much information as possible on projected piano usage form HRDC at the top of each semester to plan for and to avoid problems later on down the road.

The Harvard Piano Shop (5-2981) will tune Harvard pianos (in the Loeb) free of charge once a semester, perhaps even more. If they’re busy, or you need alternatives, try Jim Nicoloro (617-354-4061, pager 781-230-4061) or Victor Belanger (who is an HPS contractor, and on Harvard’s casual payroll: 617-776-9696).

**MAINSTAGE REHEARSALS**

A.R.T. shows generally rehearse outside of the Loeb at Zero Church Street, with supplemental space rented from the Episcopal Divinity School for the Rep 1/2 and 3/4 periods when we have to shows in rehearsal at the same time.

Occasionally, a show will work during at least part of the rehearsal period in the West Lobby or even in a Rehearsal Room, if availability and cast size permit.

**PERFORMANCES**

Performances can be held simultaneously in the Mainstage and the Ex, but the West Lobby must be shared by both spaces. This has necessitated a policy where mainstage performances begin on the hour and Ex performances begin on the half-hour. This generally provides enough staggering of audiences to prevent overloading the Lobby.

**RENTALS**

Outside groups often call about renting the Mainstage or the Ex or the West Lobby or even Zero Church Street. Generally, the answer is “no”, since we use all of those spaces so heavily.

We will occasionally rent out the Mainstage or West Lobby on a Monday night or a weekend morning, but never for anything more than a lecture or panel discussion.

It is important to make clear to potential renters that they will need to work around whatever is already on stage, and use only whatever lights are already hung and focused. It is not possible to disrupt the performance on stage for the sake of a rental.

There are a few groups that regularly rent from us. These include: the Harvard International Office, which uses the West Lobby for a reception in the fall; Facing History and Ourselves, which uses the West Lobby and the Mainstage for a full-to-capacity lecture and discussion; the Cambridge Center for Adult Education, which uses the Mainstage and West Lobby for the morning session of their Arts and the Media Conference; the Extension School, which uses the Loeb on the day
of Commencement for their exercises; and Radcliffe College Alumni Association, which uses the Loeb on the day after Commencement for an awards ceremony.

Rentals for Harvard-affiliated groups are generally $500, and $1000 for non-affiliates. This charge includes one technician, usually the Assistant Production Manager, and a House Manager. Additional staff (board operators, etc.) are charged at an hourly rate. Opening the building early for set-up is also charged hourly for the donuteer.

A typical set-up for these events will involve flying in the main rag or downstage blackout to hide most of the set, leaving on the house and worklights, and setting up the podium and perhaps a table and chairs. If the event is small enough, we can use the sound system built in to the podium (which lives in the trap room), but we often need to hire a sound board operator at additional cost to the renter.

Although most groups will think that they can work just fine under the house and work lights, a lot of light is lost when the curtain is in. Typically, the Assistant Production Manager will, with the prior approval of the Lighting Supervisor, turn on some front light from the current show and simply leave it on for duration of the event. As long as the lights can stay on and there’s no need for an operator, we don’t usually charge for this.

The fundamental concept behind outside rentals is that we’re allowing a group to use the space that would otherwise be dark. But the event must not impact upon the regular operations of the Loeb and the A.R.T., which means it must be kept very simple and straightforward.

**OUTSIDE SPACES**

**ZERO CHURCH STREET**

The A.R.T. has a long-term lease for the basement auditorium (and associated smaller rooms) at the First Parish Unitarian Church on Church Street. Our access to the basement is through the door on the corner of Mass. Ave marked “Zero Church Street”.

Our contact at First Parish is Linda Baker, the Church Administrator, at 617-876-7772. For after-hours emergencies, call Howard VanLeck, a church member who lives nearby, at 617-354-3579.

Also using our entrance (and the bathrooms in the basement) is the Stebbins Gallery. Our contact there is Connie Kirwin at 617-491-0166. We try to share information about performances (and sometimes rehearsals) with them and they tell us about their opening receptions so we can avoid potential conflicts.

There is no smoking at ZCS. Linda will smell it and come storming down.
ACCESS AND KEYS

There are many doors at Zero Church Street. The top door has a tendency to be propped open, which then somehow invites strangers and homeless people down into the basement. Thus, make sure that the top door is always closed, and give everyone the combination: 1-3-5. At the end of the day, lock the deadbolt.

The AA-1 key opens all of the doors at Zero Church Street (except the Gallery and the padlocked storage room) including the top door combination lock and dead bolt.

MAINTENANCE

Heat

The heat works at Zero Church Street by blowing air over a radiator, and then sending that heated air down to the basement through an air duct in the corner by the office door.

The super-duper computerized thermostat at Zero Church Street does not control the heat. **It only controls the blower.** The heat is on a timer that is controlled by the Church, which is currently set to leave the heat on from 10am until midnight. The heat is also connected to a thermometer, and won’t come on when the outside temperature is too warm.

The thermostat will turn the blower on as needed to heat the room from 10am to midnight when it is cold outside. **The furnace is outside of our control.** **Using the thermostat to turn on the blower when the furnace is not on will simply result in pushing cold air into the room.**

Keep in mind that the thermostat is across the room from the air duct. Turning the thermostat up so it reads the desired temperature may result in the other half of the room being unbearably hot.

**Switching the thermostat to "cool" will not make the room cooler.** It will make the fan run when the temperature is higher than the desired temperature, and since it's all one fan, it will just bring in more hot air.

Additionally, there is an **exhaust fan** in the basement. It is controlled by the timer knob on the wall near the thermostat and overhead fan controls. The vent for the exhaust is on the same wall, very near the timer knob. This fan will suck the air out of the room and vent it to the street. If you leave it on, it will suck the hot air out of the room. But the fan will pull the hot air past the thermostat, so the thermostat won't know that the rest of the room is getting cold, so it won't engage the heat. So only use the exhaust fan if you really need to vent the room, like if you use spray paint or other such things.

**In the summer, there is no air conditioning, only fresh air.** When the Church turns off the radiator and certain vents are adjusted, the blower will
push in fresh air from the street. It does not blow across a chiller, so if it's hotter outside than inside, don't run the blower.

The most effective way to cool the room is by using the **overhead fans**, which are controlled by three knobs near the thermostat. The right-hand knob controls the fans closest to the office, the middle knob the middle fans, and the left knob the fans farthest from the office. Make sure that nothing on the lighting grid is blocking the fans before you turn them on!

