

Production Roles and Props

Felix Roberts

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Theatre roles

Producer

Production managers

Technical managers

Company stage manager

Director

Stage manager

Deputy stage manager

Assistant stage manager

Producer

- General overseer of production
- Manage and overlook finances and budget
- Give out and figure out contracts
- Organise and manage departments
- Hire teams
- Organise production timeline
- Collaborate with directors, creative teams and artists

(Get into theatre, 2024)

Production Manager

- Create and keeping up with a production schedule
- Organising meetings for cast and crew
- Working with directors and other departments, helping make decisions about all aspects of the production
- Prepare budgets and monitor them
- Organise get ins/outs of scenery and set

(Get into theatre, 2024)

Technical Manager

- Manage technical team
- Manage deliveries and get ins and outs of equipment if needed for venue
- Undertake and document risk assessments
- Ensure health and safety is at high standards
- Maintain schedules for venue

Company stage manager

- Maintains communication of all member of the production team and management
- Liaison between management and production teams
- Primary point of contact between every team/department
- Manage and emergencies or issues
- Manager and ensure rehearsal rooms/spaces are prepared
- Oversee get outs and ensure everything is returned safely

(Get into theatre, 2024)

Director

- Analyse script and understand it fully
- Have a vision on the style, tone and mood of play/production
- Cast actors that fit the vision
- Collaborate with other departments, especially their designers e.g. set, costume and lighting
- 'block' performance
- Oversee technical rehearsals

(Get into theatre, 2024)

Stage Manager

- Make and set up rehearsal schedules
- Mark up a rehearsal room with where the set goes
- Go to production meetings
- Manage set
- Arrange any meetings department needs, e.g. costume or wig fittings
- Liaise with all departments
- Have a prompt script with notes and cues
- Run technical rehearsals
- Create risk assessments of everything to ensure safety of everyone involved
- Manager backstage during performances

(Get into theatre, 2024)

Deputy Stage Manager

- Directors right hand person
- Works from a bunch of lists
- Communication and problem solving
- Know the show inside and out - from sitting in rehearsals
- Checks everything before show and calls the whole show
- Coordinates dress rehearsal

(Get into theatre, 2024)

Assistant stage manager

- Assist in setting up rehearsal rooms
- Support actors and crew during rehearsals
- Relay information between stage manager and other departments
- Help with technical rehearsals
- Maintain and organise props during rehearsals and performances
- Assist backstage during performances
- Help with necessary quick changes
- Run errands for whoever needs it

(Get into theatre, 2024)

Paperwork done by SM/DSM

Call sheets

- As simple as it can be to communicate everything
- Not full of colour

Show report

- Quick and short notes, get to the point
- Don't be mean in it - professional if something went wrong with a person
- Needs to be out an hour after show

Production meeting

- Concise notes

Rehearsal reports

- Again, concise notes
- Communicates to the other departments, ones that come up in rehearsal from director

Cue sheets

- Cues on the left of the show book
- Script on the right - read the cue before making it smoother

DSM - Deputy stage manager

- Bit of a specialist role
- Directors right hand person
- Works from a bunch of list
- Communication and problem solving
- Know the show inside and out - from sitting in rehearsals
- Checks everything before show and calls the whole show
- Beginners call -
 - show starts at 7:30, this is at 7:25
 - Start with ladies when calling, use last name
- 5 minutes call - 7:20
- Start calling cue with standby, say what it is then finish with go
- Use pencil in the dsm book so it can be changed

Etiquette in Industry

- Respect
- Abide by the hierarchy
- First impressions
- Be clean and tidy
- Listen
- Communication
- Appropriate clothing
- If you're early; you're on time. If you're on time, you're late
- Never cross the stage without asking
- Always use the stairs - don't jump off the front of the stage
- Be careful what you're saying on stage

Types of theatres

Receiving/presenting

- Don't have their own productions
- Have pre-rehearsed productions (typically touring productions like West End or Broadway theatre) coming in
- Have a small permanent staff in house
- Funded by local council
- A local example to me is the Wales Millennium Centre which takes in the big touring shows like Hamilton, Heathers etc

(Dean, 2015)



(Wales Millennium Centre, 2024)

Producing theatre

- Make their own productions
- Have a permanent production manager
- May have a deal to do a tour with the production
- May have other productions come in
- Have big permanent staff/crew
- Funded by local and art council
- Run productions for fixed period of time
- Bring on touring productions to augment their season
- Local example to me is Porters Theatre

(Dean, 2015)



(Cardiff, 2019)

Attributes of the departments

Head of department

- Influential
- Good at communication
- Team leader
- Organised
- Good judge of character

Specialist

- Good at their specialism
- Communication
- Focused and driven

Assistant

- Team player
- Reliable
- Multitasking

Example

Wardrobe department

Wardrobe mistress

- Manages costume department
- Finalise costumes
- Fittings
- Communication
- Maintaining costumes

Cutters

- Pattern makers
- Make the adjustments
- Selecting materials
- Tailoring
- Manufacturing costumes

Assistants and maintenance

- Fix costumes
- Wash the costumes
- Organise them for the actors
- Work with other departments
- Supervising in fittings

Production Week

What is a production week?

“The time taken to rig. Fit up, light and rehearse a show in the theatre”
– Dean (2015)

A lot of what happens during the production week is up to the set up of the theatre the production is and what is needed for it, e.g. if there's set lighting rigs, if there's another production in there too etc. This week usually includes the technical rehearsals

Technical rehearsal – What does it look like?

- Start at the start of the thing
- Very stop start for the whole process
- One technical rehearsal - add one for every hour of performance so if the performance run time is 2 hours, there would be three technical rehearsals
- Stage manager needs to be proactive about the technical rehearsal otherwise there's a lot of blank space
- Cue to book – DSM writes a cue book which is the ‘bible’ of the show

Production Office		Production Schedule THIS PRODUCTION		Issue 1.2 2nd April	
Saturday 19 April		Wednesday 23 April			
am	Run through in the rehearsal room	9.25	Half hour call		
2.00	Matinee Previous show	10.00	Introduction and Safety Talk on stage		
7.15	Final performance Previous show	then	Technical rehearsal (1)		
10.00pm	De rig LX and Get out Previous show and rig flown LX for This Production	1.00	Lunch		
		2.00	Cast called to get back into costume		
		2.15	Continue Technical Rehearsal (2)		
		5.30	Tea		
		6.30	Company called back		
		6.45	Continue Technical Rehearsal (3)		
		10.15	Rehearsal ends		
		10.30	Call ends		
			Possible paint call (to be confirmed)		
Sunday 20 April		Thursday 24 April			
9.00	Fit up This Production – masking then flown set then flattage	9.00	Lighting or Technical work		
1.00	Lunch	9.30	Half hour call		
2.00	Continue fit up	10.00	Continue Technical Rehearsal (4)		
7.00	Tea	12.45	Company break		
7.00	Workshop, crew and casuals finish	1.00	Lunch		
	Paint the floor	2.00	Half hour call		
	LX rig FOH	2.35	Continue Technical Rehearsal (3)		
11.00pm	Latest finish for LX		or run through		
		5.30	Tea		
		6.55	Half hour call		
		7.30	Dress Rehearsal 1 (photographer present)		
		After dress	Technical notes		
Monday 21 April		Friday 25 April			
9.00	Continue fit up	am	Technical Work as required		
	Rig sound		Company called for notes		
	Stage management doing returns from Previous Show	12.55	Company lunch		
10.00	LX rig practicals	1.55	Half hour call		
12.00	Deading session	2.30	Dress Rehearsal 2 followed by notes		
1.00	Lunch	6.55	Half hour call		
	Sound systems check	7.30	First Performance This Production		
2.00	Focusing (1)	After show	First Night Buffet in the Upper Foyer		
pm & eve	Rehearsals in the rehearsal room for company and extras	Saturday 26 February			
6.00	Tea	pm	Possible calls for notes		
7.00	Continue focusing (2)	7.30	Performance This Production		
	After rehearsals clear rehearsal room				
12.00 midnight	Latest finish for LX				
Tuesday 22 April					
am	Possible calls for fittings, haircuts etc.				
9.00	Sound plotting (director needed) Props and stage management set dressing				
11.00	Continue focusing (3) nb short session				
1.00	Lunch				
	Possible workshop notes				
pm	Possible line run				
2.00	Lighting (1)				
	Stage Management set up for Tech				
6.00	Tea				
7.00	Continue lighting (2)				
10.00pm	Call ends				

An example of a production week schedule done by the Production manager from “Production management making shows happen by Peter Dean (2015)”

Risk assessments

For every theatre production a risk assessment needs to be carried out. It starts at initial start of production meeting and be updated throughout the whole production process up until the end.

