

# Compiled Dramat Guidelines

## I. Introduction

For over 100 years the Yale Dramatic Association has enriched campus life with a strong tradition of quality theatrical productions while providing a wealth of production experiences for Yale undergrads every year. While recognizing the nature of the Dramat as a fluid student organization with a history of oral tradition, to do our work safely and effectively, a clear set of guidelines should be in place. These guidelines will serve as the basic reference for those involved with production within the Dramat. While all parties agree to make every reasonable effort to adhere to these guidelines, it is understood that these guidelines are just that, a guide, and represent goals as opposed to hard and fast rules. The TA will work with the Dramat to insure that the spirit of these guidelines is met, even when at times the letter may be beyond its reach. The TA will use his discretion in judging each situation on a case by case basis.

## Scale of Production

The Dramat, as a function of its long standing relationship with the Yale School of Drama, produces the largest scale undergraduate productions on campus.

The Dramat mounts seven productions each academic year on a rotating basis in the University Theater, the Yale Rep, or the New Theater at 1156 Chapel St. Unlike most other undergraduate productions, these are fully produced and mounted shows with full-scale scenic elements, lighting arrays and sound designs.

An average undergraduate production budget is about \$1200. The Dramat budgets range from \$2000 for the smaller experimental shows involving about 40 students, to \$5000 - \$9000 for each of the three larger main-stage productions, which involve 70 – 100+ students. Students involved on the production staff of these shows face a commitment of 6 – 10 weeks depending on the size of the show, with time commitments in the later weeks of 20 –30 hours per week being common.

In addition, the Dramat maintains a general purpose meeting room, office, and carpentry shop at 222 York St. as well as a costume shop, storage space, and rehearsal studio in the basement of 305 Crown St.

The carpentry shop is moderately well equipped with large stationary power tools (including a table saw, miter box, radial arm saw, and router/shaper table), power hand tools, pneumatic fastening tools, and small hand tools. In recent years an effort has been underway to add new power tools each year to modernize and upgrade the shop and its capabilities. The shop is operational most of the academic year and at times has two or more shows in the building process. The elements built commonly range from small acting cubes, props, and platforms to large (40' x 30') raised and/or raked deck systems, individual wall units up to 8' wide and 10' to 20' tall, as well as scenic elements such as portals 30'+ wide and 20'+ tall meant to be rigged and flown on and off stage via a counterweight rigging system. Students commonly make use of hydraulic lifts to move this scenery from the shop to the theater.

In the theater space, students commonly install scenic elements using ladders up to 16' tall, genie lifts up to 30', as well as counter weight battens to which scenic elements are rigged so that they may be flown in and out. The use of the counterweight system requires students to learn the use of rope, wire rope, appropriate knots and fasteners, and also requires students to work on the grid and weight loading platform some 70'+ above the stage floor. In the past, we have rigged elements requiring as much as 600 lbs. on a single batten/pipe.

Installations of lighting equipment on main-stage shows have involved as many as 270+ lighting instruments, though the average light plot is more in the range of 175 instruments. This equipment is hung on counterweight battens, standing pipe booms, permanent side pipes, and permanent pipe positions in the ceiling cove 30'+ above the floor. Sound equipment is hung in

similar locations. These installations require the use of the counterweight system, ladders up to 22'+ tall, and the genie lift at 30'. The installation of standing pipe booms 18' tall requires rope lines be secured and dropped from the grid 70'+ above the stage floor and depends upon the correct use of appropriate rigging knots.

Students work in the Yale Repertory Theater space presents them with different challenges. There is a limited rope and sandbag counterweight system installed in the upstage alcove of the Yale Rep space, which is of limited use. As no system exists for the hanging of soft goods or scenery over the greater part of the stage space the students must rig and install any pipes required for this purpose.

In general, the work Dramat students are involved in is of the type and scale that can be found in any number of college and professional theaters anywhere in the country.

## **II. The Role of the Technical Advisor**

### **General**

The task of the Technical Advisor is two-fold. First, it is the role of the Technical Advisor to serve as a resource to the student body in its production of theatrical events and to provide support and training as necessary to facilitate that process. To that end a series of workshops will be provided each semester to develop basic production skills. In addition, workshops may be offered to answer the specific needs of intended productions. Secondly, it is also and equally the responsibility of the Technical Advisor to evaluate the technical requirements of the production plans and to ensure that the scale and scope of these plans are appropriate to the skill level and abilities of the available student staff and, once approved, that these plans are executed in such a way as to insure the health and safety of all participants, both students and audience members. The Technical Advisor may scale back production plans at his discretion to insure that these standards are met.

### **Pre-Production Planning**

The initial involvement of the Technical Advisor will begin during the production selection process. Scripts being considered for production must be submitted to the TA, allowing time for the scripts to be reviewed and for the TA to voice any concerns regarding technical production elements. The TA may restrict the Dramat from any production element that he deems beyond the scale and scope appropriate to the Dramat.

It is the responsibility of the Dramat to provide the Technical Advisor with all production information in a timely manner. A production staff list is to be submitted as soon as it is available, technical positions such as technical director, master electrician, and fly captain being of specific importance. It is especially important that qualified individuals, meeting the skill level requirements agreed upon in the Production Guidelines, fill these positions. Significant gaps in the staff list not filled by the submission deadline for scenic elements may result in elements of the production being scaled back as deemed appropriate by the Technical Advisor. It is important that the Technical Advisor be brought into the development process with the Director and Designers in order to facilitate that process and to insure that the scope of the production stays within the realm of the skills and capabilities of the production staff assigned to the project by the Dramat, as well as the allotted time frame and funds. The Technical Advisor will require that a production be of such a scale that it can be mounted in a safe and effective manner. To insure

the integrity of this process it is important that designers be held to design submission deadlines agreed upon by the Technical Advisor and the Producer, allowing sufficient time for review and evaluation.

## **Build Phase**

During this phase of the production the Technical Advisor will work closely with all members of the student staff to realize the production goals. The vast majority of the time will be spent with the Technical Director and his/her crew, developing working shop drawings, estimating labor and materials, and supervising the construction of all scenic elements. The Technical Advisor will provide support and training in the shop as needed. The hours the Technical Advisor is available to the Dramat are limited to 20 hours a week on average. Therefore, it is imperative that a work schedule be developed and adhered to. For example, cutting and shaping operations in the shop must be scheduled during the hours when the Technical Advisor is present. Most assembly operations may be accomplished without the TA being present, with the work being inspected and approved at the TA's next work call. The Technical Advisor will make the final determination as to the suitability of the schedule to the production requirements. The Technical Advisor, working with the TD and Shop Mgr, will insure adherence to the shop rules as detailed in the Production Guidelines. The Technical Advisor can and will call a halt to the production process if he deems it necessary.

While the Technical Advisor will generally assist students in accessing materials from YSD inventory, the TD, ME, and other staff should purchase materials from inventory during normal hours of operation.

