



AV Consultation Checklist

1. Give your AV Provider the **room dimensions** (length x width x height).
 - a. Consider differences in **ceiling height** (e.g., bulk heads) and **obstacles** (e.g., chandeliers). Especially important for projection screens and rigging.
 - b. If possible, ask the AV Provider to do a thorough **site visit** themselves, checking key AV dimensions with a disto.
 - i. They should know the **throw distance** for projectors, lights, and speakers.
 - ii. For rear projection, they should consider the distance between the back wall and the screen, making sure it makes sense with the **focal length** of their lenses as well as **stage position**.
2. Explain **the vision** for the show.
 - a. Start with the **budget** so nobody wastes time.
 - b. Demonstrate with **pictures** or **color wheels** (important for lighting design) if possible.
 - c. Tell the AV Provider the specific **venue(s)** and **room(s)** you will be using.
 - d. Give the AV Provider the **stage dimensions** (length x width x height).
 - i. Room dimensions and stage dimensions are **the most influential** considerations for AV as they affect every design decision.
 - e. Give the AV Provider a rough idea of the **positioning of the stage**, audience chairs, audience tables, other vendors, service doors, bars, décor, and any other **obstacles** or **points of interest** they should be aware of.

- f. How many **projection screens** does the client want/need?
 - i. What **size(s)** should they be?
 - ii. **Where** should they be positioned in the room?
 - 1. Should they be **angled** or **straight** on?
 - 2. Consider **sight lines** to the stage and **visibility** for the entire audience.
 - 3. Consider **ambient lighting** and whether it's possible to dim the house lights, especially those directly above the screens.
 - 4. Based on this information,
 - a. **how many projectors** does the client need?
 - b. **Where will they be located?**
 - c. **Will they be rigged on ceiling truss, truss towers, behind the screen, or in front of the screen?**
 - d. **Do they require a blend?**
 - e. **How many lumens for each projector?**
 - f. **What is the appropriate lens type and aperture?**
- g. How many **LED Walls** does the client want/need?
 - i. What are the **dimensions** of each wall?
 - ii. What are the **positions** of each wall?
 - iii. What is the best **pixel pitch** for the distance between the wall and the audience?
- h. How many **drape lines** are required?

- i. What are client and/or your thoughts on positioning in the room?
 - ii. If drape lines have to cover **service entrances**, does the AV Provider need to create a swagged open entrance through the drape line?
 - iii. How **high** does the drape line need to be?
 - 1. Common choices are: nearly touching the ceiling or matching the wing arms of the projection screens.
- i. What is the goal for **visuals**?
 - i. What is the **vibe** or **mood** you want to create during each key moment?
 - ii. How many **lighting fixtures** are required to create the mood for each key moment?
 - 1. **What type** of lighting fixtures are required and **where**?
 - iii. Is there a need for **camera(s)** for **IMAG** or **recording**?
 - 1. IMAG (image magnification) is only needed for very large rooms where the people in the back can hardly see the stage.
 - 2. What considerations should be made for lighting to ensure video has enough light at the proper **color temperature**.
 - 3. Recordings require main and backup recording devices, audio embedding, etc.
- iv. Do the presenters have **speaker notes**?

1. It's usually just a good idea to request a **DSM** (down stage monitor). That way presenters aren't turning around to see their slides.
 2. This is a relatively cheap way for them to easily read their speaker notes as well.
 3. An important consideration here is to make sure you've either got a laptop that has **multiple display ports** for both notes and program view **OR 2 laptops**: one for notes and one for program.
 4. A **teleprompter** is a more expensive option but it's better for scripts that are long and less flexible.
 5. Make sure your AV Provider knows **how many DSM's** you want and **what size**. They can advise if you're not sure.
- v. Do the presenters need a **clicker**?
1. If the primary source for the projectors is a laptop that is on the stage/podium, you can get away with a basic clicker or by advancing slides manually.
 2. If the primary source for the projectors is a tech table at the back of the room, it's always best to request a **Perfect Cue**.
- vi. Do you have any zones that require **TVs** or **Digital Signage**?
- vii. Do you require a **podium**?