(Dean, 2015)

Example for a prop sword used on stage

Hazard	People at risk	What might happen	Control/Prevention	Date - signed
Prop sword – used on stage	Performers	Injury	- Give performers proper training on how to use safely - Choreograph use by trained professional – no improv on it - No contact between sword and person other than on handle - Blunt the sword so not sharp to the touch in case of accidental contact	14/04/26 - FR

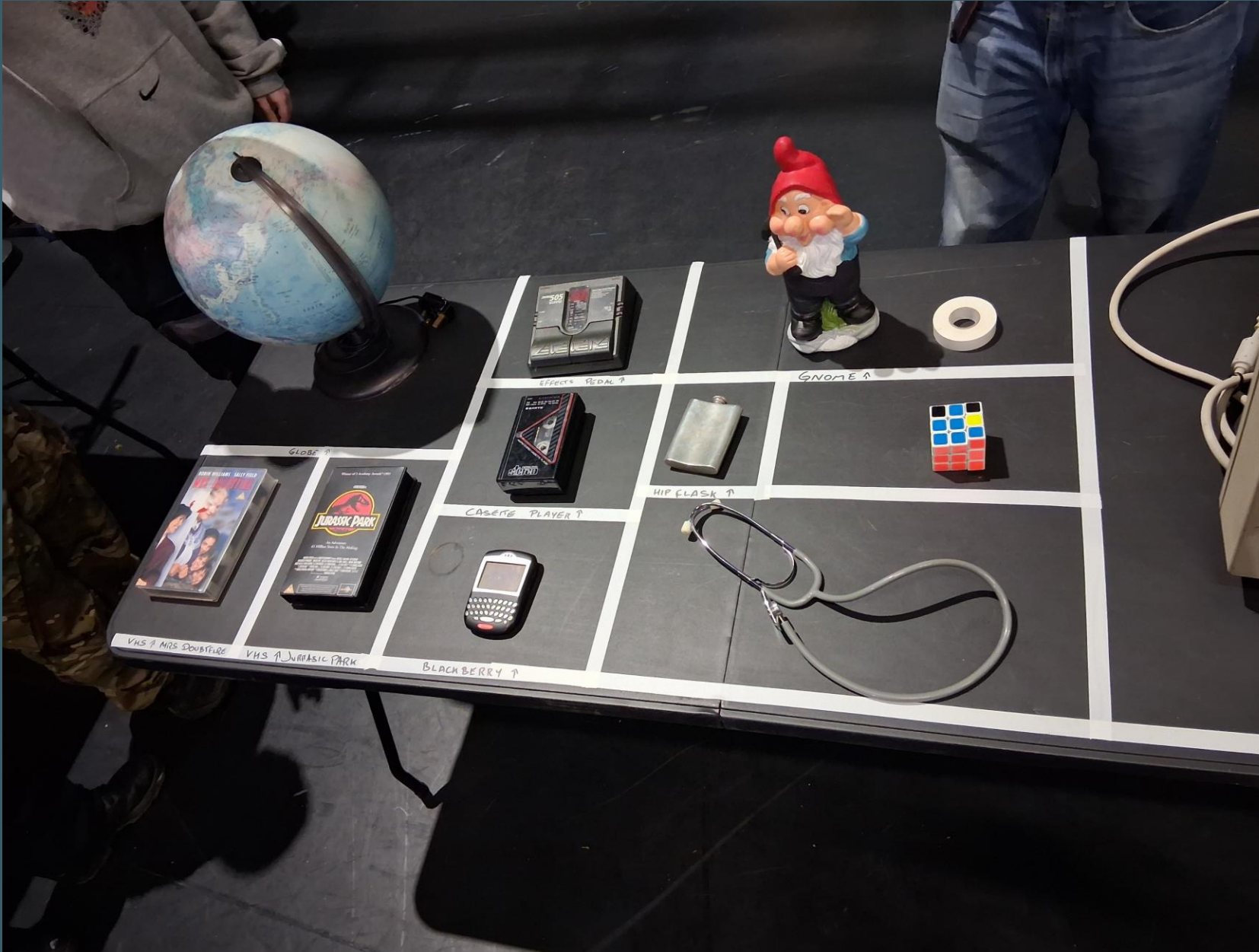
Props

Weapons



Prop weapons are a great addition to a performance and can add to the overall effect however you have to be careful with them as they are still weapons at the end of the day. Despite them being blunted, have safety features or be rubber, they can still harm someone so for proper use, training and risk assessments are necessary to ensure of everyone involved safety

Props tables



When on props for a production a key part of the role is making a props table which includes majority of them included in the show. This is done so there's a set 'home' for the prop to go before and after a show so it's easier to track where things are and notice when things go missing.

When setting out the props table you tape it to allow a section for each prop. Use a white or easy to write on coloured tape as you need to label them with what's above/below it. Make sure to add an arrow pointing to the prop you are labelling too.

Lord of the Rings – Witch
King helmet

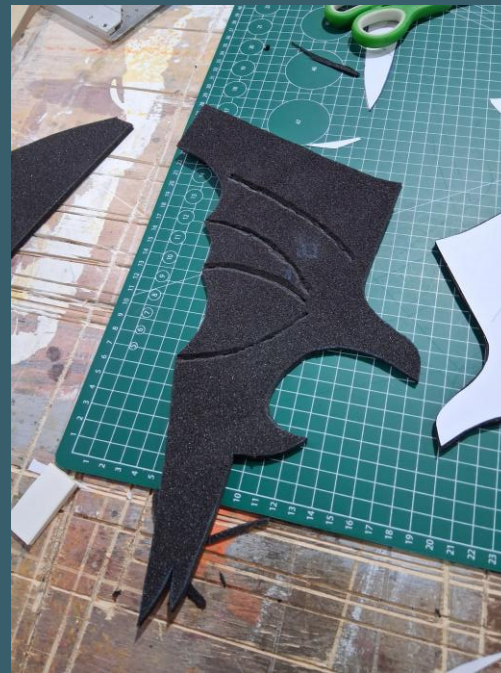




- We started by cutting out the template pieces to draw around for the head piece
- This included two pieces for a template which we used the side piece twice for both sides
- We laid the templates over the foam sheet which is a common material used in prop making due to its light weight and easy to manipulate nature
- I drew around the paper template with a bright coloured sharpie, so it'll stand out against the black
- Then using a scalpel I cut around the shape, repeating on the other two pieces



- To elevate the mask, we scored into the pieces for extra effects and texture rather than a flat surface
- I used a scalpel to score into the foam, being careful not to cut all the way through



