Process workbook

Production technology

Use of Ai statement

I confirm that I have not used any AI tools in the research and creation of this assignment. I confirm that I have not presented any AI generated materials as my own work. I confirm I have copies of my drafts, notes, and other resources I used, which I may be asked to provide in evidence.









Cilgerran castle

The only experience I have in lighting is from the show we did in the first term; performed in Cilgerran castle. Placed around the castle ruins were LED foot lights that shone red, blue and green onto the broken stone walls as the performance happened around the ruins. In addition to this, fire sticks were positioned all around the walls which added a warm, orange contrast to the blues and greens, which I thought really worked well and added a ghostly, strange feel as well as a satisfying contrast. The lighting was expert;y designed by Ulf Pederson and liam Walsh, with the photos projected credited to Tom Mathias. I'm a sucker for any sort of orange and teal combination so I really enjoyed this. The lighting fixtures had to account for the poor weather and had to be waterproof and withstand tough winds, this means that the lights that were hired were higher quality and durable for the welsh weather. In addition to LED lights, we also used projectors to project large images onto the castle walls and the woods across the valley. Unlike the footlights, these were under the protection of a tent.



Cilgerran castle



As well as lighting, we also had to work with sound; as the actors and the audience walked through the castle, we played an ambient, eerie sound of traditional welsh instruments that echoed through the castle walls. Additionally we had live music, both from the ground and from atop the castle walls. These sounds played from multiple speakers placed around the walla to create an immersive sound and were all controlled by an analogue mixer under a tent in the back corner, from here you can control all of the music within the castle.





Stage sound systems

The people:

- Sound designer
- Sound operator no. 1
- Sound operator no. 2
- Sound designer no. 3
- Crew
- Desk mixer
- Monitor mixer
- Foley artist

Sound designer

Straight plays

- Using your own composition
- Creating your own effects
- Works with the director and music director to create the unified vision for the mood and atmosphere for the show

Musical theatre

- Designing band mics, radio mics
- Brings the composer's sound to reality
- Works with the director and music director crete the unified vision for the mood and atmosphere for the show

Sound operator no. 1

- The best ears in the room
- Stands at the desk on the faders
- Remains in the auditorium
- Will relay instructions to no.2 & no.3
- Will mix the show; levels, Eq, Monitors

Sound operator no. 2

- Traditionally a mic tech, or effects tech in some cases
- Prepare, manage, maintain microphones
- Mic the actors
- Technical problem solvers
- Preventative maintenance
- Will liaise with costume / wardrobe to positioning of belt packs and mics on heads / costumes
- labelling

Sound operator no. 3

- General assistant
- Will be the runner to assist no. 1 & no. 2
- Will bounce between FOH & BOH
- Remains free and to hand to help problem solve
- Newest in the team usually

Sound crew / in house staff

- Resident staff / in house staff / local crew are people from the venue you are visiting, if you are touring to
- Will know the house patch and kit if you are using it
- Everyone must ask the local crew before plugging up / unplugging venue equipment

Desk mixer

- Some places and venues have just a mixer who has a perfect ear for sound
- Usually a musician
- Some bands will hire their own mixer to tour with them, who will adjust equipment already set up to best suit the band. Typically festivals

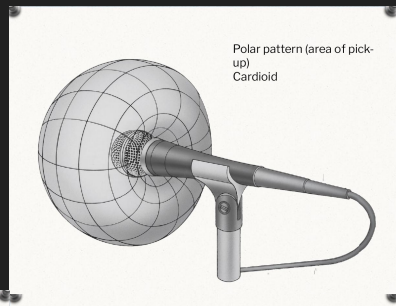
Monitor mixer

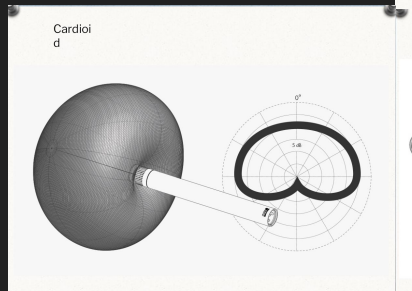
- Thick skinned
- Communicative and has very fast response to imbalance sound
- Again has the best ears in the room but no ego
- Will mix what each band member / performer hears in the monitors
- A bands performance can be hindered by a bad mix

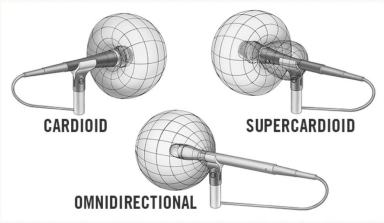
Microphones

There are three main kinds of microphone; dynamic, condenser and ribbon. Each type requires phantom power 48V.

- Vocals
- Instrumental
- Radio
- Polar patterns
- Cardioid
- Super cardioid
- Omni directional
- Figure 8
- shotgun







Cables

- Speaker cable - balanced and unbalanced

Balanced - sends the signal twice on two separate conductors called ‘hot’ and ‘cold’

Unbalanced - high strength, impedance is low, high quality cable

- XLR
- Speakon
- Powercon
- Mini jack / ¼ inch jack
- Big jack / ¾ inch jack

Amplifiers

- Ranked in wattage
- Need to be well suited to the speakers you're using
- Another way to control sound output

speakers

- Active / passive
- Needs power for the internal
- Powered by a separate amplifier
- Tops
- Midrange
- Subs
- Come in a variety of sizes
- Line array

Health and safety

- Working at height
- Heavy lifting
- Managing others
- Being mindful to other departments
- Loud noises

paperwork

- Script breakdown, analysis, plot, ect
- - innital cues/effects in the script
- Moodboard
- Cue sheets with notes and cue lines in and out
- Test things with the SM + director approval
- Technical rider to be written with producer / PM / TM

Read through + rehearsals

- Initial read through
- Notes t be made
- Grab a chat with your team
- Plan reherals
- Set up tech room
- Be prepared to cover scene / costume changes

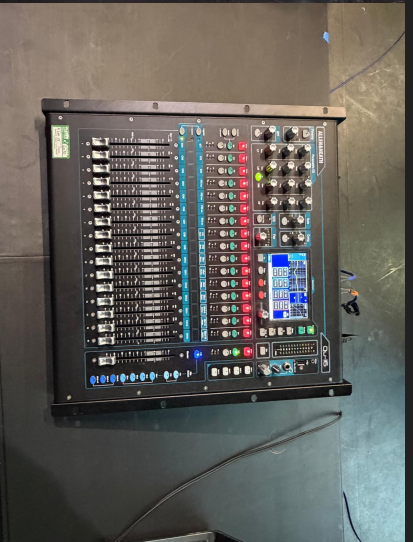
Production week

- Most time spent in theatre setting up
- Must attend run throughs
- Long hours + stressful environment
- Working PA in rehearsal room to show director your shows
- Book a sound spot with SM + D
- Test all equipment

Tech rehearsal

- Present at least 1hr before starting
- Checks for everything
- Backup plans available
- Plan for a long day





Different types of sound desks

There are three main types of sound desks; analogue, digital and hybrid. We looked at analogue and digital, exploring the different functions and connections, and benefits and drawbacks of each desk. Both types of desks function in relatively the same way; with the purpose of taking in multiple audio signals together into one mono or stereo signal and broadcasting the sound to amplifiers/speakers.







Analogue mixer



Analogue mixers first came around in the 1930s, ‘before digital technology, sound engineers had to rely on physical processes to manipulate audio’. However, in the early 20th century the invention of the analogue sound mixer changed The theatre world. We looked at two different types of analogue mixer; a large scale mixer and a smaller portable one. The benefit for the portable mixer is ease when traveling, as mixers can be heavy and difficult to move from venue to venue

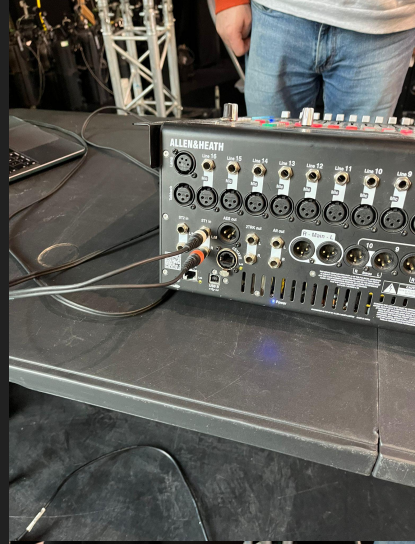


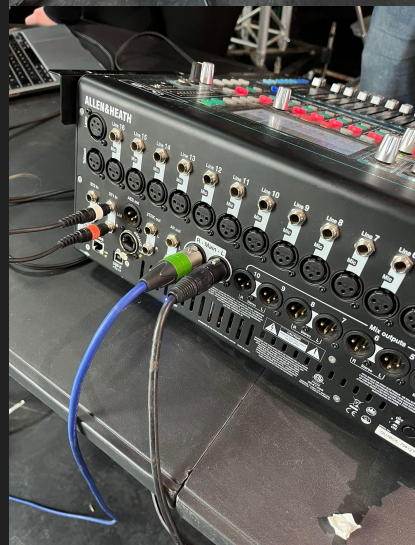




Digital mixer

Digital mixers came out around the turn of the 21st century and for a larger scale digital sound mixer a DSP (Digital Signal Processing) power is required ‘to perform the calculations needed to run the many input channel strips, mix buses and effects’. We learned how to connect an audio from a laptop or microphone to the desk and speakers and how to adjust the tones, volumes and sound balance to create the best audio.





Different equipment for festivals

Sound equipment

The backbone of any festival, sound systems, must be powerful enough to carry audio clearly while overcoming ambient noises. Selecting speakers offering wide coverage and consistent sound quality include line array speakers, which are ideal for projecting sound evenly over long distances. Similarly, wired and wireless microphones ensure that vocals and instruments are captured, which is essential for live performances.

Lighting Equipment

The lighting design of outdoor concerts is just as important as sound. From stage lights that sync with the music to ambient lighting that illuminates the venue, the strategic use of lighting can dramatically affect the attendees' experience. Outdoor lighting like LED fixtures, floodlights, and laser lights, known for their energy efficiency and versatility, allow for a spectrum of effects, from subtle washes to intense beams, creating an immersive environment. Proper lighting highlights performers and guides attendees through the space and ensures safety after sundown, an element in the festival's visual and experiential design.

Visuals and Video Equipment

Visual and video equipment ensure attendees far from the stage are captivated by the performances. High-brightness projectors, large outdoor LED screens, and video walls offer clear, daylight-visible visuals, while high-definition video cameras capture and stream live action, ensuring no one misses a moment. This enhances the atmosphere, bringing a cinematic quality to the festival and making every performance visually stunning and memorable.

(https://www.facebook.com/TULLETTMAN1, 2024)

Different equipment for festivals

Staging

The staging is a pivotal aspect of the outdoor festival's AV setup. An optimally designed stage enhances visibility and engagement by elevating performers and seamlessly integrates with AV components for a flawless presentation. Durable and strategically designed outdoor stages ensure safety and functionality, accommodating the unique demands of outdoor environments. This integration supports the overall performance quality, ensuring every aspect of the festival's audiovisual experience is cohesive and impactful. The right stage design considers the placement of AV equipment, maximises space for performers and crew, and incorporates safety features, all while creating a visually appealing focal point for the event.

