

The Whitney Theater at Yale University
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(203) 432-1140 (Theater Phone)

Yale College, Theater Studies Program
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Theater Studies Producer's Packet

While this packet contains information that is specific to the Whitney Theater's inventories and operation, its policies are applicable to any Curricular Production in Theater Studies.

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Policies, Guidelines, and Resources for the use of the Whitney Theater

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Greetings Producers,

The Theater Studies Producer track upon which you are embarking is a model that is unique to Yale. There are many reasons that one might choose to produce: many non-theater majors gain valuable experience and gratification from supporting curricular performance work in this way. In order to propose a Senior Production Project, one of the senior Executive Producers must first have served as Producer on a Theater Studies curricular production. This model benefits current seniors, who require active, trustworthy, and devoted producers in order to mount successful productions. It also offers juniors an important perspective on the process of theater making, allowing a firsthand appreciation for the role that good management plays in producing effective work and engendering a sense of the qualities desirable in future collaborators.

The first step in becoming a producer is to align yourself with a Theater Studies curricular production. A list of upcoming shows and their executive producers is available from Nathan Roberts, the Theater Studies Production Manager. It is the responsibility of anyone who wishes to produce to make arrangements to do so. Executive producers – that is, the seniors enrolled in THST 491 for whom the production serves as part of the senior requirement – may work with any producer they wish, major or non-major (there is a limit of two co-producers per production). The THST 491 class tracks the senior project production process through its conception, design, and production, providing an environment in which to develop ideas, discuss challenges, and reflect on successes and failures. Producers, along with designers, dramaturgs, and other members of the creative team, will join the Executive Producer(s) in 491 for a design presentation preceding the load-in of the show.

To be a producer is to take on a position of leadership. In order to satisfactorily complete the job of producing, student producers – at a minimum – must:

- 1) Respond swiftly to communication from team members;
- 2) Coordinate and manage load-in and strike;
- 3) Share the workload equitably, if there are two co-producers;
- 4) Exercise initiative and diligence throughout the process. This includes:
 - a. Doing what needs to be done when it needs to be done, or making sure someone else does;
 - b. Doing what someone else should have done but hasn't, or making sure someone else does.

The majority of Senior Project productions are staged in the Whitney Theater. The Whitney Theater has two primary functions: It serves studio classes in acting, directing, design, and playwriting during the day and as rehearsal and performance space for Theater Studies senior projects during evenings and weekends. All users of the Whitney Theater have an obligation to be conscientious neighbors to the film screenings and lectures that occur regularly in the adjacent Whitney Auditorium. In order to maintain our good relationship with the Whitney and the sister arts housed therein, please ensure that cast, crew, and audience members are quiet and respectful both in and outside of the theater.

Senior projects in the Whitney must observe all other rules and regulations regarding safety, security, cleanliness, scheduling, and etiquette set forth in the Whitney Theater Senior Project Producer's Packet and on Undergraduate Production's website. Please familiarize yourselves, your cast, and crew before beginning your production work in the space. If these rules are not heeded, seniors risk academic probation, which, in extreme cases could lead to cancellation of the production.

As your DUS, Production Manager, and Technical Director, we look forward to making your experience as a Producer a safe, creative, and fulfilling experience for you and your creative team. Don't hesitate to ask any questions or raise any concerns along the way.

Elise Morrison, *Director of Undergraduate Studies*
Nathan Roberts, *Production Manager*
Rose Bochansky, *Technical Director*

Theater Studies, 09/11/15

The Role of the Producer (I'm the Producer. *What now?*)

The Producer is responsible for ensuring that all production activities in the Whitney Theater are conducted safely and properly. As Producer, you will receive keys to the tool rooms and weapons cabinet, and assume responsibility for the security of and access to the theater during the period of residence of the production. You will be responsible for ensuring that the theater is clean and orderly after each rehearsal, work period, performance and strike. Though you may perform a variety of roles on behalf of your production, you may not serve as producer concurrent with being the Director.

Other Production Team Responsibilities

The Executive Producer: Senior Theater Studies Program majors function as Executive Producers of their respective Senior Production Projects. While the Producer oversees the day-to-day running of production, the Executive Producer is responsible for its overall execution, and for general adherence to the policies set forth here and on the Undergraduate Production Regulations website. In other words, the Executive Producer, while engaged artistically, is ultimately responsible for ensuring that the Producer performs his or her duties reliably and effectively.

The Director is responsible for ensuring that the Whitney Theater is used safely and conscientiously by all actors, performers, production team members and technicians. The Director is granted key card access to the Whitney Theater, and assumes responsibility for the security of the theater during the period of residence of the production. The Director may not assume these responsibilities concurrent with being the Producer.

