

Props And Production
Roles



Props



My 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.*

What is a Prop?

"A prop is a physical object that an actor uses during the performance.... Any physical 'thing' other than the actor, costume, and scenery is a prop" (Hart, 2017)

"'Prop' is short for 'property' and is any object used in a performance that isn't part of the set or worn by an actor. Props can be anything, from small to large items - a notebook to a fountain."
(www.rsc.org.uk, n.d.)

Hand Props:

Hand props will be handled by the actors and will have been referenced within the script. They may also be referred to as 'action props'. In film and TV props are categorised further into 'background', 'stunt', and 'hero' props. Background props, self-explanatory, will only be seen in the back and are usually made with less detail as a result (this also saves money). Hero props are expected to be filmed up close and will have that detail. Again, self-explanatory, stunt props will be used in stunt scenes. Because of this they require safety considerations. Accidents can happen and productions would need to be prepared for this and have replicas of their props.

A practical prop would exist as an item that works how you would expect it to, such as a torch turning on. A dummy prop would be the exact opposite of this. They may also be referred to as 'working' and 'static' props.

(Hart, 2017)

At times there may be 'rehearsal' and 'show' props. The only real difference is that the show props would be higher quality and more detailed. The rehearsal prop could be called 'do-for' as they would do for now.

What is a Prop?

Pt. 2

Costume Prop:

An accessory/item that is apart of a costume and is still considered a hand prop. Jewellery, gun holsters ect. A costume prop would typically be something tailored to the character's personality while the hand prop is used to propel the story forward. The costume and props department would need to collaborate for these instances. A 'personal prop' will be kept with the actor at all times and will not be handled by the props crew.

(Hart, 2017)

Running Props:

Batteries and other electrical equipment/props that will need regular changing .

(Hart, 2017)

Set props:

Large movable object located on the set. Furniture would typically be considered as this as would items attached to the ceilings, walls and floors. These are in a separate 'category' to hand props.

- Trim

(Something that would hang from the walls)

- Set Dressing

(Items placed on the ground, these would help create the atmosphere in the set)

(Hart, 2017)

Consumable props:

These props will be ingested during the performance (food) but cigarettes, fake blood and paper that is too be torn up will all fall under the same name.

(Hart, 2017)

Breakaway Props:

A prop that is designed to 'breakaway' or be destroyed during the performance. It may be rigged in a way that can be reattached easily.

(Hart, 2017)

The process:

- 1-Define the problem.
- 2-Specify requirements.
- 3-Research and brainstorm solutions.
- 4-Develop a solution.
- 5-Build a prototype
- 6-Test and redesign.

(Hart, 2017)

Step 3:

After step two there will be many problems to address and overcome. Reach multiple ways to create/source the prop. If at all possible, speaking with someone who works with the items you are trying to replicate can be incredibly helpful.

(Hart, 2017)

Step 6:

Play with the prop and don't be gentle about it (there are exceptions such as glass) but use the prop. You have done an extremely poor job if the prop breaks through a design fault during a performance. Try letting others mess with it. A prop is supposed to be useable to all. Sometimes a session is needed to show the actors how to use the prop. Expect feedback and be prepared to change the design around or replace it with another solution if necessary

(Hart, 2017)

Where to Get Props:

Step 1:

Gather as much information as possible from the script. This can be done at table reads and will be decided between the director, designers, and the props team. *(Hart, 2017)*

Step 4:

Once an idea is formed and properly researched development is needed. Ensure to always review and always revert to these questions:

- Have you met the designer/director/ requirements?
- Is the solution safe to build (especially for trick props), store and dispose of?
- Can all materials be obtained and fit within the budget and time allowance?
- Will the prop be ready before the technical rehearsal/ is there time for repairs?

(Hart, 2017)

Step 2:

What does the prop need to do (if anything)? Will it need extra components? How long do you have to acquire/make it? Does it need backups? Does the actor have an allergy to certain types of materials? What can be used instead?

(Hart, 2017)

Step 5:

A prototype is the reference the actual prop will be built off. This can be made with cheaper versions of the intended materials. These will be less durable. A prototype is helpful if you need multiple of the same props, you can make a parts list.

(Hart, 2017)

Where to Get Props:

How to Source a Prop:

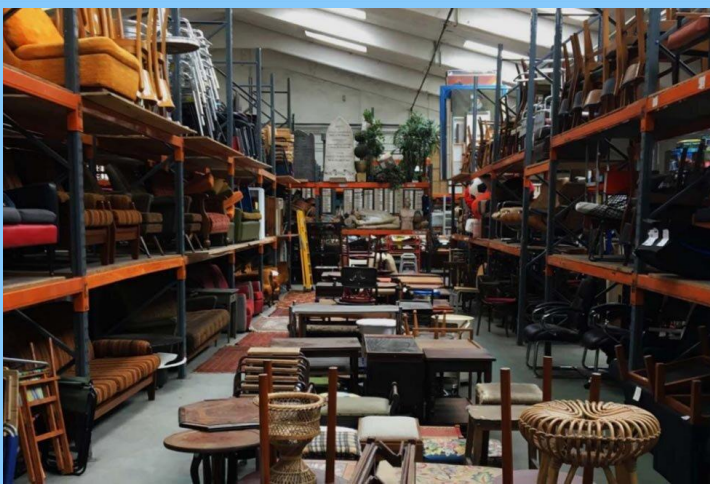
- Check the locations prop store.
- Borrow from people/ other facilities you know (networking is extremely helpful here)
- Charity and antique shops can prove to be a reliable source for old time items or already distressed looking. It can help stay within a budget too.
- Companies do rent out props that you can hire for a time period. These will come with what is called a 'borrow form' and will detail, cost of item, time allocation, state of the prop before renting, signatures, and other details about the prop itself.
- Make the prop. This can prove to be the most costly one for the producer as the props team will be working for a longer period of time on the company's dime in addition to the cost of tools and materials. The prop can be made from repurposing an item or creating from scratch.



(Spur Creative,
2026)

Skills typically needed to make a variety of props:

- Sculpting
- Metalwork
- Woodwork
- Life casting
- Embroidery
- Painting
- Understanding of a range of materials
- Electricity and circuits
- Safety knowledge
- Graphic Design
- Model making
- Upholstery
- Carving (wood, clay, foam, Polystyrene ect.)



(PROPS, 2019)



(PROPS, 2019)

Visual Effect of Props:

When used correctly, a prop can be one of the most memorable components of a film. It can push the story along, a plot point if you will, define a character, or become a symbol that would be recognizable to the public. Props are used for:

- Set the time and place.

Props can be a key indicator of where and when the scene/story is taking place. Props will reflect where the story is happening as they can reflect a specific geographical location's culture. This is all vital if you wish to immerse the audience in the world you are trying to create. 'Don't tell, show'.

(Deguzman, 2021)

When trying to indicate a time there are several aspects to consider. This would include social class of the characters, their personalities and what would seem reasonable for them. Are they up to date with the latest fashions? Do they want to impress others? Ect. It is important to remember that if something is set in the 1850s, they will most likely have items and decorations from the decades before. This is where research plays a vital role.

Class task:

Go to the props cupboard and find something you could use for a prop set in the 60ss and I came back with a phone from the 50s



Same story with the guitar amp and shackles. The rest of the props the others in class found.

Visual Effect of Props:

Determine the genre:

- This blog is tailored more towards movies but is useful to keep in mind for theatre work as well.

Certain genres of film are immediately associated with specific props. The prop has an ability to represent the genre and would, from this, create certain expectations in the audience. An example of this would be lightsabers from Star Wars.

(Deguzman, 2021)



(*Star Wars*
Episode III Revenge of The
Sith 2005)

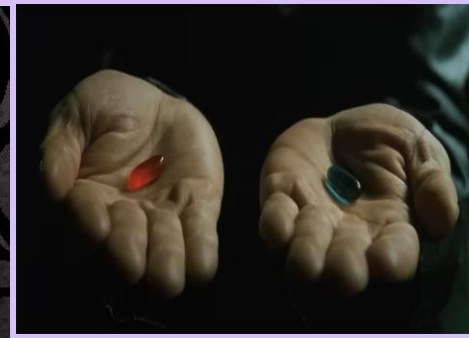
To further the plot:

- How a character interacts with a prop can lead to various outcomes that can change the narrative of the entire story. The blog gives the 'blue pill/ red pill' example from '*The Matrix*'. The character's choice would drastically change how the story would end.

Another example would be Frodo from '*The Lord of The Rings*' deciding whether or not to destroy the ring.

(Deguzman, 2021)

A prop doesn't just have to be one thing. The ring is a good example here as it furthered the plot, symbolized the 'greed of man' and became a defining trait for Frodo to have it as it changed him.



Define a Character:

- In collaboration with the costume of a character, a prop can be a vital tool used to portray someone's personality or identity. Audiences will start associating certain props with certain characters.

(Deguzman, 2021)

Symbolise Themes/ Concepts:

- Props have an ability to retain or obtain a meaning that reflects a film's theme or core concept. As it makes multiple appearances through the story it reiterates itself and reminds the audience once again, what the movie is about. This can be true for theatre as well but given the nature of those productions it's not always prevalent.

(Deguzman, 2021)

Who Might be on a Props Team?

☐ Props Master:

Prop masters usually start work a few weeks before shooting begins. They work with production designers, set decorators and art directors to work out what props are needed. They do research and then draw up properties lists, deciding which are to be hired and which are to be made. They create a 'set and strike' schedule to share with location and construction departments

Where props are to be made, prop masters recruit the carpenters, artists and prop makers and manage the schedule for production. Where they are hired, they work with the production buyers to source them.

When shooting is finished, they return of all hired props and organise the sale or safe disposal of everything else.'

☐ Props Buyer:

Production buyers shop for the props. They work closely with set decorators to source anything that's needed for the action and look of a set. They mark up the script and make a list of all the props needed. After this list has been checked with the set decorator, they go to prop houses and book them.'

☐ Props Hand:

Prop hands organise the transporting of all the hired props. They make sure the props that are ordered get to the unit safely and are stored logically. When the props are no longer needed, they get them back to the hire company and complete the paperwork.'

☐ Standby Props:

Standby props are on hand while the film or TV drama is being shot. They are ready to make any changes to prop requirements and provide whatever's needed during filming. For example, if a character smashes a glass, standby props will clear up the mess and give the actor the replacement fake glass. They keep the prop master updated with the changes.'

(Screen Skills, 2024)

Prop makers would be hired to make said props; sometimes specific skills are needed so a sculptor or such would be hired.

Polystyrene carving is ideal for large scale prop making. It is inexpensive and lightweight making it easy to transport. It is important to use fire-retardant if possible or make the polystyrene you have flame-retardant. This could be achieved by use of a special type of coating.



(Miller, 2022)

It is best to add this after the prop is completed as heating the polystyrene will melt it slightly and it will harden, providing a sturdier prop.

(Spur Creative, 2026)

Polystyrene is typically carved by hand, allowing more scope for alterations throughout the process. Due to its delicate nature it can be coated with a hard coat to improve durability. This can help give the paint something better to stick to. (Spur Creative, 2026)



(Spur Creative, 2026)



(Spur Creative, 2026)



(Spur Creative, 2026)

Polystyrene:



(Stanwinstenschool.com, 2026)



(Stanwinstenschool.com, 2026)

Materials Commonly found in use of Prop Making:

Timothy Martin from the Stan Winston School of Character Arts has a course up online in two different parts. The first part is 4 hours 30mins long which I watched. He goes into detail about the process and demonstrates the step by step process, starting from tools and exploring how to shape, carve and texture the polystyrene to create the prop. The website does a 7-day free trial. (Stanwinstenschool.com, 2026)

Materials/tools:

- ☐ Gloves
- ☐ Goggles
- ☐ Airbrush (optional)
- ☐ Clear coats/glosses
- ☐ 1lb white bead foam(polystyrene)
- ☐ 4-6lb gold foam
- ☐ Canned spray expanding foam.
- ☐ Latex
- ☐ Variety of paintbrushes
- ☐ Chip brushes
- ☐ Acrylic paint
- ☐ 2 part casting resin (white)
- ☐ Fibreglass resin (optional)
- ☐ Hot glue gun
- ☐ Mixing sticks
- ☐ Mixing/measuring buckets/cups
- ☐ Dremel tool & various drums/ball tools
- ☐ Extendable carpet knives
- ☐ Various hand saws
- ☐ Paper
- ☐ Pencils & markers
- ☐ Clay sculpting tools
- ☐ Wire texture tools
- ☐ Green scouring pads
- ☐ Sanding sponge pads
- ☐ Small/large wire brushes
- ☐ Heat gun
- ☐ Glue sticks

(Stanwinstenschool.com, 2026)

Backstage Props Table

What is a Props Table?

