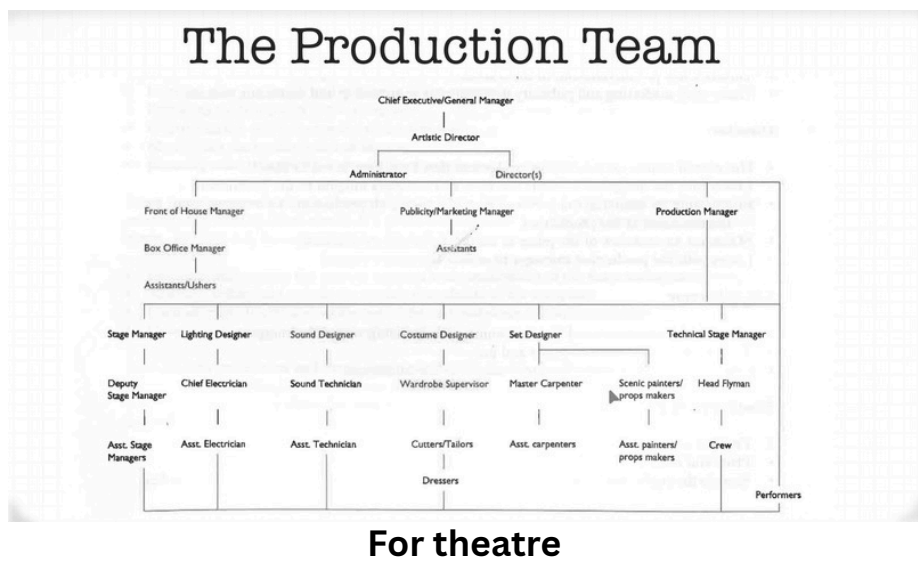
Process Workbook Props and Production Roles ADMA4011

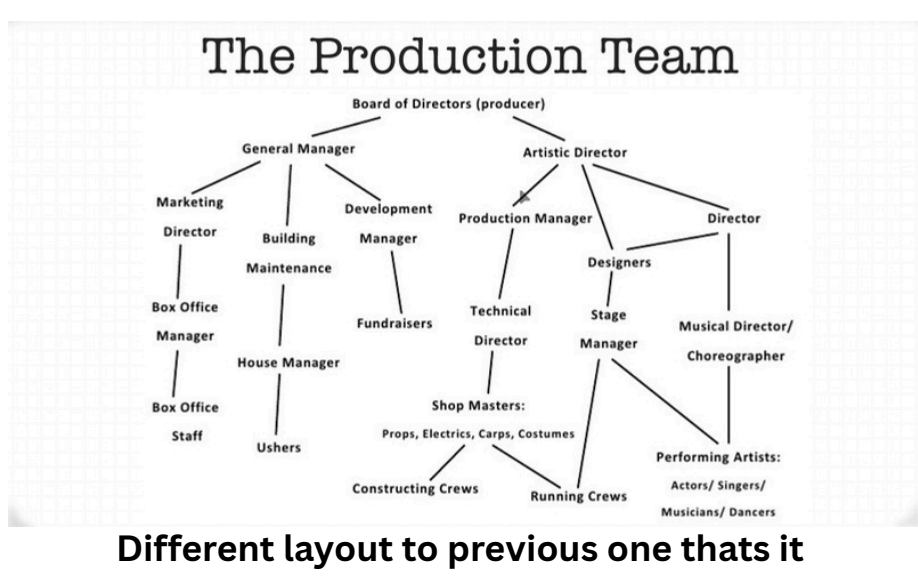
I confirm that I have not used any AI tools in the research and creation of this assignment. I confirm that I have not presented any AI generated materials as my own work. I confirm I have copies of my drafts, notes and other resources I used, which I may be asked to provide in evidence

Production Roles


The Production Team
Chief Executive/General Manager
Artistic Director
Administrator
Director(s)
Front of House Manager
Publicity/Marketing Manager
Production Manager
Box Office Manager
Assistants
Assistants/Ushers
Stage Manager
Lighting Designer
Sound Designer
Costume Designer
Set Designer
Technical Stage Manager
Deputy Stage Manager
Chief Electrician
Sound Technician
Wardrobe Supervisor
Master Carpenter
Scenic painters/ props makers
Head Flyman
Asst. Stage Managers
Asst. Electrician
Asst. Technician
Cutters/Tailors
Asst. carpenters
Asst. painters/ props makers
Crew
Dressers
Performers

