Virtual Production Practice

Mary Legg

AI STATEMENT

I have not used any form of AI to assist me in the completion of my work, any AI found within my work is unintentional and I am unaware that it is AI.

Tasks

Task 1

You will focus on compiling a process workbook – a record of all the areas covered in your lectures along with ideas on how this newfound knowledge contributes to your methodology. This process workbook will take the form of a written and illustrated document (digital or physical) or sketchbook. Your process workbook will outline your journey through the module and reflect on your learning and skills gained, it should include – Research and development, technical logs of processes undertaken, A clear pathway of your decision-making process. You must use Harvard referencing and create a bibliography for your reading and research. This will be submitted via Turnitin or handed in directly to the lecturer. You will be assessed on your ability to select a range of appropriate methodologies and procedures –

- Research and testing
- Development of ideas
- Progress pictures and explanation of set/prop/scenic art/technical development
- Problem solving and technical drawings
- White card/finished models/maquettes
- Completed working set/props/costume/technical elements etc.

Tasks

Task 2

Produce physical and digital production elements for given brief

Task 3

At the end of the module, as a group, you are to give a 10-minute presentation. The presentation will inform the audience about how you have solved the practical problems demanded by the brief, focusing on production technique, methods and problem solving. Although this is not considered a full 'performance' you will need to understand the context that your elements exist in and show its full potential for a 'performance'. You will speak for approximately 10 minutes each.

Task 4

Reflect upon what you've learnt throughout the module and commit those thoughts and reflections to a five-hundred-word evaluation. This will be at the end of you process workbook.

The Design Scenario

In groups you are to make small and source physical set/dressing/prop/costume elements along with a digitally created backdrop for a given scene. This will be in the style of a screen test, while your work will be at its best standards possible, this is an R&D to sample the digital and physical elements together and how they can work with the camera department. You will be placed into creative production teams, and each team will pick an envelope which will contain one of the following briefs:

Possible scenes:

- Train seats and window with moving scenery.
- Spaceship window in space passing planets or landing
- Submarine interior exploring the deep sea with a viewpoint from a window.
- An open cockpit single seater race car with moving scenery
- Victorian horse and carriage with moving scenery through the window.
- A sandstone cave that is high and deep
- A café scene Infront of the Trevi fountain

Module Learning Outcomes

- Predict and utilise a range of digital solutions, processes and techniques that meet the requirements of the problem under investigation:

Module Learning Outcomes

- Apply an analytical and critical approach to generate creative digital solutions relevant to the specialist area of study

WEEK 1

Monday

- In all day
- Start ideas

Tuesday

- In all day
-

Wednesday

- Not in

Thursday

- Not in

Friday

- In all day
- 9-10 Intro to Interactive room
- 2pm In with Lloyd

WEEK 2

Monday

- All day
- Interactive room – All day

Tuesday

- In all day
- Morning with Lloyd

Wednesday

- In in the morning

Thursday

- All day

Friday

- Creative Industries

WEEK 3

Monday

- In all day

Tuesday

- In all day
- With Lloyd in morning

Wednesday

- In in the morning

Thursday

- In all day
- immersive room 10 – 1

Friday

- Creative Industries (cancelled so we could carry on with this module)

WEEK 4

Monday	Tuesday	Wednesday	Thursday	Friday
• Filming with Lloyd	• In all day	• Immersive room?	• presentation	• Creative Industries

Notes

Invented a computer controlled camera system – Dykstraflex.

(Seastrom, 2021)

Rotoscoped in lightsabers over the reflective tape they used– individually drawn over lightsabers in post-production.

(Hellerman, 2025) (magnify, 2025)

STAR WARS

Fusce sapien nunc, posuere at mauris sed, sagittis luctus erat. Integer sollicitudin pellentesque dolor ac suscipit. Duis quis commodo mauris.

Fusce sapien nunc, posuere at mauris sed, sagittis luctus erat. Integer sollicitudin pellentesque dolor ac suscipit. Duis quis commodo mauris.



(John Dykstra in Star Wars: Episode IV – A New Hope (1977), n.d.)



(Empire, 2019)



(Empire, 2019)



(Richard Edlund in Star Wars: Episode IV – A New Hope (1977), n.d.)

Star Wars

Notes

90% was filmed on bluescreen and 10% on greenscreen. This was becasue it worked better with their lighting choices as well as making the red spartan capes stand out.
(Sherlock, 2020)

Used crush technique to create the comic book look of the film

300

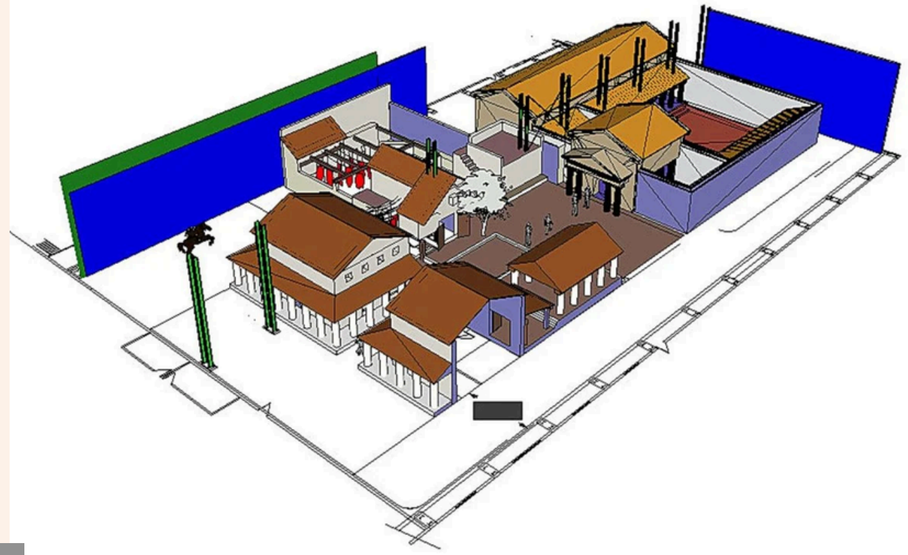
There were 17 people in the Visual Efect Department and 500 artists all headed by Chris Watts, who has since worked on Harry Potter and the Prisoner of Azkaban and Corpse Bride
(Miller, 2007)

They used a lot of blue screen to later add the environments they created based on the book

(Warner Bros. Entertainment, 2020)



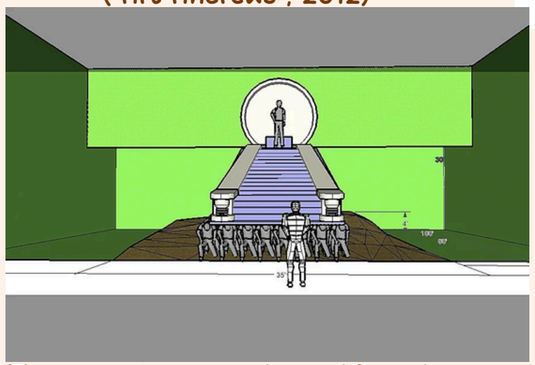
(Art Andrews , 2012)



(A SketchUp file of the initial design for Sparta by production designer Jim Bissell., n.d.)



(With Fong and crew standing by, Snyder directs actress Lena Headey, playing Leonidas' wife, Queen Gorgo., n.d.)



(The composition was redesigned for widescreen, with Bissell then determining how much practical set had to be built., n.d.)

Composition to filming



(Bissell, n.d.)

Filming to final result in the film



(300, 2007)

300

Notes

GRAVITY

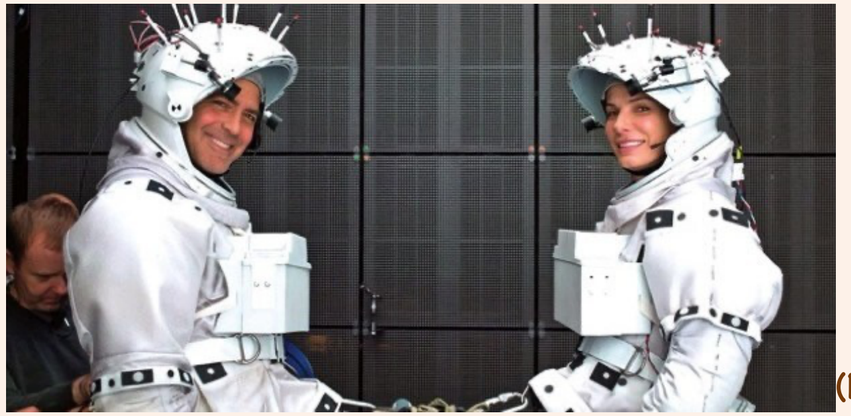
80% is digital – face and helmet are real

was originally going to be a 3D experience

Light box technique – the crew built a 10ft x 10ft box of LED lights that could be extended both in height and width to light the actors. It took 2 years and 1.8 million LEDs. (Dazed, 2013)

Took 4 years to make – "David Fincher said, 'Wow, this is great, but you have to wait seven years for the technology to catch up. You cannot do this.' He was wrong because it was four and a half years" (Dazed, 2013)

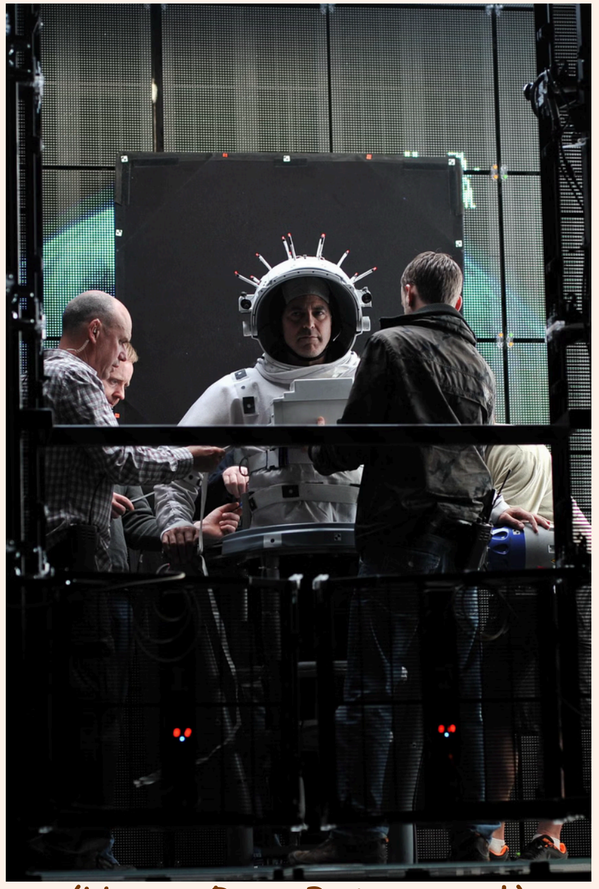
Helmets with trakers and motion capture suits



(Dazed, 2013)



(Anon, n.d.)



(Warner Bros. Pictures, n.d.)