It's a 'map'. A props table should mirror the shows order. This worder will depend on the individual team as they will organise it in a way that makes sense to them. For this reason the props table should NEVER be touched unless you are on the props team or have explicit instructions. It is a SACRED space. It should be labelled coherently; this will ensure if a prop is missing or misplaced it will be noticed immediately. Prop tables work best when they're zoned. This means they would be grouped by actor, scene ect. Lighting should be considered heavily as the props team does unfortunately need to be able to see the table during the performance. The lights should be positioned in a way that the props team can see where they are and what they need to get backstage, without spilling out onto the stage. Glow tape is recommended.

(Peterson, 2025)

Who takes care of it?

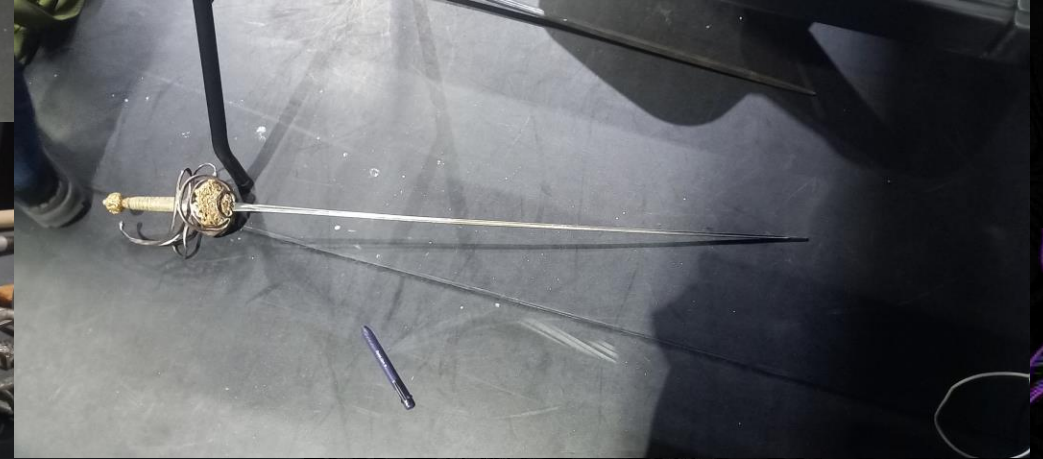
Typically, there will be one or two people appointed to take care of the table. The amount of people will depend on how big of a show is running. SMs and ASMs will need to keep an eye on the table but if they are able to, they will appoint a 'Props Captain'. Their job will be to keep everything where it needs to be, reset everything before and after each scene and are required to be there constantly during tech week. A checklist is a smart way to sort a props table.

(Peterson, 2025)



Weapons Introduction class

Never point a weapon at someone, especially one that can fire anything. Point it slightly to the side of them if you need to point it at all. Actors will need to have choreographers if there is to be a fight scene in a film or play. There are several courses that teach weapon handling and you will need to have these complete before you can actually handle the weapons.



Risk Assessments:

'Under the Management of Health and Safety at Work Regulations 1999, the minimum you must do is:

- *Identify what could cause injury or illness in your business (hazards)*
- *Decide how likely it is that someone could be harmed and how seriously (the risk)*
- *Take action to eliminate the hazard, or if this isn't possible, control the risk*

Assessing risk is just one part of the overall process used to control risks in your workplace'

(www.hse.gov.uk, n.d.)

A risk assessment is a vital process that will help you to protect both your workers and the business itself, in addition to complying with the law. It will allow you to focus on the risks that really matter in your workplace – the ones with the potential to cause real harm. In many instances, straightforward measures can readily control risks. For most, that means simple, cheap, and effective measures to ensure your most valuable asset – your workforce – is protected.

The law does not expect you to eliminate all risk, but you are required to protect people 'as far as reasonably practicable'.

(www.hse.gov.uk, n.d.)

In theatre and film workspaces there are a large amount of risks that need documenting and appropriate warning. An example would be the electrical wires coming from every bit of equipment, tools in the workshop, people working at heights ect. Ensuring that your employees are both qualified and competent is very important as well. Does not matter if they have a bit of signed paper saying they can do the job if they cannot do it right and vice versa, you cant really hire someone who does not have the qualification even if you know they can. You need proof.

Risk Assessment

Department: The Cockpit Risk Assessment: Production and Performance Date: 11th September 2024		
Review Date: 11th September 2025		
Activity	Location	Name of Assessor/s:
Theatrical productions and performances with an audience	The Cockpit	Deb Jones Dave Wybrow
Please refer to Appendix A which contains: • Outlines how to calculate the Risk Assessment • Other important information which is considered when completing this form, including:		
<u>Legislation Considered</u>	<u>HSE Risk Matrix</u>	<u>General considerations</u>
Health and Safety (Display Screen Equipment) Regs. Health and Safety at Work Act. Manual Handling Operations Regulations. Working at Height Regulations. Electricity at Work Regulations. Control of Substances Hazardous to Health Regs. Regulatory Reform (Fire Safety) Order. Licensing Acts.	To be assessed before and after control methods. Risk rating to be expressed numerically.	General Causes of injuries and hazards. Examples of good practice.

Risk Assessments: Pt. 2

An example of a professionally written risk assessment in theatre:

Initial Risk Assessment							Re-assessed Risk Assessment			
Persons at Risk. Staff, members of the public and hirers'	Severity of Hazard = SH	Likelihood of Risk = LR	Initial Risk Level = IRL	SH	LR	IRL	RRL = Reassessed Risk Level	SH	LR	RRL
<u>Activities</u>	<u>Hazards</u>						<u>Control Methods</u>			
Using Display Screen and control board Equipment.	• Back and neck pain. • Repetitive injuries. • Poorly designed workstations.			4	4	16	• The work station for each member of staff has been self-assessed and ergonomic factors implemented. • Eye sight tests provided by the company and corrective spectacles. • Staff are to take short breaks every hour away from their work station. • Control board lighting to be appropriate to its use.	4	2	8
Access and Egress	• Tripping over objects • Slipping on spillages • Impact injuries • Wheelchair access			4	4	16	• General good housekeeping carried out. • All areas and stairs are well lit during audience movement. • All staff to be instructed and practised in conducting an audience emergency evacuation. • No trailing leads or cables. • Staff to keep all areas free of obstructions. • No obstructions permitted at any time in the emergency exit routes and walkways. • Liquid spills to be removed as soon as possible. • Flooring to be regularly inspected for damage and repairs carried out as soon as possible.	4	2	8
Working at height	• Falls from height			4	4	16	• Avoid storing any items at height.	4	3	12

The document itself does extend to around 11 pages and details multiple areas of concern such as; gantry work and high level working, working on stage, carrying heavy items, high volume and pressure of work, use of electrical equipment, access of the public, visiting theatre companies and hires, alcohol being sold/ distributed on the premissis, use of smoke machines, lone working but more can be added when needed.

Slips trips and falls

Health and Safety at Work Act 1974

General Causes

Spillage of wet and dry substances.
Rugs/mats.
Changes in the floor level.

Poor Lighting.
Slippery surfaces.
Unsuitable footwear.

Trailing cables.
Change from wet to dry floor surfaces.
Smoke/steam obscuring view.

Miscellaneous rubbish.

Good Practice

Clean spills immediately.
Keep areas clear, remove rubbish.

Avoid exposed cables, use cable covers, or cordless tools.
Ensure mats are securely fixed and without curling edges.

Manual handling

The Manual Handling Operations Regulations 1992 & 2002

Good Practice

AVOID the need for hazardous manual handling; as far as is reasonably practicable.
ASSESS the risk of injury from any hazardous manual handling that can't be avoided
REDUCE the risk of injury from hazardous manual handling, so far as is reasonably practicable.

Example:

A person can carry 25Kg (52Lb) for approx 25 metres in comfort. Anything above these needs to be assessed and if a repetitive activity.

Ways to reduce the risk of injury.

Pay particular attention to those with physical weakness.
Unrestrictive and suitable PPE.
Provide suitable flooring.
Training.

Reduce the weight of objects being handled.
Remove obstructions to free movement.
Provide appropriate handling aids.
Avoid steps and steep ramps.

Working at Height

Work at Height Regulations 2005

Provision and Use of Work Equipment Regs. 1998

Good Practice

Avoid work at height where possible.
Use work equipment or other measures to prevent falls where working at height cannot be avoided.
Where the risk of a fall cannot be eliminated, use work equipment or other measures to minimise the distance and consequences of a fall should one occur.

Ensure

All work at height is properly planned and organised.	Risks from falling objects are properly controlled.
Trained and competent staff.	Ensure the place that the work at height is carried out is safe.
Equipment for work at height is appropriately inspected.	Appropriate Step/Ladder to be used and inspected beforehand.

Risk Assessments: Pt. 3

Most if not all industries where they may have to be any type of lifting the employer is required to provide a manual handling course if they wish to avoid the chance of a future lawsuit. I know I've had at least one for each previous job I have had.

Electrical Equipment

Electricity at Work Regulations 1989

Good practice

Check electric cabling for signs of wear and tear.

Personal electrical equipment not to be taken into the workplace.

Liquids to be kept away from electrical equipment.

Portable Appliance Test to be carried out annually.

Damaged equipment to be replaced.

Repairs to be carried out by a qualified person.

Use of Chemicals

Control of Substances Hazardous to Health Regulations 2002

Good Practice

Replace irritant chemicals with milder alternatives.

Check that staff do not have any allergic reactions to the chemicals used.

Risk of Fire

Regulatory Reform (Fire Safety) Order 2005

Good Practice

Good Housekeeping to be carried out.

No unauthorised electrical equipment to be used.

Fire Risk Assessment to be reviewed annually.

Desks and work areas to be kept clear of unnecessary paper.

Vents on computers to be kept clear.

Licensing Act 2003

Good Practice

Restrict numbers of persons at performances to a maximum of 250.

Remove any inebriated persons.

Alcohol not to be sold or given to underage persons.

The sale of alcohol to be stopped if the circumstances warrant such action.

Duty manager to continuously assess the situation.

Remove any disruptive or aggressive persons from the premises.

Risk assessment (Significant risks and hazards)

1. Identify the hazards
2. Decide who might be at risk and how.
3. Evaluate the risks and appropriate control methods.
4. Record your findings and their implementations.
5. Review and update as necessary or within 12 months.

Persons at risk (include; employees, students, visitors, lone workers, disabled persons, contractors and visitors)

Severity Likeli- hood	No Injury	First Aid Injury	Lost Time (Over 3 days)	Major Injury or Disabling Disease	Death
Improbable	1	2	3	4	5
Remote	2	4	6	8	10
Possible	3	6	9	12	15
Probable	4	8	12	16	20
Very Likely to Occur	5	10	15	20	25

Risk Rating	Action Required
16 to 25	High risk and may require the provision of considerable resources involving special equipment, training, high levels of supervision and consideration of the most effective methods of eliminating or controlling hazards.
6 to 15	Medium risk and will require an appropriate level of resources.
1 to 5	Low risk but actions should still be taken to try to reduce these risks further, if possible, within reasonable limits.

Making Our Witch Hunter Masks

Youtube tutorial link:

Step by step:

1. Get template from Dave.
2. Cut along the lines (I had scissors, but they were being difficult, so I gave up with them and used a scalpel around the curves)
3. Nab a wide strip of ___ foam and tape down the cutout template.
4. Use a scalpel to carve the shapes into the foam and I used a blue marker to mark where the bends would be in the helmet.
5. We passed around the Studio Range contact adhesive (it stank!) and used it to glue the pieces together. We let it dry slightly first (makes it sticky) before pressing it together and holding it until it can hold itself.
6. To create the fold in the centre part of the mask we needed to make a divot in the foam. Slice slightly into the foam at an angle, never fully through it and then repeat on the opposite side of the line and stop when one cut meets the other and the strip of foam will simply peel away.



