Events & Production Services

College of The Arts

Facility Policy Manual

Updated on May 20th, 2013

Table of Contents: **Page #:**

I. Processing an Event 4

Facility/Event Scheduling Process 5
CoTA Event Classification System 7
FASTBOOK Process/Publicizing Events 8
Non University/University Related Group Requirements 9

II. Front of House 10

House Policy 11
House Announcement 11
Lobby Signage 11
Event Start/Late Seating 12
Security 12

III. Box Office 13

Box Office Sales 14
Box Office Fees: See USE FEE RATE SCHEDULE 14
Event Registration Policy 15

IV. Facility Information 16

Hours of Operation 17
Security Procedures 18

V. Facility Fee Schedule 19

Use Fee Rate Schedule 20
Labor Break Policy 20

VI. Stage: TAT, THR, TAR 120, TAR 130, USF Concert Hall, Music Conference Center 21

Stage Policy for Non University/University Related Groups 22
Assembly Seating 23
Dressing Room Policy 25
Flame Effects Before an Audience 26
Procedure for removing THR Balcony Railing 29
Stage Supplies 30
Key Distribution 31
Cell Phone Policy for the Stage 32
Weapons on the Stage 33

VII. Dance Centre **34**

Dance Centre Studio Use Policy **35**

Table of Contents Continued: **Page #:**

VIII. Building Services/Custodial for TAT/THR **36**

Cleaning Request for Facilities **37**

IX. Vehicle Policy **38**

Truck Usage Policy & Fee Structure **39**

X. Parking Policy for CoTA Events **40**

Visitor Parking **41**

XI. Hazardous Waste **43**

Regulations for disposing Hazardous Waste **44**

XII. Employee Resources **45**

FOH/Box Office Manual **46**

-Role of House Management Staff **47**
-Tasks of House Manager/Ushers **47**
-Performance Procedures **49**
-General Policies **52**
-Common Questions **53**
-Emergency Procedures **54**

I.

Processing an Event

Facility/Event Scheduling Process:

CoTA Performance Facilities/Conference Center scheduling/usage must first be approved through Events and Production Services.

Facility Allocation:

1) By January of each year, a meeting will be held to begin the process of allocating the space in the CoTA Performance Facilities/Music Conference Center for the next academic year. This meeting should be attended by the unit directors, unit scheduling coordinators, unit technical staff, and Events & Production Services staff. This meeting will be chaired by the Director of Events & Production Services.

2) During this first meeting, the directors/representatives of the units will bring their planned space requests/utilization of the CoTA Performance Facilities/Music Conference Center for the upcoming academic year.

Guidelines for Space Allocation:

Theatre Production-6 Weeks (Including Load-in, Rehearsal, Performance and Strike)
Dance Concert-5 Weeks (Including Load-in, Rehearsal, Performance and Strike)
Opera Scenes-2 Weeks (Including Load-in, Rehearsal, Performance and Strike)
Opera Production-5 Weeks (Including Load-in, Rehearsal, Performance and Strike)
Band/Symphony/Choral Concerts- will each receive 4 class meetings or rehearsals in the facility prior to their scheduled performance(s)
Ensemble/Solo Performances-will each receive 2 class meetings or rehearsals in the facility prior to their scheduled performance(s)

3) Events and Production Services will coordinate the production of this calendar and schedule an additional follow-up meeting(s) (as required) to review the working calendar. All efforts will be made to accommodate the unit's request for CoTA Performance Facilities/Music Conference Center. All unresolved calendar issues will be determined by Events & Production Services/Dean's Office. Once a calendar has been finalized/approved, the Event Scheduling Process will begin for that academic year.

Event Scheduling Process:

1) A prioritized list of CoTA internal/external facility use requests must be submitted to the Director of Events & Production Services prior to the Event Scheduling Process. This list will be utilized by Events & Production Services when scheduling the facility for the college units.

CoTA Unit Deadline for Event Submissions:

February: May- August events due
April: September- December events due
October: January- April events due

2) Outside organizations utilizing the CoTA Performance Facilities/Music Conference Center will be scheduled after the Facility Allocation Process is complete. These events will be scheduled when openings are available on the calendar. Events & Production Services will continue the established approval process for external events (rentals).

<u>Approval Process for External Events (Rentals):</u>

1) Verify the space requested is available for scheduling.
2) Check with the unit (based on event type) whether or not the outside organization poses a conflict with their strategic plan/programming.
3) Receive approval from the Coordinator of Performing Arts/Dean's Office.

Note: All units recommending the use of our facilities will receive 15% of the total *Location/Use Fee* listed on the contract. Distribution of Fees to the units will be processed on full contract payment made to Events & Production Services.

3) A unit may not cancel an external organization scheduled in the space after the event has been approved in FASTBOOK.

4) Requests to utilize CoTA Performance Facilities/Music Conference Center for Classroom Scheduling must first be approved by Events & Production Services on an individual class meeting time basis.

5) Discrepancies in the *Event Scheduling Process* will be resolved by the Dean's Office.

CoTA Event Classification System:

Affiliation Agreement	• Long-term association that lasts up to one year • Event must support the University's Strategic Plan and College Mission • Must contain a benefit to the unit that is outlined in the Affiliation Agreement (e.g.; pay for a G.A. position) • Terms of Affiliation Agreement must be submitted to Events & Production Services (EPS) 30 days in advance of the start date for approval (Academic Affairs and Legal) • Use of CoTA resources is not permitted (e.g.; personnel, office equipment) • Use of CoTA performance venues requires separate Location/Use Permit with EPS • Licensee must provide liability insurance per University requirements as outlined in the Affiliation Agreement and/or Location/Use Permit • No CoTA/university marketing/promotional support available • CoTA/Unit assumes no financial responsibility for affiliation
Hosted Event	• Event must support the University's Strategic Plan and College Mission • Must contain a benefit to the unit (e.g.; recruitment opportunity) • Event will be billed at the College/Unit Use Fee Rate Schedule • Use of CoTA performance venues requires Location/Use Permit with EPS • Licensee must provide liability insurance per University requirements • Use of CoTA resources is not permitted (e.g.; personnel, office equipment) • Marketing permitted by host unit in adherence with CoTA/University guidelines • CoTA/Unit assumes no financial responsibility for the hosted event
Sponsored Event	• CoTA/Unit assumes some/all fiscal responsibility for event • Event must support the University's Strategic Plan and College Mission • Must contain a benefit to the unit (e.g.; academic opportunity) • Terms of Agreement required outlining fiscal responsibility of both parties • Adheres to CoTA Business Office Procedure and Timeline Schedule • Insurance may be required as determined by EPS • Use of CoTA resources may be provided with approval of unit director (e.g.; personnel, office equipment) • Marketing/promotional support available upon request
Rental	• Non-CoTA Event • All inquiries are directed to Events & Production Services
CoTA/Unit Event	• An event/performance produced by any of the units of CoTA • Follow the CoTA Facility/Event Scheduling Process Standard marketing/promotional support applied to these events/performances

FASTBOOK Process/Publicizing Events:

In order to help provide a clear and consistent method of listing events on the CoTA and University Calendar the following procedures must to be followed:

All events must first be approved through Events and Production Services prior to being publicized in any fashion.

