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Production Contact Sheet

Name	Title	Extension	Office	Email
Scott Mancha	Production Manager	x81754	212.998.1754	scott.mancha@nyu.edu
Sloane Spencer	Associate Production Manager	x81836	212.998.1836	sloane.spencer@nyu.edu
Ryan Parow	Operations Manager	x81853	212.998.1853	ryanparow@nyu.edu
Kat Tharp	Technical Director	x28244	212.992.8244	kat.tharp@nyu.edu
Patrick Brennan	Scene Shop Supervisor	x28244	212.998.1863	patrickbrennan@nyu.edu
Rachel Schneider	Props Master	x81863	212.998.1863	rschneider@nyu.edu
Therese Bruck	Costume Director	x81567	212.998.1567	tb71@nyu.edu
Kimberly Parkman	Costume Shop Manager	x81706	212.998.1706	parkman.kimberly@nyu.edu
John Kemp	Sound & Media Director	x26639	212.992.6639	john.kemp@nyu.edu
Lea Bosilovich	Lighting Director	x81562	212.998.1562	lea.bosilovich@nyu.edu
Josh McConchie	Lighting Supervisor	x81867	212.998.1867	j.mcconchie@nyu.edu

*The Production Staff does not normally work nights or weekends, however the department does employ Night & Weekend Supervisors to answer questions and help troubleshoot. Please use them as a resource! The Night and Weekend Supervisors' home base is the Front Desk on the 3rd Floor.

*If something breaks, email, call, or text the appropriate individual(s) above. If it is unclear as to who to call, contact the Production Manager or Associate Production Manager.

General Policies & Procedures for NYU Studio Productions

PRO Check-In Meetings

- All productions being presented in Tisch Drama venues must have several meetings with a representative from the Production Resource Office (PRO). These can be incorporated into regularly scheduled production meetings when possible.
 - Site Visit & Preliminary Design Meeting
 - In advance of the first production meeting. Must be at least 3-4 weeks before load-in.
 - On-site in the performance venue
 - Discussion of space rules and review scope of production/technical needs
 - Due at this meeting:
 - Production calendar
 - Contact sheet
 - Preliminary concepts of design will be reviewed.
 - Production Coordinator/PM should be in attendance. Other team members are encouraged to attend.
 - Design Submittal and Load-In Meeting
 - 10-12 business days prior to load-in
 - Due at this meeting:
 - Designs: Lighting, Sound, Scenic, Projections
 - Storage Plan
 - Load-In & Tech Schedule
 - At this meeting the PRO will confirm the following:
 - Approval of the planned lighting, scenery and sound installation
 - Approval of storage plan
 - Approval of seating configuration
 - Review of load-in and tech schedule
 - Select production team members may be required for this meeting
 - Strike Meeting
 - One week before the production closes
 - On-site in the performance venue
 - Due at this meeting:
 - Confirmation of loan returns (i.e. prop loan, costume loan, etc)
 - To review strike plans, staffing and schedule

- Other deliverables:
 - Short summary of production, with a list of Creatives and Director.
This information will be added to our Master Marketing Document that is used by the Chairs Department.
 - If you are using simulated weapons, complete [the appropriate paperwork](#) at least one week prior to the date you would like to introduce them into rehearsal.

Hours & Access

- Tisch Drama theater and rehearsal space hours are as follows
 - Monday through Friday 6:30pm to 10:00pm
 - Saturday and Sunday 9:00am to 10:00pm
- Closed on University Holidays, Tisch Drama “Blackout Dates”, and weather emergencies.
- Unless otherwise agreed upon with the P.R.O., spaces must be returned to classroom condition by the end of the night.
- Only people with a current NYU ID and a Daily Screener Pass screen will be allowed in the building.
- Any requests for extensions or changes to this access must be approved through the Production Office.

General Guidelines for Space Use

- All Tisch Drama spaces are shared spaces and are used as classrooms during the day. Please be respectful and clean up after yourself – in the studios, theaters, backstage areas and dressing rooms. Leave the space as clean as you found it. Failure to keep spaces in clean and safe condition can result in limited access to spaces or resources in the future. For safety reasons, please avoid bringing glass items into rehearsal studios.
- All equipment and materials provided are the property of NYU. You will be provided with an inventory of equipment prior to load-in. Productions are responsible for the replacement or repair of lost or damaged items. Training is available by appointment. Notify the P.R.O. immediately if any equipment is broken or missing.
- All safety rules and procedures outlined in the [Safety Policies & Procedures](#) portion of this handbook must be adhered to at all times by individuals working in Tisch Drama performance spaces. Any infraction of these rules must be reported to the P.R.O. immediately.
- The following are prohibited in Tisch Drama theaters and studios: open flame, smoking, dry ice, chemical foggers.

