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# **Whitney Theater Senior Project Producer's Packet**

(This packet is available at Undergraduate Production and Theater Studies offices)

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

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

**Role of the Producer:** The Producer is responsible for the safe and proper use of the Whitney Theater. The Producer must accept the responsibility for the security of and access to the theater during the period of habitation of the production. The Producer will be issued keys for the storage and tool rooms and the weapons cabinet. The Producer is responsible for ensuring that the theater is clean and orderly before and after each rehearsal, work period, performance and strike. The Producer may not assume these responsibilities concurrent with being the Director.

## **Other Production Team Responsibilities**

**The Director:** The Director is responsible for the safe and proper use of the Whitney Theater. The Director must accept the responsibility for the security of and access to the theater during the period of habitation of the production. The Director will be granted key card access. The Director is responsible for the safe and proper conduct of the actors, performers, participants, technicians and staff of a 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 acts as an agent of the producing organization. The Production Team is responsible for the individual aspects of their area of expertise. The Production Team is responsible for the safe and proper use of the Whitney Theater. 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 through an existing undergraduate organization. If this is the case, the officers of the Sponsoring Organization need to be listed on the registration form.

## **Seven Important Steps for the Producer**

**Step 1: Confirm all relevant dates and *read the Producer's Packet!***

**Step 2: Obtain and complete the Production Application**

- Some team members may need to participate in REQUIRED TRAINING.
- The form is available on the UP website at [up.yalecollege.yale.edu](http://up.yalecollege.yale.edu), and on p. 12 of this packet.

**Step 3: Apply for funding from the *Creative and Performing Arts Fund***

- The CPA application and instructions may be found here:  
<http://creativeandperformingarts.common.yale.edu/>
  - Theater Studies productions are granted \$250 (subject to change) from Theater Studies (per senior involved). Please add this to the budget and make sure to note it in your application, together with any other secured funds.

**Step 4: Pre-Production**

- 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 that you can take to your first meeting with the Technical Director.
  - Discuss your budget and figures for the CPA Fund.
- Schedule first meeting with THST Technical Director.
  - This is the Scale and Scope meeting where the THST Technical Director will go over your design/tech proposals and your Production Packet.
- Note the date of your design presentation, scheduled during the THST491 seminar meetings, generally 4 weeks prior to load in.

- Schedule a Production Meeting to follow the Design Presentation with all members of the design team with the THST Technical Director.
- Submit the Production Application to the THST Technical Director. THIS MUST BE SUBMITTED AT LEAST 2 WEEKS PRIOR TO LOAD IN!
- Schedule at least one additional Production Meeting. Make sure everyone on your team is following the same plan.
- Schedule load in meeting with THST Technical Director
  - This meeting is to discuss plans for load in and to ensure you have an adequate crew, some of whom must participate in REQUIRED TRAINING. Your plans should include times, duties, and assigned crew, as well as times and lengths of breaks.

### Step 5: Production

- Load-In
  - Make sure that all production team members, cast, and crew know when to arrive. When the TD arrives, this begins “Supervised Tech.” During supervised tech students are allowed to perform duties including all overhead work on ladders or scaffolding, and duties with some tools. See Appendix C, “Prohibited, Supervised and Unsupervised Activities,” for a specific list. The TD will oversee the load-in but will rely on you as a primary aide and supervisor of the work force.
- Tech
  - Supervised Tech
    - All supervised tech time must be scheduled with the TD.
  - Normal Tech
    - Tech time for rehearsals and unsupervised activities can occur after classroom use and before Midnight during your scheduled time at the Whitney. **With the exception of strike, all work in the Whitney Theater must end by midnight.**
- Performances
  - Ensure the theater is clean and orderly. Ensure that the House Manager arrives 1 hour prior to the start time. Verify the House Manager has the adequate number of ushers. Verify that the light booth and tool room are locked and dressing room lights are turned off upon leaving the theater.

### Step 6: Post-Production

- Strike
  - Make sure that all production team members, cast, and crew will be at strike on the final night of the performance. A generous 20 minutes should be given to after-show socializing. After 20 minutes, please turn on the working lights and politely request that the audience members exit the theater so that strike can begin. Make sure that all members of the strike crew wear proper clothing including closed toe shoes.
  - The Technical Director will oversee the strike but will rely on you as the primary aide and supervisor of the work force. Please make sure that there will be several ladder/scaffolding trained individuals to assist in strike. **Strike must conclude by 1am.**

### Step 7: After-strike

- THE PRODUCER WILL BE HELD RESPONSIBLE FOR RETURNING ALL RENTAL ITEMS. The producer may delegate these tasks but will be the one held accountable for their completion.
- Finalize all accounting and ensure that everyone who spent money for the production is reimbursed.