Making Our Witch Hunter Masks

Pr. 2

7. To make the spikes we have cylindrical foam That we cut down into measurements given in the tutorial/template.
8. To 'sharpen' the spikes we pulled out the bench sander and rotated to form a point.
9. This was not in the tutorial * but I sliced the flat end of the spikes into a curved angle so it would sit flushed against each other and the actual mask.
10. The smaller spikes are to be glued to the longer ones before they are glued in a crown-like pattern across the helmet.
11. Once the contact adhesive dried, we were able to use 'Studio Range' Craft Clay and work it to make cover up the seam around each contact point of foam. I did this around the eye holes, each spike point and randomly around the helmet where I knew I would want the rust to appear.



Making Our Witch Hunter Masks

Pt. 3

12. To damage the helmet and make it look more 'battle worn' I used the scalpel to slice across random parts of the prop.
13. The helmet was then covered in 'Clear Hexflex Primer' using cheap paintbrushes the 2nd years had left over from a previous project and offered up.
14. Once dried we were given free rein to mix up our own paint. I mixed black and metallic silver with water and applied with a similar clean brush.
15. I did repaint twice as I was unhappy with the shade it dried to.
16. Then by dabbing glue onto the craft clay and sprinkling iron powder onto it. We then rusted this with lemon juice.

(Any acidic solution would be appropriate as long as it was skin safe for obvious reasons)

As a collective we were struggling with getting the iron to rust (Dave's fault). This was because we had been dabbing the iron powder on the glue causing it to be coated in it. This gave it a protective layer which prevented the rusting.



Fake Blood:

The history of fake blood in film, television, and theatre spans over a century and continues to evolve with advancements in technology. Its integral role in both storytelling and realism is undeniable, as it adds a visceral and emotional element to any production. From the earliest applications in live theatre to black and white films to its widespread use in modern high-definition productions, fake blood has always been an essential aspect of creating memorable and captivating visual experiences. First it would be made from simple concoctions like crushed insects, pigments, and glycerin. Fake blood, also known as stage blood, has evolved into an elaborate range of mixtures that mimic the appearance and even the consistency of real blood.

(Fixelements.com, 2024)

Some types can be washable, but it does usually stain fabrics and leaving it on my skin too long gave it an orange tinge.

Making Blood bags:

This was a very simple process. Cut a strip of clingfilm, fold it over, heat seal it together on each open side, leave the top open and use a syringe to add in the fake blood before heat sealing that back up. That makes the blood bag. We then spent about an hour throwing them at each other. It did take quite a bit of force to make them pop.



Fake Wounds:

Steps to follow:

1. Reference photos.
2. Provided with a green hard plastic cutting board and plastic clay tools.
3. Using the reference photos I carved into a slab of 'Sculptex' which is a professional modeling clay using those tools.
4. I was unsatisfied with my multiple attempts at carving the wound.
5. I was trying to make a 'gash' wound that looked to be made with a knife, a 'clean cut'. This didn't happen and I decided to make it look like someone had been caught on a nail. The cut would be jagged. Perhaps it was from a broken fence, the person was rushing over it and had gotten snagged on a nail.



Ingredients/ Materials:

- Sculptex modelling clay
- Modelling clay (ColourClay)
- Talcum Powder
- Smooth-Cast 300Q (Smooth-On) Part A and Part B Urethane Ultra-Fast Resin.
- Universal Mold Release (Smooth-On)
- Lollipop sticks
- Measuring buckets (clean)

- Red, Yellow, Blue dye
- Ecoflex 00-20 fast pourable silicone rubber compound

My reference pictures:



Fake Wounds: Pt 2.

6. Once I was satisfied with the shape, I built a wall around the cut, using the modelling clay and ensuring it was flush to the mat, I probably left too much space but that's alright.
7. Once this was finished, we whipped out the Smooth-Cast part A and B. Poured B into A in a 1:1 ratio.
8. Mixed thoroughly
9. Mixed thoroughly
Poured into the clay walls, making sure to make it even.
10. Sprayed the mold release will pop any bubbles on the surface.
11. Wait a few minutes and you will see the clear resin become cloudy rapidly as it starts to solidify. It is an exothermic chemical reaction so you may see steam rise off it. You can certainly feel the heat off it.
12. This needs to be left to harden and cool down.



Fake Wounds: Pt 3.

Once cool, remove the mold. Wipe the clay off thoroughly before mixing up Ecoflex 00-20 fast pourable silicone rubber compound part A and B. B into A again then mix in the dyes and pour into the mold. Let this set then use talc powder and a brush and gently coax the powder under the silicone to stop it from ripping. Mine came out pretty well if I do say so myself. We didn't get the chance to bloody it up or bruise it with makeup.



Face Casting

Etiquette:

Consent is key in addition to communication. Life casting is an extremely invasive process for actors. It is EXTREMELY important that all parties involved are comfortable and any preference are accommodated in a way that will suit everybody. This is not a part of props that is negotiable. If someone is uncomfortable or hesitant, either stop completely and discuss how else to move forward or slow down and talk to them and see if you can ease their mind. Any kind of body casting should be disposed of once finished with as it has been an issue previously in the industry.

We did face casting in class where we were instructed to explain exactly what you are going to do to the actor. Arrange a series of hand signals for the actor. Simple ones such as an okay sign. Have three established. One to stop, one to pause and one to continue. Repeatedly check in.

Materials:

- Alginate
- Clean bowls (New)
- Plasters
- Bandages
- Water



Face Casting

Pt. 2

Start by having them wash their face. No makeup on or anything of the sort. Hair back if its long. Begin by spreading. Make sure they are alright with proceeding.

Measure your alginate and water. The proportions should be close to 1-1 but err on the side of a little more alginate if you have to (this will save it from running down the face too fast).

Once you have measured your alginate powder, put your hands in it and fluff it up, breaking up any lumps you can find. This helps it mix better. Mix as quickly as you can; when the water and alginate touch, the clock has started. You have approximately ten minutes to get the alginate on your castee's face. Slop some gloop on the castee's face. It will try to fall off.

Push it back up. Obviously, be very careful around the nose area, both to avoid covering the nostrils and to make sure the bottom of the nose is covered as well as possible in the alginate.

Rub the alginate well into the eye cavities and eyebrows. Try not to leave any air bubbles between the face and the alginate. This is difficult as there is no way to tell by feel if there are air bubbles; your best bet is just to push the alginate around a lot. Get it as close to the hairline as possible. Never use tubes or straws for the nose as it can get pushed up and cause bleeding. (CNCMore, n.d.)

Method:

Dave and Stacey gave us an live tutorial where they talked us through the process. Gilly was their model.

Bandages need to cover the alginate completely. Once it is ready you can gently peel it from their face. Then you can pour the plaster into the mold and let it set. Simply peel it out after and fix any inconsistencies or inaccuracies.



Making the Mascot Head:

What is Worbla?

Worbla is the *brand name* for a line of thermoplastics. There are (at this moment) 9 Worbla products:

- Worbla's Finest Art (the first one)
- Worbla's TranspArt (the clear one)
- Worbla's Black Art (the smoother black one)
- Worbla's Mesh Art (the stronger one)
- Worbla's FlameRed Art (the fire retardant one)
- Worbla's Deco Art (moldable hard white plastic pellets)
- Worbla's Crystal Art (moldable rubbery translucent plastic pellets)
- Worbla's Kobracast Art (the fabric-like, interfacing one)

(Worbla Thermoplastics, 2016)

We made two mascot heads. To begin we used a projector to project the image onto the wooden planks. Then cut them down with the jigsaw before cutting down the marked piece on one part and cutting up the marks on the other so they would slot together. Then they were attached to a makeshift base so it could stand on its own while we used expanding foam to fill it in. Once that set it was carved down to the ideal shape and covered in clay. After the clay came the worbla. Gilly and Eirys worked hard at one head while Kate and Sophie did the other. As of now we are having difficulty removing the worbla and Dave mentioned wanting to use the same stuffing we used for the rest of the costume, but we do not have anymore of that.

Making the Mascot Head:

Worbla is often considered special in comparison to other thermoplastics that have been on the market for ages for various reasons:

- It's non toxic, which is fantastic for those who are working indoors or with younger artists or who have health complications.
- It doesn't require much in specialized tools – a heat gun regularly retails for less than \$30 pretty much everywhere.
- It's self adhesive – you heat up two pieces and they will stick together, no glue needed. (This does not include TranspArt)
 - It can be heated endlessly.
 - There is no 'shelf life'.
- You never have any waste, as the scraps can be mushed together and reused – and that means Worbla is much more forgiving for mistakes for the new artist.
 - Worbla takes deep complex curves without requiring a vacuform, something very few plastics can do.

(Worbla Thermoplastics, 2016)

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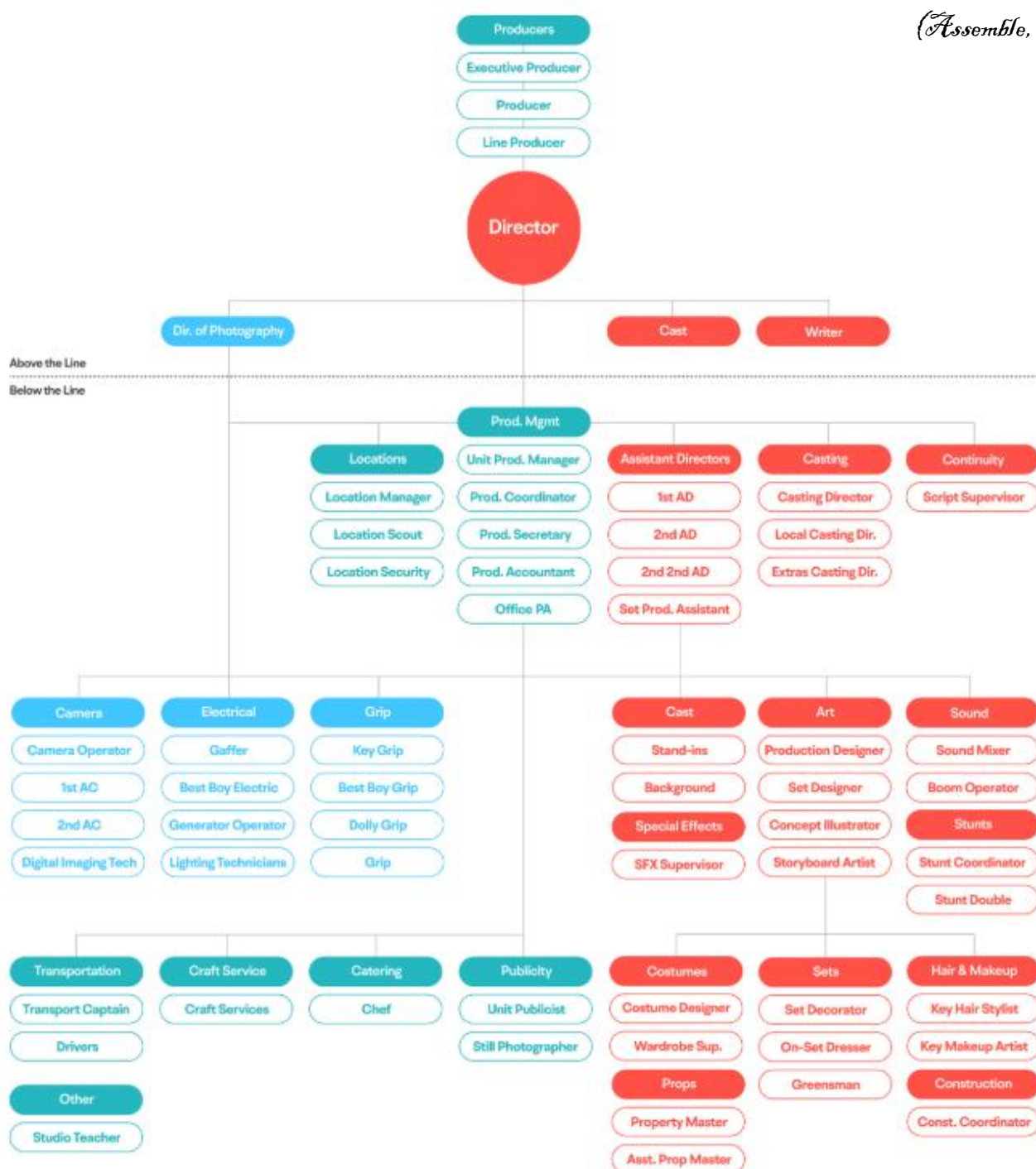
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A decorative border in shades of purple and blue, featuring stylized flowers and swirling vine motifs, framing the central text.