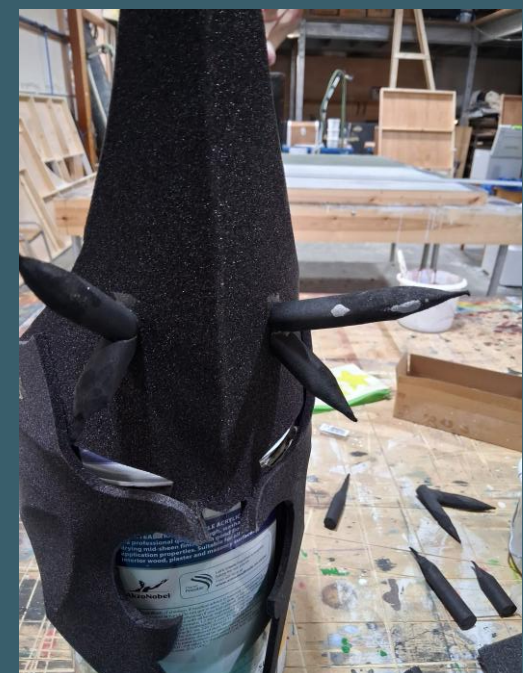


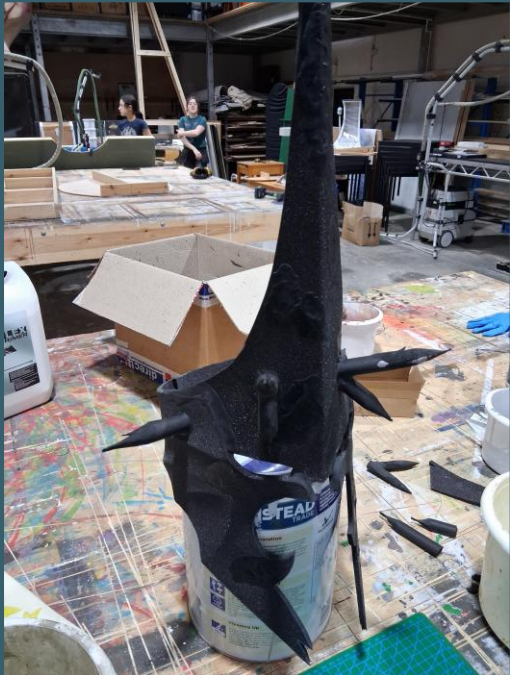
- I then needed to stick the detailing id cut out together, using contact adhesive
- Contact adhesive works by putting it on all surfaces you want to stick together, allowing it to be dry to the touch, then putting the surfaces together so the contact adhesive can stick to itself
- So I did this for the ridge detailing I made, along with all of the pieces including a long strip I made for the back

Helmet put together



- For the spike details, I wasn't there for the actual process of making them however I was told how they were made
- They used EVA foam rods which were filled down with a filing belt sander to make the spiked end
- They were then stuck together using contact adhesive
- To prep them to be put on the mask I cut a flat surface on the end so theyd sit flush to the mask
- To attach the spikes to the mask, I put contact adhesive on both the end of the spike and where I wanted to put it on the mask, allowing it to go tacky and then sticking them together
- For reinforcement, I used foam clay to smooth around the edges





- To add to the surface of the helmet, give it a more interesting finish I used the foam clay to add elevated sections
- I also used foam clay to smooth out the harsh edges making the piece more cohesive
- I think adding these small details brought the whole helmet together as without it, it would have looked artificial, which I know it already is but when prop making you want to make it look believable, which I think these small details added to
- Once the foam clay had dried, I then went in with the primer and put a layer of it over the whole helmet so I could paint it

- For painting the helmet, I went for a lighter metal colour with the idea to then go in darker with the detailing
- So, I mixed up a metallic silver colour and put it over the whole helmet
- Then went in with a darker grey, more muted than the metallic to get rid of some of the shine since I wanted it to have a slightly aged look
- I used a natural sponge to apply and blend it out, focusing on areas like the edges and bottom of the helmet where it would get caught on things/get the most wear and going the darkest there.
- This elevated it to have a less new look and go for the vibe I was aiming for





- For the finishing details I added a splash of colour to the grey detailing by dabbing some spots of red with a natural sponge to get a faint break up of the grey
- This was quite a small difference, but I think it had a good effect
- We also wanted to add some rusting on the masks to age them further
- To do this effect we used iron fillings applied with decorator's varnish, then sprayed with lemon juice or white wine vinegar.
- We came across an issue though, in that we should have sprinkled the iron fillings on rather than dab on with a brush as the first time we did it, the iron fillings got covered with the varnish meaning it couldn't rust.

Finished Piece

Overall, I love how my helmet came out; the rust really finishes it off perfectly and brings the whole thing together. Even the areas that I didn't get with the spray of vinegar work, giving the exposed metal look where there's some wear and tear



Wounds

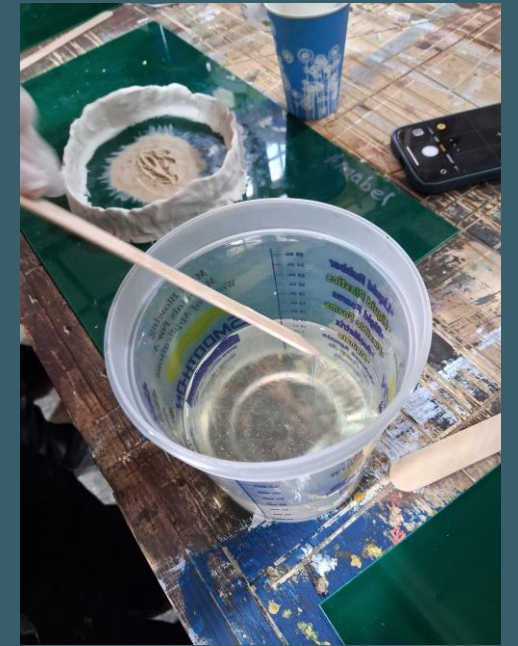
To make a wound I started by getting a reference image of what I wanted to make – in this instance it was a vampire bite. I made sure through out my process to keep referring back to it and look closely for how I should sculpt it. We used sculptex modelling clay to make the wound we were going to make a mould of.





- I started the process by making two mounds of clay to punch a hole out of and build up into teeth puncture marks
- For the spacing between I did a very scientific and professional method of biting my hand (gently) and using the canine marks as reference
- I worked back and forth between looking at the reference and cutting more space out, going deeper but careful not to leave too thin of a layer at the bottom.
- I used a sculpting tool to help me with this process
- Once I was happy with it, I thinned out the edges of the clay, making it thin out into nothing so when we made a model of it the silicone would blend into the skin

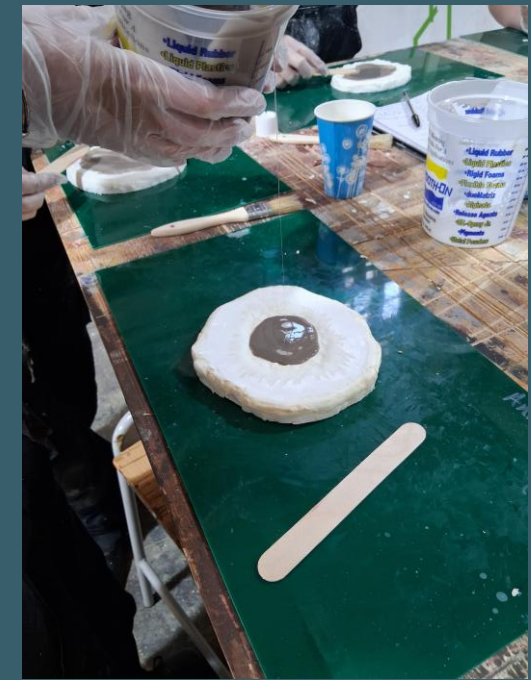
- To make the model we needed to put a wall around the sculpted wound so we could put the smooth-cast over it which will make a solid cast of the clay
- For the smooth cast there is two parts to it; A and B. These are mixed in a 1:1 ratio
- These set quick so you have to be very speedy with the mixing and pouring process
- The hardening is an exothermic reaction, so it heats up while its hardening and once its hardened (you'll see it happen) it'll go white from a clear liquid





- Once the cast of the bites had hardened fully (after about 5 minutes) I started to take it all apart
- I took the cast free of the wall and started working on getting the residue of the clay off the cast which was done with acetone and a brush
- This was a bit of a tedious process and took ages as the model cast needed to be completely clean otherwise when we did the next step it wouldn't come out clean