## **Senior Project Policies and Guidelines**

### **Who is Eligible to use the Whitney Theater?**

Any undergraduate student of Yale College enrolled in the Theater Studies Program working on their Senior Project may apply to use the Whitney Theater. Seniors engaged in senior projects are also the de facto **Executive Producers** of their shows. While the show's "Producer" bears the responsibility of the day-to-day running of production, the Executive Producers are responsible overall for everyone adhering to the rules in the Producer's Packet and in the **Undergraduate Production Regulations**.

### **Cancellation of a Senior Project**

The Executive Producers are responsible for notifying the DUS of Theater Studies as soon as a project cancellation or change of date is necessary. A notice of cancellation must be in writing and emailed to the DUS of Theater Studies.

### **Financial Responsibility**

The Executive Producers are responsible for any and all incidents and damages arising from the booking, use, damages to, and liabilities for the Whitney Theater during the period of habitation. Your reimbursement from Theater Studies for expenses related to your production may be held in cases of incidents and damages.

### **Schedule and Supervision in the Whitney Theater**

Productions are typically allotted a two or three week use of the theater. In order to properly train the tech crew and make the Technical Rehearsal process more effective, productions in the Whitney Theater follow a pre-determined Tech Schedule for the preliminary technical rehearsals. The technical director must approve any deviations from the schedule. The schedule is as follows:

First Sunday in space: **Load-In.**

First Monday in space: Continued Load-In (if necessary). Light Focus.

First Tuesday in space: Finish Light Focus if necessary. Finish all preparations for Fire/Safety Inspection.

First Wednesday in space: Fire/Safety Inspection. (Anytime between 4pm-6pm) Producer and/or director must be present for the inspection. Once loaded-in and inspected, the scenic and lighting elements are considered frozen. You are not permitted to continue to load-in elements after your fire inspection. Be sure to do your Fire Drill and establish your meeting location BEFORE the Fire/Safety Inspection. Be advised the **Fire Inspectors may inspect your event at any time** (with or without notice to you) **and set regulations above and beyond those expressed in any codes, policies or guidelines.**

Supervision is required for the load-in, focus, performances, and strike/load-out of all Theater Studies productions in the Whitney Theater. In order to provide adequate supervision on a regular basis and adequate working time for students to accomplish their production goals, students involved in Theater Studies productions will need to work within the time-frame parameters created by Theater Studies in conjunction with Undergraduate Production.

### **Performances**

Evening performances in the Whitney Theater must begin at 8pm, and matinee performances at 2pm. Because Theater Studies shows require performance supervision, you are required to set your performance times before your load-in so that we may schedule the supervision. The Technical Director must approve any change to your performance times, and approval is dependent on the ability of the performance supervisor to change his/her schedule to accommodate.

### **Strike/Load-Out**

Load out will take place after the final performance, usually Saturday night. Load out must be completed by 1am. Due to Theater Studies Program regulations, in cases where reading week begins on a Saturday, final performances and strikes will take place on Friday. It is required that all members of the student production team and cast assist in the strike of the production. You are encouraged to find additional student help for the endeavor.

### **Sharing the Whitney Theater**

It is understood that the theater is a shared resource that will be available to Theater Studies instructors and students as well as for Senior Projects. The reserved time for Senior Project productions in the Whitney Theater is 8am to midnight on weekends and 6pm to midnight on weekdays. Additional time in the theater for daytime rehearsals should be scheduled with the Theater Studies Administrative Assistant. Care and consideration of the facility, materials and equipment, and

overall security is expected. Under no circumstances should rehearsals or technical work take place in other parts of the Whitney Humanities Center, nor furniture be moved from without to within the theater.

### **Scheduling the Whitney Theater**

The theater must be reserved with the Theater Studies Administrative Assistant. ONLY THE THEATER STUDIES ADMINISTRATIVE ASSISTANT MAY ALLOW CARD KEY ACCESS TO THE THEATER. Submit the student ID information for your cast and crew so they may be granted access. The building often closes in the evening and on weekends. Key card access is your only access to the building if the building is closed.

### **Notice Regarding Changes to the Policies and Guidelines**

As an evolving space, the Whitney Theater will be subject to new policies and guidelines in response to the needs of the users. Undergraduate Production and the Theater Studies Program will review the needs of the users and periodically update these policies and guidelines. Copies of the most recent Senior Project Producer's Packet are available at the Undergraduate Production and Theater Studies offices, as well as on the THST and UP websites.

### **Notice Regarding the Undergraduate Production Regulations**

The guidelines which govern all undergraduate productions and events are available on the Undergraduate Production website.

## **A Message from the DUS, Theater Studies Program:**

### **Senior Project Policy Statement**

Rising seniors who hope to be approved for a senior project must already have satisfactorily completed a stint as producer of a senior project. This requirement benefits current seniors, who need active, trustworthy, and devoted producers to do a good production; and the requirement enables current juniors to demonstrate the diligence, energy, attention, and reliability that a good production requires from everybody involved.

