



ALPHASHOWS

COMPANY CAST MEMBER

TOURING MANUAL **&** **WOHS / SOP / SWP INFORMATION**

You must read this manual in its entirety to comply with OH&S and your contract.

Cast Member Touring Manual

This manual has been compiled to give you important, useful information that will assist you to perform as an outstanding Company Cast Member with ALPHA SHOWS. It is imperative for well functioning tours as well as safety that every member of the team knows and understands exactly what is expected of them. Please read this manual carefully, as it does form part of your official contract.



Alpha HQ

For auditions, rehearsals, meetings or show days where you are leaving from HQ, you may want to get familiar with our beautiful venue!

1. The address is Warehouse 34, 42 McArthurs Road, Altona North VIC 3025
2. When you come down McArthurs Road, enter in the FIRST driveway on the right, then drive past the first building, Warehouse 34 is on the right.
3. There is a cafe on site, on the other side of the property, for coffee and breakfast/lunch.
4. The first 5 parking spots on the SIDE of Alpha Shows building are allocated to us. The first 3 will be utilized by the Van + Trailer (if not in the loading bay or out on tour). You can usually get away with parking in the center spots (in front of Alpha Shows), but it's best to use our allocated spots if possible.
5. Do not park in the first 3 parking spots if you know the van is returning within the timeframe of your visit from a performance or from being out on tour.
6. If the vehicle gate at the street is closed (usually on a Sunday), you can enter the code. **Touch ON, then 3025, then OK.** See photo for reference. You can also use this when on foot, as it's easy to reach.
7. If you want to stay on site occasionally at Alpha HQ, refer to the below section on 'Accommodations' for further operating principles.
8. You are free to respectfully utilize HQ venue for your needs, however the CEO office and upstairs rooms are out of bounds (unless you have been assigned a specific facility), not including the upstairs living room which you can use for relaxing, private rehearsals, TV etc.



Any queries ask questions in your chat tour channel or email hr@alphashows.com.au if personal

Rehearsals

During rehearsal it is your responsibility to:

1. Be fully prepared having completely learnt your script and lyrics, and any work from previous rehearsals. It makes direction really great if you know your lines, then we can get deeper into character and the stuff that makes our shows unique and loved! Please, try to have all your lines (except for the Emotional Process) fully off book by the start and/or completion of rehearsal blocking – usually by Day 3 or so. It's fine to have script in hand during initial blocking (and important to take notes, as we don't want to have to go over blocking again and again) but once we're past that point and you've done the blocking and gotten it in your body, that's a good time to then be off book so we can move on to more challenging stuff.
2. We suggest arriving at the rehearsal venue AT LEAST 15 minutes prior to the scheduled start time, warmed up and preparing for the day ahead. That would usually be 7:45am for a shift start of 8am.
3. Ensure the rehearsal venue is left clean; litter free and tidy at the end of every day. Clean up your rubbish.
4. Turn off heaters/air con when not in use, and don't overuse.
5. Cast members behind should put in extra effort during the evenings to catch up. If you're consistently not remembering your lines (apart from the Emotional Process) during rehearsals it will be considered underperformance.
6. Familiarise yourself with the touring set and equipment. Ensure you know what jobs you will be expected to undertake within your team. If you are unsure of something, talk to your Tour Supervisor as soon as possible.
7. Your Tour Supervisor or Director/s may call extra evening rehearsals as required, or ask you to stay behind to work on something if you are falling behind, or work on something at home before the next scheduled rehearsal.
8. On the other hand, if rehearsals are ahead of schedule you may be sent home early to give as much time for rest and recuperation as possible, or to do private work. Sometimes working alone is what's needed next during a rehearsal period.
9. Ask questions and make requests of your Tour Supervisor and Director – they are there to help you! You may even find your colleagues willing to help you work on aspects of the show, and this builds a great team culture that makes tours successful and easier to manage.
10. If you have any questions or issues during rehearsals and you do not take steps to honestly and transparently have them addressed by your Director, Tour Supervisor or other members of the leadership team, it will be considered underperformance. It is a requirement of your policy that you be open with your communication about anything you are feeling so that we can help you come into alignment with that which will be helpful for you during your contract.
11. Leaving/abandoning your contract after you have already started rehearsals is unacceptable and a serious breach of contract that Alpha Shows will not take lightly. We will only consider this as an option if you have a serious emergency or situation that warrants it, and then only if you talk to leadership directly in person (not via an agent or other 3rd party). Otherwise, your contract is locked and you must continue with the show & tour that you've committed to. If you are not 100% certain that you wish to undertake your contract and perform with Alpha Shows (there is nothing about the experience that isn't fully communicated transparently up front in these manuals, on the website, and in the app) then you should not sign the contract and/or deal with the issue at least two weeks before rehearsals are to begin. You will be held liable for all costs associated with any breach of contract by you.
12. Read the "Alpha Actors Manual" for information on how to perform in the show and information that will be helpful in creating your character/s. Watch the Performance Tricks & Tips video – this is incredibly useful and helpful! So do not skip this.
13. Before going on tour and before rehearsals are finished, use the Alpha Shows App to ensure your personnel record is up to date, and you have 'signed in' to the tour for the extra conditions re: your uniform etc. Go to the Performer Portal —> Resources in the app.

TOURING MANUAL / WOHS / SOP/ SWP INFORMATION
Accommodations

Alpha provides accommodation when away from Melbourne, and we do have some limited space for your use when in Melbourne, if you need it. Yes, this means that some performers may be staying on site at Alpha HQ, where they will be using food preparing facilities and sleeping/showering. This is a workspace and living space for that reason. If you are uncomfortable with that for some reason, then Alpha Shows is definitely not the workspace for you, as all throughout the tour we are in accommodations, preparing food, and living the show together. We assume all actors are Melbourne based and that the accommodation at Alpha HQ is simply provided as a convenient place to utilise during the weeks we are touring in metro Melbourne. When we are away from Melbourne, you are also provided accommodation; this varies from houses, hotels, motels to apartments. Certain codes of conduct are essential in all company provided accommodation:

1. You should ensure any accommodation is left clean and damage free upon departure.
2. Clean up your mess immediately after you make it. This means cleaning the kitchen BEFORE you eat so as others can use the pots and pans etc that you've used, especially if limited
3. All accommodation kitchens must be left as they were found – do not leave this job to the morning, as we are often short on time! Alpha HQ kitchen needs to be kept clean.
4. If you are sharing with someone, keep your room clean as different people have different preferences for cleanliness. Respectful communication is a good idea.
5. Keep all shared spaces clean at all times, ie. kitchen, bathroom, living room, rehearsal space.
6. Check any guidelines posted on walls at HQ
 - a. Clean the accommodation at the end of each tour, even if you're returning.
 - b. You must also keep it clean during the tour as well, and provide your own toilet paper, clean your own bathrooms etc etc.
 - c. Internet is available. This is NBN and unlimited downloads, but just be cooperative with others
7. Any time you are staying in a company provided accommodation, each member of the team must be at the accommodation from 11pm onwards, on any night that has a show the following day. This is obviously flexible if you have important business to attend to, it's just a guideline as most mornings we leave quite early and you don't want to wake others who have probably already gone to bed. To arrive later than 11pm you need to ask your Tour Supervisor if it's ok.
8. In accommodation, keep noise to a minimum after 10pm, and before 7am, so as not to disturb the guests in other rooms.
9. Times before 10pm are not quiet time, so don't expect others to be quiet, although if the next day is an especially early leave then quiet time may be altered to 9pm onwards.
10. SHOWERS in the morning: be sensible with bathroom time, just because we have to share.

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11. **All guests (anyone outside of the tour cast) are not permitted to stay in company provided accommodation at any time, without explicit permission from the Managing Director or Operations Manager.** This includes friends, partners, cast members from another tour, cast members not currently on tour, unless arranged specifically with the Managing Director or Operations Manager and it is suitable and appropriate at the time. All bed sharing rules as per below must continue to be upheld if you have been given permission, and no bed is to be shared overnight at ANY TIME.
12. Liaise with the team and your Tour Supervisor for trips to the supermarket or other food outlets. At Alpha HQ, there are supermarkets and other stores within walking distance.
13. We expect our cast members to be highly professional and respectful in all situations on tour, and it's often nice to switch roommates around a bit so you get to know everybody! Please inform your Tour Supervisor if you are not comfortable sharing a room with someone. It is not always possible to do same sex rooms due to potential gender inequality in some casts.
14. GUIDELINES for sexual activity on tour.
 - a. Please sleep in your assigned beds at provided accommodation. Bed swapping and sharing on a professional tour is not necessary and may make people feel uncomfortable.
 - b. No sleeping in areas that are NOT your assigned beds, unless an emergency.
 - c. If a guest is staying in the accommodation, under no circumstances are they to share a bed with an Alpha cast member, unless cleared with the Managing Director or Operations Manager and consented by that particular cast member.
 - d. No guests are to stay without being cleared with Tour Supervisor/Operations Manager, the cast, and accommodation. Extra guests are to pay for the accommodation fee if required under accommodation requirements. Alpha will not pay for accommodation of guests.
 - e. For the comfort of fellow cast member sharing accommodation – Under no circumstances are members of the cast to bring someone to the accommodation to 'stay in their bed' i.e. to engage in sexual activity or intercourse. This includes friends, Alpha cast from other tours, Alpha staff not currently on tour, or random people they have met out at the local club etc etc. Exceptions may be made for those in an established relationship, in an unshared room, with the discussed consent of Tour Supervisor and all fellow cast members.

Equipment/Sets/Set Pieces/Props/Pyros & Weapons

All team members are responsible for company equipment/sets supplied to your team. Some of it can be dangerous if handled incorrectly, so please keep yourself safe when handling and operating. A great deal of effort has been dedicated to our productions with most of the equipment/set/props being unique and custom made to our productions so please look after it all. Please adhere to the following rules:

1. All equipment is safely and properly loaded and unloaded from the company vehicle. Flats should be packed in a way that minimises scratches, to avoid the need for repainting/designing at the end of tour. Paint to paint is generally the standard, and using the custom made dolly where possible.
2. Do not leave lights or other objects leaning against walls.
3. Do not leave set flats leaning against walls outside as they could present a falling object hazard or fall over in the wind; landing on persons or damaging items. Leave the flats in the bases until ready to be loaded or put on the dolly.
4. **Try to only take items out to the vehicle when they are ready to be loaded. Ask the Tour Supervisor or experienced cast member what is next when you're not sure early in the tour.**
5. Ensure cables/leads/cords are secured so as to avoid the risk of tripping or damaging/pulling down light or other powered equipment – in particular in areas where the public have access. Use a mat or our cable covers to cover leads as a first option, gaffer/highlighter tape as a second option.
6. Run all cables around the EDGE of the room as much as possible, and ensure plenty of Mattermost is available for all cables coming down from lighting/speaker stands, to prevent item being pulled over and presenting a falling object hazard.
7. **ALL POLE STANDS / BASE PLATES that HOLD CANVASES/CURTAINS SHOULD HAVE AT LEAST 1 x 10kg SANDBAGS/SHOT-BAGS ON THE BASE. Every sand bag on tour should be in use primarily for securing items.**
8. Be extremely careful with rigging, truss or winch up stand/s procedure, as they could come down unexpectedly or cause other hazards – most injuries have occurred whilst handling winch up stands. Only use these items once you have been trained and become familiar. If unsure, ask.
9. Any damage to sets, equipment and costumes must be reported to an Alpha representative (Tour Supervisor) or Operations Manager as soon as possible so we may put in place alternative safety procedure/have it fixed or replaced for you ASAP. Please don't 'put up' with something that is broken, or unsafe whilst on tour. It is your responsibility to report and then ensure a broken item is fixed or replaced.
10. **Strictly adhere to all SOP/SWP and instructions regarding dangerous equipment such as: Weapons; swords, daggers, pole arms, & pyros. Pyrotechnics; Flash/smoke pots & flash guns. Heavy load equipment; road cases, rigging stands, lighting-bar stands, speakers, set. And high-voltage equipment; power cables, lighting & sound box/s.**

Microphones

Our headsets/ear-sets are VERY FRAGILE and will break easily if you're not very careful, leaving you without working amplification on stage. All of the points below are just because it's all happened before, so then we write it down and add it to this list to help future casts. It's not to be pedantic, this is just best practices. So to avoid any performance issues or damage ensure you follow these guidelines:

1. Ensure your microphone is always put away between shows and afterwards as instructed.
2. Do not, under any circumstances, be walking around with microphones on unless we're sound testing or doing the show. The less time you're using it the less likely it is to break. That said, taking it on and off all the time can also be problematic so use your own judgement on what is best.
3. Please do not eat whilst wearing a microphone unless it's something super clean and easy to avoid the mic. This means do not eat during a performance. (breath-mints excluded, and please take caution of the headset when Hydrating during a performance.). Something dripping with sauce or something will probably get on your mic and clog it all up!
4. Please do not go outside wearing a microphone, especially when raining to avoid water damage, unless you're sure it'll be fine. Just something to be aware of.
5. Please do not risk the cord being pulled, either by the mic pack dropping, or it being pulled through clothes etc. The most sensitive areas of the mic are the plugs where they connect to the mic pack, and the plug that connects to the actual ear-set. If you drop a mic-pack and the cable pulls, you're probably going to break it and again, now you don't have amplification for your onstage performance.

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6. Ensure the screw plug is screwed tightly into the mic pack to prevent the plug slipping and causing a cracking or popping sound. Check daily that the plug is secure.
7. Ensure there is no unusual amount of pressure exerted on the plug by your body or costume.
8. Manage excessive sweat that may get on any part of the mic pack or ear set. If you do sweat, you should wear your mic belt on the outside of any under garments. If you sweat on your face, you should have the ear-set tip be angled away from your face as it will cause damage if sweat enters the mic tip, and you should add a mic foam thingy as well to protect the sensitive mic itself from getting moisture inside it. A sweat towel for off stage use is a great idea too. You also may need extra tape on your face and near the plug. Ask your Tour Supervisor or Director for help on all this.
9. There are best practices for how to wear your mic. Keep the round part (around your ear) close together (ask for how to adjust) so that the gap is almost nothing. This way the earset will stay snug on your ear/face and need very little tape to hold it on. See below for how to use mic tape. **IMPORTANT** – try to ensure your earset is sitting nicely on your face, close to your mouth, **WITHOUT** the need for mic tape first, **THEN** add mic tape just for safety, or to prevent it falling off when you change costumes during the show.
10. Do **NOT** wear a microphone without a mic belt. This includes rehearsals or any time before a show. Alternatively, for sound tests only, you can hold the pack in your hand whilst doing a sound check. Avoid having the mic pack in your pockets, as it is likely to fall out. Also having the cable exposed on top of clothing can cause accidental catching of the cable which can cause damage. Try to avoid 'fight call' wearing a mic that is loose. If you want to wear your mic, have it fully setup for a performance with at least some of your costume to hide cables away. Wear the appropriate mic tape as well.
11. For sound test, you should endeavour to have the ear set in the exact position it will be during the show to get an accurate level of your sound output. If that means you need to tape it down with mic tape, do so, but again, try to have your mic properly placed and staying put even without tape so as to ensure it's consistent with mic tape on or off.
12. When you are putting your mic on, don't leave the ear set dangling around/on the ground
13. For extra security, to prevent strain on the cables and sweat, 2–3 pieces of mic tape should be used:
 - a. One on the cable on your neck just before it heads down your back. Leave enough Mattermost for head movement
 - b. One on top of the plug behind your ear
 - c. And optionally, one at the top of your ear over the ear set band, which keeps the ear set from moving during physical parts of the show. If you keep your earset tight and snug, you possibly won't need this.
 - d. You may also need one on your face near your ear or on your cheek, although it's best to avoid this for aesthetics. If you do use this, use clear tape.
14. After use, please do not tightly wrap the cord up, just gently wrap the cord around your hand. Try to avoid tangles.
15. Ensure all cables, pack and the ear set are securely in the pocket of the case and placed neatly in the microphone drawer of the tech desk. Use the case with your name on it! Be careful not to catch any part of the cable or aerial in the zipper of the case.
16. Ensure the aerial is securely inside the holder, and doesn't get caught in the zip
17. **Please do not let anyone else be responsible for any part of your microphone.** Always put your own microphone away after each show so you know for sure that all elements (pack, ear set) were there. You are responsible for any loss of any element of your microphone. Do not leave your microphone lying around, on or near your costume box etc when you are not there.
18. So again, do not leave a mic lying around. Too often we've completely ruined an earset because it's gotten jammed in between chairs, tables, on the floor, fallen somewhere, etc etc. Just don't it.
19. Unfortunately we don't have a mic technician with us, as you may have been used to in other shows. You have to be your own mic technician, so work with your Tour Supervisor to ensure you get the best performance out of your microphone
20. With the rechargeable battery packs, you can change them as often as you like. It's best to be safe and change them every 2–3 performances at most, more if you notice a flashing battery indicator on the receiver (in the tech desk)
21. Please turn off your mic between shows and between sound test and the show start if it's a long time, but if it's only 10–15 minutes, just leave it on. That way you can be sure you have enough battery left for the next performance, but just remember to turn it on again! You can check if your mic is on by looking at the receiver in the tech desk. It'll also tell you if your battery is low.
22. Keep the tech desk drawers nice and clean, it is a communal area that we all use. Put all rubbish in a bin or a plastic bag near the tech desk.