The Production Team may include the Art Director, Technical Director, Scenic Designer, Lighting Designer, Costume Designer, Sound Designer, Props Master, Stage Manager or others designated by the Producer and/or Director. Each member of the Production Team is responsible for the individual aspects of their area of expertise. The Production Team must accept responsibility for the safe and proper conduct of the technicians and other production staff working with them.

The Sponsoring Organization: Some Producers may choose to mount the production as a collaboration between Theater Studies and an existing undergraduate organization. If this is the case, the officers of the Sponsoring Organization must be listed on the Production Application.

Senior Production Project Policies and Guidelines

Schedule and Supervision in the Whitney Theater

Productions are typically allotted a two or three week residence in the Whitney. The Theater Studies Technical Director will work with the Director and Production Team to set a tech schedule prior to load-in, ensuring that sufficient time is allowed for build and hang, crew training, and tech and dress rehearsals. Fire/Safety inspections usually occur on Wednesday afternoons and must be attended by the Producer and/or Director. Once inspected, scenic and lighting elements are considered frozen- nothing new may be added. Fire Inspectors may inspect production events at any time (with or without notice) and may set regulations above and beyond those expressed in any codes, policies or guidelines.

The THST TD (or person designated by her) must supervise the load-in, focus, performances (including invited dress rehearsals), and strike/load-out of all Theater Studies productions. Which specific activities require supervision are determined at the sole discretion of the TD, and this supervision must be scheduled in consultation with her according to staffing parameters set by Theater Studies and Undergraduate Production.

Performances

Evening performances at the Whitney Theater begin at 8pm, and matinee performances at 2pm. Changes or additions to performance dates and times must be approved by the TD and PM before your production residency begins. Because all Theater Studies performances must be supervised, this approval may be dependent on staff availability.

Strike/Load-Out

Load out will take place after the final performance (usually Saturday night), and must be completed by 1am. ALL MEMBERS OF THE CAST AND PRODUCTION TEAM MUST ASSIST IN THE STRIKE OF THE PRODUCTION. Production teams are encouraged to find additional help in order to ensure timely completion, and should keep in mind that a new production may move in the following morning. Any strike activities not completed by 1am (e.g: props returns) must be completed the following day and with the approval of the incoming Producers. The outgoing Producers bear the sole responsibility for seeking this approval and scheduling this time.

Sharing the Whitney Theater

The Whitney Theater is a classroom as well as a theater, shared equally between Theater Studies classes and Senior Production Projects. The reserved time for Senior Projects in the Whitney Theater is 6pm to midnight on weekdays, and 8am to midnight on weekends. Additional time in the theater for daytime rehearsals should be scheduled through the THST TD or PM. **Under no circumstances may rehearsals or technical work take place in any other part of the Whitney Humanities Center, nor may furniture be moved either into or out of any other room in the building.** Because of its adjacency to the Whitney Auditorium, which hosts frequent evening lectures and film screenings, production team members must be mindful of the noise they make at all times, and should avoid gathering or socializing in hallways and common areas. During performances, the foyer doors leading to the auditorium must be kept closed.

Access to the Whitney Theater

The Whitney Humanities center is closed to the public on evenings and weekends, so it's essential that production teams obtain key card access for cast and crew for the residency period. Access may be arranged with May Brantley, Theater Studies Administrative Assistant. In addition to the main doors, access should be requested for the rear (loading) door of the theater from the courtyard parking lot on Church Street. No student will have access to the Whitney Humanities Center or Theater after midnight.

Tool Usage and Training

Many tools available for use at the Whitney Theater require training, documentation of training, and, in some cases, supervision. The use of personal tools is prohibited in all undergraduate theaters. See the UP [Tools and Equipment regulations](#) page and the Theater Studies [Prohibited, Supervised, and Unsupervised Activities](#) list for full details.

Stage Combat and Weapons

No use of stage weapons or staged combat is allowed in rehearsal or performance without the written permission of the UP. **Requests for the use of staged combat must be submitted by the CPA deadline at the beginning of the semester in which the production will occur.** Requests for the use of stage weapons must be made to the UP at least 6 weeks prior to the first performance date. Both requests should be made using the UP's [Staged Combat/Stage Weapons Request Form](#). Once submitted, the UP will determine whether the services of a professional fight director are required and available. All fights involving weapon-to-weapon contact requires oversight by a professional fight director; if this oversight is unavailable, the TD will act as fight adviser, and must approve all choreography. The level of supervision required for the rehearsal of all fights will be at the sole discretion of the TD. Yale Police must be notified by the UP 24 hours in advance of any approved use of stage weapons; the Producer is responsible for thoroughly documenting this use. Complete regulations on this topic may be found in the [Staged Combat and Staged Weapons Policy](#) on the UP website.