- Only cloth or vinyl spike tape may be used on the floor. Spike tape may not be left on rehearsal studio floors without the permission of the P.R.O.
 - The P.R.O. provides specialty theatrical tape (spike, gaff, marley, board, and glow tape) for each studio. Studio Administrators will facilitate the loan of these materials.
- Use of NYU and Tisch logos on signage and programs must be pre-approved. Materials should be sent to the Production Office, who will then send them to
- Any signage being posted around the building must be approved by Tisch Drama. All items must be turned in at the 3rd floor front desk.
- No noise above normal conversational levels is permitted in the hallways surrounding the theater. Please be respectful of those around you.
- Requests for use of Department technical shops (Scene Shop & Costume Shop) must be made with the shop supervisor two weeks prior to the desired date of use. Shop access is at the discretion of the shop supervisor.

Theater Capacity, Seating Layout and Egress

- Capacity
 - All audience members – including the production team –must be seated in a chair. There is no standing room.
 - Capacity is as follows:

Venue	Max Occupancy	Max Audience Capacity
Abe Burrows Theater	137	
Cabaret 363	74	54
Frederick Loewe Theater	74	60
Shop Theater	74	50
Studio Theater	74	50
Theater 104 (2nd Avenue)	74	60

- Seating Configuration
 - In all Department performance spaces, the following rules apply:
 - Seating must be arranged in rows not to exceed 13 chairs across.
 - There must be a distance of 3' from seat back to seat back.
 - Dead end aisles may not be more than 6 chairs in length.

- Clear fire aisles of 42" must be provided between rows leading to all exits.
- All seating configurations must be approved by the P.R.O. before the first audience.
- The Abe Burrows Theater is registered with the NYC Department of Buildings as a Place of Public Assembly. All plans must fit in DOB approved layouts which can be provided by the P.R.O.
- Emergency Exits & Lighting
 - Exit signs must remain clearly visible. In instances where the exit sign may not be clearly visible to all audience members, an additional light-up exit sign must be installed to direct people toward the exit.
 - House lights must be included in the production lighting plot and must illuminate the seating and pathways. House lights must be on during seating, intermission, and post-show. Public hallway and exit sign lighting may never be turned off.
- Risers
 - Only those who have received instruction may assemble and install seating risers. Training can be coordinated with the P.R.O.
 - Chair stops and handrails may be required depending on riser configuration.
 - Risers at 8" and 16" may need chair stops.
 - Seating risers at 24" or above must be fitted with appropriate handrails.
 - Risers must be set up with 8" increments from ground-level or a step must be added
 - To prevent the possibility of injury or damage to the equipment, the retractable seating risers in Theater 104/2nd Avenue must not be used without proper training by a staff member.
- Storage
 - Refer to the [Venue Pages](#) for venue-specific information pertaining to storage of props, scenery and costume racks and other show-related equipment.

Design Requirements

Scenery

- A ground plan must be submitted to the P.R.O. for review 10 business days prior to your load-in. A section or other drawings may be requested if necessary.
- Scenic construction and painting is not permitted in the hallways, dressing rooms, or studios.

- Advance permission is required before attaching to any surface – i.e. screwing into floors and walls – and for painting the floor and walls. Specific procedures are required for all paint treatments and for restoring the space at strike.
 - If the floor, walls, or a portion of any are painted, the entire surface must be repainted.
 - Please use the following depending on the surface you're painting:
 - For the floor - **Behr Premium Plus in semi gloss black** (available at Home Depot) or **Benjamin Moore Ben in black semi gloss** (available at Brickman and Sons Ace Hardware)
 - For the walls - **Behr Premium Plus in matte/flat black** (available at Home Depot) or **Benjamin Moore Ben in black matte/flat** (available at Brickman and Sons Ace Hardware)
 - Productions are required to purchase paint to restore the theater.
- All scenic elements must be treated with FDNY approved flame retardant chemicals and must pass a field test for flame resistance. Questions regarding flameproofing may be directed to the Technical Director or Production Manager.
- No spray paint or oil-based paint or stain may be used in Tisch Drama theaters. Only water-based, Latex paint may be used.
- All rigging must be approved by the P.R.O. both before and after installation.
- Nothing may be attached to water pipes, sprinkler pipes, or electrical conduit. Use only grid pipes for rigging. Nothing may be hung within 18" of any sprinkler head.
- Trash should be put in plastic bags and placed neatly in the basement near the freight elevator or tied into bundles not more than 4' in length that may be easily carried by one person. Do not leave large pieces of construction debris in the hallway or theatre trash receptacles. If you have large items for disposal, you must coordinate in advance with the P.R.O.
- Shop access is determined on a case-by-case basis and is subject to availability. Shop time must be requested two weeks in advance. Requests should be made in writing to the Technical Director with the Production Manager copied.