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Company Vehicle & Trailer/Drivers

Whether you are in a company owned vehicle or a hired vehicle, the care and maintenance of your touring vehicle is extremely important as a tour cannot tour with out a tour vehicle/s. As a team please ensure you:

1. Keep the **vehicle clean and tidy at all times**. Do not leave your litter, cutlery, food containers, dirty clothing or other personal items from the day in the vehicle – at the end of each day, take it with you once you leave the vehicle. **ALL BINS MUST BE EMPTIED AT THE END OF EACH DAY, NO EXCEPTIONS.**
2. **The vehicle is a communal work area**. You will spend a lot of time together in the vehicle. So you need to keep it an organised, clean & sanitary environment;
 - a. Be co-operative; The vehicle is a communal area, please refrain from reserving certain seats or keeping your belongings in one seat location. The Tour Supervisor may require certain areas to use for work, please be flexible to move your stuff when required. The driving duties will be shared, and seating positions regularly changed to accommodate as required to ensure all personnel are as rested, comfortable, and safe as possible when traveling in or operating the vehicle. Company drivers when not driving have seat preference priority so they are as rested as possible for their next driving shift.
 - b. Try not to bring anything into the vehicle workspace that would be inappropriate as in any other professional workplace. This includes leaving mess and please try to avoid any offensive or discriminatory materials, jokes, or 'games'.
 - c. Generally, the vehicle must head directly back to the accommodation/HQ after shows, to allow people to have their free time. Only for official company business will there be any stop offs or diversions. Exceptions can be made with the consensus of all cast, the Tour Supervisor and Driver/s.
 - d. Cast cannot be dropped off home or at other locations unless the drop off is DIRECTLY on the route home. Pick-ups are NOT possible on the way a performance, although may be possible leaving Melbourne on a 'travel day'. Exceptions as above.
 - e. The Vehicle should not be used for social outings or other excessive trips; it can be used in moderation for groceries upon arrival in a new town when you have a kitchen at the accommodation. If you wish to travel somewhere from the accommodation in the evening or on weekends, you are responsible for your own travel arrangements. A special trip request can be made to your Tour Supervisor; all such trips must be approved by your Tour Supervisor and/or Company Driver/s. Any trips where the trailer is not required at destination the trailer can be left in a level, safe place with all security measures taken as instructed, preferably off the road, however, please try to avoid this as no matter what you do, trailers are susceptible to being easily stolen. So unless you can get it inside a locked garage (or the loading dock at Alpha HQ) or in an extremely safe property area with fencing and security cameras etc, don't do it. Always take your trailer with you wherever you go.
 - f. **Try to eat breakfast before we leave** – minimise the necessity for meals being consumed in the vehicle to avoid unnecessary dirtying of the interior of the vehicle. If you are to eat, please try to minimise mess. Use cup holders to hold cups and water bottles, and wet wipes to help clean minor mess and hands.
3. **When arriving at a venue and once your shift starts, accommodation/HQ or if requested – when the driver/s are backing or maneuvering in difficult low speed circumstances – cast members must guide and assist as instructed**. Be ready to disembark the vehicle to help the driver/s as instructed. Please leave collecting your belongings until the vehicle is in position.
 - a. All cast members (except Tour Supervisor) should be available to assist reversing and/or maneuvering the vehicle & trailer at all times. One person at each corner of the vehicle, looking for obstacles that may present a hazard, high and low. Looking as to whether the vehicle needs to turn or stop. Yelling 'Stop' if the vehicle is too close to a collision hazard or any humans. All 4 guides are to echo any call to 'stop' in case the driver cannot hear someone at the back of the vehicle. Use big, loud and obvious signals when directing the vehicle (military hand signals are useful, you can look these up on YouTube). No use of phones or being out of sight too much from the driver whilst assisting the driver. Check the connection of the trailer to the van as well, as there is an area where the trailer will puncture the van if on a weird angle.
 - b. Unless they prefer to, the Tour Supervisor should ideally not maneuver and/or back the vehicle & trailer at venues and preferably not at Accommodations, they'll have other duties to attend to.

Any queries ask questions in your chat tour channel or email hr@alphashows.com.au if personal

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4. When boarding the vehicle & trailer, watch your step and footing, have 3 points of contact when possible to keep yourself safe from falling hazard and injury. Please do not jump or run. Take extra care when wet.
5. Vehicles and Trailer should never be left unattended with equipment on board unless locked, secured as instructed, and parked in a safe area.
6. **DRIVERS:** Those who have checked the box on your application form/on your contract that you are a Company Driver or you have put your hand up to drive and have the necessary instruction.

Vehicle Specs. – **Make/Model:** Mercedes-Benz, Sprinter Panel Van 519 CDI VS30 Medium Wheel Base, Rear Wheel Drive Euro. **Fuel:** Diesel + AdBlue. **Max Height:** 2.65m **Max Length:** 6m. **Features:** N4A1Z Crew Package Plus, ET4 Distance Assist, 360 cameras, LG7 LED smart headlamps, 3.5t braked towing capacity. **Width:** 2.2–2.3m

Trailer Specs. – **Make/Model:** Better Built/BlackburnTrailers, Custom enclosed box trailer. **Max Height:** 2.85m **Max Length:** 4.7m aprox. **Width:** 2.5m **Features:** Electric braked, dual axel, 3t GVM, GPS Tracked

- a. It is company policy that the driver/s must not consume alcohol whilst driving the company vehicle and **HAVE A 0.00 B.A.C WHEN DRIVING THE VEHICLE AND MUST NOT BE UNDER THE INFLUENCE OF INHIBITING SUBSTANCE(S).**
- b. Obey all traffic laws and instructions.
- c. Familiarise yourself with the vehicle/s and trailers specifications i.e. height, length, fuel type, safety features, warning signals. – for more information: check vehicle manual in glovebox or vehicle computer. Further information is available in the Tour Supervisor's iPad in the iCloud documents.
- d. Note and take necessary measures to obey all warning signals on the vehicle, i.e. blind spot, distance, lane & service assist, fluid levels and equipment fault alerts. Some errors are false, such as the Trailer tail lamp error or the parking sensor when reversing (as it will always sense something there – yes, the trailer!!). Report to Tour Supervisor and if unsure check vehicle manual in glovebox or vehicle computer as to the necessary action.
- e. Biggest issues on tour in the past have been your **fellow cast feeling 'unsafe'** from what you're probably assuming is fairly normal speed/turning etc. **Don't do that. SLOW IT DOWN.** Go much much much slower around corners and roundabouts than you're used to. Don't freak out your passengers. Just take it easy, we're never in a rush (even if you're going to be late, don't adjust your driving style at all, it barely helps). See next point for maximum speed but we're talking about the speed at which you do things on slower streets or round corners. You can't drive the thing like a car – nowhere close.
- f. When changing lanes, you have to be super careful, do it very slowly, 10 seconds+ of indication/signaling: just really take it easy and don't make any unsafe moves.
- g. **ALWAYS** get out of the overtaking lane. **DO NOT SIT IN THE OVERTAKING LANE.** Always move over as soon as you safely can. Or just take it easy, don't even bother using it. A full load will mean you can't overtake very easily, especially up hills. Don't even bother trying.
- h. **DO use Cruise Control.** When you are new to driving, go the speed limit up to 90km, and then above that go 5km below the speed limit (max 95 or 105 if in 100/110 zones). Whenever you can, put on cruise control. Not only will it save you some foot fatigue, it's also much much safer as you now have a computer doing an extra check and slowing you down/braking for you.
- i. Keep the 'follow distance' setting on the steering wheel to maximum. Using this with cruise control ensures you don't have to constantly monitor your speed and can keep your eyes on the road, and the Sprinter will pull back to a safe distance if someone comes in front of you or you're approaching slower vehicles. There's also a related but similar setting which is just a more simple limiter, which means you're not on 'cruise' per say but you're limiting your speed so you can floor it without worrying you're going too fast or get ankle fatigue. But Cruise Control is better as it gives you an extra safety buffer as the computer will brake for you.
- j. **NOTE:** The Mercedes Sprinter has some 'smart' features which might freak you out. Lane assist is one of them – it may feel like the steering wheel is jerking or shuddering on you. This is a feature, not a bug! It's trying to keep you in your lane. It's not perfect, so may activate even when you're in your lane. I've found it better to just turn it off. Unfortunately, it usually defaults back to 'on' every time you drive, so you have to manually turn it off every time you begin a driving shift. This goes for anything else specific to your driving style. Take your time and set it all up how you want. Do not be adjusting stuff after you start driving.
- k. When driving in your lane, you have to be not just aware of the width of the van, but look in your rear mirrors to also check the trailer. Try to not be in a position that causes the trailer to be outside your lane. This takes practice and is much more difficult than ordinary car driving.
- l. Ensure Vehicle/s & Trailer are parked safely and off the road whenever possible.

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- m. Drivers must follow all Vehicle and Trailer SOP & SWP's as instructed to ensure the safety of themselves, passengers and cargo when operating the tour vehicle/s.
- n. Request assistance from co-workers when maneuvering the vehicle and trailer at accommodations/HQ, and venues or any other difficult low speed circumstances.
- o. Make sure the Tour Supervisor logs your drive times & hrs on the iPad to insure pay and traffic violations fines are nominated to the right person. The company will not fail to nominate a violation as the cost is about 10x the amount if doing so.
- p. Liaise and communicate with your Tour Supervisor for in depth details before backing/ maneuvering the vehicle & trailer into Venues and Accommodations. Do not overconfidently drive into a venue or other location you've arrived at. Stop safely and get out and do your own reconnaissance of a venue with the Tour Supervisor to PLAN how you are going to enter a venue in advance – and how you're going to safely get OUT again when finished.
- q. Avoid stopping on the shoulder on side of a highway. Always seek rest spots and/or major truck stops.
- r. Avoid stopping to assist in an observed emergency situation. This may seem heartless, but we must prioritise, and not jeopardise the safety of our workers and operation of the tour. Please just report the incident to relevant emergency services if needed.
- s. During seasons of concern be aware and stay informed of current weather, fire, and flooding warning and danger for potential hazards and road closures. Use the state specific emergency warning apps on the Tour Supervisor's iPad.
- t. When travelling interstate, be aware of restrictions, for example going into South Australia you will be stopped and detained if you try to bring in fruit or vegetables.
- u. Always take the route most easily navigated, & most fuel efficient to your location (due to the load weight this may not necessarily be the shortest one, but instead the less stop-start or flatter one, or the one with better roads). See File Maker for any potential notes on route. Do not blindly trust the inbuilt navigation or Android Auto/Apple Carplay connected devices. They often will take you through built up areas and assume you're driving a car. Plan your routes in advance and take the highway/freeway/motorway route in most cases.
- v. Avoid driving on unsealed roads for great distances to minimise damage to vehicle, equipment and for passenger comfort. If you must, or are caught out, make sure it's well maintained and seek sealed roads at first availability. Go extra slow! Otherwise turn around at first availability and turn back to re-route.
- w. Avoid narrow and/or excessively windy roads.
- x. Leave MUCH earlier than you think. Do not just leave at check out time on a travel day. It takes much longer than GPS tells you because we need to stop more for diesel and the van is slower. You want to avoid any night time driving if possible – so instead of leaving at 10 or 11am, leave at 6 or 7am so you have the rest of your day when arriving, to relax and get food etc. Travel shifts on non-performance days are still paid WORK SHIFTS – it's not a day off, so do not expect to leave at a leisurely late morning time.
- y. Stay informed of your passengers wellbeing – for bathroom breaks, car sickness etc.
- z. When driving, do not allow yourself to be influenced by others in the van with you, or other drivers or people in public. Be slow. Make informed decisions. Don't let fear or guilt guide you. Take your space. You are doing something important. If you need help, ask for it. Block roads. Make people go around you. Don't move just to make it more convenient for others. You have a large vehicle with trailer. It cannot easily be backed up or moved. Only do the movements necessary to get the job done. Customers are REQUIRED to agree to us not moving our vehicle for their convenience. If they ask you, decline politely. If they insist or make a fuss about your vehicle blocking staff car parks or the like, discuss with your Tour Supervisor. If it needs to be escalated speak with the Managing Director (Ben) as if a customer is unreasonable we will authorise you to leave the venue without performing or refund for the customer. You and your teams safety and stress levels are the priority. You are not to put yourself or your team under any unnecessary stress just to make it easier on others. You and your team are doing the difficult task and everyone, customers and non-customers, should be capitulating to your needs. Don't be arrogant or self-righteous about this, and let your Tour Supervisor liaise with customers etc, but again, always prioritise the Alpha team's needs over anyone else.
- aa. **Never drive off road, especially with trailer attached.** If you have to to get closer to a venue and that might entail being on a non-paved area like grass, make sure the off road part is safe and you will not get bogged or trapped into an area hard to get back out of. Err on the side of safety and accessibility for a quick 'getaway'! But for quick setups and packups, it is important to work with your team to get the trailer backed in to a location that works best to minimise carrying distance. Long carry distances suck...like...a LOT. So DO try to get the trailer backed in as CLOSE to the venue doors as possible.

