

---

**I.A.T.S.E. Local 15**

**Policy Book**

---



# Table of Contents

<b><u>PERSONAL INFO CONFIDENTIALITY POLICY .....</u></b>	<b><u>3</u></b>
<b><u>CONFLICT OF INTEREST POLICY .....</u></b>	<b><u>4</u></b>
<b><u>OFFICER COMPENSATION POLICY.....</u></b>	<b><u>5</u></b>
<b><u>LOCAL 15 ENTRY PROCESS.....</u></b>	<b><u>6</u></b>
<b><u>PROBATIONARY PERIOD POLICY .....</u></b>	<b><u>8</u></b>
<b><u>SEX OFFENDER ENTRY POLICY .....</u></b>	<b><u>9</u></b>
<b><u>DISPATCH PROCEDURE OVERNIGHT POLICY.....</u></b>	<b><u>10</u></b>
<b><u>SHORT NOTICE DISPATCH POLICY.....</u></b>	<b><u>11</u></b>
<b><u>DISPATCH POLICY REGARDING INJURIES/DISABILITIES.....</u></b>	<b><u>12</u></b>
<b><u>PAYROLL STEWARD POLICY.....</u></b>	<b><u>14</u></b>
<b><u>DISCIPLINE SUB-COMMITTEE .....</u></b>	<b><u>15</u></b>
<b><u>TERMINATION AND DND UNDER LOCAL 15 CONTRACTS.....</u></b>	<b><u>16</u></b>
<b><u>NSF CHECK POLICY.....</u></b>	<b><u>17</u></b>
<b><u>UNRECOVERABLE PAYROLL POLICY.....</u></b>	<b><u>18</u></b>
<b><u>SPENDING POLICY .....</u></b>	<b><u>19</u></b>
<b><u>DEFENSE FUND SPENDING POLICY.....</u></b>	<b><u>20</u></b>
<b><u>PAYMENT PLAN POLICY.....</u></b>	<b><u>22</u></b>
<b><u>PRIORITY ORGANIZING BY-LAW POLICY.....</u></b>	<b><u>24</u></b>
<b><u>ENDORSEMENT POLICY.....</u></b>	<b><u>25</u></b>
<b><u>DO NOT PATRONIZE POLICY .....</u></b>	<b><u>26</u></b>

<b><u>DOCUMENT RETENTION POLICY.....</u></b>	<b><u>27</u></b>
<b><u>WHISTLEBLOWER POLICY .....</u></b>	<b><u>29</u></b>
<b><u>OVERSCALE REIMBURSEMENT POLICY .....</u></b>	<b><u>31</u></b>
<b><u>AT-THE-READY DISPATCH POLICY .....</u></b>	<b><u>32</u></b>
<b><u>EMPLOYEE SOCIAL MEDIA POLICY .....</u></b>	<b><u>34</u></b>
<b><u>POLICY TO SAFEGUARD CONFIDENTIAL, INTERNAL AFFAIRS FROM ONLINE DISCLOSURE .....</u></b>	<b><u>35</u></b>
<b><u>APPRENTICE CERTIFICATE WAIVER POLICY.....</u></b>	<b><u>37</u></b>
<b><u>SKILL ASSESSMENT POLICY .....</u></b>	<b><u>38</u></b>
<b><u>FORKLIFT AND MOBILE ELEVATED WORKING PLATFORM (MEWP) CERTIFICATION POLICY .....</u></b>	<b><u>41</u></b>
<b><u>INKING POLICY .....</u></b>	<b><u>42</u></b>
<b><u>EXCLUDED EMPLOYER PROCEDURE.....</u></b>	<b><u>43</u></b>
<b><u>APPENDIX A: SKILL LEVEL DESCRIPTIONS.....</u></b>	<b><u>44</u></b>
<b><u>APPENDIX B: JOB TITLES AND ASSOCIATED SKILLS .....</u></b>	<b><u>68</u></b>

## **Personal Info Confidentiality Policy**

Any use of a member's or a worker's personal information for anything other than the duties required by the job, office, volunteer or committee work is unacceptable. Any such use of personal information will result in discipline, up to and including immediate termination, impeachment or replacement. Use of such information by current and former officers, employees or volunteers will be reported to the Executive Board for possible disciplinary or legal action.

In addition, you may not share any personal information you have acquired. For instance, bulk emails should always be sent so that the email addresses are hidden. This can be achieved by employing the bcc option or by choosing to hide addresses in your email group.

**Amended August 2015**

## **Conflict of Interest Policy**

Union officers, employees and committee members should only act in Local 15's interest, and should make transparent those activities that could pose a conflict of interest or a breach of fiduciary responsibilities.

Union officers, employees and committee members have a duty to disclose any actual or possible conflict of interest to the governing board, committee and to the Body. After the officer, employee or committee member makes the conflict of interest known, He/she shall leave the meeting while the remaining governing body discuss and eventually vote to decide whether the conflict of interest in fact exists.

If a conflict of interest exists, the affected officer, employee or committee member shall not participate in the discussion or vote on the matter in question.

**Approved May 2006**

## **Officer Compensation Policy**

All Officers must attend one meeting or work session related to the duties of their office during a quarter to receive compensation for that quarter.

**Approved at Special meeting on March 6<sup>th</sup> 2006**

This would expand on the Constitution & By-Laws Article VII Section 1. President: He/she shall see that all officers perform their duties as prescribed by the Constitution and By-Laws and shall be a member ex-officio of all committees.

The President will report to the Executive Board any officer not performing the duties of his/her office for that quarter. The Executive Board would then rule on the removal of compensation.

**Approved April 2006**

## **Local 15 Entry Process**

Local 15's Dispatch List is handled by the Board of Examiners (BOE).

To apply for Local 15's Hiring Hall, potential workers must fill out the On-Line Application found on Local 15's website. This application will ask for contact information, past work history, and past live entertainment experience.

Please see Dispatch Rules I, II, and III for more details on Eligibility, Lists, and Order on the List.

All new workers must complete the following Paperwork before being dispatched to work through Local 15's Hiring Hall:

1. Hiring Hall Agreement
2. I-9
3. W-4
4. Probationary Agreement
5. Percentage Dues Deduction Form

This paperwork can be completed by the potential worker coming into Local 15's Offices during business hours Monday through Thursday, during a BOE Intake Day generally held once a month, or by making special arraignments with the BOE or Local 15's President if their schedules allow.

New Workers are placed on Local 15's G-List until they complete the F-List Entry Interview which includes an interview and skills assessment. To qualify for Local 15's F-List, workers must submit a resume either with their On-Line Application or by emailing a copy of their resume to [boe@ia15.org](mailto:boe@ia15.org) for review.

Once a worker's resume is reviewed by the BOE, the worker will be contacted about coming in for the F-List Test and a Skill Assessment. If the BOE invites a worker to take the test and does not get a response for 4 invitations or is a no show for a confirmed time slot that worker will be dropped from future invitations and must begin the process again. If that worker is already on the G-List, they may remain according the Local 15's Dispatch Rules.

Skills for new workers are assessed according to Local 15's Skill Assessment Policy found in the Local 15 Policy Book.

Workers may be added to an employer's own referral list, like the Mt. Baker Theater or the City of Seattle, at any time, but they will be not eligible for work dispatched through Local 15's Hiring Hall until they fill out the necessary intake paperwork (as listed above) and/or complete the F-List Entry Interview. (See Dispatch Rule II.D)

A Journeyman member of another Stage, Mixed, or Studio Mechanics Local (with relevant skills, i.e. not hair and makeup) within IATSE, is referred to as an Out of Town

Card (OTC). OTC's must be a current Journeyman member in good standing with their home Local and bring a copy of their current membership card to the Local 15 office. If a worker is hired as staff at a theatre with a Local 15 collective bargaining agreement (CBA), they must contact Local 15's Office Manager as soon as possible with contact information, social security number, etc. If the OTC worker would like to be added to Local 15's Hiring Hall they must follow the entry process as outlined above. (See Dispatch Rule III.D

Reinstatement: If a worker has been dropped from Local 15's Seniority List and/or Hiring Hall for any reason, they need to submit a written request for reinstatement for the BOE. Email either [list@ia15.org](mailto:list@ia15.org) or [BOE@ia15.org](mailto:BOE@ia15.org) with said request. Reinstatements are subject to Dispatch Rules III.C.4, III.C.5, III.F.

If a worker took an Honorable Withdrawal from membership, they need to pay eight (8) quarters to the International, the current reinstatement fee (as defined in the Constitution and By-Laws of Local 15, Article VIII: Section 2), and fill out a new application to be reinstated as a member. Once these steps have been met, list placement will be assessed using the Dispatch Rules.

**Revised October 2011 "Entry Process" Paragraph 3 Revised May 2015 Revised June 2016: updated Mt. Baker information; monthly instead of quarterly BOE process; OTC process; revised Reinstatement and Permit Worker sections. Revised January 2020.**



## **Probationary Period Policy**

- A. The duration of probation will be the completion of 250 work hours or a worker's first year on the list, whichever comes last. Duration may be extended where unusual circumstances made it impossible or impractical for the worker to obtain the necessary number of hours or necessary skills within the allotted time period.
- B. Evaluations occur due to cause submitted in writing to the Executive Board by employers, payroll stewards, head carpenters, and/or peer workers.
- C. Information used at evaluations shall include:
  - 1. Employer reports
  - 2. Discipline Sub-Committee reports
  - 3. Job Steward reports
  - 4. Payroll Steward's reports
  - 5. Department Head reports
  - 6. Formal complaints
  - 7. Dispatch reports
- D. Evaluation criteria:
  - 1. Hiring Hall Agreement
  - 2. Dispatch Rules
  - 3. Worker's Self-Assessment
  - 4. Ability to perform the tasks of a stagehand as directed
- E. Evaluation will give the worker advice or counsel on conduct, work skills, rules violations, and other areas of interest as well as positive feedback. An extreme negative evaluation may lead to extensive counseling, individual mentoring, required training, or removal from the Dispatch list.
- F. Workers may appeal in accordance with Dispatch Rule IX. Complaints.
- G. Workers who have been removed from the Dispatch list as a result of this policy may re-apply after one year, except where the worker has violated the Dispatch Rule VI.6. Call Rules: Policy on Harassment.

**Approved February 2006**  
**Revised January 2020**

## **Sex Offender Entry Policy**

All Level 2 and Level 3 sex offenders are barred from the Local 15 roster/dispatch list.

**Approved January 2005, amended August 2015**

## **Dispatch Procedure Overnight Policy**

If a worker's call back allowance expires after Dispatch is closed (e.g. after 8pm) the worker will have until Dispatch opens again the next business day (e.g. 8am) to leave a message on Dispatch's voicemail system. If the worker leaves a message Dispatch will call them back before moving on to the next worker. If a worker doesn't leave a message Dispatch will simply move on to the next worker.

**Approved August 2011**

## **Short Notice Dispatch Policy**

- I. Any call that has not been filled four (4) days prior to the start of that call will be designated as in Short Notice Status (SNS)
  - A. Holidays and days when the Dispatch office is closed are not included in tabulations for how far out a call is from start of Short Notice Status. For example, a call starts on the Wednesday after Labor Day, this call would go into Short Notice Status on Friday morning instead of Saturday provided the Dispatch office is open on the Sunday.
  - B. At the end of business, the day before a call goes into SNS, Dispatch must notify all available workers with a list of the calls going into SNS the next day with the noting the name of the call, employer, ID number, and positions needing to be filled. All available workers will have until 8:00 am the following day to express interest and Dispatch will send invites to those interested workers with a three (3) hour response time in Seniority Order.
  - C. If the call has still not generated enough interest Dispatch will reopen the call again and will invite workers to the SNS call as they express interest throughout the day if there are still positions available.
  - D. Dispatch must exhaust the list of workers without known conflicts who have already expressed interest before moving on to available workers in seniority order.
  - E. Dispatch may, if not enough interest is expressed, take into account not only seniority but also history of past responses to short notice invites, skills, location/ease of transportation to venue, and/or familiarity with the venue/employer in order to fill the call in a timely manner.
  - F. Once all available workers have been contacted at least once, Dispatch may move onto the Overflow List of workers and workers who are awaiting interviews for the Hiring Hall.
- II. Timeline of SNS invite windows
  - A. Four (4) days before the start of the unfilled call:
    1. For calls submitted by the employer five (5) or more days to the start of the call:
      - a. Any worker who expressed interest in the call before 8:00 am four (4) days out will be sent three (3) hour invites in Seniority Order.
      - b. Once the initial invites expire, two (2) hour invites will be sent to available workers using I.D and I.E as a guide. Dispatch may continue to move on and or send multiple invites for the same work until the call is filled.
    2. For calls submitted by the employer four (4) days or less to the start of the call:
      - a. Any worker who expressed interest in the call before 8:00 am four (4) days out will be sent three (3) hour invites in Seniority Order.

- b. If the workload of Dispatch is greater than normal or the call is submitted forty-eight (48) hours or less before the start of the call, Dispatch may move into II.2 without notifying workers beforehand.
  - c. Two (2) hour invites will be sent to available workers using I.D and I.E as a guide.
  - d. Dispatch may continue to move on and/or send multiple invites for the same work until the call is filled.
- B. Four (4) hours to one (1) hour before the start of the unfilled call:
- 1. One (1) hour invites.
  - 2. Dispatch will continue to move on and/or send multiple invites for the same work until the call is filled.
- C. One (1) hour before the start of the call to after the call has started:
- 1. Thirty (30) minute invites.
  - 2. Dispatch will continue to move on and/or send multiple invites for the same work until the call is filled.

**Approved August 2006; Revised October 2007; Revised November 2013, Revised May 2017, Replaced Emergency Dispatch Policy December 2019**

## **Dispatch Policy Regarding Injuries/Disabilities**

If you are injured on the job severely enough to be restricted from work by a medical professional, if you are hospitalized for injury, operation or illness and are unable to work, or if you otherwise have physical challenges that might affect your ability to perform dispatched work, you are responsible for accepting calls that are appropriate for your current physical ability.

Upon your request, you will be provided a skills assessment to fill out indicating what jobs you are currently able to perform. This form will be forwarded to the dispatchers and they will call you according to your seniority and availability for the jobs you have selected. If you accept a job at which you may need an accommodation to perform assigned job duties, you must let the employer know. It may be the employer's obligation to negotiate a reasonable accommodation with you. If you disagree with the employer on a reasonable accommodation or the employer's assessment that an accommodation would cause it undue hardship, call your Business Representative immediately.

