

INTENTION- This document sits along a contract to clarify what is expected of a **Set and Costume designer** for a mid to full scale production with notes to include variations for touring and educational institutions.

Created in conjunction with SBT, White Card collective and Equity members

This document sits along a contract that includes details of an agreed budget and dates of engagement. The designer should have full knowledge of available staff and outline of production parameters at this point. No work should start till first payment is received.

The following work will then be undertaken by the **Set and Costume Designer**:

1. Read and analyse script. Paper scripts should be provided by producers when requested in a timely fashion.
2. Start visual and historical research.
3. Visit venue/space.
4. Collate venue information provided by the producer and production manager to be considered when creating the set and costume design (for tours, all venues). Relevant information for the designer to complete this work will be delivered in a timely fashion by the producer.
5. Build model box of venue or collect one provided by the venue, the latter being preferable. It should be considered that not all projects require a model box be essential.
6. Create initial design ideas for discussions with director / fellow creatives where appropriate.
7. **GREEN BOOK:** As an industry, we must do more to help the environment. We will endeavour to take on this challenge however it must be acknowledged it requires more time which relevant fees and deadlines should reflect. Ideally work should begin by understanding what is available from stock and how elements can have a future life.
8. Meet with the LD prior to the white card to discuss lighting. Potential practicalities, special fx or unusual requirements.
9. Develop preliminary design idea and prepare for preliminary model presentation. Create documentation for sharing with the full team of creatives and production. This could include but is not restricted to: preliminary (sketch) model, initial ground plan and section, costume references or initial breakdown, initial props list, initial colour schemes or sketches for painters. It is understood that these are all subject to change.
10. Make any amendments required following the preliminary model presentation. The production manager and producer should cost the preliminary set designs and the Costume Supervisor/Head of Wardrobe/Production Manager should cost the costume designs, both in good time to finalise the designs. The designer should be made aware of any changes required in good time for any redesign requests to be implemented.
11. Interim meetings with the director, between preliminary and final design presentation.
12. Finalise the design. Create supporting documentation for this. This could include but is not restricted to final model, final costume drawings, costume breakdown, props list, props references (especially if there are makers) ground plan, section, technical drawings of any build elements, scenic references. Measurements of the cast should be made available to the designer at the earliest opportunity.
13. Meet with production team members to assist in design realisation. This should be scheduled in collaboration with all teams and in good time. Minimum 48 hours' notice. This could include set builders, scenic artists, costume supervisor, costume buyers, costume makers, prop makers, prop buyers, stage management. The production manager should assist with this, or the designer is free to arrange work with departments directly.
14. If relevant, supply revisions for competitive bids for scenery or property suppliers mutually satisfactory to the producer and set designer.
15. Present design to the cast during rehearsals, at a time chosen to suit the rehearsal process. Be available to communicate with stage management regarding the mark up and any relevant rehearsal props that may be a priority. This could be done in advance dependent on SM Team's availability.
16. Attend rehearsals where appropriate and possible. It is understood that a designer cannot be at workshops / fittings and attend rehearsals at the same time.
17. Attend weekly production meetings.
18. Attend all relevant costume fittings. Feedback information where relevant. The number of fittings is dictated by the scale of the production.
19. Design and approve props and furniture with stage management / props which could include attending shopping trips when required. This should be planned and agreed in advance. Minimum of 48hours notice.
20. Make relevant trips to hire houses or to shop with the costume supervisor / buyer if required. This should be planned and agreed in advance. Minimum of 48hours notice.

21. Approve hairstyles and/or selection of wigs, hairpieces, moustaches, beards, prosthetics, and special make-up in collaboration with the WHAM department or with the performer if a relevant professional has not been engaged.
22. Respond to rehearsal notes and communicate with relevant team members regarding any changes to the design or new requirements as they arise from the rehearsal room.
23. Check and sign off aesthetic elements as they are completed by relevant workshops.
24. **Should a Designer be making any elements of the production on their own, this should have been contracted and paid for accordingly. It cannot be assumed that a set and costume designer make any element or provide materials for the production unless discussed in advance with the production manager or producers at point of hiring.**
25. Liaise with the director regarding set, props, and costumes in rehearsals as the production develops. Assist in setting positions of furniture, scenery (if changed from the original design).
26. Attend final rehearsal runs.
27. Attend technical rehearsals – unless affected by previously agreed N/A days with all relevant team members in advance.
28. Attend get in / fit up (of venue 1 if on tour. If required at more venues this should be agreed at point of hiring).
29. Attend LX Plotting should the designer wish and be available. Attendance should not be assumed.
30. Attend technical rehearsals. Note and action accordingly.
31. Attend Dress rehearsals. Note and action accordingly.
32. Attend Previews (amount of preview performances to attend to be agreed in advance with full production and creative team members). Note and action accordingly.
33. Attend opening / press night.
34. Whilst an original production runs for its initial term, follow show reports and reply if and when required to discuss a specific design related issue.
35. Should any additional work be required beyond what is listed in the original job description and post press, a new contract and fee should be negotiated. For example re-casting, show extensions, tour adaptations.