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- bb. **Incidents and Emergency information:** If involved in a 3rd party incident make sure you collect the third parties address, registration number, and insurance information regardless of who is determined to be at fault at the time provide the third party with the same information for the company (info can be found in the TM iPad), Do not admit fault. if you do not feel safe or have trouble attaining this information contact the authorities to attend the situation and take down the third parties registration number. Liaise/inform Tour Supervisor and/or Operations Manager at any time to inform them of the situation and for any assistance.
Roadside assist Mercedes: 1800 246 372
7. **Maintenance, upkeep and running: Tyre pressures & tread, oil, diesel fuel, Ad Blue, water levels & grease levels must be constantly monitored – check tyres weekly – To ensure safe, economic and optimum operation of the vehicle and trailer.**
- a. **DIESEL:** Refuel the vehicle as needed with ***DIESEL ONLY***. Avoid Diesel levels reaching reserve as indicated on gauge in the dashboard instruments – especially with a full load and trailer – it runs out quickly when loaded! You generally need to stop every 2–2.5 hours. At the latest, when reaching two bars remaining, seek facilities for refuelling at soonest convenience. Use ‘fuel consumption’ and ‘estimated range’ dashboard computer instruments to help advise your decision and/or consult your Tour Supervisor, but these are not as accurate when you have a full loaded trailer. In the unlikely event that diesel runs out, the vehicle will be inoperable and stop running – there are emergency re-fuel tanks kept with the vehicle, these must be refilled if emptied. (Check vehicle manual in glovebox or vehicle computer for specifications and instructions.). Plan your routes with fuel stops in mind!!
 - b. **ENGINE OIL:** **Never let oil levels reach below minimum** – As indicated on the gauge under ‘Service’ of the dashboard computer instruments. There is no dip stick, you must check this in the computer and the vehicle must have been operating for 30 minutes to measure. Top up oil as needed with the appropriate oil levels as they will drop before routine service. Also do not overfill! (Check vehicle manual in glovebox or vehicle computer for specifications and instructions.)
 - c. **AD BLUE:** Do not let the Ad Blue run empty as indicated on gauge of the dashboard instruments. The vehicle will be inoperable and stop running. Refill the Ad Blue tank (located under the bonnet) as needed with ***Ad Blue only*** at a bowser (at a fuel stop) or from a re-fill tank (check vehicle manual in glovebox or vehicle computer for specifications and instructions).
 - d. **WATER:** Refill the wiper water tank (located under the bonnet) when indicated on the gauge of the dashboard computer instruments. (A bit of bug soap fluid from the servo really helps get rid of those highway bug splatters too!) (Check vehicle manual in glovebox or vehicle computer for specifications and instructions.)
 - e. **GREASE GUN.** The trailer has ‘grease nipples’ (yes, really). Because we do a lot of travel, these need to be re-greased regularly (should be 6 in total). Bi-**Monthly** for normal operation, **every month** if you’re doing longer trips interstate etc. Check with your Tour Supervisor, but this must be done otherwise the trailer will start to rip apart and break which could be catastrophic for life and property especially if something happened on a motorway. We want to keep you safe!
 - f. **TYRE TREAD.** Check every 2 weeks! Get familiar with what tyres will look like when they’re ready to be replaced. Check and ask at a service station, and then get them replaced if advised to. Tyres will blow out if you don’t get them replaced when they’re starting to wear out.
8. If the Vehicle & Trailer’s exterior or interior gets excessively dirty, it should be washed so it is presentable to customers – do so at a manual car wash on tour or at HQ with the cleaning equipment as instructed.
9. Please try be conscious of what you can do to help the driver/s at petrol stops to assist, ie. wiping the windscreens, checking tyre treads and pressure, circle checking and double checking SOP/SWPs etc.
10. Trailer: Follow all SOP/SWPs as instructed when hitching/unhitching, loading/unloading and towing the trailer. Circle check the trailer regularly as you do the vehicle before towing.
11. Co-piloting: The other front passenger seat should be occupied by someone who is able to remain engaged with the driver for that stint. If you need to take a rest, tag out with another passenger to ensure that the driver is being supported throughout their shifts. On commutes, this is always the Tour Supervisor but feel free to check in with them to ensure they’re good.
12. Rest breaks/rotating driver(s): General standard suggest no more than two hours of constant driving at a time, but there will be circumstances where this may be exceeded. There is a rest alert programmed into the Vehicle’s computer, that will indicate when this time is approaching based on elapsed time and driver alertness analysis, when towing a full load the fuel tank will usually be reaching empty at this interval also, so this is the perfect time to take a break, and ‘stretch the legs’, toilet break, food break if necessary, and rotate drivers if the option is available. Liaise with Tour Supervisor and fellow

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cast members to organise a rotation plan to have a rough idea of who will drive when and where based on capability and training. There must always be a well rested and willing Driver AND co pilot to help assist the driver, and monitor the driver. If you are a Company Driver, you are required to follow the direction of your Tour Supervisor and drive to/from venues/accommodations when required, and rotate when appropriate to ensure all driving responsibility is shared and fair.

13. There are USB-C plugs in the vehicle to charge your devices. Get yourself a USB-C to your devices plug as these are less common. We have some adapters but they break easily.
14. The Vehicle rocks. It's the heartbeat of touring, but is also everyone's safety and responsibility. Travel can be heaps of fun, but also difficult at times; help each other out, keep each other entertained, give people space when needed, help keep each other alert and well rested, and you'll all enjoy travelling in it. Bon Voyages!!

Costumes

Every team member will sign for personal costumes/props, and their uniform. It is the responsibility of each cast member to look after and maintain his/her costumes

1. Do not sit on any costume or prop boxes. They are not really strong enough to hold your weight
2. Only costumes are to be kept in the costume boxes, as well as any prop items or makeup item that would make sense to keep in there. Don't keep other personal items especially rubbish. Don't stick old mic tape to the costume boxes – gross!
3. After each performance costumes are to be folded neatly and placed inside the costume box
4. Socks, tights, shirts and other light costumes must be washed every couple of days or as you feel it necessary (company washing is done every weekend at HQ, unless you're away from HQ, but also feel free to wash only necessary items or use the essential oil spray)
5. If you sweat in any way, you MUST wear something underneath your costume to protect it. We can supply a couple of T-shirts if you need them, and towels for use during the show
6. Ensure you put the parts of your costume that are washable in the washing bag at the end of the show on a washing day (usually Friday)
7. If your costume needs any maintenance repairs, report it to the Tour Supervisor immediately. There is no need to do makeshift repairs that look silly or are uncomfortable for you
8. Your company uniform must be returned at the end of the tour (unless returning for next tour or you want to keep them/purchase them). Please ensure it is accounted for by your Tour Supervisor and put in with the washing – it is your responsibility to ensure all items are returned.
9. Once the tour starts your characters costumes are your responsibility.
10. These costumes are a tool to help you with your job and you are required to look after them.
11. If you have been instructed to wear a costume a certain way then this must be observed. If you fail to follow these instructions and damage occurs then that's not cool.
12. WASHING – All instructions for washing (given to you during rehearsals) must be observed. If unsure, ask. Generally, have stuff washed every week that touches your skin (and wear your own extra t-shirts that you can change out daily). Try to avoid washing any complicated costume that doesn't really touch you, for example outer wear or capes etc. This is washed/dry cleaned after the tour.
13. Washing needs to be put into the washing bags and taken out of the van on Fridays.
14. All velcro must be done up before it is put in the wash bag and before you put your costume into your basket so as to not wreck material/other costumes.
15. If a quick fix has been used, ensure all pins and tape is removed before washing.
16. REPAIRS – Repairs are not always fixed before the costume is washed. Gaffer that has been through the wash can be very hard to get off and can actually cause damage to the costume. You may have to pay for any damage caused by gaffer that was not removed. Gaffer is usually used to get a broken costume through to the end of the week. It is not a permanent solution to the problem. If you needed to put gaffer on a costume then it needs to be reported as a repair.
17. Urgent damage may occur during the running of the show. If you have been authorised to use gaffer by any member of management you can use the gaffer for the length of the show. Once the show has ended it is your responsibility to inform your Tour Supervisor and anyone else who should know of the damage. Assess the costume in conjunction with management to find the best possible solution to get the costume to the end of the week, preferably without the use of gaffer.
18. Costumes need to be checked regularly for any damage. It is best to get any damage whilst it is still small.
19. Repairs can be put in the repairs bag or the wash bag (if you don't get it out of the vehicle then it can't be repaired). If a costume repair staff member is not available, you may need to arrange an alternative over the weekend.
20. All Damage must be reported. This can be done on Mattermost in your tour chat or the Costume group.
21. Repairs need to be posted with as much details as possible. The Head of Costume does not get to see the damage until Saturday or the next time they are there. Use photos.
22. Wigs must be stored in the bag or on the foam head provided, Please make sure you follow all instructions given to you to care for your wig, they are expensive and are very difficult to fix once they have crossed over to the dark side. Wigs or hairpieces must be placed in your basket on top of everything else unless discussed otherwise.
23. END OF TOUR – Check that every item on your list is in your box. Report anything that is missing. We have lots of problems losing stuff at the end of tours, so please try to get everything back where it belongs in the costume room (if not being put in for washing) or prop room.
24. Remove all personal objects from your box.

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25. Tour Supervisors – do a list of all repairs. Cast Members report all damage at end of tour to your Tour Supervisor
26. All shoes get sprayed before being put away, suit character heads and wigs also get freshened up before being put away and all leather gets treated.
27. To keep costumes fresh, a good idea is to use water with essential oils sprayed on it. Chemical-free and smells great, and will cover or even solve smelly costume problems (eg. suit character heads)

Smoking & Drugs

Obviously, we cannot tolerate the use of illegal substances by any member of the team.

As for cigarette smoking, it is an activity that unfortunately is highly incompatible with this job and a children's touring theatre company. If you do still smoke, we still have this section here so you know our rules about it.

If you don't smoke you can skip this section.

1. Smoking in or around a school/venue/accommodation is strictly prohibited
2. Smoking in company uniform at any time is strictly prohibited – this includes any activity that would reveal you to be a smoker to the casual eye (eg. preparing a cigarette, buying cigarettes etc)
3. Cigarette stops whilst travelling in the company vehicle, time allowance to purchase cigarettes or other smoking related behaviours will not happen on tour
4. Smoking is not permitted whilst in the vicinity of an Alpha staff member unless they also smoke. This is at ANY TIME during your contract
5. Please don't have cigarettes just before a show or in the morning. It gets onto costumes and fellow cast mates can even smell it on stage. You guys work closely!
6. You MUST NOT allow children or teachers (and preferably not fellow cast mates either) to smell cigarettes on your breath/clothing/hands at any time.
7. You can't smoke onsite at HQ. You'd have to go out onto the public street. This is at any time. This also includes anyone else coming to the venue to watch a show.
8. If you vape or anything else, that's fine, just do it out of uniform and not inside or at venues. Vaping is a little different than cigarettes as they are not such a negative impact on others, but we still can't have children see you do it.

Social Responsibility & Duties

Alpha and its Company Cast Members are highly visible to tens of thousands of children every year. We take this responsibility very seriously, mainly because children admire and often imitate the behaviours that they may see or hear us doing – and whilst we understand we can't force you to do or not do certain things, we can ask that you, whilst working for Alpha/wearing our uniform, have the same high standards and take that responsibility as seriously as we do.

1. It is important that we generally do not be seen to be endorsing unhealthy food or drink in front of children. They look up to us and will most definitely mimic our behaviour
2. Take the time, if the topic comes up, to reinforce with children the importance of healthfulness and how you personally maintain a healthy lifestyle
3. Try to avoid really unhealthy fast food and the like around audiences or at any time in uniform. Try to avoid McDonalds, KFC, Hungry Jacks etc in uniform unless it is the only option for food. This isn't a huge deal but it's good to try to avoid if possible.
4. It's nice to have them see you drinking water, being happy and positive, and being a great role model for the thousands of children you'll see during the tour
5. It is extremely important that NO teacher, child, or non-Alpha staff member (anyone really) hear you use ANY language that could be considered offensive by anyone. This includes discussing topics (ie. Telling stories, gossiping, jokes, inappropriate behavior etc) not appropriate for children/conservative people. We have actually been in trouble for this in the past when you're recognised out in public (in uniform but sometimes even out of uniform!) and we're acting in a way that may not be the best representation of the company!
6. Generally it is impossible to tell who might be listening at a venue, even when you're in the vehicle and leaving the venue, so just be careful of any language or topic that you know is inappropriate
7. It is appreciated if you can be respectful of your fellow teammates by not cultivating a workplace that endorses offensive language. Swearing isn't a huge deal once you're away from a venue, but using certain words to describe groups or expressing bigoted viewpoints is not permitted.
8. So really, you can't say "Oh my God" or "ass" or other terms you wouldn't normally think of when you're in company uniform/costume at a venue – these things are considered very inappropriate by the majority of our clients and very risqué to our children customers. Also consider racially insensitive language to be inappropriate, eg. the use of words like 'slave' or 'blacks' even if used innocently or to refer to something non-racial.
9. From the moment we arrive at a venue to the moment we're in the vehicle and driving off, you're "on duty", which means you simply don't do anything that would reflect badly on yourself or the company; as a children's theatre company
10. We understand that tours are fun – we also strive to present a professional image in public. We can go crazy back at the accommodation!

Cast Conduct/Dress

Alpha wants to ensure that we are perceived in the very highest standards in terms of the way actors conduct themselves when in a school/venue. We ask that you follow these guidelines, as it is how you are perceived by those thousands of children, and by your fellow teammates:

1. You arrive at venues in a sober, well-groomed tidy manner, already in your uniform. Do not turn up at venues (in your own transport or the vehicle) without your uniform on. It is important that you are easily identified at all times when arriving and working at a venue with children (which are all of the venues we perform at!)
2. Whilst at venues, we:
 - a. Do NOT discuss stories about our personal lives in ear shot of customers/children
 - b. Do NOT argue with each other
 - c. Do NOT make derogatory comments about fellow cast members or teachers and students
 - d. Do NOT have private conversations / whisperings with a cast member thereby segregating others (only exception is if your Tour Supervisor is 'managing' someone about a professional note or issue)
 - e. Do NOT be aggressive, prickly, selfish, rude, quiet, upset, or be otherwise hard to get along with
 - f. Do NOT let children be in the venue without a teacher present (if at a school)
 - g. Do NOT be in a separate area with children by yourself

