

BACKSTAGE POLICIES

These Backstage Policies have been established for the safe and efficient operation of the building. They are part of the User Agreement, Usage Policies, and other integrated documents. Contact the Production Department for details.

ACCESS There are four loading dock doors located at the West End of the building on G Street between 5th & 6th Avenue. The southern most dock door(#1) is equipped with an adjustable loading ramp and is the only bay that will accommodate scenic elements longer than 15 feet. With Dock Door #1 being the only adjustable loading ramp, trailers and trucks will be allowed to park there for a maximum of 24 hours with the prior approval from Production. There is NO parking for personal vehicles. Active loading & unloading of personal vehicles have a time limit of 20 minutes. The stages are all on the same level as the bays, and each has a scene dock door-allowing access of any scenic element that comes through the bays. To insure access to the load dock bays, production should be given a delivery and pick-up schedule at the pre-production meeting. The schedule for loading doors is posted at Security.

PARKING Parking is available in the garage at 6th and H Street at the User's expense. Longer term, on-street parking is available by prior arrangement with the Anchorage Parking Authority (276-7275). No parking is allowed at the loading dock. Vehicles in violation will be towed at Owner's expense.

CAST & CREW All cast and crew members must enter, check in and leave by the stage
CREW ENTRANCE door entrance located on 5th Avenue & G Street.

SECURITY Users must submit a manifest of names to the Production Department one week prior to their load in for all people needing backstage access. The User Stage Manager/or a specified person has the exclusive right to add 10 names once the manifest has been submitted. To add over 10 names must result in the deletion of the same number from the original manifest.

Daily individual passes must be signed out/in from Security from 8:00 am to 12:00 midnight. Large groups will be responsible for checking in and issuing their own group badges (supplied by the Center). Passes must be worn at all times backstage unless in costume. Those found not wearing backstage passes will be asked to leave. There are no exceptions to the above. For information about checking in/out children (17 or younger), please see chaperone policy.

DELIVERIES Materials delivered to the Center when the User is not in the building will be accepted only when prior arrangements have been made. ACPA will not accept any C.O.D. goods. ACPA is not responsible for loss/damage of any goods delivered.

STORAGE Storage for any user's equipment is not available. Backstage corridors may not be used for storage. Special exemptions may be obtained from the Fire Marshall's office. Adequate access must be left to all doorways, fire extinguishers, fire exits, stairways, elevators, and dock doors. Fire doors must remain closed at all times. Once the client has loaded out, all equipment must be removed as well. Storage fees for equipment not removed when client loads out will begin the following day.

ACPA PRODUCTION STAFF

Each theatre has a Production Manager: Fred Sager - Atwood Concert Hall; Mark Florez - Discovery Theatre; Wendy Odden - Sydney Laurence Theatre; Susi Ward - Elvera Voth Hall and all Lobby events. This Production Manager will act as the Center's central liaison making sure all technical aspects of an event are accommodated, including, but not limited to, assigning support areas, keys, labor calls, equipment, general problem solving, etc. This Production Manager is not a laborer except by special arrangement at an additional cost to the User. This Production Manager or other production staff member may not be exclusively assigned to a User's event.

TECHNICAL INFORMATION

ACPA Production Office (Production) will provide floor plans, elevations, lighting circuit diagrams, sound circuit diagrams; line set schedules, and inventories of sound, lighting, and rigging equipment. Additional information is available upon request: dressing room diagrams, Atwood orchestra shell drawings, specs on lighting, sound, and rigging equipment, ACPA technicians' costs.

Production must receive the following, three weeks in advance:

- Technical Rider information
- Equipment Rental requests
- Shop Order requests for lighting, sound, and rigging
- Technical Schedules

Special technical requests must be made no later than 1 week in advance. Please note; all equipment is on a "first come, first served" basis. Production does not guarantee certain equipment will be available for all requests.

DRESSING ROOMS

ACTORS LOUNGES

WARDROBE ROOMS

A standard complement of rooms is available for each theatre. Additional rooms may be available for rent. The Elvera Voth Hall does not have dressing rooms but may be arranged at an additional cost.

FACILITY KEYS

The User will be issued keys to the stage house, dressing rooms, technical booths, etc. as assigned by Production per User request. The Stage Manager and/or Technical Director have responsibility for the User's assigned keys.

EQUIPMENT

User is responsible for all ACPA equipment. Replacement value of any lost or damaged equipment will be added to the final closeout. Please refer to the Theatre Information Sheets for more detail on the following equipment.

