



SET CONSTRUCTION

(as of March 8, 2018) Dave Hitchcock, Bronwyn Taylor

The Set Construction Lead (may be shared between two people) is responsible for ensuring the set is built to the satisfaction of the Set Designer and, ultimately, the Director. This requires close cooperation with several other members of the production team.

Responsibilities of the Set Construction Head can be divided into 4 major areas:

- Set Administration
- Set Design
- Set Construction
- Set Strike

SET ADMINISTRATION

- Book/confirm construction dates (currently Sunday pm, Tuesday pm, and Friday am) with the Church Secretary.
- Create a set construction schedule, showing the dates that set construction will take place, and which regular dates are not available for set construction/painting.
- Contact possible set builders and provide them with a copy of the schedule. They are notified of any changes during the construction period.
- Provide names and contact information (emails) of construction crew to Producer as early as possible and provide names of construction crew for the program.
- Ensure that members of the construction crew are aware of Meet & Greet, performance dates, comp tickets, after-show party, strike etc.
- Discuss the anticipated set construction completion date with the Director/ Producer, certainly prior to the Technical Rehearsal.
- Ensure that set construction starts early enough for it to be completed on time. It normally starts after the strike of the set from the previous production, or 2 months prior to the opening for the first show of the season.
- Determine set construction budget in consultation with the Producer. Notifies the Producer, as early as possible, of any expected budget overrun during construction.
- Attend regular production meetings to report on progress, challenges and learn of special/specific needs relating to set construction.



- Liaise with the Stage Manager for any changes required to the set during the rehearsal period.
- Liaise with the Church Secretary to ensure that the stage is appropriately “left” or “prepared” for any other users of the stage: e.g. Church bazaars, Performing Arts Festival etc.
- Once the set is completed, before the Dress Rehearsal, ensure that the borders are in good order and the wings are swept and cleared of extraneous materials and tools.
- Provide tips, “lessons learned” etc. regarding set construction for this production at the post-mortem/post-production meeting.

SET DESIGN

- Ensure the set design drawings are available. Liaise with the Set Designer for any special design dimensions or details, if not clear from the drawings.
- Understand the design of any particular special or complicated set pieces that may be required.
- Liaise closely with the Set Designer to ensure that the set is constructed in accordance with the design and incorporates any required changes during the construction period.
- Discuss any “challenges” with the set design/building during construction with the Set Designer and/or Director in order to find a solution.

SET CONSTRUCTION

- Purchase (or arrange purchase) of any necessary construction supplies; present receipts to the Producer in a timely fashion for reimbursement.
- Tape the set design on stage floor before rehearsals begin.
(Also in SM jobs)
- Assign appropriate tasks to the set building crew.
- Cooperate closely with Set Décor to let them know when the set is ready for painting to start; may be done before all construction has been completed.
- Liaise with Costumer for required hooks in wings for quick costume changes.
- Liaise with Lighting Designer for any braces required to hang lights on stage.
- Responsible for unlocking the hall door at the start of a set construction session. At the end of each session, ensure that the stage is cleared and swept, the set is safe for rehearsing, the hall floor is swept, all lights and taps are off, the kitchen is clean and all doors are locked.



- Arrange for any props, furniture etc., being used during the rehearsal period to be adequately protected during set construction and painting.
- Liaise with Props re the requirements for props table(s), shelves etc. in the wings.

SET STRIKE

- Arrange (with the Producer) for the date and time of the strike. This is normally the Monday evening following the final Sunday performance.
- Invite/encourage set construction crew, cast and other members of the production team to participate.
- Supervise the strike and ensure crew wears safety gear, as appropriate (hard hats, gloves, safety goggles).
- Decide on storage of any parts that are to be kept.
- Decide on which bits are to be discarded.
- At the end of the strike, ensure that the stage is swept and empty, with all flats securely roped against the stage walls.