During this phase the Technical Advisor and the Production Officer will review weekly reports submitted by the Producer and his/her staff to determine that work in all departments is proceeding smoothly and that established timelines are being adhered to and deadlines met. A failure to meet deadlines may result in production elements being scaled back.

## **Load-In Phase**

The Technical Advisor and Production Officer will insure that a production meeting is held in the week prior to load-in specifically to plan that process. A detailed schedule will be set for the load-in period during that meeting and agreed to by all parties. All departments should coordinate activities requiring the presence of the TA to most efficiently utilize the hours of supervision available. It is understood that adjustments will most often need to be made in the schedule as work proceeds. Whenever possible the Technical Advisor will be given notice 12 hours prior to any change in schedule that requires his attendance.

While the TD, ME, and Production Officer will actively lead the load-in process, the Technical Advisor will provide oversight of all activities and insure that work progresses in a safe manner and that a safe work environment is maintained.

A detailed list of supervised/unsupervised activities is contained in the Production Guidelines. The suitability of any individual to work unsupervised is within the discretion of the Technical Advisor. While some work may be accomplished without the direct supervision of the Technical Advisor, all work must be inspected and approved by the Technical Advisor before being put into service. The Technical Advisor may be present for technical rehearsals as needed to insure that all systems are operational and being operated properly.

No student will work for more than 4 hours before taking a break of at least 30 minutes. No students work call will total more than 8 1/2 hours, including breaks. Each student's work calls must be separated by a rest period of at least 10 hours.

## **Production Run**

The Technical Advisor will determine on a case by case basis whether he needs to be present at main-stage performances that may involve complicated technical systems, i.e. flys etc. Recognizing the requirement of the YSD that a qualified safety person be on the premises for all performances in YSD facilities, the YDA has agreed to hire, through the YSD business office, off duty fire and/or EMT workers.

## **Strike**

As in the load-in process, a meeting will be held in the week prior to strike to plan the process that will be followed and have it approved by the Technical Advisor. The TD, ME and Production Officer will actively lead the strike crews. The Technical Advisor will be present at all strikes, floating between the stage, shops, and adjacent areas, ensuring that proper safety procedures are followed and a safe work environment is maintained. Only the Technical Advisor will have the authority to declare that the work has been completed satisfactorily, allowing the Dramat staff to call the end of the strike call.

## **Post-Production**

The Technical Advisor will conduct a walk through of the performance facility with the appropriate members of the YDA staff at the end of strike. The YDA Production Officer will do the same with an YSD representative as soon as is practicable after the completion of the strike.

The Technical Advisor will insure that the Production Officer, with the assistance of the appropriate staff, makes arrangements for the return of all borrowed or rented equipment to the appropriate department or off campus vendor.

In addition to the normal production "wrap-up" board meeting held by the Dramat, the Technical Advisor may at his discretion call a post-mortem meeting of the production staff during normal business hours to address any production issues that he deems warrant attention.

## **III. Student Proficiency**

### **Introduction**

When producing student theatrical events, safety of the audience as well as of the students must be given the highest priority. Technical theater, because it involves the use of a wide range of mechanical systems as well as various power and hand tools, is an area where our concern for safety must be constant. Unlike professional theater where trained and qualified professionals do this work, our production teams are drawn from an ever-changing pool of energetic but mostly untrained students whose experience is at best limited. It becomes critical that we maintain a system of evaluating the proficiency of each student, providing workshops and in-shop training where necessary, and tracking the experiences of each student as they

progress. Students will be required to demonstrate specific levels of expertise before they are allowed to take on positions of responsibility such as TD, ME, fly captain, etc. Students will gain this expertise through a combination of workshop training and production experience. In addition to offering workshops on a regular basis the Technical Advisor and the Dramat Board are working to develop a process in which inexperienced students are paired with more experienced students and given a chance to develop skills and gain experience before they are assigned to demanding technical positions. We hope that this will help to alleviate the “burnout” that often occurs when students are placed in positions of responsibility before they are ready.

To that end the Technical Advisor and the Dramat Board agree to the following;

A minimum of three workshops will be scheduled with the Tech Advisor per semester.

Each semester the board and the Tech Advisor will determine a schedule of workshop offerings for the following semester.

The board and the Tech Advisor agree to the production staff skill levels detailed elsewhere in this agreement, will work together to assist staff in attaining such skills, and will apply these standards to the assignment of staff positions and production responsibilities as closely as possible.

The Tech Advisor and the board will take measures to make Dramat members aware of skill level standards, promote workshop attendance among its members, and promote workshop awareness and attendance in the greater Yale theater community.

## **Workshops**

A regular series of workshops will be offered on a rotating basis each semester. The Technical Advisor will develop a specific schedule with the Production Officer and Shop Mgr., based on an evaluation of the skills of the available student crews for the semester as well as the demands of the production schedule. While workshops in the areas of power tool use, flat and platform construction, fly system operation, rigging, lighting, and sound will be held on a regular schedule with the intent of systematically developing skills, workshops will on occasion need to be offered to meet the specific demands of an upcoming production. For every workshop offered a practice period will be scheduled during which a student may come to the shop to practice a given skill, receive additional instruction from the TA, or have the skill evaluated. A student must demonstrate the required level of skill proficiency before being allowed to apply those skills in a production setting or to have them recorded in their record; simply attending the workshop is not proof of proficiency. The Technical Advisor will determine proficiency. Below is a list of basic workshops that will be offered on a regular rotating basis.

### ***Technical Orientations (not a workshop, but a separate required introduction):***

Orientations for those students interested in scenic construction, lighting, rigging, fly system operation, and sound will be held during each fall semester in a setting appropriate to each subject. Each orientation will expose the student to a general overview of the tasks/tools/equipment that he/she would encounter in their area of interest as well as an evaluation of their skills/background. A written record of skill proficiency will be initiated here. (Fall)

***Stationary Shop Tools:*** This workshop will give the student the skills necessary to safely execute basic operations on stationary tools available for their use. We will begin with the table saw and power miter box, which are the main workhorses of the Dramat shop. We will then cover the use of the radial arm saw, router/shaper, and the drill press. This will expand as the Dramat acquires additional tools. (Fall)

***Power Hand Tool Basics:*** This may need to be broken into two sessions depending on the number of students due to the number of tools that should be covered. We will learn the correct uses and safe operation of the circular saw, jigsaw, sawzall, router, biscuit joiner, drill, belt sander, & palm sander. (Fall)

***Air Tools:*** The basic operation and safety rules for the use of various fastening tools utilizing compressed air will be covered. How to choose the correct tool for the job will also be discussed. (Discretion)

***Basic Deck and Flat Construction:*** Materials and methods for the construction of both standard and Hollywood style scenic flats, window and door units will be covered. We will also be looking at methods of moving, handling, joining and installation. We will also cover construction of standard rectangular decks. We will look at three basic methods: the basic platform, stud wall and plywood construction, as well as a basic triscuit system. (Fall)

***Advanced Deck and Flat Construction:*** Building on the skills acquired in the basic class, students will learn to layout and build odd shaped units as well as special purpose units and flying elements. Also, the special problems in decking such as irregular shapes, cantilevers, and extended end-supported spans will be examined. (Spring/Discretion)

***Rigging 1:*** An introduction to rigging will include a basic understanding of various types of rope, its handling and care, relative strengths, common knots and their use and application, as well as the use of wire rope. We will also gain an understanding of the principles involved in lifting scenic elements. (Fall)

***Rigging 2:*** We will learn and apply the basic principles involved in lifting scenic elements as well as basic counter weighting principles. (Spring/discretion)

***Fly System Basics:*** We will come to understand the basic elements of a counter weighted fly system and how they work together. We will then learn how to apply that system to the rigging and flying of scenic elements. (Fall AND Spring)

Some of these workshops (all tool use, basic construction, rigging and fly systems) are necessary for freshman. These should not be held at the exclusion of more advanced workshops, designed to further existing skills and promote continual staff skill-level development, which will by necessity be geared toward a smaller, more advanced, audience.