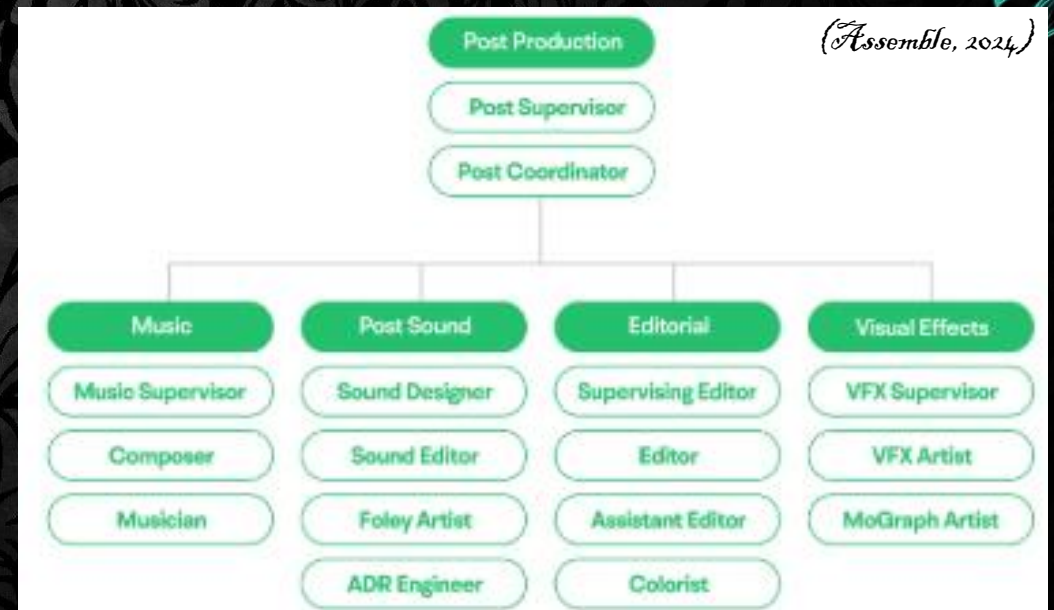
Production Roles

(Assemble, 2024)

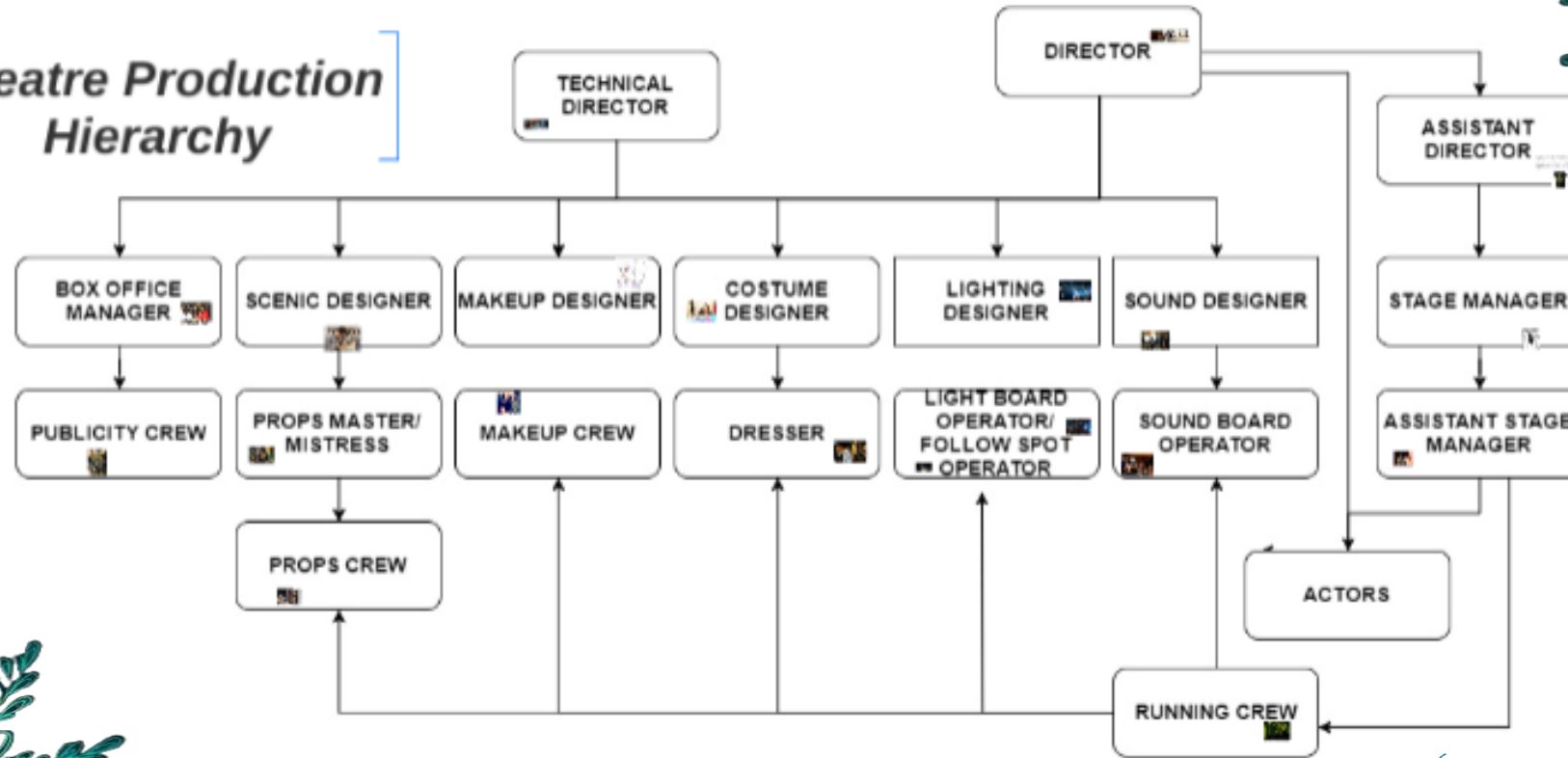


*This is the typical
hierarchy in a film
crew:*

(Assemble, 2024)



Theatre Production Hierarchy



(prezi.com, n.d.)

For our little production project we will be much more focused on this kind of hierarchy.

What traits do people need to be a good...

Manager:

- Communication.
- Problem solving
- Teamwork
- Diplomacy
- Approachable.
- Patience.
- Knowledgeable.
- Organised.
- Pro-active.
- Grounded.
- Influential.

Deputy Manager:

- Hardworking.
- Communication.
- Level-headed.
- Problem solving
- Pro-active.
- Multitasking.
- Independency.
- Dedicated.
- Awareness.

Assistant Manager:

- Team player.
- Multitasking.
- Personal organisation.
- Independency.
- Collaborative.
- Knowledgeable.
- Pro-active.
- Friendly.
- Patient.
- Dedicated

10 Things That Require no Skill:

My Opinion:

1. Being on time
2. Being coachable
3. Making an Effort
4. High energy
5. Being passionate
6. Doing that little bit extra
7. Motivation
8. Body Language
9. Preparedness
10. Being open to learning.

Online Opinions:

10 THINGS THAT REQUIRE ZERO TALENT

- | | |
|------------------|--------------------|
| 1. BEING ON TIME | 6. ATTITUDE |
| 2. WORK ETHIC | 7. PASSION |
| 3. EFFORT | 8. BEING COACHABLE |
| 4. BODY LANGUAGE | 9. DOING EXTRA |
| 5. ENERGY | 10. BEING PREPARED |

(Phua, 2018)

10 Things That Require ZERO Talent (But Will Set You Apart From 99% of People):

1. Showing up on time ↳ It's not just about punctuality. It's about respect. 	2. Work ethic ↳ Hard work beats talent when talent doesn't work hard. 	3. Body language ↳ Your posture speaks volumes before you even say a word. 	4. Bringing positive energy ↳ Your vibe affects everyone around you. Make it a good one. 
5. Having a great attitude ↳ Challenges will come. How you respond is what matters. 	6. Being coachable ↳ Feedback is a gift. The best never stop learning. 	7. Doing more than expected ↳ Going the extra mile sets you apart from the pack. 	8. Being prepare ↳ Luck is where preparation meets opportunity. 
9. Practicing kindness ↳ It costs nothing but can change everything. 	Chefstyles 		10. Staying consistent ↳ Talent shines, but consistency creates greatness. 

(Styles, 2025)

Difference between a Production house and a performance house:

A production house will create the shows and ship off the finished product to be played at another location. A performance house will house touring shows, and such but will not typically have the ability to produce one .

There is the possibility of it being both a production and performance house. This would likely mean the theatre would take a small part of the year to produce their own show and spend the rest of the year housing for touring shows or vice versa.



Lyceum Theatre
London is a
receiving house.

Royal
Shakespeare
Company
Theatre



Methodology:

- Stage 1- Idea (Can last 2 months, can last 5 years)
- Stage 2- Rehearsal
- Stage 3- Production period.
- Stage 4- Run (opening night to closing night)

Process of a production. Class exercise:

1. Lighting Rig
2. Sound Rig
3. Set Fit Up
4. Lighting Focus
5. Lighting Plot
6. Sound Plot
7. Stitz Probe
8. Costume Parade
9. Tech Rehearsal
10. Dress Rehearsal
11. Press/Photo
12. Preview
13. Opening Night
14. Get Out

Who would be there/ be in charge there:

1. Chief Electrician
2. Chief Electrician
3. Master/Head Carpenter
4. Lighting Designer
5. Lighting Designer/Programmer/Director/DSM
6. Sound Designer/Director/DSM
7. Director/Conductor
8. Chief costume designer/Director/Head of wardrobe
9. Stage Manager/Director/DSM
10. Stage Manager/Director
11. Stage Manager
12. Director/Stage Manager/Producer
13. Stage Manager/Director
14. Stage Manager

I put my name down to do the lighting for the show and everything that may be needed of me. In class we were handed out sheets of paper with various parts of a typical production process, and we were asked to split into groups and order them correctly.

I was with Eirys and Gilly.

What happens during this phase?

1. Rigging lights, cable management, setting up the desk.
2. Setting up sound systems, microphones, speakers, sound desk, cable management.
3. Moving the set into the intended space, ensuring safety measures are met.
4. Pointing the lights in the desired direction, barn doors, gobos, gels.
5. Showing the director the colours in the space, cue list.
6. Mic checks, testing and tuning, cue list.
7. Full picture of sound scape.
8. Alterations, costume checks, presenting, last minute changes.
9. First rehearsal with cues, set changes.
10. Fine tuning, any scene cuts or slight changes.
11. Advertising, all visuals finished.
12. Actual guest audiences, use the reactions for any final changes.
13. Start of run, people on standby for technical difficulties.
14. Everything taken down and returned/stored

Collaboration between us, first year actors and second year DPs.

Production roles breakdown:

Props:

-Felix, Trick

Costume:

-Anabele, Kate

Lighting:

-Ash (me)

Sound:

-Ellis

ASM:

-Gilly, Oscar

DSM:

-Sophie

Stage Manager(SM)

-Eirys

Script:

We do not have one as of now. We have a temporary outline with a few, non-detailed, stage directions. The actors have control of that and are working through it. It is concerning for the DPs as we are trying to make a show from the scraps we are being fed. We do know what they want the story to be but as of now (29/04/26) no scene is really confirmed and there are changes being made to the script as the rehearsals go, which ,while expected, does make it difficult to move forward. I can work from what I currently have but if they want any specific or significant changes after Monday, then that just isn't possible at least not without an extra two hours or so replotting and rearranging cues.

