

**Events & Production Services**

**College of The Arts**

## **Facility Policy Manual**



**Updated on May 1st, 2020**

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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:*

April 15th: August- December events due

October 15th: January- July 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).

Approval Process for External Events (Rentals):

- 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:

<b>CoTA/Unit Event</b>	<ul style="list-style-type: none"> <li>• An event/performance produced by any of the units of CoTA</li> <li>• Follow the CoTA Facility/Event Scheduling Process Standard marketing/promotional support applied to these events/performances</li> </ul>
<b>Sponsored Event</b>	<ul style="list-style-type: none"> <li>• CoTA/Unit assumes some/all fiscal responsibility for event</li> <li>• Event must support the University's Strategic Plan and College Mission</li> <li>• Must contain a benefit to the unit (e.g.; academic opportunity)</li> <li>• Terms of Agreement required outlining fiscal responsibility of both parties</li> <li>• Adheres to CoTA Business Office Procedure and Timeline Schedule</li> <li>• Insurance may be required as determined by EPS</li> <li>• Use of CoTA resources may be provided with approval of unit director (e.g.; personnel, office equipment)</li> <li>• Marketing/promotional support available upon request</li> </ul>
<b>Hosted Event</b>	<ul style="list-style-type: none"> <li>• Event must support the University's Strategic Plan and College Mission</li> <li>• Must contain a benefit to the unit (e.g.; recruitment opportunity)</li> <li>• Event will be billed at the College/Unit Use Fee Rate Schedule</li> <li>• Use of CoTA performance venues requires Location/Use Permit with EPS</li> <li>• Licensee must provide liability insurance per University requirements</li> <li>• Use of CoTA resources is not permitted (e.g.; personnel, office equipment)</li> <li>• Marketing permitted by host unit in adherence with CoTA/University guidelines</li> <li>• CoTA/Unit assumes no financial responsibility for the hosted event</li> </ul>
<b>Affiliation Agreement</b>	<ul style="list-style-type: none"> <li>• Long-term association that lasts up to one year</li> <li>• Event must support the University's Strategic Plan and College Mission</li> <li>• Must contain a benefit to the unit that is outlined in the Affiliation Agreement (e.g.; pay for a G.A. position)</li> <li>• Terms of Affiliation Agreement must be submitted to Events &amp; Production Services (EPS) 30 days in advance of the start date for approval (Academic Affairs and Legal)</li> <li>• Use of CoTA resources is not permitted (e.g.; personnel, office equipment)</li> <li>• Use of CoTA performance venues requires separate Location/Use Permit with EPS</li> <li>• Licensee must provide liability insurance per University requirements as outlined in the Affiliation Agreement and/or Location/Use Permit</li> <li>• No CoTA/university marketing/promotional support available</li> <li>• CoTA/Unit assumes no financial responsibility for affiliation</li> </ul>
<b>Rental</b>	<ul style="list-style-type: none"> <li>• Non-CoTA Event</li> <li>• All inquiries are directed to Events &amp; Production Services</li> </ul>

## **FASTBOOK Process/Publicizing Events:**

In order to help provide a clear and consistent method of listing events on the CoTA/University/Community Calendars the following procedures must 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/Community Calendars 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 eight 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/University/Community Calendars.

### **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.
2. For an event to be advertised, promoted and placed on CoTA/University/Community Calendars, it must be submitted with an event description **prior to the printed calendar deadline email to units by CoTA-External Relations.**

## **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 and videography 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 USF Tampa and The College of The Arts. Please take this time to silence your cell phones. Recording & Photography of any type on any device is prohibited. This includes your smart phones and tablets. If you must leave this performance at any time, please wait for a member of our event staff to assist you back to your seat. In the unlikely event of an emergency, exits are indicated throughout the venue. Please take a moment to identify your nearest exit. This performance may contain atmospheric and lighting special effects. Please refer to the signage posted at the entrance to the hall and displayed on our video monitors to alert you to the use of these effects.

Thank you for attending this performance on the USF Tampa Campus at The College of The Arts.

## **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, Barnes 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 approx. 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 and House Management staff will work together to 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 & the Concert Hall for patrons who arrive late.**

## **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 current cost of an officer is 47.00 per hour as of 2018. 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 to 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, online) 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 1<sup>st</sup>, 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 prior to 8 am and/or 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/steward 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:

[usf.edu/arts/documents/events/venue-rentals/cota-venue-rental-fees.pdf](http://usf.edu/arts/documents/events/venue-rentals/cota-venue-rental-fees.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 & staff 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**

13.4.9.2.4.1 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](http://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.**

**Concert Hall/MUS Barness 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 unless cleared prior to the event.
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 Health 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.