Travel and Transportation

Any undergraduate student planning to drive a rental vehicle, transport large and/or heavy items with any vehicle, or travel more than 15 miles from central campus in any vehicle must first complete the [UP Driver's Form](#) and [Yale University Driver Awareness Training](#) online. Production related travel outside of New Haven must be pre-approved by the UP. Students applying for out-of-town travel must complete the [UP Travel Request Form](#). All forms and information can be found on the UP website. The relevant forms should be submitted at least one week prior to any planned travel.

Non-Yale Participants

Yale College students on leave, Yale College alumni, and other individuals with no current formal affiliation with Yale University may not participate in any undergraduate curricular activity. In extraordinary cases, when there is no qualified enrolled undergraduate available, exceptions may be granted by the Yale College Dean's Office. The Producer(s) and/or Director should submit a written request stating the reason for the exception to the Associate Dean for the Arts (susan.cahan@yale.edu). If an exception is approved, the requesting student(s) will be notified in writing.

Picture and Video Policy

Contact the Production Manager for the current policies on photo or video documentation of your production.

Notice Regarding Changes to the Policies and Guidelines

The policies and guidelines governing use of the Whitney Theater are subject to periodic review by Theater Studies and may change at any time. These changes may occur in response to the needs of the users or to global policy changes as set forth by the University. Please review the current Senior Project Producer's Packet, even if you have served as a Producer, Director, or Production Team member in past years. The most recent version is available on both the THST and UP websites.

The Theater Studies Road Map: A Guide to Producing for Theater Studies

The Senior Project in Theater Studies gives students an opportunity to engage with theater, dance, and performance studies as methods of research that are interdisciplinary in scope and global in perspective. Moving fluidly between creative and critical strategies, students will develop a sustained, in-depth inquiry over the course of one semester or year.

The senior project represents a culmination of study in the major, as well as a site for discovering and strengthening authorial voice across multiple mediums. Senior Production Projects are part of the Theater Studies curricular season, and are usually produced by junior Theater Studies majors.

All students involved in undergraduate production share responsibility for the safety of their production, crew, cast, audience, and the performance space itself. This includes being familiar with mandatory regulations and observing these requirements in all phases of the production process; obtaining necessary approvals from oversight departments; directing any questions or concerns to the appropriate advisor, to the Undergraduate Production staff, and to other relevant University Officials; and the consistent application of good judgment and common sense. **Producers are expected to play a critical leadership role in this process.**

Important Steps for the Producer

Step 1: Read the Producer's Packet.

Step 2: Schedule design concept meeting for designers and director.

- This is the time to start hashing out what you want the set, lights, and seating arrangement to do. It is not necessary to come to final decisions, but it will be helpful to have a few strong ideas about what your team wants that you can include in your CPA application. Bring the application to the meeting and make sure you leave with all of the information you need. Make sure to include the budget in your discussion.

- Confirm that performance rights are available for any copyrighted material included in your show. This process is often initiated by the Executive Producers. Check to make sure things are on track before you apply for funding.

Step 3: Apply for funding from the [Creative and Performing Arts Fund](#) and other sources.

- The CPA application process takes place three times each year. Theater projects may apply for up to \$1200 for production costs and up to an additional \$500 for rights costs through the CPA. Additionally, Theater Studies grants THST productions \$300 per credit-earning senior. Please add this funding to the budget and make sure to note it in your CPA application. Non-Whitney venues may also be requested here. If possible, the CPA application should be submitted by the Producer.
- Meet with the Technical Director and Production Manager to discuss your CPA application before you submit it.
- Think creatively about alternative funding sources. Many Senior Projects are eligible for Mellon grant funding up to \$500 per proposing senior. Additionally, work with your team to identify other academic departments or organizations whose interests intersect the themes being explored by your project: they might be interested in supporting your work in a number of ways. All anticipated supplemental funding should be noted on your CPA application.
- You will need to carefully track your spending. The Producer Budget Worksheet is set up to help you track spending against multiple funding sources. Contact the PM for a copy.
- The CPA application form, along with additional information about the CPA Awards, may be found [here](#).