- For the actual prosthetic of the mould we made, we used Smooth-On Ecoflex 00-20 which markets itself as “very soft, very strong and very "stretchy" rubber, stretching many times its original size without tearing and will rebound to its original form without distortion.” (Ecoflex™ Series, Super-Soft, Addition Cure Silicone Rubbers, 2019)
- For our first attempt we made a grey colour using pigment and then mixed the two parts together to then pour over our moulds
- To smooth it out over the mould I used a flat stick to get an even coverage of the mould

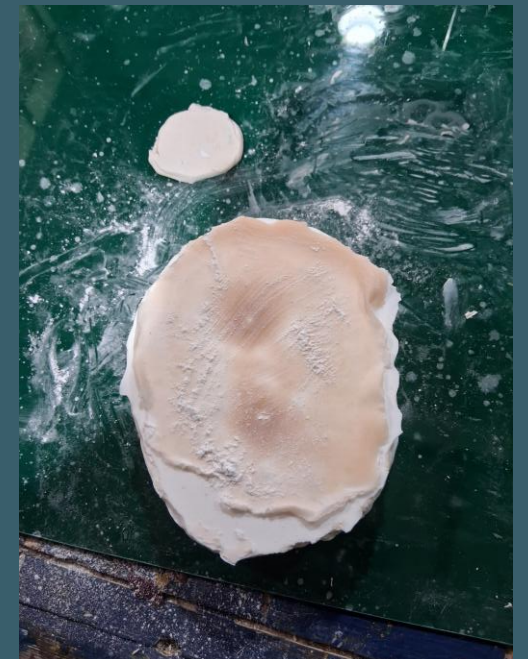




- To remove the prosthetic from the mould once it has dried, we used Talcum powder to prevent it from ripping.
- We used a brush to help push up the edges softly
- This was another slow process since the edges were so thin they were likely to break and rip meaning we had to go slowly to prevent this
- Once the edges were up enough, we could use them as leverage to pull the thicker middle bit up, still using Talcum powder to make it easier



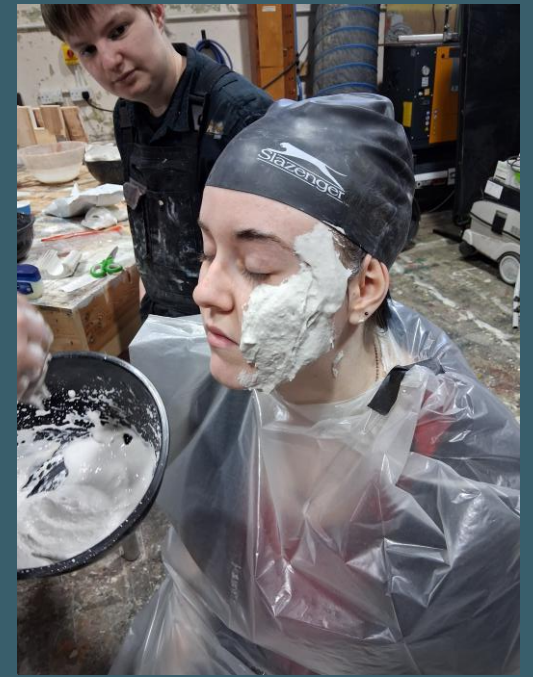
- For our second pull we use made a more realistic skin tone to match our class (pale)
- We repeated the same process as before, being careful when bringing the prosthetic out of the mould to not rip it
- This one was a lot easier as I found a technique that worked and I knew what I was doing
- This process was a lot of fun and despite us not finishing it I would love to explore this technique of prosthetic and prosthetics in general as the way they are made really fascinates me



Face casting

This technique is used to create a replica of a person's face/body part. It can be used to make prosthetics fit an actor's head, for a fake body part/head and many more. When doing this process, you have to be aware that the person getting the casting, especially face casting could get uncomfortable with the process so having signs of communication established before starting is good. Another thing to make sure of is they can breathe; you do this by leaving the nose holes free so they can breathe through their nose, then in the plaster cast of it you go in and sculpt the nose by hand

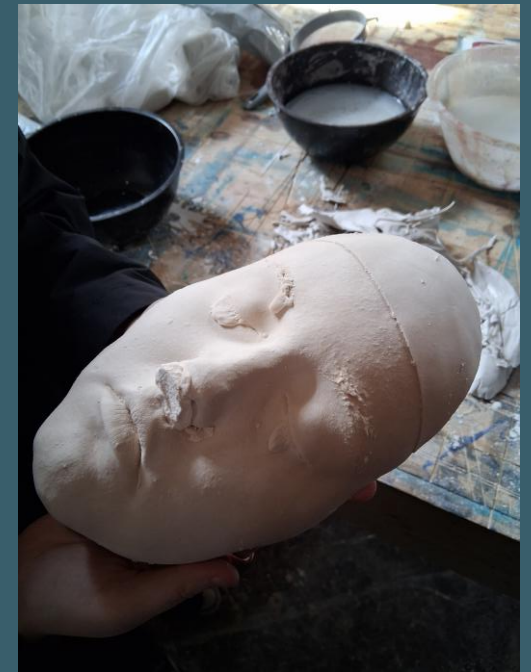
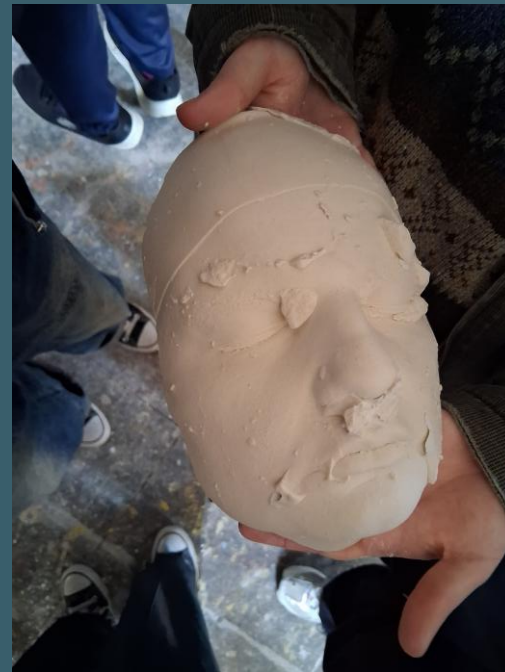
- For this process we started by mixing the alginate that was going to be the cast of the face
- While someone does that, another preps the person being cast by putting a swim cap on their head and using Vaseline on their eyebrows and any hair sticking out of the swim cap
- Once its all ready you start by putting the alginate on the face, sort of clumping it on and pushing it back onto their face. This took a while for my group as for some reason it kept falling of Trick's face and wouldn't stick or set





- For the finishing step, once the alginate has set we put a layer of mod rock over the top to create a hard shell to keep the casting in
- We did a thick layer over the whole face and then an edge around the face so there was a defining point to remove it once it has properly set

- Once the mod rock had hardened, we got Trick to lean forward and hold their face, using gravity to help remove the face cast carefully
- We also got them to wiggle their face slightly to unsuction it from their face
- Once we got the cast off, we then mixed up a plaster and poured it into the face mould to create a casting of it
- We let that dry for a few days and then came back to remove it and clean up any imperfections e.g. the nose or lack of nose, inner eye etc



Year 1 Actors Show

First meeting notes

- Early 1700s pirates and modern time 2016
- Captain's quarters and tavern set
- Show is 30-45 minutes
- Time travel between the times
- Needs to figure out logistics of time travel
- Present-day set in tavern

For this show I took on the role of Props along with Trick. To start our show, we wrote out the jobs that would come up under being the props department

- Collate props
- Research the time period
- Have accurate props to time period
- Communicate with other departments – DSM and show reports
- Make a props table

One thing we decided going into this was that we were going to need to do worlding with our props. Worlding in theatre/productions is where you make the props cohesive to each other and 'make sense' to the world you are creating. This was needed for this production as we had no budget and had to make do with what we had in our props and costume cupboard as well as make with whatever materials we had spare. This meant we had to get creative and think of the whole picture rather than worrying too much about accuracy.