If your circumstances change, e.g. if you receive a release to resume work without restrictions, please inform the Business Representative as soon as possible and so you will be eligible for full dispatch.

On a more fraternal note, please let us know right away if you are laid up. Your Local can arrange to have someone help you out with groceries, housework and the like until you get back on your feet. For financial assistance while you are out of work, we often pass the hat. In cases of great financial need, you can apply for donation or quarterly dues grant from the Tom Adams Memorial Fund, which is administered by the Executive Board. If we don't know, we can't help you!

**Approved August 2003**

**Revised March 2005, revised September 2015, revised December 2017**

## **Payroll Steward Policy**

A worker must successfully pass the Payroll Steward class in order to be dispatched as a Payroll Steward. A worker who has not passed the Payroll Steward class will not be eligible to be dispatched as a Payroll Steward, except in cases of emergencies when no such qualified worker is available.

The Business Representative will assign Payroll Stewards based on seniority and/or request of the employer, but may bypass seniority at his/her discretion with regard to the following criteria:

1. The worker's overall skill in the craft needed for the call (e.g. Payroll Stewards for rigging calls need skills in rigging)
2. The worker's past history of work with an Employer or event
3. The need for a more experienced Payroll Steward to handle a difficult call
4. The worker's record of disciplinary issues (e.g. repeat violations of the Dispatch Rules as defined in Rule 17. E.)
5. The worker's previous performance as a Payroll Steward
6. The worker's record of Do Not Dispatch requests from employers
7. The worker's ability to interact professionally with the Business Representative, officers and employees of the Local, as well as with his/her fellow workers and the Employer
8. Adherence to any procedures that may be instituted by the Business Representative. Payroll Stewards will be informed of or trained on any procedure at their initial class or annual refresher.

All Payroll Stewards must take a refresher class once per year in order to maintain their dispatch eligibility as a Payroll Steward. If a Payroll Steward misses the refresher class two years in a row, the Payroll Steward will be required to pass the Payroll Steward class again to qualify for dispatch as a Payroll Steward.

Payroll Stewards shall be required to keep pace with Microsoft Office products. The oldest acceptable version of Office is 2010 as of January 1, 2017.

Payroll Stewards may be tested to ascertain their current abilities and working knowledge.

Unless approved by the Business Representative, a Payroll Steward will forward payrolls to the Business Representative or their designee for review and submission to the Employer. Questions, concerns, or issues regarding a submitted payroll should be directed to the Business Representative or their designee and not dealt with by the Payroll Steward.

**Approved May 2011; Revised June 2017.**

## **Discipline Sub-Committee**

The Membership gives the Discipline Sub-committee of Local 15 the authority to make discipline rulings. Discipline will come to the Membership on appeal

### **Approved December 1999**

Workers have three (3) months to appeal discipline infractions from the date they are notified.

### **Amended June 2015**

No person can bring a discipline appeal to the body without informing the President two business days before the general meeting.

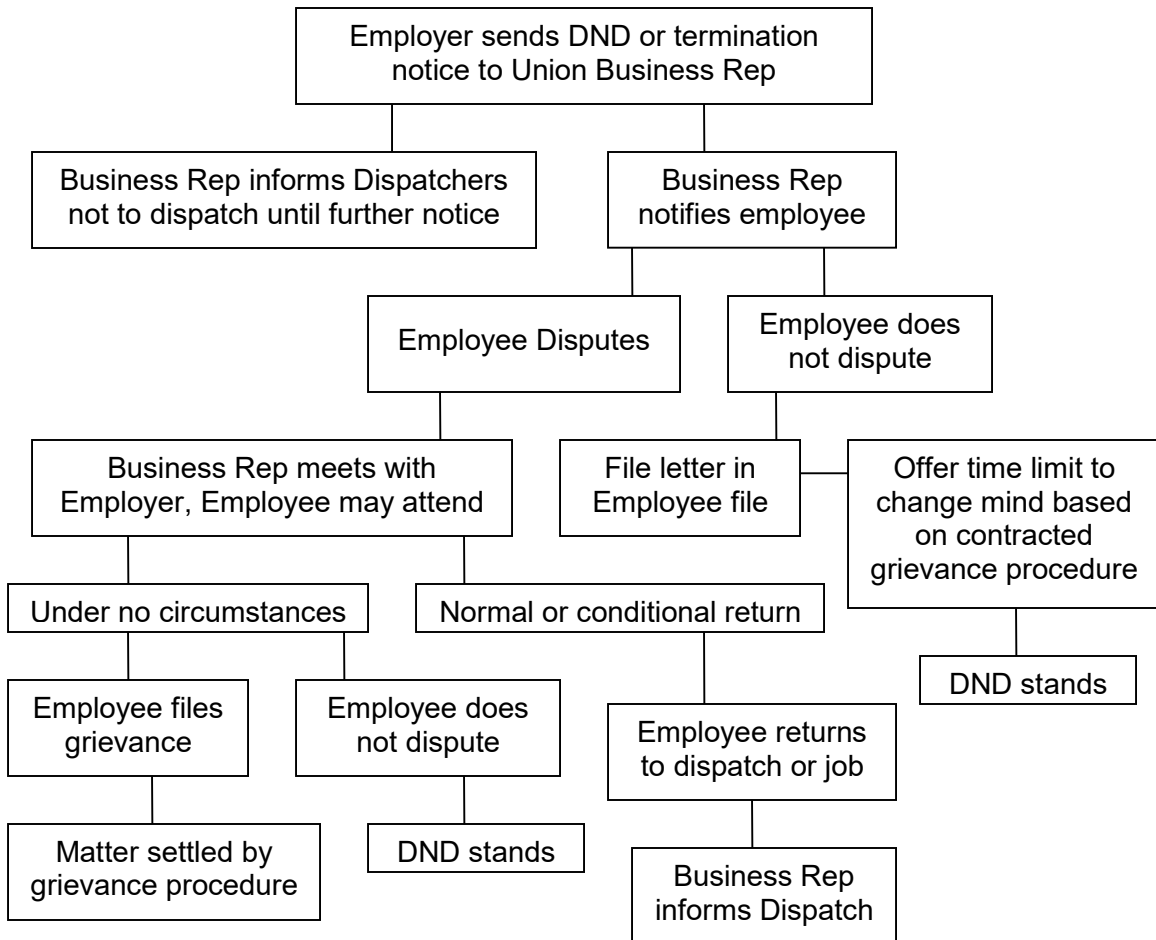
### **Amended July 2015**



## Termination and DND Under Local 15 Contracts

When a worker is sent home during scheduled work, it is a termination.

When a dispatched worker is requested not to return after call is finished, they must send a “Do Not Dispatch” notice to the Union. This is a hiring stance, not a termination. This is an Employer decision but the decision must be reasonable and justified, based on work.



## **NSF Check Policy**

Any writer of checks returned for insufficient funds will be charged a \$25.00 fee.

**Approved January 2005, amended August 2015**

## **Unrecoverable Payroll Policy**

If the Executive Board determines that a payroll is unrecoverable, affected workers may request in writing, by email or regular mail, a charitable contribution from the Fine Fund, not to exceed \$200. Once the Board has received all requests, they will determine the amounts to be paid for each worker. Those who request a contribution shall be paid in the order received and in such a manner that the Fine Fund shall not be reduced to less than \$700 at any given time. At no time will the Board approve contributions to exceed \$5000 for a single event or more than \$500 for a single individual in a calendar year.

**Approved August 2004**

# **Spending Policy**

## **Section 1: Expenditures**

All expenditures made on behalf of Local 15 must receive prior authorization by the Membership or the Executive Board. Authorization from the Membership must be obtained during the monthly General Membership Meeting (GMM). In time-sensitive cases where waiting for the next GMM is not feasible, authorization must be obtained from the Executive Board via the President.

Members who wish to make authorized expenditures on behalf of Local 15 will receive a stipend for the amount approved by the Membership or Executive Board, to be spent as indicated at the time of authorization. Receipts must be obtained and submitted to the Treasurer within 30 days of the transaction. Any expenses not specifically indicated at the time of authorization will be considered out-of-pocket.

## **Section 2: Reimbursements**

Requests for reimbursement must be submitted to the Executive Board in writing within 30 days of the transaction(s) and must include a detailed explanation of the expense(s) incurred and all applicable receipts. Multiple reimbursements by a single member must be consolidated into one request.

**Approved September 2009**

## **Defense Fund Spending Policy**

The goal of this spending policy is to maintain a balanced budget while protecting the growth of the Defense Fund and adhering to the objectives of the Defense Fund mandated by the Constitution and Bylaws: to set up funds for legal needs, strikes, organizing and continuing education. To achieve this the Defense Fund Committee has created the following updated spending policy

50% (\$98,931.00) of the money in the Defense Fund will be moved to a new separate account called the Strike Fund to further protect these monies. The Strike Fund will be used to pay for costs related to strikes, lockouts and the like approved by the Defense Fund Committee.

The remaining 50% (\$98,931.00) shall stay in its current account with 20% (\$19,786.20) allocated as the Continuing Education Reserve. The remaining (\$79,144.80) is allocated for legal expenses, special organizing needs , and other expenses approved on a case-by-case basis by the Defense Fund Committee.

Each year the Defense Fund assessment shall be allocated as follows:

50%	Organizing Budget
18%	Organizing Reserve
20%	Strike Fund
4%	Continuing Education
8%	Defense Fund (for growth)

The Defense Fund yearly income is fairly easy to estimate using the number of Members times \$25 times 4 quarters. For 2007, the income would estimate at (351 -27 DF waived) \$32,400. Following the allocation above we would have:

\$16,200	Organizing Budget
\$5,832	Organizing Reserve
\$6,480	Strike Fund
\$1,296	Continuing Education
\$2,592	Defense Fund (for growth)

At the beginning of each year, the Organizing Department shall submit an outline budget for its allocation. The Organizing Department shall submit a request to the President and the Defense Fund Chair to have access to the Organizing Reserve when

needed. The Organizing Department shall submit requests to the Defense Fund committee to use any funds in excess of the yearly Budget and Reserve.

The Continuing Education Committee will be able to spend its allocation on classes as needed throughout the year. All Defense Fund paying members or members whose Defense Fund assessment has been waived will be offered classes for free, while fair share, out-of-town, and non-members will pay for classes. The Continuing Education Committee shall submit a request to the Defense Fund Committee to use any of the Continuing Education Reserve. The Continuing Education committee also may submit requests to the Defense Fund Committee to use any funds in excess of the yearly Budget and Reserve.

At the end of each year, unspent monies for the Organizing Budget and Organizing Reserve will go into the Defense Fund. Any unspent monies from the Continuing Education Budget will go into the Continuing Education Reserve.

This spending policy may be amended at any regular or special meeting of the Defense Fund Committee. The Committee meets biannually, preferably in June and December.

**Approved July 2007**

## **Payment Plan Policy**

This policy will outline the use of Payment Plans for workers who cannot pay their financial obligation in full.

### **Membership Initiation, Fair Share and Transfer:**

Payment Plans for Membership Initiation and Transfers will have a minimum payment of \$100 per month. Payment will be due on the first Monday of every month until the total amount of Membership Initiation, Fair Share or Transfer has been paid in full. It is the responsibility of the worker to make payments on time. The worker will not be billed.

Once the final payment for Membership Initiation or Transfer is made, the worker will be proposed for membership at the next general meeting of the Local. The worker's name will be read at two consecutive meetings and after endorsement, the worker will be contacted to appear for obligation and begin paying per capita dues and assessments at the start of the next quarter. If for any reason the worker failed to receive endorsement the initiation fee will be returned.

When the final payment for Fair Share is made, the worker will begin paying per capita dues at the start of the next quarter.

A request for a payment plan for Membership Initiation, Fair Share, and Transfers may be made to the Office Manager.

### **Fines and Arrears:**

Payment Plans for Fines and/or Arrears will have a minimum of \$50 or 10% of the total due; whichever is greater, per month. Payment will be due on the first Monday of every month until the total amount has been paid in full. It is the responsibility of the worker to make payments on time. The worker will not be billed.

A request for a Payment Plan for Fines and Arrears must be submitted to the President in writing or by email at [pres@ia15.org](mailto:pres@ia15.org).

If payment is not received by the first Monday of each month, the worker will be suspended from dispatch without notice. If payment is made by Friday of that week, the worker will be reinstated to dispatch; if not, the worker will be in default and will be sent a default letter. A worker in default will remain suspended until the total amount has been paid in full. A worker who has defaulted and is working under a security clause will eventually lose their job.

Any worker who has defaulted on a Payment Plan will not be granted any further payment plans for two years.

A worker will be allowed only one Payment Plan at a time. Any new dues, assessments of fines or fines that accrue during the term of a payment plan will not be included. The worker will be responsible for payment of these items as they come due. Failure to do so will have the same effect as non-payment of your debt, as detailed above.

If any worker has unusual circumstances, which do not allow them to pay the minimum, he/she may appeal to the General Membership for a modified payment plan agreement. Non-members will submit their appeal in writing.

**Approved July 2007**



## **Priority Organizing By-law Policy**

- The organizing committee will determine if a Denial of Service is the correct tactic for a Priority Organizing Target. If yes, the committee will request that the President order any and all members of the Local to refrain from rendering service to that organizing target.
- The President will submit the request to the Membership for consent. If consent is granted, the President will issue such an order to the Membership.
- The President will inform the Membership of such an order or removal of an order by mail. Notification will include the effective start date of the order (or Removal) will be mailed no less than fifteen (15) days before such effective date.

**Approved May 2010**

## **Endorsement Policy**

- A member may make a motion for endorsement of a candidate or campaign at a regular membership meeting. Any motion that is duly seconded will be referred to the Political Outreach Sub-Committee (POC).
- A candidate or campaign may submit a request for endorsement in writing to the Executive Board. The Executive Board will decide if to refer the request to the POC.
- The POC will examine all requests for endorsements referred to them and will make a recommendation to the Membership on what action to take within thirty (30) days or by the next general membership meeting, whichever is later.
- At least two thirds majority vote of the membership present and voting (not counting abstentions) shall be required to endorse.
- Motions for endorsements returned to the membership shall be subject to all other motions except the motion to amend.

**Approved May 2010**

## **Do Not Patronize Policy**

It is the standing policy of Local 15 to only use a Do Not Patronize list as a tool for organizing work in our jurisdiction. A company or venue will only be put on the list after the standing Organizing Committee has made a recommendation to do so.

Before adding a company or venue to the Local 15 Do Not Patronize list, the following criteria must be met.