Gravity

Notes

MANDALORIAN

They used StageCraft a new development in technology from ILM – a massive wrap around screen that immerses the cast and crew into the world they are filming
(Baver, 2020)

They ended up with a curved 20-foot high 270-degree LED wall made up of 1,326 individual LED screens topped with an LED ceiling with a 75 feet diameter space for filming
(Baver, 2020)

The production involved interactive lighting

They chose to mostly use LED screens as that would be better in post-production as with the Mandolorians suit being reflective – a green/blue screen would also be reflected in it so that would cause issues with editing
(Baver, 2020)

In 2018, they had weeks to create a prototype of the wrap-around screen, with aim to do a screen test in June in order to test this new technology.
(Baver, 2020)

“‘We’ve been experimenting with these technologies on my past projects and were finally able to bring a group together with different perspectives to synergize film and gaming advances and test the limits of real-time, in-camera rendering,” showrunner Jon Favreau has said.”
(Baver, 2020)



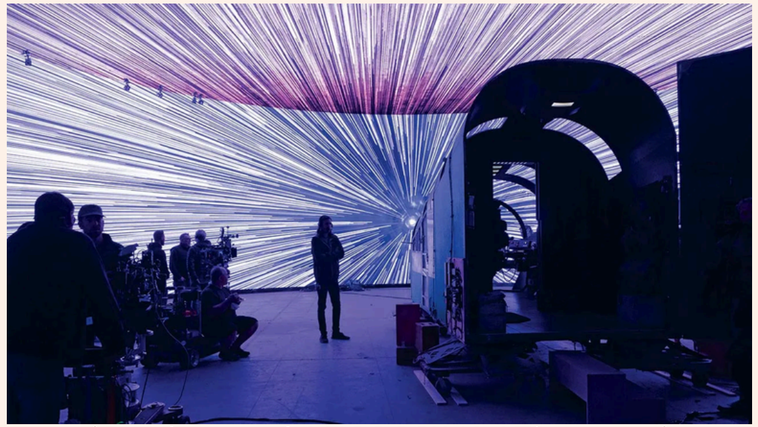
(Anon, n.d.)



(Anon, n.d.)



(Anon, n.d.)



(Gordon and LUCASFILM LTD, 2020)

The Mandolorian

Notes

LED backdrop is used to travels through time as well as the train carriage itself

LAST TRAIN TO CHRISTMAS

rasied and lowered train to give it that jolting motion whilst it was stationary

Greenscreen vs LED Screen

- Simple integration in Post-production
- Green or blue erased
- Green screen is a blank canvas to use
- Cost effective
- it is universal and easy to use
- Comes with spill and colour correction challenges, this is a time consuming job
- There is limited real time interaction

- Environment shown on camera
- Virtual production environments – comes with options:
  - 2D – flat
  - 2.5D – offers a 'pseudo 3D effect', is halfway between 2D and 3D, more depth than 2D
  - 3D – responds to camera movement
- easier lighting intergration
- high initial cost – paying for all the equipment, software and knowledge
- may glitch – set back which can be costly
- requires large space

(LightArchitect, 2023)

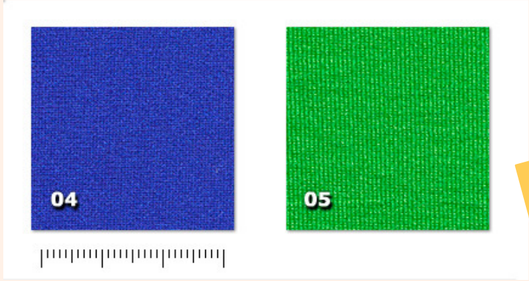
Chromakey Colours



(PictureYouth, 2013)



(Devine, 2007)



(Colour swatches, n.d.)

Swatches of Chromakey green and blue

Blue vs Green

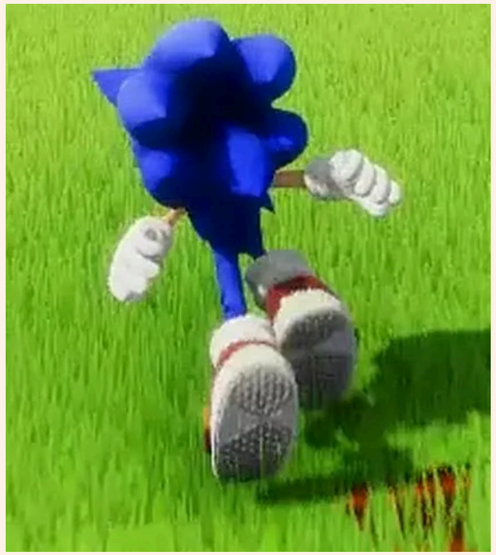
- they are meant to contrast human skin as that tends to be pink/red
- Green is cleaner to key
- Blue can't be used against blonde hair

Digital Backdrops

2.5D







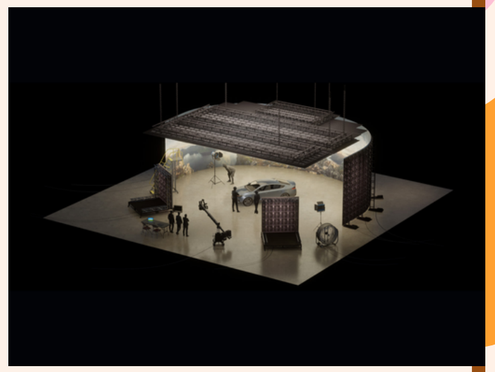
2D

3D

(KIRI Engine, 2025)

Quite Brilliant

- A company that offers a an LED studio for hire
- Their screens can render backgrounds in real time
- Their screen is flexible as it can be a partial wrap or a 360° environment



(Quite Brilliant, 2025)

Industrial Light & Magic

(Industrial Light & Magic, 2023)

- Started in 1975 by George Lucas for Star Wars: A New Hope
- There work on Star wars changed and influenced the industry massively
- After their work on Star Wars, George Lucas opened them up to be used in other productions by other filmmakers
- They are now and award winning company with office all over the world

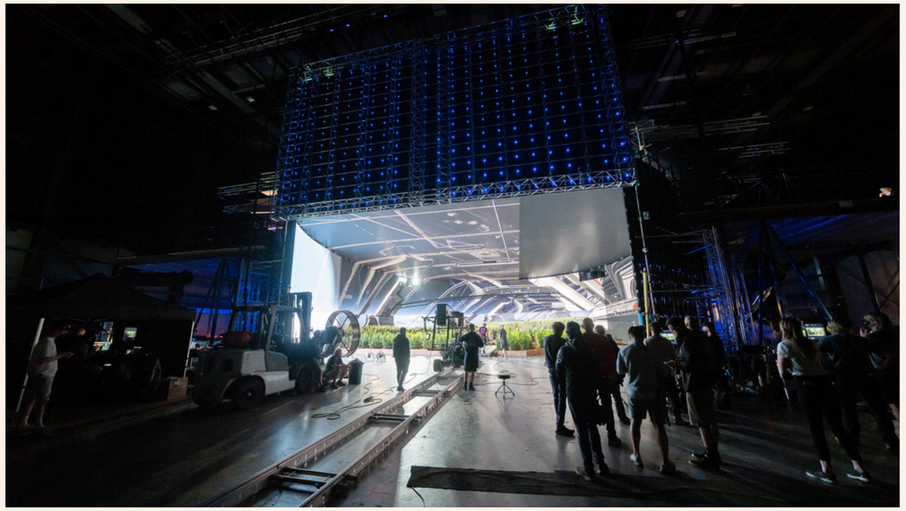
Movie Credits include:

Star Wars
Pirates of the Caribbean: Dead Man's Chest
E.T.
Death Becomes Her

(Industrial Light & Magic, n.d.)



(Industrial Light & Magic, n.d.)



(Industrial Light & Magic, n.d.)

UNREAL ENGINE

(Epic Games, n.d.)

Unreal Engine

- It is a creation tool for 3D graphics for made interactive or immersive games or experiences by Epic Games

(Coursera Staff, 2024)

- 50% of The Mandalorian was shot using Unreal Engine on the LED screens

(Bayliss, 2020)

Doctor Who



Screenshot from the episode BTS



Tracker on the camera

In episode of BOOM (Episode 3 of Series 1), they used a digital screen to create a war zone on a foreign planet as well as real set. Some of the set is real rock and some of it is foam. In the past, they have used quarries to film these sort of scenes but for this they decided to use an LED screen as it could move like the real environment behind the actors. This is achieved through motion tracker cameras that track the tracker that's attatched to the camera so that the screen will always look right and can follow it in the 3D space they created. It also means that there is less work to do in post as well as all the people present can get a say in what the background looks like on the day and it can get changed on the day.

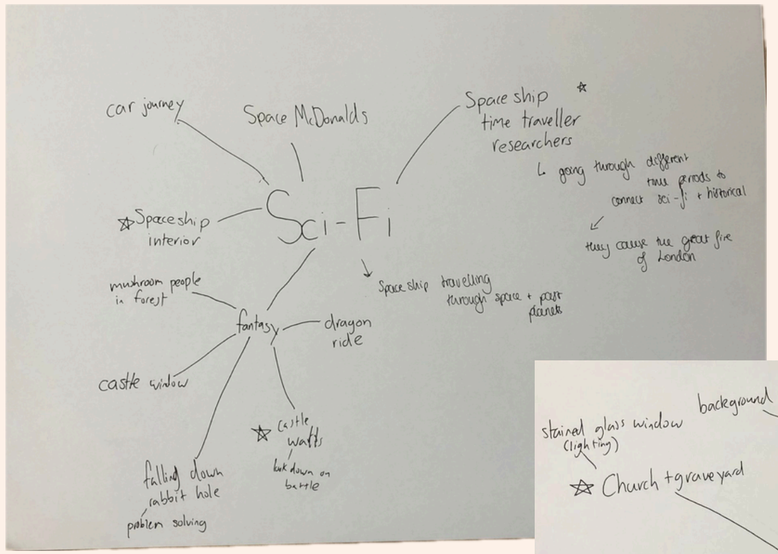
(Doctor Who: Unleashed, 2024)

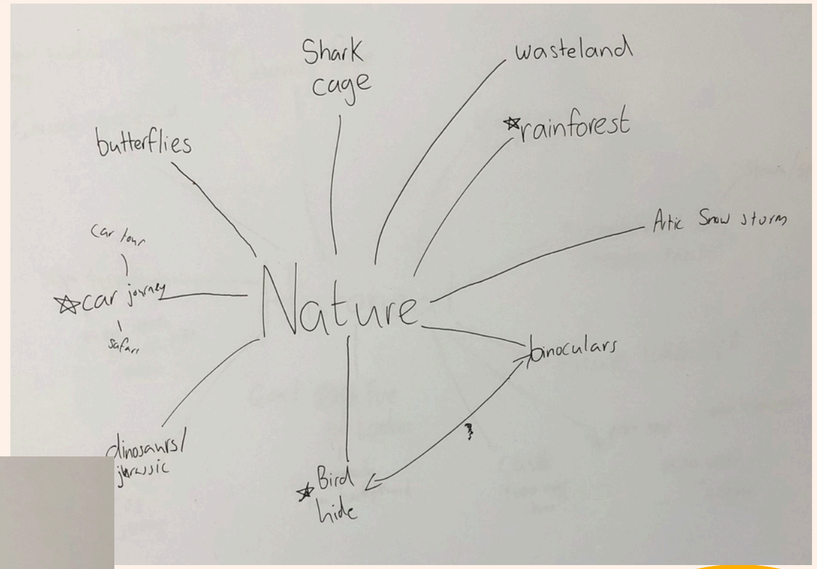
Project

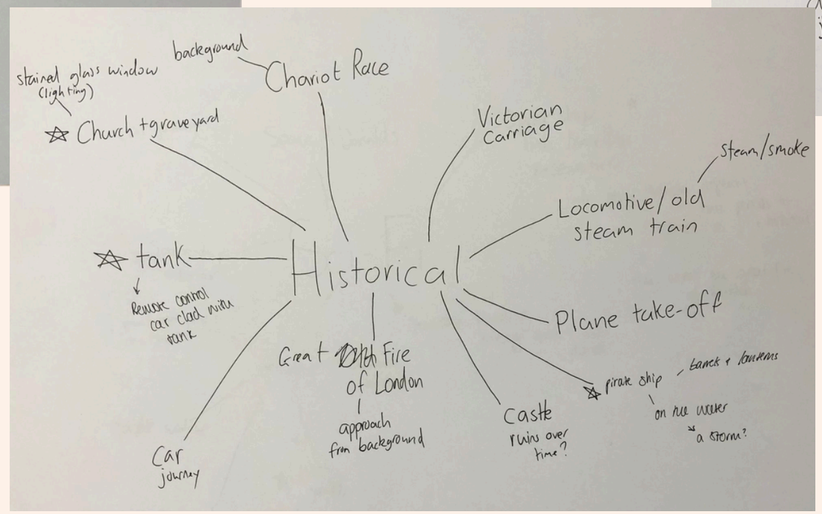
OUR PROCESS

Ideas

First, we created mind maps of our ideas - splitting them by genre. These are shown below.







