to know and understand:

- A How to communicate effectively with team members, colleagues and line managers during the running of a performance
- B How to provide clear and accurate instructions
- C The importance of confirming peoples' understanding of information provided and how to do this
- D The accepted methods for reporting problems and the appropriate people to report them to
- E How to negotiate and agree roles and responsibilities
- F How to obtain information about pre-show checks and the importance of clarifying any aspects about which you are unsure
- G The range and nature of pre-show checks required for the performance and your role and responsibility in relation to these
- H The time and effort required to carry out the different pre-show checks
- I The importance of completing all the required pre-show checks by the half hour call and how to confirm this
- J The pre-performance checks that need to be carried out and why
- K The importance of confirming your instructions
- L How to use that information to ensure all items and components are correctly positioned at the right time
- M The importance of clearing and cleaning the floor and disposing of unwanted debris correctly
- N What problems you can put right yourself and what you must report to someone else and who you should report them to
- O Staff roles and responsibilities in relation to maintaining the performance as directed
- P The timing of relevant activities and of the performance as a whole
- Q Front of house procedures and the implications of these for maintaining the performance
- R Company procedures for stopping a show and/or evacuating the building in the event of an emergency
- S How to establish the range of people required for the performance and ensure that they are all in the building by the half hour call
- T The importance and function of the show report
- U How to monitor activities against performance requirements
- V The sorts of problems that might occur in maintaining the performance as directed and the appropriate action to take in response to these

- W How to identify people's locations from dressing room lists and work schedules
- X How to store resources and equipment for safe-keeping and ease of access
- Y The importance of maintaining the condition of off-stage areas and your role and responsibility in relation to this
- Z The range of problems that may occur in maintaining off-stage areas and the appropriate actions required to deal with these
- AA The importance of monitoring the condition and safety of the performance area and your role and responsibility in relation to this
- BB How to achieve the required lay out and dressings in the performance area
- CC The importance of accurately recording settings and your role and responsibility in relation to this
- DD The performance schedule and how to plan activities to meet the schedule requirements
- EE The performance requirements for the position and movement of items on the stage
- FF The requirements for alternative uses of the performance area and the actions needed to prepare the area for these activities as well as for the performance(s)
- GG The running order of the show
- HH The cue procedure and how to follow it
- II The correct dead positions for the scenic components
- JJ Why you must move components smoothly and without reverse movement
- KK The danger of moving scenic components when you should not
- LL Safe handling and lifting techniques
- MM Details of the setting plot and the function of props in the realisation of plot design intentions
- NN Different performance styles and their requirements/restrictions
- OO Stage prop terminology
- PP How to balance performer preferences with the intended effect
- QQ Who is the responsible person for personal props and why they need to have them
- RR How to handle props safely and without causing damage
- SS The importance of prop continuity and how to maintain it over scene changes
- TT How to check props for safe and correct operation
- UU How to organise a prop table to assist actors and needs of the production

- VV Details of the setting plot and the function of props in the realisation of plot design intentions
- WW How to provide clear and accurate cues, backstage calls and prompts
- XX How to group cues for long and/or complex sequences
- YY The importance of the show report for reporting changes to the timing of cues or the methods to be used
- ZZ How to use a prompt script, musical scores and observation of the performance to identify cueing points
- AAA The methods by which cues can be provided
- BBB The relevant stand by times for the different people involved with the performance
- CCC How to identify and respond to problems or unexpected events that affects the agreed timing of, or methods used for, cues
- DDD Alternative ways of providing cues and how to use these when problems arises
- EEE The sorts of circumstances that might result in aborted 'gos' and the appropriate action to take in response to these

EVIDENCE REQUIREMENTS

EDI Level 2 National Award in Technical Theatre (Rigging, Lighting and Sound)

UNIT 7 PLANNING LIGHTING REQUIREMENTS FOR A PRODUCTION

Element 7.1 Lighting plan maintenance techniques

The purpose of this unit is to develop the knowledge, understanding and skills required to draft and interpret lighting plans for a production.