# Technical Staff

## Staff Positions

While required staff positions may vary from production to production, certain basic positions are standard. They are listed below. It should be noted that the importance of the positions of assistants must not be underestimated. Every effort must be made to fill these positions with individuals who will learn from their more experienced colleagues. A system of ‘healing in’ of students is crucial to creating a ready supply of student technicians, as well as insuring that crew heads have support sufficient to prevent them from being burned out in the production process.

**Technical Director (Position sometimes shared as co-TD’s)**

**Asst. Technical Director (Most effective when 2-3 are drawn from different classes)**

**Show (Master) Carpenter(s)**

**Scenic Charge Painter**

**Scenic Painter(s)**

**Master Electrician**

**Asst. Master Electrician (Again, multiples are best)**

**Light Board Operator(s)**

**Fly Captain**

**Asst. Fly Captain**

**Sound Engineer(s)**

**Costumers**

## Staff Qualifications

The workshop requirements listed below are in addition to the basic requirements of the Office of Undergraduate Production, which apply to all students involved in any theater production on Yale campus.

The following are basic goals as to the skill levels that will be expected in determining tech staff appointments that most effect health and safety. They are recognized as goals and their successful application must be approached both through workshops and the Dramat’s mentorship programs. As a general rule, freshman will only be allowed to TD or ME the freshman show. Freshman should be enthusiastically encouraged to engage as asst. TD’s and Me’s on other shows as part of the “healing in” process, as well as for the invaluable assistance that they provide to the crew heads. Freshman should be actively steered towards workshop participation to begin to establish skills needed for future positions on the technical staff.

**The following are guidelines only - each staff appointment will be evaluated on a show-by-show basis.**

### ***“EX” Shows***

A TD will have a demonstrated proficiency in the use of stationary and hand power tools as well as flat and platform construction techniques. He/she should have attended workshops in these areas, as well as basic rigging. He/she will have attended the OUP workshop on ladder/scaffold safety. He/she will have worked on previous productions as a carpenter.

Asst. TD’s and Show Carpenters should have attended stationary and power hand tool workshops. They will not necessarily have worked on previous shows.

An ME will have a demonstrated proficiency and understanding of the principles involved in the hanging, cabling, circuiting, and focusing of lighting equipment and a working knowledge of lighting control and operation. He/she will have a working

knowledge of basic rigging and safely working on ladders and scaffolding. He/she should have attended workshops in lighting, light board operation, basic rigging. He/she will have attended the OUP workshop on ladder/scaffold safety. He/she will have worked on light crews on previous productions.

Asst. ME's should have attended workshops in lighting, basic rigging. He/she will have attended the OUP workshop on ladder/scaffold safety. They will not necessarily have worked on previous shows.

Light board operators will receive workshop training and will not be required to have performed this task on previous shows.

### ***Main Stage Shows***

A main stage TD, in addition to the skills listed above for Ex shows, will have a working knowledge of the UT fly system. He/she will have attended workshops in flat and platform construction, rigging and fly system operation, as well as the OUP ladder/scaffold safety workshop. He/she should have served as TD on an Ex show and as an assistant to the TD on at least one main stage production.

A main stage asst. TD, in addition to the requirements for an "Ex" position, should have attended workshops in basic rigging, flat/platform construction, ladder and scaffold safety, as well as have served in a similar capacity on an "Ex" show.

A main stage ME, in addition to the skills listed above for EX shows, will have a working knowledge of rigging and the UT fly system. He/she will demonstrate a working knowledge of the operation of the genie man lift and the materials lift in the 40's shop. He/she should have attended workshops in rigging and the UT fly system. He/she will have attended the OUP workshop on ladder/scaffold safety. He/she will have served as ME on at least one Ex show and as an assistant to the ME on at least one main stage production.

A main stage asst. ME, in addition to the requirements for an "Ex" position, should have attended workshops in rigging and the UT fly system, be familiar with the use of a genie man lift, and have served in a similar capacity on an "Ex" show. He/she will have attended the OUP workshop on ladder/scaffold safety.

Fly Captains will be required to have attended Basic Rigging and Fly System Workshops and to have demonstrated a complete working knowledge of the material covered. He/she should have served as assistant to the Fly captain on at least one previous main stage production. He/she will also have a working knowledge of the genie man lift.

Asst. Fly Captains will be required to have attended Basic Rigging and Fly System Workshops and to have demonstrated a complete working knowledge of the material covered. They will not necessarily have worked on previous shows.

## **III. Shop Usage**

### **Basic Safety**

*Personal Safety:* All students working in the shop and/or any production space agree that they will abide by all production rules and procedures and they will conduct themselves in a work-manly manner.

*Alcohol/Drug Policy:* The use of alcohol and other drugs is wholly inconsistent with the goals of a safe and effective work environment and will not be tolerated. Any student who, in the assessment of the Technical Advisor, appears to be impaired, will be required to leave the work call/activity for the remainder of that day.

*Clothing:* In all work situations appropriate clothing and footwear shall be worn. Clothes should fit comfortably and not restrict movement in any way. Full length pants are to be worn, no shorts. Shirts should be short sleeved. If long sleeve shirts are worn cuffs must be buttoned with no loose or hanging parts. Footwear must be closed toe and of sturdy construction, no slipper type shoes. No jewelry- bracelets, necklaces, etc. that is loose or dangling. Long hair must always be pulled back and secured.

*Personal Safety Equipment:* Basic safety equipment will be supplied in sufficient numbers for all workers, i.e. safety glasses, dust masks, hearing protection, hard hats. Additional items might include kneepads, lower back support, and work gloves.

*Basic Work Rules:*

No student will be allowed to work in the shop without first attending a shop orientation. All students shall have an Emergency Medical Form on file with the shop mgr.

No student shall be allowed use of a power tool without first being approved by the Technical Advisor.

No student shall work without appropriate safety equipment.

No student shall work in the shop without at least one additional person present.

No student shall work in any production space without at least one additional person present.