Ideas

From this mind map we starred 3 ideas from each genre that we liked. We then expanded on these to give us a better idea of what to choose. On the next slide are the expanded upon ideas.

Sci-Fi/ Fantasy

Time Travel

3 Locations and time periods. In the future a group of researchers board a time travelling spaceship to explore the past
→ future: space station port (Treasure Planet inspiration)
→ middle location
→ London in 1666, they crash into a bakery and start the Great Fire of London, possible smoke coming from the spaceship in the digital backdrop.

Spaceship Interior

Physical → Pilot chair at a control desk on a futuristic spaceship (LED lights and glowing
buttons) a windscreen to space
Digital → the ship travelling through space and past planets

Castle Walls

Physical → castle walls
Digital → looking down into the fields in front of the castle, possible approaching danger/army

Historical

Church and Graveyard

Could be the exterior of the church looking in or the interior of the church looking out.
→ stained glass windows to experiment with lighting
→ sounds of a choir, bells, birds
→ gravestones visible
→ old church

Tank

Model tank, possibly a remote controlled car made to look like a tank
→ bumpy ground on the base board as if on a battlefield
Digital → WW2 battlefield
Sound → explosions, gun fire, shouting in the distance

Pirate Ship

Digital → stormy weather and the sea (big waves)
Physical → either a model ship or part of the ship
Could be the interior looking out onto the ocean
Sound → storm noises, sword fights, drunk rowdy pirates

Nature

Bird Watching

Camera technique to create the effect of binoculars, used to zoom in on the birds
Digital → birds in the sky and trees
Physical → bird hide
Sounds → nature, bird calls, old man noises, child complaining

Rainforest

Surround sound → rain, animals, breeze in the trees
Physical → plant life, soil and dead leaves on the ground, mushroom man puppet as a focal point
Digital → rest of the rainforest background

Car Safari Tour

Physical: Two people, one the driver and the other a passenger, framing of the car
Digital: tour of the terrain (flexible on location)
Sounds → car noises, animals, nature

Selecting Ideas

We selected 3 ideas we really liked and created mood boards for each to help us choose which we liked best.

These were:

- Time travel
- Church and graveyard
- Pirate ship

Selecting Ideas







Time Travel

A group of scientists/researchers who want to know what REALLY caused the Great Fire of London. They would fly through time, arriving at a wrong location before crash landing into Pudding Lane bakery in 1666 London.

Selecting Ideas



Church and graveyard

A graveyard looking into a church with a time lapse of the sun

Selecting Ideas



Pirate Ship

A part of a pirate ship on a stormy sea.

We decided against this one as it would be difficult to achieve the rocking and it seemed the least onteresting of the 3.

Our Idea

We decided to do the Time travel idea so we created a brief for it -

BRIEF: A segment of a Sci-fi show following a group of researchers.

This would be for comedic entertainment and historical education

Budget = £100

Location Breakdown

1 - Spaceport

Ship launches from here - 2 researchers discussing travel plans

- Physical - Spaceship exterior
- Digital - Space Port

CUT AWAY TO NEXT SCENE

2 - Blitz

Clip of blitz, Spaceship appears, oh no wrong time - v.o., bomb closing in

- Physical - Spaceship exterior
- Digital - Blitz

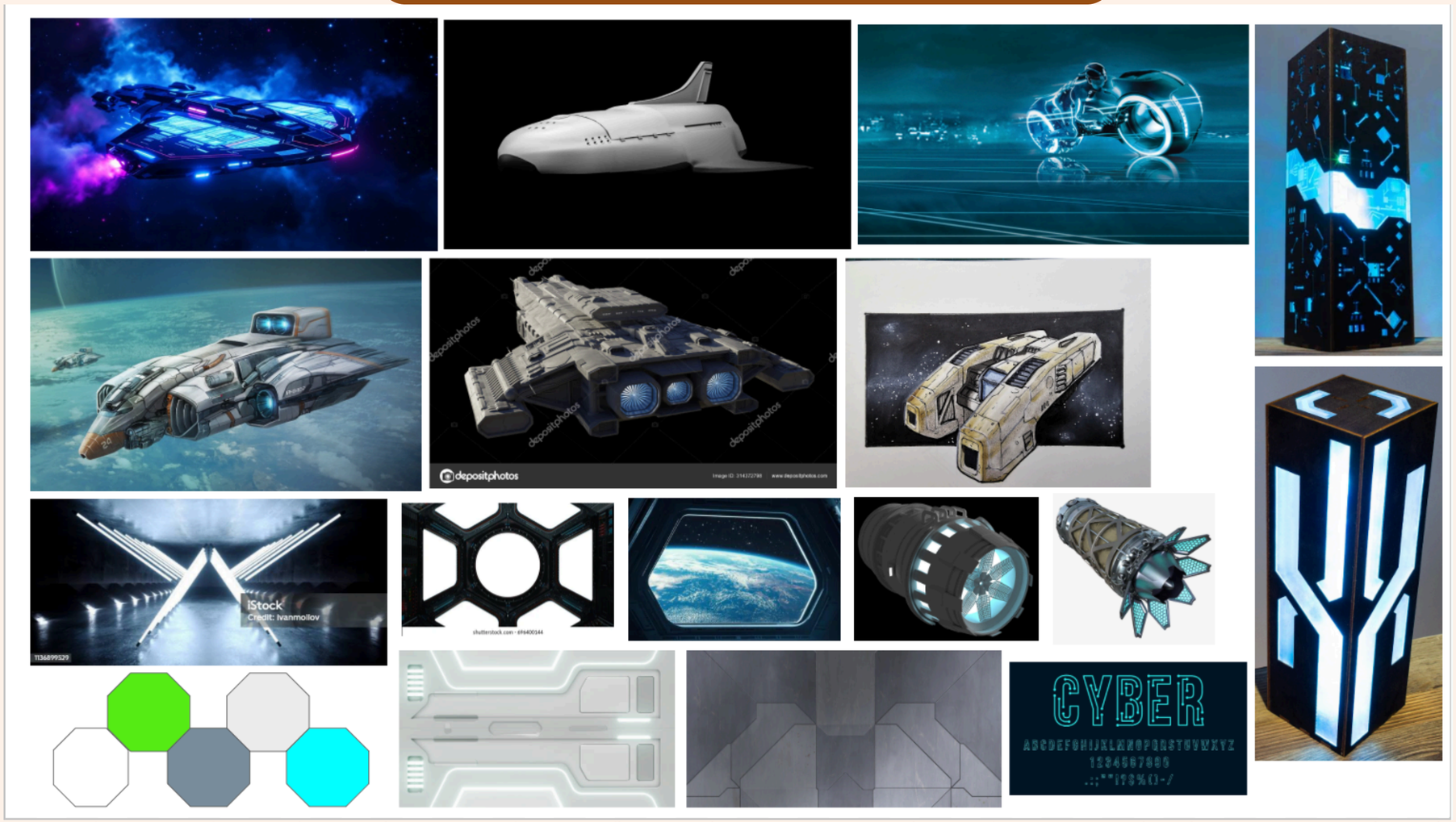
CUT AWAY TO NEXT SCENE

3 - 1666

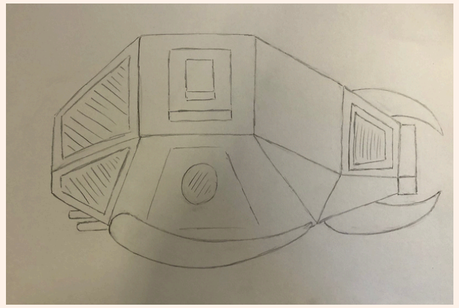
Crash lands and causes Great Fire of London, red flashing lights, smoke and fire spreading

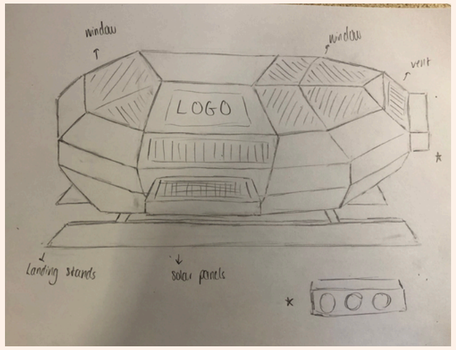
- Physical - model
- Digital - fire spreading, smoke,

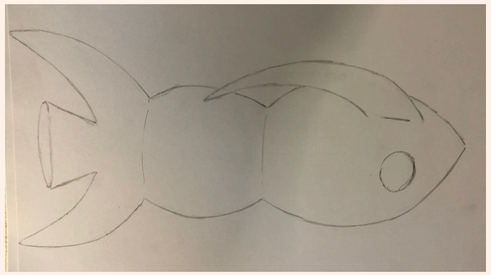
MOODBOARD - SPACESHIP

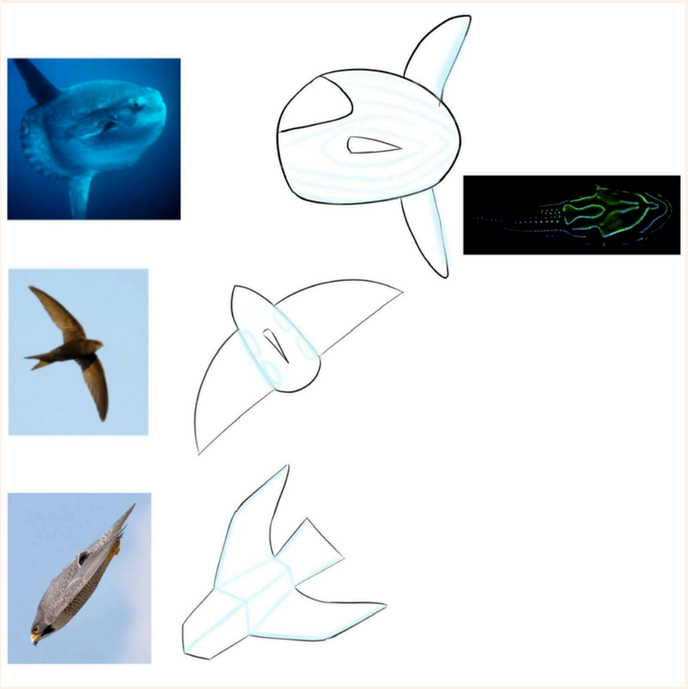


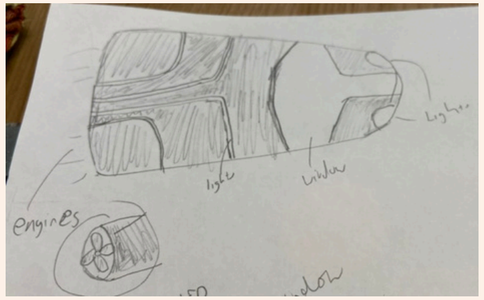
We started out by sketching ideas for the spaceship but to help us with that, we created a moodboard.