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- h. Do NOT have specific requirements that others have to 'work around' you. At venues, you need nothing that you cannot take care of for yourself.
 - i. DO be respectful of your managers, be it Tour Supervisor or other leadership. If you are asked to do something, be positive and affirmative in your response. Do not be unprofessional. This is a professional job and just like all other employment, it is expected you respect and honour those in a supervisory position. You are on tour and you don't want to be the 'problem' person who has to be asked a million times to do the same things over and over. Just be fun and get the job done with a positive attitude. It makes a huge difference!
 - j. DO as you're asked by your Tour Supervisors or other leadership/director etc. Take notes (both for onstage and offstage) and implement them immediately with a positive attitude! Nobody is out to 'get you' or make you feel stupid – we want you to succeed and will always give feedback and notes with the intention of making our product the best it can be. No feedback is personal.
 - k. DO be pleasant to be around!
 - l. Remember always that you are a PROFESSIONAL role model and it is your responsibility to lead by example for not only our fellow cast mates, but also the children and clients.
3. We would ask you turn up to work as a professional, ready to work, ready to honour your contractual obligations at the very least, and preferably also with a fun and laidback/positive attitude.
 4. **Whilst at work, and especially during shows, we require that you not eat heavily processed or toxic food, or dangerous drinks like Red Bull etc.** Simply have a whole lot of water and some healthy food to eat between shows. Water/water adjacent drinks only during shows. Mints and lozenges are fine of course especially if you've got something to keep your voice in shape.
 5. Guys should be clean-shaven (unless bearded / have been asked to grow something for the show)
 6. All cast members must wear appropriate clothing and closed toed footwear. No thongs or flimsy slip ons are to be worn; you must have neat and appropriate footwear for all bump-ins. Something strong with a good grip. If you have work boots, they are ideal.
 7. Gloves are also great – so grab a pair at some point and use them during bump in/bump out. They can protect from little nicks and scratches on your handsies.
 8. Do not wear 'extra' clothing that covers your uniform or looks unruly. We must look reasonably consistent and easily identifiable in our uniforms.
 9. You maintain a high standard of personal hygiene, including being aware of body odour, breath, as well as the factors that cause unacceptable levels of hygiene (this includes your diet and water consumption).
 10. Excessive drunkenness is discouraged at all times but especially on evenings with shows the following morning. Whilst a drink of something in the evening is fine you are contractually obligated not to get drunk the day/evening before a performance. Did you know that science has proven that suicidal thoughts are 7 times more likely in the 24 hours after drinking alcohol?
 11. DO NOT use children's toilets at schools. DO NOT use an opposite gender (to what you identify as) toilet. Unisex is ok. Use staff toilets at all times. SOMETIMES it's ok if the toilet is backstage and cut off from others to use children's toilet. Always ask the Tour Supervisor which bathrooms we have been directed to use.
 12. At all venues and for all clients, the operating principle for the company and the Company Cast Members is that we do not "need" anything ie. coffee, tea, tables, water, food, tissues etc – meaning you don't go up to a teacher and say "can you get me a cup of coffee?" (oh, it's happened!). **If you need something, ask your Tour Supervisor, not the client.** This includes asking a client to turn heaters off/on, closing blinds, or other things. Feel free to ask a client where the restrooms are located if their location has not already been determined by one of us, or if you're the lighting person, where the switches are for the hall lights. If you are offered anything from a client/teacher, and it's ok with your Tour Supervisor, feel free to accept. We do this as we have heard on the grapevine of other companies who turn up at schools demanding all sorts of things – we want to be the complete opposite of this. Some people love us so much they just want to give to us in some way, so it's nice to accept that if that's the case.
 13. **DO NOT SPEAK FOR THE Tour Supervisor. This means, don't agree or authorise things from the clients. Refer all requests or otherwise to the Tour Supervisor. If Tour Supervisor isn't sure, contact Operations Manager or Creative/Talent/Managing Director on Mattermost/text message to get authorisation.**
 14. You are expected to be friendly and approachable to all those with whom you come into contact. Take the time to say hello to anyone you meet within the venue especially passing teachers.
 15. Alpha cast members are always warmly received at schools and other venues – everyone will love you, especially after they have enjoyed the show and seen how amazing you are.

Any queries ask questions in your chat tour channel or email hr@alphashows.com.au if personal

Outside of Touring

Outside of touring, Company Cast Members do have some additional contractual obligations, duties and expected behavior. Whilst the majority of this employment involves either rehearsing or performing / setting up etc at venues, you are still required to adhere to certain standards and undertake tasks outside of the conduct section above.

1. **Be communicative and respectful in all your communications.** This includes when you are emailed or sent messages on Mattermost by your Tour Supervisor or other management etc. Be detailed, be open, ask questions and be actively present in all communications.
2. **Company Cast Members and everyone on tour must respond to all messages on Mattermost and emails within 24 hours**, as per the contract. If you are continuously non-responsive on Mattermost or email, it will be considered underperformance (see below for information about underperformance)
3. Looking for problems, having a negative attitude, insisting on your own obscure standards you have invented or any other type of incongruent behavior that is incompatible with company culture or the realities of Alpha Shows touring at any time during your contract will also be considered underperformance. Alpha Shows has rigorously researched and set policies and standards that are consistent with both Fair Work and MEAA.
4. **Be proactive. If something needs addressing, communicate.** The old adage “what happens on tour, stays on tour” does NOT apply AT ALL at Alpha Shows. Anything that is happening to you or within your team must be communicated to management. No exceptions.
 - a. Use the incident report for any sickness, injury, near-miss or vehicle incident, but also for any altercation or disagreement on tour or outside of your tour when in company uniform or the vehicle, or for anything at all that could affect tour readiness, safety, or performance. Also, do not WAIT to report it. Report it immediately, even if it’s a near-miss or ends up being a non-issue or doesn’t feel like an ‘incident’. Use this form to report: <https://www.alphashows.com.au/incident-report/>
 - b. Be professional and responsible. Aside from this document, make sure you’ve gone through all of the company policies and procedures and standards that can be found in the Alpha Shows App Performer’s Portal.
 - c. At the end of your tour, it is a good idea to fill out a post-tour evaluation, not only for reporting anything overall about the tour, but also letting us know if you’d like to do another show etc. Feedback can include anything you like including about others on your tour, Tour Supervisor or the company at large: <https://www.alphashows.com.au/post-tour-evaluation-form/>
5. **Get ‘tour fit’.** You should be preparing, like a performer would prepare for any performing job, for at least 2–4 weeks in advance. Start getting healthier, start exercising, build up your stamina and resilience. Most performers who are unprepared will get quite sick on their first tours. This is almost a universal truth, however, it can be avoided if you make the choice to get ‘tour fit’ in advance and approach all circumstances in rehearsals, the show and tour with a positive mindset.
6. **Be part of the larger company.** The shows and company do not start and end with the 5 or 6 cast on tour. Your Tour Supervisor is just that, a Company Cast Member who has additional responsibilities to manage some of the logistics on tour and keep things running. They do not decide who is hired, cast or the content of the shows. Feel free to discuss future tours with your Tour Supervisor, but also feel free to reach out to the Director of Talent or the Managing Director directly for anything you have thoughts about regarding the future for yourself and the company (or someone else you think might be good!)
7. **Be respectful of the history of the company** and the efforts that have gone into not only producing the shows, but creating a company reputation that is very positive with clients, the ongoing marketing, management and logistics that happen behind the scenes, and the efforts that are being done to continue to get bookings that enable an income that can then be used to pay your wages. Your show didn’t just come about during rehearsals, nor are they licensed by some big corporate behemoth. They have been lovingly and carefully produced over the last two or more decades by the creative team. The director, your team, are hired not just as performers but as stewards and caretakers of something special that has been crafted and curated and perfected over many many years. From the sets, to the costumes, to each word in the script, to how we interact with an audience and customers, to each character and the specific characterisations. You are part of something much larger than yourself and it is expected that you have respect for that.

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8. **Have respect for the industry as a whole.** Touring theatre is, yes, hard, but so are all performing / entertainment industry jobs. Have respect for yourself, that it's going to be difficult – as above, get 'tour fit' and have an appreciation and respect for the fitness required. All jobs of this type require long hours, travel, harsh conditions, tiring work schedules, even if you're in a big movie or tv show, you're more than likely to be moving around or travelling to places in order to perform your craft.
9. **Have respect for Touring to Schools.** Schools touring is a subset of theatrical touring that is not 'lower' than you. You are in no way 'better' than this or better than anyone else on tour with you, even if there is a disparity in talent or skill or experience amongst the cast. It's been often said, there are no smalls parts, only small actors, but it is also true that there are no small acting jobs, only small actors. If this is what's in front of you and you've committed to it by signing your contract, then do it with all of your energy and effort and passion. Stop whining. This is exactly what you trained for — and that's true even if the experience is different from what your drama school or previous experiences have told you. Be flexible, be passionate, be hard working, be respectful. It is a highly honourable profession, and especially at Alpha Shows, you are literally helping to develop and impact children's hearts and minds. This is no small thing. Have some respect for what you are accomplishing and what greater mission you are now part of.

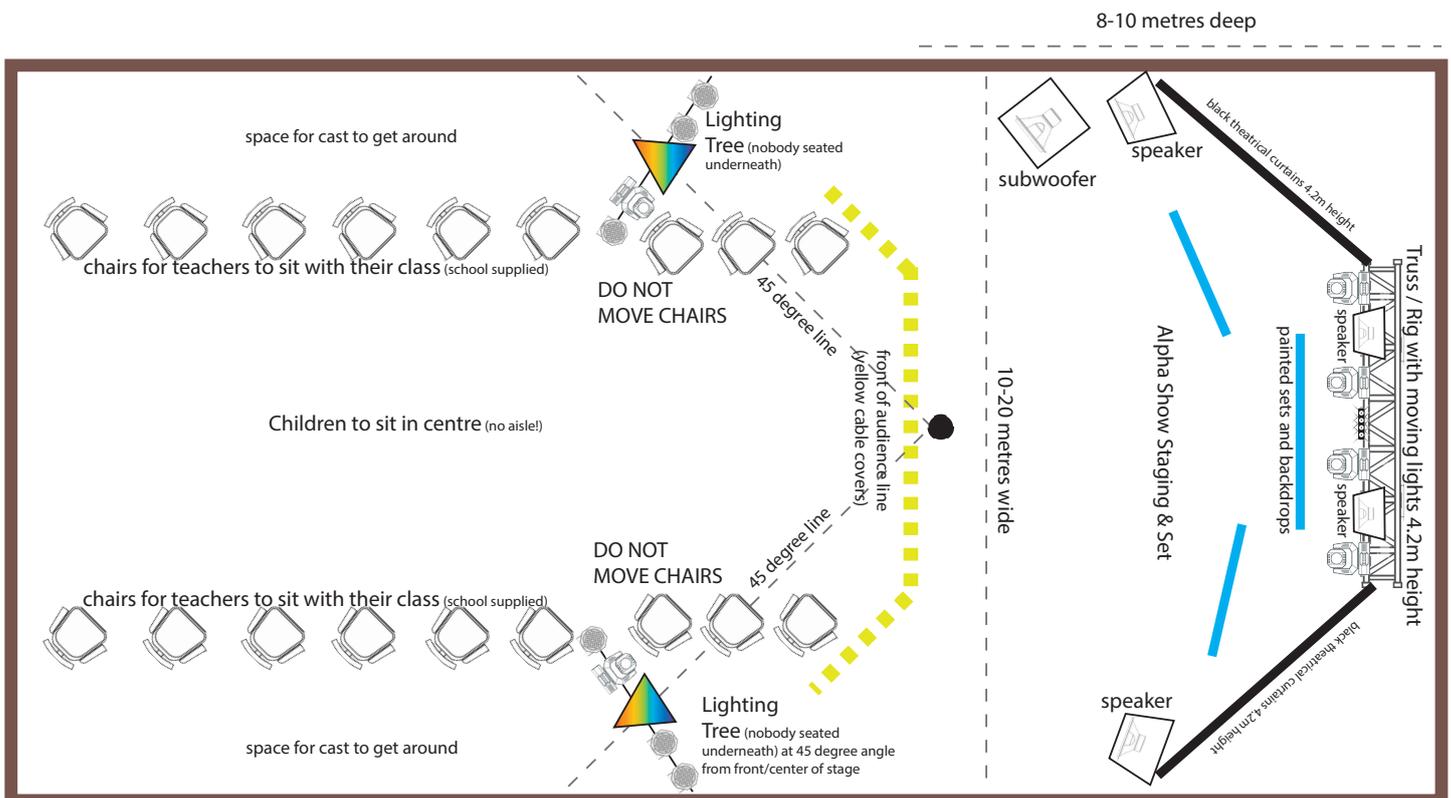
THE WAY IT ALL WORKS!

This section basically outlines the entire day and how and why you do the things you need to do. It's important that you know what your specific jobs are whilst on tour. You will be assigned certain responsibilities that will be yours for the whole tour. If you are unsure of anything at any time, do not assume you'll be ok, please ask lots of questions. We know a lot of this is hard to get up to speed with so no question is a dumb question. Seriously, as we get going in rehearsals and you see all the millions of things we ask you to be proficient at **you may feel completely overwhelmed**. That is ok – live the messages of our shows, feel your feelings fully, let the overwhelm exist, do not deny it. It's a natural part of learning. Just remember once you learn it, you will then feel fantastic and extremely accomplished! So keep yourself in a great state and ask lots of questions until it falls into place. The company has now done a lot of touring (over 20 years!) and without fail all our Company Cast Members have shown themselves to have an amazing capacity! You of course are no different – that's why we hired you! It's quite a unique job and we know you're up for it! We really appreciate all the work you have done and will be doing. Some items may be repeated from the general sections above.

General Overview of an Alpha Show Setup

Here is a diagram showing the general overview of how to setup the show. Note that lighting tree placement is always at a 45 degree angle from the front of the stage / center, so if you have a narrow venue, that 45 degree line will bring the lights CLOSER to stage, but if it's wider you will end up having the lights be pushed further away, although we generally restrict the width even in large venues to ensure good sight-lines for everyone in the audience.

Set placement and custom items for each show are not shown, as these vary from show to show, but this gives you a fairly accurate overview of what we do in each venue, whether there's a stage, no stage, large or small venue. For odd shaped or low ceiling rooms, you adapt and get it as close to this.



Arrival times/route/timing

It is imperative that you stick to the arrival times at venues. Failure to do so will throw the whole day's schedule into disarray. Please ensure you give yourself enough time to get organised in the morning and arrive up to 15 minutes before you are required, even though technically your 'shift' does not start until the arrival time listed on your schedule. The touring schedule is extremely tight and you will put the rest of your team under pressure if they are made to wait or hang around for you. Some simple guidelines follow:

1. Call times should be strictly adhered to, as the venue has been provided documentation announcing what time the cast will arrive. It looks unprofessional if the team are late, even by a couple of minutes. Clients are asked to have the venue opened 20 minutes before your arrival time, so it may be beneficial to arrive around 15 minutes early. Your Tour Supervisor and Driver may get going to arrange access, feel free to help out but also know you aren't expected to over-work yourself outside of your scheduled shifts. Never do anything that would lead to resentment. Unexpressed expectations lead to future resentments, so always communicate anything you feel to be unfair or not part of what you feel is reasonable for you to take on at that time.
2. NEVER BE LATE at a venue. Give 2 or 3 times the normal reasonable time for travel. If unsure about a leave time that's been calculated from the past (especially if it's a new client) double check it and increase if necessary.
3. Please be at the vehicle ON TIME, ready to go, having eaten and gone to the bathroom BEFORE the leaving time the Tour Supervisor has announced the day before (or as available on your iPhone schedule on the Alpha Shows App or as posted on Mattermost). **IMPORTANT: DO NOT TURN UP LATE FOR LEAVE TIMES.** Remember this may be quite early, so ensure you have gotten enough sleep and have woken up early enough to do everything you need to do in the morning, including have breakfast if you want it. The vehicle never stops for breakfast, and you should NOT bring breakfast in the vehicle unless you just have to (this isn't a hard and fast rule). The vehicle should leave at the time it has been called to leave to ensure it arrives on time – this includes a time allowance for unusually heavy traffic which happens every few days.
4. If you're just doing your commute, you aren't required to do any work tasks. This is just travel time to get to your work shift/site.
5. If you are on a paid travel shift, you may be assigned additional work tasks to complete. This is part of the 'direction' you may be given as per your contract. Tasks may be things like responding to emails or Mattermost messages, providing feedback, entering an incident report, or any other logistical or administrative task deemed necessary by your Tour Supervisor or upper management.
6. Upon leaving, whomever is in the front seat should help the driver with the address and to get it correct, putting it in the Satellite Navigation system or on a personal device if preferred. This is almost always the Tour Supervisor during commutes. If you are in the front seat on a paid travel shift, you are the 'Co-Pilot' and part of your duties is to help the driver with anything they need.
7. If you have a 2nd venue that day, go to the next venue and set up before taking a break. If you set up in an efficient manner you should be able to get a break at the 2nd venue. Do not break after the morning show, as you will undoubtedly be late for the afternoon performance. If you have a long day ahead it is often wise to organise some form of packed lunch as you will not have enough time to stop and get food. Remember, you are paid extra to 'work through a break' if you don't get a break at all at the 2nd venue (sometimes it's not possible, not great for you but logistically it just sometimes happens that way which is why the MEAA award has penalty that we pay). So just be prepared for this and have food ready to go on those types of days.
8. It is not cool to be late all the time if you are driving to a venue yourself (not in the Company Vehicle). The other cast members will have to cover for you during set up and it puts unnecessary stress into a process that is usually only fun. Sometimes the Vehicle will arrive at venues 15–45 minutes before the scheduled arrival time, this is to ensure we are not late, you should give yourself plenty of "get lost" and "get set" time.
9. If you do arrive early, you are free to stay in your vehicle until your shift start time, but also feel free to join the Company Vehicle and wait there as well! Always do what is best for you when on break – take the time however you like just be back when asked and be ready to go!