It's the responsibility of every major who wishes to produce to make arrangements to do so; a list of shows and their executive producers is available from the Theater Studies production manager. 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.

Satisfactorily to complete the job of producing means, at a minimum, that student producers must

- 1) attend load-in and strike
- 2) exercise initiative and diligence throughout the process
- 3) equitably share the workload, if there are two co-producers
- 4) respond swiftly and decisively to messages
- 5) do what needs to be done when it needs to be done, or make sure somebody else does
- 6) do what somebody else was supposed to do but hasn't, or make sure somebody else does

The THST 491 class – students, DUS, faculty advisers, and staff – keeps track of the senior project production process from the “ideal production” phase through design presentation through post-mortem. The executive producer(s) has (have) the right and the responsibility to replace any producer who is not pulling his/her weight. Finally, it is the DUS who decides whether a student producer has satisfactorily fulfilled his or her responsibilities; when a student producer has not, that student will be promptly informed.

The Whitney Theater has two primary functions: 1) It serves studio classes in acting, directing, and playwriting during the day. 2) It is the rehearsal and performance space for Theater Studies senior projects during evenings and weekends.

The space is shared, and straightening up after one's use of it, to leave it ready for what's scheduled next, is necessary. That said, it is the new group's responsibility to set up chairs for its own class, rehearsal, or performance. It's not fair to expect one group both to set up its own chairs and then to restore them for the next group, partly because it's not always clear how the next group is going to use the chairs, if at all.

Senior projects in the Whitney must observe all other rules and regulations regarding safety, security, cleanliness, scheduling, and decorum. These rules and regulations are set forth in the Whitney Theater Senior Project Producer's Packet provided by Undergraduate Production.

Attention to these rules is crucial before the production gets under way, because if the rules are not heeded, seniors risk academic probation.

Violation of Theater Studies or University rules will result in academic probation for the executive producers and their production. The probationary period will extend throughout the rehearsal and run of the production. Undergraduate Production, in consultation with the DUS in Theater Studies, will determine whether the executive producers and their production will be placed on probation.

Once a production and its executive producers are placed on probation, another violation of the rules will result in the cancellation of the production and the immediate vacating of the Whitney Theater. Senior students will forfeit their senior production project. Instead, they will need to find another way to fulfill the senior project major requirement, a way that does not involve production.

-- Toni Dorfman, DUS, Theater Studies, 10/13/11

# **Whitney Theater Specifications**

## **Theater Dimensions and Specifications**

Rectangular in shape. Measures roughly 54' x 36'.

Pipe grid at 15'-9" above the deck. 4' grid squares, extending to within 3' of theater walls.

2 Dressing Rooms. 10' x 12' with a shared bathroom (toilet and sink).

1 Lighting and Paint storage room. 9' x 12' with slop sink.

1 ancillary storage room. 8' x 13'. Primarily used for scenery and props storage. Includes a lockable weapons cabinet.

Lighting and sound booth located on balcony overlooking theater. Open to the theater.

Walls covered with soundboard, black, up to 12'. Upper walls are yellow ochre brick.

Seven large windows (9' x 10'), covered with plywood, painted black.

Flooring is MDF panels, screwed to sub-floor and painted black.

Theater is disability accessible. Balcony is accessible by the spiral staircase next to the booth, or the straight staircase under the balcony. The balcony may be used as an acting area but not as an audience area.

Theater is equipped with fire and smoke detectors, sprinkler protection, and three fire extinguishers.

Theater is equipped with door, window, and motion detector protection.

Theater has Men's and Women's lavatories.

Theater has air-conditioning and in-house temperature control.

## **Lighting Dimmers and Control Inventory**

The theater is equipped with 48 2.4kw dimmers.

Dimmers are wired back to the control booth to an ETC 48/96 channel control board.

Circuits located evenly through space with 6 at floor level and 6 in booth area.

The theater has both non-dim overhead florescent work lights and dimmable house lights.

## **Audio / Visual Equipment Inventory**

The theater at house neutral, is equipped with one powered sound console and speakers at the four corners of the grid.

## **House Goods**

The theater has a small inventory of soft goods. Inventory is included on next pages.

## **Seating Risers, Chairs and Acting Riser Inventories**

The theater has a Stage Right seating riser system which extends to a max height of 48".

The theater has 117 Virco stacking padded chairs.

## **Tools and Equipment Inventories**

The theater is equipped with a limited assortment of hand tools for scenery assembly and theater maintenance.

## **Intercom System**

The theater is equipped with a wireless intercom system.