**Lighting**

The auditorium is lit by overhead lights in globes. Some of the globes are the original glass, but most have been broken and replaced with plastic. To change the bulbs, go up on a ladder. Once you’re above the globe, you’ll see a small retaining nut. Loosening the nut will allow you to raise the round metal plate, which will allow you to tilt the globe until it clears the rectangular plate inside the globe.

Two rows of globes are on rotary dimmers inside a small metal door on the wall by the main entrance. The third set is on a two-way switch controlled from wall switches by the doors to both stairwells.

Recently, mainstage directors have complained that the globes do not provide enough light. One solution has been to turn on the R-40 “rainlights” that are permanently wired on the grid that the Institute uses for houselights. These are controlled by a two-scene preset board that drives two dimmer racks on the bottom of the stack of racks in the back stairwell.

**Sewage**

Because the bathrooms in the basement are below grade, a sewage-ejector pump is required. This pump is beneath the back stairs. The pump is getting old, and has failed more than once in the past few years. If you start to smell sewer gasses or see water on the floor in the back stairs, there’s probably a problem.

The first thing to do is to check the breakers. The ejector pump is on breakers on two different panels in the kitchen – check them both.

If the breakers are on and the pump’s not ejecting, call or visit Linda upstairs during working hours, or call Howard after hours.

**Cleaning**

Our spaces at Church Street are cleaned by Hurley through House Management. In theory, the space should receive a thorough cleaning each Monday, with a touch-up on Thursday.
The cleaners should take out the garbage, but we have had problems in the past with them not taking the trash to the correct location. Joe Levy should know where the Church wants the trash if this issue arises again.

**SHARING BETWEEN THE INSTITUTE AND A.R.T. AND OUTSIDE GROUPS**

**Institute**

The ART pays the rent on ZCS. When they don’t need it (generally when a show moves from rehearsal to tech) the Institute uses it for performances.

The Institute stores much of it’s equipment at Zero Church Street, and has paid for most of the improvements and existing equipment (like lights, platforms, and the sound system). Most of this is used by the Mainstage when in rehearsal there, with the understanding that it belongs to the Institute and must be left in good condition.

**Christmas Fair**

Part of our contract with the Church requires us to get out in December so the Church can rent it to a Christmas crafts fair and make lots of money. I believe it says from the second Friday in December through December 25.

Our contact for the Christmas Crafts fair is Connie Barbour, 617-522-5502.

To make the auditorium ready for the Fair, we unfold two beige tarps to cover the entire marley floor, and move all of our stuff into the three back rooms. This means everything – chairs, ladders, tables, even the risers from under the stairs. Since there’s usually a rehearsal beginning at Church Street on December 26, this means hiring a crew to come in the morning after the fair to “open up”.

The Church provides the Fair people with a key that opens the top door and the auditorium but not the three back rooms. The Fair usually asks that we leave out one ladder for them to use to put up their banner each day.

Our contract also provides for the Church to use the auditorium for several other weekends each year, usually for a Saturday night event with prep in the afternoon and clean-up Sunday morning. In practice, this happens once a year at most. The specific dates are set in the contract, but we try to work with the Church to accommodate their requests, and they in turn try not to request dates that are inconvenient to us.

In 2001, the Church requested a Sunday morning event, and we failed to make the room ready, forcing them to cancel the event. As a consequence, we agreed to let them use the space on Saturday, November 3, 2001, regardless of our own needs.
**ZERO CHURCH STREET USAGE POLICIES**

- No group is allowed to use ZCS without a Stage Manager, who will be fully responsible for everything that happens in the space. Only the Stage Manager may be given keys, and he or she must be present at all times.

- No smoking is allowed in the building, anywhere, any time. Linda will find out and will not be happy about it.

- ART's contact at the Church is Linda Baker. If there's a facility emergency, she's the one who can help. Her number is 876-7772, but try to go through the ART production office first (495-2668).

- The phone in the office is a Harvard line, so you can use 6 digits to reach a Harvard extension and you must dial 9 for an outside line.

- There is no air conditioning, but the air system can bring in fresh air. The overhead fans will also help.

- Leave the dehumidifiers running in the main room and in the back rooms when you leave. Be sure to empty them when the tanks get full (usually about every 8 hours).

- Put all of your trash in covered trash cans every day. We have had serious problems with mice and rats in the past.

- Don't put anything in the back stairwell. This is a fire exit and must be kept clear. In addition, there's a plumbing closet under the stairs which cannot be blocked.

- There are lots of doors to lock up. Remember to check all of these doors every day:
  - from the kitchen to the back stairs
  - from the back stairs to the main room
  - from the ladies' room to the dressing room
  - from the dressing room to the kitchen
  - from the lobby to the dressing room
  - from the lobby to the green room/storage room
  - from the main room to the office
  - from the main room to the lobby
  - when you lock up at the end of the day, lock the deadbolt on the upper door

- The lights are on two rotary dimmers and one switch. Be sure that they are all completely turned off at the end of the day -- the dimmers should click off. Also be sure to turn off the lights in the kitchen and in the two restrooms.

- The lights for the kitchen are by the door to the back stairs.

- The china and equipment in the kitchen belongs to the Church, and we may not use it.
• The toilets have been known to clog and overflow. Keep a careful eye on them, use the plungers when needed, and if all else fails, call Linda Baker.

• Keep the top door closed all the time. We have had problems with questionable people wandering in when the door is propped open. Use the deadbolt when you leave at night, and let your company know the combination (1-3-5) to let themselves in during rehearsals.

• If there is ever a stranger in the space not affiliated with the Church or Stebbins Gallery who is refusing to leave, call Harvard Police at 495-1212. They will be much more receptive to your needs than Cambridge Police.

EPISCOPAL DIVINITY SCHOOL
Our contact at the EDS is Margaret Thorpe in the Housing and Facilities Office: 617-868-3450 x322.

Pretty much, rooms at EDS do not lock. The buildings will be locked after hours, and access can be obtained by calling Security at 617-868-3451 or the Security cell phone at 617-285-0052.

MAINSTAGE REHEARSALS
A.R.T. rents the Washburn Auditorium when more than one mainstage is in rehearsal at the same time. This is generally during the Rep 1/2 rehearsal period in the fall and the Rep 3/4 rehearsal period in the winter.

There are usually a few days during each rehearsal period when EDS needs the space for another group, which Stage Management usually just works around.

One of these events is Congregational Studies Day, which occurs 5-10 times per year on Saturdays, and reserves all three large spaces but only uses one, based on attendance. On these days, there will be a space available, but it might not be the Auditorium.

It is important to reserve this space as early as possible, or else other groups will book it for short periods of time.