Props list we were given by the actors

- 3 coins
 - Time travel portal?
 - Old
 - Needs to look significant from a distance and be droppable
- 20p/pocket change
- Pirate chest with jewellery
- Weapons, swords/pistols – need to logistics it with health and safety (probably not happening)
- Ropes
- Pub glasses – modern day ones
- Pirate tankards
- Spyglass
- Map
- Bar stuff
- Calendar – one page for 2016, one for 1716
- Quill

We started our process by going to the props cupboard and looking through finding what we initially thought would work for what we needed, along with anything else we thought would work. As mentioned before, we focused on 'worlding' the props and making them cohesive to each other and timelines as we had to make do with what was there.

The things we collected were

- Tankards
- Pub glasses
- Brown bottles
- Pocket change
- Cans/bottles of drinks for modern day pub
- Coasters



Making the coins

For the things we were going to make I oversaw making the coin which was used for the transition between time. I was given an idea of what was wanted in the form of a Gringotts coin from Harry Potter being a base. I decided I wanted to keep it simple and as the coin wasn't going to be seen very clearly from the audience, I didn't feel the need to add much or any detail onto the coin, just to make it stand out. I thought about what material would be best to achieve making these as they needed to fall well and not break



Foam board

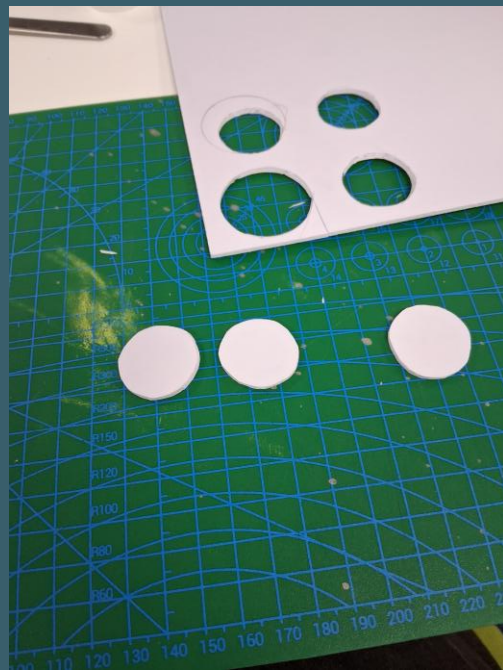
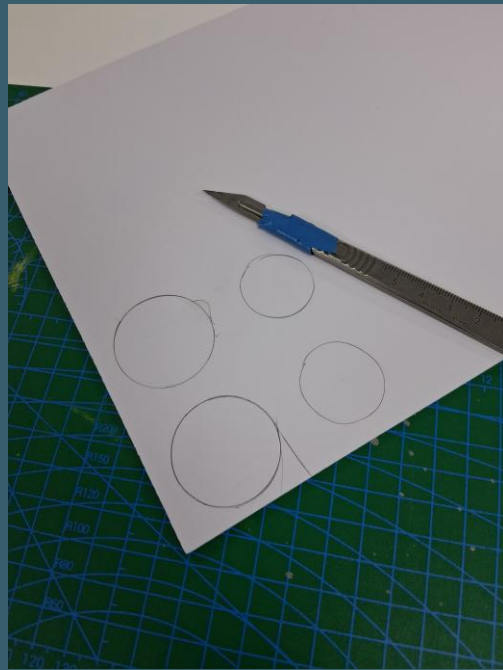
- Some weight to it
- Easy to cut and get smooth edges
- Blank canvas too

Clay

- Got some weight to it
- Easy to manipulate
- Could break easily if not done properly
- Long dry time – limited time frame

Cardboard

- Somewhat easy to manipulate
- Got no weight
- Rough edges/difficult to get smooth circle edges – have to do a round coin



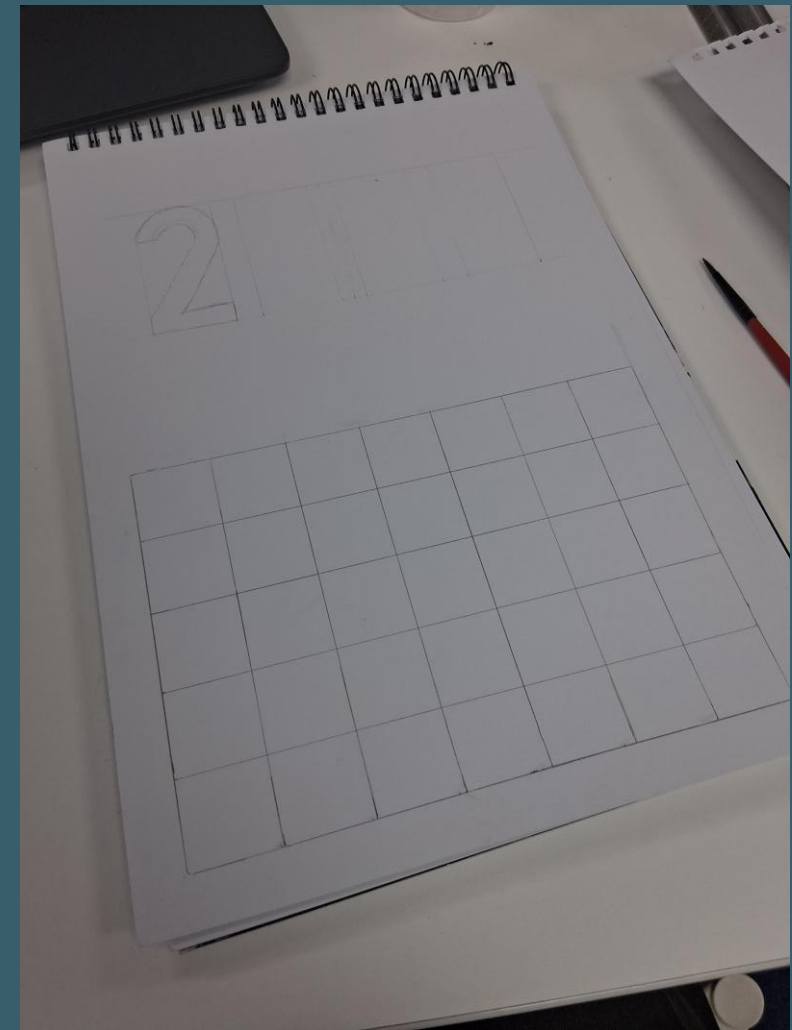
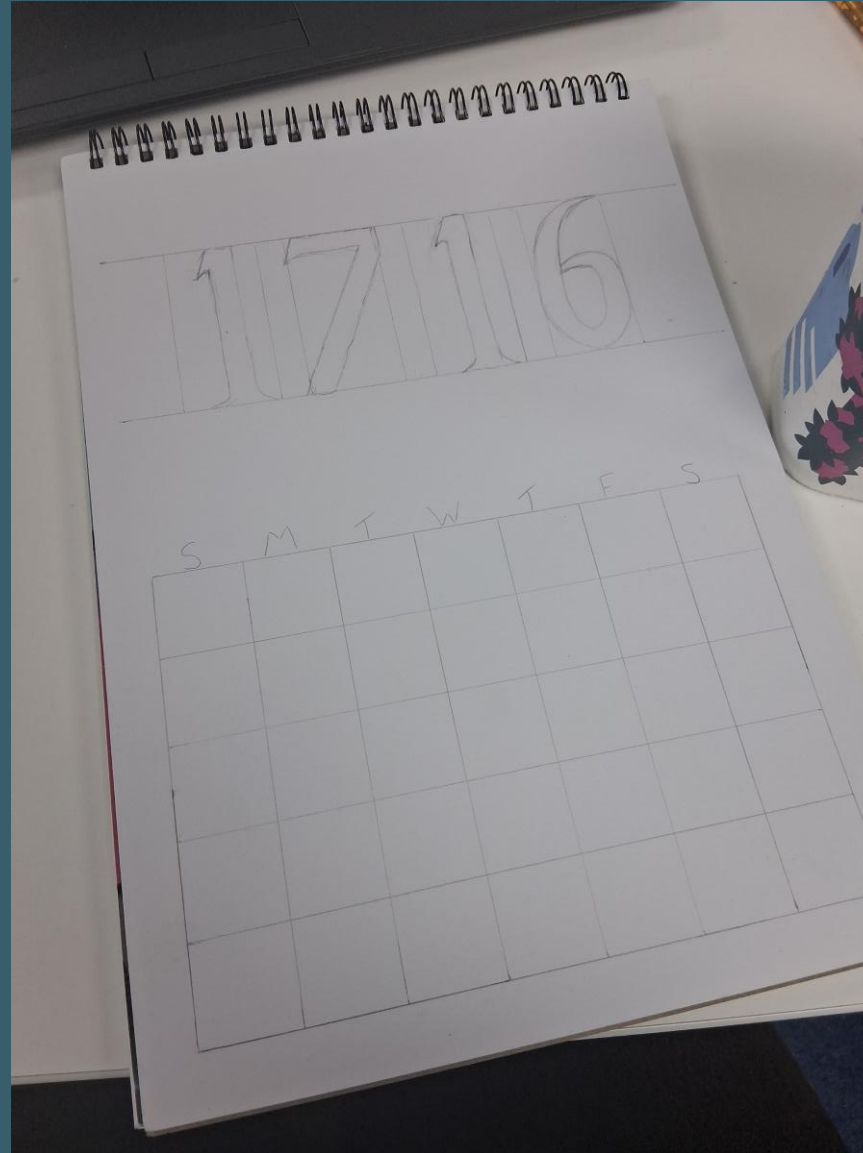
- I started by making a smaller prototype coin that I wasn't sure if it was going to be the right size or look correct
- I decided to work with PVC foam board that I had spare from a personal project which I cut out a couple circles of
- Once those were smooth and roughly the same shape, I used foam clay to round the outside of them, to give them a lip like a coin has
- I needed these to dry quickly so I put them in the freezer for half an hour to speed things up
- I started to prime them with PVA glue and then discussed with my props partner what we thought of them and decided they were too small and the lip was also too big for the coin