1. The Business Representative or the President must contact the management of the company or venue in an attempt to rectify the problem.
2. The Local must organize a picket/leaflet action to make the public aware of the dispute. A minimum of 10 workers must commit in writing to attend this organizing event.
3. The body must approve the recommendation.

The company or venue shall be removed from the Do Not Patronize list after the dispute is settled, or after a period of two (2) months without organized picket/leafleting activity.

**Approved September 2010**

## **Document Retention Policy**

This is a document retention policy of the International Alliance of Theatrical Stage Technicians, Local No. 15.

The Union shall retain records for the period of their immediate or current use, unless longer retention is necessary for historical reference or to comply with contractual, legal or regulatory requirements. Records and documents outlined in this policy include paper, electronic files (including emails) and voice mail records regardless of where the document is stored, including network servers, desktop or laptop computers and other wireless devices with text messaging capabilities. Any officer or employee of the Union, or any other person who is in possession of records belonging to the Union who is uncertain as to what records to retain or destroy, when to do so, or how to destroy them, may seek assistance from the Union's Document Retention Policy (DRP) manager who is the Office Manager.

The Union shall not knowingly destroy a document with the intent to obstruct or influence an investigation or proper administration of any matter within the jurisdiction of any Federal, state or local agency; or the International Union; or in relation to or contemplation of such matter or case. If an official investigation is under way or even suspected, document purging must stop in order to avoid criminal obstruction. In order to eliminate accidental or innocent destruction, the Union has adopted records retention periods as noted on page two of this policy.

The retention period is measured from the latter of the date the document was created or if the document is required to be filed, the last date that the document can be filed. For example, a document for calendar year 2012 that is due March 31, 2013 and has a retention period of seven years should be retained until April 1, 2020.

The DRP manager has discretionary authority to retain documents longer than the periods prescribed in the Document Retention Policy if he/she believes it is in the best interest of the Union to do so.

**TYPE OF DOCUMENT****RETENTION PERIOD**

Annual audited financial statements, audit reports, general ledgers, trial balance journals	Permanent
Bank Reconciliations	7 years
Bank statements, deposit records, electronic fund transfer documents and cancelled checks	7 years
Bylaws/Constitution	Permanent
Charter for the union	Permanent
Collective bargaining agreements	7 years from date of expiration
Conflict of interest policy	Permanent
Contracts, mortgages, notes and leases (still in effect)	Permanent
Contracts, mortgages, notes and leases (expired)	7 years
Correspondence (legal and important matters)	Permanent
Deeds and titles	Permanent
Department of Labor audits	Permanent
Expense reimbursement policy	Permanent
Expense reports	7 years
Fidelity bonds	7 years
Insurance policies, records, accident reports, claims (still in effect)	Permanent
Insurance policies, records, accident reports, claims (expired)	7 years
Invoices	7 years
Meeting minutes including related documents	Permanent
Personnel files (payroll records and summaries including records relating to employee's leave)	7 years
Tax exemption documents including application for tax exemption, IRS determination letter and any related documents	Permanent
Whistleblower policy	Permanent
Hiring Hall Paperwork	7 years from inactivity

# **Whistleblower Policy**

## **General**

The policies of the International Alliance of Theatrical Stage Technicians Local No. 15 Union require that its officers and employees observe high standards of business and personal ethics in the conduct of their duties and responsibilities. Officers and employees of the Union must practice honesty and integrity in fulfilling their responsibilities in complying with all applicable laws and regulations.

## **Reporting Responsibility**

It is the responsibility of all officers and employees of the Union to report violations or suspected violations of policies or law in accordance with this Whistleblower Policy.

## **No Retaliation**

No officer or employee who in good faith reports a violation of the Union's policies or applicable federal or state law, shall suffer harassment, retaliation or adverse employment consequence. An officer or employee who retaliates against someone who has reported a violation in good faith is subject to discipline up to and including termination of their position as an officer or termination of employment with the Union. This Whistleblower Policy is intended to encourage and enable employees and others to raise serious concerns within the Union prior to seeking resolution outside the Union.

## **Reporting Violations**

Any suspected violations of policies or law are to be reported to the Union's Board of Trustees, second in seniority, who is the Compliance Officer. If it is suspected that the Union's Board of Trustees, second in seniority has violated this Policy, a report of this shall be made to the Vice President for Stage Technicians.

## **Compliance Officer**

The Union's Compliance Officer is responsible for investigating and resolving all reported complaints and allegations concerning violations of the Code and, at his/her discretion, shall advise the officers of the Union.

## **Confidentiality**

Violations or suspected violations may be submitted on a confidential basis by the complainant or may be submitted anonymously. Reports of violations or suspected violations will be kept confidential to the extent possible, consistent with the need to conduct an adequate investigation.

## **Handling of Reported Violations**

The Compliance Officer will notify the sender and acknowledge receipt of the reported violation or suspected violation within five business days. All reports will

be promptly investigated and appropriate corrective action will be taken if warranted by the investigation.

**Approved January 2013**

## **Overscale Reimbursement Policy**

If your employer pays you an hourly rate above the contract minimum and dues are withheld on the entire amount you earned, you may request a refund by filling out an Overscale Reimbursement Request form.

Return the Overscale Reimbursement Request form to the office along with a copy of your personal agreement(s) with your employer. If your collective bargaining agreement contains any clause that results in payment of overscale rates, please include a copy of that section with your request.

All such requests must be received by March 31 for the previous calendar year or the overpayment will be forfeited. *Requests received prior to March 31, 2015, may include additional years prior to 2014, however only one form should be completed for each calendar year. Each form must be accompanied by a copy of that year's personal agreement(s).*

When processing of the request is complete, a reimbursement check will be mailed to your home address. Please allow 30 days after the receipt of the Overscale Reimbursement Request form and your personal agreement for the reimbursement check to be mailed.

**Adopted March 2015**



## **At-the-Ready Dispatch Policy**

1. Dispatch, when appropriate, will create At-The-Ready (ATR) events and positions that can be for single day(s) or a series of days for up to a week at a time covering multiple venues or within a specific event when requested by the employer (i.e. for running security clearances prior to the first day of the call).
  - a. ATR Events and Positions will say in their Event Name or Job Title that it is an ATR situation.
  - b. ATR Events can be organized by venue or geographical location, county being the largest possible option.
    - i. Example: Downtown Theatre District (5<sup>th</sup> Ave, Paramount, Benaroya)
    - ii. Example: Eastside (MS Campus, Village Issaquah, Meydenbauer)
    - iii. Example: Snohomish County (Boeing, Village Everett)
    - iv. Example: Convention Center (PSS, Freeman, GES, Maximus)
  - c. Workers dispatched to ATR positions will be first in line in the event of No Show, Bail, or last-minute add-ons.
  - d. Available workers can add ATR positions to their picks and will be dispatched to them in accordance with the Dispatch Rules.
  - e. ATR Events will not count as a conflict for guaranteed work nor a Bail for Discipline.
  - f. Generally, ATR positions will be dispatched four (4) days or less from the start of the call.
  - g. Dispatch must exhaust ATR workers before moving on to Short Notice Dispatch if the call had previously been filled.
2. How At-The-Ready Works
  - a. ATR Workers are obligated to answer their phone at start of the ATR shift until the end of the shift. ATR Workers will receive a minimum of eight (8) hours of volunteer time or maximum volunteer hours for the whole ATR Shift if they are not sent to work.
  - b. ATR Workers are obligated to report to work when Dispatch calls within thirty (30) minutes.
  - c. ATR Workers are called in Seniority Order and obligated to report to work as requests from employers come in. ATR Workers are not allowed to pass or “hold out” for a preferred employer.
  - d. Once an ATR Worker has been contacted for work, they will be removed from the ATR Event or Position and added (without invitation) to the needed position on the appropriate event.
3. Penalties
  - a. Discipline for failure to answer the phone, report to work in a timely manner, or refuse to report to work will be reported to the Discipline Sub-Committee and will be subject to Discipline according to the Dispatch Rules.
  - b. Failure to answer the phone when Dispatch calls will result in a No Show; failure to arrive to work in a timely manner can result in the worker being reported as Late.
  - c. Repeated failure to answer phone calls or report to work in a timely manner can result in that worker being barred from ATR invites for a minimum of one (1) month.
  - d. Failure to answer the phone or decline work will result in not receiving volunteer hours for the ATR Shift.

**Approved March 2020**

## **Information Non-Disclosure Policy For Employees and Officers**

In the course of any employee's or officer's duties for IATSE Local 15, they may have access to confidential and/or non-public Local 15 owned and maintained information including Local 15 member and permit worker data such as names, home addresses, telephone numbers, membership details, and work history. Local 15 makes such data available for use by its employees strictly for Local 15 dispatch and organizational management purposes related to employees' and officers' assigned job duties. Employees and officers with access to such data must adhere to the following rules:

1. Employees and officers must not make any unauthorized disclosure(s) of or provide unauthorized access to the confidential and proprietary information described above to persons or entities outside of Local 15's staff and management. (Note that nothing in this policy is intended to prevent, deter, or interfere with any dispatch or other employee's exercise of rights protected by federal labor law including, e.g., discussion pertaining to employees' wages, hours, or terms and conditions of employment.)
2. Employees and officers have no title, ownership, or other property rights to any written or electronic files such as dispatch records, nor any of the data contained in such files, to which they are given access by virtue of their duties with Local 15, nor do employees have title, ownership or other property rights to Local 15 equipment to such as cell phones and computers to which employees are given access by virtue of their employment with Local 15.
3. Under no circumstance may any dispatch employee export, download, print, copy to another electronic file, photocopy, transfer, transmit, or otherwise remove data from Local 15 files (electronic or hard copy) for any reason other than the employee's assigned job duties.
4. At the end of employees and officers employment, or upon request by Local 15 management, employees must promptly return any and all Local 15 files, member information, and equipment in their possession, as described above, to Local 15 management.
5. Employees and officers must not input any information believed to be incorrect or known to be false into Local 15's dispatch records.

**Approved December 2017**

## **Employee Social Media Policy**

Local 15 recognizes that social media such as Facebook, Twitter, LinkedIn, Instagram, WhatsApp, and YouTube, are increasingly common means of communication and expression. This policy is intended to provide guidance on the types of social media posting that are not permitted by employees with relation to confidential topics such as Local 15's dispatch activities, internal organizing strategies, union finances, contractual relationships or bargaining strategies with respect to Local 15 employers, and any attorney-client privileged, attorney work product, or legal strategy content of Local 15 to which employees may have access by virtue of their employment. Please note that this policy is *not* intended to prevent, deter, or interfere with employees' exercise of rights protected by federal labor law, including discussion pertaining to employees' wages, hours, or terms and conditions of employment (e.g., safety) or employees' formation, joining, or assistance of an employee union.

1. Employees may not post anything on the Internet in the name of Local 15 or in a manner that could reasonably be attributed to Local 15 without prior authorization by the Business Representative or President. To the extent that you identify yourself as an employee of Local 15 in personal social media postings or profiles, please make clear that any such postings relay your own opinion and *not* the opinion or position of Local 15.
2. Employees may not share or comment on the confidential Local 15 topics outlined above on social media, including Local 15's dispatch activities, internal organizing strategies, union finances, contractual relationships or bargaining strategies with respect to Local 15 employers, and any attorney-client privileged, attorney work product, or legal strategy content of Local 15 to which employees may have access by virtue of their employment, regardless of the audience to whom such postings are made.
3. Refrain from using social media while on work time or on equipment provided by Local 15, unless otherwise authorized to post work-related content by the Business Representative or President.
4. Local 15 does not routinely monitor its employees' personal social media accounts and is not responsible for any content therein.
5. To the extent that any employee of Local 15 is also a member of the union, this policy should be read to apply to situations involving the employee's employment and internal Local 15 information learned in that context. Local 15 may enact rules and policies vis-à-vis the safeguarding of internal Local 15 affairs that may apply to members and elected, or appointed leaders, which may be applicable to the member-employee in membership contexts.

**Approved December 2017**

## **Policy To Safeguard Confidential, Internal Affairs From Online Disclosure**

**Purpose & Scope:** This policy establishes rules necessary to safeguard information transmitted online related to confidential, internal IATSE Local 15 affairs such as Local 15 organizing targets, strategies, and efforts, bargaining positions and strategies, grievance positions and strategies, union finances, and membership data (e.g., member names, private contact information, and personal information), learned by virtue of a member or elected official's engagement in internal Union governance, organizing, or bargaining efforts. This policy is needed, in part, based on industry employers' demonstrated recent attempts to gain access to internal Local 15 discussion of organizing efforts and strategies through online media like Facebook, later found to have been used to the detriment of Local 15, its members, and prospective members employed by Local 15 organizing targets.

The guidelines below shall apply to all members and elected officials, regardless of the viewpoints held or expressed by such members and officials. This policy should not be read or applied to stifle members from engaging in free speech and discussion with one another or Local 15 leadership regarding matters of union governance, finances, leadership, and/or elections but only to ensure that any online media used to do so be appropriately safeguarded to prevent intrusion and surveillance by those outside the union.

Finally, this policy shall not be read or applied to prevent members or officers from initiating or participating in any investigation by a government agency, such as the U.S. Department of Labor, National Labor Relations Board, or a law enforcement agency.

### **Rules:**

1. Any online posting or discussion by members and/or elected officials containing the above-described confidential, internal Local 15 affairs content, whether by social media, website, or other web forum, must only occur on password-protected, closed-audience media accessible only to Local 15 members, elected officials, and Business Representative(s).
  - a. If by a Facebook group or page, the group or page must be private or secret and viewable only by Local 15 members, elected officials, and Business Representative(s).
  - b. If by a website, any portions of the website containing the above-described confidential, internal Local 15 affairs content must be posted behind password protection and accessible only to Local 15 members, elected officials, and Business Representative(s).
2. The elected leadership of Local 15 may also decide that it is appropriate in some circumstances to invite IATSE International personnel or officials, as well as the personnel or officials of IATSE sister locals, into online spaces that contain internal Local 15 affairs discussion, as above. This is a decision to be made by the leadership.
3. Limited forums to discuss organizing strategies and efforts with prospective members at target employers: Prospective members (i.e., non-supervisory employees of an industry employer being targeted for organizing) may also be invited to view and post on password-protected, accessible-by-invite-only online forums such as secret/private

Facebook groups where organizing strategies and efforts limited to their employer are discussed.

