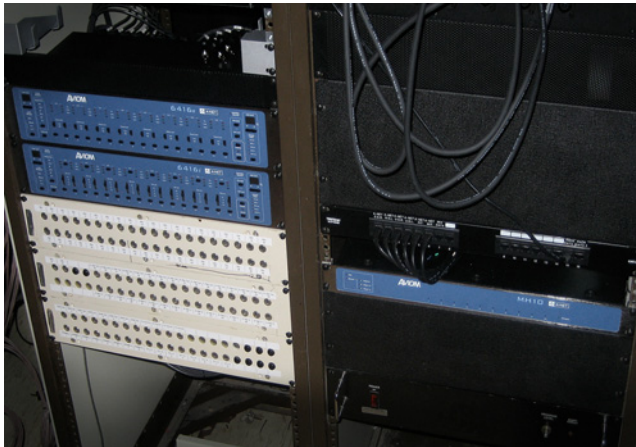


Pro64 Network in A. A. Fredericks Fine Arts Building at NSULA



Aviom's Pro64 Modules in the Control Room at NSULA Theater

TESTIMONIAL

"We consider the choice of Aviom Pro64 and the implementation of the system to be a complete success on all levels."

Shawn Parr, Sound Design Faculty
Northwestern State University of Louisiana

INSTALLATION DETAILS

Northwestern State University of Louisiana chose a Pro64® audio network when updating its main theatrical performance space in its A. A. Fredericks Fine Arts Building. The Aviom Pro64 network was chosen primarily because of the flexibility it provided for system design. The theater hosts a variety of events each year, and several of these rely on the ability to redesign the sound reinforcement system, including the physical location of inputs and outputs. However, because the gear is used for instruction and operated in part by students in the theater program, the system had to be relatively easy to learn and very reliable and stable.

The university's sound designer, Shawn Parr, designed the Aviom network to augment the theater's analog system. The rack in the theater's control room houses a 6416i Input Module, a 6416o Output Module, and an MH10 Merger Hub. The 6416o, which is always connected to the MH10, acts as the network's Control Master.

Three moveable racks containing 6416m Mic Input Modules are placed where they are needed for a particular production.

APPLICATION

Audio Network for University Theater

MARKET SEGMENTS

Entertainment Venue
Education

LOCATION

Natchitoches, LA

PRODUCT LINES

Pro64®

PRODUCTS

- 2 6416i Input Modules
- 4 6416m Mic Input Modules
- 4 6416o Output Modules
- 1 MH10 Merger Hub
- 6 PB28 Patch Bays

FEATURES AND BENEFITS

System design allows the sound system to adapt to the changing setup needs of the theater program

Simple for students to learn and use

Moveable I/O racks and RJ45 jacks throughout the room add to flexibility

One of these racks contains two 6416m units and is typically placed with the wireless mic rack. The other two racks, each containing a single 6416m, can then be placed where they are needed, such as in the orchestra pit.

The theater has two additional racks that are used at various locations; one contains a 6416i and two 6416o modules, and the other contains just one 6416o. With the I/O rack, they can take up to 32 inputs to the mixer and send up to 16 outputs anywhere they are needed. The single 6416o can come in handy at FOH or elsewhere, depending on the production.

The Pro64 network provides a unique level of flexibility. Not only does the system allow the theater to easily adapt to the needs of each show, but it also offers a simple solution for expanding the system. Both expansion and reconfiguration can be executed on the spot—without extensive design time and without worrying about topology or layout.

Parr also chose Pro64 for its simplicity. He wanted to give students in the theater program an opportunity to work with

