



When you work for the University of Missouri you can expect the University to do its best to provide good total compensation and good working conditions. You can look forward to the prestige that comes from working for a widely recognized and highly respected institution.

Touhill Mission Statement

The Touhill Performing Arts Center at the University of Missouri-St. Louis creates opportunities for the people of our region to experience, appreciate and embrace the transformational power of the performing arts. It is a welcoming place, a leading cultural partner in our community and a symbol of this University's commitment to integrate education, innovation and excellence.

Stage Services Department Values Statement

Stage Services shall provide the highest quality production and technical support for all organizations that utilize the Touhill Performing Arts Center. We accomplish this through our commitment to the following core beliefs:

- **Helpfulness:** We will accommodate the needs of the organization and of the event to the best of our capabilities with dignity and grace. We will welcome the challenges of each event as an opportunity to excel.
- **Value:** We will endeavor to exceed technical expectations while maintaining regard for budget and safety. We realize that every dollar spent in our venue is a dollar that could have been spent elsewhere; we gratefully accept the trust imparted on us to provide service to an organization or an event.
- **Creativity:** All members of the Stage Services team are employed here partly because of their ability to think creatively. Discovering inventive ways of meeting challenges that are safe, cost-effective, and aesthetically pleasing are the hallmarks of a great Touhill stagehand.
- **Responsibility:** We realize that we are a part of every event's success or failure in our venue. Therefore, we will do everything that is within our capabilities to ensure that an event succeeds. We will expect our sponsoring organizations to bring the best it has to offer to our venue. We understand that the team is comprised of the organization and the venue, and that no part is greater or lesser than the other, but that we both play a viable and important role in an event's success.

DEFINITION and JOB DESCRIPTION

Stage Services Supervisor

Stage Services (SS) Supervisors serve the essential functions of crew leaders, project managers, event managers, and/or perform highly skilled tasks in addition to their regular duties as a general stagehand.

Event Assistant

Event Assistants (EAs) will assist under general direction in the preparation, installation, operation, and removal of productions that come into the BMT PAC. They may also assist with various maintenance and improvement projects as needed. All EAs are general stagehands first, but the successful EA will define themselves through continued development in one or more areas of specialization. All EAs are expected to learn and competently perform the higher skills required to operate the building's many staging and support systems.

Student Assistant

Student Assistants (SAs) will function much the same as the Event Assistants; however this position is only open to UMSL students and is limited to twenty hours per week.

Minimum Requirements

All applicants must hold a high school diploma or equivalent, and must meet the minimum standards established by University of Missouri Human Resources policies, including completion of a criminal background check.

COMPENSATION and EVALUATION

Workweek

The workweek runs from Sunday 12:00AM to Saturday 11:59PM.

- ❑ Work hours may be called for during any period of time within that workweek. This includes overnights and weekends.

Overtime

Any hours worked over forty in a given workweek will be paid at one and one-half times the EA's normal wage.

Compensation and Time Recording

Every time a crewmember starts, stops, or takes an unpaid break on a call, they must clock in or out. The EA will also ensure that their correct in and out times are recorded by their supervisor on the event Labor Log.

- ❑ "On the clock" breaks and meals should not be signed out, but seen as continuous time.
- ❑ Start times may only be recorded for the EA's actual start time of work.
- ❑ Out times are to be recorded at the time that the EA was released by the supervisor, not the time they left the building. Out times may be adjusted for penalties.

All crewmembers must utilize direct deposit of their paychecks. Pay Periods and deposit dates will be posted near the crew sign-in area.

Evaluations

BMT PAC crewmembers are evaluated on every call. Notes of either excellent or poor performance are to be written into the Labor Log by the Call Supervisor. Such notes may be used to influence formal evaluations, consideration for advancement, and/or the necessity for disciplinary actions.

- ❑ Any crewmember may use the comment cards – located near the timesheets – to offer performance notes.

All crewmembers will have a formal Performance Evaluation completed twice per year. The evaluation will be an objective and scored survey related to the performance of duties conducted by the full-time technical staff and the Director of Stage Services.

- ❑ Any crewmember may have a discussion with the Director of Stage Services about their evaluation at the crewmember's request.
- ❑ Evaluations are used to determine ranking on the Call List, the potential for Merit Increases (Pay Raises), and consideration for advancement.

Merit Increases (Pay Raises) and Promotions

All EAs and SS Supervisors are eligible for consideration for Merit Increases (Pay Raises) based on their evaluation score and available funding.

- ❑ Merit Increases are determined following the evaluation cycle and are recommended in June.
- ❑ All Merit Increases are determined by a "merit pool" that is approved by the University of Missouri.
- ❑ Any increase in wage will normally take effect during the first week in September.
- ❑ Student Assistants are not eligible for Merit Increases.
- ❑ An EA or SS Supervisor who has reached the top of their respective pay range is not eligible for a merit increase.
- ❑ There are no formal promotions; openings for SS Supervisor and Event Assistants will be publicly posted and advertised.

BENEFITS

Workers' Compensation

EAs and SS Supervisor's are covered by Workers' Compensation and will have payroll taxes deducted from their paychecks.

- ❑ Immediately report any injury to a supervisor.
- ❑ Proper procedures must be followed if an injury occurs to ensure that the EA will be covered by Worker's Compensation.

PAC ID and Staff ID

All crewmembers must have a BMT PAC staff identification lanyard which must be displayed on all calls. EAs and SS Supervisors must also have an UMSL staff identification card. This ID card provides access to the Mark Twain Athletic Center, UMSL Libraries, and discounts on UMSL productions and concerts.

- ❑ Student Assistants will maintain their student IDs and not be issued Staff IDs.

Lockers and Break Rooms

A locker/break room is available for crewmembers' use in the General Services Building (GSB) attached to the Anheuser-Busch backstage area. Additional lockers can be found next to the crew sign-in area.

- ❑ SS Supervisors may claim one of these lockers and use it indefinitely.
- ❑ Remaining lockers may be used by other crew members on a daily basis.
- ❑ Stage Services is not responsible for items left in these lockers; it is the employee's responsibility to supply a lock.

Parking

A parking permit is required to park on UMSL property and may be obtained free of charge for EAs and SS Supervisors from Campus Parking and Transportation with the UMSL Staff ID. Please contact the Director of Stage Services for current Parking regulations, and how to register a vehicle.

- ❑ Student Assistants are still required to have an UMSL Student Parking Permit.
- ❑ Authorized PAC crew parking lots are the lot to the north of the GSB and Lot K.

COMMUNICATION

Website

The crew schedule is posted regularly on the website <http://www.touhill.org>. Also, crewmembers can find contact information for staff and information on upcoming events at the Touhill.

Contact Information

It is incumbent upon the crewmember to keep their address, phone, and email information current with the Stage Services staff. Stage Services, the Touhill at large, and UMSL contacts its employees in a variety of ways, and information is disseminated via email, "snail mail", and phone.