# **INVENTORIES**

**(as of July 2013)**

**ALL OF THE FOLLOWING INVENTORY IS DESIGNATED FOR WT USE AND MAY NOT BE  
REMOVED**



## Whitney Theater Inventory

**Date:** 7/15/13

### House/Backstage/Dressing Rooms:

	N/A	#	Notes
Seating Risers	<input checked="" type="checkbox"/>		(9) Z-Frames, (6) Goalpost Frames and Railings
Chairs	<input type="checkbox"/>	117	
Tables	<input checked="" type="checkbox"/>	3	Folding tables. 2 large, 1 small
Aisles	<input checked="" type="checkbox"/>		
Aisle Lighting	<input checked="" type="checkbox"/>		
House Lights	<input type="checkbox"/>		20
Dressing Rooms	<input type="checkbox"/>		Two separated rooms with restroom in one.
Backstage	<input type="checkbox"/>		
Edison Wall Outlets	<input type="checkbox"/>		Yes, throughout

### Theatrical Equipment:

	N/A	#	Notes		
Intercom	<input type="checkbox"/>		HME DX 100 wireless system. 5 headsets. Includes AC 40 battery charger		
Light Fixtures	<input type="checkbox"/>		Type	#	Notes
			Source4 Par	18	
			Source4 36°	23	
			Source4 50°	19	
			Color Kinetics	6	(LED) Color Blast 12 TR
			Color Kinetics PDS-750-TR	1	Power and control for Color Blast 12 TR's
Color Frames	<input type="checkbox"/>		Type	#	Notes
			Par	19	
			36°/50°	42	
Light Cable	<input type="checkbox"/>		Length	#	Notes
			5'	26	
			10'	31	
			25'	10	
DMX Cable	<input type="checkbox"/>		Length	#	Notes
			<5'	5	
			10'-15"	1	
			25'	3	
			50'	2	
Light Console	<input type="checkbox"/>		100'	1	
Light Circuits	<input type="checkbox"/>	48			
Light Console	<input type="checkbox"/>		Type	Notes	
			ETC Express 48/96	Lighting Console	
			Viewsonic RDS8 Entee DMX Splitter	15" Flatscreen Monitor DMX Splitter with 1in-8out	

Sound System	<input type="checkbox"/>		Type	Notes		
			Allen Heath PA20-CP	20 Channel Powered Mixer		
			(1) QSC	CX 902 Amp		
			(2) QSC	CX 1102 Amp		
			(2) QSC	CX 302V Direct 70V Amp		
			(2) Apogee	P-SSM PV1 Amp		
			(1) Furman	PL-Plus Power Conditioner + light module		
			(1) Whirlwind	Audio Snake W21-M to fan 12x4/12ft.		
			(1) QVC	GX5 Amp (new and still in box)		
(1) M Audio	Profire 610 Audio interface					
(1) Behringer CX 2310	SuperX-Pro Crossover + sub output					
Sound Cable	<input type="checkbox"/>		Length	#	Notes	
			10'	1	3.5mm TRS to Stereo RCA	
			Various lengths	16	3-pin XLR cable (5'-50')	
			25'	2	1/4" Speaker cable	
			50'	2	1/4" speaker cable	
			Various lengths		1/4" speaker cable	
			50'	2	SpeakON speaker cable	
			25'	2	SpeakON speaker cable	
Various		Cable adapters				
Speakers	<input type="checkbox"/>		Type	#	Notes	
			Mackie C200	4	10" Passive Hung USR/USL/DSR/DSL	
			QSC K14	2	14" active speakers	
			Apogee SSM	6	Single amp, two-way. 13"x 5.5"	
			Apogee AE-SB subwoofer	1	18" subwoofer	
Apogee	1	18" Driver (new)				
Microphones	<input type="checkbox"/>		Type	#	Notes	
			Shure	3	SM 58	
			Shure	2	Beta 87a wireless handheld	
			Shure 185	1	Lapel mic	
Shure	2	U1-UA receivers				
Projector	<input type="checkbox"/>		Type	Notes		
			Epson 6100i #1	With mount		
			Epson 6100i #2	With mount		
			Epson 835p	With mount		
Epson 830	With mount					
Projector Cable	<input type="checkbox"/>		Type	#	Notes	
			VGA	2	25' length	
			VGA	2	50' length	
			VGA	1	10' length	
			DVI	1	10' length	
Apple mini port	4	(Apple) VGA to mini-port adapter				
Computer	<input checked="" type="checkbox"/>		2012 Mac Pro (includes extra video card and increased RAM) Software includes: QLab (video and audio), Isadora			
Softgoods	<input type="checkbox"/>		Type	Size	#	FR Date/Notes
			Leg	16'-0"H x 10'-0"W	4	FR / New in 2006
			Border	3'-0"H x 32'-0"W	2	FR / New in 2006
Cyclorama	16'-0"H x 32'-0"W	1	FR / New in 2006			