The Auditorium at EDS is down stairs, but there is a small elevator making it handicapped accessible and can also be used for small but heavy rehearsal props and furniture.

There is a road box which stays at EDS year-round. When A.R.T. is not using the space, EDS Facilities usually tucks the box into a closet or tunnel. It’s a good idea to call them up a few days before it’s needed to arrange for its freedom.

Since there’s no phone in or near the space at EDS, A.R.T. owns an old cellular flip phone for use by stage management at EDS. For the rest of the year, the
phone sometimes gets other use as needed. During the spring and summer of 2001, the phone was used by the Scene Shop as they transitioned from the old shop to new offices and then to the new shop.

**INSTITUTE CLASSES**
For the first time in the 2001-2002 season, the Institute is renting classroom and rehearsal space from EDS as a replacement for Cabot House.

The Institute will sometimes use the Auditorium, since it gets the least use by other groups and EDS and is thus most often available, but it’s also the largest and most expensive space. More often the Institute will use the Lounge space upstairs from the Auditorium in Washburn and also the Tyler room, which looks like a chapel from outside.

Since the Lounge and Tyler get a lot of use by EDS, they’re mostly available only on evenings and weekends. Scheduling these spaces for the Institute was a matter of going through the calendar day by day with Margaret Thorpe.

It is important that the students using EDS take care to leave the rooms in excellent condition. There may be times when the room is set up for an event the next morning, in which case the students should move the furniture as needed but be very sure to set the furniture up again before they leave that night.

**STANISLAVSKI SUMMER SCHOOL**
The Stanislavski School rents classroom space and dorm housing from EDS for their students over the summer.

Because of the strong informal connection between the Stanislavski School and the Institute, especially the sharing of faculty, the Institute will sometimes use some of the Stanislavski School’s space at EDS over the summer.

**RENTAL RATES**
Rental costs at EDS are always a negotiable thing. For the 2000-2001 season, A.R.T. paid $700 per week for the Auditorium, which is approximately 30% of 7 times the daily rate.

The Institute has negotiated a rate of $420 per week for its combined usage of the three spaces. A week is loosely defined as 6 days, so some weeks of only M/W/F rehearsals are billed as half weeks.

**CABOT HOUSE**
Our contacts at Cabot are Susan Livingson, the Assistant to the Masters (head administrator), at 5-8740, and Gene Kettelhoun, the building superintendent, at 5-8694. Their fax is 6-5388. When Gene’s away, we can talk to Manny at Currier House at 5-8109.
The Institute has, in years past, used space in Cabot House, a Harvard undergraduate dorm in Radcliffe Quad (out Garden Street). Beginning in the early 1990’s, the Institute would use some of the large living rooms at Cabot occasionally. The relationship expanded to using a large, vacant basement space which became known as the “Underground Theatre”. Susan Livingston was happy to have us and for her space (she transformed the Underground from a storage dump into a useful room) used by someone who would appreciate it. She also let us use room 007, a usually vacant classroom.

Beginning in the fall of 1998, the Institute was given nearly exclusive use of the Underground and 007, which almost completely solved all of their space problems. Over time, however, relations between the Institute and Cabot became strained. Cabot residents were resentful that the ART was keeping them out of space in their “home” (despite the fact that they hadn’t used the space before the Institute came in), and Institute students began acting as though they were entitled to be there, instead of the guests that they were.

From time to time there would be an incident stemming from an interaction between individuals in the Institute and Cabot House, but these would be quickly resolved and usually were the result of a genuine misunderstanding. Unfortunately, no matter what was done, they continued to occur.

In the spring of 2001, the Cabot House Master sent a letter to Rob Orchard saying that the Institute would not be invited back in the fall due to pressure from students to reserve the space for undergraduate usage.

HEAT

The underground is heated by two sources. The primary heat comes from two steam radiators on the side walls near the windows. But these don't give enough heat for the whole room.

The lounge upstairs (the JCR) is heated by a combination of steam radiators and forced hot air. The nice folks at Cabot have tapped into the upstairs forced air and installed vents in the underground theatre.

However, the system is still controlled by a thermostat upstairs in the JCR. So if the sun is streaming into the lounge and warming the upstairs, the thermostat will turn off and you won't get any supplemental heat downstairs. Unfortunately, there is nothing to be done about that, short of closing the curtains upstairs and hoping it gets cooler there.

WAREHOUSE

A.R.T. rents warehouse space at 127 Smith Place in Cambridge from Peter True at the Tina West Realty Trust. The Financial Office takes care of paying the rent each month, but the Assistant Production Manager is in charge of maintenance.
The warehouse holds saved shows in their entirety, the hanging stock of ART costumes, large props, and stock scenery pieces.

There are three keys to the warehouse. One opens the door at the “props” end and the other two open the door at the “costumes” end. There are loading doors at both ends which lock from inside.

If you want to borrow anything from the warehouse, check with the appropriate department. If it’s not props or costumes, it’s probably stage/scenery.

**HEAT**

The warehouse is heated by two large oil burners hung from the rafters. The oil tank is in a small wooden shed attached to the outside of the building on the “props” side. There is a pump (to get the fuel up to the burners) in the corner behind the couch platform.

The thermostats should be set at about 45 degrees, just enough to keep things from freezing in the winter.

**RATS**

There has been a history of rats at the warehouse. In the spring of 2001, we started a contract with Waltham Services to control the rat population by means of rat poison bait stations. We purchased 12 plastic boxes to hold the bait where the rats can get it but humans can’t, and we’ve contracted with them to check and refill the bait stations as needed, usually once a month. They have a key and will bill us, so it’s pretty much a self-contained operation.

**LIGHTS**

There are no light switches at the “props” end. Entering through costumes, there are two switches on the right once you pass through the vestibule. These turn on the lights in the finished costume area. The light switches for the open space are in the hallway to the main room.

**CLEANING**

Just before the rat control program began, we hired Hurley (the Loeb cleaners) to give the warehouse the once-over. It made such a difference in working conditions at the Warehouse, that it might be worth doing once a year or so.

**BATHROOM**

There is a bathroom in the costume area, which is much more inviting now that it’s been cleaned.

There is a supplemental electric heater in the bathroom, which works best if the door is kept closed in the winter.
PARKING
ART has the right to park in front of our space at the Warehouse. Gold Star trucking and the fruit market often block our space on the costume end. We have been given permission by Peter True to post signs reserving our spaces (which just get ignored) and to ask others to move out of our way. If it gets really bad, Peter said he’d call the other tenants about it.