Scriptish thing

Note - Ideas are constantly being changed so this will keep being updated

Quater master - QM

Time traveler - TT

Lighting

Sound

Props

Costume

Stage management

Scene 1 - Tavern, Modern time

Character - TT, friend 1, friend 2, witch

Drinks (modern) X3, coin, Coasters, service bell, book, Calendar, £5 not and pocket change,

TT and 2 friends round table. 1 year after a friend died, talking about old friend, drinking (need fake drinks). TT enter, talk to friends. TT gets a drink, new bartender (witch). TT pays witch gives change and hands her coin. TT pulls coin out, drops it. Witch changes calendar as part of transition now says pirate year (when they time travel) **Music playing for transition this turns on slightly earlier in scene, TT looks up as music swells, sound as music stops and transition ends similar to music being turned off suddenly also cracks of thunder, thunder not too loud as flickering makes it appear thunder isn't really close and still quite distant. Lighting changes for transition, flickering lights (lightning). Costume change TT become crew 1 on stage, friends change into QM and captain off stage Leyland and Daisy change costume of Clover cause they come on in that scene. ASM change bottles from modern to pirate ones for transition, Seph and Zara walk around clover and exit stage, Lucia exit stage, Leyland and Daisy enter stage right through door to change clover costume, lanterns/candles put on set.**

Scene 2 - Tavern, pirate time

Characters - TT, crew 2, cook, QM,

Coin, Tankards, Calendar

TT is in the tavern now in pirate times, TT has a moment discovering what's happened, crew 2 and cook enters stage right through door in tavern and ask TT why they weren't following them to leave. Sit and talk, give them drink. Cook crew 2 and TT exit stage stage right through door to go to the ship.

Scene 3 - Ship, Pirate time

Character - Captain, TT, crew 2, cook

Coin, dice, betting money

QM and captain on stage, cook crew 2 and TT enter. TT shocked by ship. QM suggests game, playing hazard hoping to jog TT memory is suggested, TT talking about modern games which confused the pirates, TT says what about rock paper scissors, TT plays against captain, then against cook, cook wants to bet on the game, cook wins and takes the coin, everyone reacting to coin, shocked because it's "Neptunes coin", captain handing out jobs, crew 2 leaves, QM "leaves" but is actually spying on TT and cook, Captain leaves.

Scene 4 - Ship, pirate time

Barrel/box, pen, map

Character - TT, cook

QM hiding behind barrels planning routes on map. TT asking for coin back, cook interrogating TT, cook says he knows who TT is, reveals who he is to TT,

Scene 5 - Ship, Pirate time

Rope (daisy tangled in) Costume need to figure out a safe way to tangle daisy in the rope.

Characters - QM, captain, crew2

Crew repairing ship, QM tries to tell everyone about cook and TT. No ones listening. QM tells everyone and they all decide to go to the tavern. QM shouting about seeing TT and cook, crew 2 gets scared and ends up tangled in rope. Captain and QM leave.

Scene 6 - Tavern. Pirate time

Characters - Cook, TT, witch

drinks (pirate time), coin, crate

Cook and TT in tavern , see the witch and talk to her. Witch repeats one riddle about how to get back over and over.

Scene 7 - Tavern, Pirate time

Characters - TT, cook, captain, QM, crew 2, witch

coin, rope

Crew go to tavern where cook and TT are talking about coin, crew listen in. Cook and TT call over bartender and its the witch. Witch tells history of coin and what it can do. Captain overhears and plots to take and interrogate witch (wants to get back to when captains partner was alive).

Scene 8 - Ship, Pirate time

Characters - Captain, witch, TT, cook, QM, crew 2

coin

Captain grabs witch (lightning - lights flickering and thunder/ storm lightning cracking, wind, rain when she is taken)and takes her back to ship, begins interrogating her. Witch is badly injured but TT throws herself in front of her before final blow. Cook gives coin to TT, TT begs cook to return with him, cook says only one can go. Cook goes to hand TT coin but intentionally drops in front of TT. Music playing for transition and wind rain and thunder sounds playing. Lighting changes for transition, lightning flickering. Costume change, crew 1 becomes TT, QM and captain become friends.

Scene 9 - Tavern, Modern time

Characters - TT, witch, friend 1, friend 2

Drinks (modern), 20p

TT picks up coin + is in bar (drinks)with friends. Witch "did I give you enough change?". TT " yeah... definitely". TT goes back to table and is searching for coin, "I can't find my change, where's the coin?" Friend picks up 20p "calm down, its only 20p, not some special coin". TT looks "oh yeah guess it is"

Music for time travel transition - The black pearl from pirates of the Caribbean. Boom at 39 seconds want that in transition as Clover (TT) will look up at that point signifying where they time travel.

As I said before, its not a whole lot to go off of, but, I do know what 5 part of the stage will be used when and during what time period. Going off of what the actors said to me before, I know they want naturalistic lighting, a day cycle to pass, I'm not sure what part of the day we are starting on yet. They also want a storm-like sequence to happen during the transition of the present into the past.

Day	Date		Room			
Wed	29-Apr	10:00 Check in DPs	NI14	"Script" done		
		3:30 Rox, Mary, Ash lighting meeting	Production office			
		Prop making	Design room			
		Costume sourcing				
		Sound planning, base designs	NI14			
		Lighting CAD	NI14			
		10:00 Rehearsing				
Thu	30-Apr	10:00- 1:00 Regular lecture DPs	NI14			
		2:00 Costume and props liase	Parry 3			
		Lighting finish CAD, liase	NI14 + Parry 3			
		Sound liase	NI14			
		10:00 Rehearsing				
Fri	01-May	10:00- 1:00 Regular lecture DPs	NI14			
		Costume finalising, makeup				
		Prop finalising	Design room			
		Sound finalising	NI14			
		10:00 Rehearsing				
Sat	02-May					
Sun	03-May					
Mon	04-May	10:00 -11:00 Rigging lights, desk set up, sound board set	Y Llwyfan	Deadline for props		
		11:00 Set in and build				
Tue	05-May	10:00 Finish off any rigging, sound plot, light plot, book c	Y Llwyfan			
		2:00 Tech rehearsal 1		Costume parade?		
		5:00 Tech fixes				
Wed	06-May	9:00 Tech rehearsal 2	Y Llwyfan			
		2:00 Dress rehearsal 1				
		3:00 Notes and fixes				
		3:45/4:00 Dress rehearsal 2				
Thu	07-May	10:30/11:00 Show	Y Llwyfan			
		12:00 Notes and debrief				
		12:30 clear set for 2nd years				

Our schedule
written up by
Eirys.

DPs
Actors
Both

While it was not technically my job, I did help take notes for Eirys when we both went to speak with the 2nd year DPs to ask them questions based off their scale models and design plans for the script, as well as what we can/ cannot have for our show, such as props or liquids permitted on the set.

I needed to know about backlighting for the windows, and I was told by Mary, the lighting designer for the second years project, that the curtains in the Captains Quarters would be open but draped and will be immobile. But that both windows would have a boom placed outside them.

(Once they were put in there wasn't any issue as they didn't block any light coming in through the window)

Day 1 after job
assignments.

I did not mind taking notes and it was good to the first steps of what will go where, what we have access to, the boundaries set by the second years that we can relay to the actors and who oversaw what for the second years team. We had a sneak peak at their ability to work as a 'company'. It looked much busier than ours.

For Each of our individual roles we were told to research job descriptions and find out:

5 Things you would need to be able/expected to do:

1. The lighting designer coordinates heavily with the director and artistic director to determine what sort of lighting-related visuals will craft the desired result on stage.
(*creativepool.com, n.d.*)
2. Lighting Technicians are required to rig, focus, and maintain lighting rigs and operate lighting control systems.
(*Thestage.co.uk, 2026*)
3. The ability to diagnose and rectify faults on lighting equipment and control systems in a systematic and methodical manner.
(*Thestage.co.uk, 2026*)
4. You will be responsible for creating lighting plots, cue sheets, and selecting appropriate fixtures and control systems.
(*uk.whatjobs.com, 2026*)
5. Liaising with production colleagues, such as costume and set designers, regarding the project's aesthetics and mood.
(*Indeed Career Guide, 2025*)

2 Things you would hope to get from this show experience:

1. I want to learn how each step in the entire process works and build confidence through it. Knowing in theory how it works and being able to actually do it are two vastly different things.
2. I want to be able to work out what light needs to go where in what colour to portray what it needs to the audience, while also being realistic. To do this I need to think about where the light is originating from, is it reflecting of something else? Where do the shadows fall? What effect the different positioning of lanterns will do to the actor, what colours will affect different skin tones and in what way.

1 Thing I would hope to avoid.

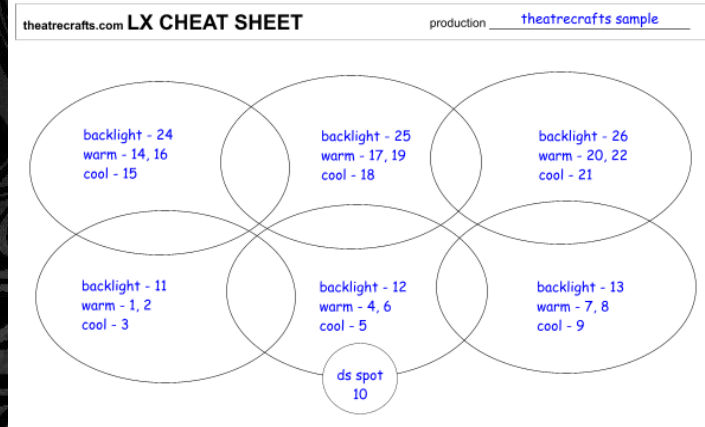
1. I would rather not have to do the focusing for the sole reason of how long it can take you and I have never actually lit a set before. We are also on a time crunch, and I understand this can and will happen in an actual show but its still stressful.

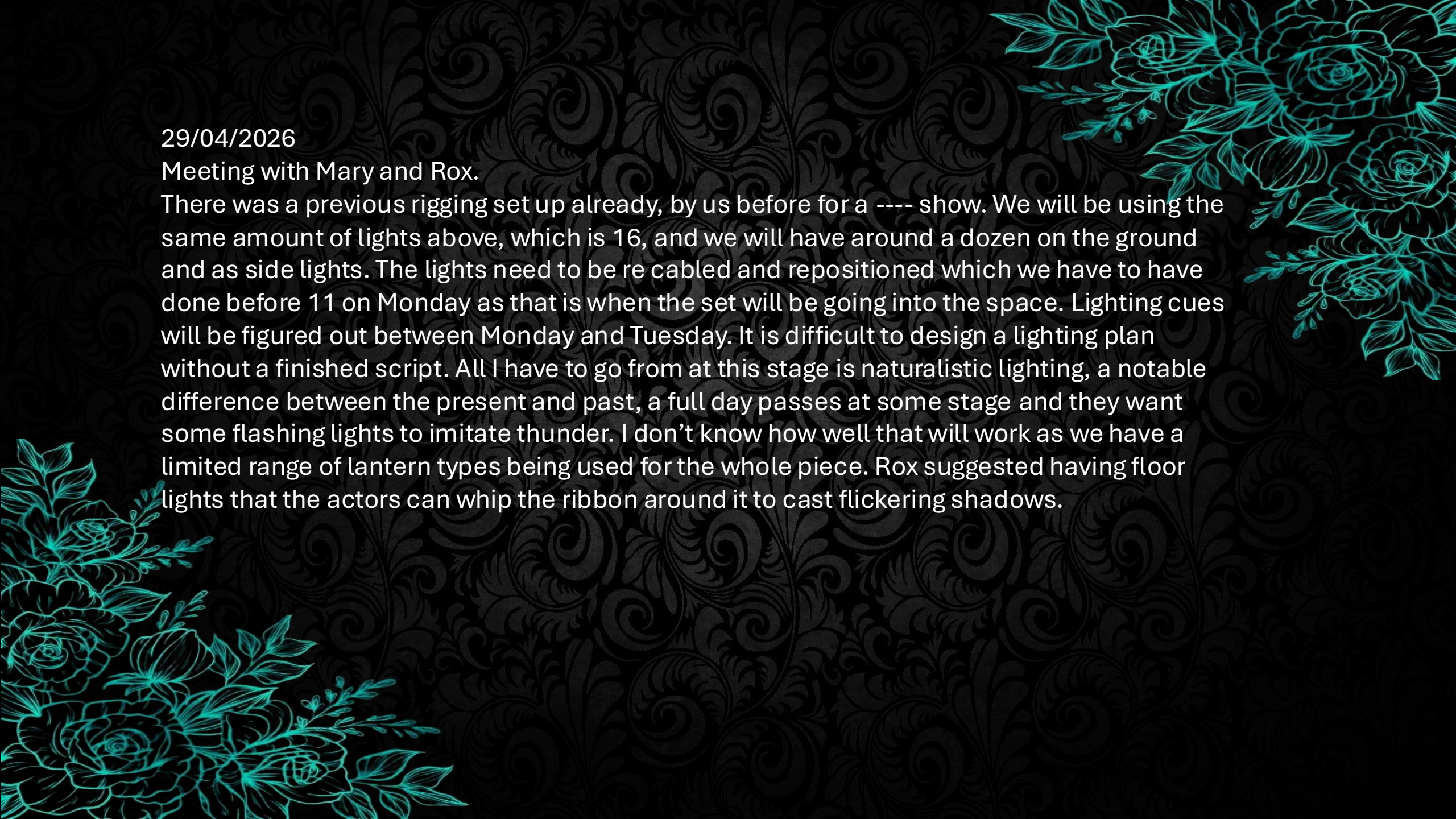
What paperwork do I need as a lighting designer?

