



THE JUILLIARD SCHOOL

AND



IATSE

COLLECTIVE BARGAINING AGREEMENT OF 2026

EFFECTIVE April 20th, 2026 through June 30th, 2030

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PREAMBLE

This Agreement by and between The Juilliard School (hereinafter referred to as the “School” or “Juilliard”) and the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States, its Territories and Canada, AFL-CIO, CLC (hereinafter referred to as “Union” or “IATSE”) shall represent the agreement and rules governing employment for all Employees performing covered work as described in Article One.

ARTICLE ONE - RECOGNITION

- A. The School recognizes the Union as the exclusive bargaining representative for all full-time, regular part-time, and on-call production department employees employed by the School at its facility located at 60 Lincoln Center Plaza, New York, excluding all other employees, including production department apprentices, recital operations employees, stage managers, production managers, administrative and operations staff, event operations staff, technical directors, scene shop and safety managers, scenic charge artists, properties shop supervisors, director of costumes, costume office & budget manager, hair & make-up shop supervisors, electrics shop supervisors, audio supervisors, office clerical employees, guards, professional employees, and supervisors as defined in the Act.
- B. The unit placement of the Audio Shop Supervisor, Electric Shop Supervisor, Hair & Makeup Shop Supervisor, Property Shop Supervisor, and Scenic Charge Artist shall be governed by the parties’ April 20th, 2026 Memorandum of Understanding.

ARTICLE TWO - JURISIDCTION

- A. The Union acknowledges that the School is operated in support of its academic mission, and every decision is made with the educational experience in mind. As such, nothing herein is intended to limit the activities of students, faculty, or divisional staff. This Agreement covers theatrical work in support of ticketed, public, student performances, provided such work is not performed by students, faculty, or divisional staff, and that are produced or presented by Juilliard in the following spaces:
 - 1. **Theaters:** The Peter J. Sharp Theater, the Willson Theater, or the McClelland Theater, including work in the backstage and technical support spaces of these theaters.
 - 2. **Production Shops:** Juilliard's Costume, Scenery, Props, Paints, Hair and Makeup, Electrics, and Sound production shops, as well as storage areas associated with these shops.
 - 3. **Studios:** The Drama Studio (301) and the Vocal Arts Studio (305).
 - 4. Bargaining unit work to support ticketed, public, student performances covered by this agreement may from time to time occur in other spaces within 60 Lincoln Center Plaza (e.g., theater lobbies, classrooms, and other ancillary spaces), as assigned by the School. By way of example only, work such as wardrobe fittings and wig fittings may occur in other spaces.
- B. Subject to paragraph A above, the jurisdiction of IATSE includes the following theatrical work, however, nothing herein is intended to create departmentalization or exclusivity of work assignments of any kind:
 - 1. Stagehands: Theatrical work includes carpentry, electrical, audio, video, property, and other theatrical related work (including but not limited to control consoles, lighting board operations,

special effects, pyrotechnics, projection,), “loading in” and “loading out,” handling, installation, operation, assembling, and dismantling of any and all theatrical equipment.

2. **Costume Shop and Wardrobe:** Theatrical work includes draping, pattern-making, grading, cutting, sewing, tailoring, shopping, fabric artistry (including, but not limited to, aging, dying, distressing, fabric painting), millinery, finishing, beading, feathering, jewelry making, fittings and all other costume-making work, including duties incidental to or necessary for the performance of the foregoing (including, but not limited to alterations, restorations, swatching) and wardrobe, daywork, “Loading In” and “Packing Out” of the show, handling, hanging, pressing, steaming, fixing, shoe polishing and maintenance, dressing, laundry, hand laundry, spot cleaning, and related work covered herein, including rehearsal, publicity, maintenance and all performances where wardrobe or costumes are used. Also included are measuring, labeling, organizing, and taking inventory of all Juilliard wardrobe and costumes, making notes related to Juilliard wardrobe and costume stock and rentals for continuity archival and run-of-show purposes, shopping for supplies, sorting and laying out wardrobe, maintaining the costume stock, including pulling, presetting, preparing, labeling, and organizing wardrobe, and sending wardrobe to the dry cleaner and shoemaker for maintenance, as well as conducting fittings and the taking and documenting measurements and as assigned by the School. The foregoing duties shall not apply in circumstances wherein no wardrobe other than the performers’ clothing is worn, no wardrobe changes requiring assistance are made, and no clothing maintenance is required.
3. **Make-Up Artists and Hair Stylists:** Makeup and Hair work shall include all natural hair work including but not limited to cutting, styling, coloring, braiding, and wig prep of natural hair, and including application, removal, cleaning, blocking, setting, styling, coloring, perming, maintenance and repair of wigs and facial hairpieces; and application of make-up and cosmetics, prosthetics, body make-up and tattoos. The foregoing duties shall not apply if the performer(s) applies their own makeup, tattoos, and/or styles their own hair, unless assistance is requested by the School.
4. **Scenic Artists:** Theatrical work includes production-related prep work, sampling of techniques, back painting, sculpting and application of scenic treatments applied by any means on all types of theatrical scenery, properties and costumes, including but not limited to the application and removal of production-related graphics, texture, decorative materials and papers, and dyeing when applied by any means, as well as instruction over the setting up and placement of all scaffolding, and bridges used in the painting of scenery backdrops and ground cloths, and instruction over the tacking down and folding of backdrops and ground cloths.

C. **Non-Exclusive.** The following work is not covered by this Agreement, unless specifically requested by the School.

1. Any work covered by a collective bargaining agreement between the School and another labor union or performed by a department of the School (e.g., IT, Media).
2. Repair and maintenance of house-owned theatrical equipment that is covered by a warranty or maintenance agreement with a third-party.

3. Operation of rental equipment when it is a condition of the rental that the rental equipment is operated by an employee of the rental company.
4. Work on any non-theatrical building systems or equipment anywhere in the School's facilities or in any administrative office of the School.
5. Informational or directional signage.
6. Operation and maintenance of any fixed or architectural lighting.
7. Operation of turnkey theatrical systems such as controlling lights, sound, or media from permanently installed wall panels.
8. Load-in, set-up, strike, or load-out of DJ equipment.
9. Movement of musical instruments.
10. Set-up and strike of chairs, tables or music stands, except for ticketed, public, student performances.
11. Operation of a mixer or microphone that is part of a musical instrument when the mixing is performed by the musician on their instrument.
12. Operation of portable A/V equipment, including, but not limited to, iPhones, iPads, Bluetooth speakers, boomboxes.
13. Handling of artwork or any aspect of a visual art presentation (as that term is defined by the student), regardless of whether such visual art has sound, light, music, or other theatrical elements.
14. Work in the café and administrative offices.
15. Work not in support of ticketed, student performances in the theater lobbies, classrooms, and other ancillary spaces.

ARTICLE THREE - MANAGEMENT RIGHTS

Except to the extent expressly modified or restricted by a specific provision of this Agreement, the School reserves and retains all its management rights as such rights existed prior to this Agreement and nothing herein shall be construed to limit the School's exclusive right to manage its facilities and direct its workforce. Subject to and as modified by the specific provisions of this Agreement, the rights of management include, but are not limited to:

- the right to plan, direct, and control operations;
- the right to direct the work force including the right to assign duties to bargaining unit employees and determine job content;
- the right to determine the size of the work force and to hire, layoff, and promote bargaining unit employees
- the right to determine the qualifications of bargaining unit employees and to select bargaining unit employees;
- the right to establish, modify, eliminate, and enforce compliance with all School policies, including but not limited to rules, regulations, and handbook or other written performance or conduct standards subject to Article Eight, Employer Policies;
- the right to develop and implement performance management/evaluation programs;
- the right to demote, discipline, suspend, or discharge bargaining unit employees subject to Article Twenty, Just Cause;
- the right to plan, direct, control, subcontract, continue, discontinue, sell, close, or relocate all or any part of the organization (upon request by the Union the parties shall meet to discuss the impact on bargaining unit employees' terms and conditions of employment, if any);

- the right to determine and change the method and manner of operations and the number of bargaining unit employees necessary to perform such operations;
- the right to expand, reduce, alter, combine, transfer, assign, or cease any job, job classification, department, or operation (upon request by the Union the parties shall meet to discuss the impact on bargaining unit employees' terms and conditions of employment, if any);
- the right to introduce or change technology; and,
- the right to establish and change working shifts and schedules (upon request by the Union the parties shall meet to discuss the impact on bargaining unit employees' terms and conditions of employment, if any).

ARTICLE FOUR - UNION SECURITY

All bargaining unit employees shall, as a condition of employment, become members of the Union no later than their thirty-first (31st) day of employment or the thirty-first (31st) day following the effective date of this Agreement, whichever is later, and shall be required thereafter, as a condition of continued employment, to maintain such membership in good standing during the life hereof.

ARTICLE FIVE - GRIEVANCE AND ARBITRATION

In the event of any difference, dispute, grievance, or controversy involving the application or interpretation of any of the terms of this Agreement, the Union Steward or Local representative (as applicable) and the School shall attempt to resolve same informally before filing any grievance, however, such informal discussions shall not extend the time periods set forth in this Article. To the extent an informal resolution is not reached, the procedures below shall apply:

- A. The International Union or the School may file a grievance, which shall be in writing and shall contain the contract provisions alleged to have been violated, the issue being grieved, and the relief sought. Any claim not reduced to writing and submitted to the other party within forty-five (45) calendar days (i) following the incident giving rise to the grievance/claim or (ii) when the aggrieved party had a reasonable opportunity to become aware of the incident, shall be deemed waived. Within fifteen (15) days of receipt of the grievance, the parties shall attempt to resolve the dispute in a meeting with the IATSE International President (or their designee(s)), the relevant IATSE local (or their designee(s)), and the School (or its designee(s)).
- B. If the matter is not resolved pursuant to paragraph A of this Article, either party shall have the right to refer the matter to final and binding arbitration within thirty (30) days of the grievance meeting, with each side to share equally the fees of the arbitration and otherwise to bear its own expenses.
- C. The arbitration shall be conducted in accordance with the Voluntary Labor Arbitration Rules of the American Arbitration Association. The Arbitrator shall not have the power to add to, subtract from, or modify any of the terms of this Agreement. The decision of the Arbitrator shall be in writing.
- D. In the event the arbitrator should resign after the hearing has begun or for other reason(s) be unable to perform arbitrator's duties, the parties shall request another arbitrator panel from the American Arbitration Association to select a new arbitrator.
- E. The IATSE and the School may extend the deadlines set forth in this Article by mutual written agreement.

ARTICLE SIX - NO STRIKE – NO LOCKOUT

- A. During the term of this Agreement, neither bargaining unit employees nor the Union shall cause, authorize, participate in, condone, threaten, sanction, or ratify any strike (whether sit-down, stay-in, sympathy, general, unfair labor practice, or any other kind), slow-down, walk-out, picket, work stoppage, sick out, boycott, concerted refusal to work overtime, or any other concerted interference with the School's operations or conduct thereof.
- B. If a violation of this Article should occur the Union shall immediately direct employees to immediately return to work and cease their unauthorized action(s). The Union shall provide to the School, as soon as possible, evidence of its actions to comply with this paragraph. Having done so, the Union shall not be liable or deemed responsible for the actions described in the Article above.
- C. During the term of this Agreement, the School shall not lock out bargaining unit employees.

ARTICLE SEVEN - NON-DISCRIMINATION

Neither the School nor the Union shall discriminate against any bargaining unit member on the basis of actual or perceived race, color, religion, creed, age, sex, national origin, alienage, ancestry, citizenship, sexual orientation or preference, gender identity, physical or mental disability, medical condition, predisposing genetic characteristics, marital status, partnership status, union activities or sympathies, or any other basis prohibited by applicable local, state, or federal law.

ARTICLE EIGHT - EMPLOYER POLICIES

All Juilliard employment policies, including but not limited to, the Staff Handbook, Human Resources policies, and Production Department policies, shall apply to bargaining unit members on the same terms and conditions as they apply to other non-exempt, non-represented employees of Juilliard, provided, however, that this Agreement shall govern in the case of any conflict between such policies and this Agreement. Nothing shall preclude the School from modifying, changing, or eliminating its employment policies provided that such change applies to all non-exempt, non-represented employees of Juilliard. A copy of any modified or changed policy shall be provided to the Union five (5) business days in advance of implementation and, upon request by the Union, the parties shall meet to discuss the impact on bargaining unit employees' terms and conditions of employment, if any.

ARTICLE NINE - SAFETY AND TRAINING

A. General Working Conditions

1. Safety is a shared priority at The Juilliard School. The School is committed to providing a safe and healthful workplace and will comply with all applicable federal, state, and local safety laws regarding facilities and equipment. Employees are active participants in that effort.
 - a. Consistent with applicable law, no Employee shall be required to work in abnormally dangerous conditions or other conditions, which the Employee has a reasonable and good-faith belief may lead to death, serious injury, or illness.
 - b. There shall be no retaliation against any Employee for making a good-faith report under this Article or refusing to work under abnormally dangerous conditions, or other conditions, which the Employee has a reasonable and good-faith belief may lead to death, or serious injury or illness.

2. The School maintains a Safety Committee to collaboratively address workplace safety matters affecting employees. The Union and the School will each appoint an equal number of members to the Safety Committee, with twelve (12) total members. This composition may be altered by mutual agreement. The committee will meet at least three (3) times annually during usual business hours. All meetings will be held on the Juilliard campus. When necessary to address time-sensitive matters, an ad hoc subcommittee comprising a subset of the full Safety Committee may be convened by mutual agreement of the parties. Employee time spent in safety meeting will be compensated pursuant to the CBA. However, there will be no minimum call requirement. When mutually agreed, either party may bring additional representatives to a meeting.
3. The School shall provide at no cost, gloves, hard hats and eye, ear, fall, dust and fume personal protective equipment suitable to each Employee's assigned work. All such equipment or devices shall be maintained in good condition and supplied with replacement parts by the School. When approved in advance in writing, the School will reimburse Employees who supply their own respirator filters at prices comparable to shop purchased filters.
4. When the temperature drops below 32 degrees or exceeds 90 degrees Fahrenheit in any outdoor work location, the employees at that work location shall take an on-the-clock, ten (10) minute break at an interval not greater than every sixty (60) minutes.
5. If the interior temperature falls below 50 degrees or exceeds 85 degrees Fahrenheit for a sustained period, Employees may submit a request for remediation to Facilities and copy the Production office. If the School is unable to remediate the situation, it will work with the impacted Employees to find reasonable accommodations
6. A Full-Time Employee shall not be penalized or required to use PTO when public transit systems or public roadways necessary for their commute are shut down or impassable and no reasonable alternative is available. A reasonable alternative is one that does not impose unreasonable hardship given the Employee's ordinary means of commute. This provision applies regardless of cause, including but not limited to storm, flood, fire, explosion, riot or other civil disturbance, or military or police operation. If an Employee believes in good faith that travel to work is unsafe for reasons not addressed above, they shall notify the School as soon as practicable, and the School shall take such notification under consideration.