*First Aid Station:* An adequately sized and stocked first aid kit shall be located in a central and clearly visible location within the Dramat shop. It is the responsibility of the shop manager to inspect the kit weekly and maintain adequate supplies.

*In Case of Emergency:* All exits from the shop shall be clearly marked and must remain unobstructed. Emergency contact numbers shall be clearly posted in the shop. Before working in the shop all students will be required to fill out an emergency medical information form and file it with the shop manager.

## **Shop Organization/Management**

The Dramat shop is a busy student shop, serving as the build space for both props and scenic elements for a minimum of seven Dramat productions per year, where it is not uncommon for two shows to be in progress concurrently. Keeping a student shop with this amount of activity running smoothly requires the attention and cooperation of several different people.

***Technical Advisor (Staff Position, Yale College Dean's Office):*** The Technical Advisor must approve all, and oversee most, of the work in the shop. He will assist in coordinating and administering workshops.

***Production Officer (Elected Student Position):*** As the Dramat officer responsible for the coordination of all production concerns the Production Officer assists with oversight of all users of the shop space and may help in avoiding scheduling conflicts when multiple productions are in process. The Production Officer is responsible for insuring that the duties of the Shop Mgr are being carried out effectively.

***Shop Manager (Student Position):*** The Shop Manager is responsible for overseeing the general operation of the shop, including maintaining sufficient levels of basic supplies

and safety equipment (including first aid supplies), as well as insuring that the shop is maintained in a clean, uncluttered, and safe condition. Periodic tool maintenance may also be necessary. At times when multiple productions are using the shop space he/she will assist in coordinating the users and help to facilitate an efficient flow of work through the shop while ensuring that a safe working environment is maintained and that shop rules are adhered to. The shop manager should be someone who is familiar with all shop tools and equipment and who has been approved by the TA for their use.

***Technical Director (Student Position):*** The Technical Director is directly responsible for overseeing and coordinating the technical aspects of his/her specific production. The TD should insure that the shop is maintained as a clean, safe work environment. He/she will insure shop/tools are cleaned at the end of each work call, that tools, hardware, and paints are returned to proper storage, and that debris is gathered and removed. The TD should bring any required tool repair/maintenance to the attention of the Shop Mgr. The TD will work closely with the Technical Advisor and Shop Manager to insure that all shop rules, procedures, and requirements are satisfied.

## **Work Assignments**

The primary determining factor in making work assignments must be the individual student's level of proficiency in the skills specific to the task in question. Inexperienced students will be paired with more experienced students whenever possible as part of the "healing in" process. In some instances we will have to assign a task to two students who in combination have the skills needed to accomplish it. If no student is available with the requisite skills the TA will teach the skills to the available students, assuming sufficient time is available. A student should not be assigned a task for which they are unprepared. In addition to being dangerous, this can be inefficient and wasteful as well. It must be accepted that as a last resort, the TA may need to scale back an aspect of a production to better suit the skills of those students available.

## **Electrical Power Lockout**

All electrical power in the shop will be controlled by keyed lockouts. Power will be accessible only through the technical advisor. One outlet will be on a separate lockout so that the technical advisor may allow measured access to electrical power without turning on power to all outlets and stationary tools.

## **Compressed Air Lockout**

The compressed air outlets in the shop shall be controlled by a keyed lockout. The compressed air supply will be accessible only through the technical advisor.

## **Material Logs**

It shall be the responsibility of the Technical Director to maintain the shop copy of the Material Inventory Purchase Log as well as the Material Usage Log as a means of budget and inventory control. These logs should be maintained on at least a weekly basis and kept in the TA/TD area of the shop.

## **Maintenance**

It must be recognized that proper shop/tool organization and maintenance is integral to ensuring a safe work environment. It is the responsibility of the Shop Manager to oversee and insure that shop cleanliness and organization are maintained, and that tool maintenance is performed. It is the responsibility of the Technical Director to insure that the shop/tools are cleaned at the end of each work call, that tools, hardware, and paints are returned to proper storage, and that debris is gathered and removed. The Tech Director should bring any required tool repair/maintenance to the attention of the Shop Mgr. The Technical Advisor may prevent any work from continuing if a safe work environment is not maintained. If any production space is found to be unkempt the TA may suspend work in all production spaces until the situation is remedied to his satisfaction.

## **Tools/Materials**

*Hand Tools:* All hand tools will be stored in a locked cabinet within the Dramat shop. This cabinet will be accessible by the Technical Advisor, Shop Manager and the Production Officer.

*Hand Power Tools:* All hand power tools will be stored in a locked cabinets within the Dramat shop, sorted by type i.e.; cutting/shaping tools, sanding tools etc. These cabinets will be accessible to the Technical Advisor, Production Officer, Technical Director, and Shop Manager. Power tools are not to be accessed without the approval of the Technical Advisor. Only students who have been qualified and approved by the Technical Advisor are to use hand power tools. The Technical Advisor may, at his discretion, qualify and approve a student to use these tools without supervision.

*Stationary Tools:* Stationary power tools are to be hardwired into the electrical supply in the shop rather than plugged into outlets. These tools are not to be used without the approval and supervision of the Technical Advisor. The Technical Advisor may at his discretion qualify and approve a student to use these tools without supervision.

## **Student Tool Access**

Basic hand tools will be in a locked cabinet but will be accessible to any student at the discretion of the Technical Advisor, Production Officer, the Technical Director, and the Shop Manager.

Basic power hand tools such as jigsaws, drills and sanders will be in a locked cabinet, accessible to the Technical Advisor, Production Officer, the Technical Director, and the Shop Mgr. These hand tools may be accessed through the Production Officer, TD, or Shop Mgr..

All other cutting and/or shaping power tools will be in a locked cabinet accessible to the Technical Advisor, the Production Officer, the Technical Director, and the Shop Mgr, but only with the approval of the Technical Advisor. The Technical Advisor shall control the electrical power to all stationary tools. Cutting/Shaping tools (other than a jigsaw) shall be used only with the supervision of the Technical Advisor. Only students who have been qualified by the Technical Advisor will be given access to these tools.

## **Paint and Chemicals**

All paints and chemicals will be stored in the paint room only. All cans will be properly cleaned and closed after use. All solvents and flammables, as well as spray paints, will be stored in a properly marked metal storage cabinet. It should be noted that spray paints have been banned from use in the Drama School building, thus any use of spray paint must be done outside. A respirator with the appropriate filter cartridges will be maintained in good repair and stored in the paint room and must be used whenever spray painting is done. The shop manager will be responsible for maintaining the paint room and respirator in a clean and orderly fashion.

## **IV. Supervised/Unsupervised Activities**

### **Students Supervising Students**

In general qualified students holding the position of Production Officer, Shop Mgr., TD, ME, Fly Captain, or Stage Mgr. may be allowed to supervise activities in category B and C of the guidelines at the discretion of the Technical Advisor. The Technical Advisor may designate other qualified students to supervise a Category B activity.