1. Is there physical signage?
 2. Would you like a podium with a **digital display**?
 3. Where will the podium be placed on stage?
- viii. **How many video sources** will there be? (See page 12 for examples)
- j. What is the goal for **audio**?
- i. The first answer is always **even coverage** throughout the room.
 - ii. The other answers are mainly dependent on the room dimensions, how many rooms/foyers/zones require audio.
 1. Wide, shallow rooms with low ceilings do not need line arrays.
They need lots of **point source speakers**. Otherwise, you'll have a ton of unintended reverb and lose speech intelligibility.
 2. Wide, deep ballrooms with high ceilings sometimes require **line arrays** – mainly to cover the people in the back of the room, especially the center row because delay speakers and front fills can't cover that zone ideally.
 - iii. What is the **vibe** or **mood** you want to create in each key moment?
 1. For dinners, you typically just want **ambient background music**.
 2. For team building exercises, you typically want very **quiet** music or **no music** at all.
 3. For awards shows, you typically want **loud, exciting moments** – like when people walk on stage to accept an award.

4. Not every moment will be obvious like this, so it is important to make **volume/mood notes** for your audio technician in your **Run of Show**.
 - a. Example: you have a video you want to play. Do you want it loud and exciting or tamer and more tolerable?
- iv. The **size/types of speakers** you need are based on room dimensions and mood.
 1. You will always need **main speakers**.
 2. You usually need **front fills** – except for small breakout rooms.
 3. If you have a DJ/dance component to your event, you should request **subwoofers**.
 4. Deep rooms require **delay speakers**.
- v. **Where** is the audio being sent from?
 1. In other words, does each zone get its **own mixer** or is signal to a specific zone being **sent from a different zone**?
 - a. For example, FOH/tech table sends signal to foyer speakers.
- vi. Make sure the AV Provider has a rough idea of **how many zones** require audio, the **room dimensions** for each zone, the **mood/volume** ideal for each zone, etc.
- vii. Will there be any **media/press** in attendance?
 1. Do they need a **media/press feed**?

2. How many feeds do they need?

viii. **How many audio sources** will there be?

1. Examples:

a. How many **wired mics**?

b. How many **wireless mics**?

i. **Handhelds, Lavs, or Both?**

ii. **Special requests** like DPA headsets?

c. Is there a **Band**?

i. Do they have a **tech rider**?

1. If not, get a **list of instruments** so the AV
Provider can recommend a band gear list.

2. Ask if they have **In Ear Monitors** or if they
require **Stage Monitors**.

a. **How many monitor mixes?**

d. Is there a **DJ**?

i. Do they have a **tech rider**?

1. If not, then assume 2 XLR and a DJ
Monitor. Verify with DJ if this is correct.

e. How many **playback devices/laptops/tablets**?

i. **What are they for?**

1. **Power Point Presentations?**

2. **Videos?**

3. Walk on Music?

- a. **Make a list of Walk On songs or ask the AV Provider to provide this.**

4. Background Music?

- a. **What kind of Background Music would the client like?**
 - i. **Upbeat or Chill?**
 - ii. **Pop, Jazz, Lo-Fi, etc?**

5. Q Lab or any other App?

- a. **Specify what you need.**

- k. Give the AV Provider a rough idea of the **Run of Show**.
 - i. A **Run of Show** is a detailed timeline that outlines the **key moments** of the event from start to finish.
 - ii. Your Run of Show should **inform** your presenters, performers, technicians, and show callers of your **precise expectations** for each moment, outlining:
 - 1. **When** – what time does it happen (hh:mm:ss).
 - 2. **What** – what happens specifically.
 - 3. **Who** – who does what.
 - 4. **Where** – where do people need to be.

iii. Example:

1. 18:05:00
2. MC Walks On Stage
3. AUDIO: play stinger #1 – Back in Black, LX: ballyhoo, VIDEO:
cut to still #1 – Logo.
4. MC should be offstage and walk on via Stage Left staircase.

iv. If you want this done for you, **download** a copy of our Run of Show Template for free!

v. Even a rough idea of Run of Show (ROS) will make sure the AV Provider understands what your needs and goals are.

1. What often happens is AV Providers get a ROS on show day, realize the client expects something that wasn't accounted for in the planning process, and must scramble to make it happen or disappoint the client by telling them it can't be done.
2. **As much information in advance as possible is the key** to successful, zero-stress shows.

3. Tell your AV Provider **how many guests** will be attending and break it down per row of chairs or per table.

- a. Are there any guest entrances or service entrances that **can be blocked off** if necessary?