B. Training

1. The School shall pay for and provide the following training for all Full-Time Employees and Full-Time Seasonal Employees.
 - a. First aid and CPR.
 - b. Within 24 months of the effective date of this Agreement, the School shall provide the following OSHA training to all Full-Time Employees and Full-Time Seasonal Employees employed as of ratification date who have not already attained the applicable

certification. New Full-Time Employees and Full-Time Seasonal Employees hired thereafter shall receive such training within 12 months of their commencement of full-time employment.

i. OSHA 30-Hour General Construction for the following positions:

1. Assistant Technical Director
2. Lead Carpenter
3. Lead Stage Supervisor
4. Stage Supervisor
5. Assistant Scenic Charge
6. Assistant Electric Shop Supervisor
7. Head Electrician
8. Staff Electrician
9. Head Video Technician
10. Lead Audio Engineer
11. Asst. Prop Shop Supervisor
12. Audio Technician
13. Prop Shop Stock Manager
14. Prop Artisan / Carpenter

ii. OSHA 10-Hour General Industry with Focus on the Entertainment Industry for all other Full-Time Employees and Full-Time Seasonal Employees.

2. All School-mandated training shall be completed on paid time. OSHA training costs shall be shared equally by IATSE and the School.
3. Additionally, in consultation with the Safety Committee, the School shall provide up to eight (8) hours of paid safety training annually to all Full-Time Employees and Full-Time Seasonal Employees.

C. Work at Height

1. When the School requires the use of a 5-point safety harness and custom, job-specific rigged fall arrest to perform a task, the Employee shall use said safety equipment in accordance with training and instructions and shall be compensated at a premium of \$4.00 above their applicable hourly rate for the duration of the assignment. For the sake of clarity, the following are examples of work to which this premium does not apply:
 - a. Work performed at height that does not require a 5-point safety harness, such as work on certain catwalks or ladders;
 - b. Work performed using fall arrest equipment that is attached to pre-established strong points – except focus tracks on line sets - in the facility as part of its base safety infrastructure;
 - c. Work performed in a Mobile Elevated Work Platform (MEWP);

- d. Work performed on scaffolding that is erected and used in accordance with standard erection procedures. However, work performed on scaffolding erected or used in a non-standard configuration due to the conditions of the performance environment shall be compensated at this premium rate.
2. The School shall have a trained rescue person on the relevant call when an Employee is receiving the premium as defined in paragraph C.1 above.

ARTICLE TEN - JOINT LABOR MANAGEMENT COMMITTEE

A Committee consisting of up to five (5) representatives of the Union and up to five (5) representatives of the School shall be established during the first year of the Agreement to discuss workplace issues. The Committee shall not discuss grievances pending under Article Five, Grievance and Arbitration, unless both parties consent to do so. At least one (1) week in advance of a Committee meeting, the parties shall exchange written agendas of the matters to be discussed. The Committee shall meet no less frequently than every six (6) months. The Committee shall have no authority to implement changes in policies or practices, to modify this Agreement, or to bind either party to any agreement.

ARTICLE ELEVEN - MINIMUM CONDITIONS

All wages, benefits, hours and working conditions set forth in this Agreement are minimum conditions only.

ARTICLE TWELVE - EMPLOYEE CLASSIFICATIONS

- A. Full-Time Employees – Employed by the School and shall be offered at least a forty (40)- hours per work week on an ongoing basis.
- B. Full-Time Seasonal Employees – Employed by the School on a seasonal employment agreement and shall be offered at least forty (40) hours per work week.
 1. A “Season” shall typically be defined as the period from convocation to commencement (unless a different start or end date is requested by the Employee and agreed to by Juilliard) and shall not be less than thirty-eight (38) weeks of employment.
 2. The School shall have the right to determine the number of Full-Time Seasonal Employees required each season.
 3. Regardless of whether the six (6) month probationary period provided in Article Twenty-four-Just Cause- has expired at the end of the first full season of employment for a new Full-Time Seasonal Employee, the School shall have the right to dismiss the Employee without cause, provided an exit interview is offered to the Employee, and such dismissal shall not be subject to grievance and arbitration.
 4. Commencing with their second full season as a Full-Time Seasonal Employee, Full-Time Seasonal Employees will have the right of first refusal for employment in subsequent seasons. If the number of Full-Time Seasonal Employees is reduced, the previous season’s Full-Time Seasonal Employees will be offered work in seniority order per department, provided they have the qualifications to perform the required work. An Employee’s initial date of hire as a Full-Time Seasonal Employee or Full-Time Employee, whichever is earlier, or their rehire date if the

Employee had a break in service of greater than twelve (12) months, shall be used to determine seniority.

5. Offers of employment for Seasonal Employees for the following season shall be made no later than June 15th following the end of the current season.

C. Overhires – Engaged by the School on an as needed basis.

ARTICLE THIRTEEN – HOLIDAYS

- A. Full-Time and Seasonal Employees shall receive the holidays enumerated in Juilliard’s “For Current Employees” policies, available at <https://www.juilliard.edu/current-employees>, which may be changed from time to time.
- B. Full-Time and Seasonal Employees who don’t work on a holiday shall receive eight (8) hours of pay for each holiday that falls during their regularly scheduled work week and such holiday pay shall count towards the weekly overtime calculation.
- C. If an Employee is required to work on Easter, Memorial Day, Independence Day, Labor Day, Thanksgiving Day, the day after Thanksgiving Day, Christmas Eve (after 3 p.m.), Christmas Day, or New Year’s Day, they shall be paid at double time (2x) their regular hourly rate of pay for a minimum of eight (8) hours on such holiday. In addition, if an Employee is required to work on a Summer Friday or during the Winter Recess, they shall be paid at time and one-half (1.5x) for hours worked on such day. Time worked on a holiday shall count towards the weekly overtime calculation

ARTICLE FOURTEEN – WORK WEEK, WORK SCHEDULE, AND PAY PERIOD

- A. The work week shall be from 12:00 a.m. Monday through and including 11:59 p.m. on Sunday.
- B. Effective no later than July 12, 2026, all covered Employees shall be paid on a weekly schedule, no later than the second (2nd) Friday following the end of the work week, unless the Friday falls on a holiday, in which case covered Employees shall be paid on the immediately preceding Thursday.
- C. Consistent with Article 12(A) and (B) all Full-Time and Full-Time Seasonal Employees shall be offered at least forty (40) hours per work week.
 1. The weekly schedule for all Full-Time and Seasonal Employees shall be determined by the School.
 2. Leave time (i.e., vacation, sick leave, personal days, bereavement days, jury duty, and scheduled School closures) shall not be considered time worked for the purposes of this Agreement. Holidays shall be considered time worked for the purposes of this Agreement.

ARTICLE FIFTEEN – FULL-TIME AND FULL-TIME SEASONAL EMPLOYEES

- A. WAGES - Effective July 1, 2026, Full-Time and Full-Time Seasonal Employees shall be paid the wage rates set forth in Appendix A.
- B. HEALTH and WELFARE AND RETIREMENT BENEFITS
 1. Full-Time and Full-Time Seasonal Employees working in crafts covered by Local One (e.g., audio, electrics, carpentry/scenic, props, video)

- a. Effective July 1, 2026, the School shall contribute thirteen percent (13%) of gross wages to the Local One Health and Welfare Fund.
- b. Effective July 1, 2029, the School shall contribute fourteen percent (14%) of gross wages to the Local One Health and Welfare Fund
- c. Effective July 1, 2026, the School shall contribute to the following retirement benefit funds in the total amount of thirteen percent (13%) of gross payroll, and effective July 1, 2029, the School shall contributed to the following retirement benefit funds in the total amount of fourteen percent (14%). These total amounts shall be distributed between the pension and annuity funds (collectively, the “Funds” and separately “Pension Fund” or “Annuity Fund”) as follows:

Plan	Effective 7/1/26 13%	Effective 7/1/2029 14%%
Local One Pension Fund	7%	7%
Local One Annuity Fund	6%	7%

2. Full-Time Annual and Full-Time Seasonal Employees working in crafts covered by Local 764 (Costumes/Wardrobe), Local 798 (Hair and Makeup), or Local USA829 (Scenic Art):

- a. Definitions:
 - 1. The monthly cost of IATSE National Health & Welfare Fund Plan C-2 Individual coverage (“Plan C-2 Individual”) is established by dividing by 3 the quarterly cost of Plan C-2 Individual coverage. (The Trustees of the IATSE National Health Plan publish semi-annually the costs of coverage). Contribution rates shall be calculated based on the coverage cost two (2) quarters in advance (for example, contributions for work in the first quarter will be based on coverage costs for the third quarter).
 - 2. The monthly cost of IATSE National Health & Welfare Fund Plan C-2 Family coverage (“Plan C-2 Family”) is established by dividing by 3 the quarterly cost of Plan C-2 Family coverage. (The Trustees of the IATSE National Health Plan publish semi-annually the costs of coverage). Contribution rates shall be calculated based on the coverage cost two (2) quarters in advance (for example, contributions for work in the first quarter will be based on coverage costs for the third quarter).
- b. Effective July 1, 2026, the School shall contribute to the IATSE National Health & Welfare Fund Plan C at the following rates:
 - 1. For Employees classified as “Single, no Dependents”, sixteen percent (16%) of gross monthly earnings, but in no event less than the monthly cost of Plan C-2 Individual.
 - 2. For Employees classified as “Married” or “Single with dependents”, twenty-two percent (22%) of gross monthly earnings, but in no event less than the monthly cost of Plan C-2 Family.

3. For Full-Time Seasonal Employees, the School agrees to continue contributions at the rates listed in paragraphs 2 and 3 above during the Juilliard off-season. For example, Full-Time Seasonal Employees shall receive twelve (12) months of contributions each year.
- c. Effective July 1, 2026, the School agrees to contribute the following retirement benefits in the total amount of ten percent (10%) of gross payroll, and effective July 1, 2029, the School agrees to contribute twelve percent (12%) of gross payroll. This total amount shall be distributed between the pension and annuity funds (collectively, the “Funds” and separately, “Pension Fund” or “Annuity Fund”) as follows:

Local	Plan	Effective 7/1/26 10%	7/1/2029 12%
Local 764	Local 764 Annuity Fund	4%	5%
	Local 764 Pension Fund	6%	7%
Local 798	IATSE Annuity Fund	5%	6%
	Local 798 Pension Fund	5%	6%
Local USA829	IATSE Annuity Fund	2%	4%
	Local USA829 Pension Fund	8%	8%

3. All contributions together with a completed payroll remittance report must be received by the respective Fund no later than the twentieth (20th) day of the month following the month in which the work was performed.
4. For covered Employees who elect to participate in a Local’s 401(k) plan, the School shall make deductions from the Employee’s wages and remit such voluntary deferrals to the applicable 401(k) plan.

The Union and the School agree that in order to effectuate the contributions to the Funds set forth in this Article and Article Sixteen of this Agreement, the School agrees to be bound by the agreement and declaration of each respective Fund, to the extent applicable, as amended.

C. VACATION

All Full-Time and Seasonal Employees shall receive paid vacation days in accordance with the “Juilliard Vacation Plan”, as specified in Juilliard’s “For Current Employees” policies document, available at <https://www.juilliard.edu/current-employees>. Vacation benefits for Seasonal Employees shall be provided on a pro-rata basis, based on the number of weeks a Seasonal Employee is engaged.

D. ADDITIONAL BENEFITS - Full-Time Employees and Seasonal Employees shall receive the following additional benefits:

1. As specified in Juilliard’s “For Current Employees” policies, available at <https://www.juilliard.edu/current-employees>:
 - a. Sick leave
 - b. Salary Continuation benefit
 - c. Personal Days

- d. Family and Medical Leave
- e. Parental leave
- f. Jury Duty
- g. Bereavement leave
- h. Military leave

2. As specified in Juilliard’s “Human Resources Policies” available at <https://www.juilliard.edu/human-resources-policies>:

- a. Lactation policy

E. Nothing herein shall prevent the School from modifying, changing, or eliminating the policies set forth in this Article, provided the School has modified, changed, or eliminated such policies for non-represented non-exempt employees of the School. A copy of any modified or changed policy shall be provided to the Union five (5) business days in advance of implementation.

ARTICLE SIXTEEN - PART TIME/OVERHIRE/ON-CALL EMPLOYEES

A. WAGES – Effective July 1, 2026, Overhires shall be paid the wage rates set forth in Appendix B.

B. BENEFITS

The ~~Employer~~ School agrees to contribute the following amounts for benefits for Overhires. These total amounts shall be distributed among health, retirement, vacation and training funds per each individual local as follows:

Effective 7/1/26 - 20%
 Effective 7/1/29 - 22%

Local	Plan	Effective	
		7/1/26 20%	7/1/2029 22%
Local One	Local One Welfare Fund	10%	11%
	Local One Annuity Fund	3%	4%
	Local One Pension Fund	7%	7%
Local 764	IATSE Health and Welfare Fund Plan C	11%	12%
	Local 764 Annuity Fund	2%	3%
	Local 764 Pension Fund	7%	7%
Local 798	IATSE Health and Welfare Fund Plan C	15%	16%
	IATSE Annuity Fund	3%	3%
	Local 798 Pension Fund	2%	3%
Local USA829	IATSE Health and Welfare Fund Plan C	12%	12%
	IATSE Annuity Fund	N/A	2%
	Local USA829 Pension Fund	8%	8%

1. All contributions together with a completed payroll remittance report must be received in the respective Fund Office no later than the twentieth (20th) day of the month following the month in which the work was performed.
2. For Overhires who elect to participate in a Local's 401(k) plan the School shall make deductions from the Overhire's wages and remit such voluntary deferrals to the applicable 401(k) plan.
3. For Overhires who have worked for the School at least 350 hours in the prior fiscal year, vacation allowance of five percent (5%) shall be added to an eligible Overhire paycheck as additional wages.

C. SICK LEAVE

1. All Overhires will earn one (1) hour of paid sick leave for every thirty (30) hours worked up to a maximum of fifty-six (56) hours per fiscal year. Accrual begins immediately upon hire.
2. Sick leave will be paid at the Overhire's straight time rate of pay. Sick leave may be used in increments of four (4) hours or more. The use of sick leave is limited to fifty-six (56) hours per fiscal year, regardless of how much time an Overhire has accrued. Up to fifty-six (56) hours may be carried over into a new fiscal year.
3. Sick leave must be used in accordance with the purposes in New York State and City Safe and Sick Leave laws.
4. Unused sick leave will not be paid out at the end of employment.
5. If the need for sick leave is foreseeable, an Overhire must provide seven (7) days' advance notice in writing. If the need for sick leave is unforeseeable, the Overhire must provide notice as soon as possible.
6. The requirements of the New York City Earned Sick and Safe Time Act are waived pursuant to N.Y. Admin. § 20-916 and the requirements of the New York State Paid Sick Leave Law, New York Labor Law § 196-b are waived because comparable benefits are provided in this Agreement, including but not limited to the benefits contained in this Article.

ARTICLE SEVENTEEN - OVERTIME AND PREMIUM PAY

Effective July 1, 2026, the following shall apply to non-exempt employees, unless otherwise noted below:

- A. All work shall be paid in one-quarter (¼) hour increments.
- B. Time-and-one-half (1.5x) of the hourly rate shall be paid for all hours worked over eleven (11) hours in one day.
- C. Time-and-one-half (1.5x) of the hourly rate shall be paid for all hours worked over forty (40) straight time hours in one week.
- D. Double (2x) the hourly rate shall be paid for all work performed between midnight and 6:00 AM.
- E. Employees who work a call that ends after 11:45 p.m. or have a turnaround of ten (10) hours or fewer will be reimbursed for up to sixty dollars (\$60.00) for transportation home. The School may require shared rides.
- F. There shall be no pyramiding of any overtime or premium pay.