FLOORS & COLUMNS
The building is falling apart. There are sinkholes in the asphalt floor, which we sometimes have repaired to little effect. Someone thinks the roof can’t hold itself up, since there are giant “Jenga” columns taking up valuable floor space.

But the rent is cheap, so we put up with it.

SCENE SHOP
The scene shop has recently moved from it's space at High Energy Physics to part of the Eckels acoustic manufacturing plant in North Cambridge.

The phone at the shop is still x5-8395.
TYPES OF INTERNSHIPS

STAGE MANAGEMENT
In the past, there have only been SM internships, funded by the Institute. Other Internships were not promoted, and happened only occasionally. For the 2000-2001 season, the SM internship was radically changed so that SM interns would receive a slightly smaller stipend for the entire time of their internship, instead of a slightly larger stipend only when working for the Institute.

For 2001-2002, we have again completely changed the funding, so that the two full season interns receive housing and $50 per week, and the part-season intern receives $125 per week. The housing is in the form of a one bedroom apartment where the living room will become a second bedroom, on Clinton Street.

Interns get paid on the “A.R.T. payroll” which is administered by Janie Rangell. Just give her a list of who should be paid for which weeks, and she’ll take care of it.

SEASON ASSIGNMENTS
Interns get assigned to a combination of Institute and Mainstage productions. Usually, interns on the mainstage are the third member of the SM team, under an equity stage manager and a non-equity production assistant, and work on the show from pre-production through opening, then go on to a new project. When on an Institute show, the intern is the only member of the SM team, and wholly responsible for all stage management duties.

An effort should be made to equally divide both mainstage and Institute assignments between interns, and especially to insure that each intern gets a chance on at least one of each.

Interns can also sometimes be assigned to other duties, most often a position on a show run crew. This can serve to enhance the intern’s experience, and it can also provide much needed funding for the internship program.

CANDIDATES & QUALIFICATIONS
Stage Management intern candidates should have significant prior experience in stage management, usually at the college level. Professional or semi-professional experience outside of an educational setting is a big plus, but not a requirement. The typical candidate has graduated from college within the last year or two, or is about to graduate.

Some internships, particularly for Rep 3/4, are filled by current students on winter break.
Well-rounded experience in several technical areas is also a plus, especially for Institute stage managers.

**OTHER AREAS**

The Stage Management internship program is the most well developed. A.R.T. also accepts interns in most other areas, if and when the right candidate applies. Other areas in which there are often interns are in Literary Management (run by Gideon) and in Voice and Speech (run by Nancy Houfek). These two departments usually take care of their own recruitment and hiring.

There are no internships in acting or directing. Persons interested in these areas should apply to the Institute. There are sometimes dramaturgy interns, however.

**SUMMER INTERNSHIPS**

Many, many people apply to the A.R.T. for summer internships. But since the theatre is mostly dark during the summer, there’s nothing for them to do. There are occasionally summer interns in management areas, especially Artistic Management and Public Relations.

**PUBLICITY**

**INTERNSHIP BROCHURE**

Once upon a time, there was a full color glossy brochure about the Internship program, suitable for sending out to collegiate theatre programs and attracting applicants. But then the information became out dated, and the brochure has not been reprinted.

In the interim, there is a Word document with nice formatting that gives all of the textual information about the program without the pretty pictures. This can be photocopied and sent out to anyone seeking more information.

**ARTSEARCH**

Typically, two ads are placed in ArtSearch for several months each spring, one seeking Stage Management interns and one seeking general interns. Examples of these ads can be found on the Assistant Production Manager’s computer. Ads can be faxed to ArtSearch at 212-986-3432, and they will bill us. ArtSearch is published on the first and fifteenth of each months, and ads are due by noon on the printing date of the previous issue (so ads for the April 15 issue are due on April 1).

**WEBSITE**

The information from the brochure is on the web at http://www.amrep.org/intern
OTHER PUBLICITY

We have not done much with online recruiting and internship websites. The assumption is that theatre types will look in ArtSearch for listings. But it might be worth considering in the future.

A.R.T. is listed in several Internship Guides and other publications. Most of these listings were established long ago, but from time to time they’ll send out mailings for updates and corrections. Just fill out the forms and send them back. Some publication somewhere still lists ART as offering summer internships. If you ever find out which one, send them a correction!

Without a glossy brochure, there’s limited usefulness in a mass mailing. We’d also have to get a mailing list, but this is something Henry could help with.

8804

To save the Assistant Production Manager from being overwhelmed by internship phone calls, especially in the spring, there is a separate voice mail box for internship inquiries at 8804. Calls to 617-496-2000, option 5, are routed to this number, as are callers who press 1 during the outgoing message on 8833. The outgoing message on 8804 can be set to give useful information on applying for internships and discourage summer applicants.
FINANCIAL SYSTEMS

Additional information about the Financial Systems at Harvard and specifically at the A.R.T. are available from the Financial Office.

33-DIGIT CODING SYSTEM (CHART OF ACCOUNTS)

It's not as bad as it seems. There are 33 digits, but 14 of them will never change for you. And those remaining digits are grouped into four groups, so you really only have to make four decisions to pick a code.

Let me quickly gloss over the major parts of the new coding system and the numbers that never change.

COMPONENTS

Each code consists of a tub (3 digits), an org (5 digits), an object (4 digits), a fund (6 digits), an activity (6 digits), a sub activity (4 digits), and a root (5 digits).

The tub never changes, it's 295 for the ART.

The org refers to the organization that is using the money. In our case, each show is a different organization, and there are orgs for other things like general supplies.

The object refers to the type of thing (object) being purchased.

The fund rarely changes. For the ART it's 000 001. There are different funds for the Institute and Island of Anyplace, if you need them.

The Activity and Sub-Activity refer to how the money is being used. For instance, there is an activity for "Artistic" and a sub-activity for "Designers". There is also an activity for "Scenic Construction" and sub-activities for things like walls, ceilings, flying units, etc. Most production departments don’t use the sub-activities, so they’ll often just be 0000.

Then there’s the root, to finish off, which we don't seem to use. So just put in five zeros and you'll be all set.

In other words, to pick a code, you do the following.

(1) Tub: Enter 295 for ART.

(2) Org: Pick which show it's for.

(3) Object: Decide what type of object you're buying.

(4) Fund: Enter 000 001 for ART's fund.
(5) Activity: Pick the department that's spending the money.

(6) Sub-Activity: Pick which project within the department is using the money.

(7) Root: Enter 00000 for everything.

**EXAMPLE**

Let's say you buy some cigarettes for Ivanov. (Sounds plausible, doesn't it?)