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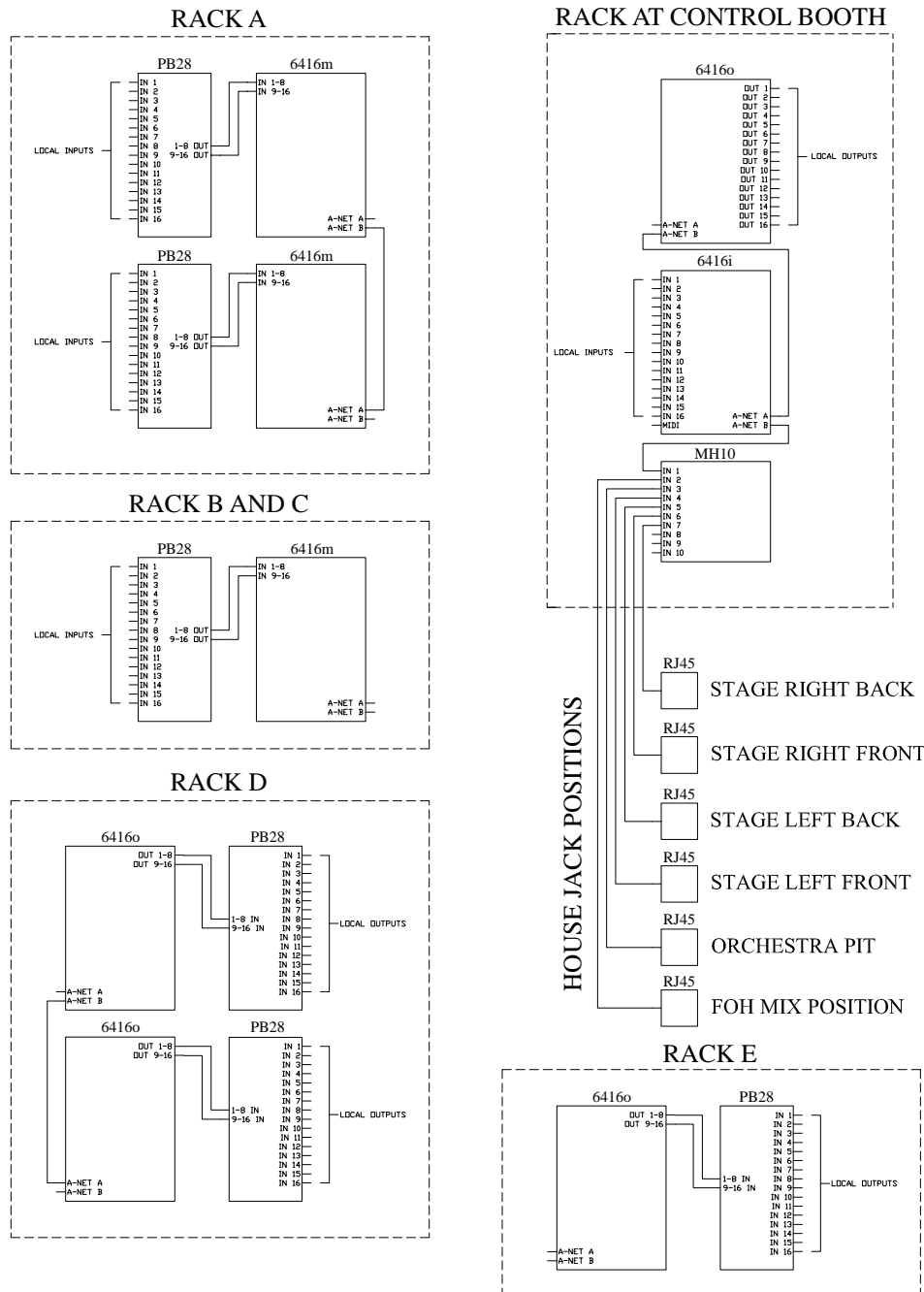
Case Study

the latest technology, but at the same time, he did not want to rely on a complicated system that required extensive training. Parr's first experience teaching a student how to use the Aviom gear was right before a technical workshop on the system.

"Before the workshop I spent about five minutes with a student talking him through the Aviom system and how it works. That was enough time to train that student on the system so that he was comfortable enough to set up, configure, and use the system during the workshop," explains Parr.

Another reason Parr chose Aviom was that A-Net provides the required flexibility without the instability that would have come from using an IP-based network on campus and relying on novice student-operators.

Finally, the audio performance of the Aviom system has been outstanding, meeting Parr's standard of sonic neutrality. According to Parr, "The system is transparent. Had I not set it up myself, or had knowledge of its use, I would never have guessed it was being used."



Depending on the needs of a given production, any of the gear in Racks A–E can be connected to the Rack at Control Booth through RJ45s installed throughout the theater.