- G. If a Full-Time Employee or Full-Time Seasonal Employee has worked five (5) consecutive seven (7) hour (or more) days in a work week and is asked to work a sixth (6th) consecutive day in that work week, the sixth (6th) day shall be paid at time and one-half (1.5x). However, if the Full-Time Employee or Full-Time Seasonal Employee works less than seven (7) hours in any day in the preceding five (5) days, the time worked on the sixth (6th) consecutive day in that work week is not paid at time and one-half (1.5x) unless the Full-Time Employee or Full-Time Seasonal Employee has exceeded forty (40) hours for the work week. Any time worked on a seventh (7th) consecutive day in that work week by the Full-Time Employee or Full-Time Seasonal Employee will be paid at time and one-half (1.5x). This provision shall not continue beyond the expiration date of this Agreement and shall not be considered part of the post-expiration status quo.
- H. Employees may not be replaced to avoid overtime. Notwithstanding the foregoing, the School retains the right to relieve Employees from duty under the following circumstances:
1. To avoid meal penalty or rest period violations;
 2. When an Employee is unable to perform their duties as directed (the Production Manager shall consult with the shop supervisor or Shop Steward, if the shop supervisor is not available when making this determination); or
 3. When previously unscheduled work arises and the School determines continuity is not required to perform the unscheduled work (e.g., the scope, nature, or location of work assignment materially changes).

ARTICLE EIGHTEEN - GENERAL CONDITIONS

Effective July 1, 2026, the following shall apply:

- A. The attached Juilliard Production Department Work Policy, Bi-Weekly Costume Shop Policy, Juilliard Hair and Makeup Shop Policies, Paint Shop Culture policy, Prop Shop policies, Juilliard School Electrics Shop Policies and Guidelines, and The Juilliard Scene Shop Expectations (Appendix D) shall apply to Employees (provided they do not conflict with an express provision of this Agreement) and may be changed by the Production Department from time-to-time.

Any changed policy shall be posted in the applicable shop or work location.

- B. **Minimum Call:** The minimum daily call on a work day shall be four (4) hours.
- C. **Breaks:** For every four (4) hours worked, Employees shall receive a fifteen (15) minute break, excluding performances and dress rehearsals. During rehearsals, breaks may be shortened to ten (10) minutes to align with the students' breaks.
- D. **Turnaround:** There shall be a nine (9) hour rest period between calls on successive days. In the event the Employee does not receive the rest time between calls, the Employee shall be paid at time and one-half (1.5x) the applicable hourly rate for the invaded time. (For example, if the Employee received an eight (8)-hour rest period, they would be paid one (1) hour at time and one-half (1.5x) the applicable hourly rate for their first hour of work the next day and then their straight time hourly rate thereafter, until a condition set forth in Article 17, Overtime and Premium Pay applies.)
- E. **Meal Breaks and Penalties:**

1. If a call exceeds five (5) hours (or in the case of a dress rehearsal or performance, six (6) hours), the School shall provide a one (1) hour unpaid meal period, or a one-half (1/2) hour paid meal period with the meal purchased or reimbursed (up to \$25) for the Employee.
2. The meal period, whether paid or unpaid, shall begin no earlier than the end of the second (2nd) hour nor later than the end of the fifth (5th) hour (or sixth (6th) hour in the case of a dress rehearsal or performance) from the Employee's call time.
3. If a meal period is not given within the window as defined herein, then the Employees will receive, in addition to being paid for their work at the prevailing rate, one (1) hour of pay at their straight time hourly rate.
4. There shall be a minimum call back of two (2) paid hours following a meal break, with the exception of calls following performances or dress rehearsals, where a one (1) hour call back shall be allowed.
5. Except as provided in paragraph E.1 above, no meal period shall be required during a call when the call is six (6) hours provided the six (6)-hour call is the last call of the day.

F. **Cancellation:** If a call is canceled sixteen (16) or fewer hours in advance of the call, Overhires will be paid for four (4) hours at their straight time hourly rate.

G. **Overhire Hiring:** During the period April 20, 2026 – April 19, 2027 the School will initially consider overhires who were employed at the time of the representation election for work calls, provided the overhire is most qualified, in the School's good faith judgment, to perform the required work.

H. The School shall use best efforts to provide safe and secure facilities for storage of Employees' belongings while they are working. Issues concerning storage for Employees' belongings shall be discussed at Labor-Management Committee meetings upon request by either party.

I. **Costume Fee:** Standard show running attire for Employees is black clothing that does not draw the audience's attention, including long pants, black shoes, and a long sleeve top free of logos/artwork. The School may choose to provide show running attire. When an Employee is required to wear a costume onstage in view of the audience or is required to wear a costume while onstage for the purpose of not being visible to the audience (e.g. "Illusion Suits", hand, foot, or other head and facial coverings) the Employee shall receive an additional \$17.50 per performance or dress rehearsal.

J. **Prop Transport:** When requested by the School to transport props, rehearsal scenery, or road boxes to an outside location (i.e., outside the confines of the School's facility at 60 Lincoln Center Plaza), the School shall consult with the Prop Shop Supervisor and then determine appropriate staffing to perform the work.

K. **Negotiations:** One (1) Full-Time or Seasonal Employee from Costumes, Electric, Paint, Props, Scenery, and Hair & Makeup shall be released with pay for up to ten (10) bargaining sessions.

ARTICLE NINETEEN - WARDROBE EMPLOYEES

A. No reduction in the number of dressers shall be permitted after the official opening of each production unless there has been sufficient reduction in wardrobe/costume duties to permit same.

B. **Kit Fee:** Juilliard currently provides all equipment or expendables needed for the production. If the School requests and the costume Employee agrees to bring their kit, the Employee will be paid a kit fee of \$35.00 per day.

C. **Costume Removal:** The Wardrobe Supervisor or Assistant Wardrobe Supervisor shall be notified in advance when wardrobe is to be removed from the theatre for any purpose. In addition to the Director of Costumes and the Costume Shop Manager, Costume Shop Employees may also be assigned to accompany all costumes removed from the School for any reason whatsoever, from the time of removal until the return of wardrobe/costumes to the School. The foregoing shall not apply to wardrobe/costumes removed from the School for washing, cleaning or repairing. If a Wardrobe or Costume Employee is required to take wardrobe/costumes with them after a call, cab fare for transportation shall be provided. Nothing in this section shall be interpreted as modifying the current practice of providing rehearsal clothes for off-site rehearsals, without sending an Employee to accompany the rehearsal clothes.

D. **Materials and equipment:** Consistent with its ordinary and customary practices, the School shall pay to sharpen Costume Shop Employees' personal scissors that are used at work.

ARTICLE TWENTY - HAIR STYLISTS AND MAKE UP ARTISTS (HMU)

A. While there may be cross-over between the work of the Hair Stylists and Make Up Artists (HMU), Costumes, and Props shops, the Hair and Makeup Assistant and the Associate Supervisor Makeup and their assistants will receive all assignments from the HMU Shop Supervisor(s). In addition to the HMU Shop Supervisor(s), the Hair and Makeup Assistant and the Associate Supervisor Makeup, may also perform the following tasks:

1. Recommending necessary staffing.
2. Scheduling of HMU crew for required calls, including swings.
3. Budgeting for show necessities.
4. Ordering of equipment and expendables with HMU Shop Supervisor approval.
5. Reporting of HMU crew hours worked weekly.
6. Liaising with designers and directing the work to the most qualified HMU crew members.

B. No reduction in the number of Hair Stylists and/or Makeup Artists shall be permitted after the official opening of each production unless there has been sufficient reduction HMU duties to permit same.

C. Kit Fee: Juilliard currently provides all equipment or expendables needed for the production. If the HMU Shop Supervisor requests and an HMU Employee is required to bring their kit, the Employee will be paid a kit fee of \$35.00 per day.

D. Hair/Wig and Makeup Removal: The Hair and Makeup Assistant and/or the Associate Supervisor Makeup shall be notified in advance when Hair/Wigs and/or Makeup are to be removed from the School for any purpose. In addition to the HMU Shop Supervisor(s), HMU Employees may also be assigned to accompany all Hair/Wigs and/or Makeup removed from the School for any reason whatsoever, from the time of removal until the return of Hair/Wigs and/or Makeup to the School. The foregoing shall not apply to Hair/Wigs and/or Makeup removed from the School for washing, cleaning or repairing.

ARTICLE TWENTY-ONE - CAPTURE AND BROADCAST OF THE PRODUCTION

When work covered under this Agreement is captured, filmed or recorded for the purpose of broadcasting, telecasting and/or streaming for commercial end use, all Employees employed on the captured performance will receive a flat fee of \$150.00.

- A. A commercial end use is defined as any product directly sold to any party or consumer for which either a financial transaction or a fee is charged for access (e.g., video, CD, Pay Per View, or Internet streams that are paid by subscription/fee for access, etc.). Commercial products do not include any other use. Uses that are not “commercial end products” include, without limitation, materials created by Juilliard for its nonprofit mission-related purposes, such as materials provided for a fee to schools, senior residences, professional development and training purposes, materials for publicity and promotion for the artist, client, or the School. Further, “commercial end use” shall not include archival audio/video, donor or other free distribution, public television, or public radio broadcast.
- B. Streaming via the Internet shall not incur a media fee if the stream is freely available for the public.
- C. In the case of a capture which is originally intended for non-commercial use or free streaming being used for commercial use or is streamed for a fee, the following applies: At the time of such use, the School will promptly notify the Union and compensate all Employees employed on the performance call being recorded for the capture fee specified in paragraph A of this article.
- D. Media captured in the School’s Recording Studio shall not be covered by this Agreement.
- E. The School shall notify the Union prior to (or as soon as practicable of) any capture, filming, or recording of bargaining unit work product for commercial end use.
- F. Employees shall have the right to opt-out of appearing as a featured element of any capture, filming, or recording.

ARTICLE TWENTY-TWO - DUES CHECK OFF

- A. Upon receipt of written authorization from the Employee in accordance with Section 302 of the Labor-Management Relations Act of 1947, as amended, the School shall deduct from each payment made to Employee(s) the amount of administrative dues and such other amounts (i.e., Local One, Local 764, Local 798, and Local USA 829) in accordance with the schedule below, payable by the Employees to the Local Union. Such deductions shall be sent to the office of the applicable Local Union no later than thirty (30) days after the end of the month in which the payment was due or the work performed. Along with this payment, the School shall furnish the Local Union with a record of those for whom the deductions have been made and the total amount of each deduction. Each Local Union shall indemnify and hold the School harmless against any and all claims, demands, suits, penalties, or other forms of liability, including court costs and attorney’s fees that arise out of this Article or result from the making of the wage deduction herein provided for.

Local One: 4% of gross wages

Local 764: 2% of gross wages

Local 798: 5% of the straight-time minimum contract wages earned

Local USA829: 2% of gross wages

- B. In order for Juilliard to timely process benefit contributions (beginning July 1, 2026), each Employee shall designate their IATSE Local affiliation (i.e., Local 1, 764, 798, or USA 829) for benefit contributions no later than April 30, 2026. New hires shall designate their IATSE Local affiliation for benefit contributions during the pre-hire onboarding process. Each Employee shall designate their IATSE Local affiliation for dues deduction within thirty (30) days of ratification of this Agreement, or thirty (30) days of first hire, whichever is later. Each Employee shall designate their affiliation on the form supplied by the Union, attached to this agreement as Appendix C, based on the craft they were hired to perform, as indicated in Article Two, Section B of this Agreement. Employees may change their affiliation at the beginning of each quarter if their craft has changed. Absent a change in designation by the first day of the quarter, the Employee's prior designation shall continue. For the purposes of this section, an Overhire Employee's date of first hire shall be considered their first day of work after ratification of this Agreement.
- C. The School shall provide a copy of each Employee's written authorization form and local affiliation form to the appropriate IATSE Local.

ARTICLE TWENTY-THREE - UNION ACCESS

Up to two (2) duly authorized Union representatives shall be permitted to access the School's facilities at the same time to confer with the School and/or employees for the purpose of verifying the performance of this Agreement, provided that such representatives provide twenty-four (24) hours' advance notice (or reasonable advance notice in exigent circumstances) by email, phone, or text, of the visit to the Senior Director, Production or their designee, who shall approve the request or suggest an alternate time for the visit. Once approved and while in the School, the Union representative(s) shall comply with all visitation rules and will not interfere with the work to be performed by the employees or the educational experience of students.

ARTICLE TWENTY-FOUR – JUST CAUSE

The probationary period for newly-hired Full-Time and Seasonal Employees shall be six (6) months. Full-Time and Seasonal Employees in their probationary period may be disciplined or discharged without just cause, and any discipline or discharge during the probationary period shall not be subject to the grievance and arbitration procedure of this Agreement. The School shall not discipline or discharge post-probationary Full-Time and Seasonal Employees without just cause.

Except as set forth in Article 12.B.3, Employee Classifications, after their probationary period expires, Seasonal Employees on contract shall be employed for their contract term and may only be disciplined or discharged for just cause.

ARTICLE TWENTY-FIVE - SAVINGS CLAUSE

In the event any portion of this Agreement is invalidated by the passage of legislation, final decision of a court, or government agency having competent jurisdiction, such invalidation shall apply only to the provision invalidated and all remaining provisions of this Agreement not invalidated shall remain in full force and effect. The parties shall bargain in good faith with respect to any provision found to be unlawful. Any substitution for the invalidated provision that is mutually agreed upon between the parties shall be reduced to writing and shall become a part of this Agreement.

ARTICLE TWENTY-SIX - UNION STEWARD

The Union may designate two (2) Union Stewards and shall inform the School, in writing, of the designated individuals. The Union Stewards shall be working employees at all times, provided only one (1) Union Steward shall be permitted to present a grievance or to attend a grievance, disciplinary, or investigatory meeting during working hours.


ARTICLE TWENTY-SEVEN - TERM

This Agreement commences on April 20th, 2026 and continues through June 30th, 2030.

ARTICLE TWENTY-EIGHT - AGREEMENT

This Agreement shall not be modified, amended, or revoked except in writing signed by each of the parties hereto

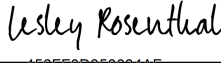
Agreed to:



IATSE

Title: International President

Date: May 6, 2026

DocuSigned by:


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The Juilliard School

Title: COO & Corporate Secretary

Date: 5/6/2026

APPENDIX A - FULL-TIME AND SEASONAL EMPLOYEE WAGE CLASSIFICATIONS AND MINIMUM RATES

Tier	Positions	Effective July 1, 2026	July 1, 2027	July 1, 2028	July 1, 2029
A	Lead Audio Engineer Electrics Shop Asst. Supervisor Asst. Technical Director HMU Assoc. Supervisor Asst. Scenic Charge Asst. Prop Shop Supervisor Wardrobe Supervisor Costume Shop Manager	\$39.50	School COLA or 2.5% increase, whichever is greater	School COLA or 2.5% increase, whichever is greater	School COLA or 2.5% increase, whichever is greater
B	Lead Stage Supervisor Head Draper Head Video Technician	\$38.75			
C	Head Electrician Staff Electrician Lead Carpenter Stage Supervisor Costume Design Coordinator Draper Asst. Wardrobe Supervisor HMU Assistant Prop Stock Manager	\$36.75			
D	Audio Technician Staff Carpenter First Hand Props Carpenter and Artisan	\$35.75			

Effective July 12, 2026, all Full-Time and Seasonal Employees shall be moved to the new minimum for their wage category, or receive the hourly rate set forth in the School's March 30th proposal, whichever is greater.

