GENERAL EXPECTATIONS:

- Read the script
- Read the Directorial Design/Conceptual Statement.
- Produce a “Preliminary Statement of Intent” to share with the design team.
- Schedule and attend a meeting with Producer, 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 daily & weekly work requirements detailed below.
- Meet specific area expectations detailed below:
- Meet specific deadlines detailed for the project.
- 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 KCACF Design & Tech Expo.

SCENIC DESIGNER (specific area expectations)

- Create a “Needs” list through a process of textual examination and conversation with Director(s), other Designers, and Stage Managers. Update this document regularly as details change at production meetings, and through Rehearsal Reports.
- Collaborate with Director(s), Technical Director(s) and Stage Manager(s) concerning physical needs and challenges. Include Actors in process as necessary.
- Collaborate with the Prop Master/Designer on all properties. Determine early which projects will involve the Prop Master/designer assisting you, which s/he will be responsible for (especially including hand props, but also including any set dressing & set props), and which will involve you providing assistance to the Prop Master/Designer.
- Collaborate with Area Supervisor and/or UGA concerning construction schedule, materials selection and budgeting, providing information and documentation in a timely fashion.
- Meet daily with Area Supervisor and/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.
- Meet early following Tech & Dress rehearsals to coordinate “punch lists” of continuing, new and essential tasks and changes necessary for completion of the design.
- Expect to be involved with all artistic aspects of the setting. This may include but is not limited to:
  - Assisting the Prop Master/Designer & crew in selecting & placing set props & dressing.
  - Mixing paint & leading the set crew in painting, texturing and otherwise finishing the scenery.
  - Drawing complicated profile elements & layouts.

DATES AND DEADLINES:

To be determined for each individual project

As of February, 2011
Signature indicates acceptance of all conditions on this and following page:

___________________________________________________       ________________
Student Scenic Designer Signature                          Date

As of April 2009

As of February, 2011
STUDENT SCENIC DESIGNER DOCUMENTATION EXPECTATIONS

I. PRELIMINARY RESEARCH (presented at initial or early design meeting)
   • Photographic and other visual materials.
   • Written information.
   • Collages, any other appropriate materials.

II PRELIMINARY SKETCHES (presented at early design meeting)
   • Three or more.
   • Showing progression from the initial sketch.

III GROUND PLAN(S)

IV DESIGN ELEVATIONS:
   • Include all scenery.
   • In 1/2” scale.
   • Include all necessary dimensions.

V SECTION VIEW
   • Include auditorium, setting, and other architectural features of stage.

VI RENDERS OF THE SETTING:
   • In the medium of designer’s choice:
     Renderings:
     • 1/2” scale accurate color perspective.
     • No larger than 24 x 36 inches.
     Production models:
     • In uniform 1/2” scale.
     • Painted as intended for scenery.
     • Include scale figure(s).
     White models:
     • In a uniform 1/4” scale.
     • Must be accompanied by complete painter’s elevations.
   • Suitably displayed (matted, mounted, under acetate, etc...not framed).

VII PAINT ELEVATIONS:
   • For all units (except if 1/2” model is used).
   • In 1/2” scale.
   • Must represent the intended (and realized) final painting.

VIII STATEMENT OF INTENT
   • Mounted separately.
   • To include conceptual and theoretical goals as expressed in “Preliminary Statement”.
   • To include a “late-“ or “post-process” assessment portion which articulates how you fared in meeting the goals
     stated in your “Preliminary Statement.”

IX VISUAL PRODUCTION EVIDENCE (not included in Lobby Display)
   • At least two slides (more as necessary).
   • Several prints (8”x 10”) appropriately mounted and, in at least some cases, showing the scenic design in use in
     the production. Care should be taken to make sure that lighting is established for photos in such a way that
     the set design is prominently featured, clearly visible and at least approximate to the actual look in the
     production.

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 (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 February, 2011