



**Utah State**  
**UNIVERSITY**

CAINE  
SCHOOL of  
the ARTS

## **Chase Fine Arts Center**

**Kent Concert Hall – Morgan Theatre – Caine Lyric Theatre  
Manon Caine Russell Kathryn Caine Wanlass Performance Hall  
Tippetts Exhibit Hall and Balcony**

### **Operating Guidelines**

Written July 1, 1975

Revised September 1, 1985

Revised January 15, 1989

Modified July 23, 2007

#### **Introduction and Philosophy**

The Chase Fine Arts Center was officially opened for public use in 1967. From the outset the Center was classified as a facility for the performing arts at Utah State University. The Departments of Music and Theatre Arts were housed in the Chase Fine Arts Center and given rehearsal halls, special classrooms, etc., as part of their departmental headquarters.

After the Colleges of Humanities and Arts, and Social Sciences were merged in 1970, changes in philosophy of usage of the building began to evolve. The Chase Fine Arts Center was envisioned as a college, not a departmental, building. That philosophy resulted in the creation of the Chase Fine Arts Center Manager's Office to oversee scheduling and operation of all non-departmental areas in the Chase Fine Arts Center. These non-departmental areas include the Kent Concert Hall, the Morgan Theatre, the Caine Lyric Theatre, the Tippetts Exhibit Hall and Balcony and the CFAC Kitchen and Greenroom. The Manon Caine Russell Kathryn Caine Wanlass Performance Hall was also included as a non-departmental performance venue after it's opening in 2006.

Currently, the basic philosophy for the Chase Fine Arts Center sees the venues as College of Humanities, Arts, & Social Sciences facilities used primarily for student and faculty programs for departments within the Caine School of the Arts (CSA) and the College. Because these performance-based programs need specialized spaces and systems for students and faculty to put into practice and showcase their craft, the need exists for such venues that are neither departmental classrooms nor general university-use buildings. The Chase Fine Arts Center also serves as a showcase piece for visiting artists and dignitaries and is made available for their use when not being used by students and faculty in the various CSA departments. At times when neither of these groups is using it, the Chase Fine Arts Center can then be made available for use by other select campus and community groups.

## **Administrative Organization**

Day-to-day operation of the Chase Fine Arts Center is administered by the Director of the CSA Production Services (CSAPS). The Director provides leadership and supervision for the overall operation, overseeing all contractual, financial, technical, staging and related activities involved in all events scheduled in the Chase Fine Arts Center. The Director is responsible for keeping all the building's equipment, systems, and facilities in working order.

The CSA Production Services Director is responsible for arbitrating scheduling conflicts and for deciding the appropriateness of programs, consistent with Performance Hall usage policies, to be held in the venue. A Scheduling Coordinator and several Production Coordinators (Technical Directors) shall work under the Director to handle clerical and technical matters pertaining to the operation of performance venues in the Chase Fine Arts Center.

The CSA Production Services Director is responsible for establishing an inventory and maintenance program for the varied equipment in the building and establishing the budgets used to finance repair, replacement or new acquisition of that equipment.

The CSA Production Services Director is responsible directly to the Dean of the College of Humanities, Arts, & Social Sciences.

## **Scheduling**

There is a specific method for scheduling dates for events and rehearsals in the CFAC. All organizations and persons seeking to hold an event in the CFAC are required to follow all steps in the scheduling process.

The scheduling process is as follows:

1. The prospective client contacts the CSAPS Scheduling Coordinator to determine if the desired date or dates are available in the desired venue. If they are not, the CSAPS Scheduling Coordinator will assist in finding alternate dates or venues.
2. Once a date has been established, the CSAPS Scheduling Coordinator will assist the client in filling out a preliminary reservation request.
3. Using the information from the preliminary reservation request the CSAPS Scheduling Coordinator will send the client a technical questionnaire. When applicable, clients who already have a full technical rider may send it in lieu of the technical questionnaire. Either a technical rider or a fully-completed questionnaire must be delivered for any and all bookings of the CFAC performance venues. Once one or the other has been received, a "hold" is placed on the date for the client.
4. With the fully completed technical questionnaire or technical rider in hand, the CSAPS Scheduling Coordinator, with the assistance of a CSAPS Production Coordinator, will prepare a cost estimate for the event. The cost estimate will be sent to the client along with a contract for use of the venue. Both the cost estimate and the contract need to be accepted and signed by the client.
5. Once the signed cost estimate and the contract have been returned to the CSAPS Scheduling Coordinator, the 'hold' on the date will become a 'finalized booking' and the date will then be considered secured for the client.