The tub is, as always, 295.

The org for Ivanov is 26001.

The object for expendables ("Other Supplies and Materials, General") is 6680.

The fund for the ART is 000001.

The Activity for Props is 581153.

The Sub-Activity is "Tobacco A" (there are also Tobacco B through H) is 0077.

The root for everything is 00000.

So, your code for Ivanov cigarettes is

295-26001-6680-000001-571153-0077-00000.

**VENDOR HOTLINE**

Vendors (companies and individuals) which are not already in Harvard’s system can be added by a simple phone call to the Vendor Hotline at x5-2000.

Be prepared to provide the name, social security number, and permanent mailing address.

Transient artists can also be set up with an alternate address of “care of Production Office, 64 Brattle Street, Cambridge MA 02138”.

If circumstances require and you can convince the right people at Accounts Payable, alternate payees can be set up by putting the second name as the first line of the address.

**ACCOUNTS PAYABLE**

For additional information and questions, call A/P at x5-8500
CREDIT CARDS

Harvard has two corporate credit cards which function very differently.

P-CARD

The P-Card is a MasterCard issued by GE Capital and paid directly by Harvard. The financial departments are somewhat leery of this, since it removes a level of control from the spending process. When you purchase something with your P-Card, the merchant gets paid immediately by MasterCard, and MasterCard gets paid immediately by Harvard. Within two weeks, the charge will appear in the P-Card computer system, at which time you must enter the correct 33-digit code for the charge, then print the stub and keep it with the original receipt. When your monthly statement comes, it will already be paid. Submit it with the matching receipts and printouts to the financial office for review.

If you make an unapproved purchase or pay tax, you may be subject to payroll withholding to cover the expense.

AMERICAN EXPRESS

In many ways, the Corporate AmEx is like using your personal credit card. The AmEx is tied to your personal credit rating, and they’ll come after you if it’s not paid on time. If there is an outstanding balance over several months, AmEx may charge a service fee, which Harvard won’t pay (although you may be able to find a way around that). But there are no interest charges and Harvard picks up the annual fee.

But the bill, once processed, gets paid directly by Harvard. When the monthly statement comes in, you’ll need to process it through the Web Voucher to indicate the correct coding for each item. Once approved by Nancy and then by Holyoke, Harvard will send a check directly to AmEx for your account.

You can also use the AmEx for personal charges, and pay them as you would a personal credit card each month. Simply leave them out of the Web Voucher that you submit to Harvard.

REIMBURSEMENTS

Harvard University requires original receipts for reimbursement. I believe this is to prevent anyone from claiming an expense twice, which has something to do with avoiding taxes. (If Harvard reimburses them, then they can’t also claim the item as a tax-deductible business expense.) In the absence of an original receipt, the reimbursee must sign a Missing Receipt Affidavit. Further, reimbursees must either sign a reimbursement form or present a signed letter asking for reimbursement, which states that all of the expenses were/are for Harvard University business.
All reimbursements are now processed using an URF (Universal Reimbursement Form) on which you itemize and total the receipts and get the reimbursee’s signature. It is a good idea to get designer signatures while they’re in town in case they submit receipts later.

CASUAL PAYROLL

W4, M-4, I-9

Persons new to the Harvard payroll need to complete some paperwork before they can receive their first check. On the casual timesheet is a section for address, social security number, etc. This is pretty straightforward. They must also complete an I-9, which certifies their ability to work in the US. The I-9 requires an officer of the University to witness their employment documents (usually either a passport or a driver’s license and a social security card) (one from column A or one each from columns B & C, as listed on the back). The W-4 is for federal income tax withholding and the M-4 is the optional Massachusetts counterpart.

All of these blank forms are available in the financial office. A first-time employee should then have a packet of 3 or 4 documents: timesheet, I-9, W-4, and possibly M-4, all stapled together.

TIME SHEETS

Completed timesheets should be coded and signed and placed in the In-Box in the financial office by Stacie’s desk. She’ll process them on Tuesday morning for the week just ended on Sunday, and the checks will be in her office by Friday.
VEHICLES

CARGO VAN
ART owns a Ford Cargo Van. It is used most often by props, but just about everyone uses it from time to time. Other heavy users are costumes and stage to go to the warehouse, and the Institute for everything. The van parks at the loading dock, and has priority in the driveway.

The assistant production manager is responsible for maintenance of the van. This includes regular (every 3 months) oil changes at the shop of your choice (I tend to go to a gas station or to a place like Valvoline on Mass Ave past Porter). Make sure they check all of the fluids as well as the tires. The Mass. inspection must be renewed once a year, again at any gas station. Once a year I like to take it in to the dealer for a checkup, which will catch things like brakes and tires and whatnot.

There is a van signout sheet at the loading dock door. Generally, persons requesting the van just write in their name and times on the right day. Drivers must be registered with Harvard insurance, which is accomplished by giving Stacie a photocopy of the driver’s license. They must also be on a Harvard payroll, either staff or casual.

The van key, and an attached prox card for the back door, gets locked in a small box near the white tool room. Staff members are given keys to the van key box, rather than the van key itself. There is a slot on top of the box that allows returning the key without needing the key box key.

GAS CARDS
Through Harvard, we participate in a GE Capital Fleet Fuel Card program. Basically, there’s a credit card that’s only good at gas stations that lives in the van (and another in the truck). To use it, you need a Driver ID Number (which is 2668) and also the current mileage on the vehicle. This takes care of payment, and the bills go somewhere other than the production office. Apparently Ken Duke used to keep the receipts, but I haven’t had any need to do so in my 3 years. When it comes time to renew the card, you’ll have to deal with Harvard Fleet Services, over near the stadium. In 2000, our contact there was Denise, at 64592.

SHOP TRUCK (TILTMASTER)
The scene shop owns a stake-bed truck called the Tiltmaster because it says Tiltmaster on the side of the cab, because the cab tilts forward to access the engine. The shop pretty much takes care of it, and it parks at the shop.
INSURANCE
Harvard is “self-insured”, meaning that we don’t deal with a third party insurance company. So if you’re in an accident, you deal with the Harvard Insurance Office. Our contact there is Heather at 57971. She’ll call the adjuster (who is a third party) to make a settlement.

If you hit one Harvard vehicle with another Harvard vehicle, there’s NO COVERAGE. So don’t do it.

In the unfortunate event of an accident, there is a two-page form to fill out (in the APM desk under Vehicles or available from the Insurance Office by fax). It will ask for information about the driver of our vehicle and the owner and driver of the other vehicle.