As the above-named students are elected/appointed positions, which may be made based on criteria other than technical accomplishments, the Technical Advisor will decide on a case-by-case basis what activities these individuals may supervise.

# Technical Guidelines

*Prohibited:* Flammable materials and processes, aerosol spray paints, untreated fabrics and bare woods, pink and blue Styrofoam. Open flames, smoking, and pyrotechnics have been banned by the Yale Fire Marshal's Office in all undergraduate productions.

*Category A:* Activities that must be supervised by Technical Advisor, Undergraduate Supervisor, or qualified hired staff.

*Category B:* Activities that may be supervised by qualified staff or trained students at the discretion of the Technical Advisor.

*Category C:* Activities that may occur unsupervised by students determined to be qualified for the task by the TA.

<p><b>Category A</b>                      Scenic Rigging and Hardware                      Nicropressing, cable clamps,                      hanging irons</p> <p>Line set rigging and hardware                      Spot line rigging and hardware                      Dead hung rigging and hardware</p> <p>Platform and stair construction                      Platform and stair installation                      Structural construction                      Structural installation</p> <p>Ladder, scaffold, genie &gt; 25' high</p> <p>1<sup>st</sup> Tech rehearsals                      Performances</p> <p>Stationary Power Tools:                      table saw                      radial arm saw                      miter (chop) saw                      band saw                      drill press                      joiner / shaper / planer                      belt sander                      metal chop saw</p> <p>Hand Power Tools:                      skill saw                      pneumatic framing nail/staple guns                      router                      biscuit cutter                      grinder</p>	<p><b>Category B</b></p> <p>Hanging soft goods, sound,                      and lights.</p> <p>Operation of line set                      Operation of spot line</p> <p>Platform and stair assembly</p> <p>Structural assembly</p> <p>Decorative Work ie: molding,                      hanging doors, etc.</p> <p>Ladder, scaffold, genie &gt; 12' high</p> <p>Follow Up Tech Rehearsals</p> <p>40's Shop Material Lift</p> <p>Hand Power Tools:                      pneumatic brad/staple guns                      pneumatic ratchet</p>	<p><b>Category C</b></p> <p>Scenic painting                      Set Dressing</p> <p>Ladder, scaffold, genie &lt; 12'</p> <p>Q to Q's w/out rigging systems                      Rehearsals w/o rigging systems</p> <p>Hand Power Tools:                      Jig Saw                      Screw Guns                      3/8" &amp; 1/2" Drills                      Palm Sander</p>

## **V. Production Team**

### **Introduction**

The production team consists of a producer, director, scenic designer, lighting designer, sound designer, costume designer, stage mgr., technical director, master electrician, and properties mgr. The team may include additional positions, as well as assistants, as deemed necessary for each particular production. For instance, in a musical the choreographer and musical director would be included in the production team. The current Production Officer and the staff Technical Advisor are considered members of each production team and as such should be kept advised of and fully involved in the process of the team's work.

### **Producer**

The Producer is the overall head of the production team and is ultimately responsible for the smooth and efficient flow of the project. The Producer is responsible for securing rights to the performance piece as well as securing appropriate performance space and adequate rehearsal space. The producer will forward a copy of the "Right to Produce" to the Technical Advisor as soon as it is secured. The producer is responsible for ensuring that all production positions are filled, for forwarding this information to the Technical Advisor in a timely way, and for coordinating the efforts of these individual team members. With the Production Officer and the Technical Advisor, the producer must establish a production schedule detailing the requirements of the production. Staff members should be provided appropriate timelines, including deadlines for each department. The producer is then responsible for being sure that the schedule of deadlines is being met. Staff members are required to file weekly reports every Monday with the Producer, Technical Advisor and Production Officer. A budget must be established for each department and a method established for tracking the expenditures of each. The producer will generally have responsibility for final decisions regarding budget allotments. To that end the producer must insure that regular production meetings are held and attended by the heads of each production area. It is the Producer's responsibility to keep the Technical Advisor up to date on the production and how it is progressing. This will be done by weekly progress reports and by copying him on all production related correspondence.

### **Director**

The Director is responsible for orchestrating the overall artistic impact of a production. A large part of the director's work entails working with the designers. Throughout this process it is the responsibility of the Director to work with the Producer, Production Officer, and the Technical Advisor to coordinate the efforts of the designers.

While it is not generally the director's responsibility to determine budgets for a production, he/she will often be called on to make financial decisions in as much as he may have to choose between various needs/wants if the producer determines the budget won't support all of his or her wishes.

The other major facet of the director's work is obviously the choosing of actors for the production, and the communication to those actors the vision of the show during the rehearsal process. The details of setting/running casting calls and rehearsal schedules will be accomplished with the help of assistant directors and/or the stage manager. The director, along with the Producer and the Production officer, will work with the Technical Advisor to ensure that all production elements are safe as well as both technically feasible and artistically cohesive.

## Stage Manager

The Stage Manager is responsible for scheduling the actors for all calls, whether for rehearsals or such things as costume fittings. He/she is also responsible for keeping track of decisions made in the rehearsal process by keeping accurate notes and a detailed record of blocking and stage movement in a rehearsal script or promptbook, and by sending rehearsal reports to the staff, including the Technical Advisor. Weekly reports detailing overall progress and any difficulties is required. The Stage Manager will take over the rehearsal process from the director during tech and will be responsible for running and calling the show during performances.

## Scenic Designer

The Scenic Designer is responsible for developing the overall look of the stage environment after working with the director to establish an overall aesthetic concept from which to proceed. In general the set designer will make an initial presentation outlining in general ways the scale of the design. It is common for this stage to include a series of rough sketches or renderings, a basic ground plan, or a rough model. **The designer must keep the Technical Advisor involved in this early stage of the work to help insure that his/her work stays within the scope and scale appropriate to the abilities and resources of the Dramat as determined by the Technical Advisor. No project will be allowed to move forward until the TA is confident that the scale of the production is appropriate to the Dramat.**

After the initial presentation has been made the designer will revise the design as needed. Once the design is accepted the designer is then responsible for developing a complete set of design drawings for the final presentation which should include the following: a basic ground plan showing all stationary scenic elements, a composite ground plan showing all scenic elements indicating both their onstage and storage positions, a section of the stage space incorporating all elements, front elevations of every scenic element, additional elevations and/or sections of units that may require them, and either a finished color rendering in perspective or a detailed color model. Whether a model or rendering is supplied is generally left to the director and designer to decide, but one or the other is required.

**Final presentation of designs should be done 6 wks prior to opening, 5 wks for “Ex” shows. Failure to adhere to submission deadlines most often will result in the project being scaled back as the TA deems appropriate.**

These drawings are supplied to all members of the team as needed to complete their work. . It is the responsibility of the designer to meet with the technical director, conveying all the information necessary for him/her to execute the design. It is not the responsibility of the designer to provide structural or shop drawings. While the TD is responsible for creating a complete and accurate cost estimate for the execution of the set design, a designer should be attempting to work within a given set budget during the design phase. If it is determined that the design is over budget, it is the designer’s responsibility, in conjunction with the producer, director, and TD to modify elements of the design until it meets the budget guidelines set by the Producer, and to provide updated drawings and renderings. In addition to being reasonably available to the TD in order to answer questions that may arise, the designer is responsible for following the progress of the set construction to be sure it conforms accurately to the design. If changes are required for any reason it is the responsibility of the designer to provide whatever drawings are needed to convey the necessary information to the TD.