*Finalized bookings* are bookings that are secured by a signed cost estimate and contract and cannot be pre-empted by any other groups who might want that date. *Holds* are dates that are held in reserve for a particular group but can be pre-empted at any time by any group that has a higher usage priority. In the case of a group with a higher usage priority wanting to pre-empt another group for a held date, the CSAPS Scheduling Coordinator will make every effort to resolve any difficulties that arise for the pre-empted group.

If not finalized, dates will be held, barring a higher priority usage group pre-empting a lower priority usage group, until one month before the date of the event, at which time the date will be released to any group wishing to book it.

Once the event is booked, the client may not exchange the time and dates or allow any other group to use any of the booked time or dates for any reason without the written permission from the CSAPS Scheduling Coordinator or CSAPS Director. Any such 'sub-letting' will void the contract and result in the cancellation of the event.

All technical needs must be cleared before the booking is finalized, including all rehearsal, load-in, sound check and load-out times for both the headlining act as well as any opening acts. There can be no guarantee as to the availability of any equipment or resources to cover any technical needs that are not discussed in advance in the technical questionnaire.

All terms and conditions set forth in the contract are inherently considered part of the building usage policy and will be strictly enforced.

All charges for use of any of the CFAC facilities are due and payable by upon receipt of the invoice.

### **Appropriate Programming**

The Chase Fine Arts Center primarily is a Caine School of the Arts instruction and performance facility. It may, if available, be used for educational conferences, receptions related to the performing or visual arts programs, and as a convention center for campus and off-campus organizations. Because of the nature and mission of the facility, not all events are appropriate in the CFAC. Rock concert performances and dance competitions are not included as programs suitable for the Center. These popular programs should be restricted to campus facilities other than the CFAC because the building does not lend itself to effective crowd control. The CFAC performance venues are specialty performance facilities and are not included among the general university classrooms.

Groups using the CFAC performance venues:

- Shall not, under any circumstances, use pyrotechnic devices, smoke, or haze effects without prior approval from the USU Fire Marshall and other authorities having jurisdiction. Water or dry ice effects, confetti or glitter of any kind must be approved by the CSAPS Director.
- Shall not be considered appropriate if any part of the event has the potential to cause damage beyond normal, expected wear to any part of the CFAC facilities and equipment.
- Shall not be considered appropriate if any part of the event has the potential to endanger or harm any patrons of the CFAC.
- Shall comply with all applicable fire and life safety codes.

The right to determine event appropriateness rests with the CSAPS Director.

### **Usage Priorities**

A priority system is used for determining when certain groups can book the CFAC. The CFAC is booked on a first-come-first-served basis, with emphasis place on instructional programs for departments within the Caine School of the Arts and the College of HASS.

The system of priority is spelled out as follows:

1. Events sponsored by departments, including student recitals, in the Caine School of the Arts and the College of HASS.
2. Events sponsored by the USU President and/or Provost.
3. Events sponsored by other USU academic departments.
4. Events sponsored by ASUSU.
5. Events sponsored by other USU organizations.
6. Events sponsored by off-campus non-profit organizations.
7. Events sponsored by all other off-campus organizations.

The organizations in groups 1 and 2 are given priority in booking one year in advance of any given date. Typically these groups provide an academic-year-in-advance schedule. Once this schedule has been entered into the CFAC/Performance Hall master calendar all other dates for the upcoming year will be available for booking by the other groups.

Groups 1 and 2 are given the right to pre-empt the event of another group up to 180 days prior to the event except in cases where bookings by other groups have been finalized through a signed technical estimate and contract.