Lighting and Sound

- All Lighting and Sound plots must be submitted to the P.R.O. for review 10 business days before load-in.
- Restoring to a rep plot may be necessary.
- Lighting and Sound control equipment may not be removed from the booth for any reason without the permission of the Lighting Director and/or Sound & Media Director.
- There is no smoking, eating, or drinking allowed in any booth.

- Any equipment outside of the theater's inventory must be approved in advance by the Lighting Supervisor, Sound & Media Director, and Production Manager.
- Lighting and sound designers (or technician/operator) may contact the P.R.O. for lighting and sound equipment training. .
- Speakers may be relocated on the grid. See [Venue Pages](#) for specific rep plots. Sound cables must be run neatly above the grid.
- Excessively loud music or sound effects are strictly prohibited.
- Gel, gobos, and accessories (i.e. Barn Doors, Tophats, sidearms) may be available from the E-Shop. See [E-Shop Loan](#) policies for details.
- All equipment hung overhead must be properly safetied. A safety cable is provided for each lighting instrument and speaker and must be used.
- All lighting units and speakers must be 18" away from sprinklers. Fixtures must also be 12" from insulated water pipes. Any equipment placements not directly clamped to the grid (i.e. booms, floor mounts, tail downs) must be approved in advance.
- Gaffers tape 'flags' must be removed from all connectors at strike.
- Broken or missing equipment must be brought to the attention of the E-Shop as quickly as possible.
- Requests for replacement parts, lamps, or maintenance on equipment should be directed to the E-Shop.

Costumes and Wardrobe

- Access to wardrobe facilities must be pre arranged and scheduled with the Costume Shop Manager.
- All backstage areas, including dressing rooms, must be swept and emptied at the end of strike.
- Shop access is determined on a case-by-case basis and is subject to availability. Shop time must be requested one week in advance. Requests should be submitted in writing to the Costume Director.

Rehearsal Reports & Production Meeting Reports

- Stage Managers should include the P.R.O. team (the Production Manager, Associate Production Manager, and Operations Manager) on the distribution list for rehearsal and performance reports.
- Recipients should be CC'ed on the reports rather than BCC'ed. This opens up the group to follow up with an email conversation including all parties.
- Reports should adhere to the following guidelines:

- Include the location (studio or venue) of your rehearsal or performance.
- Include the venue where your production will be performed.
- List which Tisch Drama studio the show is being produced by.
- Include the show title or abbreviation in the email subject line. If using an abbreviation, please shorten to a single word rather than an acronym.
- Include a Production Resource Office (P.R.O.) section separate from your studio's Production Management section in the report.
- Attach the report as a PDF as well as including the content in the body of the email. Please label the file name clearly (i.e. include the production title rather than just titling the file "rehearsal report").

General Policies & Procedures for TISCH DRAMA STAGE & Student Works Productions

General Policies

- Professionalism
 - All students & staff are expected to demonstrate a professional attitude, including being prompt, dedicated and courteous at all times. All production team members are expected to show each other nothing less than the highest request.
- Illness or Injury
 - Students are responsible for safeguarding their own health. If an actor is ill or injured and has determined that he or she is unable to perform or rehearse, no pressure will be placed on the actor to perform.
 - If a student is too ill to attend class then it is assumed that the student is too ill to attend rehearsal or to perform that day. If a student does not go to class, they should not come to rehearsal.
 - If any member of the company is contagious, they should not come to rehearsal. While they may feel responsible to attend rehearsal, it is for the good of the group that they do not spread the illness.
- Alcohol & Drugs
 - See NYU [Drug- and Alcohol-Free Workplace Policy](#).
 - Under no circumstances shall any member of the cast, crew or production team consume alcoholic beverages or illicit drugs prior to or during: rehearsal, performance, or any other mandatory call. Any student whose appearance or behavior suggests that

substance abuse may be involved will be immediately referred to the Production Resource Office.