Additionally, all events require the submission of an online **FASTBOOK** entry prior to being publicized. Classroom activities occurring during the normally scheduled class time and **not open to the public** are exempt from the online entry requirement. Classroom events occurring during the normally scheduled class time and **open to the public** require the **FASTBOOK** entry.

CoTA Marketing will post the appropriate information to the CoTA/University Calendar after the event has been approved.

Event Information Criteria for Fastbook:

Each event should list: Title, Date, Price, Location, Contact and Description*

> **Fastbook event description is due six weeks prior to the first scheduled performance date.*

Any changes/cancellations to an event must be emailed to Events & Production Services.

This information will be forwarded to CoTA Marketing for updates, if possible, on the CoTA and/or the University Calendar.

Requirements for Event Promotion:

1. All descriptions, press statements and web advertisements MUST have **programmatic, thematic, or educational information (**think about what makes your event unique)**.** Creative titles and images are also strongly recommended. If this requirement is not met, Events and Production Services will not approve the event, and it will not be advertised or staffed.

2. For an event to be placed on calendars for the *Arts Council* of *Hillsborough County*, *City of Tampa, the Tampa Bay Convention Visitors Bureau*, *Pinellas County Arts Council*, the *Tampa Bay Businesses for Culture & the Arts*, **AND** *the College of The Arts events calendar* it must be submitted (with the required descriptions as previously indicated) by the due date indicated above.

3. For an event to be added to eight local community calendars, given a press release distributed to 24 local and regional reporters, and for it to be included in e-blasts (including *Next 10 Days* emails) and College social media, the events must be submitted **six weeks in advance of event date. *Note: If you submit your event with the specified descriptions, a press release will be drafted at the six week mark for your review and edit.**

4. If an event does not have an approved description **two weeks prior**, the event will become free, or may be subject to cancellation. Free events that fail to meet the requirements will not be promoted or advertised.

Failure to adhere to steps 1-4, will result in no authorized promotion or advertising.

Non University /University Related Groups Requirements:

1. All events in the CoTA Facilities require the use of in-house personnel. Each event will be reviewed and appropriate personnel assigned during the Event *Review Process*.

2. The company must provide a production/stage manager and/or designer for all events in the CoTA Facilities.

3. Events scheduled in the CoTA Facilities will have a *Production Manager* assigned to provide communicate between the company/organization and CoTA.

II.

Front of House

House Policy:

1. Strollers/Carriers are not permitted in the aisles or seating area.

2. Strollers/Carriers must be stored in the designated area within the lobby.

3. Cell Phones must be silenced prior to the start of an event.

4. Photography/Recording Devices are strictly prohibited in the theatre.

RECORDING DEVICES/CAMERAS. The College of The Arts prohibits the use of *Recording Devices and Photography* during performances. It is solely the responsibility of the Licensee to monitor these devices during their scheduled performance. The staff of Events & Production Services will assist with the monitoring of the house for flash photography during the performance.

5. Food & Drink are not permitted in the theatre. Water is okay!

6. The USF College of The Arts reserves the right to advertise/promote any/all of the CoTA performances/exhibitions/lectures in its facilities. This includes but is not limited to any signs, advertisements, lithographs, posters or cards of any description at, in or about the facilities.

House Announcement:

Life Safety Code requires the following announcement or other pre-approved announcement to be played prior to all events in the College of The Arts!

Welcome to the University of South Florida College of The Arts. At this time we ask you to please silence your cell phones. We also remind you that the use of recording devices and flash photography are strictly prohibited in the theatre. This includes the cameras installed on your cell phones. If you must leave this performance at any time, please wait for a member of the house staff to guide you back to your seat. This performance contains live flame effects (if applicable). In the event of an emergency, exits are located to your left and right through the lobby doors.

Sit back, relax, and enjoy the performance.

Posting of signage in the facilities:

Posting of event flyers on lobby windows, doors, and walls will be prohibited. Please use the assigned college bulletin boards in TAT and the message board near USF Concert Hall-Box Office. Event flyers are not permitted in the THR-Lobby due to space availability. The use of electronic signage is available in Theatre 1, Theatre 2, Barness Recital Hall and the USF Concert Hall for event information.

Event Start/Late Seating:

BLUE ITEMS VIEWED BY GENERAL PUBLIC ONLY:

All events are expected to start at the published time.

CoTA houses open 30 minutes prior to the start of the performance.

-Special Requests to this rule must be submitted on FASTBOOK and approved by the CoTA- Director of Events & Production Services

Technical Difficulties/Performer-Crew related issues prior to house opening:

All parties must first make an attempt to deal with the difficulties/issues while the house is open and seating. If this is not possible, the production manager and/or stage manager will notify the house manager of the problem and arrange a new house opening time.

Event Start Procedure:

Five minutes prior to the start of the production, the CoTA Box Office will identify a position in line that will act as the final sale before start. Late arriving patrons will be seated at the appropriate interval.

Performances requesting no late seating will start 5 minutes after the published start time.

-Productions using no late seating must state this request prior the start of ticket sales.

NO LATE SEATING will be printed on all tickets!

CoTA Events and Production Services will provide lobby televisions with sound for all events in TAT for late arrival patrons.

Security for events:

At the discretion of Events & Production Services, events with the potential of reaching maximum occupancy will require an officer assigned to the event for security. The cost of this officer will be the sole responsibility of the producing unit/licensee. EPS will handle the coordination of this individual for the event. The average cost of an officer is 34.00 per hour. The officer will be present one hour prior to the start of the event and assigned through its completion.

III.

Box Office

Box Office Sales:

The CoTA Box Office requires all events use *ticketmaster* ticketing systems.

Box Office Fees:

See USE FEE RATE SCHEDULE on **Page 20.**

Event Registration Policy:

Procedure for events requiring a registration fee (symposiums, workshops, camps, festivals, competitions, etc.):

The CoTA Box Office is required to serve as the cash collection agent for registration fees that are deposited into auxiliary accounts.