Disputes in booking priorities are settled by the CSAPS Director using the priority system above.

### **Front-of-House**

All use of the CFAC shall require a front-of-house staff. This staff will primarily consist of a house manager and ushers employed by CSAPS, although coat check and ticket staff may be included. Every event held in the CFAC will require one CSAPS house manager and at least two CSAPS ushers. The total number of required ushers varies by performance venue. The CFAC house manager shall be trained and current in CPR, First Aid, fire safety, evacuation procedures and crowd control as well as patron services. The ushers shall be trained in fire safety, evacuation procedures and crowd control and shall answer directly to the CSAPS house manager. The ushers' duties during the event are determined by the house manager and primarily involve ensuring the safety of the patrons and compliance with life safety code. While the ushers may be given other duties by the house manager to assist in the front-of-house operation, such as the selling or taking of tickets, at no time shall the additional duties interfere with the ushers' ability to perform their primary function.

All events in the CFAC shall have some form of controlled ticketing to ensure that the event is not oversold. If the client has no ready method of providing tickets, the CSAPS Scheduling Coordinator may assist in providing numbered tickets.

The house manager and front-of-house staff are supervised directly by the CSAPS Scheduling Coordinator and perform their duties during the event in coordination with the CSAPS Production Coordinator.

Under no circumstances are food and drink allowed in the house or in the carpeted areas of the CFAC.

Children under the age of five years old are not permitted in the house unless otherwise arranged in advance with the CSAPS Scheduling Coordinator. Children under eight years old are not permitted in the house in the Performance Hall. All groups renting the CFAC should make every effort to inform their patrons of these policies as they shall be vigorously enforced by the house manager.

Merchandise may be sold in the lobby before, during and after the performance only when arrangements have been made in advance with the CSAPS Scheduling Coordinator. Only such publicity that is free-standing and of a tasteful nature as determined by the CSAPS Director will be allowed in, or around, the CFAC. Such displays are allowed beginning one month before the day of the event except in the Performance Hall, where such displays are allowed only on the day of the event.

### **Backstage:**

The CSA Production Services Production Coordinator is directly responsible for all day-to-day backstage operations of the CFAC. This includes compliance with all life safety and fire codes and the safe operation of all CFAC equipment. The CSAPS Production Coordinator is responsible for the enforcement of all policies developed by the CSAPS Director, the Caine School of the Arts, the College of HASS, and Utah State University. The CSAPS Production Coordinator acts in the name of the CSAPS Director in performing these responsibilities.

All usage of the lighting, sound and rigging equipment, pianos, and other stage equipment is to be directly supervised by the CSAPS Production Coordinator. Under no circumstance is anyone not part of the CSAPS staff to move or adjust any equipment or allowed access to support areas of the building, including the fly/loading rails and catwalks.

All technical requirements for any event must be discussed with and approved by the CSAPS Production Coordinator prior to the event. No guarantees will be made as to the availability of equipment or personnel for any changes or additions.

All labor performed for any event in the CFAC will be carried out by the trained CSAPS staff. For labor charges please refer to the usage fee schedule below.

The CFAC performance venues and backstage areas, including the dressing rooms, are to remain broom clean at all times. Clients will be charged a cleaning fee if this policy is not followed. At no time will it be appropriate for any client to leave equipment, instruments, or other property in the CFAC without the prior express permission of the CSAPS Production Coordinator. All such items must be removed immediately following the event. Any damage beyond expected wear-and-tear done to the CFAC related to the client's use of the facility, as determined by the CSAPS Director, is the sole liability of the client. All usage and damage from that usage will be documented immediately after each event.

## Other

### Usage Fees

Spring/Summer 2004

Note – Fees described below represent the lowest cost for a given event. Most events will have needs beyond those covered by the base rate, such as additional crew persons and ushers. These additional costs will be added to the base rate in the final bill. Itemized cost estimates will be provided with the contract.

Usage Fees are reevaluated yearly and may change at that time.