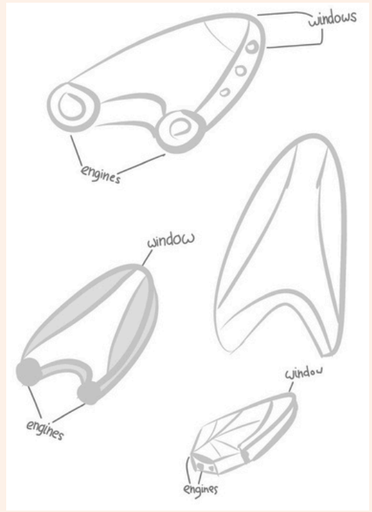


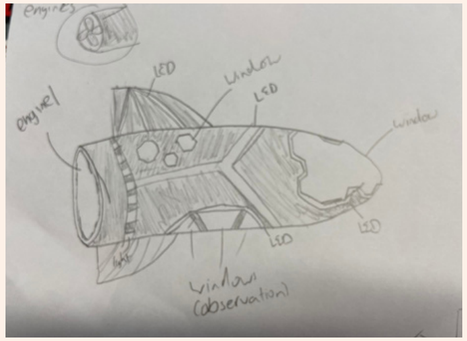


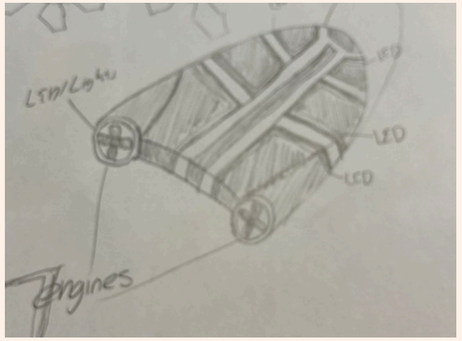


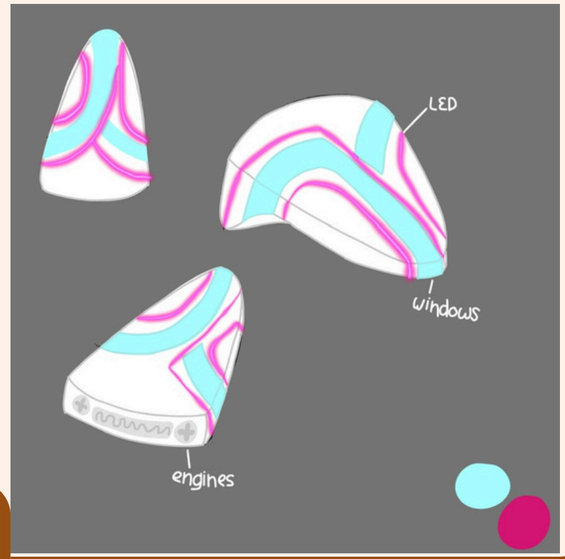












SKETCHES AND IDEAS

Immersive Room

Induction

- Layer based system
- It can handle a 360° canvas
- Frame rate is 60 frames/second
- The software can adapt to what's being used
- File format it can use are H264, H265, Ultra 4K, 8K etc. and .mov

Immersive Room

Induction

- Transfer the files by Teams or Blip
- 64 bit with a huge colour range
  - but try to keep it to 62 bit
- Can control it with an IPad with triggers and actions
- Screen size is 12160 x 1440 pixels
- Can't hang things from the ceiling

Immersive Room

Induction

- Anything we use has to be stable as there is a risk of the LEDs tearing if they fall over

Premier Pro 101

During the morning on 27th February, Lloyd taught us how to use Premier Pro.



(Adobe Inc, 2020)

PREMIERE PRO 101

1

Open Premiere Pro



(Adobe Inc, 2020)

2

- Click '<u>New Project</u>'

3

- Change/select <u>Location</u>
  - choose sensible/ memorable place

4

- Name the project

5

- <u>Templates</u>
  - select one if you need it
    - Broadcast – opens relevant folders for tv
    - Social Media – portrait/ vertical video
    - Standard
    - None – still give you everything on Premiere Pro

PREMIERE PRO 101

6

- Set-up windows how you want them
  - could create a template for it if you want

7

- Import
  - drag and drop into Project Window whatever you need

8

- Build Timeline
  - taskbar – sequence
  - build in 1080
  - standard frame rates is 25/30 frames a second

9

- Name new sequence
- 4 audio tracks
- 3 video tracks
  - whatever is on top layer will play over

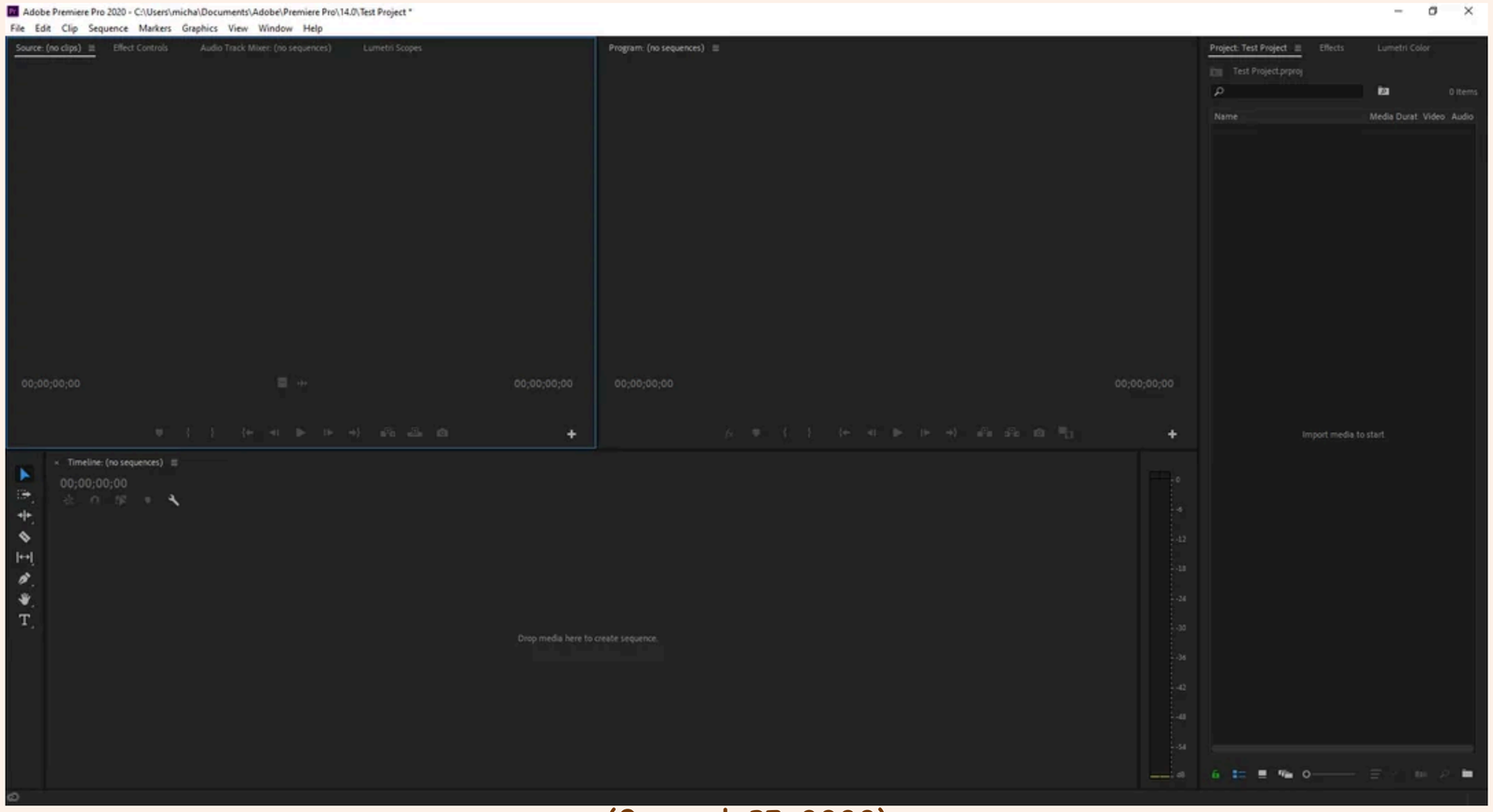
10

- Selecting
  - make sure that the box is highlighted
    - press 'i' – in point/ beginning
    - press 'o' – out point/end of selection
    - grab screen to bring in both video + audio
    - film icon – brings over just video
    - audio icon – brings over just audio

PREMIERE PRO 101

11

- use tool
  - only on timeline
  - razor tool – splice/cut
  - selection tool – move and red line to trim clips



(Originals37, 2020)