- To make new ones I repeated the same process as before, just with a bigger circle shape to start with and a thin lip around them, making them a bit flatter
- While those were drying, I focused on the paint colour and did some swatches and different mixtures of the metallic paints I found around the workshop
- I decided the top left colour as it still had a bright aspect to it without being artificial gold
- Once they had dried, I painted over them all, doing a couple coats to get a good even coverage.

I also worked on the calendar however this piece I'm not very happy with. We were told about the calendar a couple days into our week of making which meant we didn't have much time left to make it. This meant it was done with half an effort than we would have wanted, and it didn't really fit the scene. If I were to do it again this would definitely be something I would do a lot better as it was not my best work



During the plotting session we set up a props table with everything that was needed for scene changes and as action props. We labelled it with the number of things in the box included

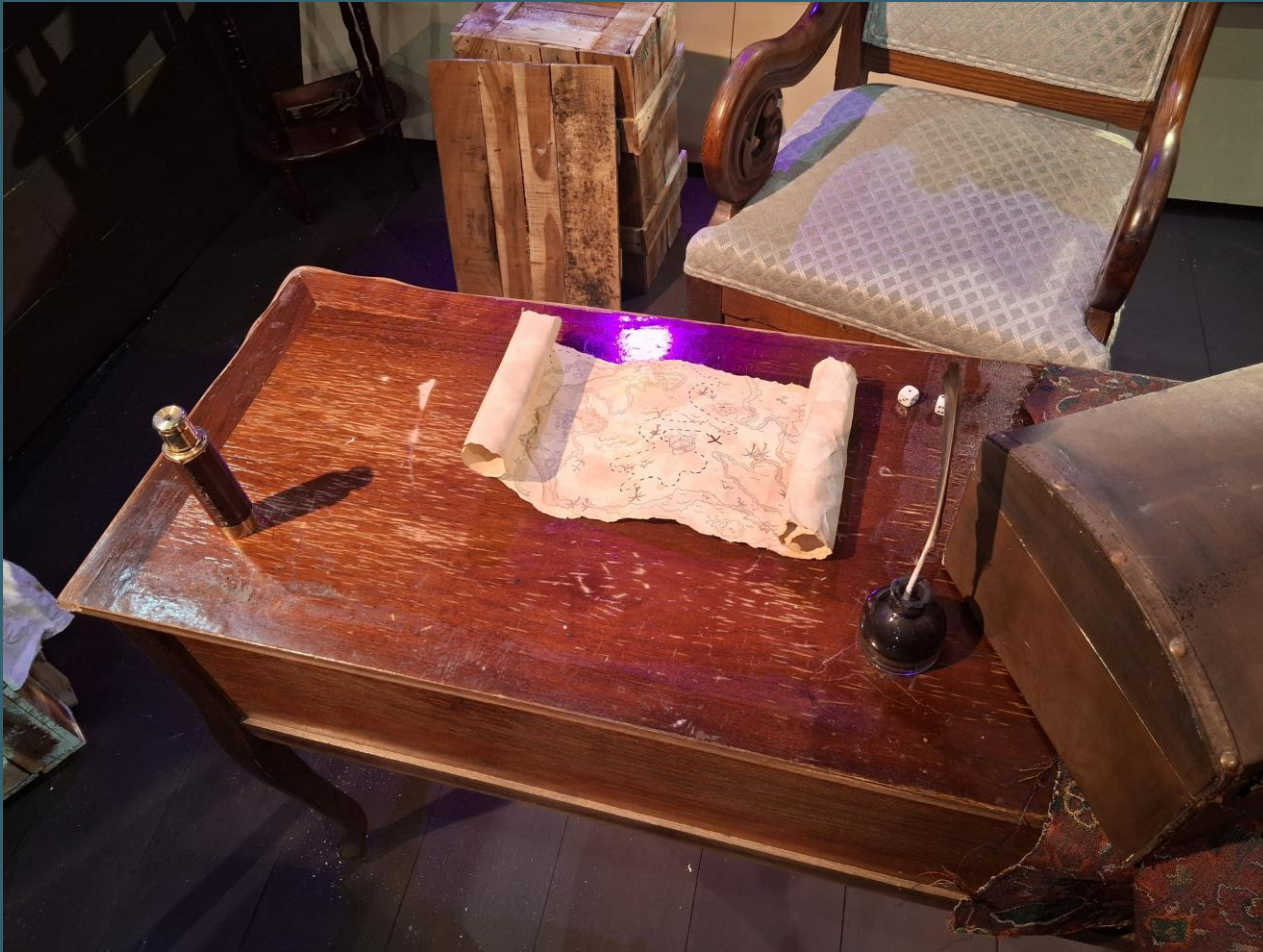


For the set dressing we weren't working with much and anything that was on tables or the bar had to be changed for the time travelling transition, so it had to be minimal so the ASMs weren't rushing or struggling to change things.

Once we had put everything, we originally had up too, we found there was a lot of blank space, especially on the shelves. So we went back to the props cupboard and found some things that would work for both times, meaning they can stay there for both 1716 and 2016. It also made the set feel fuller and less like an empty space



For the ship set there was already a lot of set dressing left for us to use so there was very minimal dressing for us to do, only the action props which we had either made or found.