Mixing and Control Equipment

Reliable mixing and control equipment is essential to blend sounds and visuals seamlessly. Digital mixers allow precise control over audio levels and effects, which is necessary for live performances. Video mixers and controllers synchronise visuals with the music, creating a cohesive experience. Equipment that offers flexibility and ease of use, especially in live event settings, can significantly improve performance quality.

STLS's experience in delivering effective AV solutions is highlighted in our case studies of Black Pride 2023 and Camp Wildfire Festival, showcasing our role in turning an outdoor festival's vision into reality.

(https://www.facebook.com/TULLETTMAN1, 2024)





Speakers

We looked at large floorstanding/tower speakers for powerful sound. These are often the type of speaker used for festivals and theatre shows. We didn't get to instal them but we also learned about mounted speakers that are attached to the ceiling.
There are two main types of speakers; active and passive - active speakers have built in amplifiers and passive speakers require an external amplifier.
The speakers we looked at have two separate sections; the top addition controls the high frequency sound while the bottom controls the low frequency sound to create a balance controlled by the mixer.





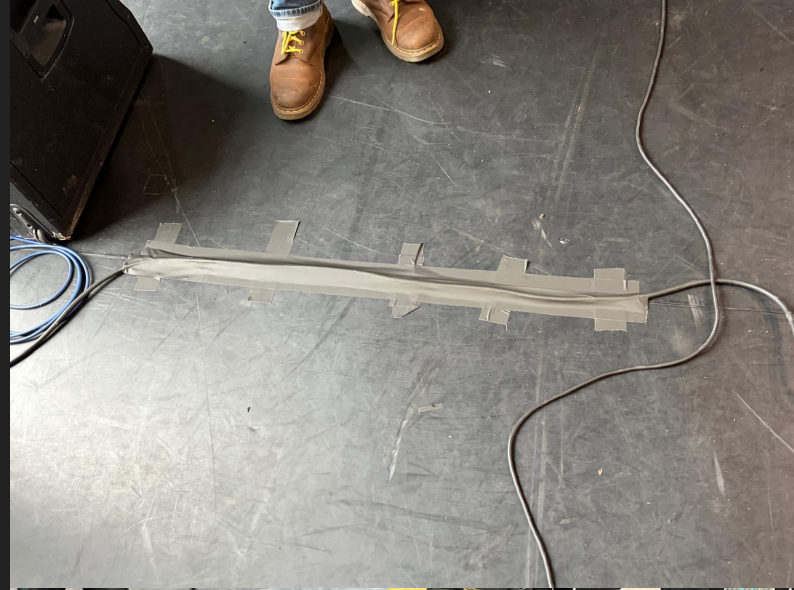




laying and coiling wire

One of the most important skills in the technical theatre department; as you coil the wire you have to twist it between your fingers to ensure that the coil stays as a neat ring and use electrical tape to keep it together. With longer/thicker wires can be placed on the floor in a figure of 8 before taping.

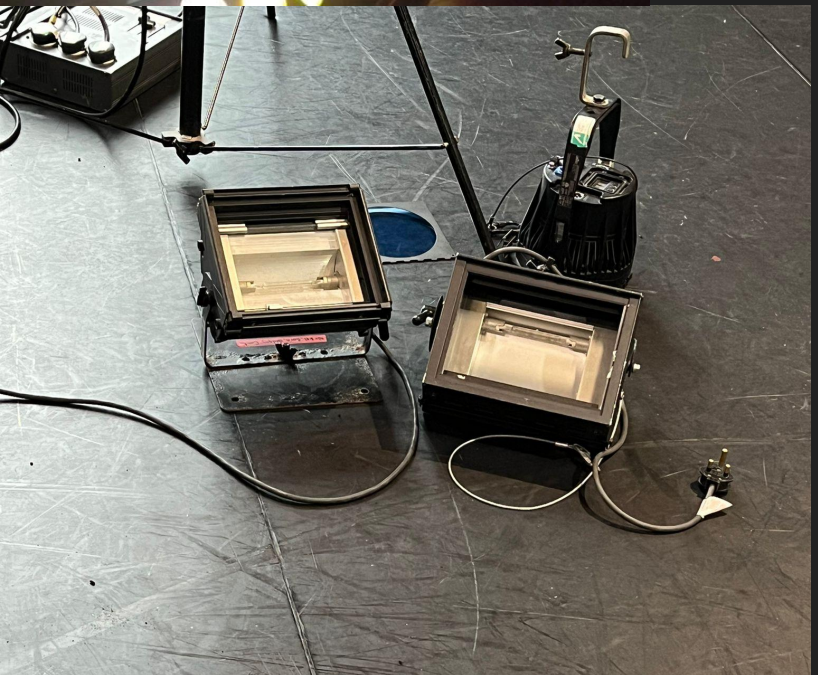
When laying wire, any chord that is connected to a power source should not be laid on top of other electrical source wires if it can be avoided. When taping run the wire up and down and placing strips of specific tape over the top and for double protection on well-walked areas place a second strip longwase over the wire.











Footlights

- Symmetrical and asymmetrical - bulb reflector
- Can have gels inserted, however, they get bleached over time
- The tungsten in the bulb makes the light slightly orange
- You cannot touch the bulb because the moisture in your hand would make the bulb blow
- The original stage lights
- Lights up from the ground





Par Cans

- 50s/60s era
- The lens keeps the light controlled
- Takes the concept of a floodlight but hanging
- They have an oval shape which means they can be rotated
- Can have a gel inserted further away from the heat - therefore wouldn't fade as quickly
- 90s par cans are more sustainable and use less electricity, they also use the same systems used in car headlights





Fresnel and half fresnels

- Can focus the light - making it a spot
- Concentric circles on the face
- You can move the bulb backwards and forwards to change the intensity, making it wider or narrower
- These lights can get extremely hot
- You can often pick these lights up for chea but it depends on the quality of the glass and the light/spot
- Terms used ‘spotting it down’ and ‘flooding it out; - means making the light more concentrated, and making the light wider

1kw fresnel

- The same but 20x more powerful
- Higher volume of light
- Has barn doors to better control the light
- Gel frames inside
- Contains fresnel and flat lense

Floods

The stage lighting handbook, Francis Reid

The simplest instrument is the flood; a lamp and a reflector in a box which can be panned from side to side, and tilted up and down to control the direction of light. The spread of the light, and consequently the area covered, is dependant upon the distance between the flood and the object being lit. the flood is not, therefore, a very selective instrument. Because of the lack of control, it is difficult to stop floods above the stage from lighting the masking borders to greater brightness than the acting area; and floods from the side will have the same effect on scenic wings. The result is that the frame will be brighter than the picture and the eye will be pulled away from the actors.

Linear floods

A long lamp improves horizontal light spread, and a thin lamp allows the reflector to be designed for increased vertical light spread. Therefore linear tungsten-halogen lamps make possible a flood which can be used close to backcloths yet give considerable spread

Compartment floods

Floods can be combined during design and manufacture into multiple units with the wiring in two, three or four circuits to give mixing possibility of two, three or four colours. When these units hang above the stage, they are known as battenns, when sitting on the front edge of the stage they are footlights and when placed on any other part of the stage floor, the term is electrics groundrow.

Flooding equipment is o unselective that its usefulness lies in the light of large areas of scenery such as cloths, skies, borders and bacings, rather than lighting acting areas

Direction, focus, and lighting the actor

The stage lighting handbook, Francis Reid

The real crunch in lighting is where we place the lights, what we point them at and how we adjust their beam. If we have not positioned, pointed and focused correctly, the most virtuoso performance on the most elaborate control board will not make the whole greater than the sum of its parts. It is the placing and pointing decisions that are the creative part of realising a lighting concept. The actual focusing - adjusting the beams - is more a matter of technique.

Because they have to stand out from the background, actors are normally lit to a brighter level than scenery. In an ideal world, actors and scenery would be lit completely independently. The nearest we can get to this ideal is to keep any actor light falling on the scenery to a minimum.

Front light

This is a light that is very selective, dramatic in its modeling, but doing nothing to let the audience see the actors principle means of character projection: eyes and teeth.

Side light

As the angle moves down, the actors face becomes increasingly sculpted. As the lighting angle becomes lower, the area lit and the actors shadow lengthens across the stage. If the actor is facing oit front, lights will be required from both sides in order to illuminate both sides of the face - although there will be tend to be a central dark line where the beams meet down the centre of the face. The two lights automatically produce two shadows.

Backlight

A light from behind the actor will not illuminate the face, but it helps to enhance stage depth: the light separates actor from scenery by creating a haze between them. This highlights on the head and shoulders also helps to sculpt the actor

Light from below

Light from below horizontal projects an actor shadow that looms above the actor as she moves forwards and away from the light source. Whe ths is the only direction, or the prominent direction, from which the light comes, the effect on the face is not at all natural.

Lighting direction in practice; the Barbie movie

Although it is not my usual watch, after the lighting module I noticed within the first act of the film how lighting was effectively used to project atmosphere; in Barbie land, where everything is bright and wonderful,Margot Robbie (who plays barbie) is backlit. This is because the lighting separates her from the background, creating a dramatic effect and is very flattering. However, when normal.barbie meets 'weird barbie', she is frontlit with a technique commonly used in quiz shows to create an uncomfortable harshness on the subject. This is extremely effective in hightening the tension and distress even without the acting.



"**Backlight** is light that hits an actor or subject from behind, typically higher than the subject it is exposing. Backlighting an object or actor from the background creates more depth and shape to a subject." (DeGuzman, 2021)



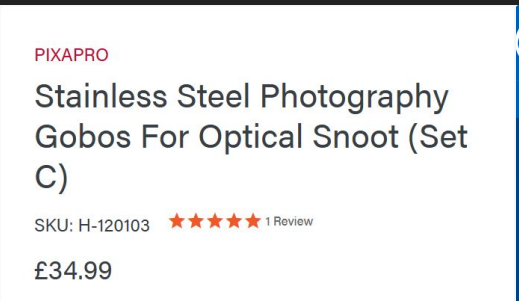
Soft edge beam and hard edge beam

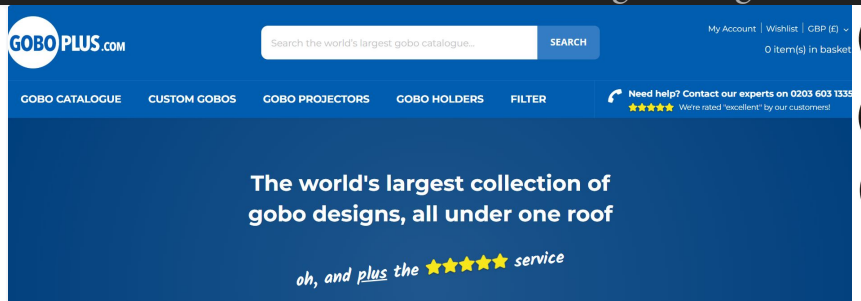
Profile

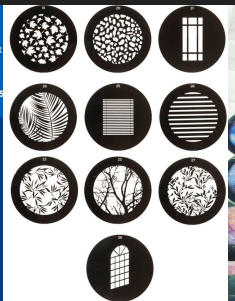
- You have the ability to move the lens backwards and forwards to create a soft edge and a hard edge
- Bifocal profile means there are two lenses
- Thy are at a fixed angle and contain shutters inside, this means you can change the size
- of the beam

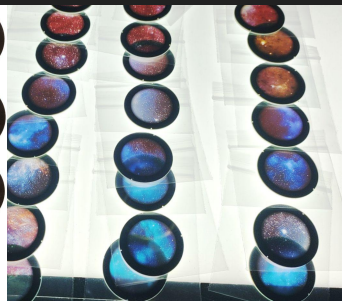
Gobos

- Gobos create projections onto the stage
- They come in frames that can be slotted into profiles
- Usually metal, although you can also find glass gobos
- Can create patterns of leaves, wooden slats, stained glass windows, ect
- Glass gobos are often custom made
- Gobos range in price depending on quality and detail but the ones I found can range anywhere between £5 to £40 with the average sitting around £10-£15











Lighting rig

The lighting rig we were provided consisted on profiles and LED lights, we were also given an IONS desk, which consisted of controls that allowed us to experiment with different percentages of colour, intensity, light and movement. The desk connected to a computer allowing us to see all of the cues, levels and colours of each light. However, this desk later broke and we could not use it; we had no choice but to switch to a macbook with the EOS app. While it was very difficult to relearn everything on a different device, I managed to learn how to control light from two separate control panels which I'm sure will come in handy in the future. In my personal opinion, I much prefer using the IONS desk as I find it a lot easier to control but I imagine macbooks are an easier and cheaper option of light operation.