Registration fees will be collected by the CoTA box office (mail, walkup, on-line) and a registration-log will be maintained by the box office staff. This log will include: event name, registrant(s), fees paid, form of payment, date received, etc.

Upon completion of the cash collection portion of the transaction, the registration-log/materials will be forwarded to a representative/host in the sponsoring unit. The representative/host will be responsible for the processing of registration, follow-up, responses to the registrant, questions, mailings, etc.

New Policy: Effective July 1st, 2006

In order to facilitate the management and handling of registrations, *Events and Production Services* is requiring that all events have a faculty or staff representative/host identified by the sponsoring unit.

This individual will perform the following duties:

1) *Serve as the recipient of the registration-log/materials.*

2) *Function as the main contact for the event.*

VI.

Facility Information

Hours of Operation:

The normal operating hours for TAT/THR/Concert Hall are from
8:00 am-11:00 pm.

Please inform the Director of Events & Production Services if you are planning to be in the facilities past 11 pm.

Exception: Strike

Security Procedures:

Procedure for securing the College of The Arts Performance Spaces (Theatre 1 Theatre 2 and the USF Concert Hall):

CoTA Events & Production Services requires the following procedures to be followed prior to or after an Event/Performance or Rehearsal.

Event/Performance:

1. Prior to an Event/Performance, the stage manager or designated individual will meet with House Management to establish the time the audience will be cleared from the house following the Event/Performance.
2. House Management, following the last audience member to exit the building, must secure the theatre lobby.
3. Individuals requesting to meet performers/crew members should be directed to the backstage door following an Event/Performance.
4. At the conclusion of an Event/Performance the stage manager or designated individual must lock the backstage area and dressing rooms following the closing procedures. The stage manager or designated individual will be identified by the Faculty/Staff supervising the Event/Production. The name of the stage manager or designated individual needs to be reported to the Director of Events & Production Services.
5. The stage manager or designated individual must be the last person to exit the stage portion of the theatre.
6. Any concerns regarding the facility should be reported to Events & Production Services through email at the end of the performance.
7. If an emergency occurs during a performance, the Director of Events & Production Services should be notified @ 813-294-4402 after emergency personnel has been contacted.
8. The stage manager or designated individual is responsible for arming the booth and placing the “Ghost Light” on the stage.

Rehearsal/Load-In:

1. The stage manager must lock the backstage area and dressing rooms following the closing procedures.
2. The stage manager must be the last person to exit the building.
   Exceptions:
   A. The director/designer/technician requests extended time in the space.
   B. A group of individual’s request extended rehearsal time in the space. A faculty/staff member is required to supervise. It will be the responsibility of this individual to lock the building.
3. The stage manager or faculty/staff member is responsible for arming the booth and placing the “Ghost Light” on the stage.

V.

Facility Fee Schedule

Use Fee Rate Schedule:

The CoTA Use Fee Rate Schedule is only available online.

To view the current rate schedule:

http://eps.arts.usf.edu/content/articlefiles/1341-CoTA-UseFees-CoTA-2012.pdf

Labor Break Policy:

-15 minute break each 4 hours & 1 hour meal break each 8 hours. Breaks scheduled by EPS Production Manager.

-Meal Penalty @ 1.5 (After 4hrs based on an 8hr day) / Events in Overtime & Meal Penalty @ 2 (Double Time)

-Overtime @ 1.5 may be assessed if hours worked exceed hours scheduled on the EIR-Event Information Report.

-Events and Production Services Staff working for outside productions, utilizing our facilities, must abide by all policies stated above. Outside companies must provide the facility a list of Events and Production Services Staff that they will employ as members of the company on your Fastbook Online Entry.

VI.

Stage

Stage Policy for Non University/University Related Groups:

1. Only Events & Production Services Personnel are permitted to run the facilities' equipment. This includes the house rigging system, lighting equipment/installation and sound equipment/installation.

2. The company members may perform scene shifts/gel changes after appropriate instruction.

3. Only company members are permitted backstage.

4. Only children in the production are permitted backstage with appropriate supervision.

Assembly Seating:

Procedures:

CoTA Events & Production Services requires the following procedures to be followed prior to modifying/installing assembly seating for Events/Productions under the FASTBOOK Process/Publicizing Events.

1. Prior to an Event/Performance, the Technical Director, Scenic Designer, or a Designated Individual from the School will meet with the CoTA, Director of Events & Production Services to discuss the seating configuration for the Event/Performance.
2. During this meeting, the Director of Events & Production Services will review the seating arrangement and identify to the personnel any changes required to the configuration. If the seating configuration meets code, approval will be given.

All events must follow the current guidelines for Existing Assembly in the Life Safety Code by NFPA.

3. If any changes are required, an additional meeting will be scheduled for final approval.
4. The Director of Events & Production Services may involve USF Environmental Health & Safety to act in the capacity of *authority having jurisdiction over the facilities* as stated in the Life Safety Code.
5. After the seating configuration has been approved, the Director of Events & Production Services will sign/date the document authorizing the modification/installation of the seating.
6. Any further changes to the seating configuration/aisles will require new approval.

TAT Seating Banks:

Notification is not required unless the Event/Production is planning on modifying the continental seating and/or placing seating on the stage.

THR Seating Banks:

Life Safety Code: 13.4.9-Folding and Telescopic Seating

13.4.9.2.4 Individual chair-type seats shall be permitted in folding and telescopic seating only if firmly secured in groups of not less than three.
13.4.9.2.5 The maximum number of seats permitted between the farthest seat in an aisle in folding and telescopic seating shall not exceed that shown in Table 13.4.8.2.5
13.4.8.2.5 Maximum Number of Seats Between Farthest Seat and an Aisle: Bleachers-Indoors 9

ADA Capacity of Seating in Assembly Areas:

Federal law requires the following number of handicap seating to be provided per performance:

Number of Seats	Number of Required Wheelchair Locations
4:25	1
26:50	2
51:300	4
Over 500	6 + 1 per increase of 100 seats

For a complete listing, go to www.ada.gov\stdspdf.htm

-The Director of Events & Production Services, along with the unit's Technical Director, will move the THR seating banks for the production. Materials, construction & installation of any additional seating units, including the stock wood wedges, are the responsibility of the producing unit.

FAH-101/Concert Hall/MUS Recital Hall Seating:

Notification is not required unless the Event/Production is planning on modifying the continental seating and/or placing seating on the stage

Classroom/Studio Seating:

Notification is required for Events/Productions in Classroom/Studio spaces. The Life Safety Code for Festival Seating must be followed. This code is available from the Director of Events & Production Services. USF Environmental Health & Safety will be notified if required.