- Cue list
- Lighting plot
- Section plot
- Cheat sheet
- Plot sheet
- Followspot plot sheet
- Hook-up
- Instrument schedule
- Colour call (*A tabular layout showing gel numbers down one side, and colour sizes (or lantern names) down the other, so that the member of the crew preparing gels for the rig can ensure she/he has the correct number. This call sheet also enables the crew to check that enough gel is in stock on receipt of the lighting plan.*)
- System schematic (*A diagram showing how the various components of a lighting system are connected together and their configurations.*)
- List of gels & gobos, what needs changing when.

Purpose:

A simplified version of the lighting plan (see above) showing areas and the dimmer numbers that are lighting them - used by the lighting designer as a quick reference at the production desk.





29/04/2026

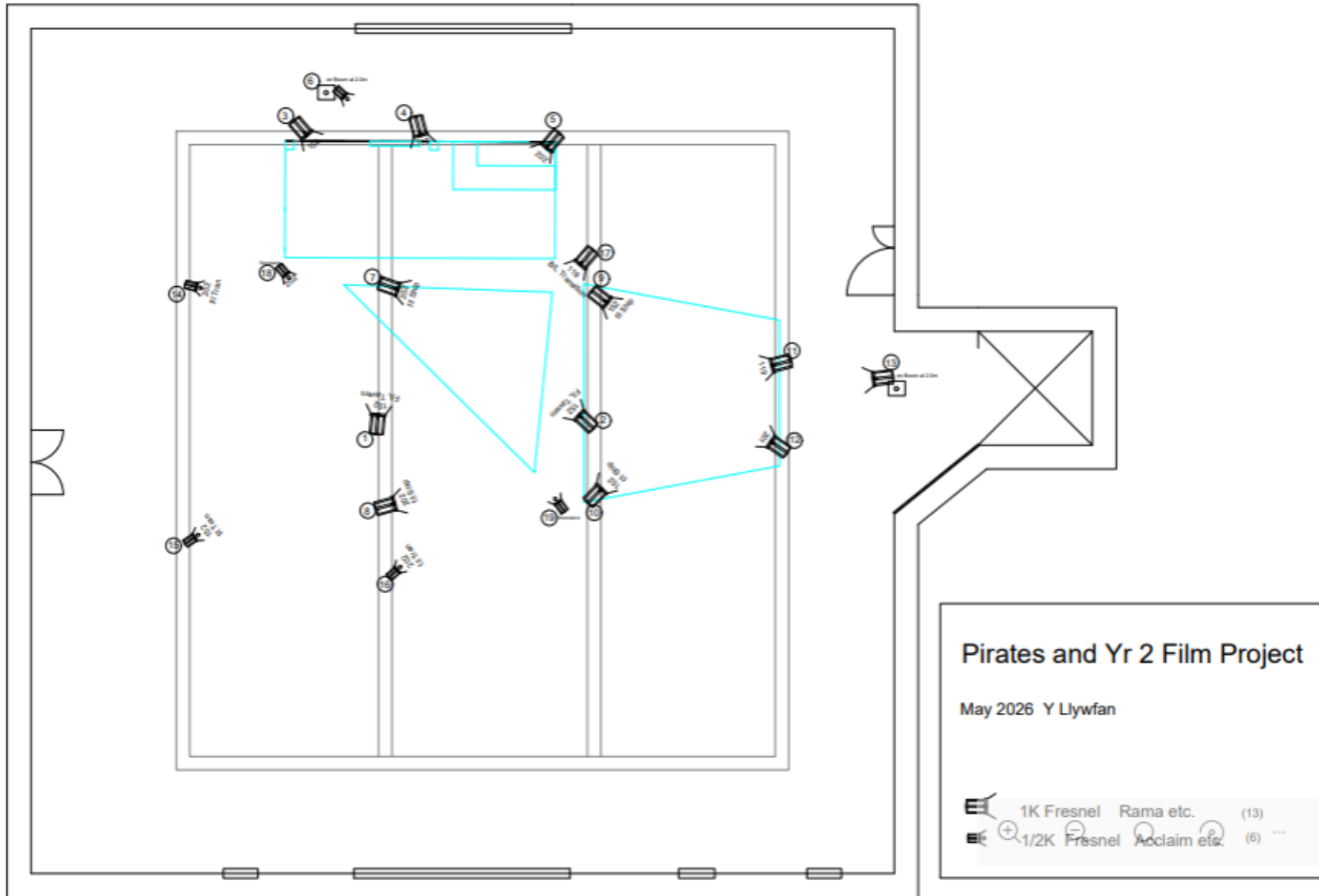
Meeting with Mary and Rox.

There was a previous rigging set up already, by us before for a ---- show. We will be using the same amount of lights above, which is 16, and we will have around a dozen on the ground and as side lights. The lights need to be re cabled and repositioned which we have to have done before 11 on Monday as that is when the set will be going into the space. Lighting cues will be figured out between Monday and Tuesday. It is difficult to design a lighting plan without a finished script. All I have to go from at this stage is naturalistic lighting, a notable difference between the present and past, a full day passes at some stage and they want some flashing lights to imitate thunder. I don't know how well that will work as we have a limited range of lantern types being used for the whole piece. Rox suggested having floor lights that the actors can whip the ribbon around it to cast flickering shadows.

This is the first Ground Plan of our theatre space.

From this sketch up we will have 19 lights to work from. 15 will be rigged above the set, 4 will either be on the ground or side. Two of those will be positioned at the windows of each set space. All of which will be Fresnels, 13 1K and 6 1/2K.

The teal coloured lines represent the positioning of the set. This may change, we won't know completely until we can get the set in which unfortunately won't be done until Monday (4th May) after the rigging is done.



The next four slides will contain my first draft moodboards for the lighting design of each space and time period.

What we want

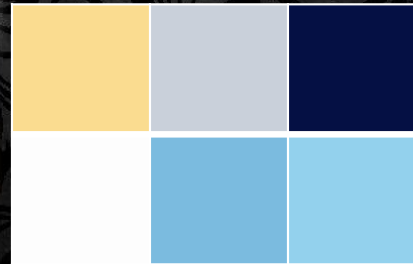
Tavern (Present)

*We want a distinct contrast
between past and present.
This will have cool tones.*

*Mourning the
loss of a friend.*

*Cool blues, cut
through the warm
atmosphere of the
old-style tavern.
Contrast.*

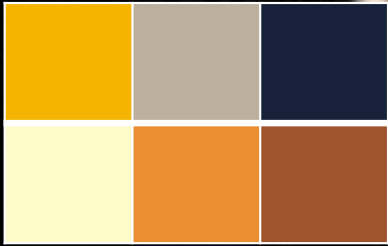
*Modern lights
would be more
white than
orange/yellow.*



What we want

Tavern (Past)

*Warm, inviting
lighting, Oranges.*



*White would show
uncertainty in the
new time period*

*If this takes place at
daytime the light
from the window
would be strong and
bright.*

What we want

Pirate Ship.

*Lantern style
light in the
quarters.*

*Blue hues (maybe some
green) to mark out
shadowed areas.*

*Evening/Moonlight
coming through the
window. Blue/purple
mix?*



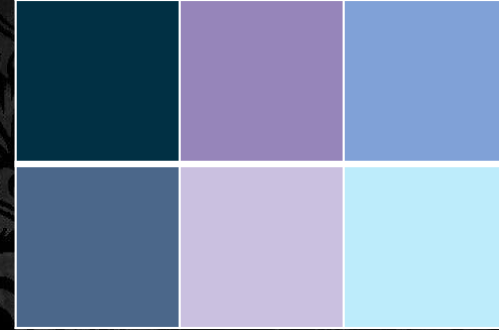
*We want the light to
reflect the sea water
through the window in
here. Gobos? Water on a
tray.*

What we want

Transitions

Flickering lights

Storm



*Floor lights?
Perhaps?
Gobossssssss*

Pirate script (Stage directions)

Quarter master = QM, Time traveller = TT

Time travel transition music - The Black Pearl from Pirates of the Caribbean.

Modern day scenes - Mid afternoon

Pirate scenes - Scene 2 early morning and progress through day

Scene 1 - Tavern, Modern day

Drinks X2 start on table, 1 drink behind bar (stella can), coin behind bar, coasters on table, service bell on bar, calendar on bar, £5 note carried by TT (Clover), change behind bar, book brought on by Witch (Lucia).

1 big table with 3 chairs stage right, small table with 1 chair stage left, these do not move or change throughout the scenes.

Friend 1 (Zara) and Friend 2 (Seph) start on stage, sat at table.

Witch (Lucia) also starts on stage sat on chair by the bar.

TT (Clover) walks in through tavern door stage right.

Witch (Lucia) puts book on bar.

TT (Clover) gets drink from bar Witch (Lucia) gives them can and coin.

TT (Clover) drops coin, starts time travel transition.

Witch (Lucia) changes calendar in bar from 2016 to 1716.

ASMs remove modern drinks and coasters and bring in tankards and lanterns and uncover wanted posters. (15 seconds to do change)

stays on set - book, bell, £5 note behind bar, coin held by TT (Clover).

Friend 2 (Seph) and Friend 1 (Zara) exit stage right through tavern door.

Cook (Leyland) and Crew 2 (Daisy) enter stage right through tavern door and help TT (Clover) with costume change then exit stage right through tavern

door.

Costume change - Friend 1 become Captain (Zara)

Costume change - Friend 2 become QM (Seph)

Scene 2 - Tavern, pirate time

TT (Clover) has coin in pocket, Tankards on table and bar, book on bar, calendar says 1716, wanted posters visible, lanterns and candles on table and bar.

TT (Clover) is on stage after transition now in pirate costume.

Cook (Leyland) and Crew 2 (Daisy) enter from stage right through tavern door and sit at table.

Cook (Leyland) gives TT (Clover) a tankard.

Cook (Leyland), Crew 2 (Daisy) and TT (Clover) exit stage right through tavern door.

TT (Clover) has coin, nothing is moved on set.

Scene 3 - Ship, Pirate times

Dice are on desk, TT (Clover) has coin in pocket, map on desk, quill and ink pot on desk, spy glass on desk, lamp on desk, treasure chest on set.

QM (Seph) and Captain (Zara) start on stage, playing game with dice, dice are left on captains desk.

Cook (Leyland), Crew 2 (Daisy) and TT (Clover) enter up stairs at front of stage.

Cook (Leyland) takes coin from TT (Clover), coin is kept with Cook (Leyland)

Crew 2 (Daisy) exits stage down stairs at front of stage.

QM (Seph) takes map and quill from captains desk then sits on steps at front of stage.

Captain (Zara) exits stage down stairs at front of stage.

Cook (Leyland) has coin, dice stay on desk, QM (Seph) takes map and quill from desk.

Scene 4 - Ship, pirate time

Cook (Leyland) has coin, QM (Seph) has map.

Costume tangle Crew 2 (Daisy) in rope off stage during this scene ready for her to walk on in scene 5.

TT (Clover) and Cook (Leyland) are on stage at start of scene.

QM (Seph) is sat on stairs by barrel.

Coin stay with Cook (Leyland).

TT (Clover) and Cook (Leyland) exit stage down stairs at front of stage.

May need a black out to change actors around for next scene.

Cook (Leyland) has coin, QM (Seph) takes map onto ship in next scene so is with them in end of scene.