It is also the responsibility of the designer to provide paint elevations for the painting staff. In some cases the designer may be required to act as paint charge, or to assist with the

painting in some manner. In such cases the producer may modify the requirement for paint elevations.

In addition the designer will be required to attend rehearsals as needed. This will most often entail only specific run-throughs designated for this purpose. The designer will be required to attend load-in calls and technical/dress rehearsals as necessary to insure the scenic elements are installed properly and are functioning within the show as intended. The extent of this requirement will vary from show to show and will be established by the director and the producer.

## Lighting Designer

The Lighting Designer is responsible for using light in support of the director's vision while enhancing and completing the environment created by the set designer. Once the set design is complete and approved, the lighting designer will use those plans to create his/her light design. The designer will be required to work within a given budget. The designer is responsible for developing a complete light plot showing instrument type, location (plan & section), color, and dimmer assignment. The complete light plot is due 2 weeks prior to load-in and must be submitted to the YSD as soon as it has been reviewed and approved by the Technical Advisor. During the weeks between the submission of the set design and the due date for the light plot, the lighting designer should be developing his/her design based on viewing rehearsals, equipment lists, budget, and meetings with the director.

The master electrician should also be involved as early as possible so that s/he will have ample time to plan on the required crew size and work calls required. The Technical Advisor should be invited to these meetings, especially if any unusual effects are being planned. The set designer should also be involved in at least one meeting towards the end of this process, earlier if some specific requirements will need to be made of the set, such as accommodating light positions, etc.

The designer will submit a light plot, equipment list, dimmer hook-up, and color list. The designer will be responsible for approving the hang after it's completion by the master electrician and crew. The designer will then work with the crew to focus the plot. Once completed, the designer will create cues for the show, working with the director during cue-to-cue rehearsals. The director retains the right of approval of all design and cue elements.

**It should be noted that the following guidelines for the number of instruments in all lighting designs, student or professional, will be enforced. The main intent of this guideline is to insure that the scope of the work stays well within the scope of available man hours without unduly placing a strain on individual crew members. An "Ex" show will have a recommended range of 100– 120. A main stage production, including commencement, will have a recommended range of 175 - 200 lights for a straight show, 200-225 for a musical. A small number of additional units may be considered with appropriate justification of need and documentation of sufficient crew and hours. It is agreed that the multipliers used by the YSD will be used when calculating man hours for a specific LX plot with an additional multiplier of 1.5 added for Dramat's normal "attrition" rate.**

### YSD LX Multipliers

**UT:** 1.5hr - 1.25hr depending on crew and complexity of the set (how difficult is it to reach the lights around the set elements)

**1156 :** .5hr for things on the Galleries and Catwalks, and .7hr for pipes rigged between the Catwalks. To install pipes between the Catwalks at 1156 on average takes 2 hours for a full stage pipe

**Rep:** .7hr for all of the units except below grid electrics which is 1.25hr. To install a below Grid Electric at the Rep on average it takes 3.5 hours total time for a 32' pipe.  
Note: It should not be assumed that hanging an electric below the tension grid at the Rep will be allowed. It is not except in rare instances.

Regardless of space use 1 hr. for all cyc units in the air and .5 hr for ground rows.

## **Costume Designer**

The costume designer is responsible for designing and selecting the costumes used in the show. Deadlines for costume designs should be set early and adhered to. Sketches with color and fabric swatches should be provided for every costume to be built. When utilizing pieces from costume stock, photographs should be supplied, unless the director is able to accompany the designer to the warehouse. The designer will work closely with the stage manager to insure that actors are available for costume fittings and that these are held in a timely fashion. A costume parade is generally held early in tech week so that any issues can be identified and resolved prior to dress rehearsals. The designer will be responsible for working with the stage manager and any dressers needed to insure that changes can be made within required time limits.

## **Sound Designer**

The sound designer is responsible for designing the sound system and sound effects required for each show. The requirement of any recordings or special effects should be identified as early as possible in the process. A list of equipment needs, including any proposed rental, is due at least two weeks prior to load. A block diagram of the sound system is due at least one week prior to load-in. Recording of sound effects and/or voice-overs will be scheduled with the producer and director. It should be understood that the sound requirements of a main-stage musical are significantly larger than the average and deadlines should be adjusted accordingly. For larger productions, the sound designer should be assisted by a sound engineer who is responsible for leading load-in and strike, the maintenance of the sound system during the tech and run processes, and the design and maintenance of the Com system.

## **Technical Director**

The Technical Director holds one of the most demanding positions on the student production staff in terms of required skills and time commitment. The TD must be a leader capable of initiating and sustaining the build and installation process as well as organizing a group of other students while monitoring the safe and steady flow of work through the shop.

A technical director must be willing to commit to a concerted and consistent effort for a period of 4-6 weeks for an "Ex" production and 6-7 weeks for a main stage production. It should be noted that the final several weeks of the commitment, comprising build and load-in, will require almost daily time commitments totaling a minimum of 25-30 hrs per week.

In consultation with the Technical Advisor, the TD will be required to estimate the material and labor budgets for a production working from the plans provided by the set designer

and so should be familiar with and able to read and interpret basic ground plans, sections, and design elevations. He or she will also be required to prepare working shop/construction drawings and so should have basic drafting and sketching skills.

The first task will be to break the project down into smaller, easily managed and identifiable units and to determine the most appropriate and efficient construction methods for each unit, while at the same time estimating the materials and labor that will be required to execute each unit. Standard forms are available and must be used for estimating materials and labor. **This information will be used in compiling a manpower requirement that must be able to be met by the available crew in order for the production to move forward. Once the TD has estimated the number of man hours needed to build each unit, the total must be multiplied by 2 in order to arrive at a final estimate of man hours required. This allows for the normal Dramat crew “attrition” rate of 50%. During this process the TD will be working with the rest of the team to identify the “core scenic requirements” for the show. These core requirements should be such that they are easily accomplished by a small core group of staff. Other desired elements may be included in a prioritized list and may be added to the build as it progresses successfully in a timely way. The goal must be to mount the best possible production, comfortably within the crew’s skill set and available hours without unduly overloading anyone.**

The designer will have specified materials in some cases, while in others it will be up to the TD and/or TA to determine the most appropriate structural materials. This process may require some structural working drawings. At this point the TD should be able to compile a budget estimate for the producer. If the design cannot be executed within the specified budget it is the responsibility of the Producer to either increase the budget or to require the Designer and Director to identify changes or cuts that will bring the project within the established budget.