4. In no event shall any leader with access to Local 15 attorney-client advice or communications post such advice/communications or describe their content on social media without permission of the President, even in the password-protected, limited forums discussed above.

Penalties: Violations of this policy may result in member discipline per the Local's prescribed disciplinary processes. The penalty imposed may depend upon the severity of the violation, the nature of the information disclosed or left unprotected, the willfulness of the violation, and any harm suffered to the Local, its members, or prospective members.

*This policy may be amended at any time or expanded to fit the contours of new online technologies.*

**Approved December 2017**

## **Apprentice Certificate Waiver Policy**

Applicants may request a waiver for any classes which offer industry certification if they possess current, valid certification at the time of application. Waiver requests must be submitted to the Training & Review Board in writing, and must include proof of certification. The Training & Review Board will review and respond to all waiver applications within 14 days of receipt.

If the applicant's current certification expires within 6 months of the application date, a waiver will not be approved.

**Approved December 2017**

## Skill Assessment Policy

### Skill Level Key:

- 1: Expert, Lead, and/or Instructor
- 2: Competent and/or Minimal supervision
- 3: Beginner
- 4: No or Minimal Knowledge/Willing to Learn
- X: Not interested this type of work (voluntary)
- 0: Do not contact about this type of work (involuntary)
- Blank: Skill Added, in need of evaluation

### BOE Assessment for New G-List Workers:

1. Workers on Local 15's G-List who submit a resume to the Board of Examiners (BOE) can have the following skills rated to Level 3 only by vote of the BOE:
  - a. General - Pusher
  - b. Stage Carpentry - Deckhand
  - c. Scenic Carpentry - Basic Scenic Carpentry
  - d. Electrics - Deckhand
  - e. Electrics - Hang
  - f. Props - Deckhand
  - g. Audio – Theatrical Set-Up
  - h. Audio – Concert Set-Up
  - i. AV – Set-Up

### Self-Assessment for New F-List Workers:

1. All new workers will fill out a Self-Assessment upon intake through the Board of Examiners (BOE)
2. No new worker will have Rigging Skills be rated higher than a 4 unless their work history shows rigging experience. If a new worker has acceptable and documented prior rigging experience, they can be rated no higher than a 3. Level 4 in a Rigging Skill indicates that the worker is willing to learn with the desire to take rigging calls and one day be a Rigger. (See Upgrading Skills 2.d for how to change an X to a Level 3.)
3. The Board of Examiners will interview all new workers in a panel of at least two (2) Members of Local 15 and/or members of the BOE.
4. Members on a new worker interview panel can adjust the skill numbers of all new workers during the interview process.

### Upgrading Skills:

1. Qualified signers on skill upgrades:
  - a. A Member of Local 15 who is rated as a 1 in 51% or more of the individual skills in a craft is considered an Expert Member.
  - b. A Journeyman of another IATSE local who has achieved B list or higher in Local 15's jurisdiction will be considered an Expert Member who is rated as a 1 in 51% or more of the individual skills in a craft.

- c. Instructors through the Western Washington Theatrical Training Trust regardless of membership status but only up to a 2 rating for skills taught in classes the instructor taught.
  - d. Qualified signers cannot sign on their own skills any higher than a 3.
- 2. To upgrade skills in a craft:
  - a. A worker must be reviewed by three (3) Members considered experts in that craft.
  - b. The Member must witness the worker perform the craft at or above the level to which the worker wishes to upgrade.
    - i. Non-Member Instructors with the WWTTT may only provide one (1) of the three (3) signatures per specific skill.
  - c. The three (3) Member must sign the Skills Review Sheet provided by the Board of Examiners (BOE). The form must then be submitted to the BOE for committee review.
    - i. Skill upgrades will be recorded, and the appropriate parties will be notified of the changed within 30 days of the BOE meeting in which the skill upgrades were discussed.
  - d. Workers may submit a single WWTTT Instructor signature upon completion and passing a WWTTT class if the worker is upgrading from an X or a 4 to a 3. Registration and proof of passing must be included with the Skill Sheet Review form.
  - e. If a skill is added to the skill sheets after a worker has filled out the intake self-assessment, workers may submit a self-assessment with documentation and/or justification for that new skill in writing to the BOE for review. That rating cannot be higher than a 3. The BOE reserves the right to ask follow-up questions of the worker before accepting the skill upgrade.
  - f. Workers who rated themselves as an X (Do not call me for this work) may change their own skill number no higher than a 3 with a written request and explanation to the BOE to be reviewed by the committee.
    - i. The BOE reserves the right to deny these skill upgrades and/or enlist the assistance of the Training and Review Board for evaluation.
  - g. All skill upgrades will be reported to the membership at the monthly general meeting.
- 3. The Training and Review Board (TRB):
  - a. The TRB may hold review panels to assess and rate workers' skills.
  - b. These panels will comprise of a minimum of three (3) Qualified Signers in a craft.
  - c. The TRB will partner with the BOE for larger and wide-ranging review panels.
  - d. The TRB will notify the BOE of all skill upgrades within one (1) week of the review panel.
- 4. On-Line Skill Review Panels by Craft
  - a. Workers may submit themselves to the List Co-Chair ([list@ia15.org](mailto:list@ia15.org)) for an on-line Skill review by sending the following information:
    - i. Name
    - ii. Contact Information
    - iii. Photo of themselves
    - iv. List of the skills the worker is specifically looking to update
    - v. Resume



- vi. Cover Letter (optional)
    - vii. Portfolio (if applicable to the craft/skills to be reviewed)
  - b. Expert Members in the On-Line Skill Review Panel must be approved by the BOE and TRB in addition to still working actively in the craft and geographic jurisdictions of Local 15.
  - c. Expert Workers, as approved by the BOE and TRB, can act as advisors to the Expert Members on the panel.
  - d. Expert Members have the option to reach out to the worker to arrange an interview or on-site review, but this is not required.
  - e. These on-line review panels can, if they so choose, perform regular reviews of the entire list's skills within their designated craft, and submit skill number upgrades to the List-Co-Chair or recommend downgrades to the Executive Board.
  - f. Once 3 Expert Members approve of the skill upgrade, the List-Co-Chair will make the necessary changes. There is no deadline for when the reviews or votes must be completed by.
5. Certificates:
- a. Certificates do not count towards skill number upgrades but can be a factor for Qualified Signers to review.
  - b. Certificates must be submitted to the BOE List Co-Chair. List Chair will then update the necessary records and appropriate parties within seven (7) days when submitted electronically and within seven (7) days from the monthly BOE meeting when a hard copy is submitted.
  - c. All submitted certificates will be reported to the body at the monthly general meeting.
6. Downgrading Skills:
- a. A worker may downgrade their own skills by notifying the BOE in writing of the new skill number. This process does not require any signatures.
  - b. Peer Complaints:
    - i. A worker's skill can be called into question by another worker (Peer).
    - ii. The Peer worker must submit their concern in writing to the Executive Board.
    - iii. The worker's skill number will be suspended by at least 1 level until that worker is reviewed by three (3) Expert Members approved by the Executive Board.
  - c. Employer Complaints:
    - i. Employers may verbally request to have a worker removed from a call for lack of a skill. If the removal request is not followed up by a written notice to the Business Representative within three (3) business days, no investigation will be initiated at that time.
    - ii. If a worker is removed from a call or moved to another department within the same call for lack of a skill and the removal is noted in a Steward's Report and/or a phone call or e-mail is sent to the Business Representative, the Business Representative or their designee may submit a complaint to the Executive Board for review.

**Approved May 2018, Revised January 2020, Revised March 2020, Revised December 2020**

## **Forklift and Mobile Elevated Working Platform (MEWP) Certification Policy**

In order to ensure forklift and MEWP (scissor and boom lift) operators are getting appropriate training and skill review every three (3) years, as required by WISHA guidelines, IATSE Local 15's Hiring Hall will require a valid unexpired forklift certificate be on file for any worker who is dispatched as a forklift or MEWP operator.

The certificate can be in the form of a copy of a wallet card, a certificate, or notification of certification from an employer.

The Board of Examiners will maintain a list of third-party companies who provide both classroom and practical training for forklift certification.

If an employer requests a forklift operator by name, the hiring hall will consider this notification that the employer considers the operator certified.

In order to allow current forklift and MEWP operators the opportunity to submit certification, this policy will go into effect January 1st 2020.

**Approved September 2019**

## **Inking Policy**

In order to allow workers who will be unable to connect to the internet, due to remote location, to inform dispatch of the work they will accept, workers may send the Business Representative a detailed message. The message must include all calls the worker is willing to accept in the order in which they will accept the work and must be submitted one week before the workers scheduled absence. The Business Representative will inform dispatch of the requests and they will, to the best of their ability, grant requests of work based on applicable dispatch rules and in consideration of seniority and skills. IATSE local 15, IATSE local 15 staff and officers, including the Business Representative and Dispatch will not be held liable for unclear requests. Dispatch will use their best judgement to place workers on calls.

**Approved November 2018**

## **Excluded Employer Procedure**

### **“Self Do Not Dispatch”**

As with the “Paper Days” of Dispatch, there is a way for Workers to NOT be offered Work at specific Employers.

- Worker to send an Email to the following recipients:
  - President
  - Business Agent
  - Dispatch Lead
  - Office Manager
- Body of the Email to include:
  - Name of specific Employer they Do Not want to be Dispatched to
  - Duration of Exclusion from ALL invites for that specific employer
  - Reason for Exclusion from ALL invites for that specific employer
- If a worker puts a job pick in with their Excluded Employer, they will still not receive an invite for that work until the duration of the Exclusion is completed or the worker sends a follow up email asking for the Exclusion to end.

Something for the Worker to consider, if choosing to go this route; what if they need to claim Unemployment?

- The Worker would have to send a follow-up Email to the following recipients, to rescind their Employer Exclusions:
  - President
  - Business Agent
  - Dispatch Lead
  - Office Manager
    - If the Worker were not to do this, they could be held liable for Unemployment Fraud
      - Workers MUST meet the Eligibility Requirements of the Hiring Hall
      - <https://esd.wa.gov/unemployment/eligibility-and-general-questions>

**Approved March 2020**

## **Appendix A: Skill Level Descriptions**

This Appendix cannot be changed by the membership without approval from both the Board of Examiners (BOE) and the Training and Review Board (TRB). Any and all proposed changes by the BOE and TRB must be approved by the membership.

The BOE and TRB are tasked with reviewing this document for accuracy and relevancy in alternating years.

### **Stage Carpentry**

- Deckhand
  1. Direct a crew in the load-in/strike of a show; direct a crew in the operation of a show backstage; proficient in multiple styles/techniques of scenery assembly; can keep track of changes and communicate those changes to a crew (written and verbal); can troubleshoot space and logistic issues backstage
  2. Lead a small group in a load-in/strike task, familiar in multiple styles/techniques of scenery assembly; able to use portable power tools safely; can keep track of changes; follow cues; has experience with running one off and longer runs of different types of shows including concerts/rockers, musicals, straight plays, corporate events, etc.
  3. Can move scenery on and off stage quietly, quickly, and safely; follow instructions on scenery assembly
- Fly Person
  1. Proficient with 3 or more ways to secure/tie-off a lineset; take note when linesets or the system needs maintenance; can direct a crew on the proper loading and unloading of linesets; can determine the amount of weight Brick Loaders need to change at the arbor; troubleshoot clearance and plumb issues; proficient in marrying arbors
  2. Familiar with at least 2 ways to secure/tie-off a lineset; can tell if a lineset is out of weight and in which direction; have the experience of being on the rail for several load-ins/outs and shows; can operate married linesets; follow cue sheet; can properly label the rail per venue's preferences; communicate clearly with Brick Loaders; familiar with marrying arbors
  3. Can operate a line set safely; bring a line to spike; bring a line to deck or grid without crashing the arbor
- Hemp House Fly Person
  1. Engineer lines and pipes for operation outside of the confines of the fly system
  2. Install pulleys at heights of 80 ft or more, safe running of operation and hand lines; install clues and sandbags where needed; further knowledge of knots (i.e. prussik, rolling hitch, etc)
  3. Securely and safely tie off a rope to a pin rail; be able to raise or lower 50 lbs on a single line of control; knowledge of basic knots (i.e. clove hitch, half hitch, bowline, trucker's hitch); able to coil and dress rope on pin

- Fly System Installation/Maintenance
  1. Can supervise and direct a crew in the inspection and maintenance of a fly system; installed fly systems in at least 3 venues; can identify and prioritize maintenance and repairs
  2. Can identify wear and tear within a fly system and perform most repairs; familiar with curtain tracks and be able to troubleshoot operation issues
  3. Can identify all parts of a fly system and perform routine maintenance; install focus and/or curtain tracks
- Grid Worker
  1. Can supervise a crew in a grid setting; identify and fix potential issues
  2. Able to work at heights of 80 plus feet over beam and grating grids; able to quickly maneuver over, under, around, and through shivs and lift lines on ribbon or grating grids; able to tie a rolling hitch (for lifting pipes); able to carry a small load safely around the grid
  3. Able to work at heights of 50 plus feet over beam and grating grids; able to maneuver over, under, around, and through shivs and lift lines; leaves all work secure; able to install/move shivs in a manner that minimizes wear and tear on equipment; able to tie bowlines and clove hitches
- Automation Installation
  1. Able to troubleshoot and fix issues with winches, hydraulic, pneumatic, chain drive, and motors in horizontal and vertical applications; able to plan and execute automation needs of a production; able to troubleshoot coding and software issues
  2. Able to install winches, hydraulic/pneumatic pistons, chain drives, and motors to specification; able to set and adjust limit switches, solenoids, and simple mechanical devices; able to install e-stops
  3. Able to properly secure automation devices to stage and/or scenery; change out gears and sprockets; wind a winch; install hoses without leaks
- Automation Operation
  1. Able to troubleshoot coding and software issues; make adjustments safely over the course of a run; familiar with 2 or more electronic control programs
  2. Able to program and edit cues; inspect and maintain automation devices and pathways
  3. Able to execute programmed cues; able to manually control individual devices
- Brick Loader
  1. Can convert lbs to number of bricks (and vice versa) for the venue; familiar with multiple arbor styles; familiar with multiple load and mid floors in different venues; familiar with marrying arbors; can teach a worker to load bricks safely
  2. Can communicate well with fly person on status of loading/unloading; comfortable working at heights of 90 plus feet; familiar with safe working practices of a loading floor; basic arithmetic; stamina to move thousands of pounds of weight