### Kent Concert Hall

Category	Daily Rental	Daily Reh.	Daily Dark Rate	Labor Straight	Overtime	House Manager	Ushers	Expensables
1 Commercial	\$1000.00	\$330.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
2 Non-profit	\$500.00	\$165.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
3 University – General	\$400.00	\$135.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
4 University – Student	\$300.00	\$100.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
5 Academic Departments	\$150.00	\$50.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
6 CSA/HASS	N/A	N/A	N/A	\$10/hr	\$15/hr	\$50/Event	\$6/hr	At Cost

### Morgan Theatre

Category	Daily Rental	Daily Reh.	Daily Dark Rate	Labor Straight	Overtime	House Manager	Ushers	Expensables
1 Commercial	\$500.00	\$165.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
2 Non-profit	\$400.00	\$135.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
3 University – General	\$300.00	\$100.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
4 University – Student	\$200.00	\$85.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
5 Academic Departments	\$100.00	\$35.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
6 CSA/HASS	N/A	N/A	N/A	\$10/hr	\$15/hr	\$50/Event	\$6/hr	At Cost

### Caine Lyric Theatre

Category	Daily Rental	Daily Reh.	Daily Dark Rate	Labor Straight	Overtime	House Manager	Ushers	Expensables
1 Commercial	\$500.00	\$165.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
2 Non-profit	\$400.00	\$135.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
3 University – General	\$300.00	\$100.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
4 University – Student	\$200.00	\$85.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
5 Academic Departments	\$100.00	\$35.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
6 CSA/HASS	N/A	N/A	N/A	\$10/hr	\$15/hr	\$50/Event	\$6/hr	At Cost

### Manon Caine Russell Kathryn Caine Wanlass Performance Hall

Category	Daily Rental	Daily Reh.	Daily Dark Rate	Labor Straight	Overtime	House Manager	Ushers	Expensables
1 Commercial	\$900.00	\$300.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
2 Non-profit	\$650.00	\$215.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
3 University – General	\$500.00	\$165.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
4 University – Student	\$400.00	\$135.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
5 CSA/HASS	\$250.00	\$82.50	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
6 CSA Student Recital	\$150.00	\$49.50	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
7 Masters Classes	\$75.00	\$25.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost

**Tippetts Exhibit Hall**

Category	Daily Rental	Daily Reh.	Daily Dark Rate	Labor Straight	Overtime	House Manager	Ushers	Expensables
1 Commercial	\$350.00	\$120.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
2 Non-profit	\$250.00	\$85.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
3 University – General	\$150.00	\$50.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
4 University – Student	\$100.00	\$35.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
5 Academic Departments	\$75.00	\$25.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
6 CSA/HASS	N/A	N/A	N/A	\$10/hr	\$15/hr	\$50/Event	\$6/hr	At Cost

**Tippetts Balcony**

Category	Daily Rental	Daily Reh.	Daily Dark Rate	Labor Straight	Overtime	House Manager	Ushers	Expensables
1 Commercial	\$350.00	\$120.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
2 Non-profit	\$250.00	\$85.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
3 University – General	\$150.00	\$50.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
4 University – Student	\$100.00	\$35.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
5 Academic Departments	\$75.00	\$25.00	\$75.00	\$12/hr	\$18/hr	\$50/Event	\$6/hr	At Cost
6 CSA/HASS	N/A	N/A	N/A	\$10/hr	\$15/hr	\$50/Event	\$6/hr	At Cost

The CSA Production Services Scheduling Coordinator and Production Coordinator will assist in estimating the amount of time needed for each use as part of the required cost estimate agreement. Labor will be charged at \$18/hr for overtime on weekends and calls beginning after 9:00 p.m.

**Ticketing:**

No more tickets than the number of seats in the booked CFAC performance venue should be sold for any given event. The tracking and counting of tickets must be made available to the house manager. If any difficulties distributing tickets arise, arrangements for ticketing may be made with the CSAPS Scheduling Coordinator.