Step 4: Complete the Production Application and Staged Combat/Weapons Request Form (if applicable)

- As you fill out your production team, keep in mind that most will need some form of training from UP and/or Theater Studies staff (build crew members, ushers, etc.). Make sure you know who needs what. If you aren't sure, consult with the Theater Studies TD.
- The Production Application form may be found [here](#), and the Weapons Request [here](#). The Production Application should be submitted to the Theater Studies TD as early as possible, and no later than **two weeks** before the start of your residency. If you plan to include staged combat in your production you will need to complete and submit to UP a Staged Combat/Weapons Request by the CPA deadline at the beginning of the semester in which the production will occur. If you plan to include prop weapons in your production you will need to complete and submit to UP a Staged Combat/Weapons Request at least 6 weeks prior to your first performance.

Step 5: Pre-Production Timeline

6 WEEKS before Load-In:

- Schedule a meeting with Theater Studies Technical Director and Production Manager to discuss your production application, calendar, and budget worksheet.
- If using stage weapons, complete the [Staged Combat/Weapons Request form](#) on the UP website.
- Note the date of your design presentation (scheduled during the Theater Studies 491 seminar meetings), generally four weeks prior to load in.
- Make sure the stage manager and director have a plan to distribute rehearsal reports to the members of your production team and the Theater Studies TD and PM after each rehearsal. This is an essential tool to fostering and maintaining communication between departments and your support staff. Sample report templates are available from the PM.

5 WEEKS before Load-In:

- Schedule and run a Design Presentation meeting for all members of the design team to present their designs to the Theater Studies TD and PM.
 - Ask each designer to bring some kind of visual or aural research that gives a sense of what they mean to do. After the Director presents a brief overview of the project for the group, ask each designer to present their ideas.
 - Share the contact sheet and calendar with the team (including the TD and PM) by email or google doc before the meeting. Be prepared to present the production schedule, noting major design deadlines, an outline of the rehearsal schedule, the first run-through, and any other production-specific benchmarks, such as recording, costume fittings, special materials acquisitions, etc.

4 WEEKS before Load-In:

- Ensure that as many members of your team as possible can attend the THST491 Design Presentation. Using the Design Presentation meeting as a model, assist the Executive producer in presenting the production to the class.

3 WEEKS before Load-In:

- Once the design is set, continue to schedule regular Production Meetings. This may be with the whole group if scheduling allows, but if not you should check in with each design team at least once a week. Make sure everyone on your team is following the same plan, and that groups with overlapping interests are communicating with each other (e.g.: lights and sets).
- Read and respond to rehearsal reports as appropriate. Look for issues that may affect more than one department. Think about ways that you can assist in problem-solving.

2 WEEKS before Load-In:

- Schedule a meeting with Theater Studies Technical Director to discuss plans for load-in, and to ensure you have an adequate crew. Your plans should include call times, duties and assigned crew, as well as times and lengths of breaks. If certain crews need a particular type of training, make sure extra time is allotted for that.

1 WEEK before Load-In:

- Distribute the Load-In and Tech schedule to all confirmed crew members. Include in your email reminders about being on time, as well as proper clothing, tool and scaffolding training, and general safety procedures.

Step 6: Production

LOAD-IN

- All construction, rigging, and overhead work must be scheduled with and supervised by the Theater Studies Technical Director. When the TD arrives, **Supervised Load-In** begins. The Producer is responsible for not only coordinating this work with the TD, but for acting as her primary aide and manager of the work force.
- For **Unsupervised Load-In** calls, the Producer acts as primary supervisor. The Producer is solely responsible for ensuring that all work areas are left clean and safe, that no prohibited or supervised activities are attempted, and that no work occurs after midnight. A specific list of prohibited, supervised and unsupervised activities can be found [here](#).
- If Stage Weapons are needed, fill out the [Stage Weapon Chain of Custody](#) form and submit to the UP at least 24 hours in advance, so that their officer has adequate time to notify the Yale Police. Download and print [the Prop Weapon Check-In Log](#) and post it on the weapons cabinet. Though you may delegate the task of maintaining this log to the Stage Manager or other appropriate person, the responsibility for making sure it's done is yours.

- Make a plan for managing Front-of-House activities during performances:
 - Confirm that a House Manager has been assigned to each performance and invited dress, and send their names and which performances they're managing to the Stage Manager.
 - Consult with the Director and Stage Manager and Theater Studies TD to determine where the audience will gather pre-show, when the house will open, and at what point it will be appropriate to admit latecomers.
 - Recruit ushers, keeping in mind that you'll need at least two ushers for the first 50 audience members and one for every 50 after that.
 - Fill out the [House Manager Questionnaire](#).
 - Before opening reservations on YDC, confirm with TD the approved number of seats for your production, as well as the number of seats to make available online. Remember to reserve seats for your ushers and production staff as well as "house seats" for surprise special guests.

