

PROPERTIES MANAGER: JOB DESCRIPTION

PROFILE

The Properties Manager contributes to the Director's *production concept* by obtaining all items used by actors on stage except costumes, organizing these, and ensuring that actors have what they need during rehearsals and all performances. Both properties and the Property Manager are both commonly just called "props".

Props begins early in rehearsals and finishes after the Strike when all props have been put away or returned.

RESPONSIBILITIES

- acquiring or creating all properties needed for the production;
- maintaining an inventory of props;
- establishing a props table backstage;
- communicating the procedures for props to the actors;
- returning or storing props after the production.

SKILLS REQUIRED

- initiative
- creativity
- communication skills
- attention to detail
- ability to work with and motivate people.

WORKS WITH:

- Producer
- Director
- Stage Manager
- Set Designer
- Costume Head
- Props Assistants

TASK TIMELINE

The following checklists outline the specific tasks of the Properties Manager during the various stages of the production.

Note that these tasks are not necessarily in chronological order. It is important to read over the timeline in advance and plan ahead to ensure that tasks are completed on time.

PRE-PRODUCTION PLANNING

Done	Task	Resources in Handbook
Preparation		
	<ul style="list-style-type: none"> read the script several times and develop a Props Plot. Make notes on <i>Properties*</i> ("props") (see <i>Glossary for definitions of terminology</i>) required. 	<ul style="list-style-type: none"> Props Plot: Script Analysis, p. 140
	<ul style="list-style-type: none"> based on the Director's <i>production concept</i>, make a detailed description of props to be acquired, noting style, colour, size, etc. 	
	<ul style="list-style-type: none"> attend production meetings to find out the production schedule. 	
	<ul style="list-style-type: none"> determine how many Props Assistants are required to manage props during rehearsals and during the <i>run</i> and arrange with the Producer to find them. Give their names to the Producer for the program. 	
Obtaining Properties		
	<ul style="list-style-type: none"> obtain pictures, drawings, color swatches, etc. and consult with the Set Designer regarding choices. 	
	<ul style="list-style-type: none"> with Props Assistants, investigate the availability of props: <ul style="list-style-type: none"> pull from inventory at Firehall, "the farm", or Campbell Street borrow from individuals (consider an <i>eBlast</i> to members and volunteers) borrow from charity shop (e.g., Beyond the Blue Box) adapt something make unusual items buy used or buy cheap! 	Props Inventory from Jennie Ryan: jennieryan@icloud.com 905-753-2033
	<ul style="list-style-type: none"> decide how special or unique items will be made or acquired, and arrange for this to be done. Check references in the library or online for tips. 	
	<ul style="list-style-type: none"> if props must be purchased, find out what the budget will allow. 	
	<ul style="list-style-type: none"> assign specific items to appropriate assistants. Make them aware of all deadlines and purchasing system, rentals, insurance, damage deposits, etc. 	



	<ul style="list-style-type: none"> maintain accurate records of all props, where each came from, and how each will be dealt with after the <i>Strike</i>. Submit names of significant contributors to the producer for acknowledgement in the program 	<ul style="list-style-type: none"> Props Record, p. 141
	<ul style="list-style-type: none"> coordinate with Costume Head to decide which costumes will be handled as props (e.g., a coat that the actor removes from a closet on stage and then puts on). 	
	<ul style="list-style-type: none"> get separate receipts for all expenses (no personal items mixed in). Submit itemized Expense Forms, with all receipts attached, to the Producer for reimbursement. Receipts cannot be reimbursed unless they are attached to an itemized Expense Form which separates cost from HST. 	<ul style="list-style-type: none"> Production Expense Form, p.143 Cheque Request Form p. 144