When the design has received a final approval the TD moves on to completing shop drawings. These must be accurate scale drawings and are used for the actual construction of each unit, usually in ½” scale. It will sometimes be necessary to draw a specific construction detail in a larger scale to most accurately define a structure.

At this point the TD must plan a schedule of how the projects will flow through the shop. Setting a schedule and keeping the project on schedule is one of the most important jobs of the TD. It is crucial that the schedule be set with a realistic assessment of the crews’ availability and skills.

**\*\* No production will be allowed to begin the building stage of the process unless the aforementioned estimates, schedules, and drawings have been reviewed and approved by the Technical Advisor. The schedule must include a detailed accounting of the crew man hours available to accomplish the build. If these items are not presented in a timely manner, the start of build may be delayed until the requirement has been met and may result in the scale of production being cut back.**

It is also important that the TD track progress and keep the Producer, Production Officer and Technical Advisor apprised of the progress (or lack of) through written weekly reports. **If the approved build schedule is not adhered to, and/or the projected man hour schedule is not met, the project may have to be re-evaluated and cut back at the discretion of the Technical Advisor.**

It is also the responsibility of the TD to keep accurate records of expenditures and to stay aware of how well the project is staying within budget. If the project is exceeding its budget the Producer must be notified so appropriate steps can be taken.

The TD leads the set crew in the installation and dismantling of the set at load in and at strike, respectively.

The requirements for a student TD can be found in the section under Student Proficiency.

## **Master Electrician**

The Master Electrician is the person who works most closely with the lighting designer and is responsible for actually executing the design. As such the M.E. will need to have a working knowledge of lighting systems equipment and its operation. He/she will be responsible for insuring that the equipment specified in the design is available whether in house or through rental, as well as acquiring the specified gel and sufficient incidentals like gaff tape, tie line, etc. The M.E. will develop the circuit plot that most efficiently serves the design plot and will lead the crew that hangs, cables, circuits, and troubleshoots the plot.

The ME will need to evaluate the plot submitted by the designer in terms of the availability of crew to accomplish the work. The multipliers noted above under the heading for LX designer must be adhered to. Only when a manpower estimate has been submitted and approved by the Ta will the design be allowed to move forward.

The M.E. will work with the designer to focus the plot. The ME is also responsible for running a dimmer check on every day of tech and performance. The ME also leads the electric crew in strike. The ME will be responsible for filing written weekly reports with the Producer, Production Officer, and Technical Advisor to keep them apprised of progress.

## **Fly Captain**

A Fly Captain and an assistant will be required on any production taking place in the UT that requires the hanging of any significant amount of soft goods and/or the rigging of any scenic elements to system pipes, regardless of whether they are moved during the performance. The fly captain will be responsible for identifying flown elements and soft goods and determining the correct amount of counterweight that each element will require, for keeping an accurate record of such weights, and for insuring that such information is added to the Dramat's soft goods inventory information. There are standard forms supplied for this purpose which must be used and submitted to the TA. No element will be flown unless the required worksheet has been submitted to the TA. The fly captain will be responsible for ensuring that the each line set is accurately labeled on the locking rail once it has been rigged and weighted. The fly captain and the assistant, under the supervision of the Technical Advisor, will be responsible for leading the crew that will rig elements to the system and set the weights during load-in and strike. Under no circumstances shall any element be rigged or modified without the direct supervision of the Technical Advisor.

## **Props Master**

The Props Master will work closely with the Set Designer, Stage Manager, and Director in identifying and collecting the properties needed for a production. The Props Master will quite often be called upon to create props and so should be someone who has a basic knowledge of small hand and power tools and is approved for their use.

A comprehensive props list should be compiled as soon as possible in the process once the design is complete. Once the director and designers have decided on the needed props, the set designer will work with the props crew in the process of choosing props for the production. The set designer will provide any appropriate drawings required for building a prop he/she designs.

It is understood that a props list will quite often change in response to a fluid rehearsal situation, and changes are quite often made up to the last minute. Obviously last minute changes should be held to a minimum. Once a prop list is compiled, it is the responsibility of the props

crew to gather the required items. The use of any items from the lock-up area of the YSD props warehouse must be approved by both the TA and the YSD props master. A list, including photographs, must be submitted to both as early in the process as possible. The Props Master is required to file weekly written reports to the Producer, Production Officer, and Technical Advisor to keep them apprised of progress. **The props master is further required to supply a comprehensive list of items borrowed from the YSD warehouse, including additions /subtractions, to the Technical Advisor during tech week. That list will be used as a checklist during strike to insure the return of all prop items and will require the sign off of the Technical Advisor and the warehouse personnel before the props crew is released from strike. Any item not returned to the props warehouse in a timely way will incur a late charge equal to the rental fee normally charged non-Dramat shows.**

## **VI Production Approach**

### **Production Planning**

The importance of adequate planning cannot be overstated. Regular, efficient production meetings will help to keep this process on track. These meetings will also serve to more readily identify areas that may be encountering difficulties. A schedule of these meetings must be supplied to the TA. The TA will attend such meetings at his discretion. It is the responsibility of the producer to keep the TA advised of the content of these meetings.

### **Schedules & Deadlines**

Establishing schedules and deadlines and distributing them in written form in a timely way is the responsibility of the Producer. While an experienced producer may be able to project a basic schedule on his/her own, it should be done in cooperation with the department heads, Production Officer, and TA. Special care must be given to how all the various elements inter-relate and affect each other.

Below are sample deadlines for the Technical Director (in number of weeks prior to load-in unless otherwise stated). More detailed timelines can be found in each Position Packet and should be carefully examined. Deadlines, of course, will fluctuate somewhat based on the complexity of the individual production. If these deadlines are not met, the designs may need to be scaled back. It is particularly important that professional designers realize this.

In addition to the size of the design, some factors which may influence these deadlines include: the experience level of the individual TD and crews, the level of academic pressure (mid-terms, etc.), and the relative complexity of the scenic elements. It is always better to err on the side of caution; no one ever complains about having too much time to build something.

<i><b>Production</b></i>	<i><b>Design Plans</b></i>	<i><b>Mat./Labor Est.</b></i>	<i><b>Shop Draw/Start Date</b></i>
Mainstage	6 wks prior	5 wks prior	4 wks to load
“Ex” Show	5 wks	4 wks prior	3 wks to load

## **Load-In/Strike**

As the load-in date approaches it is critical that a production meeting is held specifically to deal with the logistics of the load-in. The Producer and/or the Production Officer will schedule and lead this meeting, having already thought through the logistics of the order in which the various elements should be addressed and how they will all most efficiently flow through the space. The workflow must be planned and prioritized, the required time and labor estimated, and the crews coordinated.

The crew heads must also identify any and all materials required for the load in --paints, hardware, rigging, gaff tape, etc. It must be decided which tools and equipment will be necessary to have on hand for the work planned.