Evaluation

For this module I was most looking forward to the prop making aspect as I really enjoy prop making in my free time. I went into it thinking that I'd find the production roles aspect of the module boring or a bit of a drag, but I actually really enjoyed it. The lectures with Dave Roxburgh I found especially interesting as he is an incredibly knowledgeable person on the theatre industry and even just learning the small details were so interesting to me. Despite coming to the course knowing I'm not the biggest fan of theatre and would rather work on film & tv I've come out of the module having a deeper appreciation for it and the want to give it a chance, with maybe starting my career there. That being said I still found the props side of the module to be my favourite. As mentioned before, I love prop making in my own time which helped me be motivated to create things in class and bring that love for it into my own class work. It was also fun to work with new materials that are harder to get or source for own use, or just to use new materials I'd never thought of using. I found the wound making project to be the most exciting as I have always wondered how to go about making a wound prosthetic and after this module, I would love to further explore it in my own time/find workshops to do that will further my understanding and skills on prosthetics. Even though we didn't explore it in class I would also like to do some SFX makeup courses along the way to explore that side of prosthetics as well. In our final show with the actors I went for props as that was what I wanted to continue to look into. If I were to do it again i would change a few things I did. One being I would be more proactive with my choices and communication as this time I just set my head at what I was doing and didn't check up with other departments, causing miscommunication and then stress for myself and others unnecessarily. Another I have already mentioned which fits into my previous one was spreading my time over each prop I was making. I took a long time on the coins and because of this there wasn't much time for the calendar causing it to be not up to good standards. As well as these I think if I would do this again, I would challenge myself and maybe go for a different role to one I'm familiar with. I would like to try being a stage manager at least once to see if I'd be able to step up to the more influential role.

Personal Ongoing Project

In my own time I enjoy doing cosplay (costume play) which if you aren't aware is dressing up as fiction characters. Part of my love for making things come from this and I recently decided to challenge myself to make a bigger and more extravagant costume compared to my normal 'hobble things together from my own clothes' cosplays that I do. I decided I wanted to make angel wings for the character Angel Devil from the Japanese anime Chainsaw Man. This is an ongoing project and at the time of submitting this I am still in the planning phase



(Chainsaw Man, 2022)

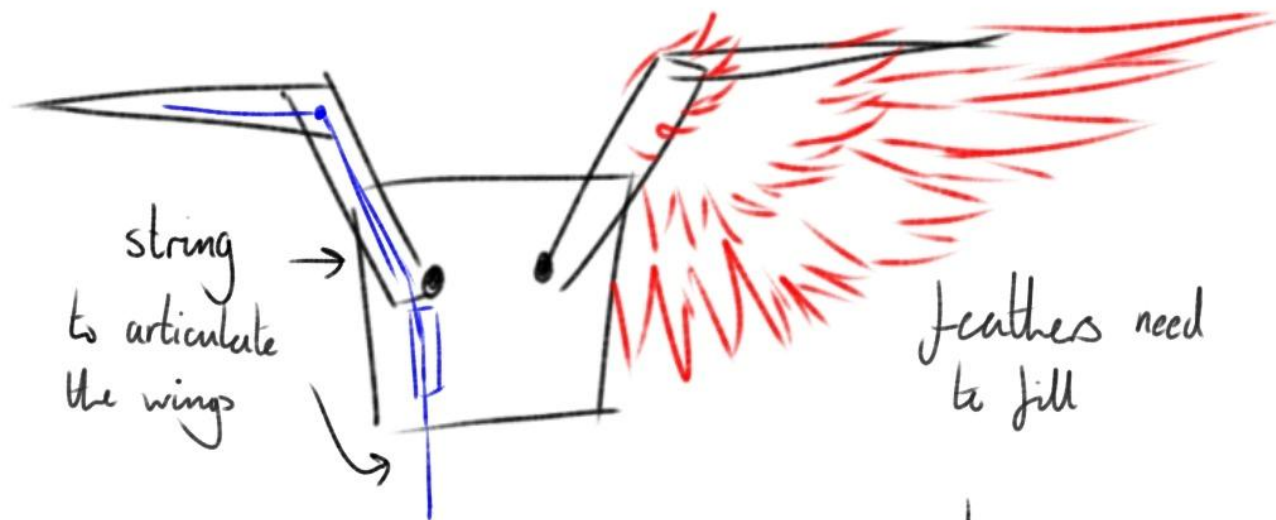
Reference Images



Inspiration



Initial idea



Researching methods

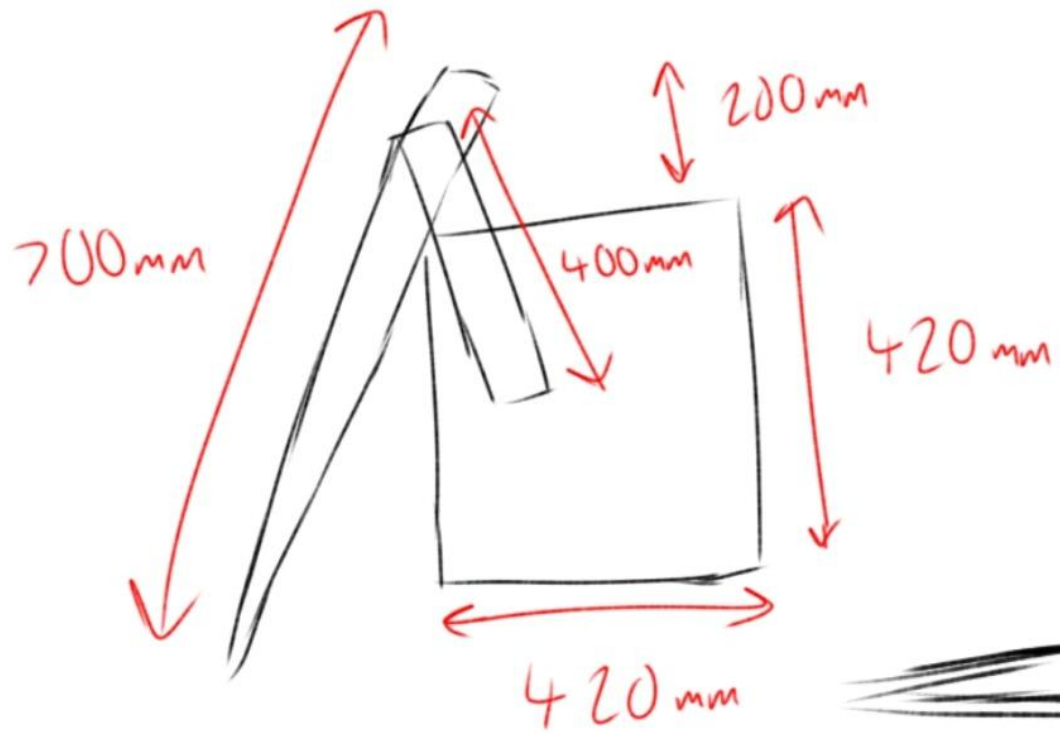
While looking at different methods I came across this cosplayer tutorial on how to make a folding wing which I watched and found easy to follow and understand while also liking the outcome of it