UNIT 7 PLANNING LIGHTING REQUIREMENTS FOR A PRODUCTION

SKILLS AND TECHNIQUES

When you plan lighting requirements for a production you must consistently:

Element 7.1 Lighting plan maintenance techniques

- a Make sure that all relevant details of the lighting plans, specifications and plots are accurately recorded and securely stored
- b Re-evaluate up-to-date information on other venues and circumstances in which the design is intended to be used in the future
- c Modify the lighting plans and technical specifications so that they are appropriate to these venues and circumstances, whilst maintaining the overall integrity of the lighting design

KNOWLEDGE AND UNDERSTANDING

To be competent in planning lighting requirements for a production you need to know and understand:

- A The importance of having an up-to-date copy of the lighting plan and interpreting it correctly and how to do so
- B How to interpret lighting plans from a range of lighting designers and the use of scale rule
- C How to identify areas of the lighting plan that are unclear or incomplete
- D The relevant regulatory, legal and organisational constraints that affect the implementation of lighting plans
- E How to identify resource requirements from a lighting plan
- F How to calculate electrical load using correct formulae and how to calculate the correct size of load cables
- G The importance of giving correct consideration to voltage drops in cable runs and how to do so
- H How to identify and deal with any special earthing requirements
- I Reasons to consider phase segregation
- J Three phase four wire supplies
- K The reasons for balancing load where possible on a three phase supply
- L The principles and application of Ohms Law

EVIDENCE REQUIREMENTS

EDI Level 2 National Award in Technical Theatre (Rigging, Lighting and Sound)

UNIT 8 SETTING UP AND CHECKING SOUND EQUIPMENT

- Element 8.1 Sound system and equipment checking techniques
- Element 8.2 Sound system and equipment set up techniques

The purpose of this unit is to develop the knowledge, understanding and skills required to set up and check sound systems and equipment.

UNIT 8 SETTING UP AND CHECKING SOUND EQUIPMENT

SKILLS AND TECHNIQUES

When you set up and check sound equipment you must consistently:

Element 8.1 Sound system and equipment checking techniques

- a Check that equipment type and positioning are as defined in the specification
- b Confirm that the system has been installed in accordance with the specification and is working correctly
- c Carry out an accurate electro-acoustic analysis to provide an indication of the sound balance in all areas of the venue, if necessary
- d Evaluate test results to provide a clear indication of how well the system meets the requirements
- e Modify the specification to produce the optimum sound quality when necessary
- f Check that the condition of any batteries is sufficient for the intended length of use
- g Identify and deal with any faults, failures and defects in the equipment
- h Confirm that the system is functioning and meets requirements

Element 8.2 Sound system and equipment set up techniques

- a You clarify and agree the requirements for equipment with the appropriate people
- b Assemble the equipment according to the specification or other requirements
- c Check any hired-in equipment accurately against the inventory, and report any discrepancies
- d Check the equipment and ensure that they are safe and in working order
- e Check that equipment, which is inaccessible when rigged, is safe and working correctly before rigging
- f Position any aerials to optimise RF pick-up and minimise the likelihood of dead spots and use compatible frequencies for wireless equipment
- g Set up transmitters and receivers with appropriate input sensitivity for the anticipated use
- h Handle equipment items carefully and safely

- i Interconnect equipment correctly and safely
- j Remedy any defects in equipment promptly either by repairing, or by replacement
- k Report and clearly label defective equipment
- l Position and interconnect the equipment and cables using the specification
- m Check that cables meet the electrical performance related to their use
- n Check that the available mains supply meets the requirements
- o Follow correct power-up procedures

KNOWLEDGE AND UNDERSTANDING

To be competent in setting up and checking sound equipment you need to know and understand:

- A What different tests and analyses are carried out on sound systems overall and on individual items of equipment
- B The importance of checking equipment and ensuring that it complies with safety requirements
- C Common indicators of faults, failures and defects and how to deal with them
- D The expectations of clients or producers
- E What weather protective ancillaries are needed, and how to use them
- F What the intended sound sources are, and where they will be located
- G Labelling requirements and formats, if appropriate
- H Who needs to be given confirmation about the sound system and when it is appropriate to
- I Provide written confirmation and when is oral advice acceptable
- J The location and set up requirements of the sound positions
- K The relevant safety checking procedures for mains operated equipment, including portable appliance testing
- L What electrical safety regulations apply
- M Safety regulations and procedures as they apply to rigging, set up, operation, between shows, de-rigging, storing and, if applicable, transport; and to making working environments safe after work
- N Statutory and procedural requirements for safety in different sorts and sizes of venue
- O Methods of safe rigging and de-rigging, and how and when to apply them
- P The safety aspects of cable routing
- Q Flying techniques and any relevant regulations
- R Awareness of health and safety concerns regarding RF transmissions
- S Health and safety concerns with regard to in-ear monitors
- T Acoustic principles, including those which are relevant in the current context, and how to apply them
- U Types of equipment and what it can do, this might include as hardware or software: microphones, playback devices, radio microphone systems, mixing consoles, effects and dynamic processors, equalisation and time delay devices, loudspeaker processors, loudspeakers and associated items such as microphone suspensions, multicore or distribution systems, loudspeaker rigging and interconnecting audio, mains and data cables

- V The characteristics of microphones including: directivity pattern, frequency response, polarity, robustness, sensitivity, handling noise; their implications and how to optimise microphone placement
- W Common connector types and their pin configurations
- X The relevant data transfer protocols
- Y What factors need to be borne in mind when positioning aerials for a live show
- Z Basic principles of RF transmission systems
- AA Basic principles of in-ear monitoring
- BB Why it is important to leave equipment in good order after use
- CC The sensitivities and temperaments of other members of the technical team and the implications for working effectively with them

EVIDENCE REQUIREMENTS

EDI Level 2 National Award in Technical Theatre (Rigging, Lighting and Sound)

UNIT 9 OPERATING LIGHTING FOR A LIVE PERFORMANCE IN THE THEATRE

- Element 9.1 Pre-performance checking techniques
- Element 9.2 Operating techniques for the lighting desk or follow spot
- Element 9.3 Post-performance checking techniques

The purpose and aim of this unit is to develop the knowledge, understanding and skills required to use operating techniques for lighting desk or follow spot, and carry out pre and post performance checks.

UNIT 9 OPERATING LIGHTING FOR A LIVE PERFORMANCE IN THE THEATRE

SKILLS AND TECHNIQUES

When you operate lighting for a live performance in the theatre you must consistently:

Element 9.1 Pre-performance checking techniques

- a Check that all lighting equipment, effects and safety devices for the performance are in place and is in safe working order
- b Where necessary, carry out repairs and replace consumables (such as colour and lamps) following approved procedures and schedule
- c Check that focusing and plots are correct for the performance
- d Check that all effects are ready and safe from accidental operation
- e Confirm the readiness of equipment with the relevant people
- f Power up the equipment in the correct order and in good time for the performance
- g When you are operating the follow spot, make sure you are comfortable enough to sustain the required control and continuity over the duration of the performance (for example, by adjusting height and weight)

Element 9.2 Operating techniques for the lighting desk or follow spot

- a Check that all lighting equipment, effects and safety devices for the performance are in place and is in safe working order
- b Where necessary, carry out repairs and replace consumables (such as colour and lamps) following approved procedures and schedule
- c Check that focusing and plots are correct for the performance
- d Check that all effects are ready and safe from accidental operation
- e Confirm the readiness of equipment with the relevant people
- f Power up the equipment in the correct order and in good time for the performance