Final Idea: Spaceship

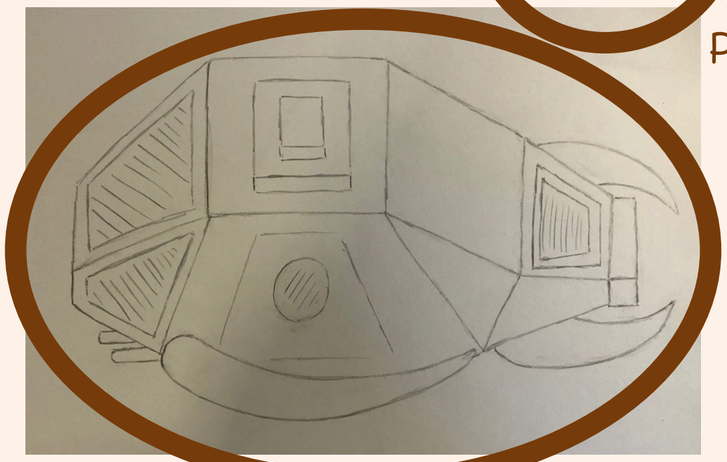
What we are combining from our sketches



Wings

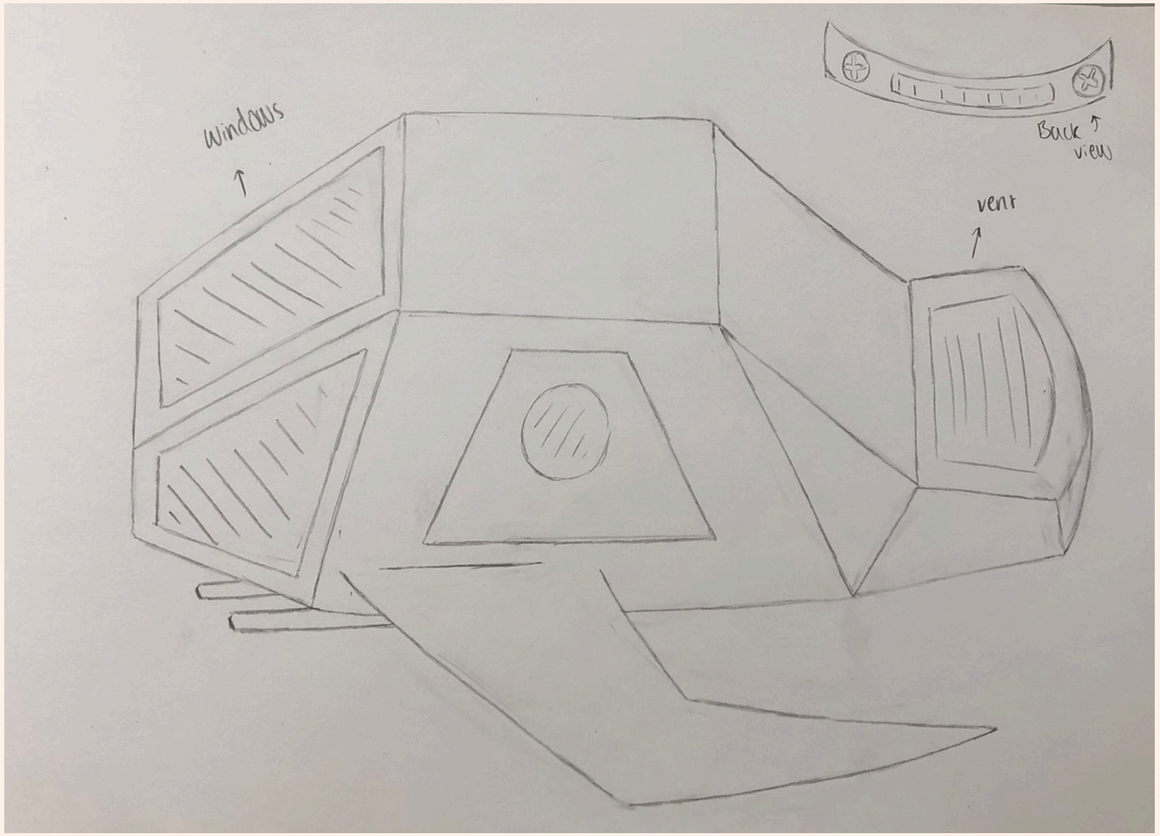


Engines/ Propellers



Shape

Final Idea: Spaceship



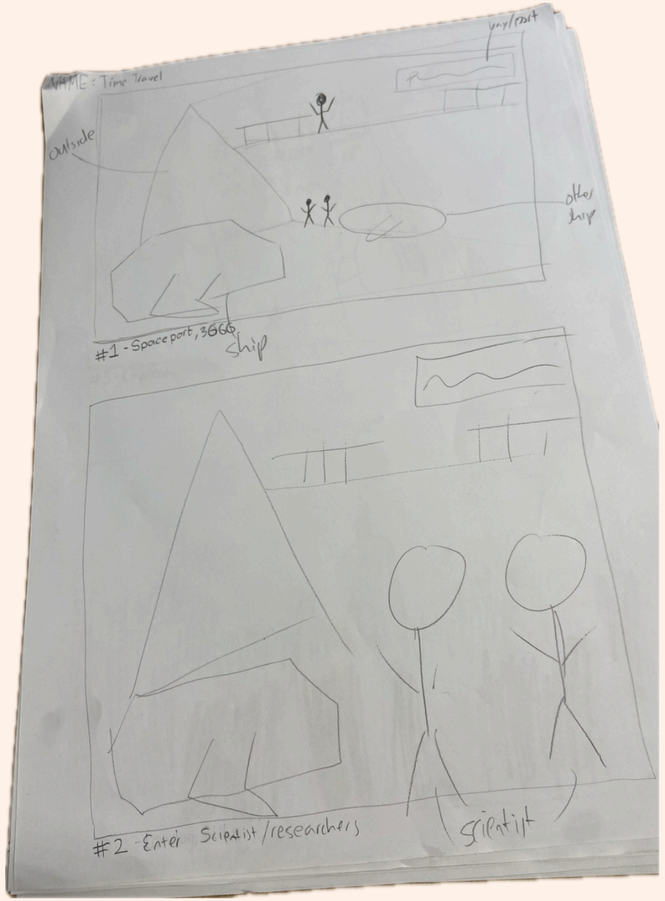
67.2cm x 48 cm?

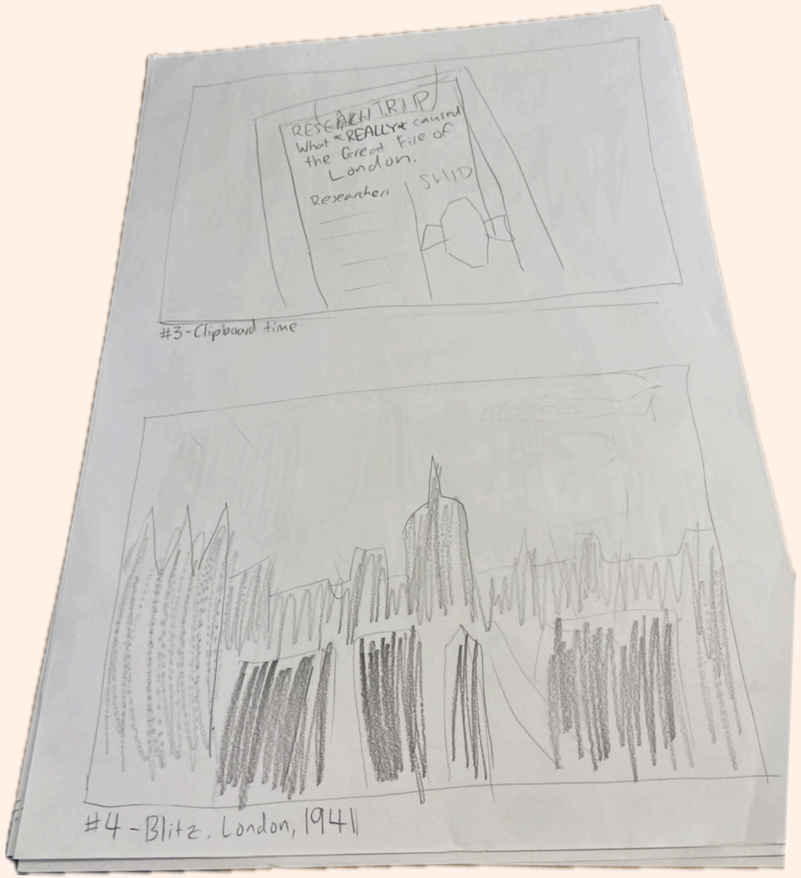
Why did we choose to do models?

Initially we were going to create part of the inside of the spaceship and have the LED screens as the outside – however this didn't fit with the timeline and became to complicated to work with our ideas. Instead, we decided to do models as this worked better for our ideas and storyline. We were inspired by how they filmed the original star wars – using models and green/blue screen – but instead we used the LED screen for our backgrounds

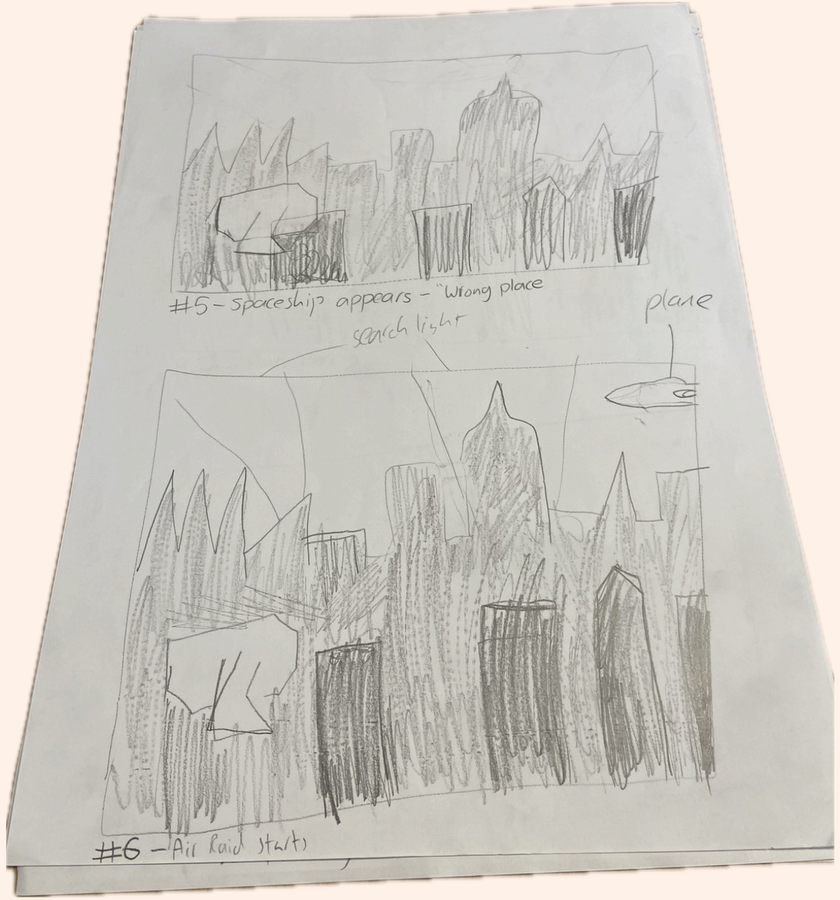


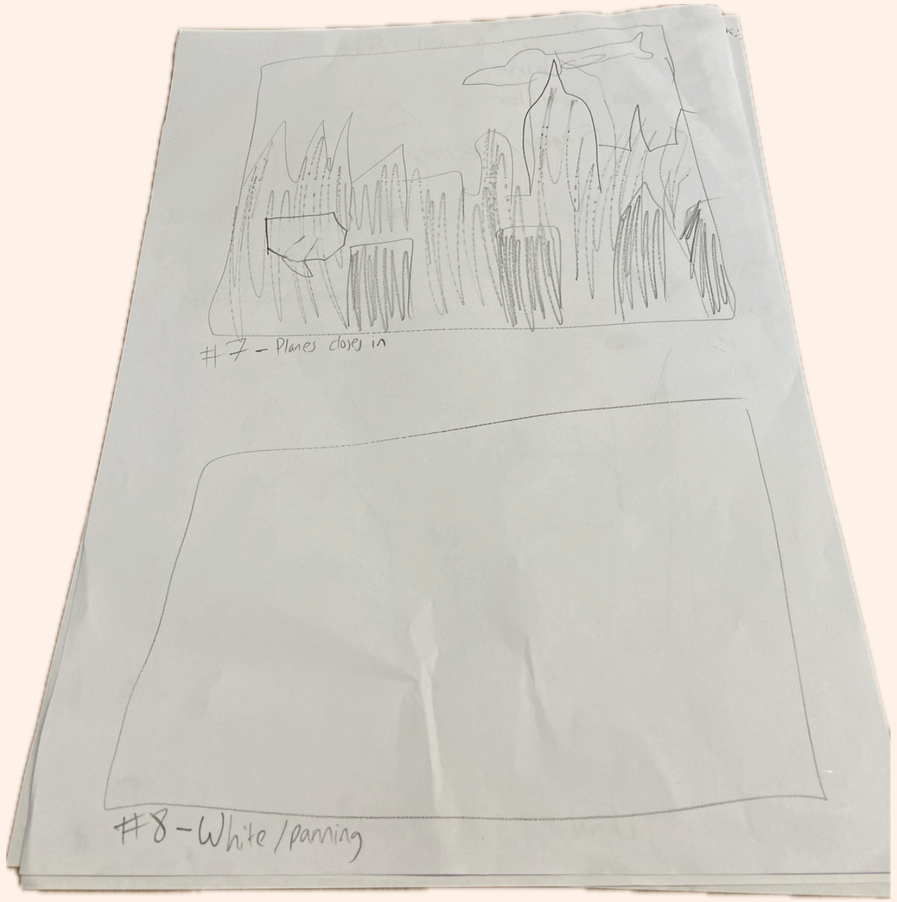
(Empire, 2019)