EDUCATIONAL INSTITUTION SPECIFICS

1. As Set and Costume Designer, whilst carrying out this role or responsibility, it is understood an element of teaching will take place. This is by way of sharing experience and knowledge. There is no expectation of using specific teaching techniques.
2. Design elements may need further adjustment to consider students availability and their skill sets for creating aspects of the designs.

INTENTION : This document sits along a contract to clarify what is expected of a **Set Designer** for a mid to full scale production with notes to include variations for touring and educational institutions.

Please delete elements and see additional notes in the appendix to include where applicable.

Created in conjunction with SBTD, White Card collective and Equity members

This document sits along a contract that includes details of an agreed budget and dates of employment. The designer should have full knowledge of available staff and outline of production parameters at this point. No work should start till first payment is received.

The following work will then be undertaken by the **Set Designer**:

1. Read and analyse script. Paper scripts should be provided by producers when requested in a timely fashion.
2. Start visual and historical research.
3. Visit venue/space.
4. Collate venue information provided by the producer and production manager to be considered when creating the set design (for tours, all venues). Relevant information for the designer to complete this work will be delivered in a timely fashion by the producer.
5. Build model box of venue or collect one provided by the venue, the latter being preferable. It should be considered that not all projects require a model box and this should be clarified at the earliest possible opportunity.
6. Create initial design ideas for discussions with director / fellow creatives where appropriate.
7. **GREEN BOOK**: As an industry, we must do more to help the environment. We will endeavour to take on this challenge however it must be acknowledged it requires more time which relevant fees and deadlines should reflect. Ideally work should begin by understanding what is available from stock and how elements can have a future life.
8. Meet with the Light Designer prior to the preliminary design meeting to discuss lighting. Potential practicalities, special fx or unusual requirements.
9. Develop design ideas and prepare for preliminary model presentation. Create documentation for sharing with the full team of creatives and production. This could include but is not restricted to: preliminary / sketch model, initial ground plan and section, initial props list, initial colour schemes or sketches for painters. It is understood that these are all subject to change.
10. Make any amendments required following the preliminary model presentation. The production manager and producer should cost the preliminary design in good time to finalise the designs. The designer should be made aware of any changes required in good time for any redesign requests to be implemented.
11. Interim meetings with the director, between preliminary and final design presentation.
12. Finalise the design. Create supporting documentation for this. This could include but is not restricted to: final model, props list, props references (especially if there are makes) ground plan, section, technical drawings of any build elements, scenic references.
13. Meet with production team members to assist in design realisation. This should be scheduled in collaboration with all teams and in good time, 48hours notice minimal. This could include set builders, prop makers, prop buyers, stage management. The production manager should assist with this, or the designer is free to arrange work with departments directly.
14. If relevant, supply revisions for competitive bids for scenery or property suppliers mutually satisfactory to producer and set designer.
15. Present design to the cast during rehearsals, at a time chosen to suit the rehearsal process. Be available to communicate with stage management regarding the mark up and any relevant rehearsal props that may be a priority. (This could be done in advance dependent on SM Team's availability.)
16. Attend rehearsals where appropriate and possible. It is understood that a designer cannot be at workshop meetings and attend rehearsals at the same time.
17. Attend weekly production meetings.
18. Design and approve props and furniture with stage management / props which could include attending shopping trips when required. This should be planned and agreed in advance. Minimum of 48hours notice.
19. Respond to rehearsals note and communicate with relevant team members regarding any changes to the design or new requirements as they arise from the rehearsal room.
20. Check and sign off aesthetic elements as they are completed by relevant workshops. **Should a Set Designer be making any elements of the production on their own, this should have been contracted and paid for accordingly.**

It cannot be assumed that the Set Designer make any element or provide materials for the production unless discussed in advance with the production manager or producers at point of hiring.