- Nudity

- No actor, regardless of gender, shall be asked to appear topless, bottomless, or otherwise nude unless agreed to in writing prior to the end of the first week of rehearsal. Directors should discuss this with the Chair of Tisch Drama before approaching an actor about appearing nude.

- Deputy

The goal of the Deputy is to create a confidential and peer-level liaison and reporting channel between participants and the department.

- Selection Process

- At the beginning of the first rehearsal, time must be set aside for the election of the Deputy. This time must not exceed 30 minutes. Actors and Stage Managers are the only people who should be present at this meeting.
- Once the actor is elected Deputy, said actor is expected to become familiar with all rules listed in the NYU Department of Drama Production Policies Handbook.

- Role & Responsibilities of the Deputy

- Serve as a liaison among all Actors, Stage Managers, and Staff.
- Report any non-compliance with the rules of the NYU Department of Drama Production Policies. All incidents should first be reported to the Production Stage Manager. If the Deputy determines that the problem is not being adequately handled by the PSM, the Deputy shall then report the issue to the Production Manager who will in turn take the appropriate action.
- Act as the spokesperson for the cast in regard to matters that affect the cast and the production. If there are concerns that individuals have that are of a personal nature about themselves or others (sexual harassment, drug abuse, alcoholism, theft), these concerns should be brought immediately to the attention of the P.R.O. or the Department Chair or any advisor or faculty member of Tisch Drama. In no instance shall these matters be addressed as a group.

- Outside of the Deputy's scope

- The Deputy should not override traditional roles of the PSM, director, or any other member of the production team.
- The Deputy should never create divisions or marginalize participants.

- Contact Information

- Contact information for all performers and production team members must be supplied to stage management by each individual. Company members should inform Stage Management if email is an unreliable method of contacting them.

- Conflict Resolution
 - Discussion with impacted individuals
 - Remember, more than one person can be impacted and it's important to hold space for complexity in your answer.
 - How might you approach the initial conversation with this individual?
 - Discussion with involved individuals
 - Who is involved and caused harm? Remember to hold the same space for complexity when answering this question.
 - How might you approach the initial conversation with this individual?
 - Assessment of types of harm
 - What harm is being shared in this case study? How might we categorize the experience?
 - Develop a plan for discussion with both individuals
 - What should be considered in this plan?
 - If you are able to bring both parties together, what are elements that need to be discussed individually?
 - What needs to be accomplished in your very first discussion as a group?
 - Please speak with the Production Stage Manager, or a P.R.O. staff member for more information on conflict resolution.

Schedule Guidelines

The following pertains to all TISCH DRAMA STAGE productions. These represent the overall hours for each production, not each individual actor. (i.e. a production may rehearse 30 hours per week but some of the actors in that production may only be called for 15 hours)

- General Requirements
 - No more than 7 hours per day
 - One 5-minute break after 55 minutes of rehearsal time or one 10-minute break after 80 minutes of rehearsal time**
 - Must take a 1-hour break after 4 hours
 - Rehearsals may only take place between the hours of 10am and 10pm
- When classes are in session, rehearsal periods of 4 weeks* or less may rehearse up to:
 - 4 weeknights; 3 hours per night = 12 hours
 - 2 weekend days; 7 hours each = 14 hours
 - Total: 26 hours per week
- Rehearsal periods longer than 4 weeks* may rehearse up to:
 - 4 weeknights; 3 hours per night = 12 hours

- 1 weekend day = 7 hours
- Total: 19 hours per week
- When classes are not in session:
 - 5 days per week; 7 hours per day = 35 hours
- Tech Weeks
 - 4 weeknights; 3 hours per night
 - Saturday: 8 hours with a 1 hour meal break after 4 hours.
 - Sunday: 8 hours with a 1 hour meal break after 4 hours.
 - Total: 28 hours

*Does not count Tech week as rehearsal.

6 hour rehearsal option:

- During the first rehearsal, stage managers will conduct a secret ballot vote with the cast on whether or not they want to allow for 6 hour rehearsal days with a 20-minute meal break. If $\frac{2}{3}$ vote yes, the director will have the option of using a 6-hour day, but is not required.
- This 6-hour option would be allowed on days when 7-hour rehearsals are allowed, i.e. weekends and school breaks when shows are in rehearsal and classes are not in session.

Deviation from this schedule must be approved by the department and must have unanimous cast agreement. Schedules must be sent at the beginning of the week.