## **Manon Caine Russell Kathryn Caine Wanlass Performance Hall**

### **Operating Guidelines**

Created April 14, 2007

Modified June 4, 2007

#### **Introduction and Philosophy**

Dedicated in January of 2006, the Manon Caine Russell Kathryn Caine Wanlass Performance Hall is a world-class venue at the heart of the Caine School of the Arts. It was built through a generous donation from sisters Manon Caine Russell and Kathryn Caine Wanlass. With 18-inch thick concrete walls and spring-isolated, silent mechanical systems, the Performance Hall is an acoustical marvel. Sized for 22 musicians, the stage is perfectly scaled for chamber and folk music, jazz, presentations, and dramatic readings. It allows audiences to experience the nuances of a specific performance and it has become a place wherein artists the world over can share their craft as it should be shared - intimately and in its purest form.

The basic philosophy for the Performance Hall sees the venue as a College of Humanities, Arts, & Social Sciences facility used primarily for student and faculty programs for departments within the Caine School of the Arts (CSA) and the College. Because these performance-based programs need specialized spaces and systems for students and faculty to put into practice and to showcase their craft, the need exists for such venues that are neither classrooms nor general university-use buildings. The Performance Hall also serves as a showcase piece for visiting artists and dignitaries and is made available for their use when not being used by students and faculty in the various CSA departments. At times when neither of these groups is using it, the Performance Hall can then be made available for use by other select campus and community groups.

#### **Administrative Organization**

Day-to-day operation of the Performance Hall is administered by the Director of the CSA Production Services. The Director provides leadership and supervision for the overall operation, overseeing all contractual, financial, technical, staging and related activities involved in all events scheduled in the Performance Hall. The Director is responsible for keeping all the building's equipment, systems, and facilities in working order.

The CSA Production Services Director is responsible for arbitrating scheduling conflicts and for deciding the appropriateness of programs, consistent with Performance

Hall usage policies, to be held in the venue. A Scheduling Coordinator and several Production Coordinators (Technical Directors) shall work under the Director to handle clerical and technical matters pertaining to the Performance Hall's operation.

The CSAPS Director is responsible for establishing an inventory and maintenance program for the varied equipment in the building and establishing the budgets used to finance repair, replacement or new acquisition of that equipment.

The CSAPS Director is responsible directly to the Dean of the College of Humanities, Arts, & Social Sciences.

### **Scheduling**

There is a specific method for scheduling dates for events and rehearsals in the Performance Hall. All organizations and persons seeking to hold an event in the Performance Hall are required to follow all steps in the scheduling process.

The scheduling process is as follows:

1. The prospective client contacts the CSAPS Scheduling Coordinator to determine if the desired date or dates are available. If they are not, the CSAPS Scheduling Coordinator will assist in finding alternate dates or venues.
2. Once a date has been established, the CSAPS Scheduling Coordinator will assist the client in filling out a preliminary reservation request.
3. Using the information from the preliminary reservation request the CSAPS Scheduling Coordinator will send the client a technical questionnaire. When applicable, clients who already have a full technical rider may send it in lieu of the technical questionnaire. Either a technical rider or a fully-completed questionnaire must be delivered for any and all bookings of the Performance Hall. Once one or the other has been received, a "hold" is placed on the date for the client.
4. With the fully completed technical questionnaire or technical rider in hand, the CSAPS Scheduling Coordinator, with the assistance of a CSAPS Production Coordinator, will prepare a cost estimate for the event. The cost estimate will be sent to the client along with a contract for use of the venue. Both the cost estimate and the contract need to be accepted and signed by the client.
5. Once the signed cost estimate and the contract have been returned to the CSAPS Scheduling Coordinator, the 'hold' on the date will become a 'finalized booking' and the date will then be considered secured for the client.

*Finalized bookings* are bookings that are secured by a signed cost estimate and contract and cannot be pre-empted by any other groups who might want that date. *Holds* are dates that are held in reserve for a particular group but can be pre-empted at any time by any group that has a higher usage priority. In the case of a group with a higher usage priority wanting to pre-empt another group for a held date, the CSAPS Scheduling Coordinator will make every effort to resolve any difficulties that arise for the pre-empted group.

If not finalized, dates will be held, barring a higher priority usage group pre-empting a lower priority usage group, until one month before the date of the event, at which time the date will be released to any group wishing to book it.