DURING REHEARSAL PERIOD

Rehearsals		
	<ul style="list-style-type: none"> attend the rehearsals when asked to by the Stage Manager. 	
	<ul style="list-style-type: none"> provide rehearsal props that can be used during early blocking rehearsals. 	
	<ul style="list-style-type: none"> store props between rehearsals on shelf unit assigned to the production or cover props table. Do not leave props out and do not touch props for another production. 	
	<ul style="list-style-type: none"> assist Stage Manager in setting up rehearsal props table with rehearsal props. After blocking, props table should be located at entrance/exit where the props are required. Sometimes tables might be needed on both sides. 	
	<ul style="list-style-type: none"> when props are complete, prepare the props table cover with paper and make the <i>map</i> by marking and labelling spaces where each prop will be placed for quick access by actors always place props in their assigned places on the map to make it easy to check that props are complete. 	
	<ul style="list-style-type: none"> remember that Actors are responsible for taking carried props from the props table and for returning them to the table if they carry them off, unless there is a <i>quick change</i>. 	
	<ul style="list-style-type: none"> determine whether you will <i>Set and Strike</i> props at scene change and create a Props Script to be used during the performances. Ask ASM for Props Cues if required mid-scene; e.g., a character runs off stage in a <i>quick change</i> to get something and runs back on. 	<ul style="list-style-type: none"> Props Script, p. 142
	<ul style="list-style-type: none"> for productions with many props, assign responsibilities to 2 or more props assistants. Ask the Producer for Props Assistants if necessary. 	<ul style="list-style-type: none"> Props Script, p. 142



	<ul style="list-style-type: none"> • as soon as possible provide actual props as needed for rehearsals. 	
Move-In		
	<ul style="list-style-type: none"> • develop a performance shift schedule to ensure there are enough props assistants for each performance. 	
	<ul style="list-style-type: none"> • arrange for pick-up and delivery of all props to arrive at theatre at an appropriate time. It is better to use your own vehicle and not Stevenson's. 	
	<ul style="list-style-type: none"> • attend the "Build" to ensure that the properties table(s) is set up exactly as planned. Transfer "map" to the table and place props on the map. Post Props Script on the wall. Ensure sufficient work light is available. 	

HELL WEEK - THE FINAL WEEK OF REHEARSALS

Technical rehearsals		
	<ul style="list-style-type: none"> • rehearse efficient scene changes according to Props Script: <ul style="list-style-type: none"> ○ plan routes and finalize co-ordinated roles of each Props Assistant ○ prep baskets or trays for setting props in advance ○ work rapidly but safely ○ stay out of the way of actors during entrances and exits ○ share wings with Dressers ○ stick to same procedure for all performances to ensure no prop is missed. 	<ul style="list-style-type: none"> • Properties Script, p. 142
	<ul style="list-style-type: none"> • attend the full run-through and subsequent dress rehearsals as required. Be prepared to change any item that is not considered suitable by the set designer or director. 	
	<ul style="list-style-type: none"> • with the assistant stage manager, establish safe and efficient procedures for getting props to Actors who exit to get something and re-enter the stage. 	
	<ul style="list-style-type: none"> • update the Props Script as required. 	

THE RUN

Performances		
	<ul style="list-style-type: none"> • arrive at least an hour before curtain time, to check the props table and assist Actors in checking their props. 	
	<ul style="list-style-type: none"> • set props on stage for opening scene according to the Props Script. (This is often done after final curtain to prepare for next performance.) 	



	<ul style="list-style-type: none"> • between scenes, set and strike props according to the props script. (This may be done with Set Dressers). 	
	<ul style="list-style-type: none"> • ensure that actors have picked up carried props as required for entrances by prompting, if necessary. 	
	<ul style="list-style-type: none"> • ensure that Actors return props to the props table. 	
	<ul style="list-style-type: none"> • check props table before leaving each night and ensure that props are secure. 	
THE STRIKE		
	<ul style="list-style-type: none"> • immediately after the final curtain, remove all props from the table and pack for removal. Transport them in your own vehicle, if possible. 	
	<ul style="list-style-type: none"> • arrange for return, disposal or storage of all items within 1 week. 	
	<ul style="list-style-type: none"> • update the Props Inventory with new items obtained for this show.. 	Props Inventory with Jennie Ryan.



CHEQUE REQUEST FORM

Date		<i>For office use</i> <i>Cheque #</i>
Requested by		
Payable to	Name	
	Address	
	Telephone	
Production <i>(if applicable)</i>		
Details	(attach and itemize receipts)	
Date needed		
Amount		
Signature		

Please submit with receipts attached behind to the Producer.