3. Can hold a 35 lb (potentially up to 50 lbs) pig weight with arms fully extended; adequate flexibility for the work; comfortable working at heights of 50 plus feet; has loaded or unloaded pig weights with supervision
- Softgoods Repair/Maintenance
    1. Able to make drops and curtains from scratch; able to repair long and extensive damage to scrim, cyc, and china silk materials; install pipe/chain pockets up to 50 ft
    2. Able to repair rips and tears in cycs and scrims; resize a leg or border; comfortable on industrial sewing machine; familiar with a grommet machine; repair long and extensive damage to velour, duvateen, and muslin; install pipe/chain pockets up to 25 feet
    3. Able to repair rips and tears in velour and duvateen; manually install grommets

## **Builder**

- Builder - Wood
  1. Can instruct other builders how to construct scenery; able to troubleshoot and repair many power and pneumatic tools in the shop; work within 1/32" tolerances
  2. Able to build stairs (curved, circular, unique shapes) complex flats, arches, doors, windows, roof lines; work within 1/16" tolerances; familiar with multiple styles of platforms; work artistically as needed; able to troubleshoot issues with power and pneumatic tools; able to work with most materials (i.e. foam, plastic, netting, etc)
  3. Knows the difference between Hollywood and Broadway flats; can identify the parts of a flat; can build at least 2 styles of platform; familiar with stock scenery; familiar with basic shop power tools (table saw, circular saw, miter saw, drill press, drills, pneumatic staplers, brad guns, etc); familiar with basic materials (i.e. dimensional lumber, plywood, putties, etc)
- Finish Carpentry
  1. Work within 1/64" tolerances; familiar with specialty power tools (lathe, biscuit joiner, planer, jointer, etc); proficient with multiple types of wood joints; able to lead a team on a complex project
  2. Work within 1/32" tolerances; familiar with power tools (router table, band saw, scroll saw, etc); familiar with multiple types of wood joints; able to do kerfing; able to do shop math related to laying out arches, ellipses, and compound angles
  3. Work within 1/16" tolerances; able to do math related to circles and bisecting angles
- Blueprint Reading
  1. Able to look through a packet of plates and cross reference between plates; able to adapt for notations for other departments or ask appropriate questions; able to direct building based on any drawing or plate provided
  2. Able to extrapolate needed information from plates that is not specifically noted; able to read and understand notations for other departments; able to read and understand isometric and exploded views

3. Able to look at a plate and find the scale and measurements needed for building; able to use a scale rule to find measurements not noted on the plate; familiar with basic drafting standards; able to read and understand orthographic views
- Layout
    1. Able to ensure work is square within 1/64" tolerances; can accurately use a grid to layout complex shapes
    2. Able to layout complex structures including arches, ellipses, and 3-dimensional scenery; able to utilize an overhead projector
    3. Able to translate scaled drawing onto worktable or floor; able to work in square (i.e. 3-4-5 triangle, measuring diagonals, etc); able to layout simple structures including rhombuses and circles
  - Manual Drafting
    1. Proficient in manual drafting standards
    2. Can redraw and scale out a sketch or hand drawn sketch
    3. Familiar with manual drafting standards
  - Computer Aided Drafting
    1. Proficient in at least one software program or familiar with 2 or more
    2. Able to navigate within a program to find measurements and angles on 3-Dimensional files; able to manipulate an existing drawing to determine additional needed information; able to draw complex orthographic plates and simple 3-Dimensional plates
    3. Able to navigate within a program to find measurements and angles on 2-Dimensional files; able to draw simple orthographic plates
  - Builder - Metal
    1. Can instruct other builders how to construct steel and/or aluminum scenery; can build automation structures; work within 1/64th" tolerances
    2. Able to build 3-Dimensional structures not limited to stairs and organic shapes; work within 1/32" tolerances; work artistically as needed; familiar with less common metal tools
    3. Able to build 2-Dimensional frames; familiar with metal tools (i.e. abrasive saw, cold saw, drill press, grinder, portable bandsaw); work within 1/16" tolerances
  - Stick Welding
    1. Beads look like a flattened stack of dimes, no slag, no blowouts; familiar with multiple models and brands of welders; can troubleshoot welder problems
    2. Minimal slag/blowouts; can weld butt, miter, and fillet joints; can work with different thicknesses; can weld on curved surfaces; can change out accessories; can work at different angles/positions; clean fills (i.e. no slag if weld were cut in half)
    3. The weld holds



- MIG Weld – Steel
  1. Beads look like a flattened stack of dimes, no slag, no blowouts, familiar with multiple models and brands of welders; can troubleshoot welder problems
  2. Minimal slag/blowouts; can weld butt, miter, and fillet joints; can work with different thicknesses; can weld on curved surfaces; can change out the spool, tip, tank, and hose accessories; can work at different angles/positions
  3. The weld holds
- MIG Weld – Alum
  1. Beads look like a flattened stack of dimes, no slag, no blowouts; familiar with multiple models and brands of welders; can troubleshoot welder problems
  2. Minimal slag/blowouts; can weld butt, miter, and fillet joints; can work with different thicknesses; can weld on curved surfaces; can change out the spool, tip, tank, and hose accessories; can work at different angles/positions
  3. The weld holds
- TIG Welding
  1. Beads look like a flattened stack of dimes; no blowouts; familiar with multiple models and brands of welders; can troubleshoot welder problems
  2. Minimal blowouts; can weld butt, miter, and fillet joints; can work with different thicknesses; can weld on curved surfaces; can change out the tip, tank, and hose accessories; can work at different angles/positions
  3. The weld holds; understanding of the differences between electrode only and using a filler rod; understanding of the differences between aluminum and steel
- Cutting Torch
  1. Proficient with both plasma and oxy-acetylene torches
  2. Familiar with both plasma and oxy-acetylene torches; able to make detailed cuts; able to use a torch for bending and manipulating metal
  3. Familiar with either a plasma or oxy-acetylene torch; able to make rough cuts; able to adjust flame and cones to desired use

**Properties**

- *Pending*

**Prop Artisan**

- *Pending*

## Electrics/Lighting

- Deckhand
  1. Directing a crew for the load-in/strike of show; direct a crew in the operation of a show backstage; can keep track of changes and communicate those changes to a crew (written and verbal); can troubleshoot space and logistic issues backstage; able to refocus lights mid-show
  2. Able to move boom or truss towers from spike to spike in a show setting; be able to mark spikes as needed; mid show shutter cuts; able to build a cable loom; able to follow cues; able to keep track of cue changes; able to lead small crews on smaller tasks within load-in or load-out; experience running electrics on deck during a show; able to work with practicals
  3. Plug and unplug cable (including soca, twist, stage pin); paging cable attached to moving props and/or scenery; change gel in standard lights; move boom or short truss tower from one location to another
- Hang Lights
  1. Able to safely secure fixtures from genie lift and/or ladder taller than 12 ft; changing an internal lens in an ellipsoidal instrument; determine circuit distribution; lead a crew for the hang and/or strike of a show; able to organize and keep track of inventory; ability to generate extra paperwork as needed
  2. Able to safely secure fixtures from catwalks; able to hang lights from at least a 12 foot ladder; able to safely and securely hang lights from a vertical position (i.e. pipe or dance boom); able to dress cable without instruction; change lamps; change lenses in par/Fresnel; able to read focus tape; able to cut gel from paperwork
  3. Able to safely secure fixtures from pipe batons/floating truss/vertical pipe (c-clamps, cheeseboroughs); able to run circuits and secure cable; able to dress cable with instruction; able to lift up to 80 lbs with a partner to chest height; change barrels in Ellipsoidal instruments and hanging hardware on most instruments; basic identification of lighting instruments; able to install basic accessories
- Focus Lights
  1. Able to safely aim fixtures as directed from an extended personnel lift; familiar with non-traditional theatrical lighting; able to keep the work moving along during a call
  2. Proficient with focusing traditional lighting instruments; familiar with focusing variable degree instruments; bench focus from hung position
  3. Able to safely aim fixtures as directed from a catwalk; familiar with focusing traditional lighting instruments (ellipsoidal, par, fresnel); able to change a lamp
- Light Plot Reading
  1. Able to take an instrument schedule and draw a complete light plot (by hand and/or computer) and vice versa; able to navigate between a light plot and an instrument schedule

2. Able take a complex plot and create an instrument schedule; able to denote accessories that require data; able to read and understand notations for other departments; understand the cross-section views and trim heights
  3. Able to look at a light plot and find the scale and measurements needed; able to use a scale rule to find measurements not noted on the plot; familiar with basic drafting standards; able to create a basic instrument schedule from a basic plot (i.e. small set up, no accessories); able identify the symbols in key/legend with their real world counterparts; able to identify color and/or templates
- Standard Repair & Maintenance
    1. Change reflectors; soldering; problem solving and troubleshooting
    2. Bench focus; replacing a socket; reassemble a shutter assembly; identify parts needing more attention
    3. Able to clean (dust, wipe, chemical) traditional lighting instruments; able to rewire a basic plug; able to keep track of all relevant parts when dismantling and assembling instruments; able to ask questions on what needs more attention; able to check continuity (i.e. with a meter or Gam check)
  - Moving Light Repair/Maintenance
    1. Able to troubleshoot and replace servo motors, gearing, stops, belts, flags, etc;
    2. Able to remove/replace and troubleshoot modules; understanding of wire harnesses; able to understand an exploded diagram
    3. Changing the lamp; changing gobo load; changing flags; familiar with DMX addressing and mode; familiar with command tree structures; able to read an instruction manual
  - DMX Set Up/Address
    1. Problem solving and troubleshooting; determining the addresses needed for each instrument; troubleshoot wireless issues; setting up networks and nodes; able to connect data lines to the console and troubleshoot basic issues from that end
    2. Able to set an operational mode; able to set a series of addresses given a starting instrument and address with the number of parameters needed for each; set up wireless control
    3. Able to set a DMX address with digital and analog interfaces
  - Builder – Electrics
    1. Able to make a selection for equipment/component/power needs based on the needs of the show, budget, and constraints of props and/or scenery; create schematics for others to follow; able to plan work load/schedule for self and/or crew; able coordinate with other departments; understanding of micro-computers/controllers
    2. Able to create a schematic drawing; advanced electrical math; proficient with multiple types of wiring connections and sockets; strong understanding of resistors; detailed soldering including cold solders; safe operation of basic portable power tools; able to communicate with other departments

3. Able to follow a schematic drawing; familiar with multiple types of wiring connections and sockets; base understanding of resistors; solid use of various electrical meters; clean soldering; basic electrical math; safe operation of power drills; basic electrical/circuit knowledge; understanding AC vs DC in terms of both safety and use; understanding of battery access needs
- Company Tie-In/Portable Power Dist.
    1. Troubleshooting power losses; bare end tie-in; basic understanding of generators
    2. Metering for amperage; able to perform load balancing math; able to safely use a company switch; able to set up “lock out/tag out”; comfortable energizing a system; maintain safety practices
    3. Making proper cam connections; metering voltage; basic cable management/dressing; know what “lock out/tag out” is; able to check and change fuses
  - FOH Spotlight
    1. Musical runs and ice shows without a rehearsal; proficient in 2 or more spotlight models; able to identify and maintenance spotlights
    2. Musical runs with a rehearsal, large rock shows, and corporate events; must be able to run cues without someone calling each one; familiar with 2 or more spot light models or proficient in 1 model of spotlight; capable of changing the lamp in at least one model
    3. Able to change gels within the spot light itself; run a show with someone calling each cue; familiar with basic operation (iris, douser, chopper, gel changer); able to handle outdoor and small venue concerts, stand-up comedy shows, and non-ambulatory musicians
  - Truss Spotlight
    1. Able to climb a 60 ft wire rope ladder; proficient with several models of spotlights; able to run a show without rehearsal
    2. Able to climb a 40 ft wire rope ladder and/or 30-foot truss tower; familiar with several models of spot light including operating an unlocked moving light; familiar with harness safety and fall arrest; able to run a rock show
    3. Able to operate a RoboSpot from the deck or has experience with traditional spotlights; familiar with intercom systems
  - Board Op – Programed
    1. Able to troubleshoot moving light address and location issues; able to run off of a programmed cue list but also adjust with preprogramed faders as well; able to troubleshoot networking and control issues
    2. Able to troubleshoot DMX issues; do a quick programing of a sub or adding a light to an existing cue (i.e. adding a light for ASL interpreters); able to connect dimmers/data to the console
    3. Able to follow cues; able to do a lamp check; able to troubleshoot basic issues with conventional instruments; able to start up a console and the back-up console (if provided) from instructions

- Board Op – Live
  1. Able to program and/or live track up to 6 moving lights (or moving head accessories, i.e. iCue) on a console designed for moving lights using subs and pallets; able to use presets and pallets to build looks and transition smoothly during the course of a show
  2. Able to program basic looks on subs and faders; able to work from vague instructions (i.e. “the first song is warm and peppy but then moves into a cool and dark ballad”); able to work in blind modes to work ahead of the show; able to bring up and change color on LED instruments during a show; able to preset effects onto hot keys and subs; able to connect dimmers/data to the console
  3. Able to use a Scene to Scene Preset or fader-only; able to bring up lights with faders and subs for conventional instruments; able to read a Magic Sheet; able to control LEDs from a fader board
- Programmer – Conventional
  1. Able to utilize color pallets for LED instruments; able to program advanced functions with DMX accessories
  2. Able to record effect cues (i.e. chases, strobe, etc.); able to record advanced cue stacking; able to record basic functions with DMX accessories; building and troubleshooting networks and connectivity; able to connect dimmers/data to the console; able to access and use color pallets for LEDs
  3. Able to patch circuits and dimmers; able to record faders and submasters; able to record basic cues lists without effects including intensity, up/down time, and auto-follow
- Programmer – Multi-Parameter
  1. Able to program a complicated and advanced show with moving lights; able to program multiple cue lists; able to program multiple effects into the cue lists
  2. Able to program a full show with moving lights; able to record effects, cue stacking; able to troubleshoot networks and connectivity; able to connect dimmers/data to the console
  3. Able to program LED instruments and DMX accessories; able to program a simple or partial show with moving lights and/or iCue accessories; building networks; able to patch channels and circuits for multi-parameter units; able to build basic cue lists without effects

## Audio

- Audio Grip/Deckhand
  1. Able to direct a backline changeover; able to select microphones for vocals and instruments and direct their placement; able to determine the gear needs for a show/event; able to determine the patch needed for any show, digital and analog; able to coordinate with other departments; able to safely set line array angles; familiar with 3 or more models of line arrays; familiar with safe rigging practices.