Once the event is booked, the client may not exchange the time and dates or allow any other group to use any of the booked time or dates for any reason without the written permission from the CSAPS Scheduling Coordinator or CSAPS Director. Any such 'sub-letting' will void the contract and result in the cancellation of the event.

All technical needs must be cleared before the booking is finalized, including all rehearsal, load-in, sound check and load-out time for both the headlining act as well as any opening acts. There can be no guarantee any equipment or resources to cover any technical needs that are not discussed in advance in the technical questionnaire.

All terms and conditions set forth in the contract are inherently considered part of the building usage policy and will be strictly enforced.

All charges for use of the Performance Hall, as with any of the Chase Fine Arts Center facilities, are due and payable by upon receipt of the invoice.

### **Appropriate Programming**

The Performance Hall is not appropriate for all types of events. Events that are appropriate include small music groups (fewer than 22 seated or 85 standing performers), student recitals, Masters classes, guest lecturers, presentations, and theatrical readings. The appropriateness of a given event is determined using the following guidelines:

1. Events shall not require any set pieces beyond simple chairs and tables. No set walls, platforms, risers, drops or curtains are appropriate for, or allowed on, the stage. Nothing shall be affixed to any surface on the stage or in the hall, including taping to the walls or hanging banners or signs from any part of the walls or ceilings.
2. Events shall not be such that the house sound system is insufficient to cover the event's audio reinforcement needs. No outside speaker stacks, mixing consoles, or amplifiers are to be used in the Performance Hall. Certain add-on gear such as extra microphones and signal processing equipment is allowed and can be tied into the house sound system under the supervision of the Production Coordinator. All use of the sound system shall be under the direct supervision of the Production Coordinator.
3. Events shall not have lighting requirements beyond what can be provided with the standard house lighting plot. No outside lighting instruments shall be hung or used anywhere in the Performance Hall. All use of the lighting system shall be under the direct supervision of the Production Coordinator.
4. Events shall not, under any circumstances, use pyrotechnic devices, open flame, smoke, haze, water or dry ice effects, confetti, or glitter of any kind.
5. Events shall not be considered appropriate if any part of the event has the potential to cause damage beyond normal, expected wear to any part of the Performance Hall facilities and equipment.
6. Events shall comply with all applicable fire and life safety codes.

The right to determine event appropriateness rests with the CSA Production Services Director.

Events such as rock concerts, dance shows, performing groups larger than 22 seated or 85 standing, regularly scheduled classes, and full-scale theatrical productions are all inappropriate in the Performance Hall. When the performing group includes persons under the age of eight, the group shall furnish supervisory personnel over the age of 21 at a ratio of one supervisor for every ten of the performers.

### **Usage Priorities**

A priority system is used for determining when certain groups can book the Performance Hall. The Performance Hall is booked on a first-come-first-served basis, with emphasis placed on instructional programs for departments within the Caine School of the Arts and the College of Humanities, Arts, & Social Sciences. The system of priority is spelled out as follows:

1. Events sponsored by departments, including student recitals, in the Caine School of the Arts and the College of HASS.
2. Events sponsored by the USU President and/or Provost.
3. Events sponsored by other USU academic departments, ASUSU and other USU organizations.
4. Events sponsored by off-campus organizations.

The organizations in groups 1 and 2 are given priority in booking one year in advance of any given date. Typically these groups can be expected to provide an academic-year-in-advance schedule. Once this schedule has been entered into the Fine Arts Center/Performance Hall master calendar all other dates for the upcoming year will be available for booking by the other groups.

Groups 1 and 2 are given the right to pre-empt the event of another group up to 180 days prior to the event except in cases where bookings by other groups have been finalized through a signed technical estimate and contract.

Disputes in booking priorities are settled by the CSA Production Services Director, using the priority system above.