## ADDITIONAL INVENTORY and DETAIL

### Scaffolding

Amer. Scaffold	Steel rolling scaffold	1	Good
	6' frames	2	
	5' frames	2	
	3' Swing gate end	2	
	7' decks	6	
	7' cross bars	4	
	6' cross bars	2	
	8" locking casters	4	
	Safety rail uprights	2	
	5' safety rails	2	
	7' safety rails	4	

### Ladders

Lynn Ladder	10' fiberglass platform ladder	1	Good
Gorilla Ladder	6' fiberglass step ladder	2	Good

### Seating and Risers

Chairs	Virco Stacking chairs	117	Good
Seating Risers	3' x 8' sections	18	Good
	3' x 6' sections	12	Good
Seating Rails	8' backing rails	3	Good
	6' backing rails	2	Good
	3' side rails	10	Good
Front Railings	8' front railing 32" tall	3	Good
	2' front railing 32" tall	2	Good
Seating Frames	Adjustable Z-Frames	9	Good
	Adjustable Goal Post Frames	6	Good
Stair Units	Adjustable	2	Good
	Single Step	6	Good

**Appendix A**  
House Management Questionnaire  
**FOR PRODUCERS**

PLEASE GO THROUGH THIS QUESTIONNAIRE AND PROVIDE IT TO YOUR HOUSE MANAGER WHEN THEY ARRIVE 1 HOUR PRIOR TO EACH PERFORMANCE ALONG WITH YOUR RESERVATION LIST.

- WHAT IS THE NAME OF YOUR PRODUCTION? \_\_\_\_\_
  
- WHO SHOULD THE HOUSE MANAGER CONSIDER THEIR PRIMARY CONTACT AND THEIR ROLE? (E.G., "HANDSOME DAN THE STAGE MANAGER") THIS WILL BE THE PERSON YOU WOULD LIKE THE HOUSE MANAGER TO COORDINATE WITH DURING PRE-SHOW, INTERMISSION, AND POST-SHOW.  
\_\_\_\_\_  
\_\_\_\_\_
  
- HOW MANY SEATS WOULD YOU LIKE TO RESERVE FOR VIP? \_\_\_\_\_ (THESE SEATS WILL NOT BE GIVEN AWAY UNTIL YOU INSTRUCT OTHERWISE.)
  
- WOULD YOU LIKE LATE SEATING TO BE PERMITTED? \_\_\_\_\_ IF SO, PLEASE PROVIDE ADDITIONAL INSTRUCTION AS TO WHEN THIS WOULD BE BEST (E.G. DURING A SCENE BREAK, AFTER THE FIRST DANCE PIECE, ETC.) \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
  
- THE HOUSE MANAGER IS REQUIRED TO GIVE THE FIRE SPEECH. ARE THERE ANY SPECIAL ANNOUNCEMENTS THAT YOU WOULD LIKE HER/HIM TO INCLUDE?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
  
- WHAT ARE THE NAMES OF YOUR USHERS?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ PLEASE HAVE THEM AVAILABLE FOR TRAINING 1 HOUR PRIOR TO CURTAIN.
  
- IS THERE ANY STROBE LIGHT IN YOUR PERFORMANCE? \_\_\_\_\_
  
- ARE THERE ANY WEAPONS/STAGE COMBAT IN YOUR PERFORMANCE? \_\_\_\_\_
  
- ARE THERE ANY SIMULATED GUNSHOTS IN YOUR PERFORMANCE? \_\_\_\_\_
  
- IS FOG OR HAZE USED IN YOUR PERFORMANCE? \_\_\_\_\_
  
- PLEASE INCLUDE ANY ADDITIONAL INSTRUCTIONS IN THE SPACE BELOW.



## Appendix C

### Producer Model

Producer Model-Theater Studies

July 2013

The following responsibilities/duties, *when executed with diligence and initiative*, fulfill the Theater Studies producing requirement. In addition to these core duties, each production will have unique needs, which each production team will determine together. The Theater Studies Technical Director (TD) and Production Coordinator (PC) are available to advise on ALL of the below throughout the production process.

- Attendance at Producer's Workshop (10%)
  - Attend designated workshop. Receive Producer's Packet. Read it!!
- Production Meetings and Production/Design Team (15%)
  - Schedule, attend, and run the necessary production meetings
  - Manage production/design team. (Emails, requests, conflicts)
  - Maintain constant communication with TD and PC
- Develop and implement budget with accurate designation of fund sources (20%)
  - Develop and track production budget, working with PC.
  - Submit regular budget updates to production and design team, TD, and PC.
  - Collect and organize receipts for purchased items and submit for payment with appropriate offices.
  - Coordinate with appropriate administrators to ensure that YSD rental departments (costumes, props) receive payment info ASAP
- Proof of rights to perform (10%)
  - Secure rights to production, if not already done by Executive Producer
  - Send copy of rights to perform to TD and PC
  - Send copy of payment for rights to TD and PC
- Production Application and Fire Inspection (10%)
  - Submit the Production Application and Staged Combat/Weapons Request, if applicable, on time to TD.
  - Attend Fire Inspection
  - Conduct the necessary Fire Drill with cast/crew. Post form backstage!
  - Complete House Manager Questionnaire. Post form backstage!
- Safe and proper use of the Whitney Theater during residence. (15%)
  - Arrange key card access to the Whitney for your production team (coordinate with May Brantley)
  - Instruct cast/crew as to proper use of theater during residence
  - Monitor use of the theater by production team

