

Position Description

Chief Audio Engineer/Sound Designer (Full Time)

Arrow Street Arts (ASA) seeks an experienced, entrepreneurial, and kind performing arts professional with artistic and management experience to serve as its inaugural **Chief Audio Engineer** (CAE). This position is for a professional at the apex of a career in technical theater, typically requiring more than 10 years of dedicated work in the field to be qualified. And, in addition to the ability to leverage our investment in leading-edge audio systems as a manager and designer, our top audio person is expected to understand the workings of all technical theater departments and how audio systems integrate with production designs, implementations, and timelines.

Given ASA's commitment to implementing leading-edge technologies, we are committed to providing the continuing professional development training and support necessary to ensure the CAE's success in the role.

This is an opportunity to play a leading role in the start-up phase of this newly launched non-profit, working collaboratively among a full-time team of six.

Arrow Street Arts, a newly launched nonprofit, was formed to renovate, expand, and operate the multi-space performing arts venue at 2 Arrow Street (at Mass Ave) in Harvard Square, Cambridge. There are two primary performance spaces supported by a lobby, all-gender restrooms, accessible dressing rooms, and a green room. Last year, ASA began renovations to the existing venue, formerly known as Oberon, to create an updated 4,500 SF black box theater. Recently, ASA expanded the venue by adding a new 1,100 SF performing arts, events, and dance studio space equipped with a Harlequin floor. All venues are being outfitted with leading-edge systems (see **Appendix 1 Audio System Specifications** on page 4 below and general information at [audio, lighting, projection, and other theatrical systems](#)). The venues will begin regular operations in Spring 2024.

Position Overview

The position combines the strategic oversight of the technical direction of ASA's theatrical systems while also playing a hands-on role in the implementation and day-to-day use of the resources. Both in support of venue renters and our own events / productions. The Chief Audio Engineer is responsible for all aspects of the operations of audio and audio-related systems, including their integration with the permanent facility, sets, lighting systems, and special effects. As a resident technical expert, onsite project coordinator, and manager, the Chief Audio Engineer will monitor and evaluate the effectiveness of the technical theater operations and will recommend improvements or modifications.

Overall Responsibilities

- Advising production managers, directors, and designers on technical and artistic capacities of the audio systems including feasibility and costs thereof

- Acting as a liaison for licensee/renter's active use of space and equipment during load-in, production, and load-out
- Supervising licensee use of venue-owned equipment
 - Supervising the evaluation and approval processes for giving licensee personnel supervised or unsupervised use of the audio systems
 - Training of licensee-provided board ops
- Enforcing safe-use guidelines for equipment including safety plans, protocols, and training for all users (ASA employees, over-hires, licensee personnel)
- Providing life-cycle management of gear from planning/budgeting to acquisition, installation/configuration, maintenance, and ultimate recycling
- Providing innovative and powerful lighting design services for internal users and external licensees
- Serving as a primary board op for events when not supplied by the licensee
- On a secondary/backup basis, operating and maintaining non-audio systems and equipment such as lighting, projection, rigging, and other theatrical systems
- Managing special projects and quotes/procurement for tech capital improvements and one-off rentals
- Serve as one of the off-hours emergency contact

Minimum Requirements + Qualifications

- 10+ years of technical experience with advanced audio systems including Yamaha consoles
- Strong technical knowledge of current audio systems including immersive, Constellation, ATMOS, Dante, Spacemap Go, and other systems
- Ability to troubleshoot and manage repairs
- Experience running shows at a professional level
- 5 years+ experience in theatrical supervision/crew management
- Must have an entrepreneurial mindset and be comfortable in start-up environments
- Understanding of and adherence to safe work practices in a theatrical environment and supervising others to ensure safety compliance
- Experience operating scissor-lifts/forklifts; comfort working at heights (to 27') and various stage elevations; ability to lift more than 50 lbs.; and, with proper PPE, tolerance for working in environments with significant noise, dust, heat, fumes, etc.
- Good judgment and experience managing teams, working with diverse constituents, and managing the expectations of multiple stakeholders
- Genuine interest in training and mentoring tech staff
- This managerial position will require work beyond a traditional 40-hour week, including some nights and weekends, as required by the venue's performance and event calendar, and some "On Call" duties. As a start-up wanting the best talent, needing extra effort to launch and succeed, and understanding that work-life balance matters, we will discuss related accommodations during the hiring process
- This position requires working onsite at 2 Arrow Street, Cambridge, and may occasionally require work off-site (special events)

Timing of Hiring

This full-time, benefits-eligible position is available immediately and we expect to fill the position no later than Summer 2024.

Compensation

Salary: \$80K-100K, plus benefits, commensurate with skills and experience.