Lighting

We learned about the different types of lights, their history and the benefits and drawbacks of each. A small rig was put up that we were able to control and experiment with. Installed were four LED lights, four profiles and one moving LED light. These were each controlled by the IONS desk which would bring up the lights, control the intensity, the colour, the movement and later we learned how to set the cues.

Later, I also requested that we could put up a gobo as part of my personal project. We learnt how different angles or shades of light can create different impacts on the audience of tell different stories.







Ions desk vs eos system

The biggest challenge we faced was the switch from using the IONS desk to using the EOS app. The two systems, while they work on the same premise, have very different features and the others that you have to pick up to use said features. Personally, I much preferred using the IONS desk, I found that controlling the intensity of the light and adjustments of the colour for th LED lights was much more intuitive, and that controlling the lights in general came much easier to me. In contrast, when using the EONS app on the macbook I struggled to work out where all of the important buttons were and didn't have the ease of the dial to adjust the light intensity and colour, instead I tried clicking randomly on the colour wheel to find a colour that I liked and prayed I would be able to find it again in the future. I later learned that you can keep note of the colour through its code and input that straight into the computer but by the time I realised this it was too late. Additionally, I am not partially tech savvy and I've never used a mac before this course so maybe it's just an internalised hatred for macbook computers.

Personal project

Our task was to find a monologue, poem or song lyrics that would be spoken by one of our classmates as we designed the lighting around them to tell the story as opposed to using costume or set.
I chose the song lyrics of the song 'bone crown' by Marah in the Mainsail, which tells the story of the maniacal rule of the fox king and his eventual descent into madness and destruction. I wanted to tell the story of a woodland life that descends into fire and death by the end of the speech. From what we had been taught previously I had some ideas on how I wanted to present this story through light and shadow which I was then able to execute through experimentation on the lighting desk and with different forms of theatrical lighting.

Once, I knew a fox
A cunning and sinister fox
He was quick and clever
And always deceiving all of
His woodland kin
He crafted his own crown made of bone
Wore it atop of his ivory throne
With his scepter and sword
And merciless boars
He ruled the dark woods that he used to call home

And each day his eyes grew a little bit wider
And each night he mind grew a little more meek
'Till he slammed down his fist and yelled
"No more survivors!
Nobody rules the dark forest but me!
Burn the woods!
Burn them slow...
Burn the trees down...
Burn the bones...

Burn the woods!
Burn them slow!
Burn the trees down!
Burn the bones!

Burn the woods
Burn them slow
Burn the trees
Burn the bones!

BURN THE EARTH!

Light design corration to my chosen song



Because of the storyline of the song I wanted to tell the story through lighting, however, I struggle when it comes to lighting design, or anything technical. My idea was during the first stanza; “once I knew a fox … He ruled the dark woods that he used to call home” I would have the lighting to be reminiscence of the woods, with sunlight shining down through the branches.



My idea was then, during the next stanza:
“And each day his eyes grew a little bit wider …
nobody rules the dark forest but me”
for the light to slowly dim into a low, orange glow, as if fire was starting to spread within the branches of the trees.



In the last stanza; “burn the woods …BURN THE EARTH” I wanted my actor to be immersed in red fire, as if the woods had become completely engulfed in flame. I wanted the lighting to be dramatic and strong, extenuating shadows and adjusting the light to become less fantasy and more ominos. I tried my best to replicate this with the lights we were provided and considering my lack of confidence I’m hoping my design tells the story enough even without set or professional actors.





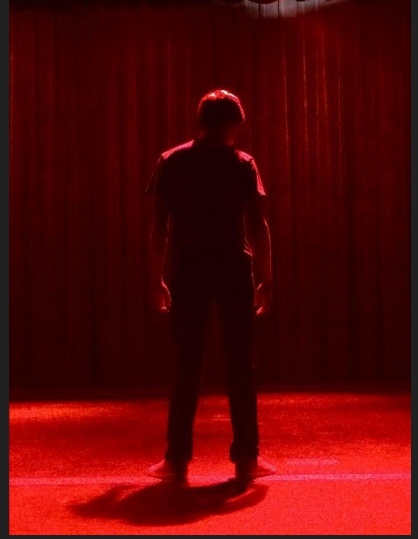
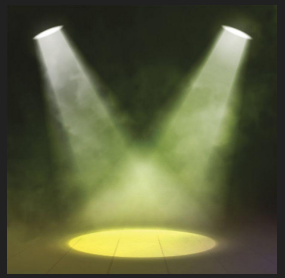
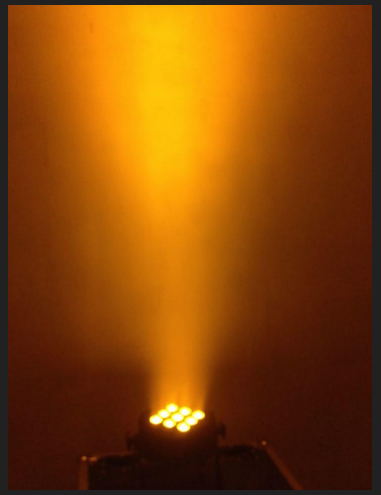


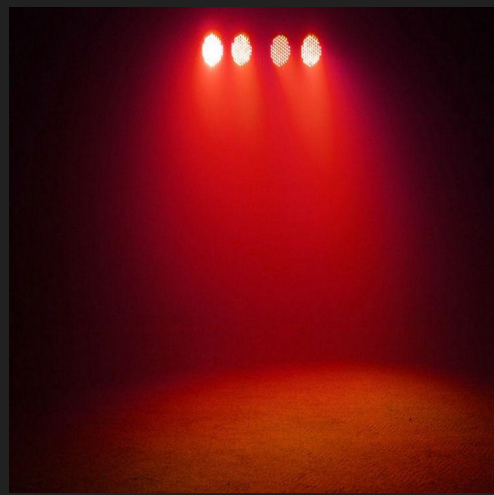
Image inspiration





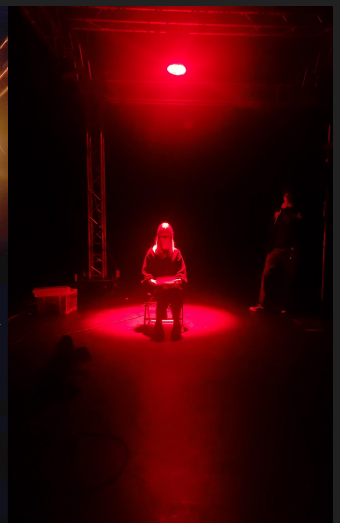










Experimentation

We were given the opportunity to play around with the lighting and each of the different types that we were previously taught. Because of the nature of my chosen script, I wanted my lighting to be reflective of the natural world; with light shining from behind the leaves of a forest scene. This would gradually become darker with more red lighting effects to imply the descent into fire and chaos. To create the illusion of sun shining through the leaves, I put up a gobo to cast leaf-like shadows across Annabel's face. I wanted to play around with different effects that I could use in order to effectively tell the story alongside the light, colour, angle, and gobo, I also played around with the idea of having leaves moving over the light to create the illusion of moving branches under the sunlight; I would have Felix standing in front of the light with a branch, and while I liked the effect that this had, the leaves were quite translucent and it didn't quite create the shadows that I had in mind so I scrapped this idea for the final piece.

Final piece

Annabelles complexion is very fair with light skin and hair so where most lighting would primarily have three sources, I used only two from opposing angles to create a naturally yellow and green light which gradually fades to orange and then to red, eventually into a position where she is lit dark red from an LED light positioned above her. I think this worked quite successfully to depict the ideas and story I was trying to present despite a lack of set, costume and character. And I think the choices I made worked well with the speed of Annabelle speaking and her light skin and hair meaning she is more reflective under the light. One thing I would improve next time is that I would change the position of the gobo; I didn't discover this until after the display, but gobos are much better positioned from the back to reflect the light back up from the stage; where mine was positioned made the light rather subtle, despite this I think my design was okay, but with more time and feedback I would be able to improve on my design for next time.





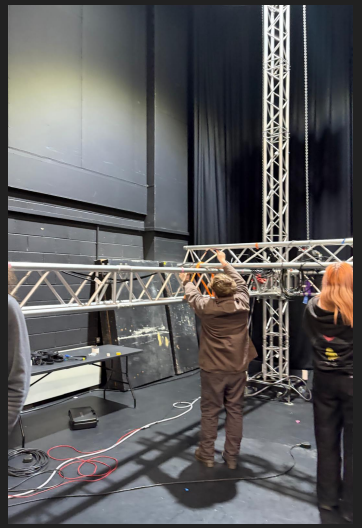

Get out process

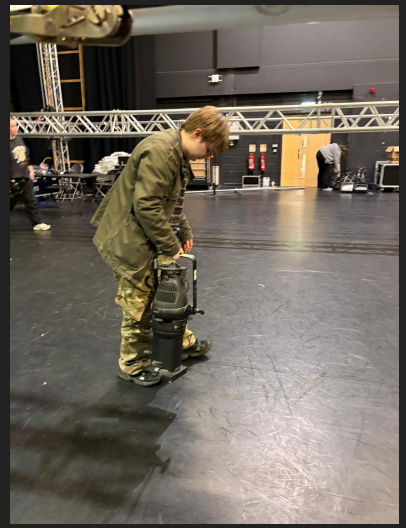
Once we were finished with our presentations we had to do the get out, which consisted of unplugging all the lighting and bringing the rigging down so that we could detach the lights and disconnect them all, coiling the wire and carrying the lights back down to the storage room downstairs.

We were taught the specific process of taking down lights; either by moving the rigging down or installing a scissor lift, you have to make sure both feet are securely on the ground. First, unplug the light, then unclip the safety wire that keeps the light from falling on anyone if the fixing fails, untwist the connection fixture and unhook the light from the rig. Once all lights have been removed, the rigging can be repositioned where it won't be a head injury risk.

We disconnected the monitor, even though we didn't end up using it, and put it away in the store room alongside the IONS desk.

I quite enjoyed this part, except the wires were very confusing, especially with the socapex; the 19 point electrical connectors. It felt a little like I was unting badly–done laces.