TECH

- Technical rehearsals and unsupervised notes calls may be scheduled at the Whitney any time before midnight during your residency by arrangement with the Technical Director. As with load-in, the Producer is responsible for ensuring that the space is left clean after all rehearsals and calls, and that **all work calls and meetings end by midnight**.
 - Technical rehearsals may require TD supervision if the production includes complicated rigging or fight choreography. This supervised time should be scheduled by you in advance, at the discretion of the TD.
 - Lead the notes sessions following each technical rehearsal. Ask for a brief report from the director and each department head (usually Scenery, Props, Lighting, Projection, Sound, and Stage Management, in that order). This time is best used for issues that affect multiple departments- encourage breakout meetings for one-on-one issues. Consider yourself to be an active agent in solving any problems that arise.
 - Before the Fire Inspection, make sure that all scenic materials have been tested and that swatches are available for inspection by the Fire Marshall. Make sure the [Fire Drill Log](#) and a ground plan are available as well. Attend the inspection, and ensure that all requests are addressed as soon as possible.

PERFORMANCES

- Though the producer isn't required to attend every performance, you should plan to check in both before and after each show, making sure that the theater is clean and orderly when the audience enters the house, that the proper number of ushers is in attendance (the Producer may be required to stand in for no-shows), and that the light booth, tool room, and storage areas are locked at the end of the night.
- Ensure the Stage Manager generates and distributes timely performance reports. Read them and respond as appropriate.

Step 7: Post-Production

- **Strike**
 - Schedule a strike meeting with the technical director once the show is open. Email the cast and production team to ensure that they'll be there on the final night of the performance, dressed appropriately and prepared to work. Make sure that the crew includes several ladder/scaffolding-trained individuals.
 - The Technical Director will oversee the strike but again will rely on you as the primary aide and supervisor of the work force. On the night of the final performance, a generous 20 minutes

should be given to after-show socializing. After 20 minutes, please turn on the work lights and politely request that the audience members exit the theater so that strike can begin.

- o Strike must conclude by 1am. In the case that strike cannot be completed in time, the Producer is responsible for coordinating its completion with the Technical Director and, if necessary, the incoming Producer team. This includes props set aside for return to the warehouse.

- After Strike

- o Ensure that all rental items are returned on time.
- o Schedule a meeting with Production Manager to finalize production accounting and facilitate reimbursements.

A Note on Scheduling

Given the varied and intense schedules of Yale College students, fatigue is a very real safety concern. Load in and tech are especially busy times. The entire production team shares responsibility for prioritizing health and safety (and academic commitments). Producers and Stage Managers play a crucial role. Undergraduate Production recommends that no student work for more than 4 hours before taking a break of at least 30 minutes, that no work call total more than 9 hours, including breaks, and that work calls be separated by a rest period of at least 10 hours.

Appendix A

Whitney Humanities Center Security Awareness Guidelines

In an effort to preserve safety and security for all groups that access the meeting, production, and study spaces in the center we ask for your cooperation in following these guidelines:

1. Please be aware that the emergency number on and off campus is 911. Calling this number will put the caller through to a triage operator who determines nature of emergency: medical, safety or fire. To access Yale Police directly dial 203-432-4400.
2. Security in the center does depend on people in the building remaining aware of their surroundings. If there is any suspicious activity, please call Yale Police right away.
3. The security of groups in the building relies on doors staying secured. **DO NOT PROP DOORS.** Load-in and strike activities should be planned and staffed in a way that ensures that no door will ever have to be propped in order to complete a task.
4. Please do not leave personal items unsecured at the center.
5. Before finishing up a rehearsal, meeting or production, please be certain to check the area for unsecured items and check that all doors are closed and locked.
6. When leaving the center consider calling the 2-WALK service (203-432-9255) which is available 24 hours per day to get you to any point on campus from the center. You may also call the nighttime shuttle which is available beginning at 6:30 pm and runs all night at 203-432-6330.

With your cooperation The Whitney Humanities Center will remain the valuable resource it is to our campus community.

Appendix C

Prohibited, Supervised, and Unsupervised Activities

General Safety Policies

- **Students must wear hard hats, closed-toed shoes, and appropriate clothing for strike and load in, and appropriate PPE for construction work for all Theater Studies production work.**
- **Students are not allowed to use the ladders or scaffolding without completing the appropriate training sessions.**
- **STUDENTS MUST NEVER WORK ALONE IN THE THEATER.**

This list is to serve as a base line and should not be considered all inclusive.

Prohibited Activities

The following activities are not allowed in Yale College undergraduate productions.