1. No Center equipment may be used as set pieces.
2. Orchestra Shells. A full shell is located in the Atwood Concert Hall. A portable shell is available for use in any theatre. Only ACPA qualified labor will set up orchestra shells. User must pay an additional fee for the set up and take down of shells.
3. Pianos. Users may rent ACPA's pianos, if available.

4. Tech Tables. ACPA can provide a tech table for the User's directors and designers.
5. Risers. Risers and staging are available at an additional cost.
6. Tables/Chairs. Each theatre has table/chairs available for use. Additional banquet tables, chairs, and skirting may be rented.
7. Music Stands. Music stands and lights are available at an additional cost.
8. Lighting/Sound Equipment. Individual theatre inventories are included as part of the rent. Additional equipment can be requested, but an additional cost may be incurred.
9. Soft goods. Assignment of additional soft goods is on a "first come, first served" basis at no additional cost. Production must be notified in advance of soft goods being moved or added.
10. Rigging. Additional rigging hardware is available for use by qualified riggers. Additional costs may be incurred.
11. Lifts/Ladders. Lifts and ladders are available to trained individuals based on the daily use schedule. Usage of lifts/ladders must follow OSHA standards.
12. Work lights are provided on SL/SR of the Fly Gallery, the Electrics and the Front of House lighting positions. Moving, unplugging or altering existing work lights may result in hazardous working conditions and must be coordinated with Production.

ORCHESTRA PITS A pit lift is installed in the Atwood Concert Hall. Standard configuration for the lift is at stage level without seats. Seventy- Four additional seats may be installed on the lift. Installation and removal of pit seats will be done at User expense. Due to egress (if at house level) and equipment concerns, no dancing is allowed (except by professional dance company members) on the Atwood pit.

The standard pit configuration for the Discovery Theatre is a fixed cap at stage level. The pit cover may be removed and restored at an additional cost.

STAGE MANAGER The User must have an ACPA qualified stage manager at all times. A list of qualified personnel is available from Production. All access to the stage must be arranged with the stage manager or ACPA Production Department. Stage Manager candidates may request qualified SM status by submitting a letter with a resume to Production and completing the SM training program at ACPA. Stage Manager candidates will then be reviewed. Final decisions for qualifications will be at the discretion of the Production Department.

TECHNICAL DIRECTOR The User may be required to provide a qualified technical director for their production.

USER PERSONNEL Production must approve User technical personnel before they work in the Center. Persons who are not performing a function required for an event in progress are not allowed in the backstage areas. A list of qualified technicians is available from Production.

CREW REQUIREMENTS ACPA reserves the right to determine User's minimum crew requirements needed for safe operation of the facility. If Production deems it necessary, the User will be charged for any additional labor required to load in, run or load out an event. Minimum crew requirements details on pages 19-20 of these Regulations.

STAGE LABOR Stage labor can consist of one or more of the following:

- User's technicians (qualified by ACPA)
- National touring technicians (qualified by ACPA)
- I.A.T.S.E. Labor Union (3 hour minimum)
- ACPA Staff Members (3 hour minimum)
- A combination of any of the above.

Technical job descriptions are available from Production. Designers can be hired independently by the User or through Production. Production reserves the right to augment or replace individuals on a labor call. Stage labor individuals wanting to be qualified in specific areas may submit a letter and a resume to Production for review. Job descriptions for each technical position are available from the Production Department. Final decisions for qualifications will be at the discretion of the Production Department.

FIRE PROTECTION All sets and soft goods must be made of non-flammable materials or treated with fire retardant chemicals. Any set that extends into the auditorium past the fire curtain will be subject to inspection for compliance by the Anchorage Fire Department. Such sets should not impede the travel of the Fire Curtain.

TECHNICAL WORK Construction (except the installation or disassembly of stage scenery) is prohibited. No facility wall or ceiling surface may have any item attached to it with glue, adhesive tape, screws, nails, tacks, or staples. No painting is allowed in the facility except with the express approval of Production. Cost (or estimated cost) to repair any damage to the facility will be charged the User in final settlement. Production must approve any exceptions to this policy in advance, in writing.

All ACPA soft goods must be flown out before any touch-up painting will be permitted.
NO EXCEPTIONS.

Technical work is done only on days rented by the client. Exceptions must be in writing and signed by the ACPA President.