All Full-Time and Seasonal Employees hired after July 1, 2026 shall be placed at the minimum salary for their wage category.

APPENDIX B - OVERHIRE WAGE RATES

Wage Category	Position	Effective July 1, 2026	July 1, 2027 2.5%	July 1, 2028 2.5%	July 1, 2029 2.5%
OH-1	Video Crew Lead	\$36.25			
	Electrics Crew Lead				
	Lead Stage Crew				
	Wardrobe Crew Lead				
	Props Crew Lead				
	Audio Crew Lead				
	HMU Crew Lead				
OH-2	Video Programmer	\$35.00			
	Electrics Programmer				
	Mixer				
OH-3	Playback	\$34.00			
	Scenic Artist/Paint				
	Hair and Makeup				
	Costume/Wardrobe Ager/Dyer ¹				
	Video Base Rate				
	Stage Ops Lead Flyperson ²				
OH-4	Props Base rate	\$32.50			
	Scene Shop Base Rate				
	Electrics Base Rate				
	Costumes/Wardrobe Base Rate				
	Stage Ops Base Rate				
	Sound Base Rate				

Effective July 1, 2026, all Overhires shall be moved to the new minimum for their wage category or receive a two and one-half percent (2.5%) increase, whichever is greater.

All Overhires hired after July 1, 2026 shall be placed at the minimum salary for their wage category.

¹ When the School determines an Ager/Dyer is needed and it designates an Overhire for that role, they shall receive this rate for the time spent performing such duties.

² When the School determines a Stage Ops Lead Flyperson is needed and it designates an Overhire for that role, they shall receive this rate for the call. This rate is limited to rehearsals and performances only.

APPENDIX C - UNION AFFLICTION FORM



- Please indicate the IATSE local affiliation for the primary work you will be doing for the Juilliard School. If your work at the Juilliard School overlaps multiple IATSE Locals jurisdictions, please indicate the local that most closely aligns with your career path.
- Please review the voluntary Dues Authorization/Dues Check-off form for the local you indicate.

Name: _____

Social Security Number: _____

Email: _____

Phone: _____

IATSE Local affiliation:

Local One – Stagehands (Audio, Carpentry, Electrics, Props, Video)

Local 764 – Costume Shop and Wardrobe

Local 798 – Make-up Artist and Hairstylists

Local USA892 – Scenic Artists

Signature: _____

Date: _____

APPENDIX D - PRODUCTION DEPARTMENT AND SHOP WORK POLICIES

[POLICIES TO FOLLOW ON THE NEXT PAGE]

Juilliard Production Department Work Hours Policy

WORK HOURS POLICY

Bi-weekly Non-Exempt: Bi-weekly staff are paid for a 40 hour work week, with Overtime pay beginning after 40 hours, details of which are listed under Overtime. Additional guidelines are listed below.

- Work Calls
 - Shops work a five day week, consisting of 7 worked hours minimum each day, unless they are assigned to work on production calls. Note that the work week runs from Saturday through Friday and although most often work occurs Monday through Friday, your work days can change based on assignments by supervisors.
 - If working fewer than 35 assigned hours, leave time must be used to make up the difference.
 - The use of the 8th hour from a holiday, vacation day, etc. is not to be used to shorten another work day to less than 7 hours, although it does apply to Over Time calculations as notated below.
 - All calls are a minimum of 4 hours.
 - During Productions or heavy prep times, staff calls may be adjusted by their supervisors to accommodate the work load. This may include working longer days, fulfilling work calls on weekends, and/or night and weekend show calls. Best efforts will be made to give ample lead time in assigning these calls, with the goal of giving at least one week's notice.
 - Certain positions may require the need to monitor emails and messages while off site. In these cases the hours should be included on the time sheet but must first be approved by their supervisor.
 - It is our goal to maintain a 12 hour turnaround between work calls, although occasionally this is not possible, especially during tech weeks. Should the turnaround be 10 hours or less, then carfare will be offered/reimbursed to get the employee home at the end of the night up to a maximum of \$55. This also applies to calls that end after midnight.
 - Work calls can run a maximum of 5 hours at which point a meal break is required. During Dress rehearsals and Performances, with the addition of pre-show activities, calls can run up to 6 hours without a full meal break provided it is the only call of the day.
- Breaks
 - Meal breaks generally run one hour, but on occasion they may be shortened in order to support production needs. (Note: State guidelines require a 30 minute meal break for shifts of 6 hours and longer that span 11:00am and 2:00pm, and a 45 minute meal break for shifts of 6 hours and longer that start between 1:00pm and 6:00am)
 - Meal breaks of 30 minutes can be pre-scheduled by supervisors with a minimum of 24 hours' notice, and as such will not be paid for assuming they meet State guidelines.
 - Should a scheduled 1 hour long meal break be changed by the supervisor on the day of the call, then the break will be paid for.
 - If a meal break is less than 30 minutes then the break will be paid for and a meal will be purchased or reimbursed for the individual.
 - Within a 4 hour work call a 15 minute break is required and is paid for. During rehearsals and Show calls, breaks may be shortened to 10 minutes so as to align with performer breaks.

Juilliard Production Department Work Hours Policy

- It is not an option for an employee to work through a break so as to leave early or to be paid for the additional time.
 - If there is an elongated break between calls, for example working 9am – 1pm and then again from 4pm – 10pm, the hours between the calls are paid for except for a 1 hour meal break.
- Overtime
 - Below is the official Overtime policy for the Production Department as filed with Human Resources. Note that this is different from what is posted on the Juilliard web site.
 - In cases where an employee is asked to work more than eight hours in one day, every effort will be made to adjust the employee's hours on another day(s) during the same workweek so that s/he is not working more than 40 hours. If the employee is asked to work more than 40 hours in any workweek, overtime is paid at 1 ½ times the employee's regular wage after 40 hours, rounded to the nearest quarter of an hour. For purposes of overtime calculation, vacation, sick leave, personal days, bereavement days, jury duty, and scheduled School holidays and closures including Independence Day, Labor Day, Thanksgiving, Winter Break, and Memorial Day are included.
 - If a non-exempt Production Department employee has worked five full days (7 hours or more) in a week and is asked to work a sixth or seventh day, the additional day is automatic overtime. The exception is when an employee is working calls of less than 7 hours. In that case the sixth day is not automatic overtime unless the employee has exceeded 40 hours for the week, but if the employee works a seventh day, then those hours are automatic overtime.
 - Note that days 1 – 5 are Monday through Friday, with the 6th day being the previous Saturday and the 7th day being the previous Sunday.
 - If an employee is scheduled to work on the following holidays, s/he will be paid at double time: Labor Day, Thanksgiving Day, Christmas Day, New Year's Day, MLK Day, Easter Day, Memorial Day, Juneteenth Day, and Independence Day.
 - Should an employee work between the hours of midnight and 6:00am, those hours will be paid at double time.
 - Supervisors also have the ability to adjust work calls throughout the week to accommodate the needs of productions.
 - Non-exempt employees must fill out a weekly time sheet. This is done online via a personal link to the shared Timesheets folder and should be completed by end of day on Fridays, or earlier if their immediate supervisor requests it.
 - Included on the Time Sheet are the Productions/projects one is working on along with a breakdown of hours worked, with lunch being notated as a separate item.
 - Only hours worked should be listed, so if a call ends early the earlier leave time should be notated.
- Leave Tracking
 - All leave (Vacation, Personal, Sick, etc.) is tracked online through Juilliard's Cadence system and approved by your assigned Shop Supervisor or alternate line manager.
 - Leave requests, other than unexpected Sick leave, must be made in advance and in writing to your supervisor, and entered into the Cadence system. Approvals will not be unreasonably withheld, but will be contingent on current work conditions. Note that shops may post periods where full staffing is required in order to meet the demands of the school's programming.

Juilliard Production Department Work Hours Policy

- If you are out for a full day then 8 hours of leave must be listed on your calendar.
- If you take leave for a partial day then the total hours listed for the day, worked and leave, must equal the total hours of the original call. (example: you work 4 hours on a 7 hour day, then 3 hours of leave should be listed)

Bi-weekly Exempt: Exempt staff are paid a set salary and do not qualify for overtime. They will however need to work extra hours periodically throughout the year to ensure that all responsibilities within their job descriptions and their departments are met.

- Leave Tracking
 - All leave (Vacation, Personal, Sick, etc.) is tracked online through Juilliard's Cadence system and approved by your immediate Supervisor.
 - Leave requests, other than unexpected Sick leave, must be made in advance and in writing to your supervisor, and entered into the Cadence system. Approvals will not be unreasonably withheld, but will be contingent on current work conditions.
 - If you are out for a full day then 8 hours must be listed on your calendar.
 - If you work a half day, then 4 hours of leave time must be listed on your calendar. Less than that, then it is assumed that you will make up the time as needed.

Overhire: Overhire staff are paid for hours worked on a weekly basis, with the work week running from Monday through Sunday. In general rules for Work Calls and Breaks are the same as for Bi-weekly Non-exempt staff, with Overtime beginning after 40 hours worked in a week. (Note that Overhire staff must work 40 hours before they qualify for Overtime, no matter the number of days they work in a week.) Additional guidelines are listed below.

- Overhire staff are not paid for meal breaks, as long as the break is a full hour or a pre-scheduled 30 minutes.
 - All other meal break guidelines are the same as those that apply for Bi-weekly Non-Exempt employees.
- Work calls are always a 4 hour minimum per day unless an individual can only accept a shorter call due to other personal commitments.
- Should a work call run short, the individual will still be paid for the full call they were contracted for. However in these circumstances crews should be utilized in other ways if possible.
- If an individual is injured on the job, they will be paid for the full call on the day of the injury.
- Should work extend beyond the call, the additional time will be included on their time sheet in ¼ hour increments.
- If a crew call is changed or cancelled less than 24 hours prior to the call start time, they will be paid for the full call.
- If a crew call is changed more than 24 hours prior to the call, the crew is paid for the new call time.
- If a crew call is cancelled more than 24 hours prior to the call but less than 48 hours, the crew is paid for a minimum 4 hour call.
- If a crew call is cancelled more than 48 hours prior, then there is no compensation.

BI-WEEKLY COSTUME SHOP POLICY

7/17/24

SHOP HOURS

- The Costume Shop is open Monday - Friday, 9:00am – 6:00pm
- Schedules are established through direct supervisor. Any modification to established schedule must be pre-approved.
- Lunch Break: 1:00pm - 2:00 pm. A minimum 30 minute lunch break is required within this lunch hour unless otherwise approved by a supervisor.

BI-WEEKLY STAFF

- Breaks: Two 15 min breaks. One at 11:00am and one at 4:00pm. These are paid breaks and should not be documented on your time sheet. It is not an option for an employee to work through a break so as to leave early or to be paid for the additional time.
- Staff is required to work 35 hours a week (7 hours per day) minimum.
- Overtime must be pre-approved by the Director of Costumes. **Paid overtime hours start to accumulate after 40 hours.** See Production Department work hour policy for more details.
- **If a full week of work has occurred, all hours worked on the weekend will be overtime – the biggest exception being crew/wardrobe calls.** See below for further information regarding Saturday calls.
- Vacation Request Forms: PDF forms are in the G-Drive in “General Shop Info” -> “Calendars” and should be submitted by email. Paper forms are available below the bulletin board next to Luke’s office. **Please submit to Director of Costumes no later than one (1) week prior to time requesting off.** The Director of Costumes can approve or decline vacation days.
- It is the responsibility of each employee to update their Online Absences via Cadence monthly. Further information is available online or through Shop Management.
- Any outside work done in the shop and any work done outside of normal shop hours must be pre-approved by a supervisor.
- Timesheets must state actual hours worked and be completed by Monday at 11am for the previous week.

SATURDAY WORK CALLS

- Staff employees are not required to attend a weekend Work Call.
- Overtime pay is typically earned for a weekend work call for all employees not already on a Wardrobe schedule.
- The Work Call will be a minimum of Four (4) hours.

PULLING COSTUMES AFTER A DRESS REHEARSAL

- The Costume Shop Manager assigns draping teams to pull costumes after dress rehearsal for each production. Locations for costumes per show will be discussed in the weekly shop meeting.

TAXIS

- Staff and overhire will be reimbursed for taxis up to \$50.
Examples :
 - Many shopping bags/bolts of fabric/rental returns
 - If there is less than a 10 hour turnaround regarding call times or you leave the building after midnight.

SHOP PHONE

- The phone number for reaching the Costume Shop is (212) 799-5000, Ext. 249 and 250. **These extensions ring at all desks.**
- **If you are running late or calling in sick,** please notify Shop Management on Ext. 249 or 250 ASAP, e-mail, or text your supervisor.

VISITORS

- Visitors must enter through the 65th St Main entrance and must be signed in via Proxyclick on Okta prior to their entry.
- VIP tours visiting the production areas are common. Please use common sense regarding appropriate language and music volume.

COMPUTERS

- To check your Juilliard email account for work purposes and to fill out timesheets, please use the general shop computer or general shop laptop.
- All other computers in the shop are off limits unless given permission by the user.

PRINTER

- If there is a problem with the copier, please alert the Costume Shop Manager or the Costume Shop Office and Business Manager.
- See signs on how to print on labels and other specialty printing. Please always consult the Office and Business Manager if there are any questions before you try printing.

OUTSIDE PROJECTS

- Due to Juilliard policy, the **Director of Costumes must approve** all outside projects in advance. Appropriate legal forms and security deposits must be completed.
- As stated in the Production Department's policy, no one is allowed to work in any shop alone.
- Please use your own supplies for outside projects.
- The use of the Costume Shop and its stock is a privilege not a right. Privileges will be revoked at the discretion of Shop Management.
- Any borrowed costumes are to be approved and supervised by the Wardrobe Supervisor.
- Unfortunately, the shop does not have space for storing borrowed costumes. Therefore, please re-stock all borrowed costumes upon return.
- Costume Shop/Wardrobe rolling racks are not to be used for outside projects.
- Please clean all borrowed costumes following appropriate cleaning instructions (usually dry cleaning).
- Washers and dryers are not to be used for any outside projects or borrowed costumes.
- We cannot do alterations or building of garments for current students or alumni (Please refer to Lincoln Terrace Cleaners: see information on shop door).