2. Able to dress cables without instruction; familiar with different types of gear and differing models; complete a backline changeover without instructions; familiar with micing up a variety of instruments; able to lead a crew in hanging line arrays; able to keep track of changes over the course of multiple shows; able to lead a crew in pit set up; have knowledge of instrument/gear footprints and pathways for optimal use; aware of how cable/equipment placement may affect the quality, safety, and efficiency of a performance; understanding of how audio quality is affected by signal interference and its potential sources. *(See Pit Set-Up/Symphonic Instrument Grip skills in Props)*
  3. Able to over/under coil a cable; backline changeover with instructions; dressing cable with instruction; basic understanding of connectors; able to team lift 200 lbs to chest height; able to do basic patching at snake and/or rack as directed; able to set up and strike line arrays as directed; able to set up a pit with direction; understanding of interactions between high and low voltage cable runs.
- Playback Operator
    1. Proficient with 2 or more dedicated playback programs or familiar with 4 or more; advanced troubleshooting (latency and buffering issues, interfile leveling, etc); able to playback sound cues from multiple sources; able to create a cue sheet from given notes and run without a rehearsal; able to program in advanced effects to tracks and sound effects; basic program troubleshooting (file formatting, output routing, storage/archiving, etc); able to troubleshoot any network issue; write basic network commands; familiar with SMPTE (timecode), MSC and OSC (programming and integration); able to integrate show control with other departments.
    2. Able to load music tracks/sound effects into a dedicated playback program (i.e. SFX, QLab, ProTools, Ableton, Playback Pro, etc) and build a working cue list in that program with stops, fades, and auto-follow; able to follow cues given verbally or from a written cue sheet; able to set levels within the program; able to set up/configure networking and perform basic troubleshooting; familiar with MIDI; able to accurately operate multiple hot keys and/or hardware deck/interfaces. *(See Networking skill in Audio/Visual Craft)*
    3. Able to operate and navigate inside of an already built playback file; able to navigate, skip ahead, and jump around a cue list as well as troubleshoot minor issues with playback; perform basic edits within the software to optimize show needs; able to follow cues from a cue sheet or stage manager accurately.
  - Localized Speakers/Practicals *(each level has some level of cooperation with other departments)*
    1. Able to select equipment based on the needs of the show, budget, and constraints of props and/or scenery; create schematics for others to follow; able to design a speaker in a custom cabinet; able to draw/draft a schematic for the needs of the show; understanding of micro-computers/controllers; basic understanding of networking and IP systems.

2. Able to place a speaker (with or without cabinet) into props and/or scenery; detailed soldering; able to build speaker into a cabinet; basic electrical/circuit knowledge; general understanding of RF battery access, antennae space/direction needs; knows the basics of how to operate an IEM.
  3. Able to place a speaker into props and/or scenery with instructions; basic soldering skills; understanding of common connections (plugs and splices); understanding high voltage/low voltage systems in terms of both safety and use.
- RF Technician
    1. Scan and design an RF plan with zones taking into account local antenna amps, repeaters, and area frequencies; proficient in advanced networking; proficient with common RF software (i.e. IAS, Workbench); able to draw/draft system diagram(s) for a system; understanding of intermodulation; able to build custom RF cables/microphone rigs; able to coordinate and distribute multi-zone systems with differing RF propagation
    2. Monitor and scan for interference in a mixed system; basic networking; understanding of antenna layout/placement, distribution, RF gain application, and pickup patterns; coordinate a small system or full show (up to 24 microphone and/or IEM frequencies); familiar with at least 2 RF software programs (i.e. Workbench, WSM); able to set up/build a system from schematics/instructions; able to perform basic maintenance/repair; familiar with 2 or more hardware manufacturers and able integrate them into one system.
    3. Understanding of personal space and different comfort levels of performers and speakers; able to direct someone else in the proper placement of a belt pack and microphone; understanding of battery management and able to adapt to the venue's requirements; able to setup and adjust mics based on clear instruction; able to sync, change frequency, and label based on instruction. *(Theatrical Mic Rigging is encouraged but not required, be aware that for theatrical calls you may be required to weave a microphone through hair or a wig without supervision.)*
  - FOH Mixer/Engineer (Non-Theatrical)
    1. Familiar with at least 3 different brands of digital consoles or highly proficient with one console and familiar with at least 1 other brand; able to operate any analog console; able to manage over 30 channels; able to tune line arrays within a software program; able to determine line array angle needs based on venue and production; at this level the quality and efficiency of the work should be elevated from Level 2 and this is more a subjective metric.
    2. Correcting troublesome acoustic frequencies in a space; understanding of dynamics processing; able to read flow diagrams and patch/execute accordingly; understanding common digital protocols and networking (i.e. DANTE, MADI, ADAT, AES67, etc); understanding of show control protocols (i.e. MIDI, OSC, MSC, timecode, etc); able to manage up to 30 channels; able to select appropriate microphones for their appropriate use; basic understanding of audio sample rate and bitdepth; basic understanding of backline equipment and common instrumentation; able to set up a record bus; ability to utilize RTA tools

for system tuning; understanding and implementation of a simple fold back; able to communicate with a musician(s) about self-adjusting their amplifiers; understanding of how instrument amplifiers affect an overall mix; able to safely set line array angles; familiar with 3 or more models of line arrays; familiar with safe rigging practices; ability to use a dB Meter.

3. Basic console patching and signal flow; simple reinforcement (up to 8 channels); able to recognize and address audio feedback; basic transducer understanding; able to balance vocals with a playback or prerecorded audio tracks; able to identify common microphones. (*See Playback Operator Level 3 and RF Technician Level 3*)
- FOH Mixer/Engineer (Theatrical)
    1. Familiar with at least 3 different brands of digital consoles or highly proficient with one console and familiar with at least 1 other brand; able to operate any analog console; able to manage over 30 channels; able to tune line arrays within a software program; able to create a sound script; able to program advanced console automation (DCAs, CGs); advanced line by line mixing with understanding of phase cancelation; gain vs mics in obscured situations (i.e. wigs, hats, collars, etc); advanced spatial effects processing and routing; at this level the quality and efficiency of the work should be elevated from Level 2 in all sub-skills and this is more a subjective metric. (*Able to determine line array angle needs based on venue and production is not required for this skill rating, but may be necessary depending on the venue or production.*)
    2. Correcting troublesome acoustic frequencies in a space; understanding of dynamics processing; able to read flow diagrams and patch/execute accordingly; understanding common digital protocols and networking (i.e. DANTE, MADI, ADAT, AES67, etc); understanding of show control protocols (i.e. MIDI, OSC, MSC, timecode, etc); able to manage up to 30 channels; able to select appropriate microphones for their appropriate use; basic understanding of audio sample rate and bitdepth; basic understanding of backline equipment and common instrumentation; able to set up a record bus; ability to utilize RTA tools for system tuning; understanding and implementation of a simple fold back; able to communicate with a musician(s) about self-adjusting their amplifiers; understanding of how instrument amplifiers affect an overall mix; able to safely set line array angles; familiar with 3 or more models of line arrays; familiar with safe rigging practices; ability to use a dB Meter; understanding of how performer mic placement/selection affects the mix and able to adjust accordingly; basic line by line mixing; able to follow a sound script; program basic console automation (i.e. DCAs, CGs); able to balance vocals with the orchestra/band; able to apply microphone technique for practical or special effects; able to apply effects over an input signal.
    3. Basic console patching and signal flow; simple reinforcement (up to 8 channels); able to recognize and address audio feedback; basic transducer understanding; able to balance vocals with a playback or prerecorded audio tracks; able to



identify common microphones. (*See Playback Operator Level 3; See RF Technician Level 3*)

- Backstage Communications (*depending on the venue, may need to set up Cue Lights and/or coordinate with Electricians*)
  1. Able to engineer a closed-circuit camera/monitor (analog, digital, SDI, etc) set up with feeds going to multiple locations; able to determine needed frequency ranges to avoid interference; able to direct a crew in the set-up of any backstage communications; program common digital com systems; able to design and implement a com system with wireless, wired, analog, and digital systems.
  2. Able to troubleshoot issues with wired coms, wireless coms, radios, backstage paging/monitoring systems (70 volt), and closed-circuit camera systems; able to set up closed-circuit cameras and screens without instruction; able to provide multiple feeds to SM panel, backstage, and a booth; be able to troubleshoot latency in a closed-circuit video set-up, run, or system; knowing the difference between types of analog and digital communication systems; have basic networking skills. (*See Networking skill in Audio/Visual*) and *Audio Equipment Repair/Maintenance Level 3*)
  3. Able to identify headset ports and safely run cables to needed locations; basic understanding of frequency ranges for wireless headsets and radios; organizational skills for tracking com/radio use and charging locations; able to set up closed-circuit cameras and screens with instruction; able to trace signal paths; able to identify cables, connectors, and limitations of those cables for length; basic understanding of digital vs analog signals.
- Monitor Mixing/Engineer
  1. Able to set up personal mixed monitors; able to tie into main mixer and program the show needs; able to manage more than 32 inputs and more than 16 outputs; understanding common digital protocols and networking (i.e. DANTE, MADI, ADAT, AES67, etc); sensitive to how monitor levels affect quality of performance and able to make adjustments to compensate; understanding the sharing of head amp/trim/gain control software (i.e. gain tracking, gain compensation, etc) in relation to shared stageboxes. (*See Networking skill in Audio/Visual Craft*)
  2. Familiar with In-Ear-Monitors; able to coordinate between the FOH Mixer and talent; understanding how on-stage monitors and instrument amplifiers affect overall house mix; utilize a wireless tablet during initial mix set-up; able to handle sending effects into monitors; able to manage at least 32 inputs and at least 16 outputs; familiar with at least 3 digital mixer brands; able to recognize talent/speaker mix need changes mid-performance; understanding of pick-up patterns and how they relate to monitor placement.
  3. Create at least 5 individual mixes with buses and/or auxes; communicate with talent to customize their mix; basic understanding on-stage wedges and PA monitor speakers; able to operate both digital and analog boards; understanding of splits vs sends; able to recognize and address audio feedback; high customer

service/people skills; able to maintain focus on the performers/speaker throughout the event; able to maintain a tidy and safe stage and backstage area.

- Recording Engineer

1. Multitrack recording of vocals and instruments to album/broadcast quality; timecode sync/embed/generation; intermediate mastering knowledge; able to record for surround (i.e. 5.1, 7.1, etc); understanding of time alignment; advanced mic'ing techniques; understanding of room acoustics; able to adapt (safely) to vintage/analog equipment(artist specific requests); able to determine optimal audio capture from unusual/unfamiliar sources; advanced understanding of software/hardware compatibility and licensing (i.e. iLok); understanding of accessing hardware/firmware controls; able to spec/design and set up an advanced recording system from the ground up; able to set up personal mixed monitors.
2. Organized and efficient file management (i.e. naming conventions, saving, backups, encoding, transfer rates, file/folder naming and organization, etc); monitoring and taking timecode notes; intermediate understanding of DAWs, buffer latency in relation to RAM specs, recording software features (i.e. click tracks, timecode, signal flow within, etc); knowledge of optimal equipment/specifications for recording; understanding of data transfer rates and peripheral specifications; able to mix down from stems and ISOs to a stereo recording; understanding of broadcast audio (RMS) standards; understanding of microphone selection and placement; able to follow a signal flow schematic to set up a system with available equipment; create individual mixes with buses and/or auxes. (*See Networking in the AV Craft*)
3. Ability to route analog/digital audio signals to a hardware or software recording system; ability to track and monitor into a hardware or software recording system; able to record tracks from a multi-channel session or construct a stereo recording from FOH; understanding of most audio interfaces; understanding common digital protocols and networking (i.e. DANTE, MADI, ADAT, AES67, etc); clear understanding of analog signal and gain structure; basic mixing knowledge.

- Audio Equipment Repair/Maintenance

1. Advanced PCB soldering and re-flow; PCB fabrication/circuit design/repair; able to generate schematics; advanced understanding of electrical components and their functions; firmware updates/troubleshooting without a GUI; proper care and handling of fiber optic cables; advanced troubleshooting with test equipment (i.e. oscilloscope, function generator, etc.); ability to use spectral analysis (FFT) to troubleshoot oscillating equipment; familiarity with command line interfaces; troubleshooting and repair of IP based com systems. (*See Networking in AV Craft*)
2. Able to read and interpret schematics; basic PCB and small gauge soldering (audio/microphone components); identify and replace failed components; cleaning and maintaining mic elements and cables; build and test data connectors (i.e. STP), multipin connectors; able to replace active and passive

speaker components (i.e. power supplies, amp module, fans, panel mount components, etc.); advanced multi-meter troubleshooting; firmware updates/troubleshooting with a GUI; troubleshooting and repair of analog com systems; ability to diagnose systems using RTA tools for loudspeakers issues; understanding of EM interference and shielding.

3. Basic understanding of high and low voltage wiring; basic electronic soldering; able to use a cable tester and multi-meter for continuity and voltage; knowledge of common audio and power connectors and how to wire them; proficiency with common electrical hand tools; understanding of balanced vs unbalanced signals; able to work safely with the hazards present.