Element 9.3 Post-performance checking techniques

- a Power all equipment down in the correct order
- b Make all equipment and consumables safe and secure
- c Identify any equipment that is unsafe or not working correctly and follow the approved procedures for labelling, replacement and repair
- d Identify and follow correct procedures for any consumables in need of replacement

KNOWLEDGE AND UNDERSTANDING

To be competent in operating lighting for a live performance in the theatre you need to know and understand:

- A Power all equipment down in the correct order
- B Make all equipment and consumables safe and secure
- C Identify any equipment that is unsafe or not working correctly and follow the approved procedures for labelling, replacement and repair
- D Follow spot and/or lighting desk operation and how to achieve the requirements listed
- E The difference between operating equipment during rehearsal and operating equipment during performance
- F The importance of operating equipment in a way that supports the artistic performance and how to do so
- G The importance of consistency and how to achieve it
- H Likely problems that may occur during performance and how to deal with these whilst minimising disruption
- I The importance of noting problems that have occurred and of finding ways of avoiding these in future performances
- J How to replace faulty light sources and the health and safety and handling requirements that must be followed, including the safe isolation of equipment
- K Emergency procedures, especially for power cuts or fires
- L The correct powering down procedures, taking account of the needs of touring companies
- M The importance of making all equipment and consumables safe and secure and how to do so
- N Fault identification and the correct procedures to follow
- O How to identify consumables in need of replacement and the correct procedures to follow

EVIDENCE REQUIREMENTS

EDI Level 2 National Award in Technical Theatre

(Rigging, Lighting and Sound)

Claims to Competence



Vision Statement

Our vision is to contribute to the achievements of learners around the world by providing integrated assessment and learning services, adapted to meet both local market and wider occupational needs and delivered to international standards.



© Education Development International plc 2004 Company Registration No: 3914767
All rights reserved. This publication in its entirety is the copyright of Education Development International plc.
Reproduction either in whole or in part is forbidden without written permission from Education Development International plc.

International House Siskin Parkway East Middlemarch Business Park Coventry CV3 4PL
Telephone: +44 (0) 24 7651 6500 Facsimile: + 44 (0) 24 7651 6505
Email: customerservice@ediplc.com

LEARNER STATEMENT AND ASSESSOR SUMMATIVE STATEMENT

EDI Level 2 National Award in Technical Theatre (Rigging, Lighting and Sound)

UNIT 1 SELECTING AND USING SAFE SYSTEMS FOR WORKING AT HEIGHT

LEARNER STATEMENT

I confirm the evidence I have submitted to claim competence is authentic, valid and reliable.

Learner signature: _____ Date: _____

ASSESSOR SUMMATIVE STATEMENT

I confirm the evidence I have assessed is authentic, valid and reliable.

Assessor signature _____ Date _____

Internal Verifier signature (if sampled)

LEARNER STATEMENT AND ASSESSOR SUMMATIVE STATEMENT

EDI Level 2 National Award in Technical Theatre (Rigging, Lighting and Sound)

UNIT 2 USING TOOLS AND EQUIPMENT FOR CONSTRUCTION OR MAINTENANCE

LEARNER STATEMENT

I confirm the evidence I have submitted to claim competence is authentic, valid and reliable.

Learner signature: _____ Date: _____

ASSESSOR SUMMATIVE STATEMENT

I confirm the evidence I have assessed is authentic, valid and reliable.

Assessor signature _____ Date _____

Internal Verifier signature (if sampled) _____

LEARNER STATEMENT AND ASSESSOR SUMMATIVE STATEMENT

EDI Level 2 National Award in Technical Theatre (Rigging, Lighting and Sound)

UNIT 3 CLEANING UP OWN WORK AREA

LEARNER STATEMENT

I confirm the evidence I have submitted to claim competence is authentic, valid and reliable.

