

<b>POLICY NUMBER:</b> 6.9	<b>DATE ADOPTED:</b> Draft Sept/15
<b>POLICY TYPE:</b> Production Job Descriptions	<b>DATE AMENDED:</b>
<b>POLICY TITLE:</b> Set Décor	

## Set Décor

**Décor includes** all set dressing items and processes that assist in determining the setting, mood, and period established by the Set Designer. These may include furniture, drapes, cushions, plants, pictures, books, sculptures, etc. Depending on the set design, this could also include wall and floor treatments (paint, wallpaper, carpeting, even linoleum!)

The Set Décor head is responsible to the Director and must work closely with the Set Designer to ensure the total artistic vision is achieved.

**Responsibilities include** the collection, preparation and/or manufacture of all items *other than hand props*. (A hand prop, or property, is any item that an actor carries on stage or picks up.) There is sometimes overlap between décor items and hand props so collaboration and common sense needs to prevail when deciding who will be responsible for what.

## Planning

1. Read the script thoroughly and research the appropriate period (confirm this with the Director...sometimes they get creative).
2. Meet with the Director and the Set Designer and make a list of all items required (compare lists with Properties person to avoid duplication and missed items). Also determine what will be required as far as wall and floor treatments.
3. *Confirm your budget.* If the budget is inadequate consult with the Producer before exceeding it. Check theatre stock before purchasing any supplies (paint, brushes, stencils, hardware, etc.).
4. For each purchase, complete the *Production Expense* form provided by the Producer. Do this even if you have charged the item to the Theatre account so there is a paper trail for every expense.
5. Meet with Set Construction and Stage Manager to determine when painting can begin, and to schedule work parties around rehearsals. Make sure that your work times are listed on the production schedule, including the website calendar, to avoid double booking.
6. Contact the Coordinator of Volunteers to get names of people who may assist you.
7. Contact volunteers and confirm times with them.

## Working

1. Attend production meetings as required.
2. Start locating items early and make arrangements for their loan, rental or purchase. Keep a detailed list describing each item, its status (bought, rented, loaned), where/how it is to be picked up and later returned, and where it is being stored in the meantime (especially if its decided not to use the item).
3. Provide temporary furniture pieces, as close to the final item as possible, for use during rehearsals.
4. Arrange for a truck to pickup and deliver final, large items, to arrive at the theatre in plenty of time for technical rehearsals.
5. Touch base regularly with the director. Be prepared to replace or alter any item or decor that is not considered suitable. The artistic process is fluid and directors may change their minds as things evolve. This is part of the process.
6. If a business makes a major contribution, discuss with the producer whether it might be offered an “in-kind sponsorship”, and if so, which level of sponsorship. For less major loans or contributions, an individual or a business might be given one or two complimentary tickets.
7. For paint crews, make sure paint is mixed and all supplies are on hand when crew arrives. Have a list prepared of everything that has to be done (including the director’s changes). This will ensure that your crew has a productive shift.
8. Once painting is complete, ensure the shop is cleared of any mess that you or your crew is responsible for. Paint cans must be stored in the cabinet. Set aside samples of any paint used on the set in case touch-ups are needed.
9. For the programme, provide the Producer with the names of all your volunteers, plus any acknowledgements you may need to make.
10. Be present for technical rehearsals and make any necessary adjustments.
11. Take good care of all borrowed items (e.g. antiques should be covered after each rehearsal or performance).

## Performance

When the show opens your work is considered complete until strike. However, if any items are damaged during the run, it is your responsibility to see that they are repaired or replaced. Check with the stage manager daily.

## Strike

1. Arrange for the return of all borrowed items.
2. Store all theatre owned items.
3. If necessary, restore stage floor and walls to black (first check with director/designer of next production, in case they are intending to repaint the floor for their show anyway).

4. Ensure that every crew member who has worked on Set Décor receives a personal thank you for their contribution.
5. Give Thank You cards to all businesses and individuals outside of the Theatre who lent an item. Find out from the producer if there are cards specific to the show. If not, purchase the required number of Thank You cards.

### **Festival Shows**

If the play will be going on to a festival you will need to work with the Stage Manager and Producer to ensure that all set décor items are kept organized and safely stored for travel.