Dressing Room Policy

1. CoTA will ensure that all dressing rooms are clean prior to the performers entering the space.
2. CoTA will lock dressing rooms between performances to ensure the safety of all personal belongings and costumes stored by the performers.
3. CoTA is not responsible for the loss of any personal items left by the performers in the dressing rooms during the rental period or once the rental period has ended.
4. No food or drink, with the exception of water, will be allowed in the dressing room area.
5. At the end of the use period, the dressing rooms should be left in the condition in which they were found when the performers first entered them.
6. If dressing rooms require additional cleaning to meet the standards set by Events & Production Services, a crew will be called in and that time will be billed to the user.

Flame Effects Before an Audience:

Procedure for *OPEN FLAMES* and *PYRO TECHNIQUES* used in the College of The Arts Performance Spaces:

USF Environmental Health and Safety and Production Management do not encourage the use of an Open Flame or Pyro Techniques.

However, if an Open Flame or Pyro Techniques is crucial to your performance, then the following procedure must be followed.

1. Notify the Director of Events & Production Services of your intended uses of Open Flames and/or Pyro Techniques.
2. The Director will then inform Environmental Health and Safety.
3. A meeting will be arranged between the Director of Events & Production Services, Technical Director of the production, and a representative from Environmental Health and Safety to analyze the show's request and determine a plan of action.
4. Additionally, one of the following may result from this meeting.
   A) Arrangements will be made with the Technical Director of the current production and Environmental Health and Safety to identify an individual to act as a firewatcher.

   OR

   B) Arrangements will be made with Environmental Health and Safety to act as a fire watch. (Possible cost to the units)

*Complete code listings can be found in the NFPA 160 document, which deals with *Flame Effects Before an Audience*. This document is on file with the Director of Events & Production Services and Environmental Health and Safety.

NFPA 160

Use of Flame Effects Before an Audience-From NFPA 160

Included below is a summary of the code/standards for a Flame Effect Before an Audience.

3.2.2 Authority Having Jurisdiction (AHJ). An organization, office, or individual responsible for enforcing the requirements of a code or standard, or for approving equipment, materials, an installation, or a procedure.

AHJ-USF Environmental Heath and Safety/CoTA Events and Production Services

Each Production Must Identify an individual to act as the Flame Effect Operator:

3.3.16 The single person with overall responsibility for flame effect operations and safety.

Holding Areas for Flame Effect Materials and Devices

4.1 All flame effect materials and devices not connected for use shall be stored in accordance with applicable codes and standards and any state and local regulations.

All material must be stored in an AHJ approved storage area.

4.2 All flammable flame effect materials and loaded devices that have been removed from storage areas in anticipation of use shall be stored in a holding area acceptable to the AHJ.

Location will be determined during a meeting with the parties involved.

Approval Requirements and Terms of Installation

5.2.2.2 If any addition or modification of flame effects to that described in the approved plan is made, that addition or modification shall be approved by the AHJ prior to use of the modified flame effects.

5.4.1 When required, a walk-through and a representative demonstration of the flame effects shall be provided to the AHJ before flame effects are approved.

Use of Flame Effects

7.2 Housekeeping. The premises where flame effect devices are installed or fired shall be maintained in a neat and orderly condition.

7.3 The flame effect operator shall inspect all areas of the site where flame effect materials and devices are ignited before start-up and after shutdown.

7.5.1 The flame effect operator shall advise all performers and support personnel that they are exposed to a potentially hazardous situation when performing or otherwise carrying out their responsibilities in the vicinity of a flame effect.

7.6 Show operations shall be in accordance with the plan approved by the AHJ.

7.10.2 Protective clothing requiring fire resistance shall be tested and demonstrated to be flame retardant, and documentation shall be furnished to the AHJ upon request.

Flame Effect Operator

8.1.1 The operator of any flame effect shall understand and be familiar with the operating manual or instructions.

8.1.2 The operator shall demonstrate competency by experience and training or by holding a license acceptable to the AHJ.

8.2 The flame effect operator shall be responsible for storage, setup, operations, and teardown of all flame effect materials, devices, equipment, systems, and supervision of assistants.

8.4 All flame effect operators shall be at least 21 years of age.

Fire Protection Provisions

11.3.1 Where determined by the AHJ that a need for fixed or additional fire protection equipment or standby fire safety personnel exists, such equipment or personnel shall be provided.

11.3.2.2 The extinguishers shall be placed so that at least one each is located on opposing sides of the performance where flame effects are used.

Furnishings, Decorations, Scenery, and costumes.

ALL SCENERY AND COSTUMES MUST BE PROTECTED IN ACCORDANCE WITH NFPA 701, Standard Methods of Fire Tests for Flame Propagation of Textiles and Films.

THR Balcony Railing:

Procedure for removing the horizontal railing from the balconies of THR-Theatre II:

CoTA-Events & Production Services does not encourage the removal of permanently welded horizontal railing from the THR-Theatre II balconies.

CoTA-Events & Production Services recommends that the show utilize the pre-existing, removable balcony railing.

At the Technical Director/Designer's request, the CoTA- Director of Events & Production Services will provide a plot locating the pre-existing, removable balcony railing.

*However, under **extreme** circumstances, if a new section of horizontal railing must be removed for a production, CoTA-Events & Production Services requires the following procedure to be followed.*

1. Notify the Director of Events & Production Services of your request to remove a section of horizontal balcony railing.

2. A meeting will be scheduled by the CoTA-Director of Events & Production Services with the Technical Director/Scenic Designer of the production to identify the section of horizontal railing requesting to be removed.

3. After the meeting between the show's personnel, the Director of Events & Production Services will email the CoTA-Associate Dean, School of Theatre & Dance-Design Faculty, Physical Plant Representative and the School of Music-Production Coordinator for approval.

4. If all parties agree with the modification of the THR-Theatre II balcony railing removal, then the Director of Events & Production Services will notify the production's Technical Director/Scenic Designer with the committee's approval.

5. If the committee does not agree with the change, a follow-up meeting between the CoTA-Coordinator of Public Functions and show personnel will be required.

Guidelines for Removing Approved Railing:

1. Cut the horizontal railing from the approved balcony section.

2. Weld brackets on the ends of the removed horizontal railing to be replaced after strike. (Please copy other removable railing brackets for the example)

3. While the section of horizontal balcony railing is removed, place a safety line across the area to avoid any accidents.