Learner signature: _____ Date: _____

ASSESSOR SUMMATIVE STATEMENT

I confirm the evidence I have assessed is authentic, valid and reliable.

Assessor signature _____ Date _____

Internal Verifier signature (if sampled) _____

LEARNER STATEMENT AND ASSESSOR SUMMATIVE STATEMENT

EDI Level 2 National Award in Technical Theatre (Rigging, Lighting and Sound)

UNIT 4 GETTING IN, FITTING UP AND GETTING OUT

LEARNER STATEMENT

I confirm the evidence I have submitted to claim competence is authentic, valid and reliable.

Learner signature: _____ Date: _____

ASSESSOR SUMMATIVE STATEMENT

I confirm the evidence I have assessed is authentic, valid and reliable.

Assessor signature _____ Date _____

Internal Verifier signature (if sampled) _____

LEARNER STATEMENT AND ASSESSOR SUMMATIVE STATEMENT
Edi level 2 National Award in Technical Theatre (Rigging, Lighting and Sound)
UNIT 5 OPERATING SOUND FOR A LIVE PERFORMANCE IN THE THEATRE

LEARNER STATEMENT

I confirm the evidence I have submitted to claim competence is authentic, valid and reliable.

Learner signature: _____ Date: _____

ASSESSOR SUMMATIVE STATEMENT

I confirm the evidence I have assessed is authentic, valid and reliable.

Assessor signature _____ Date _____

Internal Verifier signature (if sampled) _____

LEARNER STATEMENT AND ASSESSOR SUMMATIVE STATEMENT
EDI Level 2 National Award in Technical Theatre (Rigging, Lighting and Sound)
UNIT 6 RUNNING AND CREWING AN ONGOING PRODUCTION

LEARNER STATEMENT

I confirm the evidence I have submitted to claim competence is authentic, valid and reliable.

Learner signature: _____ Date: _____

ASSESSOR SUMMATIVE STATEMENT

I confirm the evidence I have assessed is authentic, valid and reliable.

Assessor signature _____ Date _____

Internal Verifier signature (if sampled)

LEARNER STATEMENT AND ASSESSOR SUMMATIVE STATEMENT

EDI Level 2 National Award in Technical Theatre (Rigging, Lighting and Sound)

UNIT 7 PLANNING LIGHTING REQUIREMENTS FOR A PRODUCTION

LEARNER STATEMENT

I confirm the evidence I have submitted to claim competence is authentic, valid and reliable.

Learner signature: _____ Date: _____

ASSESSOR SUMMATIVE STATEMENT

I confirm the evidence I have assessed is authentic, valid and reliable.

Assessor signature _____ Date _____

Internal Verifier signature (if sampled) _____

LEARNER STATEMENT AND ASSESSOR SUMMATIVE STATEMENT

EDI Level 2 National Award in Technical Theatre (Rigging, Lighting and Sound)

UNIT 8 SETTING UP AND CHECKING SOUND EQUIPMENT

LEARNER STATEMENT

I confirm the evidence I have submitted to claim competence is authentic, valid and reliable.

Learner signature: _____ Date: _____

ASSESSOR SUMMATIVE STATEMENT

I confirm the evidence I have assessed is authentic, valid and reliable.

Assessor signature _____ Date _____

Internal Verifier signature (if sampled) _____

LEARNER STATEMENT AND ASSESSOR SUMMATIVE STATEMENT

EDI Level 2 National Award in Technical Theatre (Rigging, Lighting and Sound)

UNIT 9 OPERATING LIGHTING FOR A LIVE PERFORMANCE IN THE THEATRE

LEARNER STATEMENT

I confirm the evidence I have submitted to claim competence is authentic, valid and reliable.

Learner signature: _____ Date: _____

ASSESSOR SUMMATIVE STATEMENT

I confirm the evidence I have assessed is authentic, valid and reliable.

Assessor signature _____ Date _____

Internal Verifier signature (if sampled) _____