21. Liaise with the director regarding set elements and props, in rehearsals as the production develops. Assist in setting positions of furniture, scenery (if changed from the original design).
22. Attend final rehearsal runs.
23. Attend technical rehearsals – unless affected by previously agreed N/A days with all relevant team members in advance.
24. Attend get in / fit up (of venue 1 if on tour. If required at more venues this should be agreed at point of hiring).
25. Attend LX Plotting should the designer wish and be available. Attendance should not be assumed.
26. Attend technical rehearsals. Note and action accordingly.
27. Attend Dress rehearsals. Note and action accordingly.
28. Attend Previews (amount of preview performances to attend to be agreed in advance with full production and creative team members). Note and action accordingly.
29. Attend opening / press night.
30. Whilst a production runs for its original term, follow show reports, and reply if and when required to discuss a specific set design related issue.
31. Should any additional work be required beyond what is listed in the original job description and contract beyond the opening night this will be subject to a new contract and further fee. For example, re-casting, show extensions, tour adaptations.

EDUCATIONAL INSTITUTION SPECIFICS

1. As Set Designer, whilst carrying out this role or responsibility, it is understood an element of teaching will take place. This is by way of sharing experience and knowledge. There is no expectation of using specific teaching techniques.
2. Design elements may need further adjustment to consider students availability and their skill sets for creating aspects of the designs.

INTENTION: This document sits along a contract to clarify what is expected of **Costume Designer** for a mid to full scale production with notes to include variations for touring. Please delete elements and see additional notes in the appendix to include where applicable.

Created in conjunction with SBT, White Card collective and Equity members

This document sits along a contract that includes details of an agreed budget and dates of employment. The designer should have full knowledge of available staff and outline of production parameters at this point. No work should start till first payment is received.

The following work will then be undertaken by the **Costume Designer**:

1. Read and analyse script. Paper scripts should be provided by producers when requested in a timely fashion.
2. Start visual and historical research.
3. Create initial design ideas for discussions with director / fellow creatives where appropriate.
4. **GREEN BOOK:** As an industry, we must do more to help the environment. We will endeavour to take on this challenge however it must be acknowledged it requires more time which relevant fees and deadlines should reflect. Ideally work should begin by understanding what is available from stock and how elements can have a future life.
5. Develop preliminary design ideas and prepare for preliminary model / preliminary design presentation stage. Create documentation for sharing with the full team of creatives and production. This could include but is not restricted to: colour schemes/sketches or outline sketches with examples of materials for each costume including ornaments and detail, a costume plot, complete sketches or representations necessary for execution of costumes including all accessories.
6. The preliminary design should be costed by the Costume Supervisor/Head of Wardrobe/Production Manager in good time to finalise the designs.
7. Make any amendments required following the preliminary design delivery and costing. The production manager and producer should make the designer aware of any changes required in good time for changes to be made. This process takes time.
8. Interim meetings with the director, between preliminary and final design presentations.
9. Finalise the design. Supply specifications for makers (if applicable) to make, sew, construct/and or paint costumes and costume accessories and approve the fabrication thereof.
10. Meet with costume team members to assist in design realisation. This should be scheduled in collaboration with all teams and in good time - 48hours notice minimum. This could include but is not restricted to set makers, costume makers, costume supervisor and stage management. The production manager can assist in this or the designer is free to arrange work with departments directly.
Measurements of the cast should be made available to the designer at the earliest opportunity.
11. Select appropriate costumes from stock, rental or other resources and coordinate their adaptation for the Production, bearing in mind any Green Book policies that are in place.
12. If relevant, supply revisions for competitive bids for made elements that are mutually satisfactory to the producer and costume designer.
13. Present design to the cast during rehearsals, at a time chosen to suit the rehearsal process. Be available to communicate with stage management regarding potential quick changes, special effects or costume related challenges.
14. Attend rehearsals where appropriate and possible. It is understood that a designer cannot be at workshops / fittings and attend rehearsals at the same time.
15. Attend weekly production meetings.
16. Attend all relevant costume fittings. Feedback information where relevant. The number of fittings is dictated by the scale of the production.
17. Make relevant to hire houses or to shop with costume supervisor / buyer if required. This should be planned and agreed in advance. Minimum of 48hours notice.
18. Approve hairstyles and/or selection of wigs, hairpieces, moustaches, beards, prosthetics, and special make-up in collaboration with the Hair and Make up team or with the performer if a relevant professional has not been employed.
19. Respond to rehearsals note and communicate with relevant team members regarding any changes to the design or new requirements as they arise from the rehearsal room.
20. Check and sign off aesthetic elements as they are finished by relevant workshops.