After Arrival

1. Once we arrive at venues, the Tour Supervisor will go and meet with the teacher/s or venue staff. The location for the show will be determined and the vehicle moved if necessary by the Company Driver.

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2. Before you enter the venue and/or grounds, the Tour Supervisor must get the conditions signed on the iPad, and have received instructions on proper access to the venue
3. If you have driven to the venue in your own car, if possible park near the vehicle, but preferably not in staff car parks. We have gotten in trouble for parking in staff car parks before – teachers can be quite precious especially if space is at a premium (which is the case at most schools). Most of the time there'll be an option. Just park on the street or if it's a large parking area, you could possibly sneak in without being noticed ;)
4. As mentioned, you can stay in your car until shift start time, but it is usually best to join the cast in the vehicle so the Tour Supervisor knows where you are and can easily transport the cast in one go if it is discovered the venue or access is elsewhere
5. Please be aware that taking public transport to venues under any circumstances is not acceptable! It is simply too risky. You can however, use ridesharing (at your own expense).
6. As indicated in your contract, the 'performance' starts and ends at the discretion of the Tour Supervisor, but this is almost always the shift start time on your schedule. Whilst we pay flat rates, the duration is usually around 4 hours for a single performance in 1 venue, 6 hours for 2 performances in 1 venue, and 8 hours for 2 venues, not including breaks. If it's longer than this, there's still some efficiencies that need to be worked out in the setup/packup or show length.
7. If you need to use the toilet, try to do so before we start unpacking the vehicle, OR after setup it done. It is unappreciated by all if cast members disappear for the setup. Obviously if you're busting, just go. Always let your Tour Supervisor know where you are going
8. Let's just repeat that one – if you need to go to the toilet really desperately, just go and don't feel bad about it. However, if we've been at a venue and been waiting for 5 minutes or so in the vehicle or at a hall, and you've just been talking and having fun and then you disappear off to the toilet once we start unloading the vehicle... well, that's just not cool haha! So try to get your toilet break in before you start your first shift just to ensure the setup goes smoothly.

Name tags and uniforms

1. If you have been assigned a nametag, always wear your name tag whilst at a venue. If you are not client facing, being identified by your company uniform is sufficient, but as a general rule it is vitally and legally important that you be identified at all times at all venues that Alpha performs at. This is to protect both you and the Company, as well as ensure you are recognised by venue staff and they feel comfortable in approaching you because they know your name
2. Remember that you must be in your uniform at every venue. This also ensures you are easily identified in a venue, especially from behind. We want venues to feel completely certain about who is on site for the show; random people in random clothes isn't acceptable!
3. This means always wearing an Alpha T-shirt, and an Alpha jacket on top if you are cold. Wearing some other jacket on top of an Alpha T-shirt isn't acceptable, neither is wearing a jacket over your personal clothes and removing the jacket when you get hot to reveal yourself to be out of uniform.
4. We are adamant that we always present a professional image to clients. Even if you can't 'see' any clients around, or you're backstage, it's important to still be in uniform just in case. We want to appear more professional than other groups so that is why we ask you be in uniform
5. Of course the only exception is when you get into costume after sound check. Try to do your sound check in uniform as clients are still usually hanging around at this point. Don't do sound check half naked.
6. If in doubt about procedure with uniforms and name tags etc, just do what your Tour Supervisor does – with the exception of nametags if you have not been assigned one.

The Tour Supervisor

These notes below are just specific examples that each cast need to be aware of with regards to the Tour Supervisor

1. If the Tour Supervisor is talking to a teacher immediately upon arrival and it is clear where we are setting up, just get going – don't wait for the Tour Supervisor to give the go ahead as they may be distracted. Do double check what 'end' of the hall you're setting up though.
2. Sometimes your Tour Supervisor or other management won't be able to participate in all of pack up and setup – their focus should be the client and ensuring they are satisfied, checking feedback, booking in for the following year etc etc

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3. All venues are asked to confirm their numbers, do other paperwork and discuss shows for next year on the day – this is very important to the future success of the company and the future employment of actors like you so your understanding of the important job your Tour Supervisor has is appreciated

Starting to Setup

So now the job really begins. You will have learnt and become certain about this part of the job during rehearsals. If unsure about anything always ask. Check the 'equipment/sets' section above for more information on your duties. Here are some further tips to make it easy for everyone:

1. Unloading the vehicle is done as a team. Nobody is to start setting up the set or other jobs until the entire vehicle is empty (unless specifically arranged with the Tour Supervisor or previously instructed to).
2. When bringing stuff in from the vehicle, try to put it in the approximate place they go. So fog machine in the right place, poles, base plates, lighting/speaker stands and set bases all where they go. This is to minimise the double handling of items, and making it more conducive to a quicker set up.
3. Ensure you put the bases and other items the CORRECT WAY AROUND. If you put them with the back to the front, or on the wrong side, you'll create MASSIVE issues later as you try to put things in the wrong spots and get confused & frustrated why nothing is fitting ;)
4. Make sure you ALWAYS BEND YOUR KNEES and ensure you DON'T bend forward anytime you are carrying anything from the the vehicle/venue.
5. DO NOT carry heavier items alone. Do not try to be 'tough' and carry multiple items at once, even if you can easily do it but someone else may not be able to.
6. Use the dollies to load up items to avoid carrying stuff where possible.
7. Costume boxes should be put in the correct place for each actor.
8. Once you have completed your assigned jobs, please move to helping someone else complete theirs. Once the set, lights, sound etc have been completely set up, help to get ready for a sound check. You are not done until everyone is.
9. Curtains have to go up as a team, where you will 'count off' at your assigned pole/stand.
10. If we have 2 shows in 1 venue, immediately after the 1st show EVERYONE is to help set up for the 2nd show. This is called a 'pre-set' so don't be going off to the toilet or eating until the pre-set is finished. Sometimes audiences come in for the 2nd show much earlier than you were expecting, so don't wait to do the pre-set. Once pre-set is done, you're usually placed on break so you can have a snack, go to the bathroom, or even go out for lunch if there's time.
11. Putting up the curtains and sound checks/fight call always take precedent over anything else as they are required of the whole cast at the same time.
12. Sound checks are important and will be done at every venue, unless you get to a point you really all know what you're doing and you don't have time that day. The Tour Supervisor will do the sound check and call out to everyone when it is to be done. Sound checks should take precedent over almost anything else, these are important so try not to cut them even if you're running short on time. Bad sound wrecks the entire show. Make sure all 5 speakers are working properly before doing a sound test, and that the curtains are fully up to avoid the sound hitting the back of the set. If the Tour Supervisor has been touring a lot, don't be surprised if they skip it and set the sound levels during the show.
13. Focussing lights is important and should be done with house lights off. The lighting MacBook is simple to use but has some important things to remember in how it is plugged in. Ensure you know about this so that if something goes wrong during the show, you know how to fix it.
14. Same goes for the sound desk and other operating devices. Know about how to turn the mic main volume up or down, how to operate the basics of QLab and Lightkey and the Yamaha Digital Console (TF1), how to fix speaker feedback etc. You can ask to be shown all these things and you'll get the hang of it once you've had it shown to you.
15. Take time to also angle the camera appropriately so that the top of frame aligns with the truss lighting, and you can maximize your view of the audience. During the show when you're not on stage or on tech, you should be staying connected with what's going on on stage, watch the camera feed for audience issues or detail that could help you adjust your performance when you're next on stage.
16. You should be ready with your microphone on, even if you are still doing your jobs. As soon as the Tour Supervisor calls for "sound test" you should get your mic on no matter what you are doing so that sound test can happen quickly (and the Tour Supervisor can get back to helping set up)
17. Always be on the lookout to make sure the setup is done at the very highest of standards. This includes noticing the things that your Tour Supervisor or senior cast members 'fix' or finish off and

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doing them yourself next time. Some of the more common things like this are the 'last' few things that need doing, like bringing our equipment/boxes/spare black curtains back stage, putting sandbags on poles, helping others finish their jobs, putting chairs out for teachers on the sides, make sure curtains are covering poles/stands and canvas poles are pushed to the sides (ie. it all doesn't look ugly), correct placement of side speakers aimed inwards at audience not the teachers, ensuring cables aren't stretched and a tripping hazard etc.

18. Bring all the stuff backstage and into correct place BEFORE you start getting ready/makeup etc.
19. Double check there aren't cables or other tripping hazards lying around backstage or in the entryway of where students will enter from.
20. There is very little need for you to be chatting with teachers or other people before the show – save this for afterwards. Be approachable and pleasant but refer any question to the Tour Supervisor if the answer is not a quick one, so you can get back to setting up. The quicker the set up, the more pleasant the experience (rushing right before a show is horrible!)

Getting ready to perform

1. Once the setup and sound check are done, you can begin to focus on your personal needs, including makeup and preparing your costume. Try to avoid going into costume or going to the toilet before sound check, unless you really have to.
2. If you are one of the actors that is involved in any of the stage combat in the show ie. sword fights, hand to hand combat, dagger fight etc, then you MUST CONDUCT A FIGHT CALL AT EVERY VENUE! This is non-negotiable. Even if students/audience are coming in, it really must be done at every new venue. If you've already done a show & that specific fight at the venue that year, you do not need to do it again. The only possible very slim chance for an exception is if the venue is exactly like many others, very large (eg. a large gym), you know you won't slip, there's lots of stage space (ie.. audience is far enough away) and you just run out of time and the audience is coming in and you need to move on.
3. FIGHT CALL consists of a slower but full commitment run through of the stage fights that are in the show (Tai Chi run). It is used to check if there are any height restrictions (low roof or fans), width and depth restrictions (if the set is a bit squishier than usual in a smaller room or we had to move the front of stage line a little closer to fit all of the students in). It is also used as a good physical warm up to check in with your body and make sure no moves are feeling difficult or getting lost or muddled. This is one of our higher risk activities in the show and we take the utmost care in keeping each other safe. Chat to each other about whether a move has not been feeling quite right, or if it's feeling unsafe at all. Yes, the swords are blunt but they can still injure you quite badly when not used correctly.
4. Another actor who is not involved in the stage fights should always be watching fight call from the front. This should usually be the actor with the most experience with fights at Alpha Shows (generally the Fight Captain). We have specific training and technique guides to follow, and it is good to see what is being missed from within the stage combat.
5. Depending on time (ask your Tour Supervisor or check your printed schedule for specifics on when the show is to begin, when children are entering etc) you will most likely need to get ready for the show straight away after sound check and fight call
6. Please try not to run your warm ups on the stage area, please do this backstage as the audience can come in when you are least expecting them, and it looks unprofessional to have cast members lingering on stage if it is unnecessary. Also so your Tour Supervisor knows where everyone is to know they can start the show you want to be backstage so they can see you're ready in costume.
7. If you need water or anything else, get it EARLY. Once the audience is coming in, you're stuck backstage, without EXCEPTION. If you need to go out the front again once an audience is in for something urgent, ask your Tour Supervisor first, and you will need to not be in costume and back in uniform (or at least uniform on the outside), sooo... that's a pain.
8. If you're first on the tech desk, be ready to go with that stuff too
9. As per your contract, have your own mirror, make up, applicators/removers and personal hygiene items. We may supply some mirrors as well but keep yours in your box so you don't have to share. Makeup is generally not required in Alpha Shows, so any extra makeup you do is your choice for your character (especially if it takes so much time you need to do it before leave time during your morning routine).
10. You must have your own bottle of water, try not to share water bottles. You will need a good amount of water, especially if you're playing a suit character. Running out of water sucks big time. Prepare!
11. If you have a suit character head and it's getting a bit rancid in there, as mentioned already a good tip is to use a bottle of spray water with a few drops (lemongrass is nice) added. It'll make it smell good and keep the odours away.

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Waiting for the show to start!

Alpha normally starts on time, as we can see when the audience has finished coming in by our video screen. At theatres we wait for front of house clearance, if applicable. Here are some further tips:

1. You need to be ready to 'go on stage' by the scheduled start time – no exceptions (unless you're not on stage for a long time after the show starts). Don't be annoying by always asking 'what time's the show?'. It's on your schedule, use it.
2. If you are first on stage, once you are 'ready to go' you should indicate to the Tour Supervisor so he/she feels comfortable that when the teacher indicates, the show can start without delay. It is your responsibility to let your Tour Supervisor know you are ready or if you are going to be delayed from being ready at the start time for whatever reason
3. You do not always need to wait for teacher confirmation. It's often obvious from the camera feed that the audience is seated and ready to go, so just start! Aim for as close to (or earlier) than the scheduled start time.
4. If there is a bit of a wait before the show starts and you're in costume and ready, sometimes it is easy to slip into your own little world. That's ok when on break, but when you're back on the job, it is requested that you remain focused on the show, and anything you can do to make life easier or to improve something. Once the audience is coming in, you're back on the job! This is your audience, your fans! Play with them, see what works. These are the people that will buy your product (ie. You) now and in the future. So use this as an opportunity to connect with them and find out what they like about you. Use this time to also double check everything. Is there a light out? Is your props pre-set and ready to go (or others?). Canvases rolled and neatly not covering the set underneath? etc
5. Please understand if there is what seems like a ridiculous amount of time from the end of setup to the start of the show. The Tour Supervisor has a lot of touring experience and understands what is necessary to create a successful tour. There is often more going on than you might be aware of.
6. If you have greater than 5 minutes after setting up or pre-setting and before the show is to begin, you may be placed on a break to ensure you get your breaks for the day in. This is the time to take a break from the job and check your phone, have a snack etc. Just be ready to come back from break when the audience starts coming in.

During the show

1. During the show, if anything goes wrong, please keep calm and do your best to correct any problem.
2. When things do go wrong, help by logically thinking through the problem to come to a solution, but have sensory acuity to notice whether you're being a true help or a hindrance
3. If there is microphone feedback or other gunky sounds during the show, please don't let it alter your performance (ie. stay at full energy and keep to the script!), except being aware that sometimes being near another person can cause feedback problems so you may want to move to a different part of the stage, or move away from the speaker.
4. Keep your performance tight. Don't extend the show by going off script for extended periods, unless you deliver a Closed Eye/Emotional Process and feel it is necessary for the benefit of that specific audience. Alpha's shows should not be longer than 60-75 minutes, and Question Time should be max 5-10 minutes.