### **Front-of-House**

All use of the Performance Hall shall require a front-of-house staff. This staff will consist primarily of a house manager and ushers, although coat check and ticket staff may be included. Every event held in the Performance Hall will require one CSA Production Services house manager and at least two CSA Production Services ushers. The CSA Production Services house manager shall be trained and current in CPR, first aid, fire safety, evacuation procedures, and crowd control as well as patron services. The ushers shall be trained in fire safety, evacuation procedure, and crowd control and shall answer directly to the CSA Production Services house manager. The ushers' duties during the event are determined by the house manager and primarily involve ensuring the safety of the patrons. While the ushers may be given other duties by the house manager to assist in the front-of-house operation, such as the selling or taking of tickets, at no time shall the additional duties interfere with the ushers' ability to perform their primary function.

All events in the Performance Hall shall have some form of controlled ticketing to ensure that the event is not oversold. If the client has no ready method of providing

tickets, the CSAPS Scheduling Coordinator may assist in providing numbered tickets for an additional fee.

The house manager and front-of-house staff are supervised directly by the CSAPS Scheduling Coordinator and perform their duties during the event in coordination with the CSAPS Production Coordinator.

No back packs, large bags, wet coats, or umbrellas are allowed in the house. Such items must be checked at the coat check before patrons enter the house. Under no circumstances are food and drink, including bottled water, allowed in the house.

Children under the age of eight years old are not permitted in the house. All groups renting the Performance Hall should make every effort to inform their patrons of these policies as they shall be vigorously enforced by the house manager.

Merchandise may be sold in the lobby before, during, and after the performance only when arrangements have been made in advance with the CSAPS Scheduling Coordinator. Only such publicity that is free-standing and of a tasteful nature, as determined by the CSAPS Director will be allowed in, or around, the Performance Hall. Such displays are only allowed on the day of the event.

### **Backstage:**

The CSA Production Services Production Coordinator is directly responsible for all day-to-day backstage operations of the Performance Hall. This includes compliance with all life safety and fire codes and the safe operation of all Performance Hall equipment. The Production Coordinator is responsible for the enforcement of all policies developed by the CSAPS Director, the Caine School of the Arts, the College of HASS, and Utah State University. The CSAPS Production Coordinator acts in the name of the CSAPS Director in performing these responsibilities.

All usage of the adjustable banners, hanging panels, piano, and other stage equipment is to be directly supervised by the Production Coordinator. Under no circumstance is anyone not part of the CSA Production Services staff to move or adjust any equipment or allowed access to support areas of the building, including the cloud, tech ledge, and catwalks.

All technical requirements for any event must be discussed with and approved by the Production Coordinator prior to the event. No guarantees will be made as to the availability of equipment or personnel for any changes or additions.

All labor performed for any event in the Performance Hall will be carried out by the trained CSA Production Services staff. For labor charges please refer to the usage fee schedule below.

The Performance Hall stage and backstage areas, including the dressing rooms, are to remain broom clean at all times. Clients will be charged a cleaning fee if this policy is not followed. At no time will it be appropriate for any client to leave equipment, instruments, or other property in the Performance Hall without the prior express permission of the Production Coordinator. All such items must be removed immediately following the event. Any damage beyond expected wear-and-tear done to the Performance Hall related to the client's use of the facility, as determined by the CSA Production Services Director, is the sole liability of the client. All usage and damage from that usage will be documented immediately after each event.

## **Other**

### *Piano Usage, Tuning and Maintenance*

The Performance Hall has two pianos, a 9' Fazioli which is considered the 'house' piano, and a 9' concert Steinway. As the house piano, the Fazioli will be available to all clients using the Performance Hall. Usage of the Steinway is restricted. Approval to use the Steinway must be obtained from the Head of the USU Music Department in advance of the event. The rental charge for the Steinway will be \$800.00 per day. All tuning and maintenance of the either piano will be arranged through the Scheduling Director. Under no circumstances are other groups to make any tuning or maintenance arrangements. The usage of any additional pianos in the Performance Hall is generally restricted and must be cleared in advance through the CSAPS Director and may include additional fees.

### *Reception Exemptions*

While as a rule receptions with food and drink are not allowed in any area of the Performance Hall, certain select groups are to be given limited permission to hold such receptions. These groups are the USU President, the USU Provost and the Dean of the College of HASS. All requests for these receptions should still be scheduled through the Scheduling Director to avoid conflicts with other groups.