- ❑ Upon being employed at the Touhill (UMSL) each crewmember will have been assigned an SSO ID (Single Sign-On ID). This ID also access the UMSL e-mailbox set up for each employee. Please alert the Stage Services staff as to which email is preferable for communication.

SCHEDULING

Calls and Call Minimums

Work periods will be established by "calls." EAs may accept or decline any calls that are offered to them. "Runs" are a series of calls assembled around an event that lasts multiple days; certain positions require an EA to accept the entire run.

- ❑ There is a four-hour minimum on all initial calls (the first call of the day). Should an individual be cut prior to the fourth hour, the minimum will be paid.
- ❑ Start times listed on the Crew Schedule are almost always firm.

- On rare occasion, a crewmember may be asked by the Technical Duty Staff to start a call earlier or later than the posted start time. The appropriate minimum will be in effect from when the crewmember begins work.
- End times listed on the Crew Schedule are estimates only. A crewmember should be prepared for the possibility of remaining beyond what is posted, or being cut prior. Crewmembers may be cut from a call on an individual basis at any time regardless of the original call times. Crewmembers may also be asked to work on multiple events or projects during any call.

Call Minimum Exceptions

- "Call-back" – A return to work on the same event on the same day after a break of longer than one hour will constitute a call-back and not a new call. Call-backs are subject to a two-hour minimum.
- If for some personal reason (classes, tardiness, illness, emergency, etc.) a crewmember cannot complete an entire call – whether arriving late or leaving early – that crewmember will not be eligible for the call minimum, but they will be paid for the hours worked.

Call Cancellations and Call Changes

Calls often are changed due to fluctuating event needs, whether by being moved to earlier or later in the day, or cancelled outright. All changes will be posted on the website, and the Stage Services staff will make every effort to contact the affected crewmember.

If, however, a change is made with **less than 24 hours to the start of the affected call**, the following applies:

- If the call is changed by being moved to an earlier or later time, the crewmember has the option of declining the call based on the new time. However, such an action may result in that crewmember being replaced on that call and all subsequent calls for that event, as dictated by event needs.
- If a call is not changed but cancelled outright (e.g.: the noon rehearsal is cancelled vs. the noon rehearsal will now be at 3pm), the crewmember will be paid a four-hour minimum and will not be required to report.
- If a call already in progress is forced to end (cancel), the crewmember will be compensated for all time already worked, respective of minimums.
- A campus closure does not automatically cancel an event at the Touhill. Call **314-516-4935** if there is any question as to whether or not a call has been cancelled for that day.

Cancellations of runs follow the same procedures as cancelled calls; only the initial four hours will be compensated if the cancellation is less than 24 hours to the start.

Covering Calls

If an crewmember is called in – when not scheduled – to cover a call that is open due to another crewmember not arriving or having to leave early, the covering crewmember is eligible for the call minimum of four hours starting at their time of beginning work on the covered call.

- The covering crewmember will assume the responsibilities of an appropriate crew position – based on their skill set and qualifications – for the duration of the call. This position may or may not be the one of the crewmember being covered.
- If the covering crewmember is already working in the PAC, transferring to cover another call constitutes a new call – eligible for appropriate minimums – and not a continuation of the previous call.

Scheduling Conflicts

If a scheduling conflict develops, the crewmember must notify the Stage Services staff member in charge of scheduling as soon as possible so that a replacement can be found.

If a crewmember decides that they cannot make a call within 24 hours of the start time, they should call **314-516-4935** to leave a message for the Stage Supervisor on duty. That EA will be contacted to be excused from the call. If they did not get this confirmation, they should continue to try to reach a supervisor or attempt to show up for the call.

During business hours (M-F, 9a-6p), crewmembers may also try **314-516-4100**, Main Office.

Call List

Calls are offered based on a call list that is maintained by the Director of Stage Services. EAs are generally ranked based on skill level, availability, attitude, and demonstrated high performance levels as documented in biannual evaluations.

- ❑ The higher a crewmember is ranked on the call list, the more opportunities to work will be offered, thus increasing income potential.
- ❑ Crewmembers are responsible for keeping their contact and scheduling information current with the Director of Stage Services and UMSL Human Resources Department.

Departments and Crew Positions

Event Assistants will be assigned to crew positions depending on their skills and the needs of particular events. *All EAs, Student Assistants, and SS Supervisors are considered stagehands first and as such are expected to work in any department regardless of how called if the need arises.*

Certain crew positions may require equipment- or procedure-specific training in order to ensure proper usage and safety.

- ❑ In-house qualification is required to be called as a Flyman or Rigger. Qualifying assessments will be given periodically by a designee of the Director of Stage Services.

Contract workers will not be required to undergo the internal training system at the Touhill Performing Arts Center. It will be generally assumed that when a contract worker is called for work in a specific area they will possess the proper training to generally operate the equipment.

CALL HIERARCHY and SUPERVISION

Call Hierarchy

Events

1. Technical Duty Staff
2. Stage Supervisor
3. Department Supervisor
4. Crew

Non-Events

1. Technical Duty Staff
Department Supervisor
2. Crew

Supervisors

There are levels of supervision within the Stage Services department that may be assigned to an event. Please be aware of who is holding these positions on a particular call as they will provide direction and help if needed. Not all supervisors will be present on every call, and one individual may hold more than one supervisory position per call.

- ❑ Technical Duty Staff – This is a staff member from the Stage Services management team who is assigned to generally oversee events, and possibly the building as a whole.
- ❑ Stage Supervisor – This supervisor is responsible for the direct administration and organization during an event. The Stage Supervisor is the liaison between the organization and the BMT PAC. They will provide access, labor management, quality control, and policy enforcement.
 - The Stage Supervisor is responsible for directing the crew, managing the use and condition of the stage areas and supporting areas, as well as the general flow of the event from the “In” through to the “Out.”
 - The Stage Supervisor may call the show, and generally function as a Stage Manager on certain occasions (if the organization does not provide Stage Management).
 - They may be a working member of the crew.

- ❑ Department Supervisor – This supervisor provides leadership to small departmental groups working within a larger call or independent work calls. They will provide project management, quality control, labor management, and policy enforcement.
 - On non-events, the Department Supervisor will coordinate breaks and meals, and manage equipment and stage areas.
 - They are working members of the crew.

WORK RULES

Professional Conduct

It is expected that each crewmember will act with the highest level of professionalism in accordance with the values espoused by the Stage Services department, the Touhill as a whole, and the University of Missouri – St. Louis.

Breaks

Breaks are only called by the Stage Supervisor (during events) or the Department Supervisor (during non-events). The supervisor will announce the break and how long the break shall be. No crewmember is permitted to go on a break without approval of the supervisor.

Crew assigned to remote crew positions, wearing protective clothing or equipment, or working in extraordinarily dirty conditions should be provided a reasonable time to return to a normal state prior to the commencement of a break.

- ❑ Restroom use for hand-washing, etc. is only to be conducted on a break, or with the approval of the supervisor.
- ❑ Cell phone use, personal use of a computer, etc. is only to be conducted on a break, or with the approval of the supervisor.