## **SFX**

- *Pending*

## **Audio Visual**

- AV Set Up/Room Op (AV Set Up in Union Impact)
  1. Experience in troubleshooting all of the technologies in a breakout room (including projection, video signal distribution, audio systems, wireless microphones, lighting systems, etc.); ability to coordinate with show department heads to resolve extraordinary issues involving show logistics beyond the rooms themselves; able to lead a large crew in the set-up and strike of multiple rooms based on paperwork provided; exhibits high levels of customer service skills interacting with employers, their clients, presenters, and the public; able to interact with the employer's client in a calm and professional manner; able to remain calm and composed under pressure; able to provide a calming and supportive environment for nervous presenters. (See Levels 2 in Slide Show Presentation and Customer Service/Professionalism, See Networking Level 2)
  2. Experience troubleshooting audio and video equipment signal flow and software settings, controls, and operations; switching between different AV accessories; able to record and/or transmit a presentation; able to set up 2 projectors with a single source; able to operate 5 to 16 channels on digital and/or analog audio mixers, push to talk systems, USB switching, and system control interfaces; basic networking (e.g. comfortable with Switches/Routers, wireless access points, IP addressing knowledge); able to equalize audio in a room to protect from feedback and maintain fidelity; able to operate a basic lighting console with conventional lighting instruments and some LEDs; able to set up a professional cue light/clicker system (i.e. D'San PerfectCue); able to program time limits into speaker timers; able to cleanly and aesthetically dress cables, truss, and boom stands with skirting and/or fabric without direction; able to read signal flow and room diagrams; familiar with proper handling, physical constraints, cleaning practices, and troubleshooting for various fiber optic cables and connections. (See Level 3 in Slide Show Presentation See Level 3 Board Op – Live in Electrics.)
  3. Single screen projection; understanding of signal flow and distribution; set up of fast fold screens; understanding of microphones (i.e. wireless lav/handheld and corded mics) and their applications; understanding of audio and video signal paths, connectors, adapters, and interfaces; able to operate at least 4 channels on an digital or analog audio mixer; basic understanding of Microsoft Office; able to optically align physical and digital

keystone of a projector/screen; understanding of basic room layout including microphone, projector, and speaker placement in relation to each other and the room; able to dress cables, truss, and boom stands with skirting and/or fabric as directed (See Pipe and Drape skill in the General Craft)

- Slide Show Presentation (i.e. PowerPoint, KeyNote, Adobe products, etc)
  1. Proficient in two or more computer presentation programs; can create a slide show with complex animations, video, and audio from scratch; export or extract any assets from the presentation; manage multiple presentations and multiple presentation machines, with primary and backup fail-over, at the same time; understand how system resources affect a presentation and effectively manage those resources; basic networking abilities to set up file sharing between presentation computers for fast asset synchronization.
  2. Familiar with two computer presentation programs; able to make changes to sounds, videos, and animations; able to troubleshoot playback issues; able to advance the slides from a cue sheet or script; able to edit future slides as a presentation is happening; understanding of EDIDs and HDCP troubleshooting.
  3. Familiar with presentation hardware control systems for synchronizing multiple presentation computers; able to open the program, resave, and start a slideshow; able to make basic edits to image size and placement, text contents, and reorder/add/delete slides; able to properly embed video and sound files; run a show in Presenter Mode and are able to configure presenter view output; able to set up a slide advancer; able to advance slides from verbal cues (i.e. from a stage manager); configure display output from a Mac or PC; able to transfer media (including embedded files) from one source to the presentation device; able to interact with the presenters calmly while under pressure.
- Digital Projection (i.e. Christie, Barco, DOLBY, etc)
  1. Able to do image blending/aligning/warping/color matching on 2 or more projectors at the software and hardware levels; able to design a projection system; 3D and complex shape projection mapping; keeps up to date on latest technologies; able to solve for lens/optics vs venue incongruities; experience with lens selection and optics; able to manually correct focal plane calibration (boresighting); ability to manipulate and map custom pixel space resolutions and aspect ratios; knows how to select the appropriate fiber type, connectors, SFP modules, etc. to match bandwidth, infrastructure, and equipment requirements.
  2. Able to set up, sync, and operate 2 or more projectors in a single space; able to converge stacked or parallel grid projectors; basic projection mapping skills; advanced understanding of color space and ability to match colors between 2 or more projectors; able to change a lamp; able to remotely manage and control several projectors over a network; familiar with proper handling, physical constraints, cleaning practices, and troubleshooting for various fiber optic cables and connections; experience with electrical power distribution and metering; understanding of industry standard rigging best practices;.
  3. Able to set up and operate 1 projector in a single space; able to optically align physical and digital keystone of a projector/screen; understanding of audio/video signal flow, cables, connectors, brand standards; change a projector lens; simple grid alignment; safe projector mounting and rigging; basic networking with wireless router communications and controls; basic understanding of color spacing; understanding of EDIDs and HDCP troubleshooting; basic understanding of common video formats (resolution/framerate/codecs/color space/etc).

- Networking
  1. Advanced networking knowledge including the design, setup, configuration, and deployment of network systems; multimedia transport integration; able to configure network subnets/VLANs/IP routing; able to re-image computers; able to integrate a server into a network and manage it; experience with server integration, operation, deployment, and administration best practices; able to configure and manage RAID network storage; able to manage multiple wi-fi and RF networks; able to configure network security, firewalls, and traffic restrictions; experience with remote access and remote administration of networked systems; ability to implement QOS/traffic shaping/load balancing appropriate to network systems' needs; how to select the appropriate fiber type, connectors, SFP modules, etc. to match bandwidth, traffic, infrastructure, and equipment requirements.
  2. Able to set up a network; able to troubleshoot various operating systems with client interface; skills troubleshooting network connections and setup including Wi-Fi; knowledge on-site limitations regarding bandwidth; understanding of TCP/IP, UDP, DHCP, Static IPs, subnets, gateways, and VLANs; able to interact with a server; able to utilize and work with VPNs; familiar with various desktop protocols and software including Linux operating systems; able to properly terminate and test shielded/armored data cabling according to standards (i.e. STP/FTP, Ethercon, etc.); familiar with proper handling, physical constraints, cleaning practices, and troubleshooting for various fiber optic cables and connections.
  3. Advanced computer literacy; Basic understanding of data switches, routers, wireless access points, LANs/WANs, DHCP/Static IP addressing; IP address set-up in Windows and Mac OS; setting up a network printer/print server; understanding of subnet masking; able to network wireless router communications and controls; able to properly terminate and test data cabling according to standard(i.e. RJ-45/Ethernet category-rated twisted pair); familiar with all common networking cables and connections, adapters, and interfaces
- Virtual/Streaming
  1. Proficient in the workflow of inbound, AV processing, and outbound signals of a virtual broadcast show; able to manage local and virtual inputs and outputs; able to use network configuration through appropriate controllers to have remote access to hardware and software; able to integrate cloud computing platforms into systems workflows; deep understanding of web development used by virtual broadcast destination platforms; has advanced post-production skills (multimedia editing); proficient in multiple virtual switching platforms.
  2. Comprehensive understanding of virtual systems workflows including stream/virtual conferencing ingestions, processing of virtual and physical signals, outbound stream distribution to multiple platforms, and recording virtual and physical sources; able to set sync while monitoring audio and video streams; basic understanding of virtual switching softwares; experience integrating encoders into A/V infrastructure; proficient in most virtual conferencing applications(i.e. Zoom, Teams, WebEx, etc); ability to remotely troubleshoot virtual presenter's local IT issues while maintaining a professional calming manner; understanding of EDIDs and HDCP troubleshooting; familiarity with multiple network signal protocols and appropriate applications (local high-bandwidth network distribution, remote/lossy network tolerance, etc) (See Level 2 in Networking)

3. Ability to manage a single stream feed; familiarity with configuring RTMP transport (managing stream keys, authentication, backup servers); familiar with operation of hardware and software encoding; ability to monitor for & correct audio/video synchronization issues; basic understanding of common video formats (resolution/framerate/codecs/color space/etc); familiarity with managing bandwidth and bitrate requirements; basic networking
- Camera Op –tradeshaw/meeting rooms/general session
    1. Able setup/operate handheld and dolly cameras; able to operate a multi-camera system (Robocams, PTZs); familiar with 3 or more camera controllers; comfortable on a jib rig; familiarity with lens selection and optics; able to solve for lens/optics vs venue incongruities and/or needs of the shot; able to operate a Steady Cam independently; able to establish shots with little to no direction; able to operate all cameras with consistent and smooth motion
    2. Able to setup/operate and focus a long lens camera with or without image stabilization; setting long lens focus; familiarity with lens selection and optics; up to 2 basic simultaneous operation of Robocams or PTZ; able to physically balance 30 lbs on a single shoulder for at least 30 minutes; able to operate a dolly cam with limited movement; able to install teleprompter glass, monitor, and hood onto a camera setup
    3. Able to set up a professional grade camera on a tripod; understand white/color balancing; able to adjust the iris, focus, and control exposure; able to set and correct back focus; able to pan and tilt appropriately while live; able to rack focus; familiarity with triax, SDI, fiberoptic, and SMPTE cables; able to lift 50 lbs to chest height; able to focus on the task at hand while maintaining situational awareness; able to set up an audio output and balance levels; professional comm discipline in a live environment
  - Camera Op – Studio/Broadcast
    1. Able setup/operate handheld and dolly cameras; able to operate a multi-camera system (Robocams, PTZs); familiar with 3 or more camera controllers; comfortable on a jib rig; familiarity with lens selection and optics; able to solve for lens/optics vs venue incongruities and/or needs of the shot; able to operate a Steady Cam independently; able to establish shots with little to no direction; able to operate all cameras with consistent and smooth motion
    2. Able to setup/operate and focus a long lens camera with or without image stabilization; setting long lens focus; familiarity with lens selection and optics; up to 2 basic simultaneous operation of Robocams or PTZ; able to physically balance 30 lbs on a single shoulder for at least 30 minutes; able to operate a dolly cam with limited movement; able to install teleprompter glass, monitor, and hood onto a camera setup
    3. Able to set up a professional grade camera on a tripod; understand white/color balancing; able to adjust the iris, focus, and control exposure; able to set and correct back focus; able to pan and tilt appropriately while live; able to rack focus; familiarity with triax, SDI, fiberoptic, and SMPTE cables; able to lift 50 lbs to chest height; able to focus on the task at hand while maintaining situational awareness; able to set up an audio output and balance levels; professional comm discipline in a live environment
  - Video Technician/LED Wall/screens
    1. LED wall programming; familiar with 4 or more LED Wall systems; ability to program and tune LED wall/screens for brightness and color space with multi-wall/processors; able to lead a crew to build large format blended projection screens and LED walls; strong

understanding of different switching technologies, scaler/cross converter, video signal distribution and integration; understanding of software applications (i.e. Black Magic, Analog Way, Barco, Christie, etc); able to generate and edit content; resolve resolution issues; troubleshoot advanced video issues; understanding of EDIDs and HDCP troubleshooting; firm understanding of basic video signal properties including resolution, color space, bit depth, frame rates, bit rates, signal formats/properties, and image 'shading' properties such as hue, saturation, and gamma; basic networking skills. (See Video Engineer Level 3)

2. Able to remove a panel once a wall or structure is complete; able to trace signal flow; troubleshoot basic signal issues; able to lead a small group in the assembly of a Fast Fold Screen; strong understanding of safety needs/protocols for securing Fast Fold Screens; basic understanding of rigging best practices; able to send test signals and identify issues; familiar with 2 or more models of LED walls; ability to program and tune LED wall/screens for brightness and color space with a single wall/processor; able to optically align physical and digital keystone of a projector/screen; has experience setting up large format blended projection screens/surfaces; able to patch and label video power and signal per diagram specifications.
  3. Able to lift 50 lbs to chest height; finger dexterity for connections in tight places at angles with obstructions; able to keep track of patterns when assembling or removing panels; able to work on knees; able to discern assembly for Fast Fold Screens based on frame markings; able to maintain consistency and safety with linking power/data inputs and outputs; able to read small print; familiar with common entertainment power standards and connections (i.e. PowerCon, TrueOne, etc); understanding of video and audio signal paths, types, connectors, adapters, and interfaces; able to rough focus a projector and verify signal flow.
- Video Engineer/Switcher/Shader
    1. Able to use waveform/vector/oscilloscopes (i.e. Tektronix) for video signal brightness and color balance; able to shade with outdoor event variables; advanced ability to shade, calibrate, and operate multiple camera CCUs; comfortable programing and operating media servers from one or more manufactures; ability to manipulate and map custom pixel space resolutions and aspect ratios; able to plan and compose designs for image blending/mapping/custom resolutions and build for scenic elements; advanced abilities with systems control, routing, and timeline programing; proficient at keying including understanding of upstream/downstream layering including chroma/luma/alpha compositions; proficiency with NLE video editing environments; able to edit audio/video content into a new composition and export to appropriate formats for system compliance; able to compress and transcode media into new files; able lead and direct a crew as a central source of planning if needed; able to select the appropriate fiber type, connectors, SFP modules, etc. to match bandwidth, infrastructure, and equipment requirements.
    2. Able to handle shows with more than 2 outputs on hardware that potentially has configurable I/O or multiple pieces of hardware(routers, matrices, scalers, DA's); able to integrate embedded audio; familiarity with virtual switching software and virtual I/O; able to integrate various control surfaces; proficient in 2 or more control software applications and protocols (i.e. OSC, MSC, VISCA, TCP/IP, UDP); proficient with physical device control protocols (i.e. RS-422, RS-232, GPIO/tally, PTZ controls); familiar with timecode and synchronization (SMPTE); able to color match/balance inputs and outputs; camera iris control skills; organized and efficient file management (i.e. naming conventions,

saving, backups, encoding, transfer rates, file/folder naming and organization, etc); able to calibrate, compose, insert, and layer chroma/luma keys; able to operate and shade multiple pre-calibrated camera CCU's in a shader position; familiar with proper handling, physical constraints, cleaning practices, and troubleshooting for various fiber optic cables and connections

3. Able to switch a show with up to 9 inputs and 2 outputs on a single piece of hardware; strong understanding of different A/V switching technologies, signal scaling/cross conversions, and signal distribution integrations; understanding of software applications (i.e. Black Magic, Analog Way, Barco, Christie, etc); understanding of EDIDs and HDCP troubleshooting; basic networking skills; understanding of signal flow, cables connectors, and brand standards; firm understanding of basic video signal properties including resolution, color space, bit depth, frame rates, bit rates, signal formats/properties, and image 'shading' properties such as hue, saturation, and gamma; able to remain calm and focused under the pressure of a live show. (See Level 2 in AV Setup/Room Op)
- Video Record/Playback
    1. Able to record to broadcast standards; advanced understanding of software/hardware compatibility and licensing (i.e. iLock); understanding of accessing hardware/firmware controls (i.e. rednet, serial, etc); able to spec and set up an advanced recording system from the ground up; timecode sync/embed/generation; intermediate mastering knowledge; understanding of time alignment; able to edit footage, combine content and camera feeds into a final product; has advanced post-production skills (multimedia editing); familiar with media servers; basic understanding of common video formats (resolution/framerate/codecs/color space/etc);
    2. Address resolution/aspect ratio incongruities; able to navigate and troubleshoot EDID/HDCP; able to build a cue list from scratch with transition effects; proficient in at least 1 and familiar with at least 2 playback software programs (i.e. QLab, Playback Pro, etc); able to record a single video feed with at least 2 channels of audio; familiar with 2 or more professional recording hardware/software (i.e. AJA, Black Magic, Adobe, etc); able to account for and work with buffer latency in relation to RAM specs, recording software (i.e. click tracks, timecode, signal flow within, etc); knowledge of optimal equipment/specifications for recording; understanding of data transfer rates and peripheral specifications; able to receive audio feeds into a recording; basic networking abilities to set up file sharing between presentation computers for fast asset synchronization
    3. Follow cues given; follow cues in a script; able to drop media into playback software programs (i.e. QLab, Playback Pro, etc) and generate a playlist or Cue List; familiar with 2 or more playback software programs; ability to track and monitor into a hardware or software recording system; able to operate a DVD/Blu-Ray player with basic navigation control; basic understanding of video and audio setup; able to count out cue numbers/time checks over com; able to compress and transcode media into new files. (See AV SetUp)
  - Digital Signage
    1. Troubleshoot networking issues; editing of source material for legibility and aspect ratio; lead a crew in the setup of digital signage in a large venue on multiple floors; set up and operate servers for signal distribution and display control; multimedia transport



integration; able to lead a crew in and determine the safe assembly of custom structure multi-monitor walls.