4. **Horizontal balcony railings requesting to be removed that are located next to a pre-existing removable section will not be permitted**.

Stage Supplies:

Gaff Tape:

-All tape used in TAT/THR must be approved by the Director of Events & Production Services. Masking and Duct Tape are prohibited on the floor. Only cloth tape will be permitted.

-Events and Production Services will supply all gaff tape needed for installing the dance floor.

-Events and Production Services will have gaff/spike tape available to all CoTA Units at cost plus UWA charge of 10%.

Building Access:

Procedure for Building Access in the CoTA Performance Facilities:

Student Access:

-**All access required for CoTA Unit Productions are to be issued by the authority of the Director of Events & Production Services and/or CoTA Production Manager.**

-*Events & Production Services Studio/Box Office Access*: Access required for the Costume Studio/Scenic Studio must be authorized by a Faculty Member/Unit Director or Production Staff Member and issued by the Director of Events & Production Services and/or CoTA Production Manager.

The Box Office Manager must authorize and issue access to all cash collection locations in the College of The Arts performance facilities.

-*Unit based Faculty Studios/Labs, Teaching Classrooms & Lab Spaces*:
Access to these locations must be issued through the unit with the approval of the assigned Faculty Member, Unit Director or Production Staff Member.

Faculty/Staff Access:

-Access required by CoTA Faculty/Staff will be issued by the authority of the Building Supervisor.

Cell Phone Policy:

Procedure for Theatre/Studio Cell Phone Usage:

Stage Areas:

-Cell Phones are prohibited in the backstage and main hall areas of the theatres.

-Only Faculty, Staff, and Stage Management are exempt from this policy.

-Students may leave their cell phones on in the case of an emergency only!

Weapons on University Property:

To view the current policy for Weapons on University Property:

http://generalcounsel.usf.edu/policies-and-procedures/pdfs/policy-6-009.pdf

VII.

Dance Centre

Dance Centre Studio Use Policy:

All users including USF and external licensees must strictly adhere to the following policies governing the use of the Dance Center studio space. These policies are specifically promulgated for the protection, preservation, and safety of the instructional studio. Your cooperation is greatly appreciated.

1. **No shoes are permitted in the studios.** Only Ballet slippers, pointe shoes and jazz shoes are permitted as part of course work, choreography or performance. T'ai Chi shoes are permitted for T'ai Chi class work. Street shoes must not be worn into the studio.

2. **Rosin/Chemical Adhesives are not permitted on studio floors.**

3. **Food, Drink, Gum are not permitted in the studios**. Only water in a covered container may be brought into the studio space. There can be no exception to this policy. Food and drink attract insects resulting in health concerns; food, drink or gum when spilled damage the floor and make it unusable for others. Smoking is not permitted anywhere within the Dance Centre.

4. **No furniture, heavy and/or sharp objects, metal stands, etc. are permitted in the studios.** The studio floors are sprung to provide a safe working surface; heavy or sharp objects can permanently damage the floor. Props used for choreography or performance may be used with permission of the instructor. Musicians may use appropriate stands for their instruments.

5. **Nothing should be taped or fixed to the walls of the studios or Dance Centre building.**

6. **Do not sit or hang on barres**.

7. **Only accompanists assigned to class and/or rehearsals may use the pianos and percussion equipment.**

8. **Audio and VCR equipment are for instructors use only.**

9. **The door in the 3rd floor studio leading to the roof must remain closed at all times.**

10. If the temperature of the dance studios needs adjust, please contact the main Theatre/Dance office at 974-2701 or Events and Production Services at 974-2321.

11. **Doors to studios must be shut after use to prevent un-authorized personnel from using space.**

12. **Body oils should not be worn in any class requiring floor work.**

VIII.

Building Services/Custodial for TAT/THR/USF Concert Hall

Cleaning Request for Facilities:

Custodial services will be added to events that occur during the weekends. The licensee or CoTA unit will be responsible for all charges. Charges for Custodial Services will be added to the event's EIR-Event Information Report.

EPS staff will be responsible for the following cleaning procedures during a Non-CoTA event:

-cleaning dressing facilities
-stage areas
-stairwells
-vacuuming house during the run of a Non-USF production.

The CoTA unit will be responsible for the following cleaning procedures during the unit's event:

-cleaning dressing facilities
-stage areas
-light/sound booths

IX.

Vehicle Policy

Truck Usage Policy & Fee Structure:

Use Policy:

The Performing Arts Division Director of Events & Production Services/Stage Steward serves as the vehicle coordinator and is authorized to approve drivers of the CoTA Performing Arts Division truck. The vehicle coordinator may require a demonstration of driving ability to verify safe and proper vehicle driving practice. All drivers of the CoTA truck must be University of South Florida employees* and hold a valid driver's license.

Vehicle Coordinator:

1) Will require a driving demonstration for first time users.
2) Maintains control/check out of the vehicle keys
3) Maintain the CoTA vehicles Mileage Use Log.
4) Schedules regular and other maintenance and repair.
5) Serves as the custodian of the vehicle.

Usage of the Performing Arts Division Truck by any individual or entity outside the CoTA is not authorized.

* Cliff Knox wrote on October 3, 2002, "State employees (USF employees) are covered while using State (USF) owned vehicles on official business. Further, all USF vehicles are covered by liability insurance through the Florida Casualty Insurance Risk Management Trust Fund. However, *big caveat*, USF employees are **not**, I say not, covered if the (USF owned) vehicle is being used for *personal travel*. Questions regarding student use of USF vehicles? If I may, students are not authorized to drive USF vehicles unless they are employees and have a valid auto license. Furthermore, directing a student to use a vehicle can make that person *vicariously liable* for any damage, should that occur. In other words, that person directing a student to use a USF vehicle could witness their personal insurance paying for the damage. Lastly, let me reiterate one point, USF vehicles are for official use only, lending out a vehicle to an employee for personal use voids the State coverage. Also, to add insult to injury, the person then driving the vehicle is now the insurer of the vehicle and the person authorizing the use is vicariously liable, also. Any further questions, please give me a call."

Fee Structure:

Gasoline/Maintenance costs are paid by all users at $1.00/mile

Performing Arts units (SOM and SoTD) pay only gasoline/maintenance costs at $1.00/mile. Consecutive day use by Performing Arts units imposes a $20 fee per day after the first day of use.

Consecutive day use by Performing Arts units imposes a $20 fee per day after the first day in addition to mileage-assessed costs after first day of use.

CoTA users outside Performing Arts Division are charged $20 fee per day and $1.00/mile

X.

