

## SET CONSTRUCTION HEAD: JOB DESCRIPTION

### PROFILE

It is the responsibility of the Set Construction Head to see that all physical elements of the set (not props or set décor) are completed according to the set designer's specifications and built on the stage by the final week of rehearsals.

Northumberland Players has a set construction workshop, called the 3rd Space, equipped with tools, an extensive inventory of flats and set pieces, and a large, eager, and skilled construction crew.

*Set construction begins with early production meetings and ends when the set is built and finished on stage.*

### RESPONSIBILITIES

- recruits a set construction crew for the production
- supervises construction of the set according to the design provided by the set designer
- supervises the *Build* of the set on the stage
- assists with *Strike* and storage of the set after the completion of the production
- consults with set designer and producer on all aspects of design, budget and deadlines

### SKILLS REQUIRED

- knowledge of set construction
- ability to read plans and scale models
- knowledge of shop safety
- knowledge of 3rd Space inventory and tools
- attention to detail

### WORKS WITH

- Set Designer
- Producer
- Set Dresser
- Set Painters
- 3rd Space Manager

## TASK TIMELINE

The following checklists outline the specific tasks of the set construction head 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.

### PLANNING THE SET CONSTRUCTION

Done	Task	Resources in Handbook
Preparation		
	<ul style="list-style-type: none"> <li>• meet with the set designer to discuss the concept for the set and the feasibility.</li> </ul>	
	<ul style="list-style-type: none"> <li>• obtain satisfactory floor plan and working drawings from the Set Designer, and become familiar with their expectations. Ensure that designs fit the available space and allow for clear area in front of seats at Firehall. Suggest any changes that are required for set to be practical.</li> </ul>	
	<ul style="list-style-type: none"> <li>• attend first production meeting to find out the production schedule and timelines, and subsequent meetings to report progress.</li> </ul>	
	<ul style="list-style-type: none"> <li>• recruit the set construction crew that is needed. Determine the frequency of work parties and number of people needed to have construction finished by due date. Use the volunteer list to include new volunteers and spread the workload.</li> </ul>	
	<ul style="list-style-type: none"> <li>• allocate jobs and give detailed explanation of jobs to those in the work party. Give their names to the producer for the program.</li> </ul>	

### CONSTRUCTING THE SET

Set Construction		
	<p>Attend a <b>working production meeting</b> of all team leaders to ensure that:</p> <ul style="list-style-type: none"> <li>– plans for set design, set décor, costumes are all consistent with the Director’s Production Concept;</li> <li>– <i>set designs are reasonable and feasible within the timeline, workload and resources of the <u>Set Construction Team</u></i> ;</li> <li>– plans fall within the budget. Added costs should be met by savings elsewhere if possible. Remind everyone to “Reduce and Re-use” wherever possible.</li> <li>– dates for move-in, build, fittings, painting, lighting hang, etc. are scheduled.</li> </ul> <p>Attend additional meetings as required to share progress among all areas of the production.</p>	

	<ul style="list-style-type: none"> <li>– to assist the Set Designer with construction plans, check the sizes and availability of standard flats, window flats, and door flats stored at the 3rd Space. Determine which set pieces are available and which need to be constructed. It is easier and less expensive to use standard flats wherever possible.</li> </ul>	<ul style="list-style-type: none"> <li>• Inventory of 3rd Space</li> </ul>
	<ul style="list-style-type: none"> <li>• obtain the detailed <b>maquette</b> from the set designer</li> </ul>	
	<ul style="list-style-type: none"> <li>• prepare a materials list: lumber, hardware, unique materials, paint etc. and arrange for their pick up or delivery. <b>Support local businesses such as Rona, a 2018-2019 sponsor</b>, if possible. We have an account at Rona.</li> </ul>	
	<ul style="list-style-type: none"> <li>• as pieces are completed, inform the Set Designer or Set Painters so that they can be painted, etc.</li> </ul>	
	<ul style="list-style-type: none"> <li>• submit the names of the set construction crew and the set builders to the producer to include on the program.</li> </ul>	
	<ul style="list-style-type: none"> <li>* 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.</li> </ul>	<ul style="list-style-type: none"> <li>• Production Expense Form, p. 124</li> <li>• Cheque Request Form p. 125</li> </ul>