- Load In and Strike (20%)
  - Attend and assist at both load in and strike
  - Ensure/arrange the necessary labor to accomplish both load in and strike
  - Inform all cast/crew of the schedules determined through meetings with the TD
  - Inform all cast/crew in advance of “things they need to know” for load in and strike

# Appendix D

## Theater Studies Program Prohibited, Supervised, and Unsupervised Activities

### Prohibited Activities

The following activities may not occur at any time during a Theater Studies production.

#### **General:**

- Working in a theater without a hard hat during all supervised and/or load-in activities
- Working in a theater wearing open toed shoes or sandals
- Working on a ladder or scaffolding without completion of UP LADDER SCAFFOLD TRAINING

#### **Construction:**

- Use of stationary or portable power tools except a jig saw, screw gun, 3/8" or 1/2" drill, or palm sander
- Unsupervised use of a jig saw
- Audience structures higher than 24" without permanent 42" guard railings
- Audience structures higher than 8" without intermediate steps
- More than two intermediate steps without permanent 42" hand railing
- Cable clamps or clips are not permitted as terminations in structural cables

#### **Electrical:**

- Use of devices, fixtures, switches, outlets, etc, that are not UL listed
- Electrical wiring of devices, fixtures, switches, outlets, etc.
- Electrical discharges, lighting, sparks, strobes, etc.
- Flat (EIC) Extension Cords

#### **Fire Safety:**

- Use of flammable materials or processes
- Use of combustible fabrics, woods, papers, etc. without flame retardants
- Use of pink and blue Styrofoam foam boards
- Use of aerosol spray paints, sealers, or adhesives
- Pyrotechnics, flash powder, open flames, smoking materials, etc.
- Aisles less than 44" wide, exit doorways less than 30" wide
- Blocking or impeding aisles or doorways
- Crossing aisles or doorways with anything unsecured
- Seating rows with less 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 1.5" 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 or rehearsal space
- Working in a theater or rehearsal space before 8:00 am
- Working in a theater or rehearsal space after 12:00 am
- Standees at rehearsals, staged readings or performances
- Photo calls between last performance and strike
- Parties and receptions held in theaters, shops or rehearsal spaces

#### **Rigging:**

- Flying or rappelling
- Lighting equipment without safety cables
- Lighting towers or booms over 10' without top support and any booms without bottom weight

#### **Stage Action:**

- Use of real fire arms or live ammunition
- Use of sharp blades, swords, knives, arrows, etc.
- Use of working bows or cross bows with string 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 Theater Studies or Undergraduate Production staff.

### **Construction:**

- All construction of scenic elements (flats, platforms) with the exception of store bought assemblies (a bookshelf from IKEA)
- Platform and stair construction/ installation
- Structural construction/installation
- Structural guard railings
- Structural doors and windows
- Hanging doors, windows, picture frames, moldings, etc.

### **Lighting:**

- Lighting Hang
- Cabling of elevated lighting instruments
- Lighting Focus
- Installation of booms
- Rigging of light ladders or tail down pipes
- Repairs to lighting equipment

### **Sound:**

- Installation of sound systems with speakers above floor level or suspended microphones
- Repairs to sound equipment

### **Production:**

- Load in
- All performances
- Strike
- Stage Combat and Weapons Rehearsals

### **Rigging:**

- Scenic rigging and hardware
- Use of Nicopress and hanging irons
- Counter weight rigging and hardware
- Spot line rigging and hardware
- Dead hung rigging and hardware
- Hanging draperies, banners, props or other materials from a grid
- Operation of counter weight rigging
- Operation of spot line rigging
- All ladder, scaffold, and genie work over 6' high

## **Unsupervised Activities**

The following activities that may occur unsupervised by students qualified for the task and approved by Theater Studies.