Construction:

- Unsupervised use of stationary or hand held power tools with the exception of jig saws, hand-held drills, screw guns, and orbital sanders.
- Use of personal (non-Yale-owned) power tools.
- Construction of structural (weight bearing) scenery, except with approval/supervision by the THST TD.
- Audience structures higher than 24 inches without permanent 42-inch guard railings.
- Audience structures higher than 8 inches without intermediate steps.
- More than two intermediate steps without permanent 42-inch hand railings.
- Cable clamps or clips used as terminations in structural cables (only swages may be used).

Electrical:

- Installing, altering, or repairing theatrical lighting or sound equipment without pre-approval.
- Use of devices, fixtures, switches, outlets, etc., that are not UL listed.
- Electrical wiring of devices, fixtures, switches, outlets, etc.
- Electrical discharges, sparks, etc.
- Flat (EIC) extension cords ("zip cords").

Fire Safety:

- Use of flammable materials or processes.
- Use of combustible fabrics, woods, papers, etc. without flame retardants.
- Use of aerosol spray paints, sealers, or adhesives.
- Pyrotechnics, flash powder, open flames, smoking materials, etc.
- Aisles less than 44 inches wide, exit doorways less than 30 inches wide
- Blocking or impeding aisles or doorways.
- Crossing aisles or doorways with anything unsecured
- Seating rows with fewer than 2 seats; rows with one aisle with more than 7 seats; rows with two aisles with more than 14 seats; seats in rows not secured together
- Seating risers without 1 ½-inch chair guards.
- Tampering with, disabling, or blocking any fire protection device or sign.
- Attaching anything to sprinkler pipes or sprinkler heads.

Production:

- Leaving a theater, shop, or rehearsal space unlocked while unattended.
- Working alone in any theater, shop, or rehearsal space.
- Working in a theater, shop, or rehearsal space before 8:00 am.
- Working in a theater, shop, or rehearsal space after midnight.
- Performances that end later than midnight.
- “Standing-room” audience at rehearsals, staged readings, or performances.
- Photo calls between last performance and strike.
- Parties or receptions in theaters, shops, or rehearsal spaces.

Rigging:

- Flying or rappelling.
- Lighting equipment without safety cables.
- Lighting towers or booms over 10 feet without top support.
- Any lighting tower or boom without sandbags or other weight on bottom.

Stage Action:

- Use of functional fire arms or live ammunition.
- Use of sharp blades, swords, knives, arrows, etc.
- Use of working bows/crossbows and arrows.
- Use of nooses.
- Tying-up or binding of persons.
- Confining persons in any kind of locked enclosure.

Supervised Activities

The following activities require supervision by the Theater Studies TD, or qualified staff as designated by her.

Scenery:

- Construction of all structural elements, including platforms and stairs.
- Construction of guard railings.
- Construction of doors and windows.

Hand Held Power Tools:

- Cordless tools greater than 18V
- All pneumatic tools
- Routers
- Circular Saw
- Miter Saw

Production:

- All load-in calls, performances, and strikes.
- Certain tech rehearsals as determined by THST TD.
- Rehearsals involving staged combat or the use of stage weapons, as determined by the THST TD.

Rigging:

- Installation and strike of all rigging systems and components.
- Use of Nicropress and hanging hardware.
- Ladder and scaffold work over 15 feet.

Unsupervised Activities

The following activities may occur unsupervised by students who have been approved as qualified for the task by the THST TD. Students may never work alone in a theater or shop (see the EHS website for details on the "buddy system").

Scenery:

- Scenic painting
- Flame proofing of materials.
- Hanging doors, windows, picture frames, moldings, etc.
- Set dressing

Hand Held Power Tools:

- Use of cordless drills, jig saws, orbital sanders, and glue guns.

Production:

- Certain tech rehearsals as determined by the THST TD.
- Sign-out and sign-in of lighting, sound, and props equipment.
- Theater, shop, rehearsal space, and greenroom clean-ups.

Rigging:

- Installation of lighting on booms under 10 feet and on floor mounts.
- Operation of rigging systems and components as approved by the THST TD.
- Selected ladder work under 15 feet.

Appendix D

Additional Resources

Undergraduate Production Equipment Inventory, Lighting Inventory

Undergraduate Production keeps a small inventory of equipment that is available free of charge on a first-come-first-served basis. For the complete list of items, see the [UP Equipment Inventory](#) page on the website. For more information about borrowing lighting, sound, and video equipment from the UP, email justin.deland@yale.edu. For more information about borrowing stage weapons, email rorie.fitzsimons@yale.edu. For information about reserving music stands and lights, check for availability on the UP Equipment Inventory page, and contact the Technical Director to make a reservation.

