THEATRE SIMPSON
PROP MASTER/DESIGNER PRODUCTION EXPECTATIONS

GENERAL EXPECTATIONS

- **Read the script.**
- **Read the Directorial Design/Conceptual Statement.**
- Create an analysis of the production “requirements” as stated in or implied by the text for the area of design responsibility.
- Produce a "Preliminary Statement of Intent" to share with the design team by the established deadline.
- Schedule and attend a meeting with Producer/Director, area supervisor and other pertinent personnel to review this contract, duties, and the scheduling of your 5-hour-minimum "in-shop" hours.
- Attend and contribute to all design and production and company meetings (including presenting the finished design material to the company as scheduled).
- Perform a minimum of 5 hours per week (in addition to daily meeting, work-calls & rehearsals) working in the shop on appropriate tasks requiring or benefiting from the designer’s direct contribution
- Meet all specified or agreed-upon deadlines and provide all required documentation in a timely fashion as detailed in the Student Documentation Expectations sheet for the corresponding position.
- Communicate with supervisor and/or producer in order to help maintain assigned production budget and follow departmental purchasing and financial policies
- Satisfactorily pursue the completion of the task from initial planning through to final realization.
- Collaborate productively with all members of the production team, taking inspiration and guidance from the director(s).
- Attend and contribute meaningfully to all work-calls, company run through, technical and dress rehearsals and strike.
- Negotiate, publish and observe a schedule of daily meetings with your area supervisor and weekly minimum of 5 hours "shop work."
- Meet specific area expectations detailed below.
- Meet specific deadlines detailed for the project.
- Successfully maintain assigned production budget.
- Meet documentation requirements detailed in Student Documentation Expectations for your area.
- Successfully participate in the screening process leading up to the inclusion of your project in the next annual KCACTF Design & Tech Expo.

PROP MASTER/DESIGNER (specific area expectations)

- Create a Preliminary Prop list through a process of textual examination and conversation with Director, Set Designer, and Stage Managers. Update this document regularly as details change at production meetings, and through Rehearsal Reports.
- Collaborate with Producer, Director(s), and Stage Managers concerning physical needs and challenges. Include Actors in process as necessary.
- Collaborate with Set Designer concerning physical needs of the production. Determine in initial meetings the specifics concerning what direct assistance you will be rendering to the Scenic Designer (especially with respect to set dressing and set props) and what specific elements you will be responsible for including but not limited to: Hand Props, Set Props, and Set Dressing.
- Collaborate with Area Supervisor &/or Area UGA concerning construction schedule, materials selection and budgeting, providing information and documentation in a timely fashion.
- Meet daily with Area Supervisor &/or UGA for the purposes of assessing progress and projecting what actions are required of you to keep the project on track.
- Schedule several opportunities to view run-throughs of the entire play or segments of it before the technical rehearsal process begins.
- Arrange meetings or ‘walk-throughs’ at regular intervals in the process with the Director(s) for the purpose of looking at, discussing and approving/not-approving props in an orderly fashion.
- Meet early following Tech & Dress rehearsals to coordinate "punch lists" of continuing, new and essential tasks and changes necessary for completion of the design.
- Arrange to assist Stage Managers in pulling of Rehearsal Props and Rehearsal Furniture.
- Lead the Area UGA and crew in the process of props acquisition.
- Conduct any research necessary into the appearance of properties.
- Design any properties that must be constructed.
- Identify strategies for property acquisition (stock, purchasing, borrowing, renting, building).

As of April, 2012
• Implement strategies for buying, building, borrowing, renting, or adapting properties from stock.
• Expect to be involved with all aspects of the properties. This may include but is not limited to:
• Locate vendors and other outlets for specific property items and making purchases.
• Undertake the construction, painting or adaptation of specific properties.

DATES AND DEADLINES:
To be determined for each individual project

Signature indicates acceptance of all conditions on this and following page:

________________________________________________       ________________
Student Prop Master/ Designer Signature       Date

As of April 2009
PROP MASTER/ DESIGNER DOCUMENTATION EXPECTATIONS

I. PRELIMINARY RESEARCH (presented at initial or early design meeting)
   • Photographic and other visual materials documenting the appearance or function of any questionable
     property or other element that you researched.
   • Written information.
   • Collages, any other appropriate materials.

II STATEMENT OF INTENT (begins as presented at initial or early design meeting)
   • Mounted separately.
   • To include conceptual and theoretical goals.
   • To include a “late-” or “post-process” assessment portion which articulates how you fared in meeting the
     goals stated in your “Preliminary Statement.”

III PRELIMINARY SKETCHES (presented at early design meeting)
   • Of any property or scenic element that you were responsible for researching and/or constructing.
   • Showing progression from the initial sketch.

III PROPERTIES LISTS  
   (presented at early design meeting and updated iterations regularly during process)
   • Including all properties identified through textual analysis and/or conversation with the director and/or added
     through rehearsal reports.
   • Have copies of all iterations from preliminary through final props list.

IV PROPERTIES ACQUISITION FLOW-CHART: 
   (early version presented at early design meeting & updated regularly during process)
   • Including all hand props, set props, and set dressing articulated in the Properties Lists.
   • Documenting the source for each, personnel responsible for each, and charting the various stages of
     completion of each prop.

V PROPERTIES PRESET AND FLOW LISTS AND/OR CHARTS:
   • Include all hand props, set props, set dressing and any scenic elements charged to props run.
   • Documenting preset location of each item.
   • Identifying any alternate location for any items not returned to their preset location.
   • Articulating any hand-offs or property personnel involved in the moving or resetting of any properties or set
     elements charged to props.
   • Detailing any pre-show preparation, and testing of any props
   • Detailing any post-show storage, testing or maintenance of any props.

VI DESIGN ELEVATIONS
   • Include all elements that you designed.
   • In 1/2” scale (or larger as necessary).
   • Include all necessary dimensions.

VII VISUAL PRODUCTION (some elements not to be included in Lobby Display)
   • Prints, slides, or both of elements that you constructed
   • Showing process at various stages from raw materials through completion, and photographs of the prop(s) in
     use in the production.
   • Appropriately mounted or displayed.

Note:  
   • All Materials must be labeled with: Title of Production, Act and Scene, and Designer’s name.
   • All Materials must be presented at final design meeting and at designated company meetings (except as
     noted).
   • Students will produce this material in 2 “phases”
     • The first phase will be on display for the theatre-going public during the production.
     • The second phase will be a process leading toward display at KCACTF Design & Tech Expo
   • Displays should be securely but non-destructively mounted on panels and may be up to 48” x 48” in size
     plus a notebook or model
   • See also, details at www.kcactf5.org

As of April, 2012