Expectations

Arrow Street Arts expects the following of all employees, regardless of their job or level of experience:

- Be kind – by always demonstrating a positive and respectful attitude while contributing to a welcoming atmosphere where anyone will feel comfortable being in the venue
- Be safe – by emphasizing safety in all aspects of work
- Be reliable – through regular and consistent attendance and punctuality
- Be proud – by following and upholding venue policies and procedures in representing ASA

EEO Statement

Arrow Street Arts values diversity in the workplace. We are an equal opportunity employer, and all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, national origin, disability status, protected veteran status, gender identity, sexual orientation, or any other characteristic protected by law.

About Arrow Street Arts (ASA)

With the belief that art creates community and community creates belonging, Arrow Street Arts offers accessible, multi-arts spaces and production opportunities to artists and organizations who gather, engage, and connect their communities through the transformative powers of live, in-person performances.

Locally focused and artist-centric, Arrow Street Arts is committed to being a learning organization, exploring issues of affordability, access, equity, and sustainability as we work to increase the resources available to artists and community organizations. To further this aspirational mission, Arrow Street Arts has partnered with the Cambridge Community Foundation to provide artistic producers subsidized access to ASA's venues through a dedicated grant program strengthening the capacity of the local artist community.

Founded by David Altshuler with renovations planned by Charles Rose Architects, the 11,500 square-foot Arrow Street facility will be revitalized with extensive production enhancements to two flexible performance spaces and other upgrades that will enhance both the audience and artist experiences. Both multi-use spaces will support rehearsals, performances, and special events across a range of artistic genres, including theater, spoken word/readings, dance, music, and film.

For more information about the organization, visit [Arrow Street Arts' Website](#)

View this and other current employment opportunities on our [Jobs page](#)

Appendix 1: Audio System Specifications on next page

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Arrow Street Arts started by hiring the acousticians of the Boston Symphony Orchestra, **Acentech**, to help us create immersive spaces in both the Main Stage/Black Box (4500 sq feet, audiences 60-300) and the Studio/Lab Space (1100 sq feet, audiences 10-80). Combining diffusers and arrays of custom-built Helmholtz resonators in the Main Stage/Black Box, we expect to deliver an R_t under 0.6 seconds and a reasonably flat frequency response all the way down to 14 Hz. We even reworked our HVAC, reducing its noise from 53 dBA toward 30 dBA (and we have not given up).

To maximize our tuned and quieted rooms, we have partnered with **Meyer Sound** to design and install a comprehensive audio solution including the following core components:

Constellation (Nadia)—we are commissioning Meyer’s just released new version of Constellation (Nadia) – we are second only to Jazz at Lincoln Center’s recent implementation in their Appel Room. Constellation includes well over 100 speakers in the Black Box grid, and we have supplemented it by adding **VoiceLift** (using over 50 DPA microphones), supporting not only live music and theater, but also corporate events. We plan to deliver audio experiences ranging from dry audio speaker series to jazz club nights to reverberant stone cathedrals with their madrigals and organ performances.

Immersive/SpaceMapGo—both the Black Box and Studio are equipped with arrays of Galaxy 816 processors and multiple interfaces to support immersive audio design work with SpaceMapGo. We are also integrating a new version of **BlackTrax** to provide real-time localization for point-source amplification.

ATMOS®—our multi-channel designs are still evolving; for now, we are planning on a 9.1.6 system allowing us to host film festivals and experimental audio experiences. We also have a flown Meyer-LCR array, adding a **DCI** capacity.

LFE—with a room designed flat-ish to 14 Hz, of course, we are committed to theatrical infrasonics. Capping our collection of **Meyer Acherons, 750s, 1100s, 2100s**, etc., we have a pair of **Meyer VLFs** for the Main Stage. Somehow, it makes sense that we would want the speakers that John Meyer designed for NASA vibration testing for the Apollo program.

Consoles—We are a **Yamaha** shop with a **Rivage PM7** for the Main Stage and **DM3s** for the Studio and mobile production. All **Dante**, of course, with additional protocol work ahead.

Microphone Systems—we have 32 channels of **Shure Axient** systems with a variety of capsules deployable (Dante) on a “where needed” basis. In addition, we have a collection of new and vintage microphones for live performance and recording work—tube, ribbon, condenser (U47, AKG C12, etc.).

ClearCom IP/Arcadia—our IP back-of-house system supports 16 channels, allowing us to manage multiple simultaneous events.

Even our Studio/Lab Space—Lastly, even our little venue aspires to be great with three X-40s, pairs of 750-LFCs, X-20s, 112s, and its own Galaxy 816 (and a Yamaha DM3, Dante-connected Axient wireless systems, and more) providing a SpaceMapGo enabled, immersive audio lab.

The above is just the beginning, just the gear ... we are now looking for artists—designers—and creators who will take and make it a place of audio transformation and emotional connection.