GENERAL SHOP

- Everyone is responsible for the cleaning and maintenance of the shop.
- The week's cleaning assignment is posted on the refrigerator. Please be courteous and clean up after yourself in the kitchen. Wash all of your own dishes and dump out any loose food from the sink drain catch.
- Work will stop at 4:45pm (or 5:45 during the weeks we work till 6:00) for daily cleaning duties. This will enable us to start fresh the following day.
- All personal belongings and valuables are to be kept at individual tables. The school is not responsible for lost or stolen items.
- Please store and LABEL all food in the kitchen. Do not use your work table for food storage.
- Please **clean** and return all eating utensils (cups, silverware, plates, etc.) to the kitchen at the end of the day.
- Keep your worktables and areas clean and organized. Please return supplies to their proper place.
- Please **Turn Off** sewing machines when you are not using them. Industrial machines are dangerous when left on while not being used. (It will also cut down on the noise.)
- **Please keep your cell phone on silent.** Please keep personal calls to a minimum.

BATHROOM

- The bathroom is gender neutral and single-occupancy. **Please knock before entering.**
- If supplies (i.e. toilet paper or paper towels) are needed, please tell the Costume Shop Manager.

KITCHEN

- Please wash your dishes and store food items in the refrigerator.
- The refrigerator will be cleaned out regularly. To avoid personal losses please label any food and/or drink items you would like to keep.
- Please throw away all uneaten food and/or drink that you are not saving.
- Please clean up after yourself.

LAUNDRY ROOM

- **Please consult with the Wardrobe Supervisors when using this space.** This is mainly a laundry room. Please be conscious of the costumes while working in here.
- Before doing any craft work take all appropriate cautions to preserve the surface you will be working on.

- Please inform the Wardrobe Supervisors when machines are needed to wash fabric. They will typically handle this.
- There is a separate dryer for dyed fabrics, no other machines should be used.
- The mini-washer is for **liquid** dyeing purposes **only**.
- Washers and dryers are **not** to be used for personal use
- We use only fragrance-free, hypo-allergenic liquid soaps and dryer sheets.
- Please be conscious of when shows are running. **Wardrobe crews must be able to use Laundry Facilities.**
- Washers and dryers **are not** to be used for cleaning costumes used in Outside Projects.
- All costumes borrowed must be cleaned following appropriate cleaning instructions.
- **Do not leave any laundry in washers overnight. (Abandoned wet clothes cause mildew!)**
- **Please consult the Costume Shop Manager about dyeing in the Laundry Room.**

CRAFT PROJECTS

- **The Director of Costumes/Costume Shop Manager will delegate craft projects.**
- Before doing any craft work take all appropriate cautions to preserve the surface you will be working on.
- Spray paint, shoe spray and strong toxic glues should not be used. If they are required for a craft project, speak with the Costume Shop Manager.

FITTING ROOM

- **It is the responsibility of the Costume Design Assistant Apprentices and the First Hands to prepare the fitting room for costume fittings and cleaning up after them.**
- Please keep excess costume pieces off the shelves and racks - keep only items needed for particular fittings.
- Please hang up and restock unused costume pieces immediately.
- Design Assistant Apprentices and First Hands are responsible for restocking the supply trays in the fitting rooms.

STOCK

- Always check in with Wardrobe before going into stock.
- Be prepared when headed to stock (bring your sizing sheets and a rack if you are pulling).
- Label all racks in use.
- No food or drinks allowed.
- Clean up after yourself; pick up anything from floor or out of place.
- Do not store pulled show costumes in stock rooms unless you consult with Wardrobe.
- Make sure all doors are locked when leaving.
- Please note, lights on A level always remain on.

WHEN YOU ARE THE LAST TO LEAVE:

- Turn off and unplug all irons
- Turn off all sewing machines
- Turn off FANS in fitting room and shop floor
- Turn off vent hood in craft room
- Turn off the floor unit air filters
- Turn off the air conditioners
- Put away all uneaten food
- Turn off lights
- Make sure you are the last person in the shop
- Lock the door behind you

Juilliard Hair and Makeup Shop Policies

Shop Contacts

- **Nathaniel Hathaway (he/him)** – Shop Supervisor
☎ 917-620-0955
- **Angelina Vincenzi (she/her)** – Associate Supervisor
☎ 516-510-6318
- **M Nottke (he/him)** – Shop Assistant
☎ 413-281-5618

Work Hours & Breaks

- Regular hours: **Monday–Friday, 9:00 AM – 5:00 PM**
- Lunch: **12:30 PM – 1:30 PM**
- Breaks: **15 minutes at 11:00 AM and 3:00 PM**

If you're going to be late, please text **both Nathaniel and Angelina** so they can plan accordingly.

- **Hours may vary during show runs.** You will be given a specific schedule for each production in advance. Evenings can end as late as midnight.
- You will receive a **school ID** that allows you to enter and exit the security turnstiles. Please always carry this with you in the building.
- You are paid for **40 hours a week** with a minimum of 35 worked hours.

Time Off & Sick Days

- You are allotted **paid sick days** and **personal days**. We want you to use them. Please request those days off in advance so we can work around the current build schedule.
- If you need to take a sick day or partial day for medical reasons, **notify us in advance** so we can plan for your absence.
- If you are sick, **stay home**. At the end of the day, please update us on your expected return if possible.
- Angelina will handle your timesheet entries when using PTO.

Timesheet Instructions

- Timesheets are personalized Excel documents and **must be filled out daily**. This ensures timely and accurate payment.
- It is your **responsibility** to complete your timesheet each day.

Step-by-Step Guide:

1. Division

Begin by selecting the appropriate division from the dropdown menu:

- **Drama** – For work with Drama.
- **Opera** – For work with Vocal Arts.
- **Production** – For general shop tasks not tied to a specific show.
- **Personnel** – For paid time off (PTO), including sick and personal days.
- **Apprentice Program** – For any activities coordinated through Jennifer (e.g., MET dress rehearsals, apprentice brunch, workshops, or meetings).

2. Show/Project

Select the show you are working on from the dropdown menu.

If you are doing shop work, select “overhead” from the production dropdown.

3. Job

Describe the specific task you performed (e.g., “Roller set wig for dress rehearsal”, “fitting with [student’s name]”, “organized hair accessory stock”, “attended MET dress rehearsal”).

4. Hours of the Day

Note the time range during which you performed the task (e.g., **9:00–11:30 AM**).

5. Total Hours

Indicate the number of hours worked on that task (e.g., **2.5**).

Important Notes:

- If you receive any **error messages** in the spreadsheet, notify **Angelina or Nathaniel** immediately.

· The spreadsheet will automatically calculate your daily totals—**do not delete or alter formulas**.

- If you’re **uncertain** about what to enter, **ask before editing**.
- Angelina will complete the **bottom section** of your timesheet.
- **Timesheets must be completed by the end of each day**.
- Pay day is **bi-weekly** on **Thursdays**.
- If an employee is asked to work more than 40 hours in any workweek, **overtime** is paid at 1 ½ times the employees regular wage, after 40 hours.

- Any overtime **must be approved** in advance by a supervisor.

Professional Conduct & Student Interactions

- **Always ask students' permission before touching them.**
- **Sanitize your hands** before and after applying makeup/styling hair.
- Clarify your preferred **pronouns** as well as the students' preferred pronouns.
- **Ask permission** to take any photos or videos of a student.

Sanitation & Hygiene

- Keep station organized and wipe down station frequently (**especially during flu and allergy season**)
- Spray makeup with **70% alcohol** before and after each use
- **Never** double dip into cream products
- **Never** use the same brush on different students
- **Sanitize** brushes after each use
- Use **disposable applicators** when possible
- Wig caps and head bands get **laundered** after each use.

Shop Expectations

- It is a small shop, it gets messy quickly! Keep your **station clean and organized.**
- **Sweep** station floors daily.
- **Wipe down counters** daily.
- You'll receive a **brush roll** at the start of the year. It's your responsibility to **keep your brushes clean at all times.**
- Whenever you finish with any product or wig, please **immediately return it** to where it belongs.
- If you don't know where something belongs—**just ask!**
- You may wear **headphones** while wig making or knotting.
- While we will often be texting as a group, playing music, taking photos, and using our phones to find research images, we ask you to **keep outside distractions to a minimum.** Take advantage of breaks for phone calls and casual texting.
- It is your responsibility to **take notes during every show** run. This includes your preshow responsibilities, changes during the show, and post show responsibilities. This ensures that someone can step in and cover you if there is ever an emergency.

Materials & Supplies

- If you **use the last** of any item or notice something running low, inform Nathaniel or Angelina so it can be restocked.
- Make sure **closets are closed and locked** at the end of each day.
- Identify where the first **aid kit** and **fire exits** are.

Photo Policy

- Take **lots of photos** of your work for your portfolio. This includes roller sets, build progress photos, wig styling, makeup charts, etc.
- **No photos of students** unless using a shop iPad during fittings.
- **Do not post** any show-related images without permission. Some productions require discretion until after opening night.
- Do not post personal photos of students.
- You will receive access to **professional production photos** through Jennifer, but these may not showcase your work adequately—this is why personal documentation is essential.

Email & Communication

- Check your **Juilliard email**:
 - Once in the morning
 - Once before you leave
- Respond **promptly** to all Apprentice Office communications, surveys, or questions—this supports their workflow and prevents unnecessary follow-ups.
- **Show and rehearsal reports** should be read daily.
- Use your **Juilliard email for professional purposes only**. Keep personal matters on your private account.

Food & Shared Spaces

- Clean up after eating—**discard wrappers, wash your dishes**, and keep the **fridge clear of old food**.

- We have a **fridge, microwave, and toaster oven** for you to use. Please help us keep them clean and sanitary.
- At the end of each week, **remove any unwanted food** from the fridge.

Final Project

You will complete a **final project** over the course of the school year. This is an opportunity to build your portfolio, develop your skills, and challenge yourself creatively.

- Expect to use **some shop time and some of your own time**.
- If you're struggling with motivation or time management, talk to us—we're here to help.
- You'll receive further documentation outlining the project in detail.

Outside Work Policy

We **encourage you** to grow your network and explore outside opportunities, but your **primary commitment is to your work at Juilliard**. Outside work should not conflict with performance or build schedules.

- If outside work prevents you from being **rested, present, and engaged**, we may ask you to **decline additional commitments**.
- Please **inform us** if you're taking on outside work—including industry related work, retail, service jobs, classes, or workshops.
- We will do our best to accommodate your schedule, but **your health and shop performance take priority**.

Remember:

- We understand the challenges of balancing work and opportunities.
- Our goal is to support your growth, ensure the **highest quality of work**, and make you someone we're proud to recommend.

Helpful Tips

- Get some **sunlight** during lunch if possible. There are seats along the windows on the 4th & 5th floors if it is cold or raining outside.
- There is **free oatmeal** in the lobby in the mornings.

- Be ready for **temperature fluctuations**—you may want to leave a sweater in the shop.
- You are welcome to use the shop after hours, make sure to let Nathaniel and Angelina know when you arrive and leave for safety.

Curriculum

Wig Building

- Foundation building
 - Reinforced seams
 - Non reinforced seams
- Fully hand tied
- Wefted back
- Refront on preexisting wig
- Patching holes in lace

Wig Styling

- Wet set finger waves
- Roller set finger waves
- Showgirl wig
- Basic updo
- 3 historical styles (*subject to change*)
 - Gibson
 - Men's 1700s tie back
 - Victorian updo
- Braiding
 - Corn row
 - Dutch
 - French
- Styling on human vs synthetic

Miscellaneous

- Hair/wig prep on various hair textures
- Wig blocking
- Wig washing

Final Wig and Makeup Project Guide:

Theatrical Design for Hair and Makeup

Project Overview

For your final project, you will design the hair and makeup for a live theatrical production. You will need to choose between redesigning an existing Broadway show or creating your own original theatrical production based on a book, movie, or TV show of your choice. Your project will need to include at least **4 principal looks**, as well as **multiple ensemble looks**. This is an opportunity to demonstrate your creativity, technical skill, and ability to work within a budget for a full production. You will need to address all aspects of the design process, including conceptualizing hair and makeup looks, documenting the details of each character's transformation, and analyzing the cost breakdown. Good luck, and have fun with the process! This project will test your creativity, problem-solving, and attention to detail, and it will allow you to showcase your skills as a future theatrical hair and makeup designer!

Project Requirements

Conceptualizing the Show

- Choose a show: You can either redesign an existing Broadway show or create an original theatrical adaptation of a favorite book, movie, or TV show. If you opt for an original creation, you'll need to define the narrative and the world in which your characters exist.

- Create the Show's Theme and World: Write a brief description of the plot, genre, and tone of the show. Is it a historical drama, a fantasy world, a contemporary piece, or a musical? This will help inform your design decisions.

- Character Overview: Introduce the principal characters. What are their personalities, social statuses, and roles in the story? Understanding their motivations will help determine their hair and makeup design.

Design Presentation

You'll need to create a comprehensive design presentation to showcase your work. This should include:

- Hair and Makeup Designs: For each character, provide visual representations (such as face charts, photos of styled wigs, and makeup applications). You can use:

- Face charts: Use Procreate to create detailed face charts.

- Styled wigs: Style wigs and photograph the finished style and roller set.
- Makeup on a model: Apply makeup on a model, photograph the results.

For each visual representation, include notes on the products and techniques used.

- Character Profiles: For each principal character (at least 4), describe their appearance, personality, and how their hair and makeup reflect their journey or role in the story. Discuss any changes in their look throughout the show (for example, character transformations, time period shifts, or emotional arcs).

- Ensemble Looks: Create a set of looks for the ensemble cast. These can be a variation of looks on a range of skin tones or entirely unique styles for each background performer. You do not need to create a look for every ensemble character member unless they are costume specific. For example, if they are all costumed similarly, you can do one male and one female look.

Cost Breakdown

A critical part of your project is budgeting the hair and makeup designs. You will need to carefully estimate the cost of producing each actor's look and provide a detailed breakdown for the show. While you have no set budget, it is important to track the cost so you have an understanding of how much each aspect is. The cost breakdown should include:

- Each Actor's Makeup Kit: Estimate the cost of the products needed for each actor's makeup, including foundations, special effects makeup (if any), and tools (brushes, sponges, etc.).

- Hair Accessories: Calculate the cost of any accessories such as decorative hairpins, ties, bands, or any custom pieces used in the design.

- Wig Costs: If wigs are used, include the cost of purchasing or custom-building wigs for each character. Consider whether the wigs are synthetic, yak/animal, or human hair, if it is fully hand tied or wefted, and any additional costs for alterations (fronting, dyeing, etc.)

- Labor Costs: Determine the number of people needed on the crew to execute the hair and makeup designs. This should include:

- Crew Members: How many wig and makeup artists are needed for the show? This could include a head of department, assistant artists, and hair/wig staff.

- Preshow: How long does it take to get each actor into their top-of-show look?

- Maintenance: How frequently will the hair need to be refreshed during the run? How long does it take to reset the wigs? How much will work calls cost the production?

Show Logistics

- Preshow: Create a preshow schedule detailing which HMU crew person gets each actor to hair and makeup and estimate how long it will take. Keep in mind that a Broadway preshow is 30 minutes long.

- Work Calls: How frequently will the hair and makeup artists need to come in to refresh wigs? How long will they be scheduled to work? Keep in mind that typical Broadway work calls are 4-8 hour blocks and each hairstylist has one or two maintenance calls per week.

Project Checklist

Your final presentation will need to include:

- A description of the show.
- A breakdown of all principal and ensemble looks with visuals and detailed explanations.
- A cost breakdown with calculations for each actor's look and crew labor.
- A preshow schedule and a work call schedule.