Yale School of Drama Inventory

The Yale School of Drama has an inventory of expendables and common use items from which they allow Theater Studies to make purchases. In addition to everything the UP can provide, the School of Drama has lighting gel, lumber, hardware, and much more. If you plan to use the YSD inventory, please make a list of everything you want to purchase and bring it to the Technical Director, who will help you complete the purchase through YSD.

Yale School of Drama Props Warehouse and Costume Collection

The Yale School of Drama has an extensive warehouse of props and furniture which have been made available for undergraduate rental. Additionally, the Yale School of Drama Costume Collection allows rental to undergraduate productions. Each collection has their own rules and guidelines for rental and return. The following pages are the current guidelines and forms that are needed for rental. For current costume pricing, see the [YSD Costume Collection Rental Pricing Guide](#) on the UP website.

It is important to schedule appointments with the YSD and follow their rules closely. They are not required to rent to undergraduates, and violation of their rules could have consequences for all senior projects. If you plan to rent from the YSD Props or Costume Collection, it is important that you schedule your rental well ahead of time. ***You must also arrange for the return for the rented items at time of rental.*** Know your rental return plans prior to strike.

The fees for the Props Warehouse and the Costume Collection are subject to change and updated yearly. Please check the [School of Drama Inventory](#) page on the UP website for the most current applicable fees.

Appendix E

Yale School of Drama/ Repertory Theatre Properties Warehouse Guide

The School of Drama/Repertory Theatre Properties Warehouse is open to all community members within and without Yale University. The rental of properties is on availability. Groups within the School of Drama have priority over all outside users. The Yale School of Drama reserves the right to deny rental to any party due to scheduling conflicts, prior obligations, or abuse of the rules that follow.

Hours & Appointments

The warehouse is open Tuesday through Friday, 2:30-5:00p.m. Before visiting the warehouse, you must call (203) 432-6405 and setup an appointment at least one business day in advance of your arrival. This is to ensure that personnel will be available to help you with your rental. In case of emergency closure, you will be notified by phone or email.

Rental Fees

There is a **minimum** rental fee of \$95.00 for any properties rented from the warehouse. The minimum rental will cover 2-4 large props OR 10-15 small props for a maximum of four weeks. The rental charge will be set at the time of the rental and will vary with the complexity, uniqueness, value, size, and length of rental of the props at the discretion of the warehouse manager.

Deposit

A minimum deposit fee of \$170.00 is required of all rentals. In most circumstances, the warehouse manager will set the deposit fee at two times the rental fee. However, fees may be higher depending upon the number of items and the value of the properties rented. Deposit fees will be returned in full with the return of all properties in their original condition. Painting, defacing, or damaging any rented properties will cause forfeiture of part or the entire rental deposit.

Properties Pickup

Personal pickup of properties is available by appointment during normal warehouse hours. Schedule your arrival at the warehouse well in advance of closing time. The warehouse manager will make last call at 4:40 p.m. and will close promptly at 5:00 p.m. **You must bring enough personnel to move the properties from the warehouse to your vehicle.** The warehouse manager will assist only with items that are stored in areas difficult to access. The return of properties follows the same procedures. **You must bring enough personnel to restock properties to their proper locations.**

Properties Delivery

Delivery of properties can be arranged through the warehouse manager for an additional fee. Delivery and pickup of rented properties are usually scheduled immediately following normal warehouse hours, however pickups may be scheduled just prior to normal hours. Please make sure to schedule a delivery or pickup at least 2 days in advance to allow enough time to reserve a School of Drama vehicle. **You must bring enough personnel to move the properties from the warehouse to the delivery vehicle and from the delivery vehicle to your performance space.** The return of the properties follows the same procedure. **You must have enough personnel to move properties from the performance space to the delivery vehicle and from the vehicle to their proper locations at the warehouse.** The fee for delivery or return of properties is a minimum of \$40.00 for the first hour, with an additional charge of \$20.00 for every additional half hour. Please note that personal transportation to and from the warehouse is the responsibility of the renting party.

Method of Payment

Rental fees and security deposits for all items must be paid at time of pick up. Payment may be made by check, payable to the Yale School of Drama. Separate checks are required for fees (rental & delivery) and deposits. Members of the Yale community may pay by PTAEO. PTAEO payments must be authorized by the College or Department and emailed to the warehouse manager with maximum approved budget 24 hours before props may be checked out. Deposits are refunded upon return of all items in good condition. Additional charges may be billed if damage or loss exceeds the deposit. Any payments not made will be grounds for terminating rental privileges. Bounced checks are subject to a \$25 fee.

Changes to Properties

Rental properties may **NOT** be changed in color, size, or structure without **PRIOR** approval of the warehouse manager. Painting, defacing, or damaging of any rented properties will cause forfeiture of part or all of the rental deposit.