- b. For **cable management**, is there a preference or requirement for cables in front of entrances? Options typically include:

i. **Cable Mats/Yellow Jackets**

1. Think about **how many channels** they will need.

ii. **Gaff Tape**

1. Is there a **preference for color**? Typically black but looks best to try to blend in and match the flooring when possible.

iii. **Magnetic Hooks & Taping over doorways**

1. This needs to be planned for in advance as it affects the cable lengths needed.
2. May or may not be possible based on the venue's doorways.

iv. **Cable Bridges**

1. You use pipe and drape or truss arches to create an overhead bridge for the cables.
2. The most expensive option and only looks aesthetically appropriate under specific circumstances.
 - a. Can it be hidden behind a drape line?
 - b. Is it a large-scale event with other truss structures already in the room?

4. Does your event require **rigging** to satisfy your client's vision?

- a. This can be a very expensive decision, so you should ask your AV Provider if it is **absolutely necessary, ideal, or optional**.
 - b. In very large rooms, it's almost always necessary.
 - i. Audio needs to reach the center back row.
 - ii. Lighting will be underwhelming or not ideal unless hung from truss.
 - iii. The back wall may be too far for video to project onto the screens.
 - c. If rigging is required, ask if the venue has a **mandatory rigging provider**.
 - d. If the venue is **flexible** on rigging providers, ask your AV Provider if they can do the rigging.
 - e. They will need to **design a rigging plan** and **get it approved by an engineer** for structural integrity and weight distribution.
 - i. Make sure you **verify** that they have an engineer approved plan before show day.
 - f. Sometimes, **cheaper rigging solutions** can be provided from the ground via lighting trees, baseplates, standing truss and/or truss arches.
5. If you followed steps 1-4, your AV Provider should now be aware of:
- a. The **key dimensions** of the room and stage that determine what is possible and/or needed to satisfy the client's vision.
 - b. **Rough Room Layout**.
 - i. The locations in the room that are occupied by other things.

- ii. The locations in the room that are free to be occupied by AV Equipment.
- iii. The service entrances that cannot be blocked and must have tape lines or cable mats to **reduce tripping hazard**.
- c. **How many presenters** there will be on stage in each key moment.
- d. **What kind of microphone** they will need (i.e., podium mic, handheld, lav, etc.)
- e. **How many performers** there are.
- f. **What instruments** they will be playing.
- g. **What kind of microphones or amplification devices** they will need.
- h. **How many different video sources** there are.
 - i. For example:
 - 1. Power Point
 - 2. Video Playback
 - 3. Notes View
 - 4. Zoom/Teams/Etc.
 - 5. Polling
 - 6. Looping Slides
 - 7. Stills
 - 8. Etc.
- i. What **lighting** should look like in each key moment.
- j. A rough idea of the **Run of Show**.

6. Give your AV Provider the **loading bay/freight elevator** information.

a. Consider all important details:

- i. **Where** is the loading bay? The venue should be able to help with this.
- ii. Is there a **process for entry** (i.e., security) or can they just pull into the bay?
- iii. Is there a specific **bay number** that the venue wants the AV Provider to park in?
- iv. What are the **dimensions of the doorways and freight elevator**?
 1. This is critical for larger equipment. You don't want to find out on show day that equipment is too large to fit through the doors or fit in the elevator.
 2. You can **ask the venue** for this information or **ask the AV Provider** to measure these dimensions when they conduct their site visit.
- v. Does the AV Provider need a **key card** to use the freight elevator?
 1. **Who** do they need to speak with to acquire a key card?

7. Make sure the AV Provider is aware of any **accessibility requirements**.

- a. For example, wheelchair ramps, closed captioning, sign language, simultaneous interpretation, etc.

8. Talk to the venue and make sure the AV Provider has a **verified location** on site where they can **store empty cases**.
 - a. If no space is available, ask if the AV Provider can put the empty cases back on the truck and store them at their warehouse.
9. Make sure you give the AV Provider the **contact information** for the best **venue representative** who can help them on show day if necessary.
10. **If you have any questions** of your own, ask those questions now.
11. Ask the AV Provider **if they have any questions** or concerns.

If you utilize this checklist, your AV Provider will have all the information they need to advise you in the design phase of pre-production, and you will significantly increase the likelihood that your event will be a success!

Please contact us if you have any questions: info@waveright.ca

Thank you,

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