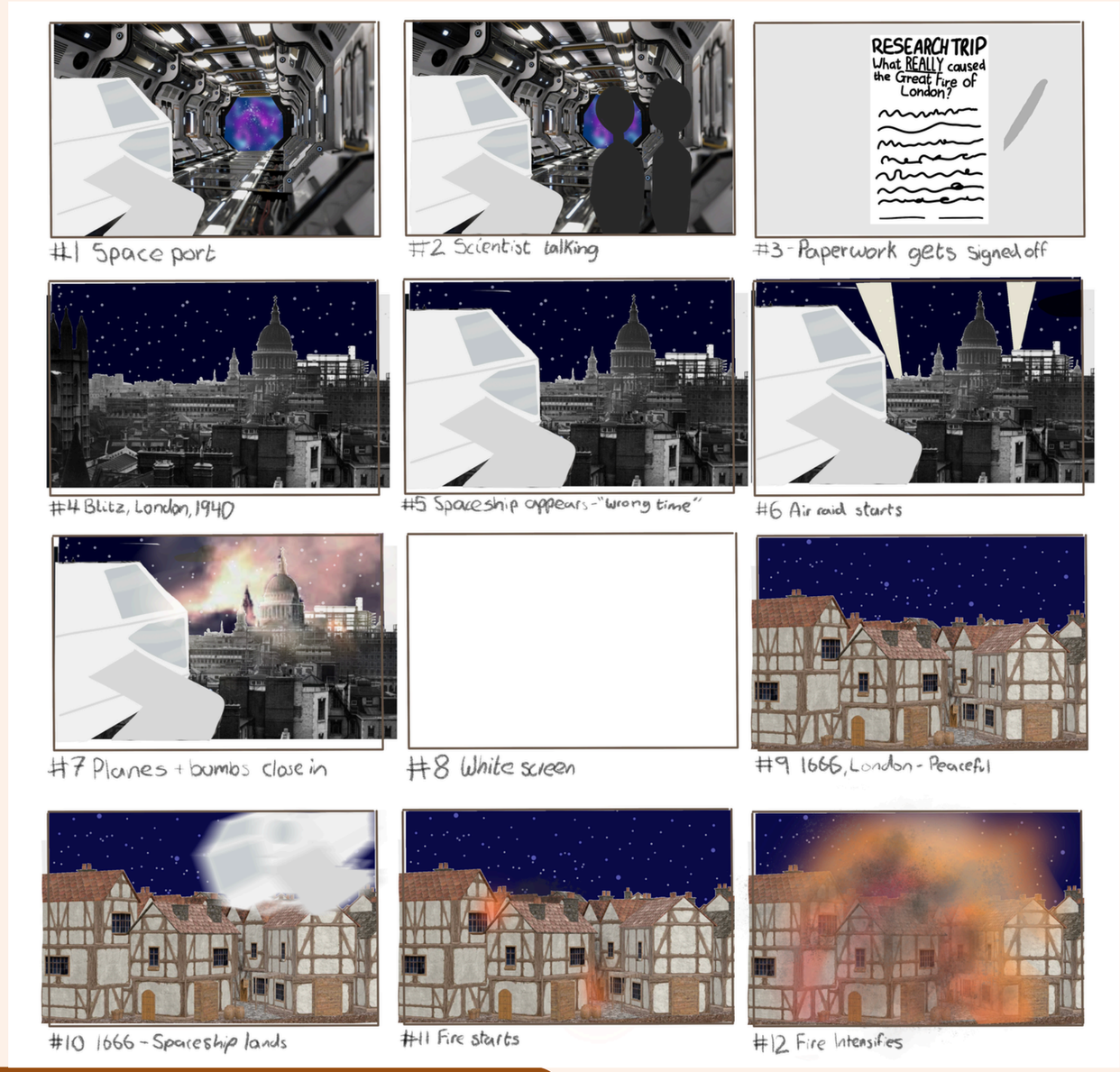
INITIAL STORYBOARD





INITIAL STORYBOARD

Overnight, I drew out a refined version of our storyboard, incorporating the images we thought we would want to use in it to show what our thoughts were and what our storyline was. It also got us to start thinking about camera angles and how we wanted to film each scene.



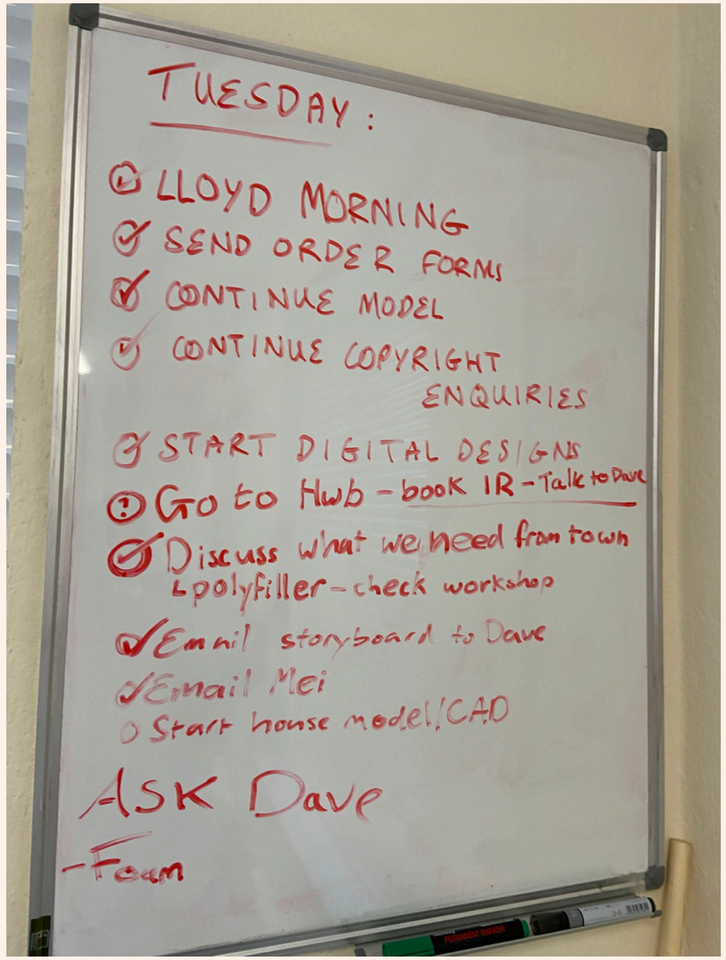
FINAL STORYBOARD

1666 Building Mood board



We made a mood board to help us create our model houses that the ship will land behind.

To do list: 06/03/26



1666 - AR Model

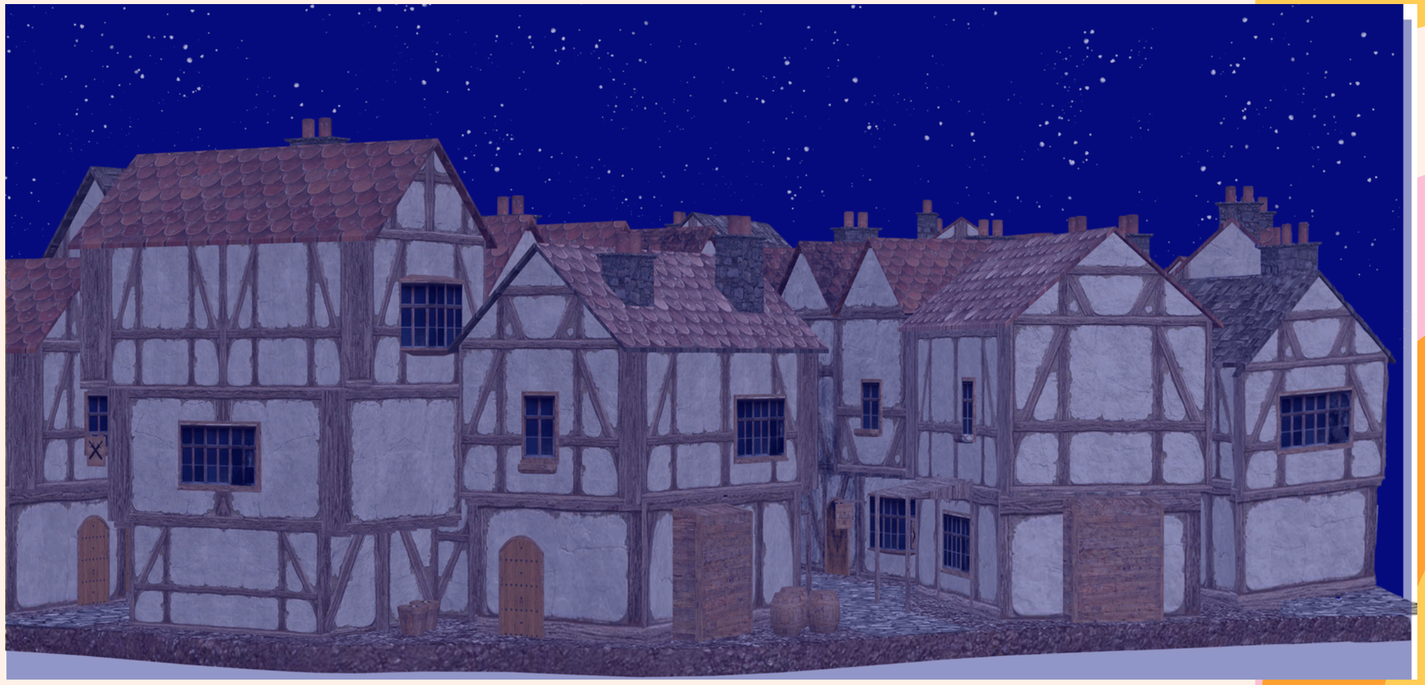
During our research, I came across an AR model that some students had created for a competition and we thought it wouldmake a good base for the digital backdrop for the 1666 scene as iot would require minimal editing.



Screenshots from the model.



(Twinkl, 2022)



1666

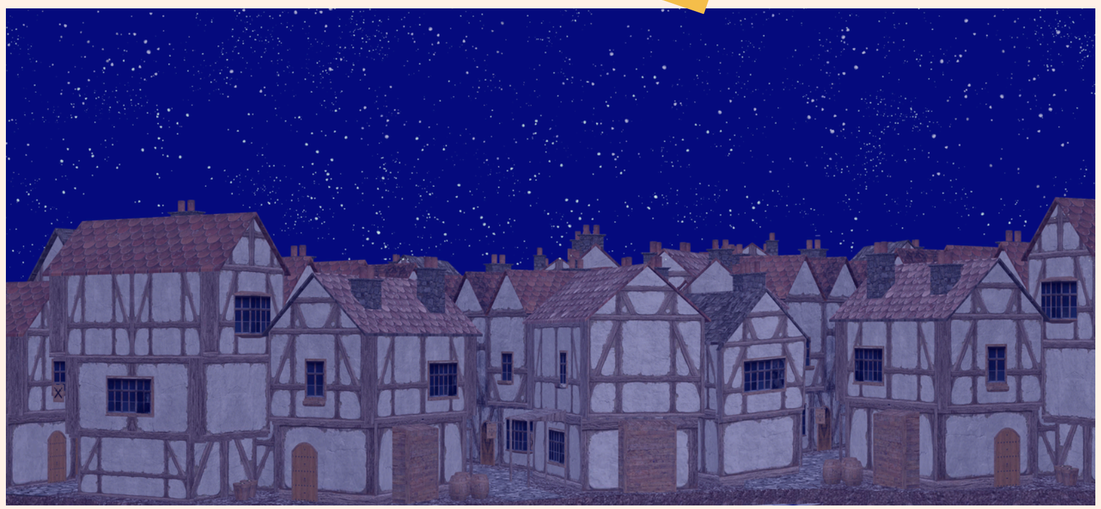
Photoshop

I took the screenshot we got from the AR model and took it over into photoshop to remove the background and make it night.

Photoshop

1. I removed the background using the background eraser tool.
2. Then, I amended what was lost by selecting and copying and pasting.
3. I added an extra side to the house on the far right side of the image to extend it out the image. I did this by getting the side from the house I wanted to extend and used the perspective warp tool to make it line up.
4. I then turned the background to a dark blue to start to make it look like nighttime
5. Then, I created a blue overlay to carry over the nighttime effect. I achieved this by creating a rectangle on a new layer and filling it with the same dark blue as the background. I then lowered the opacity on this layer to ale the dark effect.
6. Finally, I used the Splatter brush to create the stars in a selected area. I used a variety of light greys, light blues and white.