Foley sound

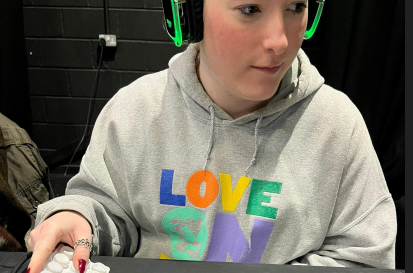
Task; to watch a video and create sounds for each action in said video without doing the task itself.

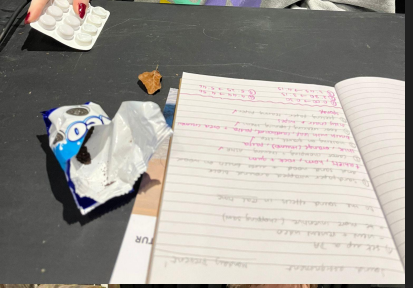
For this task we were forced to think outside the box and experiment with sounds, objects and combinations to create the desired effects. I had a lot of fun with this task because I really enjoy problem solving, experimenting and trying new things. I had never had the opportunity to lay with sound before and I enjoyed it much more than I thought I would.
For this task we were given silent disco headsets and a condenser microphone to experiment with what sounds we could create from the objects around us. We learnt how to set up a mixer desk, receiver and headphones to connect to the same system in order to make the correct noises for each clip.
Working in a group of other was definitely the best call; we worked very well, bouncing ideas off one another and experimenting with layers, textures and experimentation.

Foley research

During the process of experimentation, I watched a range of different videos of professional foley sound artists creating sound for film and tv in order to get some inspiration and ideas for what we could create in our videos. I looked on youtube and tik tok where there are many profiles of foley artists who create sound for user entertainment, creating sound for shows such as the Walt Disney tik tok account. In particular, a video where the foley artists described and demonstrated how they created the sound effects in the film Moana 2. For example, using plastic cups to replicate pig footsteps, and wisteria pods to replicate chicken footsps.

Another example I looked at is the @roadtripination youtube account, who creates foley sound for star wars films, for example how they used a keyboard to adjust sound and create the noise of the droids, combined with a human voice to create the ideal result







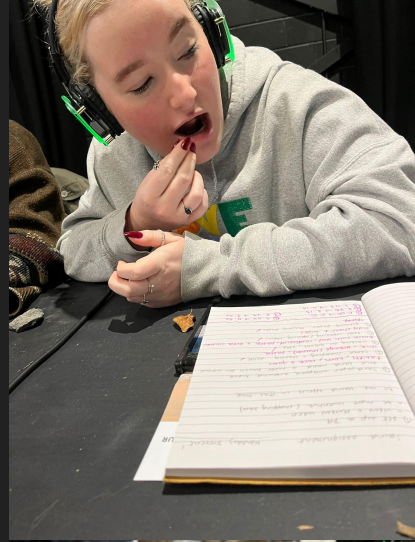
Creating sound

In our silent video we were given 5 clips; the first being sandpaper being wrapped around a wooden block and then sanded against another length of wood that was also brushed by a paintbrush. For this we experimented with an empty crisp bag, folding card to create the sound of sandpaper around the wood, and later, we found the sound of the plastic table could fit the saddening motion with the right material. We tried scratching it with our fingernails and objects found in Kate's bag. Overall we found that rubbing a chewing gum packet against a rock for the wrapping the sandpaper, rubbing medicine packet on the table and rubbing my hand over a highland cow horn.



Chewing on carrots

The next clip was of a woman biting and chewing on a carrot, she moved from one ear to the next as she chewed. We were rather grossed out by the idea of creating wet chewing sounds and found it really difficult to find the right noises for this video, I even brought in a carrot to chew so we could compare noises, other than eating leaves, sticks, snapping rice cakes and soaking blueroll in water, we found that the noises that worked best were snapping a stick, biting down on raw pasta and sticking a thumb in and playing sound with orange insides. Later, we discovered the ‘pan’ dial which would have allowed us to create a surrounding affect through the headphones, but unfortunately we only discovered this after our presentation was over thanks to Dave.











Walking on gravel

The next clip we had was a video of shoes on gravel, this one I found very enjoyable and had a lot of fun experimenting with. For this one we played around with the idea of using seashells, stepping on raw pasta, oreo crumbs in their packet, a travel cup full of bird vertebrae, shaking dnd dice together, and bashing rocks together, but very the most successful noises we found were brushing a leaf with a small brush, gently pressing on a bucket of pasta, a tupperware tub of crackers and stepping in time on a cardboard box. Overall I thought this worked well with the overlapping, however, I feel it would have been better if the sounds were in a lower pitch; in my mind they seemed to high but this may well have just been a personal issue.

The closing of an old door

Finding the right squeak for this door happened to come from a happy accident; I wriggled in my chair and we all got excited in hearing that the squeak of the chair matched the door perfectly. We did, however, also experiment with other ideas including a crisp packet, dettol hand wipes, the squeaking of a water bottle lid and using our mouths but nothing sound better than the squeaking of the chair, so I would slowly sit down on the chair as the video of the door closed and then I would sit forward on the chair abruptly to create the sound of the door slamming. However, during the actual presentation I panicked and messed up the timing slightly so the slamming didn't line up, if I were to do this again I would spend more time working on my timing for this clip.







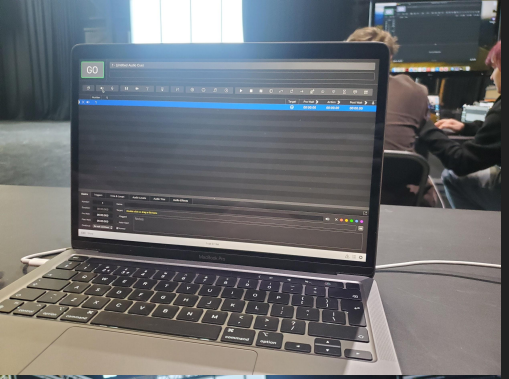
Paper ripping

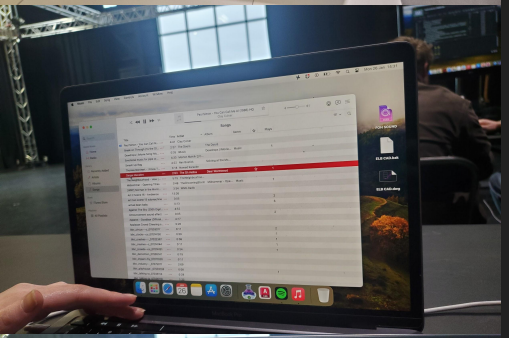
The last sound we had to create was the sound of a woman tearing paper, which was unexpectedly difficult; finding a noise to replicate the rippin of paper was a challenge we didn't think would be so hard. We played around with brushing seashells, ripping toilet roll, blue roll, gently crunching a plastic packet, tearing a leaf and actually ripping paper but none of these sounds worked. Luckily, one of our group members found a ‘scrub mommy’ sponge as she was washing up from lunch and we decided it worked perfectly. One side was rough and the other was soft, resting an almost perfect sound effect as long nails were scratched against it.

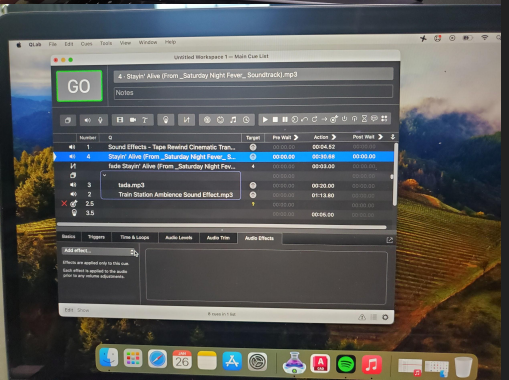
Foley sound conclusion

Overall I really enjoyed this section of the module and found it really opened my eyes to the magic of sound behind the screen. I found it surprising what sounds we could create using unexpected objects and how we could change their effect on the listener with the dials on the mixer; the pitch, volume, pan, ect. I am interested in pursuing this module in the future, but would much prefer if it would be recorded in the future so that timings, methods and effects could be edited post-recording and appropriately fitted to the video. I also think that this would be a very fun and interesting ersuit as a career, resting foley sound for film and tv shows.

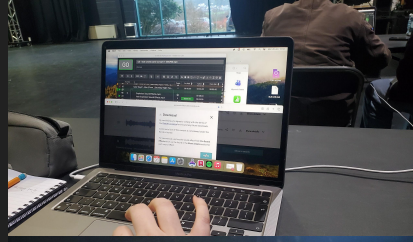
Q lab sound editing

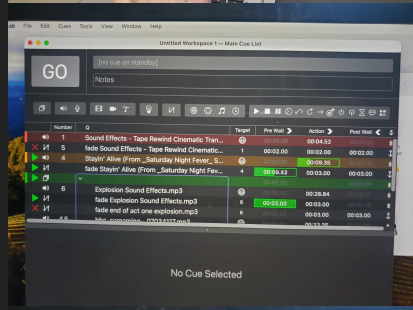


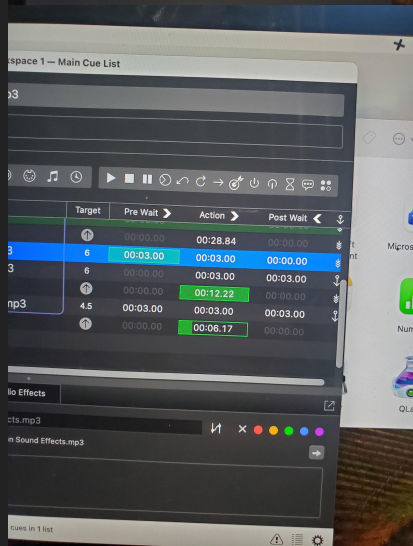




We were taught how to use Q lab; a sound operating software commonly used in theatre shows, festivals and events where you have the ability to que sounds, songs and recordings, adjusting the volume, fade and overlap. I did not enjoy learning this because I really struggle with anything technical and this was the ultimate challenge to work out. However, working in a group helped because it meant I had someone else who know equally as little as me and we could work it out together. Together, Felix and I figured out how to transport pre-made sound from the macbooks files into the qlab app, where we then worked out how to get them to play in sequence and how to add a fade. Diving into Q lab with no previous experience was rather daunting but I am grateful for the opportunity to play around with the features and figure things out for myself. Overall we had around 3 hours of experimenting time and in that time we made a rather fun storytime through accumulating sounds together; the beat drops just before a bomb goes off in a disco party and people start screaming and running, sirens go off and then the film credits roll.













Rigging

We were given the job of rigging a handful of profiles to light up a 5m x 5m square in the y llwyfan for a performance. We had learnt the basics of how to rig lights previously but we had never done it on this large of a scale. We were instructed by Dave on where to place each light we pulled up from the pile in the girls dressing room and two socapex 19 pin plugs (right-hand images) for either side of the rig. Using extension cords that we snaked through the metal frame, we connected eight profiles to the outer rig and four to the inside. Our main challenge was when we switched the lights on, many refused to light up. For some we discovered it was due to blown bulbs, which are easy to replace, we worked this out by either opening the light and checking the bulb, or using a fully working light to test the sockets. However, for the main part, we discovered that the main issues were down to the 19 pin sockets; many of which did not work. After replacing them, we discovered that none of the 19 pin plugs had fully working sockets, which was rather frustrating. To solve this issue, we used grelcos (two way splitter plugs) and utilised the working plugs to spread the power.