Parking Policy for CoTA Events

Visitor Parking:

Visitor Parking Policy for College of The Arts

INTRODUCTION (Purpose and Intent)

The public programs of the College of The Arts (performances, exhibitions, lectures, workshops, demonstrations, etc.) are an extension of the academic programs and are considered as normal business and part of the academic schedule or efforts of the university. This policy statement is to define the special conditions related to the availability of parking for visitors, guests and patrons of the arts at the University of South Florida.

STATEMENT OF POLICY

It is the policy of the University of South Florida that all vehicles parking on-campus are required to display a parking permit for long-term parking twenty-four hours a day or utilize the metered spaces (under 2 hours) or timed spaces (under 15 min) for short-term parking. However, during those times when public events are taking place in the College of The Arts, enforcement will be suspended at 7:00pm in Lots 3A (Theatre Centre), 3B (Dance Centre), 3C (Art Museum) and 9A (Fine Arts). This agreement does not affect the enforcement of improper or illegal parking.

PROCEDURES

The College of The Arts will provide performance and exhibition information to Parking and Transportation Services at the beginning of each semester which will outline the planned events for that semester. This information should include 'name', date, place, and time of the event; expected audience; and sponsor's contact. The College office of Associate Dean is responsible for compiling and relaying this information to Parking Services.

Daytime Events

In those instances when activities will take place during the hours of 8:00am and 7:00pm, the sponsor (college unit or office) should make every effort possible to inform those visitors that a daily permit is required. Permits can be obtained by: 1.) Entering through the main entrance (off Fowler) and purchasing a permit at the Campus Information Center; 2.) Receiving a permit from the sponsor prior to their visit to campus; 3.) Purchasing a daily permit from the vending machines located in Lot 3B (Museum); or 4) Having the visitor utilize the parking meters in Lot 3C so that they can obtain a permit from the appropriate office.

Workshops, Conferences, or Symposia

Periodically, the college sponsors or hosts events, workshops, or symposium that bring a large number of visitors to our facilities during the daytime hours. In those instances, the Events & Production Services office or other college office will work with the sponsor and Parking Services to determine the best way to handle the influx of vehicles into the area and will make the necessary arrangements.

Volunteers

The university parking guidelines include a category that provides free parking permits on a semester by semester basis for individuals who volunteer their services to the university or one of its agencies. The Criteria for Volunteer Parking Permits: 1) Individual is volunteering their time and expertise to benefit the university, academic and/or related unit; 2) Individual is not a student, staff, or faculty and is not receiving any kind of payment for their services; or 3) Individual will be on campus for a specific activity during a specific time frame for the above purpose. To obtain volunteer parking permits, the accountable officer of the sponsoring organization will forward a memo to Parking Services including: 1) A list of names of those persons to receive a permit; 2) A statement supporting the request for a volunteer permit (i.e. The listed individuals are volunteering their services for…; are participating as a community member in the Men's Glee Club…; etc.); 3) The specific day/date and times that the individual is expected to be on campus in this capacity including an expiration date. Volunteer Permits are only good for one semester and will need to be renewed accordingly; and 4) A completed Vehicle Registration Form for each individual.

Approved by **Greg W. Sylvester, CAPP**, **Director**, **Parking & Transportation Services on May 27, 2003 by email.**

XI.

Hazardous Waste

Hazardous Waste:

According to U.S. Environmental Protection Agency regulations:

- Up to 55 gallons of hazardous waste or one quart of acutely hazardous waste may be stored in a Satellite Accumulation Area (SAA) at or near the point of generation and under the control of the generator. (40CFR 262.34(c)(1))
- Hazardous waste containers must be marked with the words "Hazardous Waste" or words to identify the contents of the container. (40CFR 262.34(c)(1)(ii))
- Hazardous waste must be stored in containers that are compatible with the waste. (40CFR 265.172)
- Hazardous waste containers must be kept closed except when waste is being added or removed. (40CFR 265.173(a))
- A container holding hazardous waste must not be opened, handled, or stored in a manner which may rupture the container or cause it to leak. (40CFR 265.173(b))
- Hazardous waste in containers that are leaking or in poor condition must be transferred to new containers. (40CFR 265.171)

The following tips will assist in maintaining compliance with these regulations:

- Treat all chemical waste and waste cleanup material as hazardous waste.
- Never dispose of chemical waste in the sink or trash.
- Clearly designate a Satellite Accumulation Area (SAA) within your work area. EH&S provides SAA stickers upon request.
- Do not use food or beverage containers for hazardous waste accumulation. EH&S provides appropriate waste containers upon request.
- Remove funnels and replace caps once waste has been added to a container.
- Accumulate incompatible wastes in separate containers.
- Label all waste containers with the words "Hazardous Waste" and the chemical constituents. Hazardous Waste Tags or stickers are available through EH&S.
- Any expired chemicals or containers with no labels may be subject to waste regulations. Dispose of expired chemicals and ensure that all containers are labeled appropriately.
- Do not store more than 55 gallons of hazardous waste or one quart of acutely hazardous waste in an SAA.
- If possible, minimize the amount of chemical waste produced.

Contact EH&S at (813) 974-4036 with any questions regarding hazardous waste

XII.

Employee Resources

FOH/Box Office Manual:

The Role of the House Management Staff

The house management staff is an essential part of the sales force for the College of The Arts. Think of house management as sales, because after the box office staff makes it possible and enjoyable for a patron to attend the first time, the house management staff makes it enjoyable and likely that a patron will attend again.

House management basic duties include: overseeing the lobby during performances and special events, coordinating the ushers and making the occasional "curtain speech". This job requires a team player with strong interpersonal, communication, and organizational skills.

- prepare and train ushers before each performance
- ensure that programs are available for each performance
- coordinate with stage manager to determine when to open theater doors, and keep box office managers informed of status changes
- assist box office manager with crowd control if necessary
- after doors are open, assist ushers with crowd management
- coordinate with stage manager on closing house and starting performances

This is accomplished through efficient, courteous, and professional supervision of the activities surrounding the performance. A patron who enjoys the performance but has an unpleasant experience with the seating, lobby, restrooms, or parking is much more difficult to convince to attend again. Conversely, a patron whose entire experience is one of convenience, comfort, and enjoyment is certain to come back.

In a society that does not emphasize customer service, an organization that puts the customer first will be remembered and rewarded.

House managers and ushers have direct contact with the audience, and consequently have a tremendous influence on that audience's impression of the CoTA. House management and ushering is much more than tearing tickets and handing out programs; it's developing a positive rapport with the public, and demonstrating reasons for that public to come back in the future.