There is a deductible which ART sometimes has to pay, depending on the nature of the accident. When we broke the door on the van by backing it into the loading dock, there was a $1000 deductible. But in an accident with another vehicle, the deductible was much lower. Heather can explain it to you if you need.

RENTALS
We sometimes need to rent vehicles for ART. For instance, a replacement cargo van when ours is in the shop, or a car to drive down to Hartford or even to New York for the Showcase.

Of course, Harvard makes it difficult to rent a car. They recommend, and may even require, supplemental liability insurance coverage up to $250,000 if it is not already included in the rate. This is included in Harvard’s negotiated rates with Hertz and Budget. Unfortunately, many of the lower priced companies (it’s often easy to beat the negotiated rates) do not even offer supplemental liability insurance. We have in the past rented from them anyway, but if there were to be an accident, things would have been bad.

Genuine Harvard full-time employees (NOT casual) are covered by a Harvard policy which enables them to decline additional CDW/LDW insurance. Casual employees should accept this coverage.
DESIGNERS

PROCESSING CONTRACTS

Most designers are paid a fee for their services, and receive a check for the full amount stated in their contract, without income tax withholding. Designers are then responsible for reporting this income to the IRS, which is not our problem. However, due to the complexities of Harvard’s system, a person cannot receive a fee payment if they are already on a payroll (staff or casual). You can move to a payroll after having a fee contract, but you can’t go the other way.

Fee-for-service payments are processed using Web Voucher. Create one Web Voucher for each payment (usually three). You can generate all three vouchers at once, and Nancy will process the first and sit on the second and third until it’s time.

Basically, you treat the signed contract as an invoice, and present Holyoke with a copy (keep the original for Production Office files). Unfortunately, because a contract doesn’t have a clearly defined due date and payment amount at the top, things can often get fouled up at Holyoke when it comes time to actually write the check. To avoid some of these problems, it is a good idea to highlight the amount of the payment on the contract. You may also wish to create an invoice number (something like “Show Name N-th Payment”) and write that beneath the Web Voucher number.

After you’ve created the web voucher, marked up the copy of the contract, and printed the web voucher “stub”, you need to make copies. Keep the original contract and web voucher for the files. Make a copy of the marked up contract and the voucher, and submit those copies and the marked up contract to the financial office for processing.

Another potential processing problem can occur if Holyoke treats the check due date (for example, opening night) as the invoice date. Even if the designer is set up as an immediate-payment vendor (as opposed to businesses, which are set up as net-30 vendors), the check will not be cut until the invoice date. So if you actually need a check on a certain date, you need to find a way to set the invoice date at least a week earlier to receive the check on time.

FOLLOWUP

About two weeks before opening, check to make sure that the contracts have been processed by the ART financial office and have made their way to Holyoke. Check with A/P that they have an appropriate invoice date entered in the computer. Two weeks is just about right to fix any problems without it becoming a crisis – anything less than a week and someone will have to do us a favor to get the check cut on time.
CHECKLIST

Designer payments can sometimes get confusing at the beginning of the season, with so many contracts coming in and needing their first payments processed, and often even second payments as designs become due for the early shows. It’s a good idea to set up a grid where you can check off as payments get processed and also when received.

Generally, when a contract comes in, you can set up all three payments in Web Voucher at once. If the P&W is paid directly to the designer (if they’re not a member of USA), then you can set up that payment at the same time. Likewise, if the contract stipulates a payment for an assistant, you can make that payment, too.

Take special note of where the check goes. Some designer payments are made to the agents, who take a cut. In this case, you need to check with the agent to see if the check should get reported as taxable income to the designer (under his or her SSN) or as a payment to the agent (under their TID or EIN) and then the agent will have to take care of tax reporting. When payments are made under the designer’s SSN, checks are usually made out to the designer, and then the first line of the address on the check will say “OR agent’s name”. The agents would rather that the check be made out to “agent’s name AS AGENT FOR designer’s name”, but Harvard can’t always handle that. As designers come up who’ve worked here before, you’ll see lots of different combinations of how the name is set up in the web voucher system as we’ve tried different things over the years.

An added complication is the change of fiscal year. First payments are often made for the upcoming season during the prior season’s fiscal year. This requires some maneuvering on the part of the financial office. In the case of contracts that come in before July, you should only set up payments that must be made immediately (first payments, assistants, etc). They should be coded with an object of 0540 (which means defer until next FY) and a fund of all zero’s. Don’t set up the rest of the payments until the new fiscal year.

P&W

Most, but not all, of our designers are members of USA, the United Scenic Artists. LORT and USA have been without an agreement for about 5 years now, so there’s no standard contract. But we still send the contracts we prepare to USA for “approval”, and we make contributions to the USA Pension and Welfare fund on their behalf. (ART also pays P&W to Actors’ Equity and SSDC for actors and directors, but that’s done by the Artistic Administrator and the financial office.) We pay P&W upon opening, although USA often forgets this and gets antsy.

When a USA contract comes back from the designer (you’ll know because it will have a blank signature line that says United Scenic Artists), you’ll need to send it to USA. We should get two signed copies from the designer; keep one on file and send the other to USA Local 829, 203 N. Wabash Ave Suite 1210, Chicago, IL 60601, attention Pension and Welfare. I generally include a cover letter on
stationary saying something like “enclosed please find so-and-so’s contract as whatever designer for whatever show. Please send us an invoice for p&w contributions.” I have also recently begun to mention that we don’t pay it until opening, and include that date.

When the invoice comes from USA, process it as a regular invoice through web voucher, but use the special web voucher form to include an attachment with the check. Then write up a quick note on letterhead saying who and what the check is for, since USA gets a lot of checks from Harvard and otherwise they won’t know to whom it should be credited. Harvard A/P wants you to include a photocopy of this letter, along with the Attachment Form and the original letter when you submit the WV’d invoice.

**REIMBURSEMENTS (SEE GENERAL REIMBURSEMENTS)**

Designer reimbursements are processed as non-employees, since they receive a fee for services instead of being on the payroll. Unless, of course, the designer is on the payroll (such as some Institute designers who are also casual laborers for ART or ART staff designers like Michael Griggs, Viola Mackenthun, and John Ambrosone). On reimbursement forms, fee-for-services designers are classified as Invited Guests.

Designers cannot be reimbursed for payments to other individuals. Harvard wants to pay these people directly (again for tax reasons). Designers should submit their assistants’ invoices directly to A.R.T. If a designer has already paid the individual, the only thing that we can do is to also pay that individual, and then hope that he or she will sign the check over to the designer.