The rigging frame is able to elevate for ease of attaching the lighting, however this means that when wiring around the frame it is important to stay clear of the electrical systems. Additionally, when moving the mechanism, everyone must leave the room for safety reasons.



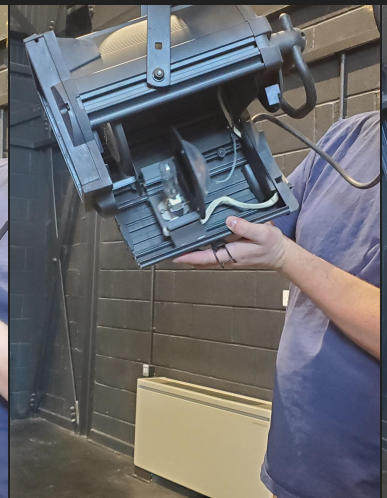




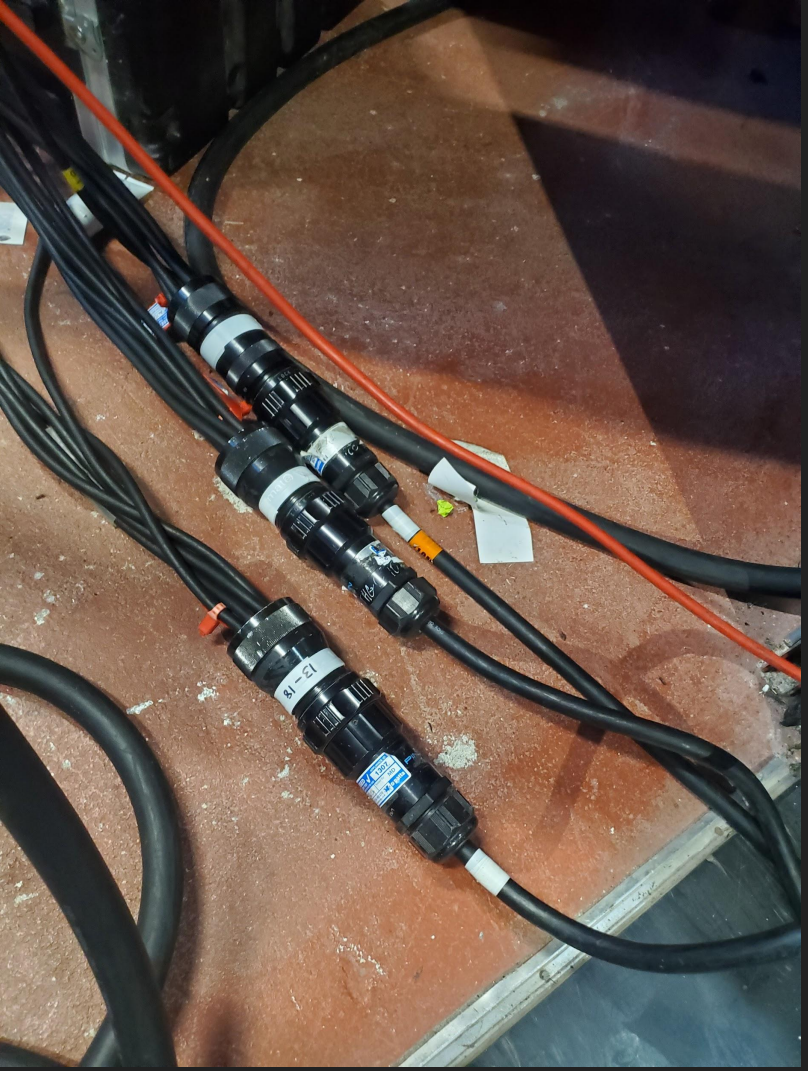
Changing a light bulb

Bulbs don't last forever, and a few of the lights we rigged required new bulbs. While the lights were till down and in reach, we learned how to correctly install new bulbs. There is a latch on the barrel of the light that opens to show the whole mechanism inside. When removing the old bulb, you can visibly see the broken springs within the glass, this I found very interesting. It's very important when installing the new bulb that you only handle the ceramic base, and do not touch the glass; minute traces of oil from the skin can cause the glass to heat up and blow inside of the light.







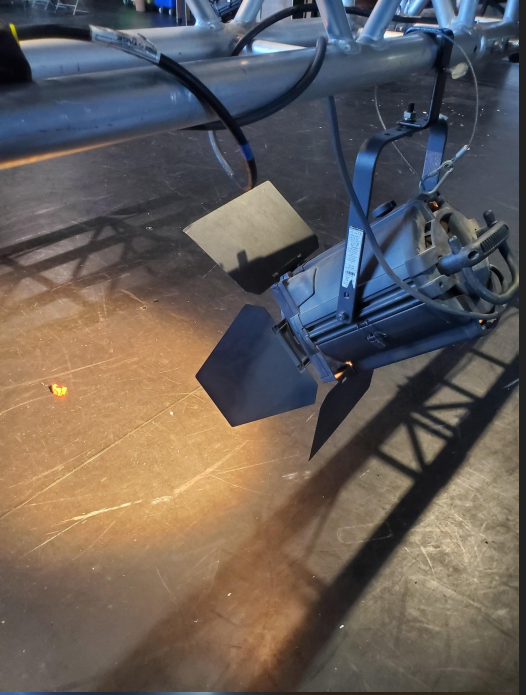


Electrical systems

Powering such a large amount of theatre lights requires a lot of energy; “Earlier than the advent of LED technology, traditional stage lighting systems relied closely on incandescent or halogen lamps. These fixtures, while efficient at producing shiny light, had been notoriously energy-hungry. As an illustration, a typical incandescent stage light may consume wherever from 500 to 1,500 watts of electricity. Multiply this by the handfuls, and even hundreds, of lights used in a big-scale production, and the total energy consumption turns into staggering.” (Walkingboss.com, 2024) Additionally, organizing the system is key, each plug carries a large amount of power to each light in a somewhat organised system to correspond each light.









Adjusting the light

This was definitely my favourite part of the process, I don't know if it was because of my love for height (ironic I know), or the power of conducting light but I found this job highly enjoyable; using the adjustable dial on the side to angle the spot into the centre of a 5m x 5m square in the middle of the room. We would angle the lights using the handle at the sid then use the dial to spot in the light. After framing the centre performer, you would flood out to create the perfect angle, then using the barn doors, we would frame the square in light, ready for the performers. The one thing to be wary of is the heat; after being turned on for a while, the metal of the light can begin to get very hot which makes it very difficult to angle the light so you have to work quickly.









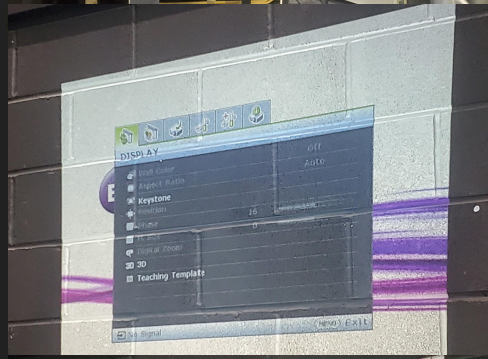
Rigging a projector

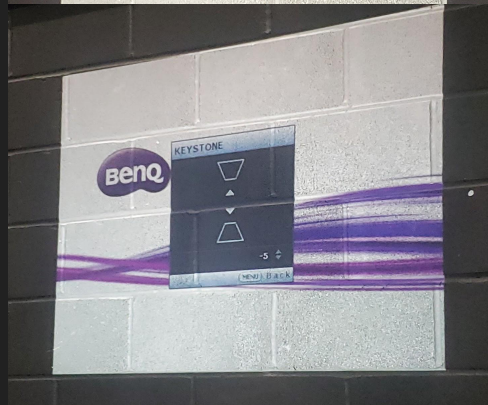
Much like a light, you can rig projectors using clamps, however, unlike lights, on the underside of a projector there are three screw holes - these holes are very important as they allow you to attach a separate clamp. Unlike lights, the clamp as a separate part with three legs; these three legs fit over the screw holes, allowing you to attach the clamp directly.

Prices for projectors such as the one on the right ranges but typically you're looking at around £4000. However, many places will hire these projectors out, including a company in Cardiff called “the projector and screen company”, where price will vary depending on how long you rent for.

To adjust the screen you select the menu button on the top of the projector which will allow you to adjust the angle, size and focus to fit a target screen.







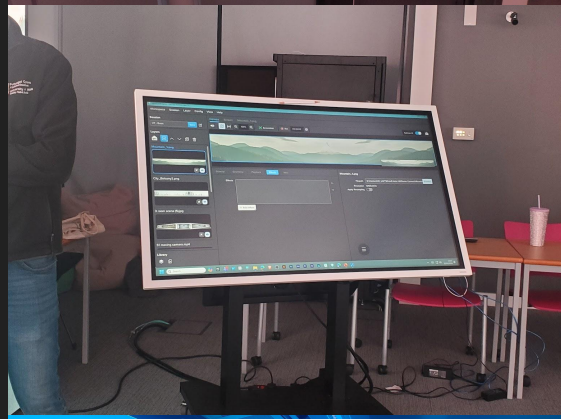
Immersive room



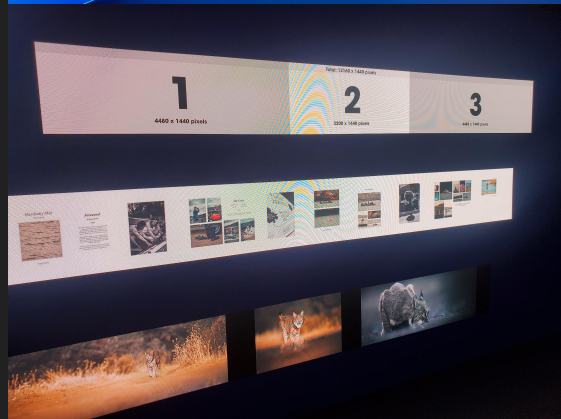




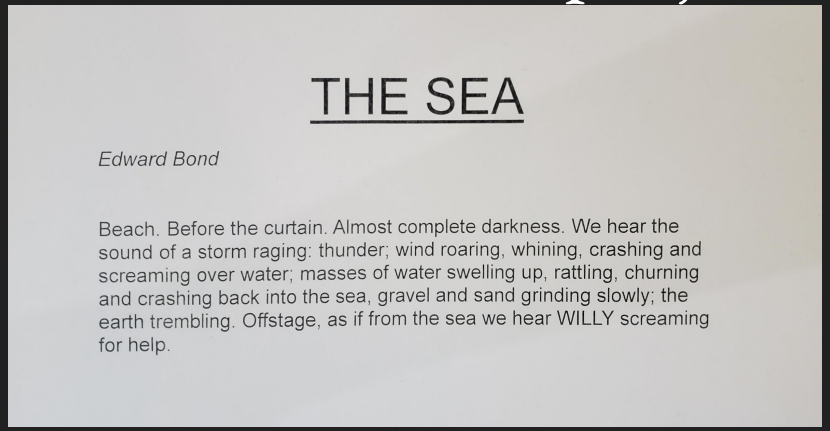
We had an induction into the universities immersive 270° room which I found very interesting. I had a brief introduction in a previous open day but here we were told exactly about the specs and capabilities of the three massive screens. Each screen is powered by millions of tiny LED lights which stay on, even if the room is not in use, simply because the price costs more to leave it running than to turn it off. Additionally, when displaying black, the screens pump out the colour black which is a strange concept to me because I always though that black was the absence of light. The screens are all powered by iglooConEngine which is a program allowing you to import any image onto the screens and then adjust said image to your liking. The space is often rented out for events such as lessons or escape rooms where you have to find clues across the screens and input them into a keypad on the control panel. Overall I found this concept very intriguing and I would be very interested in potentially creating a set for this room in the future.