## **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:**

-Smart Phones are permitted in the backstage and main hall areas of the theatres for work related use only.

-Smart Phone usage for receiving calls and texting while on deck or operating equipment is prohibited.

**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 3<sup>rd</sup> 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.**

# **Music Production**

## **Student Organization Space Usage:**

### **Student Organization Meetings:**

1. Student Organizations with a focus in a discipline within the schools of the CoTA may be eligible to hold their regular meetings in a classroom within the corresponding school.
2. Any organization requesting meeting or rehearsal space will be considered on a case-by-case basis.
3. To be considered eligible, organizations must have an active member of the CoTA faculty/staff/administration serving as an advisor, and the meetings held must be attended by active membership only.
4. The Associate Director or Production Manager for the pertinent school will make the determination on whether or not a student organization is approved to meet in a space.

### **Student Organization Events:**

1. Student Organizations can request CoTA spaces/venues for their public events.
2. Student Organizations looking to conduct events in a College of The Arts building must adhere strictly to the policies detailed in the [Student Organization Handbook](#).
3. To initiate an event, which include recitals, theatrical productions, fundraisers, or anything to which the general public is invited or advertised to, organizations must contact the Production Manager responsible for the venue in question more than 30 days prior to the event.
4. Upon tentative approval, the Facilities Management [Event Request process](#) must be followed, including filling out and submitting an [Event Request Form](#). The [Student Events Management Policy](#) must be adhered to, as well as the [Events, Signage and Space Management Policy](#). All pertinent documents and sites are linked.
5. Student Organization events are not covered by University insurance, thus proof of insurance listing USF as additionally insured must be obtained prior to submitting an event request.

## **MUS Facility Access and Equipment:**

### **Card Access:**

1. School of Music (SoM) majors will be granted access to applicable SoM areas within the MUS Building via USF ID cards by an approved member of the SoM/CoTA staff/administration. Cards will be activated prior to a student's first semester of classes on USF campus. Access will be continuous as long as the student is in a music major.
2. Non-music majors that are enrolled in a SoM performance ensemble or performance class will be granted access to the building upon request, so long as they provide proof of enrollment or faculty approval. Non-major access will expire upon completion of the applicable course or project.
3. Students can access the building from 6:00 AM until 12:00 AM every day of the year, unless the University is experiencing an emergency closure. We ask that students vacate the building at midnight. Approved USF ID Cards will unlock the doors in leading into the atrium of the School of Music, the first floor hallway leading to the practice rooms, and the southwest entrance to the building. Access to other areas will be granted by request of faculty/staff/administration responsible for a given area.

### **Keys:**

1. Students requiring keys to complete their academic course work, to perform duties related to Graduate Assistantship assignments, or to facilitate other tasks approved by faculty/staff/administration must fill out a [Key Request Form](#) (linked) to acquire a key. Keys can be retained from with permission from SoM/CoTA faculty/staff/administration, and will be due upon graduation or when duties in a given area are otherwise completed.
2. SoM, EPS, and CoTA employees working out of the MUS Building will be granted access by to any area necessary to perform their work duties. Access will be activated when an employee is hired, and will expire their employment ends. Keys will be ordered when applicable, and will be due when employment ends. Other USF employees needing access to the MUS building must work with their area supervisor to gain access.

### **Lockers:**

1. Students enrolled in USF performance ensembles or performance classes that meet in the MUS building may use a locker. *Please note: due to inventory size, locker availability, and rehearsal/performance location, MUS lockers cannot be used to store Athletic Band Instruments or Equipment.*
2. Borrowers may only use the USF lock and locker that is issued to them.
3. Lockers can be signed out through the academic year, with a hiatus from finals week through June 15 to facilitate cleaning, organization, and inventory.
4. Prior to Finals week of each Spring semester, students can renew their locker and lock loan for the subsequent academic year. To do so, they must provide proof they are registered for a future School of

Music performance ensemble/class, and show that their locker is clean and in compliance with all rules and regulations.