Rest Breaks and Rest Penalties

A paid fifteen-minute rest break will be normally given at approximately two and a half hours from the beginning of a call or from the continuation of a call after a meal break.

- ❑ If a rest break is not given during the call, then a penalty of thirty minutes will be added to the end of the call.
- ❑ A rest break may be waived by the crew supervisor in order to complete a call faster.
- ❑ During a performance, rehearsal, festival event, or load-out, formal rest breaks may not be observed; crewmembers should be allowed to take breaks at times as available in the natural progression of the event either during the downtimes or intermissions.

Meal Breaks and Meal Penalties

A meal break will be given after no more than five consecutive hours of work, or at the most logical point within a call at the discretion of the Stage Supervisor or Department Supervisor.

- ❑ On calls that will obviously be longer than the four-hour minimum, a meal break may occur within the first four hours of the call, depending on the event needs.
 - The four-hour minimum will not be observed for the time worked up to the time of the break, unless the break is greater than one hour. In that case, the four-hour minimum will be honored, and the continuation of the call will be considered a call-back.
- ❑ The meal break may be given as a thirty-minute paid break, or a one-hour unpaid break.
- ❑ Should a meal break not be given after five hours, a penalty of double time will be added to the end of the call per individual for all time worked past five hours.
 - This penalty will be in effect until a meal break is given or the individual is cut.
- ❑ A crew, with the permission of the supervisor, may elect to waive a meal break and add thirty minutes to the end of a call in order to complete a call faster.
 - When a meal break is waived, the meal penalty will not apply.

Dress Code

Wear appropriate clothing to all calls. Appropriate clothing should cover a majority of the body and not be loose. Pull hair back, and have no items left dangling (jewelry, etc.). Never wear open-toed shoes to any call, and never take off shoes.

- ❑ Show clothes are defined as long black pants, a plain black shirt (no obvious logos or writing which may be visible from the audience), and black shoes. Preferably, the shirt would be long-sleeved. On certain calls, other attire requests may be substituted.
- ❑ Hats may not be worn during a show or rehearsal call.
- ❑ If a crewmember does not have the appropriate clothes for a Show Call, they will be considered unprepared for work and may be asked to find a change of clothes, or may be removed from the call (see Call Minimum Exceptions).

Personal Tools

The BMTAC maintains a fair amount of hand tools and safety gear. The PAC does not require crew to provide their own personal tools; however, it is recommended that crew come to a call with at least a multi-tool, crescent wrench, and pen.

- ❑ If a crewmember chooses to bring in their personal tools, it is that crewmember's responsibility to maintain security of their own equipment.

Cell Phones and Other Distractions

Cell phone calls should not be made nor answered while on a call. If there is a potential emergency, please let the supervisor know.

- ❑ Cell phones must be **turned off** during any Show call.

No personal entertainment devices will be allowed during calls; use on breaks is permitted.

Personal use of BMTAC equipment is permitted on breaks, but work purposes take priority; anyone using such equipment for personal reasons may be removed so that work can be done.

- ❑ The Fish Tank computer and phone is primarily for work purposes.
- ❑ The default channel for each television is that of the nearest theater.
 - The televisions throughout the PAC are for guest hospitality, and should be tuned to *their* requested channels; otherwise, the televisions will be tuned to Weather, News, and a Local station.
 - Televisions should not be utilized during calls, but may be viewed on breaks in the Fish Tank as long as it does not interfere with any work that is continuing.

Safety is a priority; no distractions are permitted to interfere with work communication. Crewmembers who violate this policy may be removed from the call.

Food and Drink

Food is only to be purchased and consumed during break times. Drinks – in containers with lids – are allowed at appropriate times during calls. Dispose of trash in appropriate receptacles.

SAFETY and SECURITY

Safety and Security is everyone's responsibility. If there is something of concern, let the supervisor know. If it is an obvious emergency, take appropriate action immediately, then let the supervisor know.

Backstage Access

The only authorized personnel permitted in the Touhill PAC are UMSL maintenance, custodial, and employees of the PAC, as well as tour personnel and catering staff. All other persons must remain outside of the work area. Certain individuals who have been issued a pass will be permitted backstage; however, these people must be respectfully escorted and kept in a predetermined area by appropriate personnel.

GENERAL POLICY

Smoking

Smoking is not allowed in any UMSL building. Smoking is allowed during work breaks as long as it is done outside and in designated areas. Dispose of cigarette butts in the proper receptacles.

Drug/Alcohol Abuse (UM Human Resources Policy Manual: HR-508)

The unlawful manufacture, distribution, dispensation, possession or use of a controlled substance is prohibited on all University-owned or controlled property and at University sponsored or supervised activities. Violations of this policy may result in discharge or other discipline in accordance with University policies and procedures covering the conduct of faculty, staff and students. The University has an obligation to provide a healthy and safe environment for all students, employees and visitors to its campuses.

Sexual Harassment (UM Human Resources Policy Manual: HR-510)

Sexual harassment is defined for this policy as either unwelcome sexual advances or requests for sexual activity by a University employee in a position of power or authority to a University employee or a member of the student body; or other unwelcome verbal or physical conduct of a sexual nature by a University employee or a member of the student body to a University employee or a member of the student body, when submission to or rejection of such conduct is used explicitly or implicitly as a condition for academic or employment decisions, or the purpose or effect of such conduct is to interfere unreasonably with the work or academic performance of the person being harassed, or the purpose or effect of such conduct to a reasonable person is to create an intimidating, hostile, or offensive environment.

This policy also prohibits retaliation against any person who brings an accusation of discrimination or sexual harassment or who assists with the investigation or resolution of sexual harassment. Notwithstanding this provision, the University may discipline an employee or student who has been determined to have brought an accusation of sexual harassment in bad faith.

Resignations and Terminations

If a crewmember no longer wishes to be offered calls, they may notify the Director of Stage Services to remove their name from the call list.

The call list will be periodically purged of crew who have not actively been called for at least six months, have presented considerable scheduling conflicts, or have consistent poor ratings on their formal evaluations. These actions may be temporary, or they may be permanent resulting in separation from University employment.

Progressive Discipline

The practice of progressive discipline will be used whenever possible to correct behavior or work performance problems.

- ❑ At first an informal conversation will be had with the crewmember to identify the concern and suggest any corrective actions.
- ❑ Should that step fail, a formal oral warning will be given with a notation in the crewmember's personnel file.
- ❑ Should the concern persist, a written warning will be given to the crewmember clearly identifying the problem, corrective actions, and a timeframe for improvement.
- ❑ If the terms of the written warning are not met, that crewmember may be terminated.

Comments and Concerns

Any concerns with these employment policies or the enforcement thereof should be directed to the immediate supervisor on site. If the situation is not resolved, the issue may be taken to the Director of Stage Services.

This policy is a supplemental to the Stage Services Crew Policies (Revised 03/13/2010). Please be familiar with those first, as this policy will only address concerns directly related to the conduct, duties, and expectations of Stage Services Supervisors (SS Supervisors).