‘The sea’ sound project



THE SEA

Edward Bond

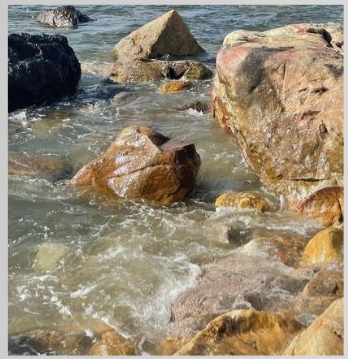
Beach. Before the curtain. Almost complete darkness. We hear the sound of a storm raging: thunder; wind roaring, whining, crashing and screaming over water; masses of water swelling up, rattling, churning and crashing back into the sea, gravel and sand grinding slowly; the earth trembling. Offstage, as if from the sea we hear WILLY screaming for help.

Our task was to source sounds from our previous experiences to create a soundscape inspired by this short stanza which describes waves crashing onto the beach, pulling sand and gravel with them as a storm echoes in the distance and wind howls in the foreground.

The stanza is an extract from a story, where the character Willy and his crew are all shipwrecked and he is the last survivor.

I found this task quite enjoyable and very interesting to find or make sounds that would come together effectively to construct a story when combined together.

















Gathering sound

Many sounds we were able to source from the bbc sounds archives, however, we also wanted to use our foley sound skills that we accumulated from previous lessons to layer homemade and curated sounds to effectively add depth to our project. We experimented with different sounds, for example running my hand across a pin board to create the sound of waves and blowing into a phones speaker to create wind. I took my group down to my favorite stream to capture sound of water but we collectively decided this was too constant and wouldn't work. We did however, manage to capture some stroming wind noises. In addition to these sound effects I wanted to replicate the sound of Willy calling for help so I sat in my shower and waterboarded myself in a bowl of water while streaming and gasping for air. Hearing this again and again became rather hard to listen to but I do think it worked well in the final cut.

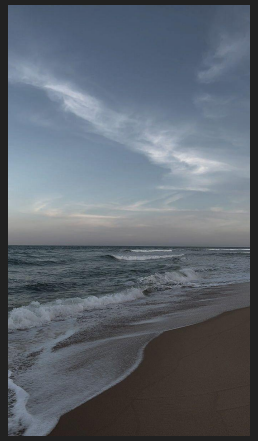


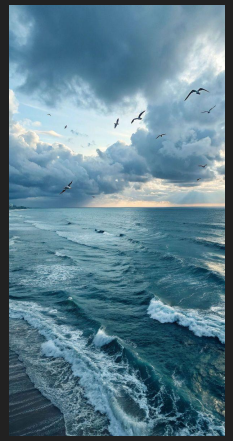












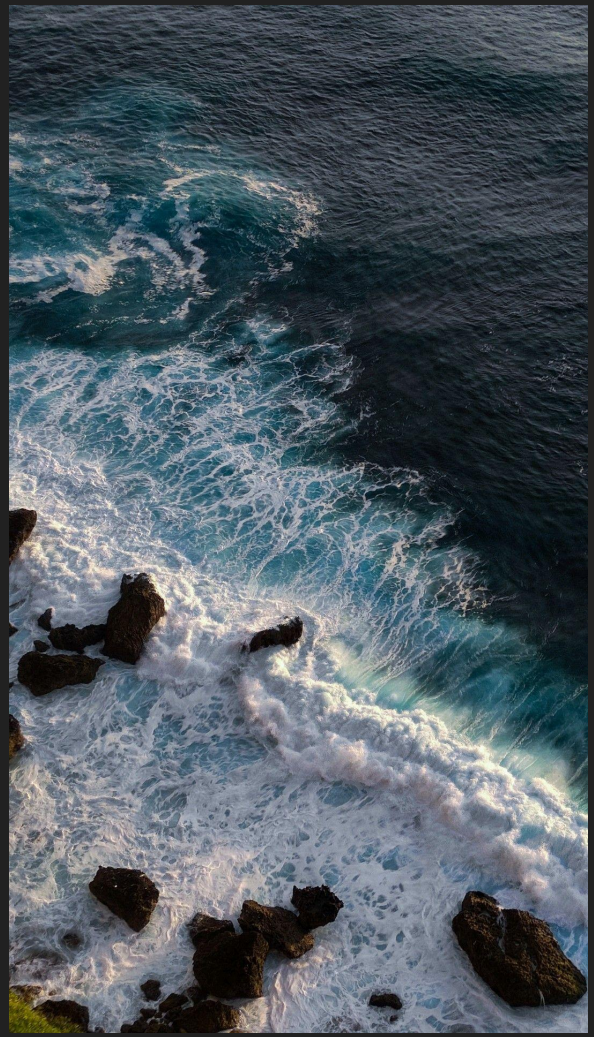
Animation

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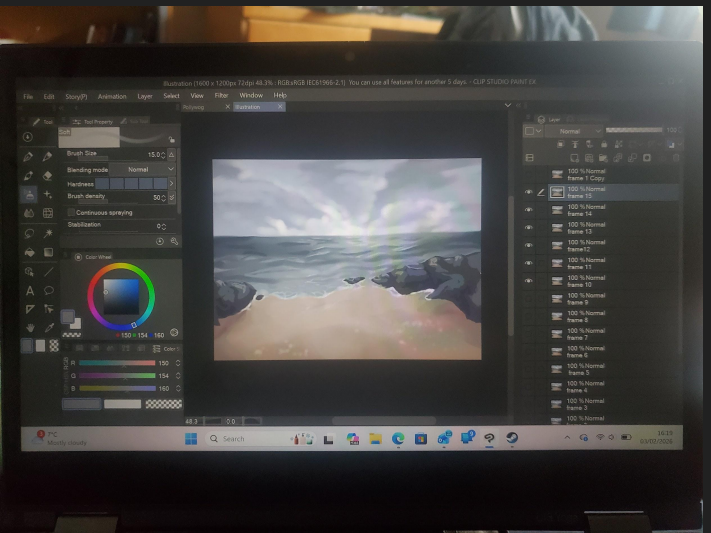
I studied wave movement, colour, patterns and rhythm for inspiration to create a simple wave animation that would last for a few seconds on a loop so that on top of the sound we could have some visual stimulus.

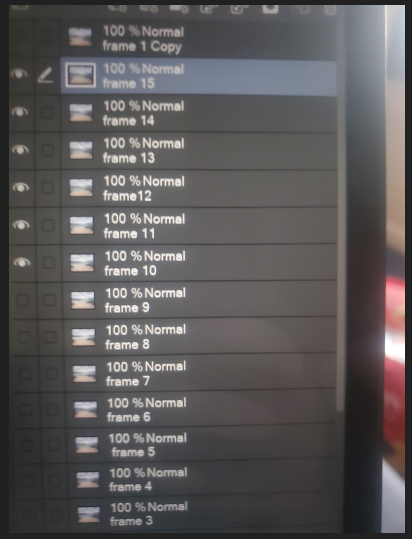




Animation process

I had no need to animate this, nor had I animated anything like this before, but when I heard that we needed photos and/or videos to play over our soundscape I knew I wanted to experiment with creating an animation. After watching clips online for inspiration and to explore the movements of water and its interaction with its environment I decided to get to work.
I recently got clip studio paint for my laptop and I knew there are animation features on the app but after playing around for a long few hours I couldn't get it to work, so I resorted to drawing each frame individually and importing them on to procreate on my ipad to animate each frame. Overall the whole process took a long time and just about 29 frames. Most animations are either 12 or 24 frames per second but I did not have the time to make something so elaborate so my animation is only 8 frames per second but overall I'm very happy with the outcome considering the time ristraits I was under and my issues with animation on clip studio. Given more time I would have made more frames to make the animation smoother and more dynamic, maybe having the background waves and clouds moving as well.







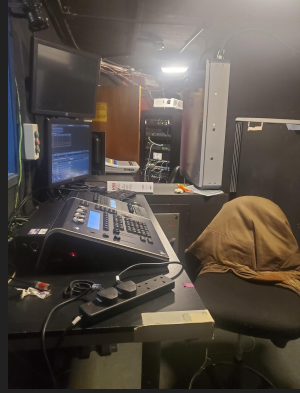


Final production

We had a lot of issues trying to import my animation because it wouldn't accept the format of the artwork, it was very frustrating and I had to redownload the file in a couple different formats to work out what would be compatible with Q lab. Eventually we got this working and managed to insert a few other videos of the ocean, gradually becoming rougher and darker as the soundscape turns from relaxing quiet waves to stormy seas and thunder clouds. I think the presentation worked very well and that the videos coincidentally timed perfectly with our soundscape, however, if I were to do it again I would speed the process up so that it didn't take quite so long for the sea to get rough.



Setting up for skills competition Wales



While studying this module we had an event take place within the Halliwell and Y Llwyfan and were asked to help them set up. I helped out in the Halliwell where there would be 5 different bands playing while judges sat on the front row. They requested lighting with no specifics so we set up four moving LED lights statoned backstage and six LEDs above the stage. Through this experience I learnt how people used to rig lighting through slats above the stage and how people in the lighting booth would control lighting on stage. It was my first application of the skills I had learnt in this module utilised in a working theatre environment.

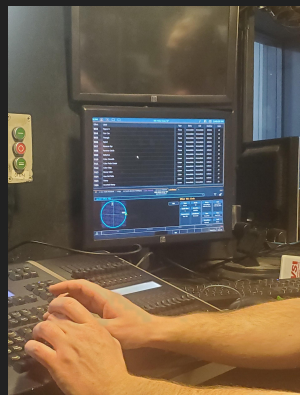
















Motionless in white concert lighting

I love live music and will always take any opportunity to watch a concert. The atmosphere, sound and lighting create a high intensity, very enjoyable experience as an audience member as they all work together very effectively. The lighting from a live concert that impacted me most was when I saw motionless in white in London, the Brixton 02 venue. Alex Mungal, who designs the lighting for their tour created an incredible atmosphere through elaborate displays of light, corresponding to the song in play. The lighting was intense, dynamic and rhythmic, dancing across the stage to highlight the music and the musicians creating it. My favourite use of the dynamic lighting for the concert was when they projected rainbow LED foot lights that pan up behind the band to accentuate their silhouettes. I also really enjoyed the fire displays downstage and the rave-like multicoloured LED strobe lights that flashed in rhythm to the songs.

Motionless in white's music falls into the genre of metalcore with heavy influence from gothic, industrial and nu-metal music, meaning their music is load, aggressive and high intensity. Lighting and sound is very important to their touring shows, so finding someone who harmonises lighting as masterfully as Mungal is key for creating such a powerful and memorable experience.