Location & Directions

The Properties Warehouse is located at 105 Hamilton Street in New Haven, CT. It is one block north of Chapel or one block south of Grand Ave. The warehouse is located in a shared facility with Tile America and the entrance is behind the building. From Yale Campus: Follow Elm St. east and cross State St, staying on Grand Avenue for several blocks. Make a right onto Hamilton Street. Turn left at the first light onto Ives St. (the Tile America store is on the corner). Take a left turn into the parking area behind the Tile America building, about halfway down Ives St. Proceed to the left diagonally across the parking lot to the corner of the L-shaped loading dock. Look for a roll-up door with a single door to its right, with a sign that says, "Yale School of Drama/Yale Repertory Theater Storage Facility". The phone number at the warehouse is (203) 764-9276.

Appendix F

Yale School of Drama Costume Collection

149 York Street, New Haven, CT
Elizabeth Beale, Manager
203-432-1747
elizabeth.beale@yale.edu

Rental and Borrowing Policies and Guidelines

The Costume Collection is open to theatrical communities inside and outside of Yale University. Groups within the Yale School of Drama have priority over others.

Please read over this page and complete the attached forms so the borrowing or renting process can flow smoothly.

Hours & Appointments

Costume Collections Hours are by appointment only. Appointments should be made a week in advance for viewing, pulling, or returning costumes. Available hours are 11-5 Monday, Tuesday, and Thursday. Costumes may be put on hold a maximum of four weeks before opening night, and checked out a maximum of three weeks before opening night.

Pulling and Checkout

Measure all actors before coming to the Collection; you will not be permitted to pull from the Collection without measurements. Please do not restock items you decide not to use. Leave them on a rack and notify the Manager. Food and Drink are not permitted in the aisles. Multi-piece costumes such as suits or period gowns may be checked out separately, but bring the full costume to checkout. Fittings are not permitted on the premises.

Returns

Costumes are due back to the Collection within seven business days of close of show. An appointment must be made for costumes to be checked back in. Late fees of \$10 a day will be charged for up to two weeks after the return date. After that, the full price of any missing items will be charged. For large pulls, please put costumes in order of invoice to avoid lengthy check-in appointments. Return measurement tags with their items and notate any size changes. Carefully check for pins and needles before returning.

Dry Cleaning

All rentals must be returned professionally dry cleaned, pressed flat, and on hangers. Dry cleaning receipts should be attached to all clothing.

Undergraduate groups may return non-dry cleaned costumes and the Collection will arrange for dry cleaning. The dry cleaning cost will be added to your rental.

Alterations & Care

Cutting, dying, and other permanent alterations of costumes are not allowed. Minor non-permanent alterations are permitted. Safety pin or sew your name labels; do not use tape.

Payment Information (Renters Only)

A Rental Pricing Guide is attached at the end of this packet. More pricing is available upon request, and prices are subject to change.

Yale affiliates

The provided PTAE0 account will be charged on opening night for all unreturned items, whether or not they are being used.

Yale undergrads

You will need the following information to check out costumes:

1. Sudler/CPA grant approval: a PTAE0 authorization emailed to me from the Master's Office with a maximum budget (Yale Dramat students do not need this)
2. Measurements of all your actors (In inches, not store sizes)

Both of these must be completed prior to your appointment.

Non-Yale affiliates

Rentals must be paid for at time of pickup. Please bring two separate checks; one for the rental fee and one for the security deposit. Items may be exchanged at any time, but there are no refunds. Checks may be made payable Yale University.

Security Deposits are 10% of the full value of all rented costumes, but no less than \$150. Deposits are refunded upon return of all costumes, dry cleaned, and in good condition. Damage or loss of costume will cause forfeiture of part of, or all of the deposit. Additional charges may be billed if damage or loss exceeds the deposit. Any unmade payments will be grounds for terminating rental privileges. Bounced checks are subject to a \$25 fee.

Directions

From I-91 and I-95: Take the New Haven Downtown Exit (Rt 34). Proceed onto N. Frontage Rd, and take a right onto York Street. 149 York Street is on the right, between Crown and Chapel. Use the callbox to the left of the door to request entrance to the Collection.

Prior to your appointment, please complete the following information

Renter/Borrower's Name:

Cell Phone:

Production Name:

Company/College/Dept.:

Venue:

Performance Dates:

Period of costumes needed:

Number of looks (total costume changes for all actors):

Date of first fittings:

Do you have actor measurements:

Name of person running wardrobe during the show:

Form of payment (Check or Yale PTAE0):