SOUND User's event shall be subject to limitations of sound level per municipal ordinance.

SPECIAL RIGGING ACPA Rigging Specialist must approve all special rigging designs and personnel. All designs for special rigging must be submitted to Production two weeks in advance.

FIREARMS & SPECIAL EFFECTS

All incendiaries, explosives, lasers, strobes, smoke, and effects involving fluids, flames, and gasses must meet all fire and safety codes.

- Pyrotechnics. User must obtain all proper licenses, and the Anchorage Fire Marshall must approve all special effects listed above. ACPA must receive written documentation of such approval
- Firearms, smoke/fog and strobes. Patron Services must be notified a minimum of 1 week prior to event, to accommodate ADA regulations. A 48-hour notice, prior to event, must be given to the Plant Department of any air handling needs. Any flammable chemicals must be kept in an OSHA approved non-flammable container.
- All firearms, when not in use, must be turned in to the Security office for locked storage.

SMOKING

NO smoking is allowed in the building per ordinance #18.35.300.

EATING DRINKING

Eating/drinking is allowed only in the performers' lounges and dressing rooms. Eating or drinking is allowed on stages only with prior approval. Alcoholic beverages are allowed in the dressing rooms only when provided by a licensed caterer. No eating or drinking is allowed in technical booths or in the houses.

RESTORE

All stages and equipment must be restored to the standard established by Production Check-In/Out list. If not properly restored, additional costs will be incurred. **Any ACPA equipment used by the client that is damaged or lost will have its replacement value charged to the final settlement.**

PERSONNEL CONDUCT

All backstage personnel must maintain professional standards and practices during occupancy of this facility. Professional standards include, but are not limited to, industry safety standards, courtesy to other personnel, respect for property, and adherence to all state and local laws and regulations. Any individual not maintaining professional standards will be required to leave the facility and may face legal action.

OSHA

All clients are required to comply with OSHA standards and regulations.

ACCIDENTS or INJURIES

All accidents and injuries, no matter how minor, must be reported to Production and a written report completed.

Technical Rider & Schedule: The Backstage Policies and the User Agreement clearly states; clients are responsible to submit in writing, technical riders, equipment rental requests, shop order requests for lighting, sound and rigging, environmental requests, and technical schedules to Production 3 weeks in advance of your event.

A manifest of names should be submitted one week prior to load in. The user has the right to add 10 names once the manifest has been submitted. To add over 10 names must result in the deletion of the same number from the original manifest.

User Agreement clearly states; a 5% rent surcharge will be levied if the user does not give ACPA Production an accurate written schedule of its planned facility activities within seven calendar days of the first schedule day of use for each Event. The User changes the schedule with less than 24 hours notice, ACPA has the right to charge the User reasonable cost that are incurred.

A Production Manager is assigned to each individual Hall. It is the Users responsibility to contact the appropriate Production Manager to talk about the Users needs and pass on the written information to that Production Manager. Discussing original User needs with the Scheduling and Client Services Manager before or during the Users booking, does not allow the User to bypass Production.

Scrim & Cyc Checkout: Miscellaneous soft goods (legs, cys, and scrim) on various stages within the Center have been damaged continually throughout the past couple of years. In several cases, no person or group accepted responsibility for the damage. In all cases, the damage was done because someone did not take the necessary steps and care to safeguard equipment belonging to the Municipality.

When a client signs their contract to use this facility, it is with the knowledge that our policy is that any piece of equipment that is damaged will potentially need to be replaced. In the case of soft goods, it is highly unlikely that we will allow a damaged soft good to be repaired. As a result, the Center has implemented the following procedures effective immediately.

During restore and the signing of the theatre checkout sheet, the client will be **required** to fly in scrim and cys to stage level so that they can be checked **simultaneously** by the client and the Center production person on duty. There will be a section added to the sign in/out sheet for clients and production staff to initial this review which will acknowledge that the soft goods have not been damaged. Only after checking the scrim and cys should the client leave the building. **Failure to follow this procedure will result in a \$200 penalty fee.**

Although checking soft goods **before** the load in by the client is to their benefit, it is not required by the Center.

Also, the soft goods permanently installed in each theatre will only be used in that theatre. No soft goods will be moved to any other space. This will also lower the potential for damage to the theatre's soft goods.

Discovery Stage and Sydney Laurence Repertory Plots: The Discovery Stage and Sydney Laurence Stage have a stage repertory lighting plots for the use of the client. This is the same as it as been for many seasons. The repertory plots will still be available to clients but we are changing the fees associated with using the plots.