During Tech the cast must be released at the end of the scheduled Tech. Actor notes should be scheduled accordingly. Tech notes should happen immediately following each tech/dress rehearsal as expeditiously as possible.

Front-of-House, Marketing & Communication

Program

- Students and staff shall cooperate with the P.R.O. in the preparation of the program. All program material should be turned in according to the given standards by the deadline.
- The entire production team shall have the right to review all biographical material for the program and related materials prior to printing. The P.R.O. will have final approval of all bios prior to printing.

Ticket Policies

Contracted directors, musical directors, choreographers and designers will have one seat, a “Creative Seat” available at each performance. They must sit in a seat if they wish to watch the performance.

This seat is only for them and may not be given to anyone else. Individuals must contact the Associate Production Manager by the given deadline to confirm if these seats should be reserved.

Contracted directors will have (8) complimentary tickets for the run of the production. They may use no more than four (4) of those tickets at any one performance. These tickets are for their use for friends, family or professional contacts. These tickets are not guaranteed and must be reserved online before tickets are sold out.

Tickets will be available online via Eventbrite. All company members will receive the link from the Associate Production Manager before tickets go on sale to the public.

- To reserve a comp ticket enter your personal promotional comp code which is your email address and the word comp without a space. (Example: XXX@nyu.edu = XXX@nyu.educomp) See the attached step by step instructions.

All company members may purchase additional seats once tickets go on sale to the public. These tickets will be sold at the standard pricing of \$14.00 for adults and \$7.00 for students and seniors.

Casting Policies

All students wishing to participate in extracurricular, departmental productions (e.g., TISCH DRAMA STAGE and Student Works) must audition to be cast. This includes students taking part in Playwrights Horizons third- and fourth-year directing projects as performers.

Students who begin their studies in the Department of Drama as first years must complete two full semesters of primary studio with grades of C or better before they are eligible to perform in departmental productions. Students who transfer into Tisch Drama from another department or college with a minimum of 32 college credits may participate in productions after completing one semester of primary studio with a grade of C or better.

Students must be in “good academic standing” to participate in departmental, extracurricular productions. Good academic standing is defined in the Tisch Handbook of Policies and Procedures as follows: Undergraduate students are required to maintain a minimum cumulative GPA of 2.0 and achieve a GPA of 2.0 in each semester in order to remain in good academic standing. In addition, students must earn at least half of their attempted credit hours in a given semester – that is, receive final, padding grades, with no grades of I or W.

The Department of Drama is committed to casting without regard to race, ethnicity, sexual orientation or gender. In special cases where a lack of visual accuracy might risk the misrepresentation of the playwright in regard to social issues of race, ethnicity, sexual orientation or gender, the director may cast the play as intended. This requires prior consent from the Chair of The Department of Drama.

Studio heads, studio administrators and advisors are notified about casting decisions two business days prior to notifying students. Should these faculty and staff members have concerns about a student's ability to successfully manage their academic courses, studio training and their mental and physical health, they are encouraged to have a conversation with the student about their potential participation in the production. The goal of this advanced notification is to provide the faculty and staff with an opportunity to provide guidance to students about taking on a level of extra-curricular production commitments that will optimize, rather than impede, their training. However, studio heads, studio administrators and advisors need not approve each cast list, nor may they prevent eligible students from participating in productions in which they have been cast.

The Tisch Drama casting policy which gets listed on audition notices is as follows:

Tisch Drama is committed to casting a diverse company of actors for every production. It's our policy that eligible students of all gender identities, races, ethnicities, abilities and disabilities, and cultural backgrounds are strongly encouraged to audition for all productions.

Please note, students who will have NOT completed their first year of training by the time the project is in rehearsal are not eligible to audition for TISCH DRAMA STAGE, with the exception of first-year transfer students. Transfers are eligible to audition, pending having passed the first semester of studio with a C or better and being in good academic standing.

Loan Policies

Resources from Departmental Loans are first allocated to TISCH DRAMA STAGE productions, followed by internal curricular studio productions. Requests for other productions are considered on a case-by-case basis. Costume and Prop resources are not available for use in class.

If something breaks, please email, call, or text the appropriate individual(s) above or contact the Production Resource Office. The Production Staff does not normally work nights or weekends,

however the department does employ Night and Weekend Supervisors to answer questions and help troubleshoot. Please use them as a resource! The night and weekend supervisors' home base is the Front Desk on the 3rd Floor.

Scenic elements or equipment including seating and platforms, flats and selected hand tools may be available for use for curricular production work. Requests should be made directly to the P.R.O.