### *Usage Fees*

Note – Fees described below represent the lowest cost for a given event. Most events will have needs beyond those covered by the base rate, such as additional crew persons and ushers. These additional costs are added to the base rate in the final bill. Itemized cost estimates will be provided with the contract. Usage Fees are reevaluated yearly and may change at that time.

Master Classes (Defined at present as a type of instruction provided by a visiting artist, to a select groups of students, with the assumption that there would, in most instances, be fewer than 50 students in attendance. Time period not to exceed three hours.)

Services provided:

1. House manager will be on-site during the entire master class.
2. House will be open and basic stage and house lights will be turned on.

Charge to user: \$75.00 for the first three hours. Each additional hour (or portion thereof) will be charged at a rate of \$10 per hour.

Extra Rehearsal Charge: \$25.00 per rehearsal.

Student Recital (Defined as a student majoring or minoring in a department within the Caine School of the Arts, making a formal, arts related presentation.)

Services provided:

1. House manager will be on-site.
2. Two ushers will be on-site for two hours. This also covers the required coat and bag check.
3. One technical assistant will be on-site for two hours to cover lights, audio, video, etc . . .

Charge to user: \$150.00

Extra Rehearsal Charge: \$49.50 per rehearsal.

College of HASS/Caine School of the Arts

Services provided:

1. House manager will be on-site.
2. Two ushers will be on-site for two hours. This also covers the required coat and bag check.
3. One technical assistant will be on-site for two hours to cover lights, audio, video, etc . . .

Charge to user: \$250.00

Extra Rehearsal Charge: \$82.50 per rehearsal.

University – Student Groups

Services provided:

1. House manager will be on-site.
2. Two ushers will be on-site for two hours. This also covers the required coat and bag check.
3. One technical assistant will be on-site for two hours to cover lights, audio, video, etc . . .

Charge to user: \$400.00

Extra Rehearsal Charge: \$135.00 per rehearsal.

University – General

Services provided:

1. House manager will be on-site.

2. Two ushers will be on-site for two hours. This also covers the required coat and bag check.
3. One technical assistant will be on-site for two hours to cover lights, audio, video, etc . . .

Charge to user: \$500.00

Extra Rehearsal Charge: \$165.00 per rehearsal.

### Non-profit Organizations

Services provided:

1. House manager will be on-site.
2. Two ushers will be on-site for two hours. This also covers the required coat and bag check.
3. One technical assistant will be on-site for two hours to cover lights, audio, video, etc . . .

Charge to user: \$650.00

Extra Rehearsal Charge: \$215.00 per rehearsal.

### Commercial

Services provided:

1. House manager will be on-site.
2. Two ushers will be on-site for two hours. This also covers the required coat and bag check.
3. One technical assistant will be on-site for two hours to cover lights, audio, video, etc . . .

Charge to user: \$900.00

Extra Rehearsal Charge: \$300.00 per rehearsal.

### Audio Recording Only

Fee structure yet to be determined.

### Additional Charges:

The above rates, unless otherwise specified, will include the services of ushers, technicians, and coat/bag check for a two hour period only. Charges will accrue for services beyond this time as follows: ushers at \$6.00 per hour and technicians at \$12.00 per hour. The house manager will be available for a total five hours, with additional hours beyond that charged at a rate of \$10.00 per hour.

Rehearsals: The cost for one rehearsal period is included in the rental agreement. The rehearsal times must be reasonable and scheduled with the scheduling office.

Ticketing: No more tickets than the number of seats in the Performance Hall (421) should be sold for any given event. The tracking and counting of tickets must be made available to the house manager. If any difficulties distributing tickets arise, arrangements for ticketing may be made with the CSAPS Scheduling Coordinator.

The CSA Production Services Scheduling Coordinator and Production Coordinator will assist in estimating the amount of time needed for each use as part of the required cost estimate agreement. Labor will be charged at \$18/hr for overtime on weekends and calls beginning after 9:00 p.m.