DEFINITION and JOB DESCRIPTION

Stage Services Supervisor

SS Supervisors are the crew leaders and project managers, and/or highly skilled professionals at the BMT PAC. SS Supervisors will:

- ❑ Independently supervise crews and calls, keeping in mind time and budgetary goals while maintaining the highest quality levels.
- ❑ Be expected to have proficiency in at least one skill area.
- ❑ Are held to a higher standard of conduct and evaluation.
- ❑ Are designated as Department Supervisors and Stage Supervisors, however they can fill any crew position as necessary.

All Stage Services Supervisors remain stagehands first, and are expected to perform in any necessary capacity related to any event as long as the task is within their capability and qualification.

Evaluation

All SS Supervisors will have a formal Performance Evaluation completed twice per year. The evaluation will be conducted by the full-time technical staff and the Director of Stage Services.

DUTIES and RESPONSIBILITIES

SS Supervisors are generally assigned to a department per call. Normally, the department will have EAs subordinate to the supervisor; on occasions, the SS Supervisor may function alone.

All SS Supervisors – Department Supervisors and Stage Supervisors – are responsible for being familiar with policies and procedures of Stage Services, the Touhill in general, and UM – St. Louis as a whole.

Security and Safety – General

- ❑ Any unsafe practice is the duty of any SS Supervisor to prevent, stop, and/or report to the Technical Duty Staff.
 - If there is a question regarding a potentially unsafe situation, seek advice from the Technical Duty Staff.

Security and Safety - Doors

- ❑ Ensure that all unauthorized areas are properly secured.
 - These areas change on an event-by-event basis; check with the Technical Duty Staff as to which areas are remain passable for any reason.
- ❑ SS Supervisors are responsible for unlocking and securing all entrances to the spaces used during a call, including work rooms, booths, and dressing rooms.
 - Technical Duty Staff is responsible for securing exterior doors used by Stage Services, the tunnel entrances, and the catering area that is adjacent to the dock.

Security and Safety – Keys and Equipment

- ❑ SS Supervisors must ensure that any PAC equipment – radios, tools, and so forth – are accounted for, and are properly signed-out.
 - SS Supervisors are responsible for accounting for all equipment used during their call.
 - Technical Duty Staff is responsible for signing out and in all key sets maintained in the secured key box.

Labor Management

- SS Supervisors are responsible for receiving all necessary paperwork for the day's call.
 - SS Supervisors must properly fill out all Labor Logs associated with their call and ensure that labor hours match between crew and supervisor.
 - SS Supervisors maintain any crew notes, event notes, or maintenance items on the Labor Log so that there is a written record of daily operations.
 - Positive – as well as constructive – feedback is welcome from any supervisor.
- Ensure that all EAs and Student Assistants reporting for your call are on time.
 - Periodically check the "Fish Tank" phone (**314-516-4935**) for any messages from tardy crew.
 - If an EA is late, seek the Technical Duty Staff to determine if the EA needs to be covered on that call, or if the call can continue without that position being filled.
 - Continue the call as best as possible until the replacement shows up, if a replacement is scheduled to cover.
- SS Supervisors must ensure that their crew is employed the entire length of the call as appropriate for the tasks to be completed.
 - Some calls will be completed under the minimum call time.
 - The call is not complete until the work areas are returned to a clean, safe, and organized state.
- SS Supervisors are responsible for calling rest and meal breaks.
 - Stage Supervisors will call all breaks during events; Department Supervisors will call all breaks during non-events.
 - SS Supervisors are responsible for managing meal breaks, making every effort to have the work accomplished prior to any crewmember going into Meal Penalty.
 - Technical Duty Staff may approve thirty-minutes pay in lieu of a meal.
- SS Supervisors are responsible for ensuring that all of their crew is prepared for the call.
 - Any EA who is unprepared must be reported to the Technical Duty Staff who, upon review of the situation, will determine if this crewmember should be removed and if a replacement EA is necessary.
 - Any EA who arrives to a call under the influence of any forbidden substance (reference the EA Policy) must be reported to the Technical Duty Staff and will be subject to disciplinary action as per Stage Services and University of Missouri Policy.
- Technical Duty Staff is responsible for enforcing PAC Parking Policy.
 - Technical Duty Staff may request of the SS Supervisor to manage any specified parking lots or dock areas.
- SS Supervisors are responsible for requesting call and schedule changes through the Technical Duty Staff.
- If a crewmember needs to be removed from a call for disciplinary reasons, seek the Technical Duty Staff to do so.

COMMENTS, COMPLAINTS, and CONCERNS

Any concerns with these employment policies or the enforcement thereof should be directed to the Technical Duty Staff on site. If the situation is not resolved, the issue may be taken to the Director of Stage Services.

STAGE SUPERVISOR

The Stage Supervisor is the liaison between the Touhill Performing Arts Center and the client, guest, or organization (hereafter *Client*). Therefore, their responsibilities are centralized around a Client's use of the facility and their interaction with PAC labor. Ultimately, the Stage Supervisor is the hub of all communication between PAC entities (including services contracted by the PAC) and Clients. A successful Stage Supervisor will be organized and detail-oriented.

The Stage Supervisor will be accountable for any or all of the following, depending on the event:

- ❑ Backstage security
 - Room and Venue Access
 - Coordinating with Security Personnel (when applicable)
- ❑ Coordination with guest/client on the run of the show
 - "Calling" shows when there is no Client-provided Stage Manager
 - Coordination with other PAC units, e.g.: Building Support, FOH, etc.
 - Coordination of Stage Services Departments
 - Setting up breaks, cuts, and necessary callbacks
- ❑ Artist hospitality
 - Wardrobe Responsibilities (when applicable)
 - Coordinating with backstage caterer
 - Coordinating with PAC Runner and/or transportation entity (when provided by PAC)
- ❑ Incident and Injury Reports, and Backstage Emergency Procedures
- ❑ Client internet access
- ❑ Labor management
- ❑ Time management
- ❑ Maintaining all event paperwork, e.g.: Labor Logs, input lists, lighting plots, etc.
- ❑ Maintaining the Fish Tank (Operations Office, Room 135)
- ❑ General stagehand work
 - The Stage Supervisor is a working member of the crew and may have additional duties during a run (e.g.: dresser, props, carpenter hand, etc.)

CARPENTER

The Carpenter is the general stage laborer for most events. They have the duty of assembling sets, changing seating systems, handling softgoods, placing chairs and stands, and so forth. The Carpenter is also the core of PAC maintenance as they are often called upon to fix physical problems within the building. The successful Carpenter will be proficient with tools, be able to interpret plans, and be above all safe.