Tasks of House Managing and Ushering

All house managers and ushers are expected to have a working knowledge of the CoTA's facilities and procedures as detailed in this manual. Further, it is expected that all staff have been trained in their particular task and in the several types of emergency procedures (prior to working a performance).

At all times, house management is expected to be friendly, courteous, informed, and cooperative with all patrons. The staff should think of itself as it were working in a luxury hotel with an emphasis on manners, decorum, and ambiance.

A. House Manager

The house manager is in charge of the lobby and house before, during, and after the performance. He/she is the person who schedules, trains, assigns, and supervises the ushers, and is a liaison with backstage and box office staff.

Any patron problem that cannot be handled by an usher is referred to the house manager. Notices announcing unusual effects such as strobes and pyrotechnics must be posted by the House Manager near the entrances to the house. The house manager is also responsible for lobby security: unlocking all appropriate doors prior to the performance and insuring they are all locked again following the show.

B. Ticket Takers

The ticket taker staffs the entrance to the auditorium, taking tickets and detaching audit stubs. The taker checks each ticket for the correct date, time, and event.

The ticket taker also controls unauthorized entrance to the auditorium, limiting access to approved staff and patrons with correct tickets. The ticket taker greets the patrons, making them feel welcome and comfortable. Since food, beverages and cameras are not allowed in the auditorium it is the ticket takers responsibility to inform patrons of this restriction. Event sponsor must provide written authorization to the House Staff for all pre-approved audio or visual recording or photography permitted for an event.

C. Aisle Ushers

Aisle ushers distribute programs and any other materials provided by the marketing staff. They welcome patrons and determine if any need assistance in finding their seats, directing them as necessary.

Aisle ushers staff the auditorium doors to assist latecomers and assure that seated patrons are not overly disturbed by entrances and exits. They also monitor the auditorium during the performance, anticipating for potential patron problems (talking, cameras, food, etc).

D. Appropriate Dress

All house management staff must dress well to represent the University well. The object is to look nice, and yet not be a distraction moving around in the house during a performance.

Women wear black dresses, skirts, or slacks and white blouses. Men wear black pants, dark suits or sport coats, white shirts and neckties.

E. Flashlights and Name Tags

Ushers obtain flashlights from the house manager prior to opening the house. Please return them to the house manager after the performance.

Performance Procedures

A. Prior to Performance

1. Set-up

The house managers arrive at least 75 minutes prior to the curtain time, check in with the box office and staff for introductions, information on running time and expected situations that might have an impact on the orderly management of the performance.
The house and lobby is inspected for trash, missing or broken equipment, unanticipated obstructions to seating. Stanchions, ropes, ticket collections boxes are put into place.
The house managers check to make sure that a sufficient quantity of programs are available. If there are inserts, the programs are stuffed.
Any special arrangements (signage, tables, displays) needed for the performance are set up.
If there are any significant problems or issues that require greater authority, the house manager notifies the Events & Production Manager, or box office staff(whichever is most appropriate).
When everything is in order for the performance, all exterior doors to the facility are unlocked. Since the box office opens two hours prior to the performance, the side doors should already be unlocked.

The ticket takers monitor the doors to prevent unauthorized access.

The exterior doors remain unlocked until after the performance for events with no intermission, or until after the final intermission when there are one or more breaks.

The house managers and ushers must be aware of patrons who may have arrived early. Loud conversation or shop talk is inappropriate in front of the public, Artists or Artists staff. **Any differences of opinion between staff persons must be conducted discreetly and privately**.

2. Training

The ushers arrive one hour prior to the curtain time. When all are assembled, the house manager instructs new personnel on policies and emergency procedures and briefs them on the performance. If all ushers are experienced with procedures, the house manager still goes over expected attendance, length of show, intermissions for the performance. An occasional short quiz on emergency procedures may be an effective tool in preparing the ushers for any unexpected events. Once training and review is completed, the house manager makes assignments for the performance and has the ushers stuff programs (if necessary).

B. Pre-Show

1. Opening House

The house is opened only at the consent of all department managers. Immediately prior to opening, the house managers check all ushering personnel for appropriate dress, and to insure all have name tags and flashlights.

The house is opened to patrons approximately a half-hour prior to curtain time. If there is to be a substantial delay beyond that time, the house managers and ticket takers should inform patrons (particularly those near the house doors) of the delay, including a simple explanation of the cause.

2. Ticket Taking

The ticket taker staffs the entrance to the auditorium, taking tickets and detaching the appropriate stub. The taker should check each ticket for the correct date, time, and event. Persons with incorrect tickets are referred to the box office.

The ticket taker also controls unauthorized entrance to the auditorium, limiting access to approved staff and patrons with correct tickets. The ticket taker should greet the patrons, making them feel welcome and comfortable. The ticket takers also check for food and cameras and inform patrons that these items are not permitted in the auditorium. Items may be checked with House Operations Management.

3. Seating (Reserved)

If patrons are familiar with the auditorium and their seat locations, they may be simply directed towards them. If they are unfamiliar with the facility, they are led to their row and directed to the correct seats. Always offer to assist patrons and be aware of persons already seated who may be having a problem.

When there is a question or problem about seating (two people wanting same seat, etc.), the usher asks to see both parties' tickets. Improperly seated patrons are directed to the right seats politely. Duplicate tickets or other more complicated problems are handled by the house manager, working with the box office. The house managers will have emergency house seats to accommodate last minute seating problems.

4. Start of Show

The house manager coordinates the actual curtain time with the box office and production staff/stage manager. Although it is a policy to start promptly, lines at the box office, technical or artists' problems backstage or inclement weather and parking problems may require a delay. The stage manager, in consultation with the house manager, makes the final determination when to begin the performance.

The house manager rings the curtain bell 5 minutes prior to curtain and again 2 minutes prior to curtain. As curtain time approaches, ushers inform patrons moving about or leaving the auditorium that the show is starting. When the house lights go to half, the main doors are closed. From this point, all patrons are considered latecomers. They will be admitted as soon a possible.

The doors into the house from the lobby will remain unlocked, with the ticket takers monitoring for unauthorized access.

Once the performance begins, the house manager returns the stanchions and ticket collection boxes to their proper storage place.

C. During Performance

1. Latecomer Seating

The house manager remains in the lobby to take care of latecomers. An usher is assigned to stand inside the house by each main entrance to assist with latecomers, prevent gate-crashing, and stop doors from slamming as patrons move in the auditorium and up or down to their seats.

Latecomers are seated at appropriate points in the performance, pre-determined by the artists, stage and house managers. Avoid interrupting quiet musical or dramatic moments; seat latecomers between musical pieces or at movement breaks.