**TIPS FOR INTERNATIONAL DESIGNERS**

**VISAS**

Most international artists must obtain an O visa (which is for artists and performers) or an H visa (which is for specialized workers). Because of A.R.T.’s affiliation with Harvard University, our guests can get J visas, which are for visiting scholars, as long as they are working with the students in some capacity.

Designers that will not be working in the country for more than 10 days at a time (like scenic designers) can travel on a B-1 (business) visa. This visa has restrictions, most notably that they can’t be paid for more than 10 days of work per visit, but they can be reimbursed for travel expenses for a longer period.

J visas are obtained through the Harvard International Office, and require several forms and personal information from the artist to be completed at least a month, and preferably two or three months, in advance.
Julia Smelianksi is the expert at dealing with the International Office.

**TAXES**

Harvard is required by the I.R. S. to withhold taxes for all work done in the U.S.

Most scenic designers do nearly all of their work in their home country, and only come to the US to supervise the installation. In these cases, make it very clear in the web voucher and on the contract submitted to Holyoke that all work was done outside of the U.S.

Other designers will have to submit paperwork demonstrating that there is an appropriate tax treaty with their country and so they will pay taxes in their home country, and so should not have withholding.

Judi Morisson at the Harvard Tax Office will often hold up payments to foreign designers because it is not clear if they are subject to withholding. It’s a good idea to check in with her about foreign designers to avoid delays.

**SOCIAL SECURITY**

To claim exemption from withholding, foreign designers will need a Taxpayer ID number, which is the same as a social security number, to provide on certain forms.

The B and J visas which we get for designers do not entitle them to work for other companies or to a Social Security number for work purposes. But the IRS requires SSN’s for J visa holder tax exemption. If they go to the Social Security office in Davis Square, the designers can get social security cards which are for identification purposes only.

Scenic designers, and other artists who are not working in this country, do not need and should probably not get social security numbers.

**TRAVEL**

**HARVARD TRAVEL CENTER**

The Harvard Travel Center is run under contract by World Travel Partners, out by Alewife. It used to be run by American Express, but for some reason Harvard took away their contract.

You must book through WTP to get Harvard negotiated rates. These rates are generally more expensive than advanced purchase rates, but less than last minute rates and are often fully refundable without penalty.
You can generally do better with online travel agencies like Expedia for airfare, especially with enough advanced warning. But for travel to New York City, it’s best to go through Harvard Travel (x6-8000).

The Harvard rate for the Delta shuttle is $162 round trip, plus $20 service fee each way, for a total of $202. This is for a fully refundable ticket. Although it takes a date and time to book an e-ticket, once paid for, the traveler can just walk up to the ticket counter and get on any shuttle flight they’d like.

The Harvard rate for the Acela Express to or from New York is (or was recently) $180 round trip, plus $20 service fee, for a total of $200. This ticket must be issued in paper by the Harvard Travel Center, and they can then FedEx it to the traveler (be sure to give them ART’s FedEx account number).

If you’re paying with your American Express, be sure to have the travel center send the paper receipts to you, not to the traveler.

OTHER TRAVEL AGENCIES
Online travel agencies like Expedia.Com and Travelocity.Com can often beat World Travel Partners.

Also try James Feinberg’s family travel agent, Marilyn Goldfarb, at 800-359-4880 x224.

HOUSING
Housing for out-of-town artists is available in A.R.T. apartments.

It’s important to keep the House Manager (Joe Levy) informed about when designers will be in town so he can have the apartments available and ready. If things are going well, apartments will be booked very tightly, so it’s important that Joe have accurate and up-to-date information.
THE ISLAND OF ANYPLACE

If the Institute is the bastard child of the A.R.T., Island is the bastard child’s second cousin. Island was hastily and cheaply created as an experiment back in 1990, and we’ve been stuck with it ever since. The set was not built to save and is heavy and unwieldy, and there’s more gaffer’s tape and brown sharpie than anything else. We do the same show with the same sound, sets, and costumes every year, using whatever lights are available, with a different cast of Institute students. Tommy Derrah reluctantly directs it year after year, and always makes a few subtle changes.

Island performs on the mainstage, in rep with Rep 5, for approximately 6 performances a year. The show techs in one day, usually 9am to midnight on a Monday.

There is no budget for the production, not even to have costumes re-fit for the new cast, and certainly not to make repairs to the set. None the less, we spend a few dollars every year to keep it from falling apart. Everyone on the ART staff is sick of it, and noone wants anything to do with it. The Assistant Production Manager is responsible for making it happen, which is sometimes as simple as reminding folks that it’s coming up, but often involves some serious scheduling and logistics headaches, plus that long day of tech.

Having said that, Island is a very important part of the season. As our annual token Theatre for Young Audiences presentation, it provides an opportunity to apply for many, many grants that are used to fund everything that has anything to do with the show (part of the Assistant Production Manager’s salary, for instance). Proceeds from ticket sales go to fund scholarships for Institute students.

The set consists of one giant unit (about 25’ tall) with lots of trick doors and panels, and a chair/desk/couch unit downstage of it. The chair opens to reveal an actor and then flips up to become another platform, and the couch flips out to reveal an actor in a giant blue fabric “wave”. Lots of other tricks all over the set, too. You’ll do well to watch a video from a previous year.

Traditionally, Island has rehearsed in the dance studio for several (as many as 8) weeks, using whatever of the set will fit (everything except the main unit, usually). The cast is second year Institute students, usually whoever is cast in Rep 5, which will rehearse and perform at about the same time. The other second years are cast in second year directing productions. The Island cast generally rehearse in the mornings to fit around the Rep 5 afternoon and evening rehearsal schedule. This makes for some very long days for the cast.

On tech day, Tommy always pushes to get the theatre to buy lunch and dinner for the company. We have in the past few years started to buy pizza for dinner, but I don’t think we’ll ever give in on lunch. There are a lot of people to feed, when
you start counting the designers, the run crew, props and costume staffs, etc. The company is given an hour for each meal, which is plenty of time by practical, if not Equity, standards. I’ve ordered pizza from Three Aces on Mass Ave, and convinced House Management to let me take some pitchers of soda from the fountain in the West Lobby. I ordered 8 pies in 2000, and there was none left. It might be worth calling around to see if you can get a better deal and get more food.
COMMUNICATION

PRODUCTION MEETINGS

Production Meetings are usually every Wednesday at 10:30am in the Green Room.