The Carpenter will be accountable for any or all of the following, depending on the event:

- ❑ Staging Systems (decks, choir risers, sound shell)
- ❑ Seating Systems (stage chairs, FOH chairs)
- ❑ Flooring Systems (Marley, portable dance floor, Lee floor, Spiralift)
- ❑ Scenic Elements (drops and banners, softgoods, sets)

- ❑ Practical-Use Elements (music stands, lecterns, pianos)
- ❑ Maintaining all Carpentry tools and safety equipment
- ❑ Sweeping/Mopping
- ❑ Limited Building Maintenance
- ❑ Maintaining the Carp room, dock areas, storage areas (Trap Room, 004/005, 4th Floor, Garages), and the Stages (A-B, Lee)
- ❑ General Stagehand work

FLYMAN

The Flyman is a designation that may be attached to any discipline. (There is additional training necessary at the Touhill to be qualified as a Flyman.) The Flyman is responsible for all overhead rigging on battens using the counterweight, hemp, or motorized lifting systems. The successful Flyman will be good at math, patient, willing to take control, and be above all safe.

The Flyman will be accountable for any or all of the following, depending on the event:

- ❑ Rigging Systems (counterweight, mechanical, and hemp)
- ❑ Chain Hoists
- ❑ Maintaining the counterweight pit, rigging hardware, and rigging safety equipment
- ❑ General Stagehand work

ELECTRICIAN

The Electrician is responsible for the hanging and focusing of lighting instruments and fixtures, circuiting, gelling, and safe operation of electrical systems. They are also followspot operators and light board operators. The successful electrician will be patient, with an eye for detail and a good aesthetic, precise, and safe.

The Electrician will be accountable for any or all of the following, depending on the event:

- ❑ Lighting Systems Functionality
 - The Electrician will ensure the workability of all instruments, consoles, dimmers, etc.
 - The Electrician will ensure that the physical lighting plot is a good match to the lighting paperwork and is aesthetically pleasing to the eye and/or the Client
 - The Electrician will create a pleasing look using the lighting console, or facilitate the Client's use of PAC equipment toward that end
- ❑ Disconnects and Power Distribution
- ❑ Followspots and followspot operation
- ❑ Support Lighting (stand lights, clip lights, rope lights)
- ❑ Tech tables and all necessary accoutrements (when applicable)
- ❑ Maintaining all Lighting tools, testers, safety equipment
- ❑ Maintaining Software and Hardware for Electricians computer applications
- ❑ Maintaining 014, Storage areas (Trap Room, 4th Floor), and Lighting Booths
- ❑ General Stagehand work

AUDIO ENGINEER

The Audio Engineer is responsible for the deployment of audio equipment, microphones, speakers, and so forth to ensure a good sound quality for the audience and/or Client. The Audio Engineer can be a Front-of-House (FOH) Engineer, Monitor Engineer, or Recording Engineer. All Engineers are responsible for their respective audiences' enjoyment of the sound quality of the event. The successful Audio Engineer will be patient, with an ear for detail and a good aesthetic, precise, and safe.

The Audio Engineer will be accountable for any or all of the following, depending on the event:

- ❑ Audio Systems Functionality
 - The Audio Engineer will ensure the workability of all microphones, consoles, amplifiers, etc.
 - The Audio Engineer will ensure that the sound equipment that the PAC provides meets or surpasses the needs of the Client
 - The Audio Engineer will ensure that the stage is outfitted to meet the audio paperwork
 - The Audio Engineer will mix a pleasing sound to their own ear and/or the Client's ear, or will facilitate the Client's use of PAC gear toward that end
 - The Audio Engineer will maintain audio levels in a safe range for the patrons' enjoyment of the event, and in compliance with ANSI regulations
- ❑ Production Communication Systems (Clear-Com, radios, etc.), Paging and Backstage Monitoring Systems
- ❑ Electrical Disconnects and Power Distribution (when using power for rental consoles or monitor consoles)
- ❑ Media (CDs, MP3 Files, Nuendo recording files, CF card files)
- ❑ Batteries
- ❑ Anheuser-Busch and Lee Theater PAL Systems
- ❑ Maintaining all Audio tools, testers, safety equipment
- ❑ Maintaining Software and Hardware for Audio computer applications
- ❑ Maintaining Storage areas (Trap Room, 4th Floor, closets across from AB Booths), Audio Booths, Amplifier Rooms
- ❑ General Stagehand Work

VIDEO ENGINEER

The Video Engineer is responsible for the preparation and use of video equipment. The Video Engineer will function as a playback operator, video switcher for lobby displays, and Video Recording Engineer. They are responsible for the operation of in-house video projectors, playback and recording devices, and presentation support for Clients. The successful Video Engineer will be patient, with an eye for composition and a good aesthetic, and safe.

The Video Engineer will be accountable for any or all of the following, depending on the event:

- ❑ Video Systems Functionality
 - The Video Engineer will ensure the workability of all projectors, switches, playback equipment, and so forth
 - The Video Engineer will ensure the functionality of all remote cameras, DVD and DV decks, and recording paraphernalia

- ❑ Lobby Video Monitoring Systems
- ❑ Media (DVDs, DV cassettes, video files)
 - At end of show, normally finalized media with printed logos are turned over to Client
- ❑ Maintaining all Video tools, testers, safety equipment, and Software for Video applications
- ❑ Maintaining Storage areas (Trap Room, 4th Floor, closets across from AB Booths), Maintaining Video Booths
- ❑ General Stagehand Work

CAMERA OPERATOR

The Camera Operator is a subordinate to the Video Engineer and is responsible for the deployment and use of external camera equipment for the successful video capture of an event. The successful Camera Operator will be patient, with an eye for composition and a good aesthetic, and safe.

The Camera Operator will be accountable for any or all of the following, depending on the event:

- ❑ Camera Systems Functionality
 - The Camera Operator will ensure the workability of video capture equipment
 - The Camera Operator will capture the event on a predetermined media format while ensuring adherence to the good aesthetic of themselves or the Client
- ❑ Rental equipment for video capture
- ❑ Media (raw cassettes or discs required for camera operation)
- ❑ General Stagehand Work

WARDROBE

The Wardrobe person is responsible for tending to the Client's dressing needs. They may function as a launderer, seamstress, and/or a dresser. The successful Wardrobe person will be courteous, conscientious, and safe.

The Wardrobe person will be accountable for any or all of the following, depending on the event:

- ❑ Artist Hospitality and Comfort
 - This may include assisting with catering, as necessary
- ❑ Onstage or backstage dressing
- ❑ Maintaining all Dressing Rooms, Wardrobe Room, and equipment (washers/dryers, irons, steamers, sewing machines, etc.)
- ❑ General Stagehand Work

HOSPITALITY / RUNNER

The Hospitality/Runner position is to specifically attend to the Client's transportation, catering, and other personal needs. They will be asked to go purchase items on behalf of the client and may be responsible for a rental vehicle. The successful Hospitality/Runner person will be courteous, conscientious, and safe; they will also be over the age of 21 and have a good driving record.

The Hospitality/Runner person will be accountable for any or all of the following, depending on the event:

- ❑ Artist Hospitality and Comfort
- ❑ General Stagehand Work

SUPERVISORS and HANDS

A crewmember may be designated a Supervisor or Hand in any of the above departments. Hands operate under direct management; Supervisors are expected to operate independently or to manage subordinates within their department. All Supervisors are peers to one another, but each serve in different roles. The Stage Supervisor is the time and labor coordinator for the event, therefore it is incumbent upon each Department Supervisor to communicate with the Stage Supervisor for breaks, work-flow, etc.