### **Construction:**

- Scenic painting
- Set dressing
- Wall papering
- Fabrication or assembly of non-furniture props or costumes

### **Lighting:**

- Ladder work under 6'
- Placement and cabling at floor level of practicals that have been approved
- Placement and cabling at floor level of lighting instruments on floor stands that have been approved
- Cue writing and cue-to-cue technical rehearsals

### **Production:**

- Rehearsals without rigging systems
- Sign out and sign in of drapery, lighting, sound and props equipment
- Theater, rehearsal space and greenroom clean up

**Appendix E**  
**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. It is unacceptable to props doors. For loading, breakdown and other production logistics, organization should include planning so staff can help each other so that doors are not propped open.
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 please 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 F Additional Resources

### **Undergraduate Production Inventory, Lighting Inventory, and Props Storage**

Undergraduate Productions keeps a small inventory of common use items that are available for your use. You may obtain gaff tape, spike tape, flame retardant, instrument lamps, electrical tape, glow tape, paint brushes and sharpies. The complete list of items for this inventory can be found on the UP website. You can also fill out the order form for items at the website. Inventory is open from 2-10 PM Tuesday – Saturday. Consider making an appointment with the inventory manager (currently Justin DeLand, [justin.deland@yale.edu](mailto:justin.deland@yale.edu)) to ensure that you can get the products you need in time.

While the theater has an adequate stock of lighting instruments, the UP lighting inventory can provide you with extra lighting instruments and cable that you may want. Please contact Justin DeLand at [justin.deland@yale.edu](mailto:justin.deland@yale.edu), to inquire about the inventory. A list of available equipment is on the UP website. Please note that any borrowed lighting equipment must be returned on the Sunday after strike between 10 AM and 1 PM\* to the Lighting Storage beneath Nick Chapel in Trumbull College. Late return results in fees.

The UP keeps a small inventory of props at 305 Crown Street. Please arrange with the inventory manager a time to choose and pick up props. Props must be returned on the Sunday after strike between 1-3 PM\*. Late returns will result in fees.

\*These times are the current return times. Times can change based on the availability of work-study staffing. Please make sure to verify what time you can return items when you speak with the Inventory Manager.

### **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.

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 contact them directly for the most current applicable fees.

# Yale School of Drama/ Repertory Theatre Properties Warehouse Guide

## As of September 2011

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 \$85.00 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 manger 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 manger 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 and Pickup

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 \$35.00 for the first hour, with an additional charge of \$17.50 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 PTAE0. PTAE0 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.

**Yale School of Drama Costume Collection**  
**RENTAL AGREEMENT GUIDELINES**  
**As of September 2010**

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

**CONTACT INFO**

yale.costume@gmail.com  
203.432.1747

**HOURS & APPOINTMENTS**

Costume Collection hours are by appointment only. Appointments should be made a week in advance for viewing, pulling or returning stock to and from the Collection. Fittings are not permitted on premises.

**RENTAL FEES & DEPOSIT**

Rental fees and security deposits for all costumes 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 the rental fee and deposit. Members of the Yale community may pay by PTAE0. PTAE0 payments must be authorized by the College or Department and emailed to the Collection Manager with maximum budget 24 hours before costumes may be checked out. Security deposits are 10% of full value of rental costumes but no less than \$150. Deposits are refunded upon return of all costumes, dry cleaned, and in good condition. Damage or loss of costumes will cause forfeiture of part of, or all of the deposit. 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.

**ALTERATIONS**

Cutting, dying and other permanent alterations of costumes are not allowed. Minor non-permanent alterations are permitted.

**RENTAL RETURNS**

Costumes are due back to the Collection within 7 business days of close of show. An appointment must be made for costumes to be checked back in. All rentals must be returned professionally dry cleaned, pressed flat, and on hangers, with dry cleaning receipts. Late fees of \$10 a day will be charged.

**DIRECTIONS**

From I-91 and I-95: Take the New Haven Downtown Exit (Rt 34). Proceed to 3<sup>rd</sup> exit at end of connector, and take first 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.

**HOW TO RENT YSD COSTUMES**

**PULLING & CHECKOUT**

The Collection is used by dozens of groups and is highly organized by period, style and color to make your pull efficient. Keep costumes neat and in order while you are pulling.

- \*Measure the actors before coming to the Collection. Costumes in the Collection are altered, tag sizes are not accurate. You may not take excessive amounts of clothing per actor instead of using measurements.
- \*There are no dressing rooms in the Collection for fittings, do not bring actors to appointments.
- \*Keep hanging items flat and secure on their hangers, keep shelf items folded, keep lids on bins.
- \*Do not restock clothing you decide not to use, leave them on a rack and notify the Manager.
- \*Food and drink is not permitted in the aisles.
- \*Pieces from sets such as suits may be checked out separately, but bring full set together to checkout.
- \*Allow at least half an hour in your schedule for checking out costumes, more for very large pulls. Note any existing damages to the Manager.
- \*Any clothing you leave in the Collection must be tagged with your name and phone number or it will be restocked.