As in the past, when using the repertory plot hang, focus, and light board program there will be a \$200.00 a week fee. This fee includes the Center Production staff checking the repertory focus and setting up the light board in the light booth or on the stage per the client request. The client will have general white stage wash with three possible specials with out hiring any labor. The specials are the units that do not have a standard focus that the client can request a location. The repertory plot does not include color or templates except for the three colors on the cyclorama.

When using the repertory hang, the Center will charge a \$100.00 a week fee. The client will have a light plot hang that can be refocused, colored, and programmed. This will reduce the client cost of a full crew (qualified electricians and fly people) to hang a lighting plot onto empty pipes. The client will have to hire qualified personal to focus, color, and program the light board. The \$100.00 fee will be charged unless the client hires a crew (qualified electricians and fly people) to move, strike, or alter the **majority** of the repertory plot hang.

If **only** the Front of House fixtures are being used in any of the theaters, no addition cost will be charged by the Center.

Client Internet Service: Internet service (in limited areas of the facility) is available to our clients with certain understandings:

- 1) Clients must request service **in writing** at least one week before Internet service is needed for their production. The email, letter/fax should be addressed to the Production Department.
- 2) Wireless Internet Access is currently available in the following areas:
 - A: Atwood: stage, dressing rooms 222 and 223, downstairs dressing rooms.
 - B: Discovery: stage, downstairs dressing rooms.
 - C: Sydney Laurence: stage, upstairs dressing room and actors lounge, downstairs dressing rooms.
- 3) Wired service is available only in rooms 222, 223, 122 (Atwood production room downstairs) and 129 (Atwood Actors Lounge).
- 4) There is a \$50.00/week fee per Internet box installed with a \$25.00 fee per hook up. Wireless service is also available for \$50.00 a week with a \$25.00 hook up fee.
- 5) If a client's request is not sent in by the deadline above but then service is Requested; the Production Department will need 48 hours to establish Internet service for the client if this is possible due to scheduling. An additional charge of \$100 will be levied for this late request.

Please call the Mark Florez at 263-2942 if questions.

Minimum Stage Crew Requirements

Minimums for All Stages

If electrics are to be hung, there shall be a minimum of two fly people and one electrician. If a person is a qualified fly/electrician and only electrics are being weighted and re-weighted, there shall be a minimum of two.

If a repertory plot is used, there shall be a minimum of one electrician.

If the ACPA light boards need to be programmed, there shall be a minimum of one qualified light board operator.

If a follow spot is to be operated, there shall be a minimum of one follow spot operator.

If battens are to be flown in and/or out for a rehearsal or performance, there shall be a minimum of one fly person.

If battens are to be weighted or un-weighted in excess of a single full counterweight, there shall be a minimum of two fly persons.

If a bosen chair is to be used, there shall be a minimum of one fly person attending the rail at all times while the bosen chair is in use. Minimum of two fly people to lad and unload weight.

If any specialized rigging or any additional rigging points need to be created in the theater, there shall be a minimum of two riggers.

If a person needs to be flown, one of the following personnel must design and supervise the system: Fred Sager, Gary Field, or Dan Hemme. The only exception is an established and bonded rigging business; example Fly by Floyd.

If the small shell needs to be set up and taken down with the acoustic ceilings, there shall be a minimum of one fly person and one carpenter.

If only small shell walls need to be set up and/or taken down, there shall be a minimum of one carpenter.

If the chorus risers or staging needs to be set up, there shall be a minimum of two carpenters.

If round tables and chairs need to be set up and/or removed, there shall be a minimum of one carpenter.

If a personnel lift is being utilized, there shall be a minimum of one certified operator and one grip.

If ladders, catwalks, and/or power tools are used, there shall be a minimum of one position (a qualified person) and one grip.

If the dance floor is to be laid or removed, there shall be a minimum of one prop person and one grip.

If any ACPA audio equipment is to be patched, re-patched, un-patched, set up, or taken down, there shall be a minimum of one audio technician.

If the house mix position needs to be set up or removed, there shall be a minimum of one audio technician and one carpenter.

If any audio equipment is to be flown overhead, there shall be a minimum of one audio technician and one fly person.

If wardrobe boxes are to be unpacked, laundry facilities used, costume repairs, or performance dressing integrated into a rehearsal/performance, there shall be a minimum of one wardrobe person.