1666

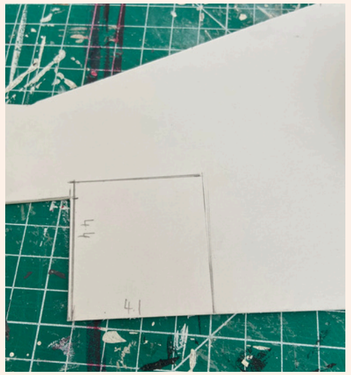
Photoshop

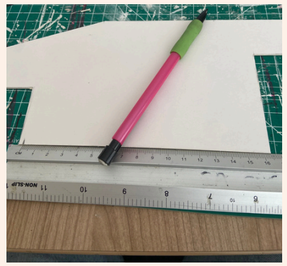
After we took this into the Immersive Room, we decided that I needed to make the hosues smaller so that our models would be accurate. I achieved this by scaling down the houses and copying and pasting the houses again but flipped to fill the screen. then exteding down the sky with the same technique as earlier

1666 MODEL HOUSES

1

- Measured and marked bottom storey





2

- Cut and glue bottom storey



3

- Measured and marked second storey



4

- Glued second storey

5

- Attatched second storey

1666 MODEL HOUSES

6

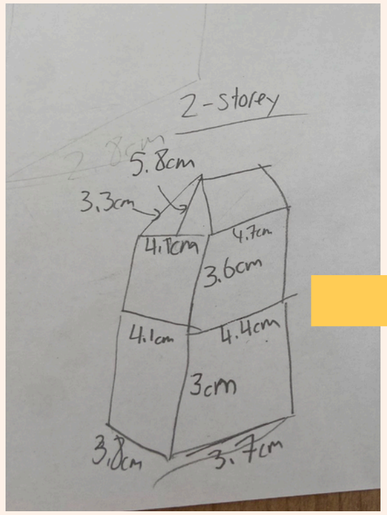
- Measured and marked roof

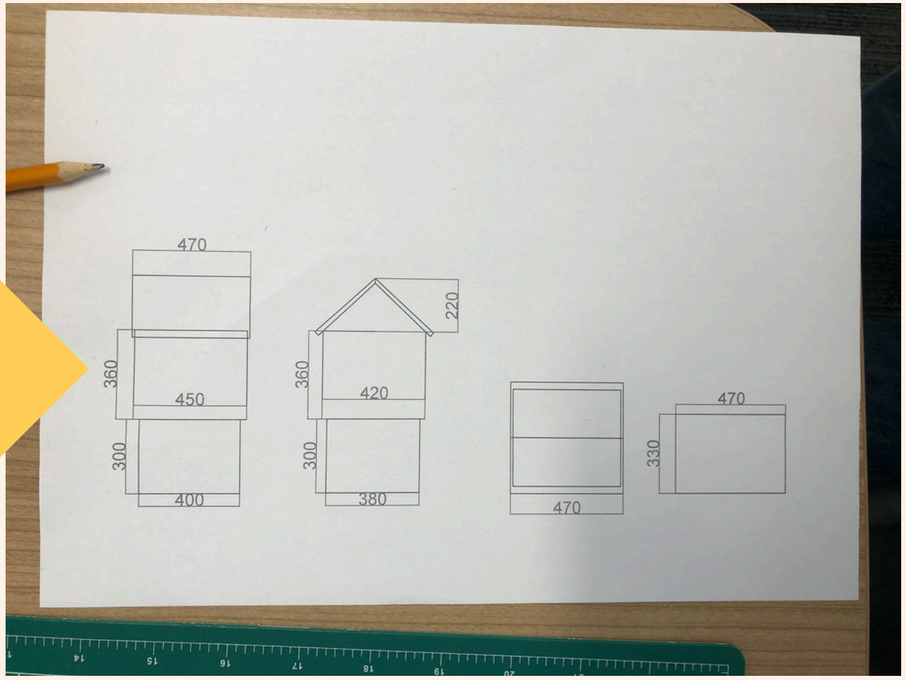
7

- Cut and glued roof
- Added shingles

Tudor House CAD

Cam took our sketched version of the scale version of the houses and scaled up the measurements to create the CAD drawing for the houses.

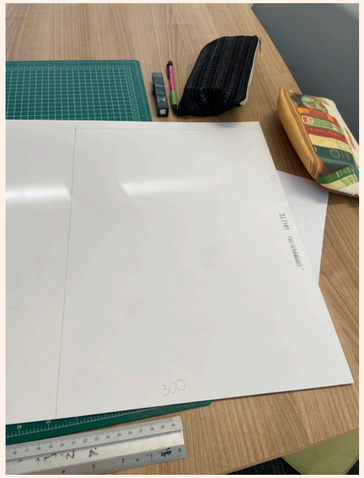




MODEL TUDOR HOUSES

1

- Mark and cut each side for first storey



2

- Glue pieces together



3

- Mark and cut each side for second storey



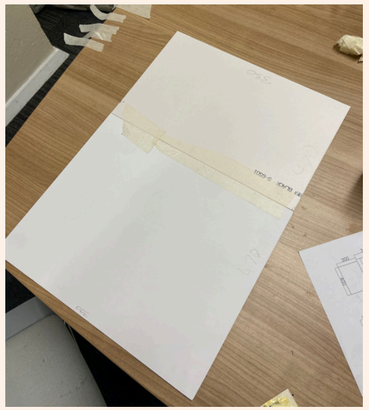
4

- Glue pieces together



5

- mark and cut roof pieces



MODEL TUDOR HOUSES

6

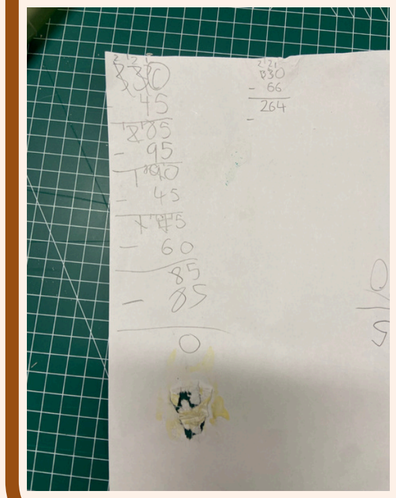
- Attached roof but then realised it sagged in the middle where the seam was.

7

- Sourced scrap to used as horizontal slats

8

- maths – depth of pieces to add up to one side
- Marked pieces



9

- Cut pieces



10

- Glue roof pieces together



MODEL TUDOR HOUSES

11

- Attached roof

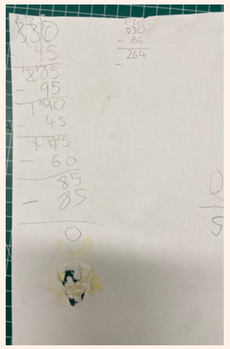


12

- Cut lollipop sticks for shingles
- realised what we had wouldn't be enough for what we needed

13

- maths – depth of pieces to add up to one side
- Marked pieces



14

- Cut pieces



15

- Glue roof pieces together

MODEL TUDOR HOUSES

16

- Attatch roof pieces to the roof

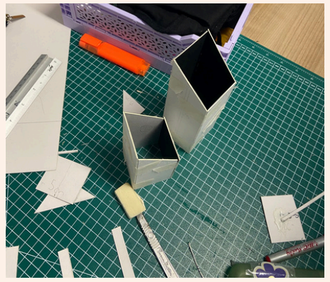
17

- Glued on shingles



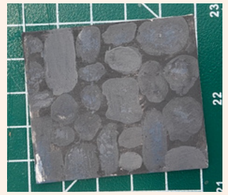
18

- Measured and cut the chimneys



19

- Painted Chimneys



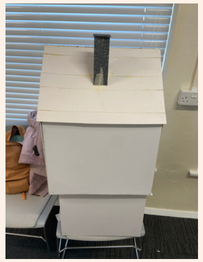




20

- glued on chimney
- Attatched bottom and top storeys





MODEL TUDOR HOUSES

21

- cut ends 9o9ff lollipop sticks for wooden side pieces

22

- Soaked wooden pieces



23

- Glued on wood pieces



24

- Painted window

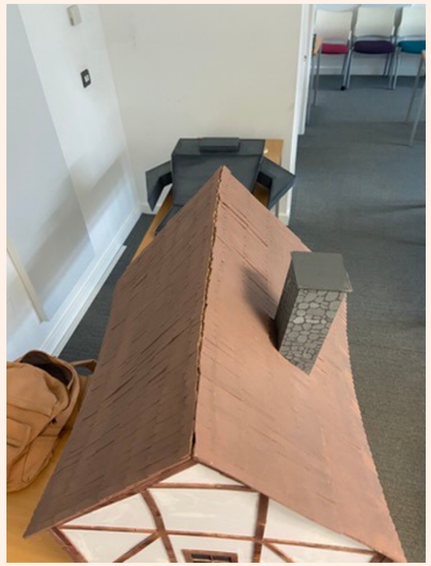


25

- Created window frame
- touchjed up white

Final House Model





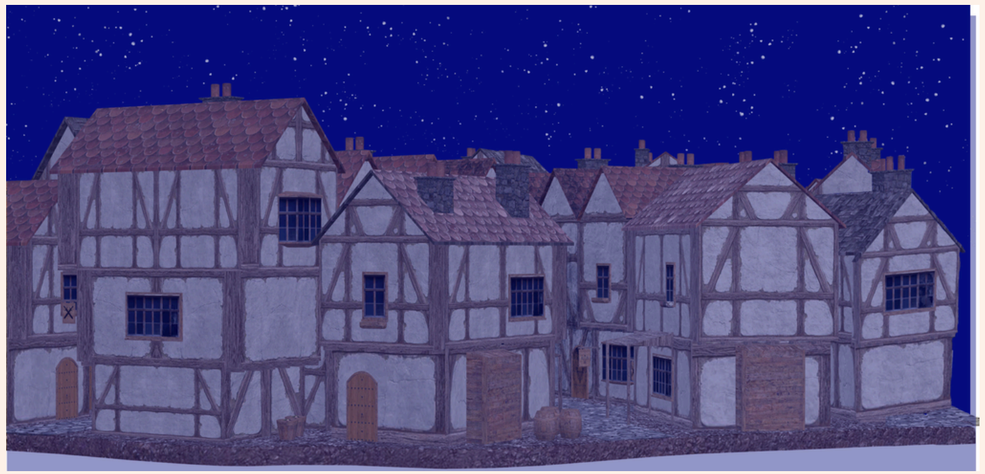




My Model

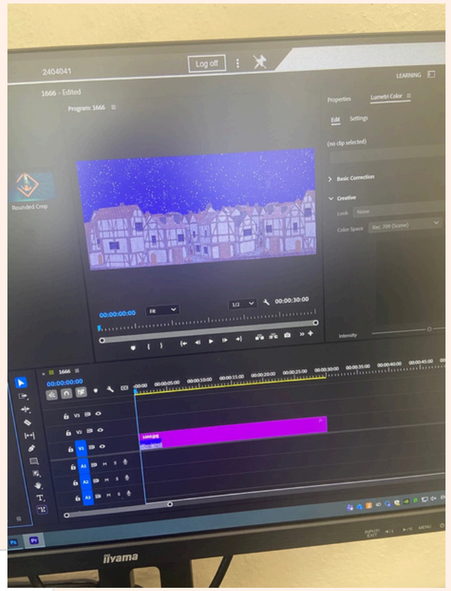


Digital House



- I think that my model is pretty accurate to the digital scenery I am basing it off and I think it will look very cohesive on camera

Premiere Pro - 1666 Scene



- I uploaded a png of the Photoshop that I had done
- I then added fire over it on a low opacity to reflect the starting glow before layering same clip over it to make it appear roaring and growing
- Finally, I added in sound to make it easier to cue and match up in the IR
    - We later took same sounds into the final clip

1666 sound effects

https://sound-effects.bbcrewind.co.uk/search?q=07024165 - horse hooves → free but must credit

https://sound-effects.bbcrewind.co.uk/search?q=07039310 - horse hooves → free but must credit

https://sound-effects.bbcrewind.co.uk/search?q=07054115 - church bell → free but must credit

https://sound-effects.bbcrewind.co.uk/search?q=07020073 - dog barking → free but must credit

https://sound-effects.bbcrewind.co.uk/search?q=NHU05008080 - fire → free but must credit

https://sound-effects.bbcrewind.co.uk/search?q=NHU05002102 - fire → free but must credit

https://youtu.be/jNE6cUcCOQA?si=FNOtvTg1gjJhZY9u - church bell → free but must credit

Immersive Room Experimentation





On 12th March, we took one of the model houses over to the Immersive room to see how it looked in the space and compare it to the digital backdrop. Also, we found out that you can put the same video on all 3 screens to play in sync and this effectively reflects onto the model. I really like this effect as it immerses the house into the digital scenery.

Filming

On 17th March we filmed our clips. Here is the shooting schedule we followed.