21. **Should a Costume Designer be making any elements of the production on their own, this should be contracted and paid for accordingly. It cannot be assumed that a costume designer makes any element or provide materials for the production unless discussed in advance with the production manager or producers at point of hiring.**
22. Attend final rehearsal runs.
23. Attend technical rehearsals – unless affected by previously agreed N/A days with all relevant team members in advance.
24. Attend get in / fit up (of venue 1 if on tour. If required at more venues this should be agreed at point of hiring).
25. Attend LX Plotting should the designer wish and be available. Attendance should not be assumed.
26. Attend technical rehearsals. Note and action accordingly.
27. Attend Dress rehearsals. Note and action accordingly.
28. Attend Previews (amount previously agreed with full production and creative team members). Note and action accordingly.
29. Attend opening / press night.
30. Whilst a production runs for its originally specified duration follow show reports and reply if and when required to discuss a specific costume design related issue.
31. Should any additional work be required beyond what is listed in the original agreed job description and contract, a new contract and fee shall be negotiated. For example, re-casting, show extensions, tour adaptations.

EDUCATIONAL INSTITUTION SPECIFICS

1. As Costume Designer, whilst carrying out this role or responsibility, it is understood an element of teaching will take place. This is by way of sharing experience and knowledge. There is no expectation of using specific teaching techniques.
2. Design elements may need further adjustment to consider students availability and their skill sets for creating aspects of the designs.

INTENTION : This document sits along a contract for design assistants paid for by venues / producers to clarify what is expected of a design associate for a mid to full scale production, with notes to include variations for touring.

Created in conjunction with SBTD, White Card collective and Equity members.

Definition of Design Assistant Role: To assist the designer as outlined below. They are not responsible for making creative decisions in the absence of a production's designer.

Employment of a Design Assistant should be agreed with the producer/general manager. Work should be paid for via an agreed set fee or day rate.

Employment should be in line with the Scene Change Code of conduct and agreed with the Designer.

No work should start until first payment is received, terms agreed, and contract signed.

The following work will be undertaken by the assistant as agreed with the designer / producer in advance of work commencing.

Delete where not applicable to the role in that instance.

1. Read the script. Paper scripts should be provided by producers when requested in a timely fashion.
2. Assist in visual and historical research.
3. Visit venue/space (where practical / applicable).
4. Assist in collating venue information provided by the producer of production manager.
5. Assist in all model making tasks required by the designer.
6. **GREEN BOOK**: As an industry, we must do more to help the environment. We will endeavour to take on this challenge however it must be acknowledged it requires more time which relevant fees and deadlines should reflect.
7. Attend relevant meetings as required by the designer.
8. Assist in preparation for the preliminary model presentation. This could include but is not restricted to: initial ground plan and section, costume references or initial breakdown, initial props list, initial scenic thoughts. It is understood that these are all subject to change.
9. Make any amendments required following the preliminary model presentation as agreed with the designer. The production manager and producer should make the designer and aware of any changes required in good time for changes to be made. This process takes time.
10. Assist in creating the final design and supporting documentation. This could include but is not restricted to: final model, final costume drawings, costume breakdown, props list, props references (especially if there are makes) ground plan, section, technical drawings of any build elements, scenic references.
11. Attend first day of rehearsals. Assist with model presentation / sharing of information where required.
12. Attend rehearsals where appropriate and possible. It is understood that an assistant is not required to be at workshops / fittings or attend rehearsals unless arranged by the designer.
13. Make relevant shopping trips with stage management / props or costume if required. This should be planned and agreed in advance with a minimum of 48hours notice.
14. Assist the designer in responding to rehearsal notes and communicate with relevant team members regarding any changes to the design or new requirements as they arise from the rehearsal room.
15. Assist in checking and the signing off aesthetic elements as they are finished by relevant workshops. An assistant is not required to confirm creative decisions in the absence of a designer. Should an assistant be asked to make any elements of the production on their own, this is to be contracted and paid for accordingly.
16. Attend final rehearsal runs, as agreed with the designer.
17. Attend technical rehearsals – as agreed with the designer, unless affected by previously agreed N/A days with all relevant team members in advance.
18. Attend get in / fit up (of venue 1 if on tour. If required at more venues this should be agreed at point of hiring), as agreed with the designer.
19. Attend LX Plotting, if required and beneficial to the process. Attendance should not be assumed. As agreed with the designer.
20. Attend technical rehearsals as agreed with the designer – unless affected by previously agreed N/A days with all relevant team members in advance.
21. Assist in noting and actioning accordingly as agreed with the designer.
22. Attend Dress rehearsals. Assist in noting and actioning accordingly as agreed with the designer.