Alex Mungal

Lighting designer for Motionless in White

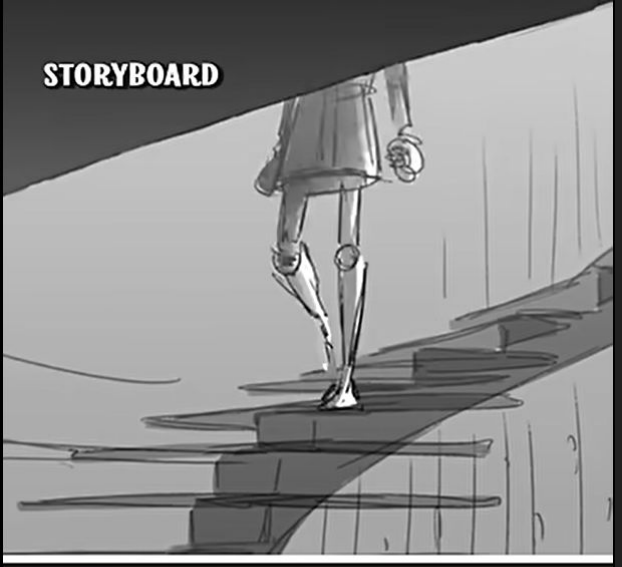
“I grew up watching a lot of 'Star Trek' and 'Doctor Who', so it’s no surprise that I draw on the architecture and set design from those stories. For this tour, we based our overhead truss configuration on the wing-shaped warships. This gave us a lot of different angles to direct light from. We had glowing light coming in from the sides of the giant wings. Also, the control center of the ‘spacecraft’ in this configuration is top middle, which was ideal for us to use when creating unique looks with our octagon pod, said Mungal, owner of Alien Lites.”

As a nerd myself, I love the inspiration stemming from sci-fi fantasy to create elaborate lighting designs. I really see how the fantasy takes hold and reflects in real life because I feel the power you can have as a lighting designer will be one of the leading contributors to the atmospheric feel and impact on the audience; even without the sound of pressing about on stage, the lighting that Mungal designs can easily tell an impactful story



One thing I particularly like about Alec Mungals design is how he uses colpur harmony to create stunning scenes that reflect this science fantasy impression upon the audience. He makes the lighting immersive, pulling the audience into he shows and allowing them to be apart of the experience.







Behind the scenes; Mrs Tweedy

Inspired by Dave I looked into the production the latest Chicken Run film; Dawn of the nugget. In this film there is a scene where Mrs Tweedy walks down a spiral staircase which I found very interesting; the set was constructed to fit the camera as it spiraled down to follow her movement, the set is an inclosed model with light framed from above - its very interesting to see light theory in practice to create an intimidating atmosphere; top light casts shadows over the actor's face, under the brows and across the cheeks, and is commonly used to light villains, consequently, this is the same lighting as the final frame of my personal project about a villain.. I also find the production of foley sound for Aardman films very interesting because of its clay animation and cartoonish feel while trying to replicate real life.

"ETC entertainment fixtures were selected to light the sets including ColorSource PAR, Source Four LED Series 2 and Source Four Mini LED as well as ETC Puck control and Gadget II. Studio Manager at Aardman, Nathan Sale commented: "We only use equipment that we have extensively tested for stability and reliability because of the risk of having to re-shoot. I had to choose a product that we had faith in being able to go on tour and work for 10 hours a day for the next five years or more." (Etcconnect.com, 2024)





Pete Gates

Double BAFTA winning Sound Editor/Mixer. General post production sound editing & mixing and part time software engineer

Pete Gates enjoys focusing on drama and comedy and has worked on many shows and films across many years. I first found out about him when browsing the IMDB for Wallace and Gromit, Vengeance most foul, in which his role was the dialogue editor. This job entails being “responsible for ensuring clear, clean dialogue tracks for the final film or television show.” (Editorial, 2025) how from this I discovered the plethora of other works he has been apart of that I find an interest in, including Peep Show, The league of Gentleman, Wolf Hall and many more all the way from 1986, where his first ever documented work was being a re-recording mixer for casualty, to 2025,where he was a dialogue mixer for End of Play. He's done a lot of work for the BBC in film and TV post production and has 144 credits in sound department and 2 credits as a composer. I attempted to contact Pete Gates to get some insight into what his life is like as a sound editor for post production woking for the BBC and all other fields in which he has experience, as well as asking about his inspirations as a sound editor but unfortunately he did not reply to me, which I can’t blame him for - he seems like he has a very full life









Rick Owens

Rick Owens is a foley sound artist who I found out about through his work on Bob's Burgers, an animated tv show about a family who work in an underachieving restaurant, it is my favorite show which I can watch over and over again and never get bored. However, it never really occurred to me until I studied foley sound, how much is actually used within the show; for a comedic animated family tv show, Bob's Burgers uses a massive amount of foley sound. One of the key designers of this sound is Rick Owens, who also worked on a large number of works such as spiderman into the spiderverse, Sweet tooth and The Mitchells vs The Machines. Owens took part in an interview with Motion Pictures Editors Guild. In this interview he was asked a range of questions about his work, challenges and general life experiences that have affected his life as a skillful and experienced foley artist which I find really quite interesting. One of the things find most interesting is the range that Owens can create; he has a lot of experience creating foley sound for cartoons, whose sound is often comedic and exaggerated, while also being able to create realistic foley sound for live action films and series. After studying foley, I'm not sure if i will be able to watch Bob's Burgers again without listening out for the foley sound and considering what was used in order to create tose sounds.









Rick Owens interview with Motion Pictures Editors Guild

(Editors Guild - IATSE Local 700, 2026)

Where are you currently employed?

I'm pretty much a freelance Foley artist. I do work with Sony Pictures, been seen around Warner Bros., and spent time with a crew at Universal and on a few smaller independent stages. Currently, I work with mixer Darrin Mann at IMN Creative, a boutique post house. It's a great group with some exciting projects on the horizon.

Describe Your Job.

As a Foley artist creating sound effects on a soundstage, I am responsible for bringing a natural human element to a soundtrack by re-creating the movements of characters as seen on screen: footsteps, clothes, props, etc. I used to jokingly say I was emotionally attached to the characters I was walking, but the reality is that emotions can be translated through Foley. As a sound effects artist, I also provide details in a car crash, a fist fight, a person escaping the rubble from a blown-out building, Spider-man's webs and so on. Some years ago, John Roesch told me that anything could be Foley, and I believe that to be true.

Which of your credits or projects have made you the most proud and why?

They say you're only as good as your last project and the work we are doing on *Deadly Class* is fantastic. In many Foley moments, I put a lot of sparkle and detail on what could be construed as a simple sound. My first really big film credit was the WWII film *Fury*. We created all the interior movements of a Sherman Tank: loading the guns, adjusting the sights, creating creaks and squeaks and even simple sounds of the seats in the tank. The supervisor was intent on creating a period-accurate film, and Foley helped achieve that objective.

What was your biggest challenge in your job (or on a particular project) and how did you overcome/solve it?

The 2016 fantasy adventure *Warcraft*. When we began the project, much of it was still motion-capture guys in little gray jumpsuits. We went beyond that to create an environment of characters that would match what would ultimately be the sound of giant Orcs and their movements.

What was the most fun you've had at work?

I have fun most days except when the pressure is on to finish too much work in too short of time. Even then, it's still fun. How many people get to do what we do? Some of the fun moments are getting to create an effect and using multiple layers. We'll spend time to get it just right, usually with a low-end bass channel and build up sonically from there. Perhaps the most fun I have is during playback when we review our work for the day. Playback almost always brings a smile to my face — the fruits of the labor type of thing.

What advice would you offer to someone interested in pursuing your line of work?

Listen to a lot of movies and TV shows. Listen to how they sound, what creative choices are made for the mix, where Foley is featured and where music and effects are featured. Learn about sound. I've met younger Foley artists who just want to do Foley and get paid, but don't really understand a lot about film or TV sound and where Foley fits in. Find somebody willing to train you; those people are out there. But for me, there was a certain amount of humility to ask for guidance from someone more experienced

Interview analysis

This interview gives a good, in depth analysis of what life as a foley artist can be, and how the experience of this job will change your perspective on enjoying shows and films. Additionally, how with adequate time and experience, creating non-human sound can become a skillful and entertaining exercise, where no sound is the same and each can lead to better ideas, more intricate workings and a wider skillset that will allow you to create sounds that fit comedic, cartoon, action, or much more n the world of film and tv.

Theatre sound

John A. Leonard

Historically, theatre has almost always had sound in some form or another; even going back as far as the ancient greeks who used a form of processing via masks to distort and project the voice of the performer.
Sound theory; audio signal levels - the voltage present at the output terminals of a microphone is very small and is measured in thousandths of a volt. Microphone signals are increased in level at the input stage of a mixing desk which allows microphones with differing output levels to be brought up to a standard level for routing and processing within the mixing desk. Equipment such as CD players, tape recorders, samplers, mixing desks and processing equipment transit, and in some cases receive their audio signals at a standard nominal level at which professional audio equipment operates. Audio signals at line level are insufficient to make loudspeaker produce sound at useful level, and so need to be increased by means of a power amplifier.
Choosing and using microphones - there are many different kinds of microphones available for use of in theatres, recording studios, film, tv and radio studios. They vary in prices from around £25 to over £2,000. Upon choosing a microphone you must consider what purpose that microphone is going to have; microphones vary for different purposes, for example, when recording in a studio there are controlled acoustics, therefore outside noise is not an issue. To contrast, recording on location you need to take into account wind, outside noise and potentially invest in foams plastic windshields. Omni directional microphones are better at coping with wind blasts than cardioid types.

Sound for the theatre

Graham Walne

Typically, theatres are designed and constructed scientifically taking into account insulation and absorption, the amount of absorption present in a room can be measured and forms a fundamental part of the reverberation time (Rt) calculation. There are several equations but most commonly known formula is that developed by W.C. Sabine in the late 19th century is reverberation time = 0,16 (constant) x volume M cubed / total absorption in M cubed satin units.

The mixer is the device which receives all the inputs to the sound system and provides them with means to being balanced and combined before they pass to the amplifier. The input signals may also be adjusted with respect to their tonal content. A modular mixer enables maintenance to be easily carried out; it also allows for future expansion. Other mixers may be connected to the main mixer to expand the system, this is called sub-,ixing and is especially suited to orchestral mics. Amplifiers need to be carefully selected because their performance can be adversely affected by a number of factors, mainly distortion, overload or short circuit (caused by some fault in the wiring external to the amp). However, professional amplifiers have much improved over recent years and all have protection against these factors quite often resulting in an automatic cut-out if danger threatens.

Light fantastic the art and design of stage lighting

Max Keller

Light is existential for all of us. As well as its biological effects, it shows us reality in constantly changing ways, thus offering a number of visual impressions that affect our perception emotionally. Light is with us night and day and makes life possible. The colour of light is also very important for people as organisms. Colours motivate, enliven and worry us. The signal of danger or sound the all clear and control our subconscious.

Colour theory and representation are extremely important to lighting design; a simple understanding of colour theory is crucial, alongside understanding of how color affects character, for example, red: red is not subordinate to any other colour. It is so dominant that it immediately takes over from other colours and stimulates the eye to the greatest extent. Red expresses living power and energy. It symbolises love and addresses the greatest range of human feelings.

Any visual experience is dependent on light, which does not merely enable us to see but also conveys atmosphere and drama. The effect light can be very clearly demonstrated with the aid of some examples from painting. The intention here is not to transfer paintings onto stage, but paintings that master the concept of capturing light on canvas can show us possibilities that arise when working with light.