Latecomers are seated in the closest available sections to the door. Inform them they can move to different seats at intermission.

Because of unfamiliarity with the campus or trouble parking on week nights, people may be legitimately late through no fault of their own. Patrons, even ones in error, are treated with courtesy and politely.

If latecomers are to be held for a significant time, make them comfortable, offer programs to read, or allow them to stand near the closed door to hear the performance. If patrons are standing by doors, advise them not to talk loudly and to be prepared for the possibility of exiting audience members.

2. Flashlights

The house manager and usher teams on both sides of the auditorium must have flashlights accessible for emergency use and to assist seating latecomers in a dark theatre.

When using a flashlight, keep it pointed at the floor in front of the patron so they may see where they are going and minimize distraction.

D. Intermission

The house manager establishes the intermission length with the stage manager. As the intermission ends, the house manager sounds the curtain bell in the same sequence as before the performance. Polite reminders to stragglers may be necessary.

E. Post-Show

1. House

Ushers must not open the doors until after the final curtain, or in the instances of concerts, until after the final encore.

While patrons are leaving, ushers check for trash or personal items left behind. Lost items go to the house manager immediately. Once the auditorium is clear, the house doors are unpropped and closed. Flashlights are returned to the house manager; mention weak batteries, faulty switches, etc.

2. Front-of-House

The lobby and restrooms are checked for personal items and trash. When the house and lobby are clear, the exterior doors are closed and locked. The house manager checks out.

General Policies

A. Smoking, Food, Beverages

There is no smoking inside any of our facilities. Food and beverages are prohibited in the auditoriums but not the lobbies.

B. Recording Equipment, Cameras

The use of cameras or recording equipment is strictly prohibited. Persons found using such equipment are asked to stop. If they continue, the house manager should ask the patron to check the equipment at the Box Office until the end of the performance or take it to their car. The patron should be informed that the equipment can be claimed from the house manager after the performance. Such material can be stored in the Box Office during the show. The house manager can also enlist the aid of public safety if deemed necessary.

C. Handicapped Patrons

House managers seat any handicapped patrons. Persons in wheelchairs are seated prior to opening to general audience. Persons who have difficulty with steps are seated on the aisle near the main house entrance. Ideally, such persons will have requested special seating in advance. If not, the house manager may need to make some adjustments to make the handicapped persons comfortable.

In the event of an emergency, One usher will be assigned to remain with handicapped patrons and assist as necessary until the emergency is resolved.

D. Beepers, Pagers, Phones

Pagers checked with the house manager are to be left in the Box Office.

E. Children

To assure safety and fairness, all children other than babes-in-arms will be required to have seats. While we welcome children 5 years and older to performances, the length and content of some programs may not always be appropriate for children. Patrons attending events with babies and small children may be seated in locations determined by the House Manager so they can have easy egress if we must ask them to leave the theatre in the event of disturbances.

Where Everything Is -- Common Questions

A. Restrooms

The restrooms are located to the left & right of the Box Office in Theatre1
There are restrooms in Theatre 2 lobby to the left & right of the main entrance.
The restrooms are located to the left & right of the Box Office booth at FAH101 of the Music Recital Hall

B. Telephones

There is a cordless phone available at the box office for local calls.

C. Water Fountains

There are water fountains on either end of the Theatre 1 lobby. The water fountain in Theatre 2 lobby is next to the men's restroom door.

D. Lost and Found

The lost and found is in the box office. Items found by the house management staff are taken there immediately if the box office is open. Wallets, jewelry or other items of significant value are to be given to the police immediately. Call 4-2628 to report the property. UP will come shortly to pickup the item. Leave receipt of the article with the house manager report. This will enable a person to retrieve lost items 24 hours per day at the police station on campus. Check location.

E. Box Office

The box office is located in the center of the Theatre 1 Lobby, directly opposite the main exterior doors. The box office is open 2 hours prior to the performance and up to approx 30 minutes after an event begins. Before a show, the box office sells tickets for only that event. Future events can be purchased during normal hours of operation at the Box Office in the lobby of Theatre 2.

The box office for Recital Hall events is the booth in the alcove adjacent to FAH101 entry events. It opens 1 hour prior to the performance and is not open at intermission.

Emergency Procedures

A. Injury

1. Call for assistance 911

2. Assess the nature of the injury.

3. Clear the area of other patrons.

4. Reassure the victim and protect him/her from further harm. If the victim has fallen, keep him/her from moving until emergency assistance arrives to begin preliminary treatment. If he/she decides to move, do not attempt physical restraint, as that might cause further

injury.

5. Have another staff member take a list of witnesses to the accident, noting their observations and understanding of what occurred. Have the statements signed (they will be attached to the accident report).

6. Fill out an official accident report with the house manager or production manager on duty and public safety. Forms are available in the production office.

7. At all times, remain calm, in charge, and reassuring.

8. Do not attempt to administer first aid unless you are certified.

B. Fire

1. Call for help: 911

2. Notify the stage manager and other house staff.
   The stage manager will take control of the evacuation once the curtain is lowered and the house lights are up.

3. The stage manager will make an announcement and direct the evacuation from the stage. Assist in the orderly and calm procession to the outside. Give particular attention to the elderly and handicapped.

4. Know the location of all interior and exterior emergency exits, as well as the shortest route to them.

5. Know the location of fire extinguishers and how to use them.
   Know which extinguishers are used for which kinds of fires.
   Check locations in all public spaces ASAP

6. If the fire is minor and may be put out with an extinguisher, direct the discharge at the flame base.

7. Do not use water on a fire near electrical equipment to avoid a potential electrical shock.

8. Once outside, direct patrons to a clear, safe area away from the building. Be available to assist campus police when they arrive. Keep walkways clear for emergency vehicles. The last staff leaving the building should look out for persons not yet evacuated.

9. Do not return until given the all-clear from Public Safety.

C. Acts of God (Tornado, Severe Storm, etc.)

1. Do not endanger yourself.

2. Notify the house staff and stage managers.

3. Keep patrons away from windows and glass doors in case of breakage. (Especially Theatre 1 Lobby)

4. If evacuation is necessary, coordinate with stage manager & public safety for safest route.

D. Disruption

1. If anyone attempts to disrupt a performance, notify the house manager.

2. The house manager first asks the person to leave quietly, offering to discuss the problem in the lobby. Once out of the auditorium, attempt to calm the person and avoid a scene.

3. If the person refuses to leave quietly, contact public safety 4-2628 If danger is imminent call 911. Do not attempt to physically remove the person yourself.