Lighting & Sound Loan - "E-Shop"

2nd Floor of 721 Broadway in the rear of the building, behind the Loewe Theater

Contact: tischdramaeshop@gmail.com

Hours and sign-up information can be found [here](#).

General Information

- Tisch Undergraduate Drama's Electric Shop has a limited quantity of lighting and sound gear, cable, and accessories (gel, adapters, templates, etc.) for use in curricular productions in the various performance spaces at 721 Broadway and 113 2nd Avenue throughout the academic year.
- E-Loan equipment is available to Tisch Undergraduate Drama students, faculty, admin, and designers for use in curricular studio productions, TISCH DRAMA STAGE productions, and Light Lab projects.
- The E-Shop is located on the 2nd Floor of 721 Broadway in the rear of the building, behind the Frederick Loewe Theater, next to the freight elevator.
- Requests for equipment must be submitted two business days (between 10am and 6pm, Monday through Friday) prior to your scheduled appointment.
- E-Shop access is by appointment only.
- Drop-in appointments for requests consisting of five items or less may be available during regular E-Shop Hours. Please contact the Lighting Supervisor or Sound Supervisor prior to visiting the E-shop.

E-Shop Loan Policies

- All E-Loan requests are subject to approval by the Lighting Director or Director of Sound & Media.
- Proper loan paperwork must be completed in full and approved at least 48 hours prior to the loan of any item.

- Any items requested beyond the inventories of a performance space are subject to availability.
- All loan pick-ups and returns must be scheduled during E-Loan operational hours.
- Equipment other than cables (i.e. scrollers, I-Cues, intelligent lights, speakers) are not to be removed from the building unless used in the 2nd Ave. Theater.
- Returned gear is to be returned stripped of labels and given back the same way it was received.
- Borrowed gear should be returned all at once; nothing partial will be accepted. There are numerous productions going on in the building, and remembering where a few small things is no easy task!
- The following occurrences will result in loss of E-Loan privileges:
 - Unauthorized taking of any E-Shop materials/unauthorized accessing the E-Shop.
 - Improper return of loaned materials.
 - Swapping functional E-Shop items with other studio and/or non-functional items.
 - Failure to return loaned items on time.
 - Failure to return the entire loan.
 - Failure to report any non-functional/damaged/missing loan items.
 - Loss of an item greater than \$30 in value.

Undergraduate Prop Loan

Contact: ugprops@gmail.com

Hours and sign-up information can be found [here](#).

General Information

- Undergrad Prop Loan is an assortment of hand and furniture props for use in only department-sponsored and curricular productions throughout the academic year.
- Undergraduate Prop Loan items are available to Tisch Undergraduate Drama students, faculty, admin, and designers for use in curricular studio productions and TISCH DRAMA STAGE productions.
- Prop Loan is located in the sub-basement of 721 Broadway. To get to the front desk of Prop Loan, head to the bottom of stairway G, which is located across from the basement vending machines and nearer the bathrooms. From the bottom of the stairs, take a right and head to the end of the hallway to a set of double doors. Prop Loan is inside. Alternatively, come to the Scene Shop on the corner of Mercer and Waverly and ask someone who works in the Scene Shop.
- Prop Loan access is by appointment only. To make an appointment, [visit this link](#).
- Appointments must be requested at least 48-hours in advance.

Prop Loan Policies

- There are three appointment types: tagging, pickup, and return. All must be scheduled when making your appointment. If a change needs to be made to your appointments, it must be approved by the Prop Loan Manager.
- All appointments must be made (by filling out [this form](#)) two business days (between 10am and 6pm, Monday through Friday) in advance. Please note that appointments scheduled after 6pm on Friday will be received and responded to on the following work day.
- Prop Loan operates by appointment only. If you arrive without a scheduled appointment, you will be turned away and asked to go through the appropriate process of scheduling an appointment.
- The borrower who submits the Appointment Form must also be present at the pickup and drop-off. They will also act as the primary contact for Loan employees and Prop Loan Manager.
- No props may be painted or modified without permission of the Prop Loan Manager.
- Unless organized in advance by the Studio Head and Prop Loan Manager, props may not be rented for class projects, only studio productions.
- When tagging, do not remove tags from other productions without permission of a Prop Loan staff member.
- When tagging, picking up, or returning, please keep objects out of the aisles. Items must be put away in a neat and orderly fashion.
- Do not return dirty props. When applicable, props should be washed and dried.
- Please plan ahead for rain. If you are coming from an off-campus studio, please do not bring props to Loan without a tarp for protection.
- Prop Loan will rent to Undergraduate and Graduate Drama productions. Please do not ask to borrow for films, outside projects, or club productions.
- Items rented for Graduate Drama productions must be scheduled through Rachel Schneider.