Lighting and colour theory

This book highlights how lighting in the world of theatre can be manipulated and interpreted in order to achieve the desired atmosphere/emotion within the story. Colour theory is extremely important and as an artist who hated studying colour theory I know just how crucial to a mood it can become. In lighting design it is no different. This page depicts how light will create an interpretation of meaning, pathological plane, physiological plane, eat, hearing symbols, smell, taste, metaphorical plane and also the past ways of creating colour for heare lighting. Personally I find it quite fascinating how colour theory is similar/different in theatre in compassion to fine art

COLOUR PERCEPTION	White	Yellow	Orange	Red	Purple
Meaning	Openness, boundlessness, spirit	Light expansion, excessive increase, frivolity	Light intensity, joy, relaxation, passion, overthrow, revolution	Light intensity, power, immediacy, directness, life, blood	Sovereignty, dignity, might
Psychological plane	Peaceful, good, perfect, innocent, positive, simple, purity	Summer, excess (gold), intuition, making contact, comfort, inspiration, madness	Festivity – joy, warmth, brilliance, wealth, fertility	Vigour, blood, activity, aggression, archetypal, paternal, intellectual, enlivening	Exceptional qualities, religion, spirituality, luxury
Physiological plane	Savoury, mild, clean, pure, free	Light, clean, poisonous, bitter, internal	Fresh, healthy, vitamins	Warmth, dryness, heat	Ornament, calories
Eat, hearing symbols		Piercing, major key	Loud, major key	Loud, trumpet	Powerful, solemn
Smell, taste	Savoury-sweet, creamy	Sour	Substantial	Sweet, strong	Overpoweringly sweet
Metaphorical plane (symbolic)	Eternity, beginning, piety, faith, truthfulness, precision	Mendacity, jealousy, envy, miserliness, joy, honour, rapture, exclusion, Eastern spirituality	Enjoyment, distractedness, relief	*Joie de vivre*, desire, sexuality, eroticism, imagination	Ancient power, colour of church dignitaries, kings and emperors
Past ways of making colours	Chalk, calcium sulphate, natural gypsum, yellowish clay, ground bones, lead carbonate	Ochre, lead compounds, arsenic yellow, Indian yellow (Monghir Plurie), saffron	Crocus, saffron, mixed colour	Blood, rubia tinctorum (madder), kermes (berry), lousewort, alum	Sea slugs, with great effort, and with the utmost secrecy
Advertising					
General associations	Starkest contrast with black	Light, clear, free, lively	Hearty, happy, glowing, cheerful	Active, exciting, challenging, masterful, happy	Times, association, advertising
Sensory-related associations	Purity, freshness, innocence	Very light, smooth, clean	Warm, close, glinting, dry, crumbly, saturated	Hot, loud, full, strong, sweet, firm, sharp	

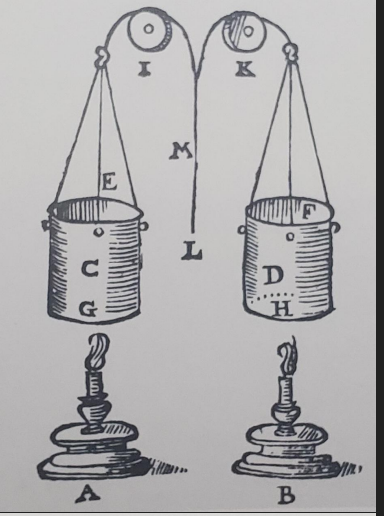
Violet	Blue	Green	Brown	Grey	Black
Tension, reluctance, repentance, magic, excitement, modernity	Constancy, seriousness, order, reason, faithfulness	Hope, contentment, *Joie de vivre*, esteem, environment, sacred colour of Islam	Earthy, calming, impure, powerful	Shadow, overcoming, coolness	Taciturnity, mourning, fear, darkness
Emancipation, vanity, artificial, unobjective, high demands, originality	Distance, silence, infinity, philosophy, cold, water	Naturalness, liveliness, excitement, peace, dampness, archetypal, feminine	Unerotic, comfortable, hidden	Age, homeliness, conformity	End, emptiness, death, magic, elegance, humility
Extravagance	Old, cool, damp, external	Tangy, fresh, sour, bitter, nourishment, chlorophyll (leaf-green)	Crisp, aromatic	Neutrality	
Sad, deep, minor key	Soft	Muted (if dull), shrill (if gentle)	Dark, minor	Pause in music	Confined, angular, hard, inscrutable
Heavy-sweet	Odourless	Sour-juicy	Musty, stale, fried, chocolate, cocoa	Mouldy, ashy	Spoilt, inedible, liquorice
Piety, repentance, faith, imagination	Sympathy, longing, harmony, spontaneity, friendliness	Hope, relaxation, confidence, tolerance, security, life, love (courtly love)	Laziness, immoderation, probity, earthy	Pensiveness, punctuality, insensitivity, equanimity, modesty	Magic, mourning, egoism, guilt, power, oppression, distress
Mixed colour	Lapis lazuli, azure, indigo (plant), woad (plant)	Verdigris, malachite (basic copper carbonate), emerald, leaves, aldehyde green, Paris green	Mixed colour		Chinese ink, charcoal, soot, tar, mixture of woad and soot
Dignified, gloomy, dubious, unhappy	Secure, peaceful, distant, spacious	Calming, casual, passive, peaceful, budding, refreshing	Earthy	Boring	Starkest contrast with white
Putrid-sweet, narcotic fragrance	Cool, wet, soft, strong, large	Juicy, damp, sour, poisonous, young, full	Chocolate, cakes and pastries	Neutral	Monopolizing, rich in contrast

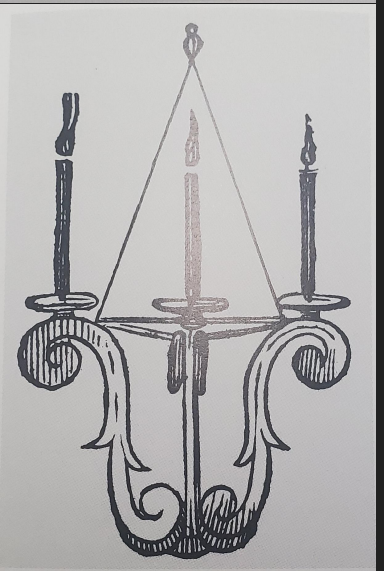
Colour theory in practice; Bridgerton

In the Bridgerton show, different families and their estates are represented through lighting; reflecting their intentions and family dynamics on screen. For example, the Bridgerton family drawing room is very pale, with large LED lights shining through the windows to create the illusion of natural light, diffused by thin curtains. The colour schemes of the rooms are quite pastel, with blues and pinks implying the lighthearted and playful, and this ideology is captured through lighting. In contrast, the Featherington family is represented through dim lighting; gloomy and dark to represent the hardships and unease of their family dynamic. This is captured through minimalistic warm lighting to represent the candle lighting while dim LEDs shine through the window to create the illusion of naturalistic lighting.



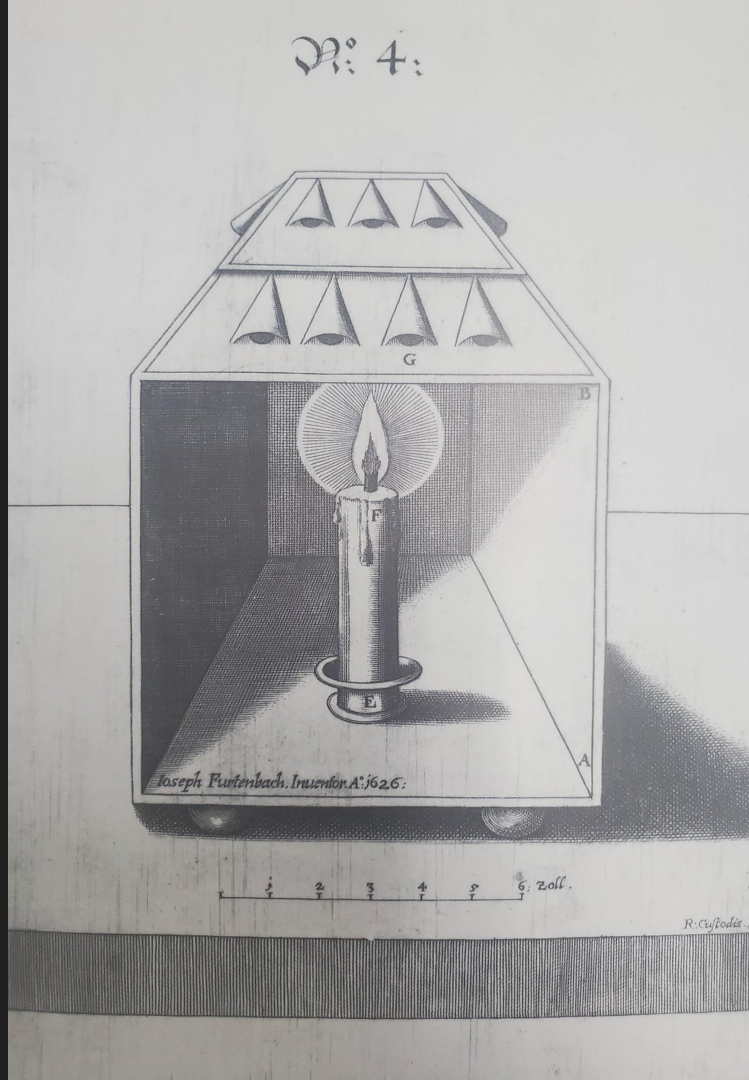






History

Greek theatre operated simply in other spheres; it had the simplest possible scenery, as the theatre building consisted essentially of a masonry wall with three possible entrances. Lighting flashes were painted and night was represented by a black curtain. Roman theatre borrowed considerably from greek theatre at first, brining fire fire-spewing creators into the theatre. In the late imperial period the theatre was often party of elaborate court events, frequently indoors and evenings, so used large numbers of oil lamps. The christian middle ages went back to ancient religious sources for its view of light. Just as the gothic cathedral is an image of heaven and earth, the light that filtered through its stained glass windows embodied divine omnipotence.
Later, plays would be performed outside and the various times of day had to be created in the spectators minds; if an actor came onto the stage with a torch, it was night. Lighting did not become essential until later on when plays were performed almost exclusively indoors. Thus the stage tended to be pragmatic - a few candles, torches, simple footlights or chandelier hed to suffice.



Final impressions

Despite holding a deep hatred (or fear?) for technology, I surprised myself with how much I enjoyed this module. Learning the specs of lighting and sound I realised how pivotal they actually are for productions. Additionally how much freedom you can have through light manipulation and sound experimentation - for example the foley sound project posed a lot of new information that I happily absorbed. Although now I can't watch shows without obsessing over how they made each sound effect. I enjoyed the time we were provided to play on our time, free to make mistakes and subsequently learn new skills for the future. Sound design for theatre has grown on me this term, but one thing that has not grown on me was Q lab - I did not enjoy using this software because it was so difficult to use; trying to cue songs and images when they won't do what you want them to. But it is definitely something I need to work on in the future.

I also loved the lighting element but found it very difficult to switch from using the IONS desk to using the mac as someone who had never used a macbook before. With the desk I had only just gotten the hang of using dials when we had to switch to using a software that lacked the only features I knew how to use. I did, however, appreciate the time we were given to learn both the skills needed for the EOS app and the IONS desk.

Overall I found this module highly educational and very fun for expanding my experimentation skills when it comes to getting technology to do as I want. Additionally, I found that the idea of having a creative idea then working out how to get technology to do that is definitely going to stay with me in future practices.

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