After the show

1. Once the show has finished, do not take off your costumes straight away. We always do an introduction segment and the client may have also elected to have a Question & Contribution time. Your final full costume is worn during the intro and/or question time, which will be at a duration determined by the teachers and Tour Supervisor. If you're a suit character, you won't wear your head, and you do not have to wear any wigs for question time if you do not wish to. However, we encourage you **not** to be in your suit character costume for the finale song and change to your other character (much easier for dancing/performing).
2. After each show, you need to remain 'on deck' to be available for autographs, photos or answering children's questions, and of course, to pack up. If you are in desperate need to go to the toilet let the Tour Supervisor, or at least, someone, know where you are going. Once you're done on stage after your intro and/or question, you head off and begin to pack up, get out of costume, so once the Tour Supervisor has completed the end-of-show segment, you're already ready to pack up.
3. After the show/question time, you can optionally go out and chat to children as they're leaving, especially if you are the Tour Supervisor or experienced cast. If you have an important job that needs to be done to enable others to begin pack up, you should get changed fast and get going. When you do remove your costume, completely change, remove makeup if you're done for the day, and wear your full uniform before going back out (Tour Supervisor may exempt from this)
4. At most venues there will be children around who will be keen to talk with you, it's nice that it is clear who you are by your uniform, and it's just nice for children to see the 'actor' rather than the 'character'. This gives them a better understanding of the job of being an actor. Please be available and 'child accessible' for this experience. Don't be like a teacher though, speak to them like they're a good friend. Answer questions normally, not in 'kidspeak'. It may be annoying if they're in your way during pack up – too bad. Be nice and fun regardless! It's the teachers job to ensure they're out of your way not yours. If it's getting crazy, feel free to ask the Tour Supervisor to get some help from teachers to keep them away from your pathway.
5. Please refer any questions about booking shows to the Tour Supervisor but also be generally positive about them wanting to have Alpha back! More work for you and your fellow actors!
6. If a teacher tries to talk to you about admin (eg. audience attendance numbers) and then leave, stop them and ALWAYS make sure you refer them to the Tour Supervisor, so that they can get the booking and other admin done. Others don't know the chain of command of our team so they may just automatically think telling you is enough when it may not be, or we may need to get other information from them
7. If we are travelling back to Melbourne at the end of a week or on a Saturday, and you wish to instead not travel in the vehicle and find your own way home (either via plane or otherwise), this is acceptable provided:
 - a. You are not a Company Driver (unless you have arranged special consideration from your Tour Supervisor)
 - b. You do not leave pack up early
 - c. You do not require extra time for the Vehicle to take you anywhere special
 - d. It doesn't happen more than once or twice per tour! (We'll miss you otherwise!)

Microphones off first after the show

1. Once it is clear the show is done, your microphone should be taken off first, if possible, and placed in the microphone drawer in the sound desk
2. Keep your mic belt in your costume box
3. Do not leave your mic lying around at any time, even between shows
4. Do not allow someone else to care for or put away your microphone under any circumstances
5. If you notice that all the microphones are away, you can close the drawer carefully, ensuring no cables are likely to be jammed
6. If there is an extended break between shows, turn your microphone off to preserve battery.

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Mobile Phones

1. Generally, apart from breaks, mobile phones are not to be used whilst you're performing or setting up/packing up.
2. This means you don't take/make calls or start texting whilst you're packing up
3. Please let your Tour Supervisor know if you have a legitimate reason for using your phone.
4. Please note that the the Tour Supervisor will keep their phone/Company iPad on the entire time (on silent during the show). They will most likely be taking company phone calls etc or responding to the Managing Director or clients, and writing notes for the Post Show reports.
5. You can also use your phone for work related purposes, like making social media content for Alpha's accounts, or even just taking videos and posting them on your own stories etc (tag us @alphahsows). Just try not to get distracted with non-Alpha related work or personal stuff.

Pack up & Vehicle Loading

1. Try to get your personal items out of the way first. That way it's easier to get to cables etc, as well as being easier to do a final check once the last thing is loaded in the vehicle
2. Also make sure your costume box is packed and ready to go, and removed from top of any cables. Do this BEFORE you start your pack up jobs
3. During pack up, attend to your specific jobs first (set, sound or lighting), then help others to finish theirs.
4. Once everything is packed up and ready to go into the vehicle, open up the vehicle and load it up!
5. Note that there is an order to the loading of the vehicle, and it helps if you bring things out in the correct order. The Tour Supervisor should know what should come out next, so ask that person or an experienced cast member.

Spending time with children

Part of your job with Alpha is that you are fun and easily accessible to children. This is part of the impact we hope to have and to give positive role models to the youth of today. Something that is REALLY needed.

So, with that in mind, unless we are rushing to another venue, take some time to spend time with children and teachers, chatting, giving autographs etc. Here are some specific tips on how to make this whole process run smoothly:

1. Have sensory acuity and don't let one cast member work at the packing up whilst you stand around chatting.
2. Generally, the fair thing to do is split the packing up and signing autographs/talking time equally amongst the team
3. If children are crowding around – isn't that like the point? They're excited! Enjoy it. Just try to also keep packup (safely) happening.
4. NEVER EVER NEVER EVER EVER EVER be like a teacher (or the stereotype of a teacher)
5. Instead use your skills as a performer to focus children on what you want them to do (rather than asking or demanding that they NOT do certain things)
6. If you get in doubt about crowd control, refer any 'teaching' that you feel is needed to firstly, an actual teacher, or secondly, to the Tour Supervisor
7. Remember that entertaining and talking to children is still considered work (and sometimes is even harder than packing up!) so don't get upset with someone who is doing that. In fact you are highly regarded by management if you can successfully entertain and engage children outside the show, and create great experiences for them until the moment we leave. Have fun! There is no expectation that you pack up fast unless you have to get to a new venue. That said, you also wanna get outta there so you can relax – so balance is key.
8. The Tour Supervisor will most likely only remind everyone to 'get going' in packing up if they know something that you don't, such as the trip to the next venue being longer than normal or just that you need to all get moving so you're not late/so you can go home
9. Ideally keep your visit at a venue to approx 4 hours or less if 1 performance. Keep the packup going, keep it efficient.
10. Just so you know, the core production team, actually love what they do for their job (what a concept)... and we don't have any actual cynicism or contempt for children, our shows, school touring or the company (even when we pretend to). It is expected that you follow this example.

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11. Remind children they can chat with you more if they download the Alpha Shows App – the ‘Mail’ feature allows them to post message and artwork to us. The ‘Messages’ feature allows them to send iMessage style messages to characters (and they’ll respond as the characters with us having to do anything).

Autographs

One of the cool things about this job is that children will often want your autograph or at least connect with you in some way. We generally don’t encourage or discourage autographs. And nowadays they are becoming less of a ‘thing’ so it’s fairly rare, it might be a photo or just a high-5. We also should try to guide the children to download the Alpha Shows App as there are lots of unique and engaging ways to interact with our audiences between live shows on the app. Here’s some guidelines if it ever does happen as things can get out of hand pretty easy so it’s great if we can all be aware of a few things:

1. The best times for autographs is at a school that has had 2 shows and it is recess or lunchtime between or after the shows.
2. If we don’t have time we don’t have time...
3. Sometimes it’s best to not encourage autographs and instead spend time talking. Often a better connection and communication of role models can be achieved by simply playing games and talking. It’s also awesome to ask them questions instead i.e. what was your favourite part of the show, did you have fun, what would you like to see us do next etc...
4. Take turns signing autographs and encourage a ‘line’
5. Announce to the children that you will be signing autographs ‘over here’ (away from packing up)
6. Try to take the children as far away as possible from the set. Our set has been damaged in the past by children being too close. Some set items are also inclined to ‘fall’
7. A great alternative instead is to just chat with children after the show as they’re leaving. Answering questions goes a long way, but again, be very wary of children going near the set or equipment – or with certain groups, being naughty and trying to go backstage etc!
8. And then as mentioned, if there’s a ton of questions that aren’t getting answered, remind them they can still ask them all on our app and we’ll respond back.
9. So yes, **DO NOT LET CHILDREN BACKSTAGE!** Use your microphone on LOUD to ensure children do not go backstage. This also goes for adults! When our curtains are still up, backstage is OFF LIMITS FOR EVERYONE EXCEPT YOU! MAKE A LOUD ANNOUNCEMENT OVER A MIC TO INSIST THIS NOT HAPPEN. Yes, some adults are weird and will act like bratty kids. Treat them as such.
10. Don’t do autographs near the vehicle
11. **Do not sign body parts, homework, uniforms, hats or anything else like that!** You can do pieces of paper or other things that might make sense.

Finishing up and Leaving

1. Remember that the Tour Supervisor may not be there at all for the pack up and bump out, it should be your goal to have the vehicle packed and ready to go upon the return of the Tour Supervisor. Under no circumstances is the Tour Supervisor looking to ‘get out of work’. In fact hanging out and packing up with everyone is usually a lot more relaxing, stress-free and fun than the Tour Supervisor’s job
2. Please remove any rubbish Alpha has made in a venue, even if it wasn’t “your” rubbish
3. Again, please take all our rubbish and put it in a bin. No exceptions!
4. Try and leave the room as good or better than you found it. We have had complaints from the mess left by casts in the past.
5. If you have a legitimate excuse for needing to head off before the pack up is complete, you’ll need to inform your Tour Supervisor.
6. You can’t leave early just because you have a dinner date or need to go to your chiropractor. Schedule your appointments appropriately
7. You also can’t leave early to go do ‘another job’, ‘uni’ or an ‘amateur show’.
8. The term ‘leaving early’ also applies if you are ‘out of action’ for any significant portion of the pack up, such as important phone calls or long toilet breaks. Yes all of this has happened all too often!
9. Please let your Tour Supervisor know before the Tour starts if there is likely to be more than 1 day you may need to leave early

Any queries ask questions in your chat tour channel or email hr@alphashows.com.au if personal

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Back at the Accommodation

1. Once we return to the accommodation, be aware that if you take anything OUT of the vehicle that is part of the equipment/set/costumes or anything that we use for the show (eg. For repair etc), it is YOUR responsibility to make sure it goes back in the vehicle before the next leave time
2. If washing is to be taken out, everyone must check that the washing has gone back in before the next show day
3. Remove rubbish from the vehicle
4. Take your belongings
5. Go relax and make yourself at home in HQ / in regional accommodation!
6. Or if heading home, make sure you take the time to relax and recharge. Try not to over-schedule yourself outside of touring time, you'll just get exhausted and probably get sick.
7. Have fun spending time with your fellow cast mates, but also remember you or others may need some 'alone' time, depending on where a person gets their energy from. One of the toughest things about touring is not feeling you are 'allowed' to take your alone time because of other cast feeling you are being 'anti-social'. Please try not to project at others who take time for themselves. Don't ridicule or tease people who take time for themselves. Let them do this.

End of Tour

Once your tour is over, you are required to 'bump out' back at Alpha HQ. This might be after a show or two in Melbourne, or it might be after you get back from traveling from away from home. Here are the requirements and procedures for end of tour bump out. There is also a separate 'end-of-tour checklist' document that will be sent to you in your final week, with more details, but this is an overview.

1. After the show at your last performance, it's like an extended Friday show:
 - a. Sword care should be done AT THE VENUE.
 - b. Don't put your stuff back in your costume boxes. Washable costumes in the washing bag like a normal Friday. Separate out props into one box, leather items into one box, etc.
 - c. Non-washable costumes can stay in your personal box.
 - d. Remove all personal belongings from your costume box etc, give it a quick clean up.
 - e. Separate out costumes/props that need repairing and give a note about those to your Tour Supervisor, who will then post that list on Mattermost for the Costume person to repair.
2. Back at Alpha HQ, treat the majority of the bump out like a bump in at a venue. This must be no longer than about a 90 minute shift, just like a bump in at a venue. You are paid for the bump out and setup of the tech items. Any cleaning of your personal areas that you have been making use of is separate and not part of the 60 minute shift.
3. When you unload the trailer, put all non-show specific items on the stage and setup for a show performance. Curtains up, sound and lighting setup, same as in the venue and during your rehearsals.
4. All show specific set, will go back to the area in the set rooms that have been designated for the show you just finished. Keep it all together, random items that don't fit with the set flats usually get put above on the high shelves (use a ladder but be safe)
5. Swords will have been taken care of back at your last venue. Simply put them back in the prop room/dressing room off the side of the stage.
6. All costumes boxes can be put back in the prop room/dressing room on the shelves as well, but remove the non-washable costumes and return them either to the costume storage areas upstairs or the costume sewing room.
7. Put the repairs of costumes and props in the costume sewing room.
8. At one point on your final day or week, you should complete a post-tour evaluation, available here: <https://www.alphashows.com.au/post-tour-evaluation-form/>
9. And you're done! Once these items are completed, and if you aren't staying at HQ, then your shift is over and you're free to go home! Thank you for a wonderful tour! Make sure to return other items like uniforms etc if you're not immediately returning for another tour.
10. If you are making use of Alpha HQ to stay, make sure you clean up especially if you are not immediately returning. Don't start cleaning before the show bump out is done, focus on that first so you can dismiss the other cast asap.
11. The accommodation is provided as a courtesy so it's important you leave it as good as you found it. Of course, cleaning the accommodation is not paid or part of your shift, as we do not require you to stay on site or make use of our facilities. So you can clean out your personal belongings and put your sheets/linen into a wash. Here's a list of what should happen at the end of each tour to be ready for next rehearsals:

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- a. Wipe down all surfaces of bathrooms, clean toilet and shower.
 - b. REPLACE TOILET PAPER – the toilets should not be left empty of toilet paper at the end of a tour
 - c. Wipe down all surfaces in kitchen and living room area
 - d. All dishes and cutlery washed and put away.
 - e. All areas vacuumed
 - f. All linen and towels put in a pile ready for washing
 - g. All personal items removed
 - h. Appliances cleaned
 - i. Laundry left clean and tidy, bins emptied
 - j. All trash put away and bins emptied and placed in large trash bins
 - k. ALL food removed and/or trashed from kitchen and fridge
 - l. Just leave it how it was when you started YOUR rehearsals.
12. Stage and other work areas will be cleaned by Alpha periodically so you do not need to worry about that stuff.
 13. Clean and remove all personal items from van/trailer. Should be clean, clear of debris and ready for service.
 14. All equipment for touring should be returned and left in a secure area at Alpha HQ. Van/Trailer/Venue keys, credit card, iPad and folder, and all other company assets and property before leaving premises.
 15. Sign out your tour on the Alpha Shows App in the Resources section!

So that's it for 'How it all works'! The following is just some final important points about Alpha Touring.

Expanding your Awareness

Alpha Shows aren't like other performing jobs. We've communicated to you right from the start, when you first looked on the website, to your audition and in rehearsals, that there is far more to this job than just performing on stage. Those who excel at the Alpha Touring thing, generally have one thing in common. They start to expand their awareness, and notice things that are outside of themselves.