23. Any Additional work required would be subject to a new contract and paid via a day rate where possible as agreed with the designer.

INTENTION: This document sits alongside a contract for associates paid by venues / producers to clarify what is expected of a design associate for a mid to full scale production with notes to include variations for touring and educational institutions.

Created in conjunction with SBTD, White Card collective and Equity members

Definition of **Design Associate** Role: An individual who has been given authority by the producer and designer to make creative decisions in the absence of a production's designer.

Engagement of a Design Associate should be agreed with the producer/general manager.

Work should be paid for via an agreed set fee or day rate.

Employment should be in line with the Scene Change Code of conduct and agreed with the production Designer.

No work should start until first payment is received, terms agreed, and contract signed.

The following work will be undertaken by the associate as agreed with the designer / producer in advance.

Delete where not applicable to the role in that instance.

1. Read the script. Paper scripts should be provided by producers when requested in a timely fashion.
2. Assist in visual and historical research.
3. Visit venue/space (where practical / applicable).
4. Assist in collating venue information provided by the producer of production manager.
5. Assist in all model making tasks required by the designer.
6. **GREEN BOOK:** As an industry, we must do more to help the environment. We will endeavour to take on this challenge however it must be acknowledged it requires more time which relevant fees and deadlines should reflect. Ideally work should begin by understanding what is available from stock with the set and clothes elements and or how elements can have a future life.
7. Attend relevant meetings as required by the designer.
8. Assist in preparation for the preliminary model presentation. This could include but is not restricted to: initial ground plan and section, costume references or initial breakdown, initial props list, initial scenic thoughts. It is understood that these are all subject to change.
9. Make any amendments required following the preliminary model as agreed with the designer. The production manager and producer should make the designer and aware of any changes required in good time for changes to be made. This process takes time.
10. Assist in creating the final design and supporting documentation. This could include but is not restricted to: final model, final costume drawings, costume breakdown, props list, props references (especially if there are prop makers) ground plan, section, technical drawings of any build elements, scenic references.
11. Meet with production team members to assist the designer in creating the final vision. This should be scheduled in collaboration with all teams and in good time, 48hours notice minimum. This could include set makers, costume makers, costume supervisor, prop makers, costume buyers, prop buyers, stage management. The production manager should assist in this, or the designer is free to arrange work with departments directly.
12. Attend first day of rehearsals. Be available to communicate with stage management regarding the mark up and any relevant rehearsal props that may be a priority. (This could be done in advance dependent on SM Team's availability).
13. Attend rehearsals where appropriate and possible. It is understood that an associate cannot be at workshops / fittings and attend rehearsals at the same time.
14. Attend weekly production meetings as agreed with the designer.
15. Attend all relevant costume fittings as agreed with the designer.
16. Make relevant shopping trips with stage management / props or costume if required. This should be planned and agreed in advance with a minimum of 48hours notice.
17. Assist the designer in responding to rehearsals note and communicate with relevant teams' members regarding any changes to the design or new requirements as they arise from the rehearsal room.
18. Assist in checking and signing of aesthetic elements as they are finished by relevant workshops. An associate could be expected to do this in the absence of a designer. Should an associate designer be making any elements of the production on their own, this should have been contracted and paid for accordingly. It cannot be assumed that an associate makes any element or provide materials for the production unless discussed in advance with the production manager or producers at point of hiring.
19. Attend final rehearsal runs.

20. Attend technical rehearsals – unless affected by previously agreed N/A days with all relevant team members in advance.
21. Attend get in / fit up (of venue 1 if on tour. If required at more venues this should be agreed at point of hiring).
22. Attend LX Plotting, if required and beneficial to the process. Attendance should not be assumed.
23. Attend technical rehearsals. Assist in noting and actioning accordingly.
24. Attend Dress rehearsals. Assist in noting and actioning accordingly.
25. Attend Previews (amount previously agreed with the designer). Assist in noting and actioning accordingly
26. Attend opening / press night.
27. Any Additional work required beyond the initial agreement would be subject to a new contract and paid via a day rate where possible.

EDUCATIONAL INSTITUTION SPECIFICS

1. As Design Associate, whilst carrying out this role or responsibility, it is understood an element of teaching will take place. This is by way of sharing experience and knowledge. There is no expectation of using specific teaching techniques.
2. Design elements may need further adjustment to consider students availability and their skill sets for creating aspects of the designs.