- ❑ Good communication is essential.
- ❑ Supervisors are expected to manage their subordinates respectfully but with regard for the event or task as the first priority.
- ❑ Supervisors are expected to hold themselves and their departments to a high standard of quality and safety.
- ❑ ALL crewmembers are Stagehands first and will assist in any department regardless of how called and as needs dictate.

TECHNICAL DUTY STAFF

The Technical Duty Staff designation is given to a staff member to oversee the operation of the PAC Stage Services Department during an event and to support the Client and crew involved.

Technical Duty Staff will have the ability to approve crew schedule changes: to extend, reduce, or cut calls. They will confer with Clients on any budgetary concerns regarding use of equipment or personnel. They will handle issues between crewmembers and Clients, and amongst the crew itself. Technical Duty Staff will ensure that the schedules as published or amended are followed, and will protect the Client from undue costs. They will also work in concert with other PAC departments, as necessary.

Essentially, the Technical Duty Staff is the stopgap for production troubles that are beyond the capabilities of the crew – due to complexity or time. They are the Stage Services authority who is ultimately accountable for ensuring that event's success.

The Technical Duty Staff is *not* a working member of the crew, but may be asked to step in if the need arises. They may have to fill in for crewmembers who do not show or who have to leave due to some reason. They may have to call in extra crewmembers to cover unforeseen issues, or call vendors for extra support. Technical Duty Staff should do what is necessary and expedient to maintain the integrity and aesthetic of the event, to guide the crew and Client, to verify the security and safety of the theaters and support spaces, to guarantee the functionality of PAC equipment, and to consider time and fiscal concerns.

The Technical Duty Staff will be equipped with a building master key, a barrel key to access the key box, and a code for the building security system. They will have some level of proficiency on PAC production systems. They will have access to crew and vendor contact information, house equipment rate sheets, and the responsibility and authority to make informed decisions on behalf of the Stage Services department.

Technical Duty Staff will attend other PAC business – and fulfill other duties – when not directly administrating the event that they are overseeing.

EVENT MANAGEMENT

SS Supervisors, specifically Stage Supervisors, are responsible for ensuring that events are properly coordinated with the entity that is utilizing the PAC. The following checklist is standard for events in the PAC.

- ❑ Receive daily event paperwork (e.g.: show folder, Labor Log, staging and/or lighting plots, input list, etc.), keys, and check out radios.
- ❑ Go through paperwork with Technical Duty Staff and note any late changes.
- ❑ Double-check seating configuration with Technical Duty Staff.
 - Ensure that FOH and Ticket Office are aware of any event-related seating kills.
- ❑ Coordinate with Technical Duty Staff regarding the management of ancillary departmental services (e.g.: video switching, roof lights, lobby events, etc.).
- ❑ Open all necessary spaces (theatres, dressing rooms, etc.); assign dressing room codes as appropriate.
 - Confirm Whitaker (WRH) usage with the paperwork and/or Technical Duty Staff.
 - There is a charge for WRH use; not all events have contracted for this space.
 - This space is often double-booked with classes; check WRH availability.
 - Confirm which doors are necessary to access the lobby and prepare access codes, as appropriate.
- ❑ Meet the crew and go through the day's paperwork; develop a plan for the day with Department Supervisors.
 - Alert Technical Duty Staff to any missing crewmembers.
- ❑ Stage Supervisors must double-check the paperwork's information with the guest/client.
- ❑ Department Supervisors should be introduced.
 - Stage Supervisors will function as liaisons between the guest/client and other PAC departments, and are responsible for artist/guest/client needs.
- ❑ A schedule should be negotiated; the guest/client should be made aware of when the PAC crew will be going into meal penalty, then negotiate when breaks could be taken.
- ❑ Stage Supervisors should determine who will "call the show," assuming there is no Stage Manager provided by the organization.
 - Sometimes, it may be beneficial (due to the nature of the event, sightlines, etc.) that a Department Head other than the Stage Supervisor call the show.
- ❑ Stage Supervisors should note the event start time (curtain), the start of each successive act, the end time of each act, and the end time of the event (prior to strike).
- ❑ Above all, Stage Supervisors *must* communicate with all parties.
 - As the Stage Supervisors are the focus of communication, they must disseminate information promptly and courteously.
- ❑ Be professional with all clear-com traffic, radio broadcasts, and backstage pages.
 - All show personnel should have clear-com with muffs or headsets for radios, or no radio at all (if appropriate); all cell phones must be turned off.
 - The FCC regulates all broadcast traffic – our radio and clear-com usage is considered to be broadcast traffic; inappropriate use of the airwaves (profanity, etc.) can be subject to fines up to \$10,000.

Typical Pre-Event Questionnaire

- Who is my guest/client contact? Who are my Department Supervisors? Who is my Technical Duty Staff? Who is my House Manager?
- Is the theater prepared with the proper seating configuration?
- Are there special security measures that need enforcement? Is there external security?
- Have parking tags been issued for guest/client vehicles? How is the parking lot(s) to be organized?
- Have the Event Specs been double-checked with the guest/client?
- Have dressing rooms been assigned? Do they need special codes?
- What time are sound check and/or rehearsal? What crew is necessary for rehearsal?
- What time are doors? What are the anticipated run times?
- Who will be calling the show?
 - Is there a script or program to follow?
 - Please have enough copies for all Department Supervisors and Technical Duty Staff, as appropriate.
- Is there a curtain speech/pre-show announcement? Is there an intermission activity?
 - Are there any special considerations, such as a microphone or lighting special?
 - If there is a curtain speech or announcement, are there any special comments that should be made by the pre-show announcer, i.e. – artist introductions?
- Who is allowed backstage? How are they supposed to access the backstage area? Is there a list of authorized visitors?
 - If there is no list of authorized visitors, assume that no one is allowed backstage.
- How will house lights be controlled?
- How will communication occur (clear-com or radio, or some other manner)?
- Are the backstage paging systems and monitors working; are they set at appropriate levels? How is lobby video being switched?
- Are the roof lights on (for evening performances)?
- Do air handlers need to be turned off?
- Does Tech Electronics need to be contacted regarding the use of smoke/haze?
 - Alert Tech Duty Staff to make the phone call and coordinate the turning off of the smoke detection system.
- When will breaks occur? When should I call back my show crew/out crew?
- Is the space safe, clean, secure, and prepared for house to open?
 - Has a walk-through of the house been completed to check for tidiness, clean sightlines, proper trims, et cetera?
- Ask all Departments if they are ready for House Open.
- Ensure that the theater is in "Show Mode".
- Ensure that proper preshow looks and/or music is playing.