5. If not renewing, locks must be returned and lockers cleaned out prior to the end of Finals Week.

### **Instruments and Equipment:**

Students enrolled in School of Music classes may borrow instruments and equipment needed to complete their course work. An [Instrument Loan Form](#) can be obtained from the School of Music main office, MUS 101. Borrowed instruments and equipment are due upon completion of the applicable course work.

### **Room Reservations:**

1. Designated rehearsal Halls, classrooms, and practice rooms can be reserved for rehearsals and meetings that support School of Music related academic activities. Rooms can be reserved at the front desk of MUS 101, or by emailing the SoM Production Manager.
2. Any room requests not directly related to SoM academic activities must be directed to the SoM Production Manager.

### **Practice Rooms:**

1. The general practice rooms in the MUS building are available for students to use to support School of Music related practicing and rehearsing.
2. Certain practice rooms are designed for specific uses, and are only accessible with faculty approval.
3. Students using a practice room for purposes not related to SoM courses will be directed to vacate the room by SoM personnel.
4. No food or drink is permitted in the practice rooms with the exception of bottled water.
5. If a student leaves their belongings in a practice room for longer than 15 minutes, the office staff may collect the items and bring them to MUS 101 if the room is needed for another student.
6. Each practice room is designated as a locked or unlocked space when not in use, which is posted on the door. Upon vacating the space, users must return the lock to its designated position.

### **Student Recitals:**

1. School of Music majors required to perform a recital for degree completion must reserve a venue for their performance.
2. A [Hall Reservation Form](#) for Student Recitals must be filled out, and signed by their studio teacher, as well as their accompanist (only required when working with a specific person). Completed forms must be brought to the Production Manager to book your recital. Forms are also available in MUS 101.

3. After the request form is processed, recitals will appear on the MUS Room Schedules calendar. The requester will receive an email that confirms the date and time of the recital, and gives payment instructions (if applicable).
  - a. There is a \$50.00 Student Recital Fee that must to use Barness Recital Hall for Student Recitals.
  - b. The Choral Rehearsal Hall and the Instrumental Rehearsal Hall can be used for Student Recitals free of charge.
  - c. The Jazz Rehearsal Hall can be used by majors within the Jazz Department only, and with permission from a faculty member. Use of the Jazz Rehearsal hall for recitals is free of charge.
4. Music majors that are instructed to give a recital outside of the circular guidelines by their studio teacher may do so only if there is space availability after all required recitals have been processed. All applicable fees and forms are also required for recitals that are not required for degree completion.
5. Complete information and instructions can be found at the [Student Recitals & Recordings](#) section of the SoM website.

#### **Student Recordings:**

1. School of Music majors are permitted to use Barness Recital Hall for recording.
2. Students must fill out a [Recital Hall Request Form for Student Recordings](#) to reserve the space.
3. There is a \$25.00 charge to use the facility for two hours. This covers the costs of piano tuning, equipment maintenance and repair, and other various expenses. Additionally, a FWS Assistant will assist you with the recording.
4. Once payment is submitted, no refunds will be given. If circumstances prevent a recording from occurring at the reserved time, Music Production will attempt to reschedule your recording as long as adequate notification is prior to the original reservation. Rescheduling is contingent on various circumstances and is not guaranteed.
5. The Choral Rehearsal Hall and Instrumental Rehearsal Hall can be used to record free of charge, and can be reserved at the front desk of MUS 101, or by emailing the SoM Production Manager.
6. The Jazz Rehearsal Hall can be used by majors within the Jazz Department only, and with permission from a faculty member. Use of the Jazz Rehearsal hall for recordings is free of charge.

**IX.**

**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

**X.**

# **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

## **XI.**

# **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 8:00 am 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.**

**XII.**

# **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**

**XIII.**

# **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 scanning 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. 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).

## **C. 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.

## **D. 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 60-75 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, and ticket scanners 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 1.5-2 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, cell phone use, 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 scanners, programs, 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**

The usher scanning tickets staffs the entrance to the auditorium, taking tickets and scanning stubs. The usher checks each ticket for the correct date, time, and event. The ticket scanner also controls unauthorized entrance to the auditorium, limiting access to approved staff and patrons with correct tickets.

The usher 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.

### **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 as 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 phone available at the box office for local calls if needed.

### **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 open 1.5-2 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 in that venue. Future events can be  
purchased during normal hours of operation at the Box Office in the lobby  
of the School of Music Concert Hall or over the phone at (813) 974-2323.

## **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.

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.