Location + Year	Shot #	Subject	Shot type	Angle	Movement	Equipment	Sound	Set-up time	Start Time	End Time	Notes
Immersive Room		Get-In						11:45		12:00	Set: Rostra x1, Tudor Houses x2 Props: spaceship model x1, iPad x1, (padding for spaceship) Costume: lab coats x2 Touchup kit
Space Port, Year: 3666	1	Landscape of the space port loading dock, spaceships lined up	Establishing shot	Eye level	Static	Tripod	Background noise of space port	11:45 - 12:00	12:30	12:40	Rightside LED wall Lighting: Surrounding walls with background colours
Space Port, Year: 3666	2	Two researchers talking in the space port	Medium close-up	Low Angle	Slow pan to the right stopping on researchers	Tripod	Dialogue of researchers with background noise continued	12:40	12:45	12:55	Costume: lab coats Props: iPad Rightside LED wall Lighting: Surrounding walls with background colours
London, Nighttime, Year: 1940	3	Landscape of London skyline at night during the Blitz, smoke everywhere and	Establishing shot	Eye level	Static	Tripod	N/A	12:55	13:00	13:10	Middle LED wall Lighting: Low screen brightness and surrounding screens have the same image for
		air raid starting									reflection
London Nighttime, Year: 1940	4	Spaceship arrives in the skyline, to the left of St. Paul's cathedral	Same shot, model enters	Eye level	Static	Tripod	Dialogue of researchers inside spaceship, noise of air raid and planes approaching, explosion ends the scene	13:10	13:15	13:35	Middle LED Wall Lighting: low screen brightness, surrounding screens have the same image for reflection Props: model spaceship
London, Nighttime, Year: 1666	5	Landscape of London in 1666, houses on a quiet street, a calm night	Establishing shot	Low angle	Static	Hand held	Calming background noise of horses hooves on cobblestones	13:35	13:45	13:55	Middle LED Wall Lighting: surrounding walls are the same image Set: rostra, 2x Tudor House models
London Nighttime, Year: 1666	6	Spaceship crash lands into houses in the background, flames emerge and spread rapidly.	Same shot	Low angle	Camera tracks the movement of the spaceship, once crashed it either stays static or slowly zooms out slightly	Hand held	Noise of spaceship crashing and flames spreading	13:55	14:00	14:20	Middle LED Wall Lighting: surrounding walls are the same image Set: rostra, 2x Tudor House models Props: spaceship model

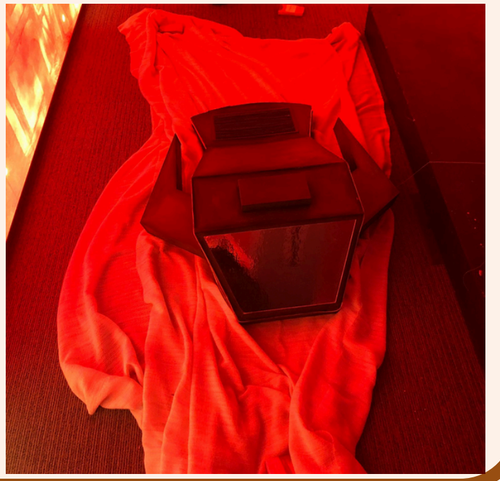
Filming







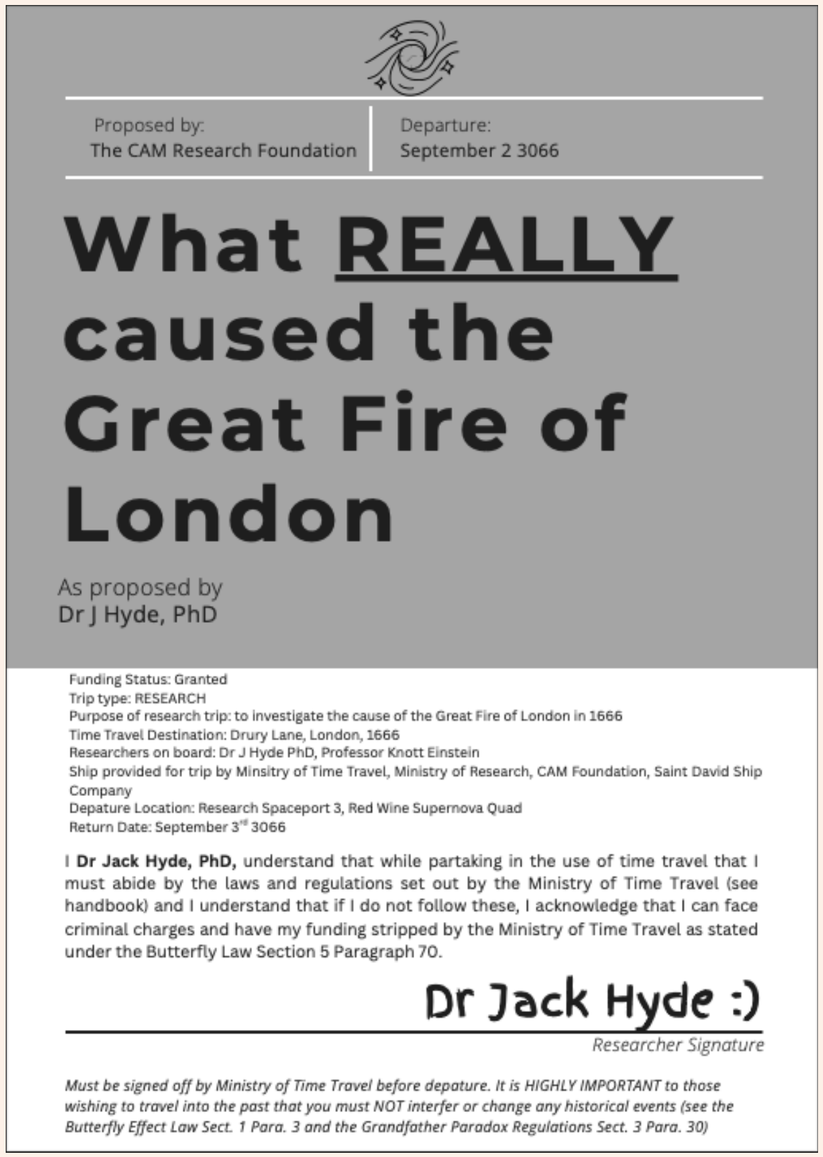




Editing

The next day, we recorded our voiceovers and edited our clip together – adding back in sound and adding transitions. I also created the document (see next slide) that Anne signs in the Spaceport scene.

The Document



Proposed by:
The CAM Research Foundation

Departure:
September 2 3066

What REALLY caused the Great Fire of London

As proposed by
Dr J Hyde, PhD

Funding Status: Granted
Trip type: RESEARCH
Purpose of research trip: to investigate the cause of the Great Fire of London in 1666
Time Travel Destination: Drury Lane, London, 1666
Researchers on board: Dr J Hyde PhD, Professor Knott Einstein
Ship provided for trip by Minsitry of Time Travel, Ministry of Research, CAM Foundation, Saint David Ship Company
Depature Location: Research Spaceport 3, Red Wine Supernova Quad
Return Date: September 3rd 3066

I **Dr Jack Hyde, PhD,** understand that while partaking in the use of time travel that I must abide by the laws and regulations set out by the Ministry of Time Travel (see handbook) and I understand that if I do not follow these, I acknowledge that I can face criminal charges and have my funding stripped by the Ministry of Time Travel as stated under the Butterfly Law Section 5 Paragraph 70.

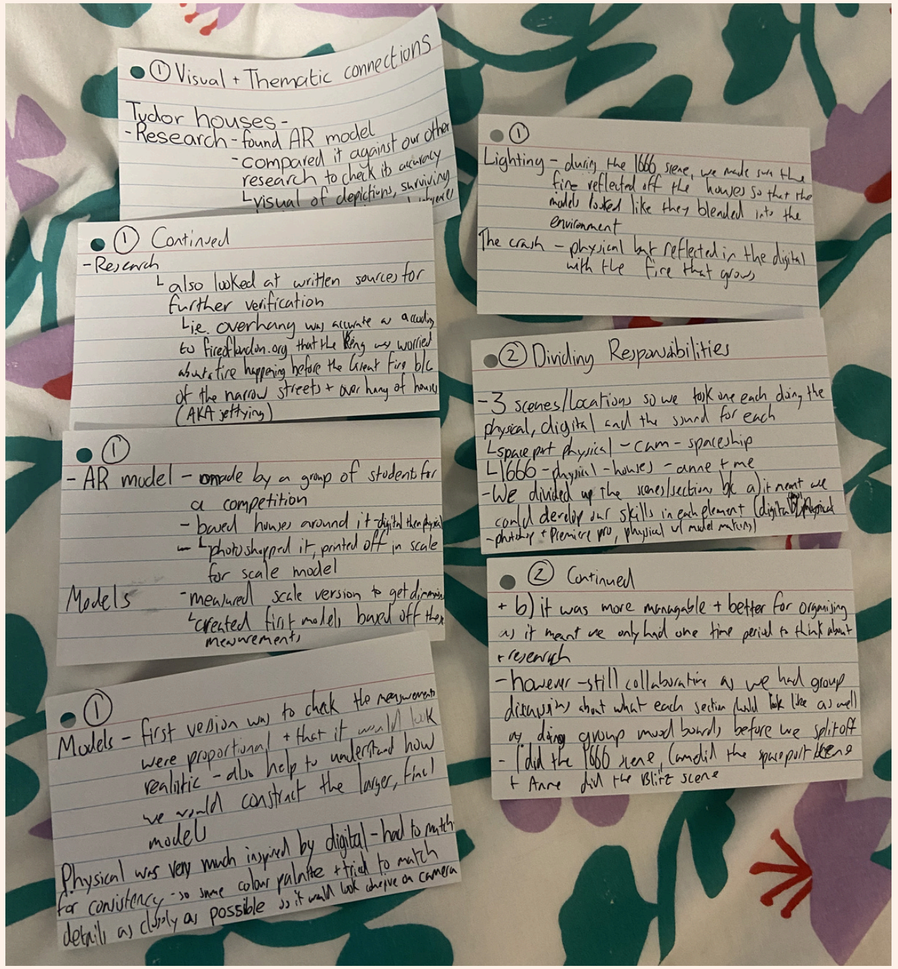
Dr Jack Hyde :)

Researcher Signature

Must be signed off by Ministry of Time Travel before depature. It is HIGHLY IMPORTANT to those wishing to travel into the past that you must NOT interfer or change any historical events (see the Butterfly Effect Law Sect. 1 Para. 3 and the Grandfather Paradox Regulations Sect. 3 Para. 30)

Presentation

Here are my notecards from the presentation.



I am very happy with our final product from this module as everything looked cohesive between the digital and the physical. Also, I think the storyline is clear in our final clip and I think it fits our brief perfectly. It was also great to develop and learn new skills - such as Premiere Pro and Photoshop. Learning Premiere Pro and re-learning Photoshop helped develop my resilience and problem solving as when Lloyd wasn't there we had to figure out Premiere Pro by ourselves based on what he had told us.

My research has helped me gain a better understanding of how physical and digital can support and feed into each other and that they do not need to be separate. My favourite fact I learnt during my research was that the LED backdrop they used when filming The Mandolorian is 20-foot high 270-degree with 1,326 individual LED screens. This shows how you can scale up LED screens and I think that that's really cool.

An area that could be better is the houses where, next time, I would add extra support on the inside in order to make them nicer and line up better as (despite my measuring and cutting being as accurate as I could do it) some points were not in line nor matched up. This was further emphasised with the bowing and warping of the card. These misaligned parts ended up being the back of the model where they would not be in frame. However, with the roof piece, the front gable is slightly wonky, which is not picked up on camera but I noticed it whilst painting and adding the final details. I would avoid this next time by using more tape to support the slatted together pieces that form my roof pieces as well as some form of wooden dowel support on the inside to prevent the bowing/sagging.

One thing I would add next time would be to do more model set decoration to further blend the digital and the physical. However, it did work well without it but it might allow us to film from more angles and, as I mentioned earlier, might help it blend in with the digital from these other angles.

I really enjoyed the tech side of the module, especially using the monitor and learning how the LED screens in the Immersive Room worked as I am interested in the tech side of the industry. It was really fun to learn and using it was really enjoyable and surprisingly easy.

EVALUATION

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