Typical Run-of-Event Checklist

- ❑ House is turned over to the House Manager at Doors time. No crew is allowed onstage at this time. It is preferable that clients/guests do not use the stage either.
 - A traditional exception is a classical concert; classical musicians will make their way to their places and warm-up prior to curtain, including during Doors. This is acceptable for classical concerts.
 - Sometimes, quiet work will continue behind the Grand Drape; this is acceptable.
- ❑ During Doors, address any last-minute details including breaks and meals (if necessary and possible).
- ❑ Page the hallways and dressing rooms with appropriate call times (house open, half-hour, fifteen, ten, five, places), then radio the same call times to crew.
 - Also coordinate with the House Manager and ensure that the event will begin on time, or communicate that there are artist or house holds.
- ❑ At Top-of-Show, accept the house back from the House Manager.
 - Ensure you have all appropriate personnel to begin the show, e.g.: Preshow speaker, artist, crew, etc.
- ❑ Houselights go to half.
- ❑ Play appropriate PAC preshow CD (unless incorporated in preshow speaker, or Client-provided preshow).
- ❑ Send preshow speaker (as appropriate).
- ❑ Houselights go to out.
- ❑ Show GO.

Typical Intermission Checklist

- ❑ Houselights go to full.
- ❑ House is turned over to the House Manager at the end of the act.
- ❑ Standard intermissions are:
 - Anheuser-Busch: 20 Minutes.
 - Lee Theater: 15 Minutes.
- ❑ Give call times as appropriate (20 or 15, 10, 5, places).
 - Again, coordinate with the House Manager and ensure that the act will begin on time, or communicate that there are artist or house holds.
- ❑ At the top of the second (or third, or fourth) act, accept the house back from the House Manager.
 - Ensure you have all appropriate personnel to begin the act.
- ❑ Houselights go to half.
- ❑ Houselights go to out.
- ❑ Show GO.

Typical End-of-Show Checklist

- Houselights go to full.
- House is turned over to the House Manager at the end of show.
- No work begins on stage until the house is considered clear and doors to the house are closed.
- Go to Works.
- Begin strike.

Typical Post-Event Checklist

- Is the Strike/Restore/Changeover crew here?
 - Strike/Restore – removal of event-specific equipment and returning to House Rep.
 - Changeover – going from one event into another *without* returning to House Rep.
- Always strike the guest's/client's gear first; following the strike of the guest/client, begin on striking all house gear.
 - House gear includes any equipment that the PAC contracted: backline, rental consoles, lighting equipment, etc.
- Read the strike notes on the event paperwork; on occasion, not all house gear will be struck or stored in its normal location.
- Have all spaces been double-checked for guest/client materials, cleaned (or scheduled for cleaning), and secured? Have all door codes been cleared?
 - Has any lost item been put in the Lost-and-Found box in the Fish Tank? Has this been included in the Production Report?
- Have all parking tags been retrieved (as appropriate)?
- Has the stage been swept? Mopped?
- Does the seating configuration of the theater have to be changed?
- Are the roof lights off?
- Are the Air Handlers back on?
- Has the smoke detection system been restored?
- Does the crew's and supervisor's record of hours agree with the Labor Log?
- Have keys, radios, et cetera been returned to their proper places or turned over to the Technical Duty Staff to secure?
- Has all paperwork been completed and a Production Report sent?
- Have you checked out with the Technical Duty Staff?

INJURY

For any incident an *Incident Information Form* must be filed.

Employee Injury

Workdays:

- Monday – Thursday 8:30am – 7pm
- Friday 8:30am – 5pm

University Health Services, 131 Millennium Student Center, 314-516-5671

Evenings/Weekends/Holidays:

- Monday – Thursday 7pm - 8:30am
- 5pm Friday through 8:30am Monday
- All Holidays

DePaul Health Center Emergency Room, 12303 DePaul Drive, 314-344-6000

When making a trip to seek health care, grab the *Incident Information Form* and the *DePaul Hospital Visits* page as well.

If the injury is not serious enough to require medical attention, the employee may self treat out of a first aid kit. First Aid Kits may be found in several locations throughout the building, including the green Safety Centers. A larger first aid kit is located in the Stage Operations Office (Fish Tank) to assist in urgent care.

When it is an option, employees with injuries requiring medical attention should be escorted to the University Health Services in room 131 on the ground floor of the Millennium Student Center. Outside of these hours, the injured employee should go to DePaul Health Center's Emergency Room. A supervisor will accompany you regardless of where you visit.

Be sure to obtain a return to work status from the doctor and bring back any supporting paperwork as it will be needed for Worker's Compensation processing. Employees are to be paid for the remaining time they were scheduled to work.

Be advised that it is in the employee's interest to report all injuries. Simple or small injuries could develop into something more severe over time. The University's Worker's Compensation policy requires that employees be treated by University assigned physicians. If you go to your own doctor without permission, your insurance claim may be denied by both your personal insurance and the University's insurance.

Student, Client or Patron Injury

If an injury should occur to a non-employee, i.e. student, client, participant, or patron, they may be directed to a first aid station where they may treat themselves. Once first aid has been applied and the condition requires additional care, the injured person should seek treatment on their own with a personal physician or hospital. Should the injury require immediate attention or transportation, campus police should be contacted to arrange further care.

DAMAGE/FIRE

For any incident an *Incident Information Form* must be filed.

Evacuation

Should the building need to be evacuated due to damage, fire, or other threat, it is the Technical Duty Staff, Stage Supervisor, and crew's responsibility to get everyone out of the building via the nearest safe exit and direct people to safety. Once gathered in a safe location, Supervisors and/or Technical Duty Staff should attempt to account for missing persons from our staff and visiting groups. Any missing persons and their last known location should be reported to emergency personnel.

Fire

In case of minor fire, use fire suppression devices supplied in the hallways and theaters. Damaged caused by the fire should be reported as any other facilities or equipment damage. If the damage appears to be severe, contact campus police to assess the situation.

If fire is beyond a small contained area, immediately call campus police. They will respond with their own personnel and dispatch appropriate community services. Use the radio and backstage monitoring system to notify all building users of the situation, pull the building alarm, and begin to evacuate the backstage area. The Technical Duty Staff, Stage Supervisor, Department Heads, and crew should be the last to leave an area after directing all performers and participants out of the nearest safe exit. Once outside the building all patrons, participants, crew, and staff are to proceed to safety. Missing persons and their last known location should be reported to emergency personnel.

Facilities or Equipment Damage

If possible and safe, secure the damaged area to prevent further damage and injury. Contact the supervisor and/or Technical Duty Staff immediately to assess the damage and determine further action to be taken. Campus Facilities may be contacted at 516-6320 or through the Campus Police at 516-5155.

Vehicle Accident

If vehicles are involved in an accident on campus, Campus Police should be called to render assistance and medical care if needed. If a University owned or controlled vehicle is involved in an accident – major or minor, on or off campus – an *Incident Information Form* may be used to help gather information.

SEVERE WEATHER

For any incident an *Incident Information Form* must be filed.

Severe Weather

Weather radios are maintained in the Administration Area and the Stage Operations Office (Fish Tank). These radios should issue an alert if severe weather is in the area. Further information can be obtained from the Internet or cable television located throughout the building. It is the responsibility of the Building Duty Staff, in coordination with Campus Police, to determine if a performance should be stopped and emergency procedures put in place.