Scene 5 - Ship, pirate time

Captain (Zara) starts on stage.

QM (Seph) enters from stairs at front of stage.

Crew 2 (Daisy) enters from stairs at front of stage.

QM (Seph) leaves map and quill on captain's desk.

Captain (Zara) untangles Crew 2 (Daisy) from rope.

Captain (Zara), QM (Seph) and Crew 2 (Daisy) exit down stairs at front of stage.

Captain (Zara) takes rope to next scene in tavern.

Scene 6 - Tavern, Pirate time

Witch (Lucia) starts on stage.

Cook (Leyland) and TT (Clover) enter stage right through tavern door.

Cook (Leyland) has coin and still has it at end of scene.

Scene 7 - Tavern, Pirate time

Cook (Leyland), TT (Clover) and Witch (Lucia) are on stage at start of scene.

Captain (Zara) has rope.

Cook (Leyland) has coin.

Captain (Zara), QM (Seph), and Crew 2 (Daisy) enter stage right through tavern door.

Captain (Zara) uses rope to tie up Witch (Lucia).

Lights are flickering (imitate lightning) start when Captain (Zara) begins to tie up Witch (Lucia).

Sounds of thunder cracking, wind and rain as storm starts start when Captain (Zara) begins to tie up Witch (Lucia).

Scene 8 - Ship, Pirate time

Lights and sounds for storm continue through scene.

Captain (Zara), Witch (Lucia), QM (Seph) and Crew 2 (Daisy) enter up stairs at front of stage.

Cook (Leyland) and TT (Clover) enter up stairs at front of stage just after others.

Cook (Leyland) gives coin to Witch (Lucia) or TT (Clover).

Witch (Lucia) and TT (Clover) exit stage down stairs.

QM (Seph), Crew 2 (Daisy) and Captain (Zara) exit stage down stairs at front of stage.

QM (Seph) has costume change from Pirate costume to modern costume.

Captain (Zara) has costume change from pirate to modern costume.

Scene 9 - Tavern, pirate time

Witch (Lucia) and TT (Clover) enter stage right through tavern door.

Witch (Lucia) drops coin.

TT (Clover) picks up coin.

Time travelling transition happens.

Costume change - Cook (Leyland) and Crew 2 (Daisy) remove pirate accessories from TT (Clover). Friend 1 (Zara) and Friend 2 (Seph) add modern clothes to TT (Clover).

Wicth (Lucia) changes calendar.

ASMs change tankards for modern drinks, remove lanterns and change calendar back to 2016.

Scene 10 - Tavern, modern time ??? still developing ???

Friend 1 (Zara) and Friend 2 (Seph) start on stage at table.

TT (Clover) starts on stage stood where they originally time travelled.

TT (Clover) picks up coin.

TT (Clover) sits at table.

Friend picks up 20p from floor and gives to TT (Clover)

TT (Clover) realises coin is just 20p, this is where scene ends.

THE END

*Written up by Sophie
and received on Friday
1/05/2026 @ 11:45am.*

Monday 4th May rigging sesh.

I don't have many pictures from this but as there were already 16 lanterns rigged, we only had to move them around, set up the gels, the booms and the two floor lights. We did have a few issues with lights pairing with each other or just simply not turning on. This was usually a circuit issue. We had Rox sitting at the 'box' while myself and Mary sat on the steel deck and pointed out the lights working and not working properly. Dave A. had checked a few bulbs and switched around power supplies. We cut the gels for our colours aswell.

Using gels

119, Channel: 5,8,12

202, Channel: 14, 13(only one of the pair),4,7

154, Channel: 9

152, Channel: 6,10,15,13(other)

201, Channel: 11

After 11ish we had to raise the Tresser back up so the second years could put up their set properly. We used this time to focus the lights. Rox and Dave doing most of it while I turned the lights on and off from the desk, getting familiar with it and the positions of the lights. By the end of the day I knew which number light was where, pointing at what direction, and what colours they were.

Updated Lighting Rig Ground Plan

The diagram illustrates a lighting rig ground plan for a stage. It features 15 numbered positions for stage lights, distributed across the stage area. The stage is defined by a blue trapezoidal shape. A central structure is labeled 'BAL. TRUSS'. The lights are numbered as follows:

- 1: Bottom center, pointing up.
- 2: Top left, pointing right.
- 3: Far right, pointing left.
- 4: Left side, pointing right.
- 5: Right side, pointing left.
- 6: Two positions, one in the center-right and one at the bottom center-right, both pointing left.
- 7: Top right, pointing left.
- 8: Top center, pointing left.
- 9: Top left, pointing right.
- 10: Center-right, pointing left.
- 11: Bottom right, pointing left.
- 12: Center-right, pointing left.
- 13: Two positions on the far left, pointing right.
- 14: Two positions, one on the left side and one at the bottom left, both pointing right.
- 15: Bottom left, pointing right.

A red 'X' is located at the bottom center of the stage area. The diagram is set against a background of a stage floor with grid lines and a decorative floral border on the right.

30/04/2026 Class:

Plan for Tuesday: (Made Thursday 30th)

Morning:

Lighting cues and scenes.

Props table set up

Sound

All backstage work set up for tech rehearsal.

Afternoon:

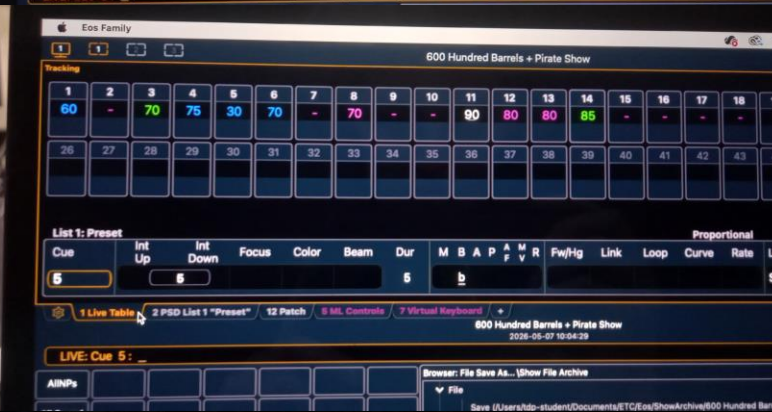
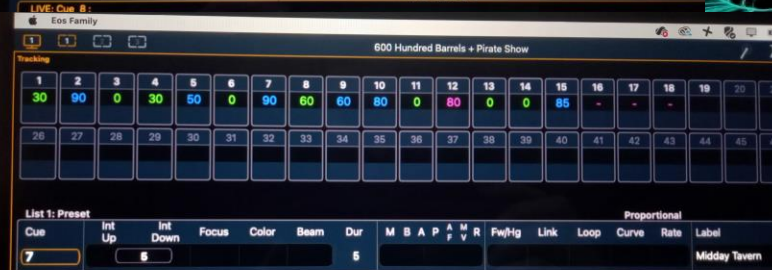
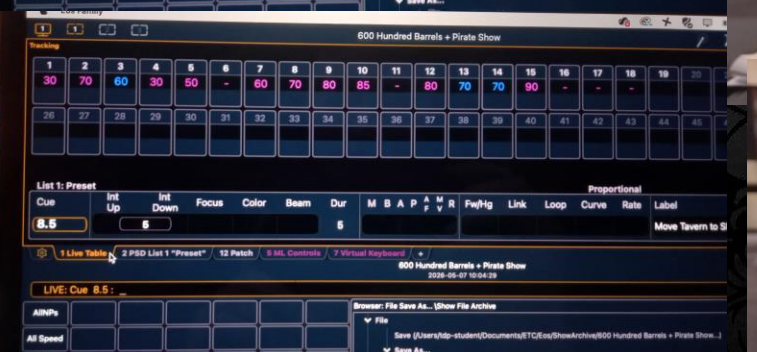
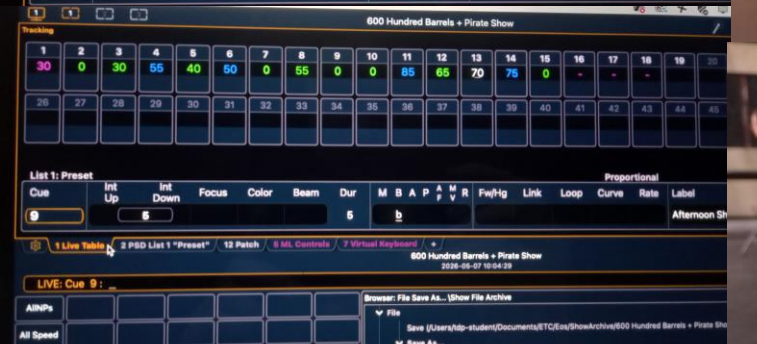
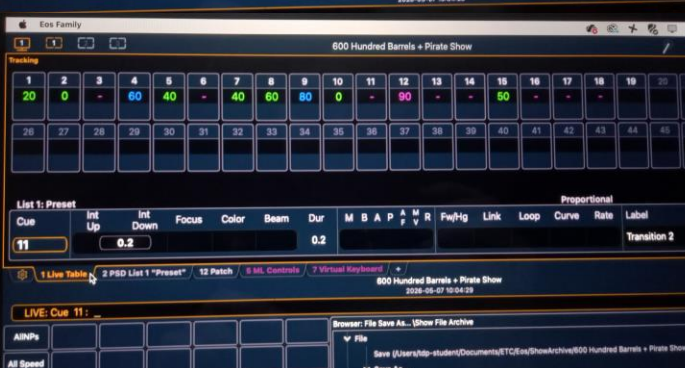
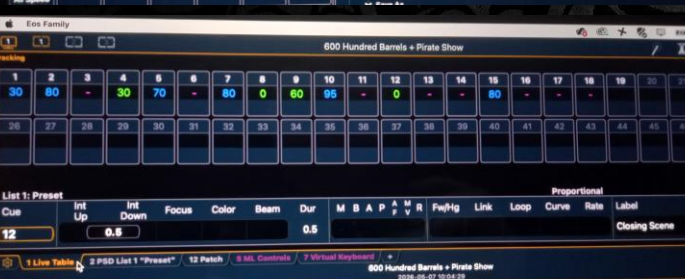
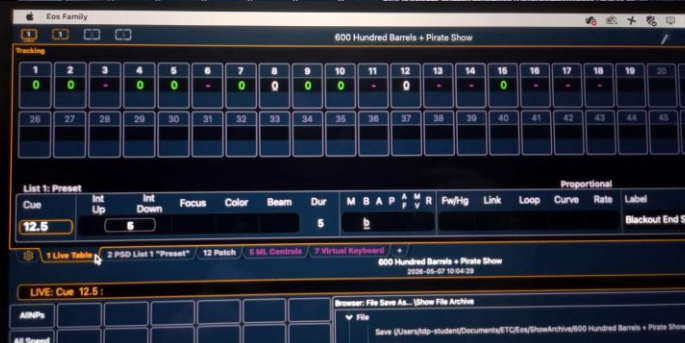
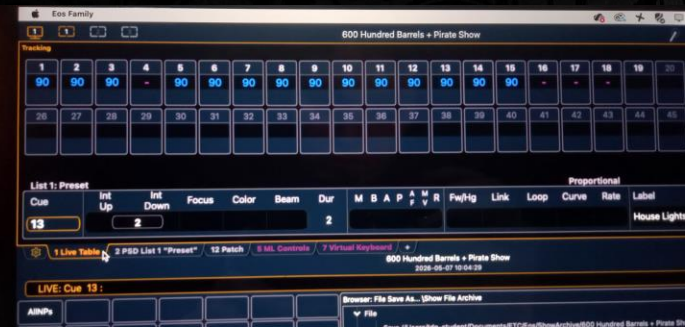
Tech rehearsal