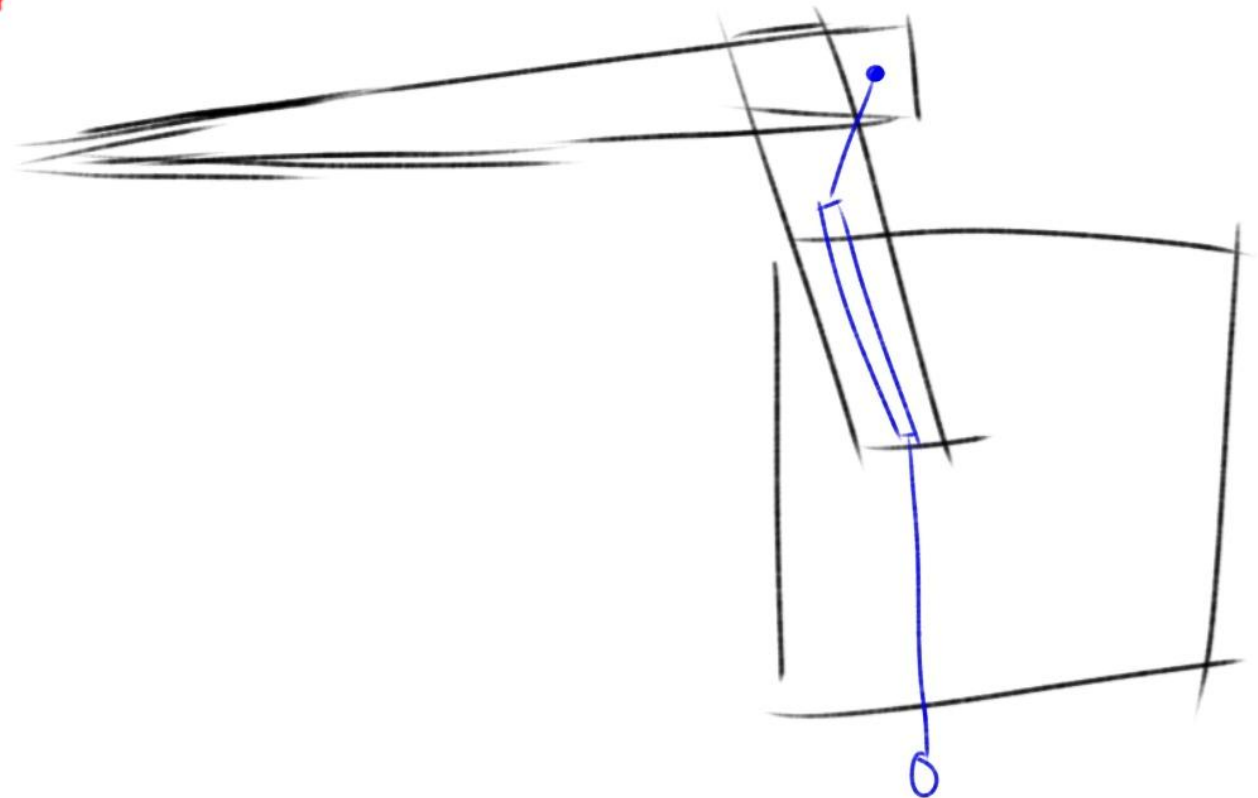
RandomTuesday (2021)

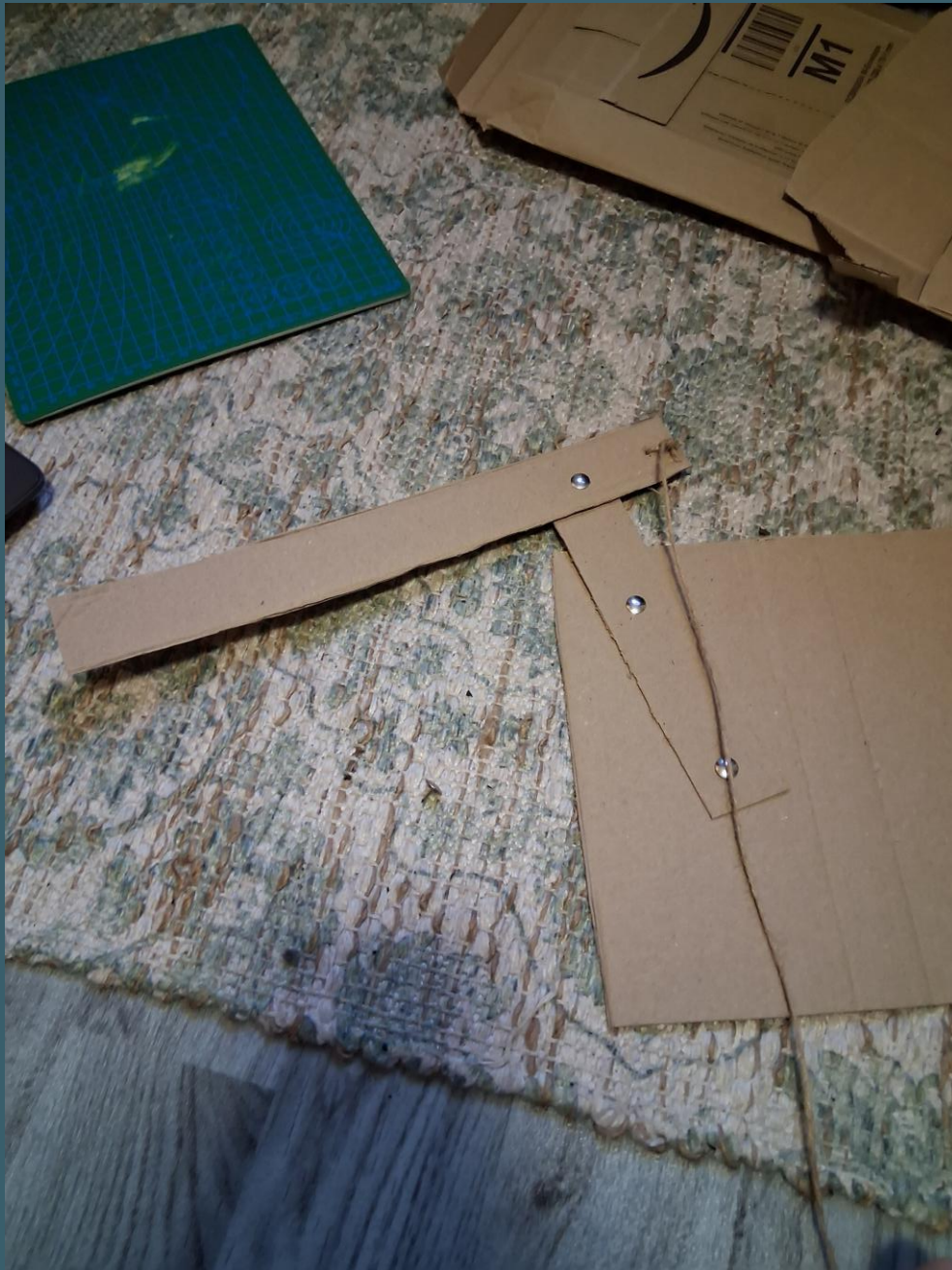
Notes on video

- A lot of wings have that realistic hydraulic look, but I want something slim and light to wear on my back - angel has angel wings which aren't realistic either way, so I'm not worried about that
- Strong structure using PVC pipes while also being quite light to wear
- Articulating mechanism works with just one join and have a strong supporting base which doesn't move – less area of failure
- Would adjust it to fit a more elegant angel wing



- Further Sketch up with research in mind
- Roughly measured how big I wanted it on my own body using a metre stick/measuring tape
 - Made sure to be realistic, thinking of how easy it would be to wear





Simple Prototype

Using the mechanism by RandomTuesday (2021) (reference image below) I made a simple prototype of the wing articulation using cardboard, pins and string to visualise the process. It was a bit flimsy but that is the nature of the material, and it was only a quick mock up. I think if I use PVC pipes and a strong rope, while also working on what I use to achieve the hinge of the wings I think it will be a good method to articulate the wings



How to make a FOLDING WING! | Hades Cosplay Tutorial

My plan

Wing mechanism

- Have a static/base pipe which will attach to the base and have the main wire/rope to move the wings
- Wire/rope will thread through this too, to get to the top where the main wing bone will articulate
- This will be done by the mechanism by RandomTuesday (2021)
- Rope will attach at the top of this and by pulling the rope it will fly the wing out and up

Wing feathers and base

- Source and use a lightweight white material (old cotton bed sheet) as the base that will go over the wing 'skeleton', making it easily accessible for repairs*
- Use a combination of white feathers for the coverts (top layer of feathers) and ones cut from packing foam for the flight feathers (long bottom ones)
- These will be laid out on the material before attaching them with a durable lightweight glue*

Base

- Source an old backpack for the base of the wings so they can be worn, cutting off the bag part leaving just the straps and back panel
- Reinforce the back panel with foamboard and cut to size
- Attach the wings to these* make them detachable for easier transport or repair

*things I am still figuring out/need to further experiment with

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