We would suggest that once you become reasonably familiar with your character and your performance, especially if you've done a few tours, try to expand your awareness to other things that are part of the touring experience. It can be very rewarding. There is no time limit or expected number of shows it takes for you to do this (if at all), but think of it as a list of things that when you notice yourself just naturally starting to do, you can then know you are on the right track to true fulfillment in your job and contributing at a higher level to the outcome of our performances. Again, it isn't a requirement – you are also more than welcome to just come in and do the basic job. We hired you to do that and can expect that from you – we can only hope you also want to do more!

These lists aren't exhaustive it's just what I could think of at the time. Once you have mastered this list, you can continue to grow by downloading the 'Alpha Leadership Manual' which will outline what we are looking for when it comes to being a leader in the company.

The first list is specifically things to expand your awareness about that happen during a show (the hardest thing to do):

1. Does a child have their hands over their ears? Indicate to a teacher to get them moved etc.
2. Is the sound level too high/too low? Is one person louder than another? Let your Tour Supervisor know. Don't change the gain levels for each channel without co-ordinating with the Tour Supervisor. This doesn't mean the channel fader – always feel free to change this as appropriate, the gain levels are the overall gain levels that you access by using the touchscreen.
3. Are sliders on the sound desk not where they are supposed to be? Fix them or ask your Tour Supe
4. Is everyone's microphone on? (check on the sound desk, if it says "MUTE" it's off!) Are batteries running low on other actors microphones? Let them know or help them swap them for new ones.
5. Is the camera angled correctly, with the set at the top of the screen and the bottom showing as much of the audience as possible, so as to have maximum awareness of your audience and performers on stage
6. Is there a problem with a speaker? Is only 1 speaker working? There are 4 speakers in total, plus a subwoofer, the show works best when all 5 are working. See if you can fix it, maybe it's just a cable half out? Before a show, go listen to each one to ensure all 5 are working properly (when music playing)
7. Are 1 or half or all of the lights not working? See if you can fix it or let your Tour Supervisor know.
8. Is a set piece not correct? Has something fallen down? Even on stage, see if you can adlib and fix it (you'll generally be regarded as a legend when you do that stuff!)
9. Are the curtains not correctly set somehow, allowing audience to see backstage? Are they not wrapped around the telescopic poles making it look untidy?
10. Is the fog machine in the right place and facing the right direction? Is it on and working? Feel free to add some haze or fog to the show at any time, just to test it's working for the times you REALLY need it for the story.
11. Is someone else's costume broken or coming apart, or even sitting weirdly? Be aware of personal boundaries and ask permission before fixing something on someone's body.
12. Are the canvases hanging correctly and not stuck or crooked?
13. Is someone videotaping the entire show? See if you can signal them to stop or tell your Tour Supervisor. This only applies for long periods of filming. Short bits and photos on phones that are obviously for social media are encouraged.
14. Are some teachers showing displeasure at something? How can you fix it?
15. Are the year 6's, 7's, 8's engaged? Are they taking on the message? What can you do to engage with them? Literally go out into the audience to the older kids during a funny sequence in the show? Address them directly in the EP? Change the approach of the EP to really challenge them?
16. Is everyone having fun and working at his or her best, including your fellow cast? Communicate everything you notice to your Tour Supervisor
17. Is the audience having the best time of their lives? If not, what can we change to make it better?

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There are also a number of things you can notice yourself doing outside of your on-stage time:

1. Does your Tour Supervisor or driver need extra help with something?
2. Does your Tour Supervisor seem unusually stressed about something that may just be something silly to do with setup or the team? Can you help with it, make it better? Are they getting frustrated by having to ask the same things over and over every day? How can you help those on tour who are taking a little longer to 'get it'?
3. Are all the sandbags in place, curtains wrapped properly, leads safe with plenty of slack, chairs setup for teachers, plugs secure, everything preset, circuits checked?
4. Did we get the rebooking?
5. What was the feedback like?
6. Does the vehicle need to be prepped or setup for something?
7. Is the vehicle too messy?
8. Do we need diesel?
9. How's the tyre pressure? Tyre treads? Oil? AdBlue supply? Grease nipples for trailer? Everything safe?
10. Are we parked in the proper spots at HQ (the 5 parking spots on the side of our building are 'ours')
11. Is the vehicle locked up secure when you're done?
12. Do we need more gaffer tape/supplies/fog machine fluid/wristbands etc?
13. Has show washing been done / all accounted for / put in the vehicle before we leave?
14. Does a specific team member seem sick / disconnected / habitually moody? Discuss with Tour Supervisor/Director as soon as you notice it.
15. Have people been gossiping, or is someone being a pain in the neck? Discuss the reasons with your Tour Supervisor or Managing Director and see if we can sort it out. Communicate everything you notice to your Tour Supervisor.
16. Is something clearly not right or safe? Speak about it immediately. Don't wait until the end of the tour!
17. Have you got an idea for a future cast member?
18. Have you got any connections that could get us a booking? Or a school where we could offer a free show during your tour? Perhaps it would be exciting to go to your old school or a family members school etc.

Relating and Personal Matters

If you have any challenges on tour, the first thing to do is SPEAK YOUR MIND, and never let any frustration turn into resentment by not expressing yourself. This means express yourself to the Tour Supervisor, not by gossiping to each other. Any issues you're having, have the resilience and courage to speak up in a professional and courteous way. Don't make up things to justify your own feelings. If something has happened that relates to the tour, either professionally or even personally and how we relate to each other, you **MUST** discuss it immediately with your Tour Supervisor, or alternatively, to the Talent Director (who is essentially your HR representative). Only bad things happen when you don't. That does not mean you gossip and discuss it amongst yourselves.

Honesty and openness, as well as respect, is of paramount importance, and no opinion or problem will ever be dismissed, and the earlier you bring up the topic the quicker it can be resolved. If someone tells you 'management doesn't care so don't bother' – it's not true. Do not believe anything negative about the company. Management cares deeply about your happiness. Even if something can't be done immediately, whatever you report **WILL** be taken into consideration and a fix for it will be implemented if it's an ongoing / legitimate issue. If something in this manual concerns you, come talk to us immediately. If someone has upset you, let your Tour Supervisor or Talent Director know. If you feel something is happening that prevents you doing your job or enjoying your job, come talk to us. **DO NOT WAIT UNTIL THE END OF YOUR TOUR!**

The casts spend a lot of personal time together and it's easy to misconstrue things and become emotionally entangled with your fellow cast mates in inappropriate ways. It's best to not 'couple up', bitch with your buddy, whisper secrets, or otherwise cause segregation amongst the cast or uncomfortable situations where others have to 'tiptoe' around you for fear of upsetting you.

That said, if you have an emotion come up whilst at a venue, take the time to process it and feel it fully, just like we teach. Just try to stay out of 'victim' mode. However, if someone is consistently acting unprofessionally it's your duty to report it. Feeling your feelings is one thing, and good to be humble about the events that happen to you, even in your interactions with your fellow cast mates, but don't allow yourself to be consistently treated badly or harassed etc. If there's an unprofessional situation, we need to know about it and fix it asap. We can't fix it if we don't know about it.

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You can decide how you want to run your tours, whether that's by having regular meetings, or just having casual chats about any problems. Liaise with your Tour Supervisor about anything you feel would help and reach out to Company Management for anything more serious that you want to discuss.

Challenges on Tour

Firstly, it's everyone's responsibility to take care of themselves and ensure they are in a peak state for performing all scheduled shows. It's part of your contract. However, if a situation arises where something is not going as planned, such as someone being under the weather or other challenges that put pressure on the team, it's your responsibility to just be of service and be ready to help from a non-ego perspective. It's not appropriate to insert yourself with 'suggestions' or 'offers of help' that contain within them an opportunity for you to get extra significance from the drama etc. You should always have the higher outcomes of the onstage performance and the needs of our audiences first and foremost. If any challenges occur, it is a requirement of your contract that you simply speak to your Tour Supervisor (if appropriate) and let them know if there's anything you can do to be of support or help, and that's all. Having private chats, expressing your opinion or influencing others decisions is not appropriate as a Company Cast Member. All discussions on the appropriate course of action to solve a challenge should be between the Tour Supervisor and Company Management. If you are then asked if you are able to change something up (for instance, to cover for another performer, to sing for someone etc) then that's something you can agree to or simply state the truth about whether that's something you can do or not. But there has definitely been an issue in the past with 'too many cooks in the kitchen' when it comes to facing challenges on tour. So we would humbly request again that you decline to involve yourself in drama, to incite drama, to look for drama in any way, to chat incessantly about potential drama, and instead to just continue to live the philosophies of Alpha Shows – that everyone has a greater capacity than they previously believed about themselves, to own your state and focus, to own your own 'story', and that you also believe in everyone to overcome whatever challenge being confronted with, and you are simply there to support and love them along with the rest of us.

Thank you for your hard work, talent, dedication and heart for your support whenever challenges do arise!

Future Productions

As a Company Cast Member you can help to ensure we get more bookings or referrals! Please help in any way you can! You can especially encourage clients to talk to other venues to encourage them to spread the word – even for the current tour you're on! We might even be able to offer a last minute free show to a new venue, especially if you have a personal connection to that school or venue!

Be positive. Get excited about future productions when talking to venue bookers. Make sure you are an excellent ambassador for the company. Please do everything you possibly can to leave a favourable impression of the company. Remember future sales affect the number of productions we are able to tour and therefore directly affect future employment for actors – this means you (and your friends!). Feel free to bring your friends in that you know would be a great addition to the team. Partners too – we believe in good working environments and having strong bonds with each other ensures successful tours.

Away from venues, it is appreciated that you talk to anyone who might be interested in booking us, especially Primary School Teachers. It is an extremely difficult job winning a new client. The more bookings we get, the easier it is to fill up the weeks with 8+ shows each, and the easier it becomes to pay you all more! Anything you can do to tell friends, family, teachers, and fellow actors about the great experiences Alpha provides for kids and actors alike, will be much appreciated and reciprocally rewarded back to you!

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The Company's Future and You

Do not hesitate to let us know about any way that we may have slipped up – if you know our outcomes, which you do by now, you'll know when we don't meet them! Suggestions for how we can improve are welcomed, including all ways we communicate and work with you guys, with teachers, other clients. And we also welcome the possibility of your future total involvement in Alpha – and expanding what roles you take on with us beyond performing. Be sure to communicate any goals you have for expanding into leadership roles within the company.

There's lots of opportunities to grow within Alpha! So if you have plans help with directing (when you're not on tour), tour supervise a tour, choreograph, or do a filming project, or any other idea please come tell us about it! We can probably help make it happen!

When you're ready to move on from Alpha Shows, that's great too – we celebrate your passions and goals in life and hope Alpha has been an integral part of your growth and learning as a performer and human. Please note that you have continuing duties as part of your contract when you do leave – even if you leave in an odd way or earlier than anticipated. This means you are under an ongoing NDA and have fiduciary duties to ensure what you do and say doesn't negatively affect Alpha's financial wellbeing. We care deeply about our mission and what we do, so we cannot have anyone jeopardizing our ability to positively impact lives around the country. This applies to continuing to not share company intellectual property like scripts etc, but it also means you are under an obligation to not spread rumours about the company or do anything that would negatively impact the company's reputation. Doing so can be considered injurious falsehood. We will not look kindly upon anyone who spreads false rumours, tells their friends not to work for us or the like.

That said, we are not asking you to never speak about Alpha Shows to your friends – the good and the bad parts of it. Everyone should have the chance to explore what's beneficial for them and your feedback could help them, however, sharing untruths about your experience will not be tolerated, especially if you do so without first speaking to us, as stipulated in this manual, to work through any issues you encountered in a reasonable manner **directly with us** (not just your Tour Supervisor or other cast, not just your agent). There is nothing that could possibly happen on tour or rehearsals that's been directed to occur from Company Management that would ever be a reason for ongoing resentment or spreading negativity about Alpha Shows, and if anything did occur on your tour, it is not something that Company Management has directed to occur. If you believe it has been – then something else nefarious is going on and it is your contractual duty to discuss it transparently and openly with your employer—not someone else who may desire to speak for us, pretend to be the person in charge or who may insinuate a version of reality that may contain an agenda or ulterior motive not attached to truth.

We believe in you, we love you, and we will always support you being all of Who You Are. Alpha Shows has a long reputation of decades of shows and experiences that are positive. If you have anything but a positive experience we definitely want to rectify and solve that for you if we can, so always reach out the moment anything doesn't seem right. If anyone tells you, ever, that we do not care or have no desire to help you, mistreats staff or that Alpha Shows is not a positive force for good in the world, they are lying to you and seeking to manipulate you for their own purposes.

We have taken steps to prevent this but we can only do so ongoing with your good intentions and proactive communication as well. So again – if anything at all doesn't seem to make sense or something feels off – please contact us. You can email hr@alphashows.com.au or book a time at <https://calendly.com/alphashows> and the actual people in charge will be glad to discuss everything with you further.

Thank you again for your heart and passion for this type of contribution to the world. We are fortunate that you felt aligned to join with us, and no matter what the future brings for you, whether that's at Alpha Shows or beyond, we wish you all the best!

HEALTH AND SAFETY INFORMATION

The following information has been compiled to ensure your safety whilst working for the company. Please read the information carefully and immediately discuss any point which may give you cause for concern with your Tour Supervisor. This is for your benefit so please read it very carefully, even if it seems like common sense. We also have a Health and Safety Handbook on tour at all times to ensure safety at all times.