Format

Your final submission should be presented in a professional, polished format. It should be presented as if you are submitting it to a director and costume designer. You can choose any digital format (PDF, PowerPoint, or a web-based portfolio).

Things to Keep in Mind

- *Creativity and Originality*: How well you conceptualize and execute the design for the characters, incorporating both the story's world and the character's emotional arc.
- *Technical Skill*: The complexity and quality of your makeup and wig designs, including the application and finishing details.
- *Cost Breakdown and Practicality*: Realistic budgeting and detailed breakdown of labor and material costs.
- *Documentation and Presentation*: Professional quality of your portfolio, including clear images, sketches, and an organized breakdown of the design process.
- *Attention to Detail*: Thoughtfulness in how the hair and makeup design relates to each character's story and role within the production.

Paint Shop Culture

DAY IN, DAY OUT

Work Hours

- Jenny, Pedro, and the apprentices, are paid for a 40 hour work week. We normally work M-F, 8 hours each day, with an hour unpaid lunch. Jenny and Pedro often work earlier, or later, to accommodate meetings and rehearsals.
- Overhire in the paint shop at Juilliard are usually scheduled to work a 7 hour day, with a one hour unpaid lunch. If there is scant work, an over hire artist may ask to leave early. If so, they are paid a minimum of four hours, or as long as they worked, whichever is more.
- Occasionally, we might opt to do a half hour lunch, and leave a half our early
- We will begin the year with a 9am start time, Leaving at 6pm. As the year progresses, we might shift our start and stop times to accommodate build schedule, stage time, deliveries, and preferences. 7am calls during notes week are not uncommon.
- We might shift our schedule to work on a weekend, and you will know well in advance. In these cases, where we shift our entire work week, and you know in advance – and you make plans that preclude you from working, we will ask you to use a personal day.
- If there is a last minute change to schedule, and you already have something planned that precludes you from working during the changed or expanded schedule, we will work together to ensure that you have been able to log at least 35 hours for the week. If you can't make up the time another way, you might need to use a personal day, but that is rarely necessary if you are timely and forward in your communications about the conflict.
- When possible, based on work load, the apprentices might work 7 hour day, and then move to projects for the last hour of the day.
- Sometimes, when we are ahead of schedule, and apprentice projects are on track, Jenny and Pedro might dismiss the paint shop after a 7 hour day. Please do not make a habit of asking if we are going home early, it will start to appear that you have let the opportunity become an expectation. Save asking for NEED to know occasions, not simply WANT to know, wish we could, times.
- A note of CAUTION: even If we have been fortunate to enjoy 7 hour days for several days in a row, do not just assume that the next day will also be a 7 hour day. The decision to leave after 7 hours is made on a day-by-day basis, based on many variables, and providing for a 7 hour day is not a stress Jenny and Pedro want to feel they are being pushed to facilitate.
- Before you make reservations, purchase tickets for a show, or make plans that require you to leave after 7 hours, YOU NEED TO check in with Jenny and Pedro to ask if we can plan to accommodate that ask, like any other absence. This includes ticket offers from the Apprentice Office and ticket offers from the Drama Division. We will usually say yes, and we will usually not ask you to use your personal time to do so. BUT, that generosity on our part is fostered by you being proactive about communicating and not making assumptions.
- Overtime is rarely done in the Juilliard paint shop, and is only granted after a full 40 hours of work has been logged. That means that if someone works 7 hours a day, for 5 days, and then comes in on a 6th day for 4 hours, they would not yet earn overtime. They would earn overtime after 5 hours on the 6th day. Questions? Just ask.

Mornings

- Good Morning!
- It is good form to be early to work. We would like you to be settled and ready to hear about our plans for the day starting at 9am, not just arriving, or still getting dressed.
- If you are running late, please text Jenny and Pedro so that they can plan – and so they won't worry. If lateness becomes more regular, we will address it together. Our goal is not just to have you showing up on time for us; When asked by other charges about our impressions of working with you, we WANT to be able to give you shining stars for timeliness and attendance.
- Please leave yourself time to arrive, go through security, get downstairs, store your lunch, change your clothes, into your paint shoes, and eat your breakfast, before 9am. We don't mind if you enjoying your coffee when we start that morning's instructions, but please be ready to work.
- If you are leaving early, have a meeting, or schedule a phone call – please remind us in our morning meeting.
- If you are having a rough start to the day, if you slept terribly, if you don't feel well, or if you are having a personal emotional crisis, please feel encouraged to share that with us, or pull one of us aside and let us know. Even if we don't have time to sit down and offer you a lot of personal attention in that moment, it lets us tap into our empathy, and possibly offer accommodations.
- There is a locker room, and space in the cage where you can keep your things. We request that you keep most of your belongings in the cage, and not out on the deck.
- Remember that between 6pm the day before and 9am the next morning, a lot can change. Make sure you have clothing for drop work, spray work, and texture here – if you are caught without it, ask if we have something for you to borrow.
- **Bring 5 gallons of water and water sprayer to the paint deck if it wasn't left there last night.**

Breaks

- Breaks are 15 minutes. Please, if you can help it, do not leave going to the bathroom to minute 14 -as that can hold up everyone if new instructions are to be given when break is over. We try and keep breaks to regular times of 11am and 3:30pm. But if you are working on something that you really need to keep going with, you can stagger your breaks. Please let us know you are doing so and keep your break to 15 minutes.

Before Lunch

- Make sure all brushes have at least been rinsed and set down out of water, and all rollers are bagged or put in roller keepers to avoid them drying out.
- Fans can be left on hard scenery but should not be left going on soft goods unattended.
- Lights on the PJST stage should be turned off before lunch to save energy and lamp life.
- Music should be turned off.

End of day Mixing table

- Make sure all brushes have been cleaned and all rollers are bagged or put in roller keepers to avoid them drying out.

- The sink should be empty and the tools should be clean and returned to their places. PUT THINGS AWAY WET.
- Mixing area should be clear. Paint should be labeled. Everything should have a lid.
- If there is unlabeled paint/mid project in mixing area, cover it as needed and clean up tools.

End of day Paint Deck

- All brushes and rollers are to be brought back to the sink.
- All paint is lidded and is in a safe spot out of traffic patterns.
- Turn off all fans and music.
- Ensure there is a clear path from the edge of the paint deck to the office.
- Turn off lights. (upstairs, cage, and deck)
- **Replace 5 gallon bucket with clean water and water sprayer for tomorrow if you like.**
- **If we are the last ones in the scene shop, we should turn off the lights and lock the door.**

ALL OUR CARTS/MATERIALS IN OTHER SPACES MUST BE BROUGHT DOWN AT THE END OF EACH DAY.

KEEPING ORDER

Inventory and Materials

- If you use a new anything – paper, paint, tape – basically anything that isn't a tool being put back exactly in the same condition you borrowed it, note it on the sign out sheet. If you don't know what show/account it should be charged to, ask.
- If you use the LAST of anything let us know so we can order more. If something is running low, give us a heads up.
- Materials that are in the mixing area should be labeled for the show you are working on and you shouldn't use materials from other shows without checking with the point person for that show.
- Samples can be made with the unlabeled materials in the mixing area but if you need special materials, they will need to be signed out for that show.

Labels

- Label your paint. Try to stay consistent with the names and numbers you use on your sample card
- All your labels should have SHOW NAME, PAINT COLOR OR NUMBER, GENERAL DESCRIPTION OF CONTENTS. For example RADIMISTO – brown texture – Jaxsan and cal tint

COMMUNICATIONS

Texting

- Because we don't have walkie talkies we will use texts to keep in touch while in different spaces.

Smart (use of) phones

- While we will often be texting as a group, playing music, taking photos, and using our phone to find research images, we are asking you to keep outside distractions to a minimum – and take advantage of breaks and lunches for phone calls and casual texting.

- When you are up on a ladder, scaffolding, above other people, or anywhere where your phone could fall on someone, or cause a dangerous distraction, we will ask you not to take it out. This obviously does not apply to taking pictures, but please keep in mind safety at these times.

Photos

- Take photos! Lots of them. Have something in the photo for scale, consider the highlights and if they are helping or hurting. Consider moving a light, or taking away light. Samples, steps, pieces in progress, action shots, finished looks!
- Apprentices are responsible for documenting their work for their portfolios. You will have the dates for dress rehearsal well in advance if you'd like to take any shots with stage during show cues.
- Posting – please do not post photos of any show scenery you are working on without permission, just in case we are waiting designer feedback, or a director has asked us to keep things press free until after opening. Do not post pictures of Students that you take yourself.
- You will eventually be given access to show photos taken by professional photographers by way of the Apprentice Office. These photos, while good, will not be taken in an effort to document your work, may not be up close, may not be in good lighting for showing your work. This is why you must take your own photos along the way.
- If we want a specific full stage shot under better lighting, Jenny or Pedro will work with Lighting to choose a time that works for everyone.

Requests

- If you want to borrow tools, or use the shop for non-Juilliard work after hours, please remember to provide a written request to Jenny and Pedro via email, not text. (You can start with text, but follow with an email). The answer will almost always be yes, but putting it in email allows us to remember, follow up, and give you clear context to any parameters we might set.
- You have personal days, and we expect you to use them. Please ask as soon as possible, so that if there is flexibility to your ask, we can work around big load in days, or fun projects.
- There are times in the calendar that might be ideal for personal days, and we will point these out to you.
- If you need to take a sick day, or half day, for a doctor's appointment, please let us know so that we can plan for your absence.
- You have sick days, and we expect you to use them. If you have a fever, stay home. If you feel you should take a COVID test, do so. If you need help finding a clinic, ask. At the end of your sick day, it is helpful if you can update us if you have an idea of if you will be in the next day or not.
- Some people have been surprised to learn that when you use a personal or sick day, as you are still getting paid for that day –there is not automatically a supply of money to hire someone to rehire you. We can't reallocate your pay - Therefore we only ask that you keep us informed of your needs in a timely manner so that we can make the best use of the resources we have, and allow you to take full advantage of your benefits.

E-mail

- You will be expected to check your Juilliard email in the morning, and once before you go. If you are sent any information that concerns our shop, a show, or that otherwise might concern Jenny or Pedro, please forward it onto us.
- We ask that you be prompt in answering emails, surveys, questions, and the like from the Apprentice office. This is not only out of respect for Jennifer's work flow, but because if you don't answer, she will tap us to ask us to get you to respond, which should be unnecessary.
- Please use your Juilliard email for work at Juilliard and professional correspondence. Please use your private email for everything else.

Food and Drink

- We share a break room with the Scene Shop and Stage Operations. Clean up your food, wrappers, and keep the fridge clear of old food. Wash your dishes.
- Label your pretzels and hummus.
- At the end of each week throw out food you don't want.
- All food trash must go in specific food trash cans in our shop
- Food left out attracts rodents and insects. Please do your best to keep your food in closed containers, and clean up crumbs.

PROJECTS

- We will have sketchbooks that you are going to be given assignments – mostly loosely prescribed.
- You will be given projects that you will complete with some shop time, and some of your own time. You will be given reasonable timelines, and you should try to work within them to understand good pacing, and learn when it's time to ask for advice or make compromises. These are opportunities for you to build your portfolio, learn new skills, and hone your craft. If you are having a hard time applying yourself, let's discuss why, and we can find solutions together.
- Reading – there will be some reading and discussion throughout the year. Please put yourself in a position to participate fully by making time to do the reading on your own time.

WHAT NEXT?

- Don't just stand around. If you are waiting for an assignment, make sure someone knows you have nothing to do. If you are waiting, there is always something to put away, clean, or throw out.
- Pay attention to the order in which you are told to do things. We have priorities that you may not know about and they are constantly shifting.
- If you are pulled off a project, do not be offended. The "big picture" may just have changed.

IN GENERAL, BE NICE, AND TRUST THAT WE ARE TOO.

- Please ask questions. There are no stupid questions and no one scenic knows everything or how things are necessarily done here. We would much rather know you are uncomfortable or need more instruction BEFORE you start on a project.
- Be respectful of the people around you, the space, and other people's projects. We sometimes let other people use our deck but their materials, tools, and projects are not ours to take or move without checking with them first.
- If you borrow a tool from another shop, let them know when you will return it. In kind, if someone wants to borrow something, and it's a small ask, just send Pedro and I an email of who borrowed what. If it's a bigger ask, come to us before lending.

Do's and don,'ts

Do get some sunlight during lunch sometimes

Take advantage of free oatmeal in the mornings

Be prepared for hot rooms and cold rooms

One More Thing...

Outside work (For Apprentices)

- We encourage you to take advantage of your growing network of scenic artists, theaters, and production managers. That said, you have made a commitment to be awake, rested, fed, and on the ball every day here. If you can't do that while working on outside projects, we will need you to turn down outside work.
- We have hired you with the understanding that you will share with us if you are working outside of Juilliard. This applies to scenic art work, service jobs, retail, and any other paid work or regular time commitments you might make including classes and workshops. We will be as accommodating as we can be.
- If your health has not been good, we will be asking you to turn down outside work in order to allow you to put your best foot forward here, and regain your stamina.
- If we do need to discuss this, please keep in mind that
 - we know you might be figuring out how to balance your schedule in new ways. and we are empathetic to the struggle
 - we want to see you succeed and take as many opportunities as possible, while keeping the quality of your work and demeanor so good that we can't help but recommend you to everyone who asks.

Prop Shop Policies

- **Hours of Operation**

The Prop Shop is open Monday thru Friday from 9:30 a.m. – 5:30 p.m. with a lunch break from 1 - 2 p.m. We will occasionally need to come in early for a strike, come in on the weekend, or work a little late due to last minute needs of stage managers for evening rehearsals. Everyone is permitted a 15-minute break once in the morning and once in the afternoon. Please let someone know if you are going to be leaving the building during your break in case there is an emergency.

- **Vacation, Personal and Sick Days**

Vacation and personal days are to be approved in advance by the Properties Supervisor. If you are sick, notify the shop as soon as you are able or have someone do it for you. Quarantine days for suspected exposure will be treated as snow days and will not count against your allotment. Please stay home if you have any concerning symptom or learn of an exposure.

Responsibilities in the Work Place

Never be afraid to ask questions! Answering them is what we are here for, and we would rather have you ask and do something right than make an assumption and have to do it a second time.

- **General Security**

We ask everyone to lock the shop (both front and back doors) if they are leaving the shop unattended for any length of time. Do not leave the cage, trap room, hand prop or fabric room doors unlocked. There are many valuable items in stock so we try to minimize the potential for loss or theft. There have been rare instances of theft within the shop; please secure personal belongings in your locker.

- **Daily Meetings, Weekly Reports and Calendar**

The shop starts each work day with a brief meeting to discuss pertinent production updates, each day's goals and tasks, and to read and divide daily rehearsal report notes. This is a good time to ask any questions you may have about projects or schedules. Because of this, it is important that you are punctual every morning. If for any reason you will be running late, please call or text. We all rely on public transportation so subway and bus irregularities will happen. On the third Wednesday of each month we will have an extended morning meeting to discuss current issues and upcoming projects and to give everyone a chance to hear about design developments. The agenda will be published on the Weekly Report.

