

Thank you for your interest in the USITT Sound Portfolio Review Sessions! This document outlines how you might think about your portfolio for the upcoming conference.

OVERVIEW

Each review session consists of a 30-minute period of time for you and two experienced professionals to discuss your portfolio. We will make every attempt to match you up with reviewers who can provide you with the most appropriate feedback.

BUILDING YOUR PORTFOLIO

The structure of your portfolio is entirely up to you and the nature of the work you are presenting. For instance, while the overall character of a composer/sound designer's portfolio may be quite different than that of a sound engineer's, much of the basic paperwork and research involved in both jobs can be similar. For the purposes of this portfolio review, you may want limit what you present to focus on one complete and realized production or one particular aspect of your work. Including a complete body of work from one realized production allows the reviewers to consider the completeness and thoroughness of work and gain more insight into the your individual process. Portions of additional production documentation can be included in the portfolio, but one single complete production should always be included. You may wish to include multiple productions to show the breadth of your training and experience. The portfolios do not need to include all of the components of each show, but should still at minimum include one complete set of documentation for one production. When including your work as an assistant or associate designer, be sure to indicate what the scope of the work on the project was - assistant, draftsman, audio engineer, etc - and indicate the designer. All components of the portfolio should be labeled consistently with a minimum of name of show and producing company. All technical drawings should conform to good practice conventions of theatrical drafting (title blocks, consistent line weight, standard sizes, etc.).

Some elements of your work that you may want to include in your presentation are:

- Preproduction
 - Text analysis and/or conceptual statement.
 - This written component allows you to speak in depth about the particular production that you are featuring.
 - Show breakdown (Scenes/Cues)
 - The show breakdown may be done from many different viewpoints - the sound system designer, the mix engineer, and the composer could all have different, yet equally useful, show breakdowns.
 - Examples of research
 - The research components of different facets of theatrical sound may produce very different examples of research, the goal of this section is to show the thoroughness of work, and ability to organize that work.
 - Production related communications
 - This information is included to help assess your ability to process and respond to requests, and to work within the production process.
 - Preliminary paperwork (annotated script pages, preliminary cue sheets)
 - The inclusion of this material provides a glimpse into the work process, and can be used to assess the progress from the early stages of a production to the completion of the project.
- Drafting/Drawing
 - Loudspeaker Plot (plan & section view)
 - These drawings should be included to not only show the physical placement of sound system components, but also to show their integration with the other components of the theatre. They may also include detailed drawings of specific rigging or placement challenges.

- Sound Delivery System Diagram
 - This generally takes the form of one or more schematic diagrams identifying the signal flow and interconnectivity of the components of the sound system. You may also include drawings for other mission-critical elements under your purview that may not always be part of a production (communication diagrams, network diagrams, etc.)
- Production Documentation Pictures (construction, installation, and/or production photos)
 - The inclusion of these elements is to provide a reference for the scale of a production. They can also be used to judge your design's relationship to the rest of the production or design elements. These items may be included as their own section, or embedded in the other portions of the portfolio as space allows.
- Other Topics
 - You may choose to include additional components as applicable to a particular production; these additional components may include, but are not limited to, cue recordings, show recordings, working drawings, rigging details, and/or speaker distribution graphs.
- Please Omit
 - Letters of reference
 - Press Clippings

THE PRESENTATION

At the presentation table, there will be an extension cord, two headphones, and one 1/8" headphone jack splitter. You and your reviewers will have 30 minutes to set up, engage in the review, and strike. The review can take any focus; you are encouraged to engage with your reviewers and direct them towards the parts of your portfolio that you'd particularly like feedback on. This is also a great opportunity for you to ask questions and seek out advice from a seasoned professional! Here are a few things to keep in mind as you're preparing your presentation:

- If you bring paper copies of drafting and photographs, be sure that the documents are printed at a size and resolution that is useful to the discussion. Don't let your text get too small!
- Double-check your media to make sure that it is all in position and working well.
- Think about what your goals are for your review session in advance and try to tailor your focus towards those questions.
- It is unlikely that your whole portfolio will be reviewable in 30 minutes, so please make sure you think about how you'd like to focus the conversation.
- Don't plan on having internet access in the presentation room. Make sure your media content is saved locally on your computer. No Google Docs, YouTube, Vimeo, SoundCloud, BandCamp, etc.
- Be sure to bring business cards and/or resumes with you to share with your reviewers. This review is also an opportunity for you to expand your professional network!

You may sign up for a portfolio review online. If you have any questions, please contact Vincent Olivieri at olivieri@uci.edu.