Strike responsibilities are planned for in much the same as in the load-in. The Producer and Production Officer, along with the rest of the production staff, plan an efficient flow for the load-out of the production from the theater space. The Production Officer, in cooperation with the Technical Advisor, will coordinate the various crews involved in breaking down the scenic, lighting, and sound elements and returning the space to the condition in which it was received. The work must be coordinated with the Shop Mgr. to insure that as tools and materials are brought to the shop they are either returned to storage positions or discarded to the dumpster in an appropriate manner.

Additionally, the Production Officer, Shop Mgr, and Stage Mgr must insure that the production facility is given a thorough cleaning and is left in at least as good a condition as it was found and that all equipment - lighting, sound, rigging, and soft-goods are returned to the appropriate storage areas in a neat and orderly fashion.

Load-in and strike work calls will be organized and set in a meeting of the production team the week prior to load-in/strike. Actors will be assigned to work crews based on the requirements of the individual crew heads. Consideration should be given to the crew's background and experience and placements made accordingly. Work calls will be scheduled so that no crew works for longer than four hours without a break.

No student will work for more than 4 hours before taking a break of at least 30 minutes. No work call will total more than 8 1/2 hours, including breaks. Work calls must be separated by a rest period of at least 10 hours.

## **Leadership/Instructions**

Prior to the beginning of load in, the entire crew will be assembled in the house for instructions. The Technical Advisor, Production Officer, and the Crew Heads should be identified for the crew. The overall scope and flow of the work should be explained to the crew as well as any special instructions that may be required by the individual project. All students should be checked for appropriate clothing at this time and the importance of the hardhat requirement explained and stressed. Any student not dressed appropriately must be sent to change before they are allowed to work, without exception.

## **Workplace Safety**

During the load-in/strike situation in any production facility a hardhat must be worn at all times, in any area of the theater where overhead work may take place, regardless of whether any such work is actually taking place. The Technical Advisor is the only person who may declare the area no longer a hardhat area. The Production Officer and crew head will be responsible for insuring that each member of the crew is provided with all safety equipment appropriate to their

individual task. The crew head should also point out the location of the nearest first aid station to their work area.

*Stage Level:* A crew on stage should never move an element hung on the fly system without first being sure that any crew working overhead is clear of the line set in question. The crew must also alert any other workers on the stage of the movement and physically insure that the appropriate area is clear. This is also required when moving any sizable scenic element on the stage space. It is the responsibility of the person moving the element to insure that his/her warnings have been heard and the effected area is clear.

*Grid Level:* No crew member will go to the grid without first emptying his/her pockets. A lanyard must attach any tool to the crew member. Anyone going to work on the grid must alert any crew at stage level. Once on the grid no rigging lines, ropes, or electric cables are to be lowered through the grid without alerting all crew below to the movement. An alert can be considered as given only once a clear response is received. If something is dropped from overhead an immediate alert of “heads” must be given repeatedly until the item hits the floor.

## **Work Assignments**

When giving out work assignments the Production Officer, TD and/or crew head must keep in mind the list of supervised/unsupervised activities listed earlier in this document. Consideration must also be given to the skill levels of the students available for the work. If no student with sufficient experience is available the Tech Advisor should oversee the work after first providing the appropriate instruction. In general these situations should be identified prior to the work call and the required instruction given. If a special skill is required a workshop should be scheduled well in advance of the event and the crew encouraged to attend.

## **Use of Special Equipment**

*Material Lift:* **At no time will a person be on the lift when it is in operation. This lift is for moving materials only!**

*Genie Lifts:* All outriggers and safety equipment will be employed at all times. The genie must be checked for level before it is raised. A lanyard will attach any tool such as a crescent wrench to the operator, his/her clothing, or to the lift basket. All the safety precautions for working overhead will be followed.

No One is to operate either of these pieces of equipment without first being approved by the Technical Advisor for their use.

## **Use of Fly System**

The production fly captain and his/her assistants carry out all procedures on the system under the direction of the Technical Advisor. Anyone wishing to be approved for use of the system must attend the appropriate workshops and satisfy the evaluation requirements. In some special circumstances the Technical Advisor may agree, at his discretion, to train someone to run this system who has been unable to attend the appropriate workshops.

*Rigging:* At no time is there to be any rigging or assembly to the fly system of any scenic element, hard scenery or soft goods, or any trip or spot lines without the direct supervision of the Technical Advisor.

*Adding/Removing Elements:* With the exception of some special circumstances elements are hung from a pipe with the appropriate sized aircraft cable, trim chains, or a combination of both, with connections made with cable clamps, nico-press sleeves, or shackles. In general rope is not used. Adding/removing elements to/from a system pipe is never done without the direct supervision of the Technical Advisor.

*Weight Rail – Adding/Removing:* This operation is never done without the direct supervision of the Technical Advisor.

The general operation of the fly system, after it has been rigged and tested under the supervision of the Technical Advisor, may be carried out without the advisor only by the production fly captain and his/her assistants who have been qualified through the appropriate workshops and approved by the Technical Advisor.

## **Evaluation/Follow-Up**

The Dramat holds a “wrap up meeting” as part of their regular Monday night meeting immediately following the closing of a production. The staff, cast, and crew of each show are invited to discuss the process in an attempt to make improvements for future shows.

The Technical Advisor will, at his discretion, call for a post-mortem meeting (during regular business hours) to discuss the production process with an eye toward improvement and making sure productions are approached in an efficient and professional manner. This meeting should include an evaluation of the production team and it’s functioning, as well as an assessment of the process and end result. The goal is not to censure individuals, but to deal with problems for the future and assess failed and successful strategies.

## **Unsupervised Tool Use by Undergraduates**

General Assumptions:

Approvals will be at the discretion of the Tech Advisor

Approvals will be based on workshop attendance, production experience on the Yale campus, and demonstrable skills as judged by the Tech Advisor, as well as evidence of a mature and responsible attitude.

Approvals are for individuals only and include no supervisory duties.

Approvals are made for specific productions and time periods only.

All other existing shop and production guidelines still apply.

The individual must provide a work schedule to the TA on a weekly basis and keep advisor apprised of the need for any additional work calls. Work is not to take place in the shop without the approval of the tech advisor.

Approvals apply only to undergraduate spaces. Guidelines for supervised/unsupervised activities as regards YSD facilities remain unchanged.

Dramat Agrees to:

Work with the tech advisor each semester to determine a schedule of workshop offerings for the following semester.

Schedule a minimum of three workshops with the tech advisor per semester.

Work with the tech advisor in setting goals of reasonable skill levels to be attained by production staff and will apply those goals to the assignment of production responsibilities as consistently as possible.

Take measures to make crews aware of skill level goals and promote workshop attendance in the theater community.

Through shop mgr. and production officer ensure that students with special approvals are adhering to the parameters set.

Agree that any abrogation of the rules will result in the cancellation of any special approvals.

Recognize that these approvals are based on the understanding that all existing shop and production guidelines will be adhered to.

Recognize that not every show will necessarily have production staff that qualifies for this type of approval. Skill levels that allow someone to fill the position of TD with the supervision of the tech advisor will not necessarily satisfy the levels required for unsupervised tool use.