Each member of the shop will have access to both the Production Department Tech Calendar and the Prop Shop Calendar via Outlook. We also keep a convenient whiteboard calendar in the Main Office for consultation. It is each staff member's responsibility to review these calendars regularly and know what is happening when. The Tech Calendar, maintained by the PMO, will contain the most up to date information about what is going on in the spaces, if there is ever any doubt.

- **Safety**

Juilliard and the prop shop are committed to a safe and healthy work environment. Please see your safety packet for details. Any safety concerns should be reported to the Assistant Supervisor or Supervisor as soon as possible. . You also may address safety concerns

to Jenny Stanjeski, our Production Department Safety Committee Leader or Jean Berek, Business and Operations Manager for our department.

- **Time Sheets**

Everyone is responsible for filling out a weekly time sheet. They are accessible on the communal shop computer through the server. Give yourself enough time at the end of the day to fill out your timesheet. DO NOT wait until Friday, you will not remember what you worked on! Please have them completed by Friday afternoon as they will be processed first thing Monday morning.

- **The Main Shop**

Everyone is responsible for keeping the shop safe, clean, and organized. Try to work efficiently and put tools away when not in use to prevent clutter. Remember to respect the space of your colleagues. Please find a stopping place on your project 15 minutes before the end of the day for cleanup (with a more extensive 30 minute cleanup on Fridays). Everyone is responsible for cleaning up after their own project and putting tools back where they belong.

Projects and materials being used for current show build should be stored each night on the show shelves located on the right when you enter the shop.

Larger projects may require more space than the prop shop can offer. Occasionally carpentry and metal work is done in the scene shop and large paint projects are done on the paint deck. Use of another shop will generally be arranged in advance by Supervisors. Remember that it is a privilege to be allowed to use other workspaces - respect the shop in which you are working by keeping out of others' way and cleaning up after yourself.

- **The Office**

The office is a space for meetings, budgeting and other administrative duties. It doubles as our lunch and break area. There is space on top of the flat file drawers for paper prop work – please do not store personal possessions there. The computer on the trap room wall is designated for use by the carpenter, over hire and apprentices. Make sure to log off when you are done. At the end of each day, please power the computer or monitor down before leaving.

The office door is typically closed when noisy work is taking place in the shop and we appreciate when you close the door firmly behind you when coming through. It is not necessary to knock on this door before entering. If a meeting is in progress, simply go about your business as quietly as possible. It may occasionally be necessary for a meeting to run over into the lunch hour. We regret any inconvenience this may cause.

- **The Sink Area**

The sink area has multiple uses. The right hand sink is for washing dishes (both personal and prop), and hands. The left hand sink is for cleaning paintbrushes and buckets, as well as emptying mop buckets. The washing machine hook up drains into the same system and can include the occasional use of dye. All food must be scraped into the garbage can before washing your plate – please do not let any food build up in the drain screen. Various sediments may accumulate on the screen of the paint sink. Periodic cleaning will ensure drainage. There is also a paint trap system. If back-ups occur, it may need cleaning. If you are planning to do a dye project, please do all mixing on the “paint sink” side. When finished, wash and bleach the counter and the washing machine.

- **The “Kitchen” Area**

This area also has multiple uses. There is a microwave and a toaster oven for personal and prop use. Please keep it clean. If your food spills, clean it up. Keep the area on top of the microwave as organized as possible. Pick up any trash left behind. The refrigerator is available for your use. You are responsible for your own food; please remove items regularly and throw old food away. Prop food is also stored in the refrigerator and has priority for shelf space. Please consult food preparation memo for more specific instruction.

The washer and dryer are for shop use, not personal use, save for extenuating circumstances. If you are using the dryer, please fold and put away the items inside. Do not operate the dryer during lunch. The combined load of dryer, toaster oven and microwave exceeds the capacity of the breaker. Clean out the lint tray after your cycle has ended.

- **The Fabric Room**

The Fabric Room is a work and a storage area. If you are working on a project, it is your responsibility to keep the worktable clean and organize your project at the end of the day. You are also responsible for the trash and sweeping the floor. Make sure the iron has been unplugged at the end of the day or if you are leaving the room. If you are taking things out of stock or return things to stock, it is your responsibility to do so neatly and correctly. Do not block the far door (#307A) as it is an essential exit in case of emergency.

- **Storage Areas**

There is a Return Cart located on the left wall of the shop near the door for items to be returned to stock. On a regular basis, check the returns cart for hand props and put them back in stock where they belong. It is your responsibility while taking things out of stock and returning things to stock to do so neatly. If you move something to get another item, return the moved item to its place. Keep the walkways free of clutter. If you see something broken, clean it up. Make sure all doors are locked and lights turned off when finished in these areas. If everyone pitches in, it will be much easier to maintain a neat and safe storage area!

Some of our storage spaces, including the Cage, Lamp Room and Trap Room are connected to performance spaces. Please be aware of the schedules of these areas, so as not to disturb rehearsals, performances or tapings.

- **Outside Projects**

Use of the shop by staff and interns for personal or outside projects is a privilege granted at the discretion of the Supervisor and Assistant. Please discuss scope and schedule in advance. If you are considering accepting an outside project where you may wish to use stock, remember that use of the stock may be restricted, so please discuss parameters with Supervisor in advance.

- **Shop Music Policy**

Tours are regularly given in all spaces throughout the Juilliard School. During work hours, the staff is welcome to listen to music at a reasonable volume. Please use common sense about music or podcast choices and don't play anything inappropriate, particularly anything containing obscene or insulting lyrics.

- **Shopping**

The Prop Shop Supervisor or Assistant will dispense petty cash, purchase orders and tax exempt forms. Please collect receipts for all purchases and label receipts with item descriptions if

not already listed (show and item and/or vendor if unclear). Write down any purchases you make when a receipt is not given (i.e. street vendor, transportation) and a stand-in receipt will be written up in its place. Return all change and receipts to Supervisor or Assistant.

- **Strike**

Strikes generally occur the day after the final performance. They are run by the Stock Manager. Depending on the show, we may start earlier than usual on these days to clear the space for scenery strike. Stock furniture will be returned to storage areas. New furniture will either be documented and absorbed into storage, or donated/disposed of. Assemblages will be dismantled into their component parts. Road boxes should be completely emptied and returned to the Cross-under. Anything deemed trash shall be disposed of. Empty bottles of all liquids. Launder linens before restocking. Batteries should be removed from any items that use them. Never put foodstuffs of any kind into storage. Please clarify any questions with Stock Manager, Supervisor or Assistant. On strike days or during any prop moving event, it is important that all staff participate until the Stock Manager releases you.

- **The Last One Out...**

At the end of the day, the last person to leave for the night needs to make sure the:

- Stereo is turned off and computers/monitors are powered down.
- The lights by the stairwell are turned off
- The breakers for the Trap Room and Office are turned off
- The door of the Trap Room is locked
- The front and back doors are locked

At any time of the day, if you are the only person in the shop and must leave the shop, make sure the doors are locked.

You have come to a special place. Enjoy it and revel in your awesomeness.

Welcome to the Juilliard Electrics Shop. The purpose of this guide is to provide a Shop Staff Member or Apprentice with a list of policies, procedures and expectations in order to perform their role effectively within the shop. Please be aware that this document will continue to change as policies evolve in the Electric Shop. The Electrics Shop Supervisor will make every effort to notify a Staff Member or Apprentice of any changes made to this document. Regardless, it is the responsibility of the Staff Member or Apprentice to remain up-to-date on any and all Electric Shop policies, procedures, and expectations as they currently stand. Should you have any questions regarding this document please notify the Electric Shop Supervisor.

The Juilliard Staff Handbook is located on the intranet. Please refer to that handbook if you have any questions regarding the school's mission, employee benefits, the school's policies, and other information.

<http://intranet/departments/hr/Staff-handbook/index.php>

Our shop's mission is to exceed the expectations of the school.

In order to realize our mission we will do our best to produce outstanding productions while maintaining a safe and professional atmosphere and staying within the confines of our budget each season.

Please review these policies and procedures described in this handout. You will be asked to affirm that you have read, understand, and acknowledge your receipt at the end of this handout.

A “Quick Start” Guide To The Office Or FAQ

KEYS

Your standard office key set should have 3 keys. The green key will get you into the upper and lower hallways. The blue key will get you into the upper and lower shops as well as the meat locker. The red/orange key will get you into the office door from the hallway and the door from the upper shop.

If you find yourself locked out of the office without your keys there *should* be a spare set hidden in the spot cove, which you can access without keys (just combination pad locks). As you enter the spot cove there is a black electrical cabinet on the left (downstage) wall. There is a key ring hanging from a bolt behind this panel. Please make sure the ring goes back as soon as you are done with it.

INVENTORY

We keep a shared stock of expendables for everyone to pull from as needed. This includes standard/typical lamps, tapes, tie line, black wrap, black tak, etc. We periodically take stock of these things throughout the season when time allows, but it is possible to run low between these checks. If you see that we are running low or entirely out of a particular item, let the Assistant Electrics Shop Supervisor know ASAP so that they can place an order to restock. The preferred method to share this information is in the Electrics Shop Teams “LX Inventory” channel. If you are unable to do that, please either leave a note or tell the Assistant Shop Supervisor directly. When passing along this information, please be as specific as possible. For ex: saying we need more A Lamps doesn't tell what wattage, size,color, etc.

CLEANING

Typically, Facilities will stop by multiple times a week to take out the trash/recycling and sometimes vacuum. Should Facilities be too busy on occasion, bring any trash and recycling to the dumpster in the loading dock. This should especially be done before a long weekend/break where the whole shop is out of the building for a prolonged time. Beyond that, we try to keep the kitchen area as clean as possible and will empty the fridge before long breaks as necessary. As with other inventory items, if we are running low on cleaning supplies please let the Assistant Shop Supervisor know using the methods listed above.

SECURITY

While we find all of our employees and overhire trustworthy, the office is a rather open environment and we have had very rare occasions when items have gone missing. We encourage you not to leave any valuables laying out. If you are the last person to leave the office for the day, please make sure that the office doors are all locked (just push the lock button in, don't turn it), make sure the upper and lower hallway doors are closed and locked, and that all of the lights are off. If you are the only person in the office while other staff members are working around the building and you need to leave the office, please lock the hallway door so that the office is at least partially secured while it is empty.

PERSONNEL POLICIES AND PROCEDURES

Our typical business hours are Monday through Friday 8:30am-4:30pm. While in production, working hours are 8:30am-5:30pm; this includes load-in, hang, focus, and load-out. Once a Staff Member/Apprentice has been assigned to a particular show, they will follow the tech schedule of that production. Please note that the above hours are subject to change.

IF YOU ARE GOING TO BE LATE, YOU MUST CALL OR MESSAGE AND LET US KNOW! 212-799-5000 x230

Please be aware that we try our best to avoid crew being called less than 12 hours after the end of the previous call. Special exceptions can be made but these need to be cleared ahead of time with the Shop Supervisor. Should Crew need to return less than **10** hours from the following day's call, they will get a paid ride home. Staff, Crew, or Apprentices should get petty cash before they leave the shop and need to return the following day with a receipt and any change. If petty cash is not available, you can be reimbursed up to \$55 for your ride; should you need to do this, you must turn in your receipt. Lyft and Uber are also acceptable, and an emailed receipt should be forwarded to the Shop Supervisor for reimbursement.

LUNCH/DINNER/BREAKS

During a normal 8:30am-4:30pm day, the shop lunch break is commonly from 12:30pm-1:30pm. A work call can go no longer than 6 hours without a 1-hour meal break. On the rare occasion that a full hour meal break cannot be given, a meal will be provided by the shop at the discretion of the Shop Supervisor or Assistant Shop Supervisor. If access to petty cash is not available on that day, please keep the receipt for reimbursement.

On rare occasions, a lunch break of 30 minutes may be scheduled in advance, in which case a meal will not be provided, and the time will not be paid for. Should a 30 minute meal break happen unexpectedly, the break will be paid for. If for some reason, a meal break is less than 30 minutes, the meal will be reimbursed up to \$20 and the break will be paid.

Every two hours there must be at least a 15-minute break. For an 8:30am-4:30pm day breaks are commonly at 10:30am and 3:00pm and for an 8:30am-5:30pm workday at 10:30am and 3:30pm.

Be aware, specific meal/break times during show schedules are at the discretion of the Head Electrician or Stage Manager. Note – Stage Managers typically give 10-minute breaks during tech and dress rehearsals. Do not be late upon return.

COMPENSATION POLICIES

Electrics Staff/Apprentices are required to complete a detailed timesheet every week. This timesheet must be turned in to the Assistant Shop Supervisor no later than the following Monday morning.

Electrics Over-hire Overtime/Holiday Policy - After 40 hours work, overtime is in effect. Holidays are automatic double time. Out Service does not apply to over-hire electricians (please see below).

Production Department Policy – After 40 hours work, overtime is in effect. If a fulltime staff member works a full office work week (35hrs) and then is asked to work on a Saturday or Sunday, that day is overtime. Holidays are automatic double time.

Out Service Policy - An Out Service is defined as an event that does not have a connection to the Juilliard School; for example, School of American Ballet or the Met Lindemann Concert. If a Staff Member is working on an 'out service event', the rate for the Staff Member will be time and a half. If the Staff Member works over a holiday, they will get double time on the original base rate. If the Staff Member works overtime, they would see the normal time and a half (no adjusted base rate).

➤ Time Sheet/Scheduling Policies

○ Staff/Apprentices

- The Shop Supervisor and Assistant Shop Supervisor will do their best to always keep Staff/Apprentices up to date on the tech calendar during the season, though calls are subject to change even down to the last minute.
- If an event or call has been changed, please adjust work calendars accordingly and sign out for those times. Staff/Apprentices should sign out at the time they leave each day rounded up to the next half hour. For example, if your schedule is to stay until 6P and you leave at 5:07, please sign out for 5:30P.

- If a scheduled call lasts longer than initially planned, sign out for the next half hour. For example, if you're called until 4p but stay until 4:10, sign out for 4:30p.
 - Over-hire Crew
 - If over-hire were hired originally for a certain number of hours and the call ended early, have them sign out for the original time they were hired.
 - Ex: Hired: 8:30-5:30 / Call ended: 4:45P / Sign out for: 5:30P
 - If over-hire were hired originally for a certain number of hours and the call ended later, have them sign out for the next $\frac{1}{2}$ hour.
 - Ex: Hired: 8:30-5:30 / Call ended: 6:10 / Sign out for: 6:30
 - If Crew were hired for a certain number of hours and the call was changed or cancelled less than 24 hours in advance, have the Crew sign out for the original time they were hired.
 - Ex: Hired: 8:30A / Call changed to 10A / Sign in at 8:30A
 - If Crew was hired for a certain number of hours and the call was changed more than 24 hours but less than 48 hours in advance, the Crew must sign out for the new time.
 - Ex: Hired: 9A / Call changed to 10A 2 days before / Sign in for 10A.
 - If Crew was hired for a certain number of hours and the call was cancelled more than 24 hours but less than 48 hours in advance, the Crew member must sign out for a four-hour minimum.
 - Ex: Hired to run an event / Event is cancelled a couple days before / Sign out for 4 hours
 - If the over-hire is hired and the call is cancelled more than 48 hours in advance, there is no compensation for the call.
- Vacation/Personal Time
 - Vacation/personal day requests must be sent to the Shop Supervisor for approval before being submitted in Cadence. Everyone is ultimately responsible for their own vacation/personal days. Please speak with the Supervisor or Assistant Shop Supervisor for any questions with submitting time in Cadence.
- Outside Projects
 - The electrics shop encourages outside projects. If a Staff Member or Apprentice has an outside project that they would like to participate in, they must make a vacation/personal day request and talk to the Shop Supervisor. Please understand that due to the production schedule, permission is not guaranteed.
- Severe Weather and Emergency Closings
 - In the event of severe weather, every effort to update the schedule will be made. Closings will be announced via email or through the IT department.
 - If there is a city-wide emergency and the city becomes closed (mass transit is closed), the time sheet policies will become exempt until a reasonable time to put it back into effect. (e.g. Hurricane Sandy)
 - Please defer to the Production Office for any decisions made on the timesheet.