Shop Safety		
	<ul style="list-style-type: none"> <li>• working at the 3rd Space, ensure that the construction crew uses safe construction methods, operation tools safely, and cleans up after each work call.</li> </ul>	<ul style="list-style-type: none"> <li>• Construction Safety, p.12</li> </ul>
	<ul style="list-style-type: none"> <li>• ensure that all tools and supplies are kept in good condition and returned to the proper place. Report any real problems to the 3rd Space Manager.</li> </ul>	

The Build		
	<ul style="list-style-type: none"> <li>• with the producer, arrange for the removal of the set pieces from the 3rd Space to the venue.</li> </ul>	
	<ul style="list-style-type: none"> <li>• ensure that Set Builders will be available to assemble the set on the stage on <i>Move-in</i> day.</li> </ul>	
	<ul style="list-style-type: none"> <li>• at the Best Western, the stage must first be assembled on the ballroom floor, levelled, and clamped underneath.</li> </ul>	

	<ul style="list-style-type: none"> <li>• supervise and direct the building of the set on the stage in compliance with safety procedures. Crew must wear safety hats and boots when working on stage. Give a list of those Set Builders present to the Producer for the program.</li> </ul>	
	<ul style="list-style-type: none"> <li>• install black safety bumpers, safety railings, and other safety requirements around stage.</li> </ul>	
	<ul style="list-style-type: none"> <li>• with Stage Manager, conduct a safety checklist of the stage and backstage.</li> </ul>	
	<ul style="list-style-type: none"> <li>• attend technical rehearsals in case there are problems to be solved.</li> </ul>	
	<ul style="list-style-type: none"> <li>• make any changes to the set requested by the Director or the Stage Manager.</li> </ul>	

### **STRIKING THE SET**

The Strike		
	<ul style="list-style-type: none"> <li>• In advance, with the Producer, Set Designer, and Stage Manager, organize the dismantling and the removal of the set to the 3rd Space.</li> </ul>	
	<ul style="list-style-type: none"> <li>• at the Best Western, the stage must also be dismantled for storage.</li> </ul>	
	<ul style="list-style-type: none"> <li>• at the Firehall, the stage area is to be swept clean and washed.</li> </ul>	
	<ul style="list-style-type: none"> <li>• at the 3rd Space, determine what pieces will be saved and store them for future use. Dismantle and dispose of pieces that will not be stored.</li> </ul>	
	<ul style="list-style-type: none"> <li>• update the inventory.</li> </ul>	<ul style="list-style-type: none"> <li>• Inventory of 3rd Space</li> </ul>

**CONSTRUCTION SAFETY**

(To be posted)

1. Wear clothing suitable for work: long pants, short or long-sleeved shirt, hard toe, hard-sole shoes. Do not wear oversized clothes as they will get caught in power equipment.
2. Tie back long hair.
3. Don't wear jewellery.
4. Don't operate a tool unless you have been trained and are giving it your total attention.
5. Keep the work space clean. This will prevent accidents.
6. Know where the first aid kit is kept.
7. When working with materials which emit dust or fumes, make sure the area is well ventilated and that you wear the appropriate mask.
8. Rope safety – any rope that is bearing a load - inspect for use wear which include signs of abrasion, cuts, gouges, worn or broken fibres, discolouration, kinks or twists.
9. When spray painting remember that paint is atomized and this can be a serious health hazard. Work outside, wear a mask and dispose of spray cans properly.
10. Wood dust can react to static electricity and cause a potential for an explosion.
11. Wear hard hats when working on stage.

**PRODUCTION EXPENSE FORM**

Production: \_\_\_\_\_ Producer: \_\_\_\_\_

Name: \_\_\_\_\_ Date Submitted: \_\_\_\_\_

<b>Date</b>	<b>Vendor</b>	<b>Items</b>	<b>Production</b>	<b>Budget Category</b>	<b>Cost (- HST)</b>	<b>HST</b>	
					Subtotals		
						Total	

Please attach all receipts behind this form.

Date Submitted to Treasurer: \_\_\_\_\_

Producer's Signature \_\_\_\_\_



**CHEQUE REQUEST FORM**

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

Please submit this form, with receipts attached behind, to the treasurer.