Loading/Unloading Vehicles

1. Never lift heavy equipment on your own
2. Never carry more than you can EASILY manage
3. Take care when stepping in or out of the company vehicle and always have three points of contact
4. When lifting equipment ensure you do so properly. Bend your knees not your back
5. Never rush when carrying equipment
6. Ensure your pathway is clear
7. When using the tail ramp on the trailer follow these rules:
 - a. Always have 2-3 people opening and closing the ramp. It is quite heavy and definitely not a one person job
 - b. Be extremely sure footed and only wear shoes with excellent grip on the ramp. It's quite steep. Take extra care in any wet weather as the ramp can get slippery. It may be helpful to hand things out of the trailer in these conditions.
 - c. Always make sure there is plenty of grip tape on the ramp. Buy some more and put it on if its not as effective as it used to be!
 - d. Always have people holding and guiding equipment to ensure it does not fall off – 2 people for heavier wheeled items
 - e. Never jump on the ramp, or off of the ramp
 - f. Always check the surface you are stepping down on to from the vehicle
8. Ensure children and all others are far away from the vehicle and from the path to the vehicle from the venue. You can place a few of our cones on the ground to separate children from the packing the vehicle space
9. Ensure no other person is obstructing you or in your way
10. Always look in the direction you are travelling
11. Yell out if you are carrying things through a blind spot to warn others. "Points" or "Corners".
12. Stow gear in vehicle properly. Equipment should not be able to fall, smash or move around whilst the vehicle is in motion
13. Avoid lifting anything above shoulder height. Get assistance for the fog machine and lighting bars.
14. When moving anything on wheels be aware of bumps and uneven surfaces or low doorway entries.
15. NEVER reverse the vehicle without manual guidance from behind!
16. Ensure all entrance doors are safely held back to ease the bump in (use shot bags or other items found in a venue to prop open doors). You must check that any doors unlocked or opened are securely relocked or closed as soon as all of the equipment has been safely loaded/unloaded. This is extremely important, especially in school buildings

Setting up Scenery/Sets/Backdrops

1. Select the area carefully. Make sure ground/floor is even and free of obstructions. Also look up – are the curtains going to get blocked by a fan, air conditioner, cables across the room etc
2. Never leave set equipment standing until you are sure it is safe to do so
3. Be very careful of the large truss, rigging and winch up stands. **Almost all injuries in the past have been related to the large winch up stands that hold the truss, or the lighting stands out in the audience. STAND CLEAR. Be careful of the handle (always have a hand on it when not locked). Be aware of tripping hazard of the TRIPOD LEGS as they are often partially covered by the curtains.** If you are not careful, you will trip. STAY CLEAR of all stands, winches, truss etc. unless operating them
4. Do not try and put up heavy sets on your own, work together with your team
5. Do not leave parts of the set sticking out in such a way that they could cause injury
6. Ensure access to and from stage/performance area is clear and free from obstruction

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7. Report/repair any loose hinges, bolts or protruding nails, etc that may cause injury to staff or clients
8. Ensure access pathways to stage/performance area are wide enough to allow all cast members safe and easy entry/exit. If there is a potential issue, alert the Tour Supervisor straight away
9. Ensure no part of the set/scenery could fall and hit any member of the cast/audience
10. Use shot bags on all base plates to hold down poles
11. When working on a raised stage ensure extra care is taken and the stage space is appropriate
12. Ensure any masking tape or other type of line you use to mark the front of the stage also includes a centre line and that the space is large enough to accommodate the movements of the show and/or any stage combat

Striking Scenery/Sets/Backdrops

1. Do not rush when striking sets
2. Always take off swingers before removing bolts
3. Do not try and manage heavy/awkward items on your own
4. Do not leave unstable set items unsupported, lie them down on the ground
5. Try to avoid double handling set flats. When removing, take directly to the trailer, rather than removing and leaving against a wall, and then handling again when taking to the trailer.
6. Take care to avoid hitting people with poles or sharp objects. When going around a blind corner, make a verbal announcement (such as 'points', which is standard verbiage in Hollywood, or 'corners' etc)
7. Always look in the direction you are travelling, even if you are not carrying something. Have sensory acuity about your surroundings

Sound/Lighting Equipment

1. Always take great care when transporting sound and lighting equipment
2. Where necessary ensure all cabling is either gaffer taped to the floor or covered with a mat or cable cover. Nobody should be able to catch their footing or trip over sound/lighting cables. Keep cables towards walls when possible
3. Always plug in equipment with care
4. Before the power is switched on or off ensure that all of the cables are securely connected. Each team member must be fully aware that the power is being switched on or off, this should be announced by whomever is switching the power. Sound desk should be muted and all faders down.
5. Ensure all connections are securely fastened, as if they are not lights could either not work or work unpredictably
6. Lighting/Speaker stands should be located in an area away from the audience. **If this is not possible they should be cordoned off with chairs to ensure nobody can accidentally knock or push them over**
7. When focusing lighting ensure you are completely supported and if necessary another person is present in case you slip
8. Be wary of the brightness of lights – if someone is close by and you're about to turn on a light, give a verbal warning ("Striking" is standard in Hollywood).
9. Do not attempt to move a lighting stand when it is fully extended with the lighting bank on it
10. Speakers should be lifted on and off stands by a minimum of two people
11. **Check sound levels carefully.** Most complaints in the past have been due to excessive loudness of music and voices
12. Take great care to protect sound and lighting cables from damage. Immediately report damage or wear and tear to the Tour Supervisor
13. Do not use cables, leads, or connectors if any terminal wiring is exposed
14. Stow all sound and lighting equipment/cabling with great care. Gaffer tape must be removed from cables before they are coiled up after each show
15. You will be taught to wind cables – ask if you do not know how to do it properly. **VERY IMPORTANT:** you will ruin cables if you do not wind them properly

Use of Pyrotechnics

1. Always take great care when handling all pyrotechnic materials.
2. When not in use ensure all pyrotechnic equipment and combustible materials are safely and carefully stowed away
3. Never point pyrotechnic equipment directly at other people or flammable materials

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4. Do not use pyrotechnic equipment unless you are totally convinced it is safe to do so
5. Wait until just before a show to load a pyro, either a hand pyro or the flash pot
6. Never look directly into a loaded pyrotechnic
7. Never leave pyrotechnic equipment or combustible materials unattended in a venue
8. Never place pyrotechnic equipment or combustible materials near a direct heat source (including sunlight)
9. Keep dry combustible materials in a safe controlled place
10. At the end of each day the pyrotechnic equipment should be cleaned using the correct materials provided
11. There is a Hazardous Materials sheet for the Flash Powder in the vehicle, ask your Tour Supervisor if you need it for any client who requires it

Fog Machine

1. Ensure that the liquid inside the machine can not spill at all
2. Ensure you have securely tightened the lid of the container to prevent spillage
3. Do not open liquid or pour liquid anywhere that you could be knocked, or in an unsafe environment
4. Ensure you always use a funnel when filling up the fog fluid
5. Do not activate the fog machine at any time except at the correct time during the performance, unless you are testing it and you have confirmed with the Tour Supervisor that the fog machine can be used in that particular venue
6. Avoid excessive use of the fog machine. Use it strategically on a lower setting, and ensure the machine is set up in a location that avoids the fog going directly out into the audience
7. There is a Hazardous Materials sheet for the Fog Machine in the vehicle, ask your Tour Supervisor if you need it for any client who requires it
8. Avoid contact with the fog machine immediately after a show as it can get very hot!

Stage Combat

1. Ensure all fight scenes are safely choreographed
2. When using swords or any other weapon take great care to avoid injuring other cast members. If unsure about a move, do not do it
3. Ensure no member of the audience or cast is at risk from ANY fight scene or weapon
4. Always rehearse a fight scene before a show to assimilate to the performance area, and be aware before the show starts where the audience will be sitting
5. When working on stage ensure no danger of falling off the stage exists by being aware of your surroundings – fluoro tape can be very helpful, especially for suit characters
6. NEVER drop or throw equipment in the direction of the audience or a cast member (even if it is supposed to ‘look’ like you are involuntarily dropping a weapon)
7. Check swords for cracks or damage. If a sword is damaged, do NOT use it. Maintain care for the weapons. Ensure they don’t have any wobbly bits or burrs down the blade.
8. Ensure you understand the concept of ‘safe distance’ and always work within that onstage during combat
9. Always maintain eye contact with whomever you’re fighting on stage. Do not start any new move until you have eye contact and are both sure it is safe to do the choreography

Suit Character Work

1. Ensure you are safe when entering and exiting stage/performance areas
2. Only take part in choreographed fight scenes if you feel it is safe to do so
3. Take great care to avoid falling from a stage area. You must always ensure you know exactly where the edge of the stage is and take steps to ensure you are under no risk of falling off it. Practise movement in costume before a show to assimilate to your surroundings
4. Drink lots of water and always have water on hand as suit character work is hot and you must take great care to avoid dehydration. Other liquids other than water do NOT hydrate you (they dehydrate you more)
5. Ensure you also replace salt/electrolytes as sweating and lots of water put you out of balance
6. Remove the suit-head whenever possible

Company Drivers

1. Never consume alcohol when nominated as the driver of a company vehicle (ie. when you’re driving)
2. Do not consume alcohol a minimum of 8 hours before you are due to drive a company vehicle
3. Do not drive a company vehicle if you consider it unsafe to do so
4. Do not drive a company vehicle if you are overly tired

Any queries ask questions in your chat tour channel or email hr@alphashows.com.au if personal

TOURING MANUAL / WOHS / SOP/ SWP INFORMATION

5. Do not break the legal speed limit in a company vehicle
6. Smoking in the company vehicle is strictly prohibited
7. Do not use a mobile phone when driving a company vehicle
8. **Never reverse a company vehicle without the assistance of another person standing at the rear of the vehicle providing safe guidance**
9. **Take exceptional care when driving in and around schools/performance venues. Drive at walking pace in playground and have the cast herd the children in the playground to ensure safe passage**
10. Keep windows and lights clean. Check oil/water/washer levels and tyre pressures once a week
11. Ensure all members of cast/passengers wear seat belts at ALL times

UNDERPERFORMANCE

Underperformance at Alpha Shows is defined as any failure to adhere to the standards in your contract or in this Touring Manual, which has been provided prior to your contract beginning. It also includes any additional direction given to you by a Supervisor at any level above you in the organisation, whether verbally or in written form.

Underperformance or poor performance can include:

- not performing duties, or not performing them to the required standard
- displaying negative or disruptive behaviour in the workplace
- unacceptable behaviour at work (for example, telling inappropriate jokes)
- failing to comply with workplace policies, rules or procedures.

Underperformance doesn't just affect the output of an individual employee – it can also impact co-workers, customers and business productivity.

Serious misconduct

Serious misconduct is when an employee:

- causes serious and imminent risk to the health and safety of another person or to the reputation or profits of their employer's business
- deliberately behaves in a way that's inconsistent with continuing their employment
- repeated and consistent insubordination after efforts have been made to correct the underperformance

What happens if I am 'underperformance'?

The process at Alpha Shows for addressing underperformance is as follows:

1. Discussion about your underperformance and what you have to do to correct it
2. Informal warning (verbal or written)
3. Formal written warning
4. Dismissal

Any warning you receive will be added as a formal reprimand on your permanent record in the Alpha Shows Personnel database.

The formal process does not apply contract to contract, and instead you may just find that you will not be offered a future contract in a new tour.

Any queries ask questions in your chat tour channel or email hr@alphashows.com.au if personal

PREDATORY BEHAVIOR / SEXUAL / WORKPLACE HARASSMENT

Any type of predatory behavior or harassment is unwelcome conduct that humiliates, offends or intimidates people. Under federal anti-discrimination law an employer, regardless of size, may be legally responsible for discrimination and harassment which occurs in the workplace. Employers must actively implement precautionary measures to minimise the risk of discrimination, predatory behavior and harassment occurring. For this reason as well as wanting to ensure the workplace is pleasant for all Alpha staff, Alpha has a very strict policy on harassment or inappropriate/unprofessional behavior of any kind.

Bullying is another form of workplace harassment. Examples of bullying behaviour include

- unfair and excessive criticism,
- publicly insulting victims,
- ignoring their point of view,
- constantly changing or setting unrealistic work targets and undervaluing their efforts at work.

What is predatory behavior?

Predatory behavior is any sort of manipulation or control of others that might include bullying, coercion, or verbal denigration language that aims to influence or outright control/limit someone else's behavior to have it fall in line with your personal desires/ego/selfish wants in a professional environment such as:

- subtle insults veiled as compliments
- suggestive language or insinuations of what is 'correct' to influence decisions or cause your preferred course of action to be implemented
- specific viewpoints or proposed courses of action hidden inside leading questions/beliefs/opinions
- any sort of power dynamics that are unwarranted/inappropriate eg. a Tour Supervisor using their position of power to promise favorable treatment or casting
- using past trauma or insecurities to justify self-victimhood or manipulative language to prevent others' free expression/exploration of emotion and/or actual present moment challenges
- any sort of divisive language or setups eg. a Tour Supervisor or other senior cast member having 'favorites' and not being inclusive of all team members, any type of segregation or separation
- Denigrating the shows, director, messages, EPs/closed eyes, characters etc.
- Showing any type of disrespect to the company / management, or insinuating false realities about company management and using it as a way to increase personal power
- Enrolling others in your schemes or divisive attitudes, and using 'loyalty' as a false virtue to ensure compliance with your model of the world or wishes
- Any sort of coercion or pressure to have groups or the cast do things 'together' without respect for those who are introverted or need rest
- Any type of 'information/knowledge' hoarding, including technical knowledge about the shows technical elements. If someone wishes to learn something, they have a right to learn
- Any type of management style that leaves people feeling afraid or not accepted, using anger or harsh language to control behavior
- Overly critical of one group over another, blaming others for your own mistakes
- Consistent refusal to be humble and take responsibility for your own mistakes / negative emotions / projections, and instead demanding the alteration of others behavior to cater to you

What is sexual harassment?

Sexual harassment is any unwelcome and uninvited behaviour or comments of a sexual nature. Sexual harassment may include unwelcome actions such as:

- offensive gestures, jokes or the display of offensive pictures (including in an electronic format)
- leering, patting, pinching, touching or unnecessary familiarity
- persistent and unwelcome demands or subtle pressures for sexual favours; or
- offensive comments on physical appearance, dress or private life
- using sexual encounters as a way of increasing personal power or power over others
- If such behaviour could reasonably be expected to make a staff member feel:
 - offended, disrespected and humiliated; or
 - intimidated and frightened,
 - then it is against the law.

If you are not sure whether certain behaviour constitutes sexual harassment, you should discuss this with your Tour Supervisor or the Director of Talent.

Any queries ask questions in your chat tour channel or email hr@alphashows.com.au if personal

Harassment & predatory behavior complaints procedure

Informal complaints

Informal ways of dealing with sexual harassment or predatory behavior can include the following action:

- You may wish to deal with the situation yourself but may also wish to seek advice on possible strategies from your Tour Supervisor, sexual harassment contact officer (Director of Talent) or Managing Director
- You may ask your Tour Supervisor to speak to the alleged harasser on your behalf. The supervisor will privately convey your concerns and reiterate Alpha's harassment policy without assessing the merits of the case
- A complaint is made, the harasser admits the behaviour, and the complaint is resolved through conciliation or counselling of the harasser
- A supervisor or manager observes unacceptable conduct occurring and takes independent action even though no complaint has been made.
- If the complaint is about a Tour Supervisor, informally communicating with someone in management (eg. on Mattermost or email)

Formal complaints

This procedure assumes that informal resolution of the complaint has been unsuccessful or is inappropriate.

- A formal complaint of sexual harassment will need to be in writing and should be made to the Director of Talent, Kat Glieson.
- The Director of Talent will undertake a preliminary investigation of the complaint
- The Director of Talent may carry out further investigations if necessary, including referral to an external mediator/conciliator.
- The Director of Talent will then take appropriate remedial and/ or disciplinary action, and/or elevate to the Managing Director
- All parties to the complaint will be advised of the outcome.

Principles

The principles which apply to the sexual harassment complaints procedure are:

- Everyone has a right to be treated with respect, privacy and professionalism
- Everyone has a right to "due process", ie the person against whom the allegation is made has the right to know what is alleged against them, the right to put their case in reply and the right for any decision to be made by an impartial decision maker
- Wherever possible a non-adversarial and non-judgemental resolution to the problem will be pursued
- Complaints will be treated in confidence and where confidentiality cannot be guaranteed this will be clearly indicated.

BOTTOM LINE: Alpha will not tolerate any kind of harassment or predatory behavior in the workplace. If you are found to be acting unprofessionally the consequences will be severe. At the very least you will NOT be invited back to tour with us if there have been ANY complaints of bullying, predatory behavior, inappropriate sexual encounters or other harassment in the workplace by any current or former cast member.

All complaints are taken very seriously and will be followed through to its full conclusion. If you have a complaint against anyone please bring it immediately to your Tour Supervisor or Company Management to be dealt with immediately. Do not wait until the end of your tour. Do not believe that nothing will be done. Company Management will take all comments and feedback and want to make things better for everyone.

Important Notice to all team members:

It is your responsibility to ensure you have read and understood all points discussed within this manual.

You will be signing to that effect on the Alpha Shows App.

Again – you really must absorb fully all information contained in this manual. It is unlikely life on tour will be easy without doing so.

This manual is, and remains, the property of Alpha Shows Pty Ltd. It should not be copied, sold or recreated in any way without the express permission of a company director.