2. Able to maintain consistency in screen height/orientation/level; able to cleanly dress cables in public spaces without direction; able to troubleshoot signal flow and image issues; able to connect to the event network; able to access advanced settings menus from remote and/or display controls; knows safe working practices when assembling custom structure multi-monitor walls; basic understanding of safe rigging practices; basic understanding of common video formats (resolution/framerate/codecs/color space/etc).
  3. Able to lift up to 50 lbs to chest height; able to lift a 70" flat screen to head height with a partner; able to cleanly dress cables in public spaces with direction; able to secure monitor stands (i.e. set screws, sandbags, etc.); able to identify basic AV cables and plug them in appropriately; able to access the basic menu of operations from remote and/or display controls; able to identify the correct hand tool and application for securing hardware.
- Teleprompter setup/operator
    1. Proficient with two (2) or more teleprompting software programs; know when and how to appropriately make editorial suggestions; able to provide a calming environment for nervous presenters; able to type at least 50 words per minute; able to troubleshoot a tablet device and/or tablet application.
    2. Competent in at least one (1) teleprompting software; able to place mirrors and equipment without instruction; troubleshoot signal flow issues; high levels of customer service with clients and presenters; able to competently follow and adjust to the presenters' speech speed; familiar with different word processing software and file types (i.e. RTF, txt, doc, etc); able to adjust prompter settings to presenters' needs; competent typing skills; able to navigate tablet devices (MAC, PC, Android) and their teleprompting applications.
    3. Able to assist in the set-up and placement of equipment; able to check signal flow; able to cleanly dress cables per venue/production requirements; able to handle and clean mirrored glass safely; able to install teleprompter glass, monitor, and hood into camera setup.

## **General**

- *Pending*

## **Rigging Skills**

- Ground Rigging
  1. Familiar with multiple venues/stages and able to lead a large rigging crew. Able to mark out and measure large rigs, calculate bridles, make determinations on point movement and troubleshoot ground to grid issues.
  2. Competent at reading rigging plots. Has knowledge of operating and troubleshooting hoists, power distribution systems, and the correct methods for wrapping truss with steel and synthetic round slings. Able to mark out a 10-motor rig and lead a small rigging crew on one stage. Able to utilize motors to flip or rotate a piece of scenery.

3. Has understanding of the basic concepts involved and the correct usage for basic rigging equipment (wire rope slings, STAC chain, shackles, hoists, synthetic round slings, and GAC Flex). Able to read point notation and build points (dead hangs, chokes, bridles, and split baskets) with minimal oversight. Knowledge of where to tie a rope on a basket, choke, and split baskets. Able to tie a bowline clove hitch, and a rolling hitch able to raise a pipe.
- General Rigging
    1. Extensive experience rigging at multiple venues and styles of arena and theatrical grids as both an Up and Down Rigger. Has a minimum of 5 years primary experience or 8 years secondary experience.
    2. Understands advanced rigging concepts (load capacities, cantilevers, complex load calculations, power distribution systems). Has knowledge of proper technique for building wire rope slings (Swaging, Wire rope clips, verlocks, and grapples).
    3. Understands the basic concepts involved in rigging. Can demonstrate the correct usage for basic rigging equipment (wire rope slings, shackles, burlap, STAC chain, beam clamps, eye bolts, hoists, synthetic round slings, and GAC Flex). Able to tie a bowline, clove hitch and a round turn and two half hitches. Familiar with "Rock-n-Roll" style basket, and the closed basket through pipe method of hanging chain hoists on a ribbon grid or subway grating. Able to pull 50 pounds with a rope and pulley to at least 40 feet above the deck.
  - Theatrical Rigging
    1. Can work with a Road Rigger to make adjustments to a touring show's rig, identify all parts of the fly system, the grid, their capacities and maintenance requirements. Able to lead a rigging crew for the load in and out of a show, perform all necessary rigging tasks for a given show and perform most repair and maintenance tasks for a theatrical rigging system.
    2. Able to operate a capstan winch safely. Able to work in "Dome Rooms". Able to move and adjust a point that has already been made. Able to work effectively within a team. Can demonstrate correct technique for connecting arbors and line sets. Able to assist with fly system maintenance and repair.
    3. Has the ability to work effectively at 100 feet, climb a 30 feet straight ladder without pausing, set an appropriately sized pipe with a closed basket, walk on steel ribbon grids correctly and navigate around upright loft blocks and wire ropes connected to the fly system while maintaining rope management.
  - High Steel Climber/Beam Walking
    1. Can rig the load in and load out of any grid whether it is a structural truss, box truss, or open beam. Has knowledge of rope access and fallen worker rescue. Has knowledge of hauling equipment and procedures (I.D's, ascenders, ASAP, haven's grip, Zdrags, and temporary lifelines). Has a minimum of 5 years primary experience or 8 years secondary experience. Can assess fall hazards and install fall protection systems. Understands and is able to hang all types of attachments. Has knowledge of the load capacity for the grid they are working on.
    2. Must be comfortable at all heights and capable of working at a normal speed while maintaining 100% tie off. Maintains proper rope management. Able to safely move and adjust beam clamps at height. Able to perform a fallen worker rescue. Can work

independently. Understands primary and secondary safety systems. Has the knowledge to question the load capacity of the grid they are working in.

3. Must be able to safely and correctly make rigging attachments (choke, basket, split basket ) to truss structures or open beams at a minimum 30 feet from the deck. Understands fall protection systems. Able to climb a 50 foot wire rope ladder. Able to navigate on and between different structures or environments. Able to assist in fallen worker rescue. Able to pull a 1-ton dead hung motor 80 feet. Able to read point notation and interpret how it affects grid attachment with minimal assistance.
- Scaffold Builder
    1. Able to lead a whole project from drawings or ground plans from start to finish. Able execute engineer stamped drawings. Understands foundations, ballasts, and use of ecology blocks and guy wires. Able to create a high wind action plan and assess weather conditions and location hazards.
    2. Able to lead a small team with minimal help. Has the knowledge of when and why to add diagonals and clam bracing. Able to continue to position themselves to be able to use both hands. Has demonstrated communication skills. Is familiar with all appropriate tools and can maintain tie off at all times. Comfortable with climbing and working at heights of up to 80 feet. Able to safely participate in a pass line. Able to place and strap down I-beams for motors, overhead lifting, or hang points. Able to use ratchet straps and Come-alongs correctly.
    3. Able to build scaffold for stage access and projector positions. Able to follow directions and build with minimal reconfiguring. Has the knowledge and ability to work with necessary fall protection (as defined by WAC 296-874) while erecting the structure.
  - Chain Motor Maintenance
    1. Can take a completely disassembled hoist and reassemble it with only an exploded view diagram and an electrical diagram. Can diagnose and repair all entertainment hoists in addition to all components related to hoists and operation.
    2. Can diagnose and repair most common hoist issues. Can name the 20-30 major parts of a hoist and explain the function of each. Has worked on 100 plus hoists.
    3. Knows the technical difference between a motor and a hoist. Knows how to properly use a torque wrench, calipers, and a multimeter. Understands basic operations of a motor and a hoist.
  - Work Positioning/Fall Protection\*\* (Expert Electricians can sign off to level 3 only.)
    1. Able to install fall protection systems in places where none currently exist. Able to perform or coordinate a rescue at height. Able to perform maintenance and repairs on fall arrest systems. Able to instruct other workers in the correct means and operations of fall protection equipment.
    2. Has an understanding of fall protection systems. Is able to climb a 50 foot wire rope ladder. Able to comfortably navigate on and between different structures or environments. Able to assist in a rescue of themselves or another worker at height. Able to assist in an installation of fall protection equipment where none currently exist. Able to identify and assist in maintenance issues and concerns with fall arrest systems. Has knowledge of primary and secondary safety systems.

3. Understands OSHA, WISHA, and ANSI (Z359 Fall Protection) regulations that govern the safe use of fall protection equipment. Understands the use of personal fall protection equipment including daily user inspection (i.e. harness, self-retracting lifelines, lanyards, etc). Able to climb and secure themselves safely in a way that allows the use of both hands. Able to maintain 100% tie off throughout the task.
- Telescoping Articulating Boom Lift Operation (MEWP Group B)
    1. Able to instruct others in the safe operation of any lift available. Has a minimum of 1000 hours of lift operation experience in multiple venues and proof of continuing education and/or training.
    2. Able to competently run two controls at once. Able to safely enter and exit the work site with the lift. Able to work safely around obstructions. Must have experience in 2 or more models of lifts from different manufacturers. Has a proven ability to think in 4 dimensions (X, Y, Z, and time). Able to work in a tree with minimal branches broken. Able to determine the optimal lift position for a challenging work site.
    3. Can identify and avoid hazards in the workspace. Can inspect and identify issues with the lift itself. Can demonstrate knowledge of fall protection requirements. Able to maneuver the lift around obstacles and structures, extend the lift to its full height and access the work area. Able to drive the lift backwards and with the turret at 90 degrees. Able to use emergency controls from the ground. Familiar with the manufacturer's instructions and safety rules in addition to the employer's own safety rules.

## Appendix B: Job Titles and Associated Skills

This Appendix will be initially populated by the Dispatch Rules Ad-Hoc Committee with approval of the membership.

The purpose of this appendix is to better communicate skills needed to workers and to have a more comprehensive and cohesive list of Job Titles for employers to choose from. This appendix, where applicable, will also provide guidelines to aid Dispatchers.

Amendments to this Appendix by the membership of Local 15 will not go into effect for at least two (2) months after a vote of the membership and unless also approved by the Executive Board.

Employer specifically requested Job Titles and their associated skills will be added by IATSE Local 15 Management and reported to the body at the general meeting.

### Rigging

#### Guidelines for Dispatchers

Dispatchers should prioritize riggers who have the necessary skill level for the venue or employer request and moving to General Riggers when more available skilled workers are exhausted. They should create single position jobs within the event for the lower skill as a placeholder for workers to select even if the call might fill with the more skilled workers.

General: Ste Michelle Winery, WSTCC, hotels, T-Mobile, Key Arena, Showare, Angel of the Winds, T-Dome, Washington State Fair

Theatrical: 5<sup>th</sup> Ave, Paramount, Village, Benaroya, McCaw Hall, Mount Baker, TAL, Washington Center

Beam: T-Mobile, Key Arena, Showare, Angel of the Winds, T-Dome, Hec Ed

- ETCP Arena Rigger
  - ETCP Arena Rigging Level 1
- ETCP Stage Rigger
  - ETCP Stage Rigging Level 1
- ETCP Arena Rigger - Head
  - ETCP Arena Rigging Level 1
  - General Rigging Level 2
  - Ground Rigging Level 2
  - Crew Lead Level 2 (after Oct 1<sup>st</sup>)
- Head Rigger - General
  - General Rigging Level 1
  - Ground Rigging Level 1
  - Crew Lead Level 2 (after Oct 1<sup>st</sup>)
- Head Beam Rigger - Beam
  - General Rigging Level 1
  - Ground Rigging Level 1
  - High Steel/Open Beam Level 2
  - Crew Lead Level 2 (after Oct 1<sup>st</sup>)
- Head Scaffold Builder
  - Scaffold Level 1
  - General Rigging Level 2
  - Crew Lead Level 2 (after Oct 1<sup>st</sup>)
- Head Theatrical Rigger - Theatrical
  - General Rigging Level 1

- Ground Rigging Level 1
  - Theatrical Rigging Level 2
  - Crew Lead Level 2 (after Oct 1<sup>st</sup>)
- Head Rigger – Theatrical Install
  - Theatrical Rigging Level 1
  - Fly System Install Level 1
  - Crew Lead Level 2 (after Oct 1<sup>st</sup>)
- Rigger – Boom Certified
  - General Rigging Level 3
  - Ground Rigging Level 3
  - Boom Certified Level 1
  - Boom Op Level 4
- Rigger – Boom Certified high skill
  - General Rigging Level 2
  - Boom Certified Level 1
  - Boom Op Level 2
- Rigger - Independent
  - General Rigging Level 2
  - Ground Rigging Level 2
- Rigger - General
  - General Rigging Level 3
  - Ground Rigging Level 3
- Rigger – General - Harness Capable (after Oct 1<sup>st</sup>)
  - General Rigging Level 3
  - Work Positioning Level 3
- Rigger - Ground
  - Ground Rigger Level 3
- Rigger - Ground – Grip Capable
  - Ground Rigger Level 3
  - Grip Level 3
- Rigger – Theatrical
  - General Rigging Level 3
  - Ground Rigging Level 3
  - Theatrical Rigging Level 3
- Rigger – Theatrical – Independent
  - General Rigging Level 2
  - Ground Rigging Level 2
- Theatrical Rigging Level 2
- Rigger – Theatrical Install
  - Theatrical Rigging Level 2
  - Fly System Install Level 2
- Rigger – Theatrical Install assist
  - General Rigging Level 3
  - Theatrical Rigging Level 3
  - Fly System Install Level 3
- Rigger – Open Beam
  - General Rigging Level 3
  - High Steel/Open Beam Level 3
- Rigger – Open Beam - Independent
  - General Rigging Level 2
  - Ground Rigging Level 2
  - High Steel/Open Beam Level 2
- Rigger - Trainee
  - General Rigging Level 4
  - Ground Rigging Level 4
- Rigger – Scissor Certified
  - General Rigging Level 3
  - Ground Rigging Level 3
  - Scissor Certified Level 1
  - Scissor Level 4
- Scaffold Builder – Grip
  - Scaffold Level 3
- Scaffold Builder – Rigger
  - Scaffold Level 2
  - General Rigging Level 3
- Scaffold Builder – Independent Rigger
  - Scaffold Level 2
  - General Rigging Level 2