Failure to comply with these rules will result in a permanent ban from Undergrad Prop Loan.

Undergraduate Costume Loan

2nd Floor of 721 Broadway, Costume Shop

Contact: ugcostumes@gmail.com

Hours and sign-up information can be found [here](#).

General Information

- Undergraduate Costume Loan is a small selection of costumes, accessories and rolling racks available for use in productions within or affiliated with the Tisch Department of Drama. The collection is monitored and maintained by members of the Costume Shop staff.
- Undergraduate Costume Loan items are available to Tisch Undergraduate Drama students, faculty, admin, and designers for use in curricular studio productions and TISCH DRAMA STAGE productions. For exceptions, please contact the Costume Director with a specific request.

Costume Loan Policies

- Scheduling an appointment:
 - Fill out [this form](#) to request an appointment and if approved you will receive an email confirmation.
 - Once you receive an appointment confirmation, you must print the Appointment Form that will be attached in the email & have your Administrative Advisor sign it. You will be turned away if you do not bring this signed form to your appointment.
 - The borrower who submits the Appointment Form must be present at ALL appointments associated with this request. (i.e. pick-up AND return appointments) No Exceptions will be made.
 - All appointments, changes and/or cancellations must be made 24 hours in advance.
 - If you miss a confirmed appointment without letting us know, you may lose Loan Privileges for the academic year.
 - If you arrive without a confirmed appointment, you will be turned away.
 - In addition to your pick-up & final return appointments, you are encouraged to also schedule a "First Return/Edits" appointment prior to your first Dress Rehearsal. Anything returned to us after your first Dress Rehearsal, MUST be properly cleaned. No Exceptions will be made.
- Rental Policies & Laundry Care
 - Costume Loan supports Undergraduate and Graduate Drama Department Production ONLY.
 - Class Projects cannot rent anything unless organized in advance by the Studio's Administrative Advisor and approved by us in advance.
 - Costume Loan is divided into machine washable items & special-care items (i.e. dry-clean or hand wash only.) You are encouraged to keep this in mind when you rent from us as it will ultimately be your responsibility to make sure everything is cared for

properly. (i.e. dry-cleaning can get expensive) You will receive detailed laundry instructions for each item you borrow at your appointment. Dry cleaning companies we recommend:

- Mercer Dry Cleaning (ask for NYU discount!)
- Aphrodite Dry Cleaners
- If you need jewelry, shoes or other accessories, you will need special approval prior to your appointment. You can make the request in the space provided at the bottom of the form.
- We DO NOT rent out "skins" (i.e. bras, socks, tights, undershirts, underwear, ect) No exceptions.
- Modification to borrowed items must be reversible or otherwise approved.
- If you lose or damage anything, you may be subject to paying for the replacement value of the garment. Please keep this in mind, especially when renting vintage, formal, period or built items.
- Failure to comply with rules and regulation will result in the loss of Costume Loan privileges.

Safety Policies & Procedures

Emergency Procedures

- [Drama Emergency Procedure Packet](#)
- [Incident Report](#)

Fire Safety

- [NYU Fire Safety Handbook](#)

Theater Safety

- Workspace Rules
 - Maintain a clean work environment in the theater. In order to avoid accidents, keep all work areas free of debris and trip hazards and ensure that there is adequate lighting.

- Nobody may work alone in any theater space, rehearsal space, or shop.
- Never change a lamp, repair an instrument, change a blade, or work on any piece of electrical equipment while it is still plugged in.
- Clothing and Footwear
 - While loading in a show, crew must wear appropriate footwear which shall consist of flat bottomed, rubber soled, close-toed shoes. Long hair must be tied back. All loose jewelry must be removed.
 - During work calls, nobody in the work area may wear headphones. Noise level must be kept at a minimum to enable communication.
- Grid Safety
 - Anyone working on a ladder with a crescent wrench must have the wrench secured to their body with a lanyard of appropriate length to prevent it from falling.
 - Hard hats must be worn by anyone on the ground when work is happening overhead-such as hanging a light or speaker.
- Ladders
 - Only use a step ladder on a flat, level surface with the spreaders fully extended and locked into place.
 - The top two levels of a step ladder may not be used for standing or sitting.
 - Do not use the back of a step ladder for climbing unless it is a double-sided ladder.
 - Do not lean a step ladder against the wall and use it as a straight ladder.
 - Do not use chairs, blocks or other equipment in place of a step ladder.
- Tools
 - Department of Drama tools and shop spaces are generally not available for curricular production work. Special requests for access are at the discretion of the TD and Production Management.
 - No individual may use tools or equipment that they have not been trained to use. For training, please contact the Production Resource Office one week in advance.
 - Only tools in good working condition may be used. Tools must only be used for the use intended by the manufacturer. All guards must be in place and functioning.
 - Any person using tools-hand or power-must wear appropriate Personal Protective Equipment (PPE). People in the immediate area of someone using tools-hand or power, must wear the appropriate PPE (e.g. hardhats, eye and ear protection).