Minimums for Atwood Hall

If legs are to be moved, removed, or added, there shall be a minimum of two fly people and two carpenters.

If a border, cyclorama, scrim, acoustic ceiling pieces, main curtain, and/or black traveler are to be moved, removed, or added, there shall be a minimum of two fly people and four carpenters.

If the Atwood orchestra shell needs to be set up or taken down, there shall be a minimum of one fly person, one fly/carpenter, one carpenter, and two electricians.

If only the Atwood orchestra shell walls need to be moved, there shall be a minimum of two carpenters.

If pit seats need to be set up or removed, there shall be a minimum of two carpenters.

If both house mix and monitor mix are to be used, there shall be a minimum of two audio technicians.

Minimums for Discovery Theatre

If legs are to be moved, removed, or added, there shall be a minimum of two fly people and one carpenter.

If a border, focus track, , and/or the acoustic ceiling pieces are to be moved, removed, or added, there shall be a minimum of two fly people and two carpenters.

If a main curtain cyclorama, scrim, and/or black traveler are to be moved, removed, or added, there shall be a minimum of two fly people and four carpenters.

If the Discovery orchestra pit plugs are to be removed or restored there shall be a minimum of five carpenters.

Minimums for Sydney Laurence

If legs and/or borders are to be moved, removed, or added, there shall be a minimum of two fly people and one carpenter.

If the main curtain, black traveler, cyclorama, focus track, and/or scrim are to be moved, removed or added there shall be a minimum of two fly and two carpenters.

ACPA CHAPERONE POLICY

Whenever children are brought into the backstage areas of the Center as part of a production, an adult must accompany them. A child is defined as anyone under the age of 18. You should plan on supplying one adult chaperone for every five children. Please distribute copies of these guidelines to all persons who will be acting as chaperones for your event. All chaperones are required to make themselves available for a one-hour group training session/orientation in the Center prior to the load in date. Please coordinate the training time within your group and then with the production manager of the theatre.

GUIDELINES:

- 1) We recommend setting up a table on the loading dock to check in/out children. At this table chaperones can be given passes to wear and pick up/drop off their group of kids. Parents should know ahead of time that unless they are chaperoning they are not allowed beyond the check in/out table.
- 2) All chaperones are expected to be in the Center at least 15 minutes prior to the children they are supervising. You are expected to pick up the children at the sign in/out table and escort them to their destination; usually the first stop is the dressing room to get them settled.
- 3) Chaperones will stay with the children at all times. Any movement of children through the building, to wardrobe, the stage, etc. requires that you escort them as a group. In the event it becomes necessary for a chaperone to escort one or two of their children without the rest of the group, the remaining children may be left temporarily with another chaperone. No child (children) may be left alone for an extended period of time without a chaperone, five minutes is a long time and unacceptable.
- 4) Chaperones and children should remain in the dressing rooms when not required on stage. If you wander around the building you may not hear the stage manager call for your group. The Center is a large and busy building and many areas can be very dangerous. Tours of the general building can be arranged through Julie Millington, Manager of Patron Services.
- 5) When your group is called to stage, please use the designated route you have been taught. In some cases you may be needed on stage to help get children into position. In most cases you will turn the children over to a stage manager. Before the children are done performing, you will need to go to your designated pick up area and help move the children off the stage and back to their dressing rooms.
- 6) If the children are not required on stage again you will need to escort them back to the dressing room, let them change out of costume and escort them as a group to the sign in/out table to be picked up by their parents. It is your responsibility to make sure each child is signed out and turned over to their parents. Children should never be allowed to wander up to the check out area alone.
- 7) If the children are required back onstage you will need to return them to the dressing room between their times on stage and have some type of quiet entertainment/games to keep them occupied. We suggest you ask your children to find out what they are interested in doing. Sometimes the wait can be long, so it's a good idea to have at least two or three activities that they want to participate in. This works really well at keeping the children where they are supposed to be and happy to be there. Depending on the schedule, having some snacks and something to drink can also be very helpful.

We hope these guidelines will help make the time the children spend in the Center to be safe, productive, and fun. We want the children to remember the Center as a pleasant place to be. The Center management gives you these guidelines as a framework from which you can organize children backstage and a means with which to achieve these ends. The Center management does however reserve the right to refuse any child or chaperone access to the building if they demonstrate an unwillingness to cooperate with these guidelines.