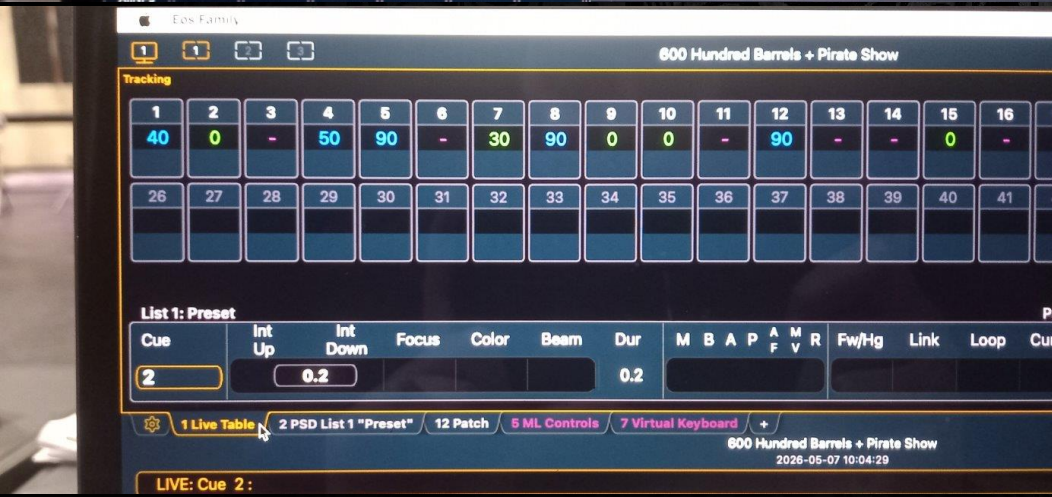
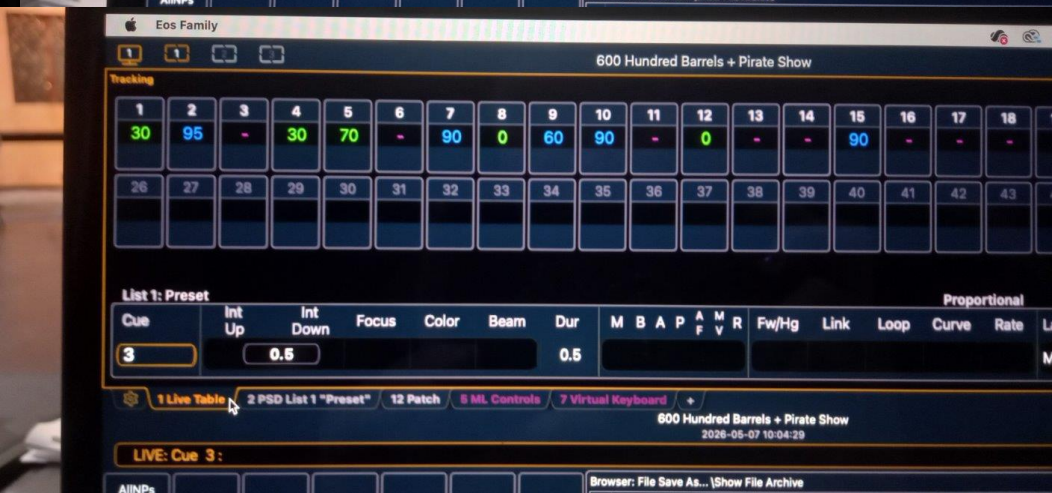
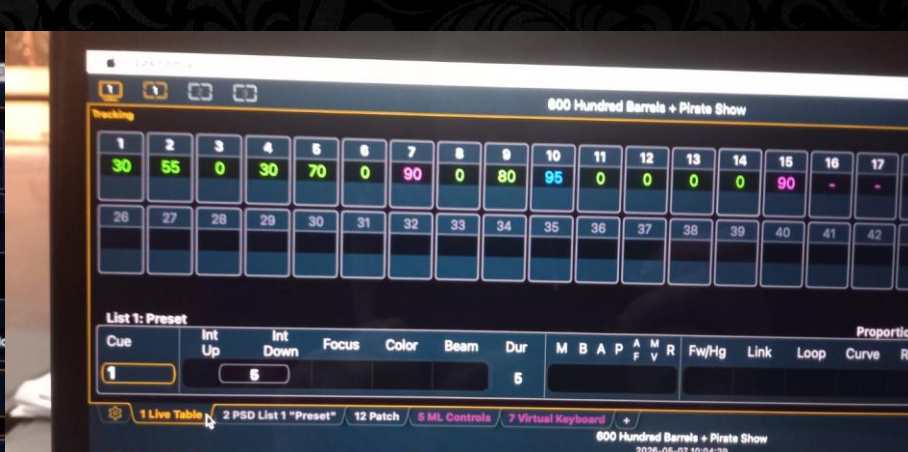
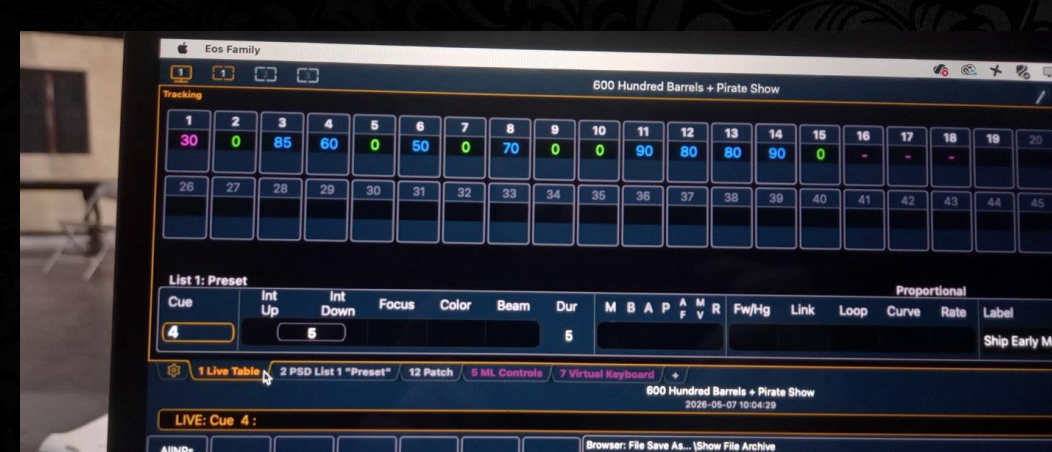
(Play through for a few minutes, make notes, stop the play through, fix accordingly with notes and directions, start again and repeat.)

For every hour the show is there should be 1 tech session + 1. Another extra session for musicals and students. (students are running the show, while still learning how to.)

How Tuesday went:

Made cues to build off. Times of the day ect. I made two different afternoons, an evening, morning and nighttime for each section of the set. These cues were saved at 100 and above so there was no hope for confusion. On tuesday I started from cue one after coordinating with Sophie who had the script with her. I changed little bits and pieces as I went through to make the lights fit a little better.





Here are all my cues bar one (0.5) which is all lights on at 90% or house lights if you will. Every picture will show what % I had each light at during which cue.





SM, DSM & ASM

Eirys, as SM, had many things to oversee which included all of us. She checked in multiple times a day, made notes of progress, offered her opinions, spoke with the director, cleared for Sophie to give myself and Ellis our cues. She was the communication between all aspects of our little production. She was also in charge of scheduling and writing up the risk assessment for the cast and crew.

Sophie was the DSM and therefore had charge of the book. She was in with the actors during their rehearsals, documenting their movements and would write up a rehearsal report at the end of their days. Sophie is the person who wrote out our 'script' and during the rehearsals and the show itself she sat in the box with myself and Ellis and called our cues. It did take some practice trying to work out how to communicate with her during the performance, so we settled on hand signals in addition to the whispering in case we couldn't hear her.

Production Information			
Show Title	Pirate show	Director of Rehearsal	
Stage Manager		Asst SM(s)	
Rehearsal Day & Date	06/05/26	Rehearsal Location	Y Llywfan
Attendance Info			
Present	All cast and crew		
Absent Excused		Absent Unexcused	
Late		Notes	
Rehearsal Details			
What was Scheduled to Cover at Rehearsal (Scenes / Page #s / Songs / Choreography ...)	Tech rehearsal 2 Dress rehearsal 1 Dress rehearsal 2		
Rehearsal Recap & Notes of What Was Actually Covered	In the tech rehearsal we started from scene 3 where we ended in the first rehearsal. We worked through the other seven scenes and added in more lighting queues to help with transitioning between sets. We practiced the second transition and first time the queues where going at the wrong time but it went much better the other times it went much better. We also added a lighting queues that made the whole set go to pink when the show has ended which then leads to the house lights for audience exiting. Once all sound and light queues were in the book and practiced we made a few adjustments to the queues while the actors practiced on the set without the tech to just work through and rehearse scenes. After lunch we did the first dress rehearsal. We did a full run through and noted any issues. After this run we made a few changes so the time travelling transitions, the storm went straight after the coin drop and the lights also went then which made it much more dramatic. We then practiced the new transition a few times then did the second dress rehearsal. After the second dress rehearsal, we changed the ending so we had a black out which creates a more obvious end for the audience.		
Production Team Notes			
Script		Set	
Set		Stage Crew	
Stage Crew		Props	
Costumes		Hair / Makeup	

Gilly and Oscar were the ASMs and were absolutely everywhere I looked throughout the production. They had the props call list to do before and after every run of the show and at the start and end of each day and one more during the break. This is to ensure everything was there and ready. They stood in if Eirys or Sophie were elsewhere. Carried furniture around. Stood for me so I could see how the lights would look on the face of someone.

Props team:

Props:

Most of their props were either sourced from the props cupboard downstairs or they made them themselves. I know they made the coin that played a vital role. They made multiple of those. Because of the no liquid on set rule, they had to get slightly creative. Given the nature of a bar there is an expectation of drinks to be present so Gilly (Not props team but is an ASM) repurposed empty cider bottles he had, filled them with water, and then sealed the water in by making a glue cork. I had some beer mats from a previous night out, so I provided them for the prop table.

Props List:

Hand props:

Coin x3
20p
Map
Spy glass
Rope
Bandages
Tankards
Pub glasses/ beer bottles

Furniture:

Treasure chest, filled with jewelry
Barrels
Pub dressing
Captains desk, chair
Bar
Barstools
Table
Small table
Chairs

Sound Process and Costume:

Ellis had multiple sounds required from him.
Water for the ship
Storm raging-thunder crashing
Coin dropping
Tavern music both from 2016 time and 300 years before hand.
Background chattering.
He did have several others that he was told to scrap as Rox classified them as more like Foley and that they were unnecessary for the theatre. This was the footsteps, door opening and the drinks fridge opening and closing.

Costume did an amazing job with what they managed to gather from the costume cupboard and from the actors themselves. There were some aspects that could be considered 'inaccurate', the same would go for the props, but given the lack of budget we just had to make do with what was there. Ellis was able to get them a pirate hat from his old teacher who just happened to be making them and said we could borrow one.

They ensured the costumes were cleaned and were always ready for the actors.



My Self-Evaluation

I did enjoy this module, and I am really sad it's over. Given that it's the last one we only have the showcase and the get-out and we are finished first year. In all honesty the year was better than I imagined it would be. I have learned so much, I have grown in confidence and genuinely enjoy meeting new people. Working closely with everyone has been amazing and while there were a few bumps in the road, we are all parting on good terms ready to dive back in after the summer. All that being said I am not blind to the things I can improve on for and during second year. I do need to be more open when listening to other people's ideas for designs while also pitching my own. It is not that I do not appreciate input I do, I just sometimes get stuck in my own head and find it difficult to see things another way or I would try too hard to see it their way and lose my own ideas. This was a much bigger issue before I started here and I have improved greatly in this area, but I do still get caught the odd time and that's not fair to anyone involved.

I do think I did well in prop making despite not having much experience, if any, with the materials. It was fun messing around with everything and I plan to practice over the summer, especially in wound making. There are plenty of kits and such available online and they are not exactly expensive. There was quite a bit of stress around the start of the final project. I know I was nervous as we had about 10 days and there wasn't a script to be seen for the first few. Despite that I was thrilled to get the chance to do the lighting design again. It has been my favourite part of the year. I'm not entirely sure why but I just really enjoy lighting design. The lighting project earlier in the year was really fun but there wasn't much to it, completely understandable, this time around I could light what we were treating as an actual show. Thirty minutes isn't all that long and there were only around thirteen cues in the show. It is something I can easily see myself doing as a career. There was some floundering around while I tried to remember how to work the lighting desk (laptop), but it didn't take me long at all to fall back into it. There's a certain ease to it for me. Rox told me I was good at picking it up and that I could keep up with it well enough. Lighting isn't exactly something I can really practice outside of the theory behind it over the summer.

Overall, I feel like a different person, and I am leaving my first year of university with a handful of good friends that I will miss when we are gone.

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