To make it easier to hear, we turn off the drink machines during the meeting. This is done by flipping two breakers in the gold-painted circuit box in the prop shop behind the spray booth. Don’t forget to turn them on again after the meeting, or the soda will get warm and go flat.

The following people generally attend the meetings: Production Manager, Assistant Production Manager, Institute Production Manager (when not in tech or at least when in production), General Manager, House Manager, Technical Director, Stage Supervisor, Lighting Supervisor & Assistant, Sound Supervisor & Assistant, Props Manager, Costume Supervisor, Loeb Tech Director (for HRDC), and Stage Management.

NOTICES

EMAIL

We’ve moved mostly to electronic notices about production meetings, which should go out at least on Tuesday if not on Monday to announce the meeting.

BOX STUFFING

Before email, we used to print out a half-page notice to stuff mailboxes and post on the board outside of the production office. We haven’t done that for several months, and I don’t think anyone’s missed it.

NOTES

The Assistant Production Manager takes notes (minutes) at each production meeting of everything that was said. After the meeting, type them up and give them to the Production Manager to double check, then copy and distribute to each production department and to the other folks who generally attend (PM, APM, IPM, GM, HM, TD, Stage, Lights, Sound, Costumes, Props, Loeb TD, two SM’s). File the APM’s copy with the archived production notes in the file drawer of the APM’s desk.
EMAIL & WEB

WEBSITE
One of the best sources for information about A.R.T. is our website, at http://www.amrep.org

In addition to often being the first place to announce performance schedules, the website contains treasure troves of information about production histories. And since it’s all computerized, it’s easy to search the text for particular shows or designers.

EMAIL ADDRESSES
Since all ART employees are Harvard employees, and ART is part of the Faculty of Arts and Sciences, everyone has email on the FAS system. Most email addresses are someone@fas.harvard.edu, and if you’re sending email from an FAS account (as you usually are) you only need the username.

CELLULAR AND PAGING
Cellular phones and pagers can be leased through the Technology Product Center (http://www.uis.harvard.edu/telecom/wireless_phones/)

Most of their cellular phone plans have a very low monthly fee with no minutes included, and then a relatively high per-minute charge. This works out well for us, since we use the phones very little in most months.

A.R.T. owns two cellular phones, one primarily for EDS and one which lives in the Assistant Production Manager’s desk.

TELEPHONES AND VOICE MAIL

DIRECTORIES
Joe Levy maintains the master ART contact list, which has names, job titles, in-house extensions, email addresses, and most home and mobile phone numbers.

Stage Management will create contact sheets for each show. It’s a good idea to save old contact sheets, since there’s always someone who worked with us once long ago that we’ll need to reach.

Harvard publishes a printed Faculty & Staff Directory and a Student Directory. Both of these contain excellent Harvard maps at the back – save the maps when you recycle old directories.

Harvard directory listings are also available online from the FAS Unix accounts – use the command “ph”.

GETTING OUT
A.R.T. has its own digital phone system within Harvard’s Centrex system.

Internally at A.R.T., it takes 4 digits to reach another ART phone.

Within Harvard, it takes 5 digits to reach another Harvard phone.

From an A.R.T. phone, dialing 9 once gets you out to Harvard’s system. Dialing 9 again gets you an outside line.

Pressing the “OUT” button on an ART phone gets out to the Harvard system, so it only takes one 9 to get an outside line.

Some ART phones are programmed to default to OUT, others to an internal EXTension. If you’re on an OUT programmed phone and need to call internally, pick up and then press EXT for an internal ART line.

Single-line phones are usually on ART extensions, so it will require 2 nines to get an outside line.

LONG DISTANCE
Harvard requires a code for long distance billing. Most ART phones have an LDC button in the upper right corner; this is basically a speed-dial for the Long Distance Code.

To call long distance from Church Street, there should be a code written on the wall near the phone.

There should be a code in one of the speed dial buttons on the phone on the extra desk in the production office, but if not it’s written inside the middle desk drawer.

MAILBOX 8833
The default password for most mailboxes, including all of the production office boxes, is 0000.

The assistant production manager’s extension, 8833, is set up with a call processor, linking it to 8804, to field internship queries. Calls to 8833, when not answered at the phone, are routed to a dummy extension (the call processor) at 7833. To change the outgoing message on 8833’s voicemail, you really need to change 7833. I believe, however, that the recording of your name should still be made on 8833.

Here’s how to change the outgoing message on 7833. It’s very similar to the Rehearsal Hotlines. Log in to 8833 (press the MSG button, then enter the password). Press 3, then 1, then 6, then dial 7833. Press 2 to record a message, then 2 again when you’re finished. Press 6 to hear what you recorded, then 5 to
save the recording, and you’re done. Be sure to mention in the message that callers should press 1 for internships (which will bump them to 8804) and you can also mention that 0 will bring them to the operator.

REHEARSAL CALL HOTLINES

MAINSTAGE REHEARSALS
Log in to mailbox 8848. Press 3, 1, 6, then the mailbox which needs the message (see below for the list). Press 2 to record a message, then 2 again when you’re finished. Press 6 to hear what you recorded, then 5 to save the recording, and you’re done.

Box 1440 is the “cover” message, what people will hear when they call 8811. This box should tell callers which number to press for which show. (That is, the final digit of the show mailboxes). The show mailboxes are 1441, 1442, 1443, and 1444.

INSTITUTE REHEARSALS
These work the same as the mainstage boxes, but the numbers are slightly different. Log in to extension 8818. 1430 is the cover box, and the show boxes are 1431, 1432, 1433, and 1434. Dialing 9 from 8818 will allow callers to leave a message for Institute stage management.

ADVANCED FEATURES & FUNCTIONS

HOW TO MAKE A CONFERENCE CALL ON AN ART PHONE
(If you’re already connected to the first party, you can skip step 1.)

1. Hit EXT (or the button for your extension, which is functionally an EXT button), and dial your number. For an ART extension, dial the 4 digits. For a Harvard extension, dial 9 and the 5 digits. For an outside extension, dial 9, wait, 9 again, then the number.

2. Once that’s connected, hit XFER/CONF. After it buzzes at you, hit another EXT button and dial the next number as before.

3. Once the second person is connected, hit XFER/CONF again, and now you and both parties will be connected.

4. I believe you can continue this for as many EXT buttons as are on your phone.

HOW TO TRANSFER A CALL ON AN ART PHONE
1. Once you’re connected with the first party (the person who wants to be transferred), hit XFER/CONF.
2. Dial the number to which you’d like to transfer the call.

3. Once it’s connected, hit XFER/CONFER again. The two parties are now connected, and you may hang up.