**USING**

The individual who signs out the costumes is the guardian of those costumes from when they leave the Collection until they are returned. The individual renting the clothing should be the one who will be caring for and returning all costumes. It is your responsibility to make sure all costumes are treated well by cast and crew and not lost. You will be charged for the value of any item lost or damaged.

- \*Check all items against the costume list on your invoice at every step of the production, especially when costumes are moved.

- \*Costumes should only be worn for rehearsal and performance. Actors should not be allowed to wear costumes outside or take them home.
- \*Using tape to label clothing is considered damage and will result in damage fees. Safety pin or sew your name labels.
- \*Only minor alterations that can be undone are permitted. Cutting, gluing, dying, painting are not allowed and will result in damage fees. Do not allow individuals without sewing skills to perform alterations. Very badly done alterations will result in damage fees.
- \*Carefully check for pins and needles. You will be charged for additional staff time if they are found left in clothing.
- \*Return all costumes not used before the opening of the show. Costumes returned after show opening must be dry cleaned whether or not they were used. Unused costumes should be returned clean and flat on hangers.

## **RETURNING**

Make an appointment at least a week in advance to return all costumes before the deadline on your invoice. A late fee of \$10 a day after that date will be charged. Costumes must be checked back in with the Manager, allow at least a half hour for check-in.

- \*Check against your invoice list that all pieces are returned to you on the night of the close of the show.
- \*Check all pockets of clothing and inside shoes and handbags for accessories and actors' personal items before cleaning.
- \*Home laundering is not allowed. All clothing must be professionally cleaned.
- \*Costumes should be delivered to the drycleaner immediately after the close of show to ensure they are cleaned before the deadline. Expect dry cleaning to take several days. Let your drycleaner know you have a deadline.
- \*Check all costumes against your invoice list when you pick up costumes from the drycleaner. Make sure all removable parts such as belts and collars are kept with the clothing.
- \*For large pulls, put costumes in order of invoice to avoid lengthy check-in appointments.
- \*Return any measurement tags with their items, notate any size changes on measurement tags.
- \*Costumes must be returned in dry cleaning bags, hanging flat and unwrinkled on hangers, with dry cleaning receipts.
- \*You will be charged a dry cleaning fee for costumes returned wrinkled, piled in bags or boxes, or dirty.

# Undergraduate Production

## Production Application

Applications will be reviewed with consideration given to the overall size, scale, and production requirements. Attention will be paid to previous production experience of the Production Team and/or Sponsoring Organization. Before submitting this application, please review the [Undergraduate Production Regulations](#) and, if possible, secure a venue.

Name of Event: \_\_\_\_\_

Type of event (select all that apply)      Theater                  Dance                  Improv                  Other

Estimated Length of Event (Run Time): \_\_\_\_\_

Venue: \_\_\_\_\_

### Dates and Times:

		Notes
Performance Dates, Times		
Load In Date		
Strike Date		

**Production Team:** Please fill in all that apply. Registered undergraduate organizations please provide information for officers.

Role	Name	Cell	e-mail	College
Producer				
Director				
Set Designer				
Technical Director				
Light Designer				
Master Electrician				
Costume Designer				
Sound Designer				
Props Master				

**Production/Design information**

Please describe your event. Please include your team’s ideas about any scenic, lighting, costume, and sound design, including proposed audience/stage configuration. If appropriate, please attach to your application a ground plan, sketches, and/or research.

**Staged Fights/Stage Weapons**

Do you anticipate any staged combat or stage weapons (including props) being used in your production?

Yes

No

If so, please fill out the [Staged Combat/Stage Weapons Request Form](#) to the best of your ability and submit it to Undergraduate Production at least six weeks prior to your first performance.

**Non Enrolled Students**

Are all of the participants in this project currently enrolled in Yale College?

Yes

No

Please be aware that [additional restrictions](#) pertain to non-students and to on-leave or withdrawn students.

**Other Special Hazards, If Any**

Two ushers are needed for up to 50 audience seats and an additional usher for every 50 seats thereafter.

Number of Seats

Number of ushers



A fully signed version of this form must be on file with UP no later than two weeks prior to the start of your load in. This completed form and a completed fire drill log must be posted backstage on the main bulletin board during each production.

### **Statement of Responsibility**

“I have read, understand, and will follow the [Undergraduate Production Regulations](#), to the best of my ability. I will seek advice and permission in advance as warranted. I may be held personally and financially responsible for this event. I understand that application approval is contingent on our securing the necessary funding for this event and is specific to this producer/director team.”

### **Production Staff**

Signature of Producer

Date

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Signature of Director

Date

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### **Registered Undergraduate Organization Staff, if applicable**

Signature of President

Date

---

Signature of Treasurer

Date

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### **Production Approvals**

Dates and times listed on page one approved by venue

Signature of Venue Manager

Date

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Application approved by Undergraduate Production

UP Signature

Date

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