Technical Safety Policies

- [NYU Policy: Hot Work Permit Procedures for Welding, Flame Cutting and Soldering](#)

- [NYU Policy: Portable Ladder Safety Procedure](#)
- [NYU Policy: Hand Held and Powered Hand Tools Procedure](#)

Simulated Weapons

- [NYU Theatrical Use of Simulated Weapons Policy](#)
- [Simulated Firearms and Weapons Permit](#)

All theatrical use of simulated weapons must adhere to the [NYU Theatrical Use of Simulated Weapons Policy](#). In addition, any production planning on using a theatrical weapon must submit a Tisch Drama Simulated Firearms and Weapons Permit to the P.R.O. for approval. Weapons may not be introduced to rehearsal until this permit has been finalized and signed off on by a representative of the P.R.O.

The process for using a simulated weapon in a production is as follows:

1. Read the [NYU Theatrical Use of Simulated Weapons Policy](#).
2. Set up a Prop Loan appointment to visit their armory. Once you've identified the weapon(s) you would like to use for a show please take color photos to include with your permit(s). The Prop Loan employee will tag the weapon for you, but you will not be able to remove it from the armory until your completed permits are approved.
 - a. Note: It is possible for simulated weapons from reputable outside sources to be approved for use in Tisch Drama productions, but the process will take longer and will need to be approved by both the P.R.O and our Props Master. Please speak with the P.R.O. well in advance of your production so that we can begin the process early.
3. Schedule a brief meeting with Ryan Parow, Operations Manager, at least one week prior to the date you would like to introduce the weapon(s) into rehearsal.
4. Complete a separate [Tisch Drama Simulated Firearms and Weapons Permit](#) for each simulated weapon you would like to use for your show. Answer every question as specifically, accurately, and completely as possible.
5. Once you are finished, please submit your completed permit(s), as well as photos of each simulated weapon, to the P.R.O. for approval, either in person or by email. The P.R.O. staff may ask you to make edits to your permit for clarification or accuracy.
6. Once your permits are approved and signed off on, the P.R.O. will let the Props Master know that the weapons are ready to be introduced into rehearsal. The Props Master will drop the weapons off in the P.R.O. so that they can be locked away in the appropriate storage area when they are not in rehearsals/performances.

A few notes on safety:

- Weapons must be locked away in a secure case at all times that they are not actively being used for a rehearsal or performance. They shouldn't be out of this case for longer than is absolutely necessary.
- The completed permits for the weapon must be stored in the case with the weapon. The weapon and the permit should never travel without one another.
- The secure weapons case must also be locked in an approved storage area. In 721 Broadway, weapons are stored in a weapons locker in the P.R.O storage closet. At 113 Second Ave, weapons are stored in the locked Dimmer Room.
- Weapons should never be carried, out of their cases, in hallways, corridors, or other common areas. If you are using the weapons in rehearsal rooms with windows, it is advised that you close the curtains prior to rehearsal so that people don't see into the room and misinterpret the situation.

Appendix: NYU Policies and Guidelines

Title IX

- [Sexual Misconduct, Relationship Violence, and Stalking Policy](#)
- [FAQs for Faculty & Staff Regarding Title IX/Sexual Misconduct Complaints](#)

Other NYU Policies

- [Non-Discrimination & Anti-Harassment Policy and Complaint Procedure for Employees](#)
- [Preventing Threatening or Violent Behavior in the Workplace](#)
- [Drug- and Alcohol-Free Workplace Policy](#)
- [Substance Abuse and Alcoholic Beverages](#)
- [University Smoke Free Campus Policy](#)
- [Policy on Responsible Use of NYU Computers and Data](#)
- [Code of Ethical Conduct](#)