The primary severe weather shelter for the building is the Whitaker Rehearsal Hall and the dressing rooms on Level R as well as the dressing room hallway on Level R. If asked to seek shelter, it is the Technical Duty Staff's responsibility to inform and ensure that all staff, crew, and performers make their way to the shelter area. Once in the shelter area, all people should be accounted for through the supervisor and the visiting group's coordinator. Any missing persons and their last known location should be reported to emergency personnel. The people may only be released from the shelter area once the Building Duty Staff and Campus Police have agreed that it is safe to do so. If damage has occurred to the building, the staff will decide the safest path to an undamaged part of the building or begin the evacuation procedures.

Should a call to shelter be put in place while an event is taking place, the audience in the Anheuser-Busch should remain seated in the auditorium and the fire curtain should be lowered to protect the house from possible damage from the fly loft and stage areas. The Lee Theater should be evacuated down the main stairway and then down the R Level Hallway to the Whitaker Rehearsal Hall. The Lobby should be evacuated via the First Aid door in lobby to the Whitaker Rehearsal Hall. If the Whitaker is full, the R Level Hallway is appropriate for overflow.

Non-Event Evacuation

During regular business hours, part-time staff may or may not be in attendance. During these times, such as for work calls or rehearsals, part-time staff should exit the building, or evacuate to the Whitaker Rehearsal Hall. Department Supervisors should make sure their staff is accounted for but use their best judgment if one of our members is in an alternate location or otherwise endangered. Technical Duty Staff is responsible for accounting for work crews, rehearsal staff, and rehearsal locations, to ensure the safety of our performers, students, and other participants. Crew members may be asked to assist in these procedures, but should await instruction on radio Channel 4 before proceeding into unknown circumstances.



**For the fastest response during Emergencies:
Call Campus Police at 314-516-5155, or dial 5155 from any Campus Phone**

SECURITY/THEFT/ELEVATOR ENTRAPMENT

For any incident an *Incident Information Form* must be filed.

Security

Report any suspicious activity to your supervisor immediately. If someone seems out of place, politely ask them if they need help in finding something. If they do not have a legitimate reason for being in a backstage area, a supervisor should escort them to a public space in the building.

Please remember that many different types of people have access to the backstage areas. It is advised that crew secure their personal items in the lockers provided to them when working, and that dressing rooms and workboxes remain locked when unoccupied.

Supervisors should keep areas secured, taking caution to relock areas that aren't in continual use. Each lobby access door has a door card indication the supervisor's preference for locked/unlocked.

Theft

If a theft is witnessed or reported and the property can not be found after a brief internal search, Campus Police should be notified immediately to respond to the situation or to fill out a police report. The *Incident Information Form* may be used to help gather information.

Elevator Entrapment

If someone should be trapped in an elevator, Campus Police, Facilities, and the Technical Duty Staff should be notified immediately. An effort should be made to contact the person in the elevator to assess their condition and let them know help is on the way. An elevator door release key is kept in the building, but may only be used by a Campus Police Officer or a Facilities Employee.

Flyman

The Flyman is a designation that may be attached to any discipline: Electricians Flyman, Carpenter Flyman, etc. (there is additional training necessary at the Touhill to be qualified as a Flyman). The Flyman is responsible for all overhead rigging on battens using the counterweight, hemp, or motorized lifting systems.

PAC-designated Flymen will have successfully completed and demonstrated competence in all tasks on the Flyman Qualification Form.

Rigging Systems Operation

All rigging systems (including the A-B counterweight system, motorized linesets, chain motors, and hemp-style linesets) in the Touhill Performing Arts Center will be operated by a Touhill-qualified flyman, or by individuals who are under direct supervision of a Touhill-qualified flyman. These non-qualified individuals may be part of the event company, or may be a crewmember that is under evaluation for flyman qualification.

A list of Touhill qualified Flymen and Riggers will be posted next to each primary rigging area for quick reference. Crewmembers with a Flyman or Rigging qualification may be primarily called to work in another department but can carry out Flymen duties as needed. Crewmembers called primarily as Flymen or Riggers may be asked to help other departments when not fully engaged in their primary tasks.

Only one Flyman may be designated as the Flyman Supervisor at any one time in a given theater. They alone will authorize and direct the movement, weighting, balancing, and inspecting of all stage rigging sets in their theater.

When loading weight on the counterweight system, a minimum of two Flymen shall be called. One Flyman shall be called to operate and test lines from the deck.

- ❑ There must be one Flyman for every non-qualified crewmember in these positions.

When setting temporary rigging points there will always be two crewmembers up (one of which must be a qualified Rigger) and a qualified Rigger on the ground.

Fall Protection

Several fall protection devices are provided by the Touhill Performing Arts Center, but their proper use and determination of use remains with each crewmember.

- ❑ The Touhill Performing Arts Center recommends using fall protection in the following areas:
 - FOH lighting catwalk – horizontal lifelines installed
 - FOH rigging beams when working off the catwalk system
 - Overstage gridiron
- ❑ Should a fall occur, the fall protection systems should prevent serious injury and should stabilize the situation.
 - Call Emergency Personnel immediately.
 - Crewmembers should not attempt a rescue unless directed by emergency personnel.

Flyman Evaluated Tasks

General Knowledge

- ❑ Demonstrate proper clove hitch, half hitch, and bowline knots and explain the correct use of each
- ❑ Explain and/or demonstrate proper usage of a wire rope clips, shackle, trim chain, and wire rope slings and how each is used to attach scenery to battens

Counterweight Fly System

- ❑ Explain the proper procedure to load a line set
- ❑ Explain the proper procedure to unload a line set
- ❑ Demonstrate proper operation of a line set
 - Understanding of system labeling and line card
 - Understanding of line spike methods
 - Proper handling and testing of line set prior to brake release
 - Calling out of movement
 - Watching stage as pipe flies
 - Proper control and speed of line set during travel
 - Checking balance of line set
 - Proper storage position of unused line set
 - Proper locking of line set with hand brake and ring
- ❑ Identify an unbalanced load
 - Determine if it is pipe heavy or arbor heavy
 - Techniques for holding in place
 - Rope lock
 - Buddy
 - Rope twist with a pipe
 - Techniques for controlling the movement of an unbalanced line
 - Twist and slide
 - Additional hands
 - Bull lines
- ❑ Demonstrate the proper technique for the loading and unloading of weight on a counterweight arbor, explain the correct use of spreader plates and collars
- ❑ Estimate the weight of a full electric within 45 lbs using an established weight guide

Motorized Systems

- ❑ Explain basic operation of motorized control systems for the AB
- ❑ Correctly diagnose and correct an E-stop error status in the AB
- ❑ Demonstrate the use of a chain motor control system from power up to pendant use, and shut down

Hemp Fly System

- ❑ Demonstrate the proper use of a pin rail, standard securing knot and excess rope coil
- ❑ Demonstrate proper loading and unloading of sandbags on an EZ Trim Clew
- ❑ Demonstrate correct operation of a line set when out of balance