VISITATION POLICIES

Staff/Apprentices are welcome to have a friend, family, or significant other visit during the work day. Please speak with the Shop Supervisor or Assistant Shop Supervisor to discuss appropriate times. Should a guest be allowed to visit during a show or work call, they are welcome to stay in the shop's office to wait until the work call or performance is over. Guests should never distract Staff/Apprentice from their work and may be asked to leave if they do so. Guests must be signed in through the security system in advance of their arrival.

SHOP INFORMATION

Our shop requires that we treat all people we come into contact or conduct business with impartially. We need to practice and demonstrate equal treatment, unbiased professionalism, and non-discriminatory actions in relation to all people we come in contact with within the school.

Staff is expected to read the production rehearsal reports that pertain to them daily (see Staff/Apprentice assignment sheets). If a Staff Member or Apprentice is not receiving these reports via email, please let the Shop Supervisor or Assistant Supervisor know and they will make a request to be added to the distribution list.

Each venue in this school has an operations book as it pertains to our shop. These books should serve as a reference to answer any questions regarding their particular space and are located on the G:/ drive. The Shop Supervisor, Assistant Shop Supervisor, and Head Electrician of each space are responsible for updating their books periodically.

WORKING IN THE SHOP AND OTHER SPACES

- While working in all spaces, please remember the following:
 - No open toed shoes, sandals, or high heels.
 - No overly baggy clothes or sweatpants (they could catch on something and cause injury).
 - You must have a method to tie off tools (e.g. work belt, belt loops)
 - No dresses or skirts.
 - No personal headphones, airpods, etc.
 - Do not let your cell phone interfere with work.
- We expect an electrician to own certain items. This includes:
 - A crescent wrench with proper leash/lanyard is a must
 - A flashlight or head lamp
 - A pair of works gloves and multi-tool are useful but not required

MAIL AND PACKAGES

- Feel free to have mail delivered to the school. It is important to pick up your package in a timely manner to help ease the burden of the limited mailroom staff, and space in which they operate.
- If you have your mail delivered to the school, please use the following address:

(Your Name), Electrics Shop
The Juilliard School
60 Lincoln Center Plaza
New York, NY 10023

SAFETY AND SECURITY

In the office, there is a safety bulletin board; emergency information is posted here along with Workers Comp info. There is also an emergency procedures booklet attached to this board. Staff and Apprentices should familiarize themselves with the posted information.

- While in any of our push lifts, the out-riggers must be in position at all times. The lifts may not be moved while it is in its extended position.
- Crew/Apprentices who are expected to wear a harness for any reason, **must** check in with the Head Electrician for inspection. This is to make sure that it has been put on correctly and fits properly.
- All tools **must** be tied off especially while working on a ladder, lift, or overhead in any capacity. Items such as wallets, keys, cell phones, etc. must be left on the ground.
- As a general rule, if anyone drops something while they are working overhead, they must yell "**HEADS!**" loudly and clearly so that all can hear. ("*Oops*", "*Losing it*", or "*Oh no*", are not appropriate interjections)
- Hard hats are required on the ground level whenever anyone is working overhead.
- Should Staff, Crew or Apprentices see something or feel uncomfortable in any situation, please talk to the space's Head Electrician or the Shop Supervisor.

SHOP MUSIC POLICY

Tours are regularly given in all spaces throughout the Juilliard School. During work calls, the Crew may listen to music at a reasonable level but be aware that obscene lyrics and banter may be overheard by tour groups and should be avoided at all times.

SHOP PHONES AND CELL PHONES

Personal phone calls are accepted at all hours in the office. If a call is received during a non-break time and the call is not an emergency, callers will be asked to leave a message.

Anyone who is working during a load in, focus, or load-out is prohibited from using a cell phone while on stage. This includes receiving or placing calls, texting, internet browsing, checking and/or responding to email, playing games, or listening to voice messages while working on stage.

The shop recognizes that other distractions occur while on stage, however curbing the use of cell phones is one way to minimize the risk for all our Staff and Crew of accidents. Should you or a member of the Crew have to answer your phone for an emergency, please notify the crew lead and move to a safe location offstage so as not to distract others.

- Cell phone use during a work call
 - We understand that the Head Electrician may need their cell phone during a work call. We ask that they are mindful of when and where they are using their phone so that it does not encourage the Crew to follow suit. If possible, ask Crew members to leave cell phones stored either in the light booth or in the Electrics Office.
 - It is absolutely forbidden to let any Crew have their cell phone on their person while they are on top of a ladder, in a lift, or in the grid.
 - It is equally prohibited to let Crew footing the ladders or grounding lifts to use their cell phone.
 - If Crew is working in the balcony or cove areas, the same rules apply to the cell phone – they must empty pockets including cell phones before going in the air.
- Cell phones during production meetings
 - We are aware that some Staff need to utilize personal phones for business purposes. At the same time, cell phones are a distraction to those around you. To ensure the effectiveness of meetings, please keep cell phones put away and on silent mode. If you must use your phone during a meeting, please make sure that you are in fact using the phone for the meeting and not for replying to your emails or playing games.

SHOP LAPTOPS

Each member of the shop from Staff to Apprentices is assigned a laptop from IT. The laptops should be able to access necessary files on our G:/ drive, and used for programs like Vectorworks and Lightwright while in the building as long as you're on a Juilliard network. To access files outside of the network, you need permission from IT to use a VPN; the VPN also includes using programs such as VW and LW while off campus. While these laptops can be taken home, please keep in mind that the person assigned to the laptop is responsible for it and its safe return. Much like cell phones, please do not use the laptop for personal use while in a work call.

THE CALENDAR

Seasonal Schedule

Electrics Staff/Apprentices are strongly encouraged to attend production meetings. Please be aware that the schedule is tight, and it is up to each Staff/Apprentice to arrange their schedules accordingly to make these meetings. There are times when staff may not be able to attend a meeting, in which case they should communicate with the Shop Supervisor to make sure the Electrics Shop is properly represented at the meeting.

Staff/Apprentice assignments are typically given out at the start of each season. This breakdown of the season not only helps our shop budget for the upcoming year but also helps us foresee any opportunities for the Staff to participate in other venues.

- Apprenticeship Crew Goals
 - Act as Head Electrician, Assistant Head Electrician, and Lightboard operator as the schedule allows
 - Participate in each division that the Production Department supports (Dance, Drama, Opera, CIA)
 - If there are any other Crew openings, the Apprentice will receive first opportunity to fill that role as the calendar permits.
 - Apprentices will receive their show assignments at the beginning of the year. Please speak with the Shop Supervisor if there are questions or requests regarding future productions. Assignments are subject to change at any time

The Head Electrician will give their Crew call times during a production.

- The Weekly Calendar
 - This is the detailed day to day schedule and will contain all of your work. This calendar is updated frequently and is maintained by the Electrics Shop Supervisor and Assistant Supervisor. Please note that specific call times may be adjusted by the Head Electrician, and may differ from what is on the calendar. If you don't see your name assigned to a specific day, **do not assume you have the day off**. Speak to the Assistant Shop Supervisor or the Shop Supervisor to clarify your project, as it may be an oversight while planning.

Note – Staff/Apprentices are ultimately responsible for their schedule. As calendars change during the season, the Shop Supervisor and Assistant Shop Supervisor will do their best to update those involved. However, Staff/Apprentices must check on any changes of schedule by reviewing all available calendars and production reports regularly.

MAINTENANCE SCHEDULE

Each Staff position has a list of specific duties to maintain the equipment in the spaces as well as general upkeep of the facility. The Assistant Shop Supervisor will keep track of the maintenance schedule, however, it is up to each Staff Member to keep up with maintenance.

- Please be mindful that Staff, Apprentices and Crew are all required to 'clean as we go'. All tools and supplies are to be returned to their proper locations when finished. If additional hands are needed at the end of the day, please don't hesitate to ask fellow Staff or overhire to help with clean up.
- Supplies are ordered as needed throughout the season. It is the Staffs responsibility to report on any shortage of supplies as they come up to the Assistant Shop Supervisor at any time during the season.

Note – Please try to keep ahead of the maintenance and general upkeep especially in the common areas, as it can get overwhelming during productions.

PRODUCTIONS AND EVENTS

All theater spaces at Juilliard have their own unique challenges. Consistency is required for each space to avoid confusion when working with other divisions. For instance, under no circumstances should the light booth or catwalk areas be considered an acting area for any production. This can pose a dangerous situation to both our board operators and students. Please inform the Shop Supervisor or Assistant of any developments that may arise regarding the use of the booth or catwalk areas as an acting space.

To anticipate any undue challenges and notes, the Head Electrician must be present at the production meetings that follow each tech rehearsal at the end of the evening. During these meetings, the Head Electrician can allow Crew to quietly break down any equipment for the night. After the meeting is over, the Head Electrician may help finish breaking down for the night with the Crew.

Please be mindful of where the ghost light is at the end of the day. The ghost light should always be taken out at the end of all productions and events. Staff do not have to wait to be the last to leave but should help facilitate the last person in the room by placing the ghost light in its proper place before they go. Staff should also acknowledge which person/shop will plug in the ghost light when they leave the space.

Prep Time

As a general rule of thumb, designers cannot borrow equipment from another space. Exceptions can be made, but must be discussed and approved by the Shop Supervisor.

Once a plot is received from the LD, a PDF can be sent to Scenery (TD, ATD, and Stage Ops). Please check in with the Assistant Electrics Shop Supervisor if you are unclear on who you should contact.

If a Head Electrician sees the need to ask a designer to cut equipment from their plot, they must check in with the Shop Supervisor and/or Assistant Shop Supervisor to discuss options before a decision is made and communicated to the LD.

- Atmospherics
 - Until further notice, Fog or Haze is not to be used in Studios 301, 305 and the Willson Theater.
- Video/Supertitles
 - At times, a production will ask for some kind of video element. A video line does not currently exist for most productions. If video is being requested, this will require another conversation or meeting with the Shop Supervisor and the Production Manager to determine if the show can afford a video element.
 - Once the supported video elements for the show have been determined, the Head Video Technician will facilitate the needs for the show. The Head Electrician should check in with the Head Video Technician as needed in order to achieve any power needs and cable runs to ensure Video and Electrics are able to work together without issue.
 - Depending on timing, the Staff Electrician may be put in charge of setting up supertitles.
 - The Head Electrician is responsible for supertitles once they are loaded-in and focused.
- Recording
 - While working in the Sharp Theater, please check with Recording to remove the hanging mics as needed. Normally they will need to schedule placing mics on the edge of the stage as well.
 - During concert hall maintenance in Paul Hall, whenever a scaffold is constructed and used for Electrics maintenance, it is necessary for the crew head to contact Recording to remind them to lift their microphones.
- Sound
 - The Head Electrician will be in charge of foldback and supported video (maestro cam / dance monitors) as necessary for their production.
 - The Sound department is in charge of com and headsets, but Electrics will step in to help when necessary. Typically, this will be on shows/events with no Sound support, or if Electrics start their day in the space before Sound and needs headsets for notes, etc.
 - Once the supported audio system for the theater has been determined, the Audio Supervisor will facilitate the needs for the show. The Head Electrician should check in with the Audio Supervisor as needed in order to maintain the function of the equipment in use should Sound staff not be available on a production/event.

Tech/Dress/Notes Policies

- Under no circumstances should students be on headset. Regardless of position, if Staff, Crew or Apprentice notices anyone who is not either stage Crew or stage management on headset, they should politely take the headset away from that person and report the incident to the Head Electrician or audio engineer of that space.
 - The only exception to this rule involves the Dance Division in the Willson Theater. As part of their curriculum they have 3 Dance Workshops and a Senior Dance Production that require student stage management and light board operators.
- While in production, a call can go no longer than 6 hours without a 1-hour meal break. Every two hours there must be at least a 10-minute break. If the stage manager is not following these guidelines, the Head Electrician may gently remind them of our Crew policy.
- If the Head Electrician and Crew return to work in less than 10 hours, petty cash up to \$55 will be provided for travel or they may use up to \$55 with Lyft/Uber and submit a reimbursement request. If \$55 is insufficient to get the Staff or Crew member home, special arrangements must be made with the Shop Supervisor in advance. Typically, should travel go beyond the \$55, Juilliard will only pay up to \$55 and the remainder will be the responsibility of the individual. The Head Electrician should get petty cash before they leave and all who use it must return with a receipt and any change.
- At the end of tech rehearsals and performances, leave a message in the group teams channel to give an update on how things went and if there are any issues that require help in the earlier part of the day. When sending an email, please use the following format:
 - Subject should be the name of the project as indicated by the tech calendar.
 - The body of the email should look like this:

SHOW NAME:

DATE:

WORK DONE (cueing, tech, dress, show):

How did it go?

How are you and the crew feeling?

Do you need anything from anybody before your next call?

Were there any changes or notes that we should be aware of?

What time/day are you and your crew next in?

The Juilliard School Scene Shop Expectations

Please read these policies and expectations.
If any clarification is needed, please feel free to ask.

1. Treat your fellow colleagues and supervisors with respect.
2. Follow all safety procedures.
3. Participate/attend trainings (tool, safety, fall, rigging, etc.), All Staff Production meetings, and All Staff Scene Shop Meetings.
4. A weekly schedule will be sent out every Thursday.
5. Typical shop hours are Monday to Friday from 8:30am to 4:30pm with a morning break from 10:30am to 10:45am and a one-hour lunch from 1pm-2pm. Be on time and ready to work **by 8:30am** and return from breaks in a timely fashion. If you are running late, please email TDOffice@juilliard.edu **before 8:30am**. If you are calling out, please email TDOffice@juilliard.edu **before 8:30am**.
6. Build Calendars are posted in the hallway by the computers.
7. Accurately fill out weekly time sheets by end of day Friday.
8. Fill out inventory sign out sheets promptly and accurately. Sign out as you take material. If we are low on inventory or consumable (lumber, steel, nails, screws etc.) please inform the shop manager in a timely fashion.
9. Music volume should be on or below the "max volume" label. No explicit music.
10. Keep the breakroom and locker room areas clean.
11. Phones are not allowed to be used on the Shop Floor.
12. The Scene Shop and any venues we are in for the day must be cleaned up at the end of **every day**.
13. Personal projects need prior permission. Once approved, they can be worked on outside of shop hours with the expectation that you will clean up your work area at the end of your work session. Keep in mind no one is allowed to work alone in the shop.