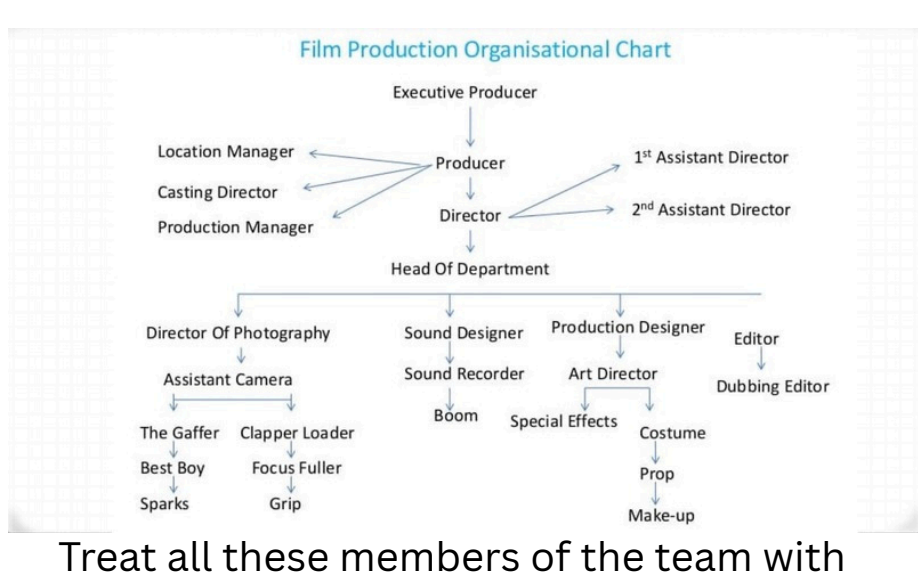
For theatre

off a large scale production
May not be a touring production
compared to a smaller scale designers may not be present for rherslas
this is a more american layout


The Production Team
Board of Directors (producer)
General Manager
Artistic Director
Marketing Director
Building Maintenance
Development Manager
Production Manager
Director
Designers
Box Office Manager
Fundraisers
Technical Director
Stage Manager
Musical Director/ Choreographer
House Manager
Box Office Staff
Ushers
Shop Masters: Props, Electrics, Carps, Costumes
Performing Artists: Actors/ Singers/ Musicians/ Dancers
Constructing Crews
Running Crews

Different layout to previous one thats it

features americanisms


Film Production Organisational Chart
Executive Producer
Location Manager
Casting Director
Production Manager
Producer
Director
1st Assistant Director
2nd Assistant Director
Head Of Department
Director Of Photography
Assistant Camera
The Gaffer
Clapper Loader
Best Boy
Focus Fuller
Sparks
Grip
Sound Designer
Sound Recorder
Boom
Production Designer
Art Director
Special Effects
Costume
Prop
Make-up
Editor
Dubbing Editor

Treat all these members of the team with respect
Welsh national opera has a full time millioner someone that makes hats
Difference between a recivieving house and a producing house

In house director or residencey director (Which keeps the job fresh)

Producer
- Role includes phone calls, emails and meetings
- Oversees multiples aspects of a production
- Attends rehersals and meetings with the production team
- responsible for marketing, meetings with investors and sponsors

Director
- Works with the actors during rehearsals to help them understand and develpp their roles
- They require incredible communication skills and creative skills to draw performances from the actors
- Responsible for taking script to stage using their own creative vision

Production Manager
- Responsible for ensuring all aspects of the production are completed in time for the public performance
- Responsible for ensuring production is completed according to the designers and directors wishes

Stage Manager
- But the typical work day can involve problem solving, communication with all departments.
- Typical work day depends on the production they are working on
- They're responsibilites also include sweeping and maintaining the stage, and prepping the set
- The go to of the company

Technical Manager
- Responsible for ensuring all aspects of the production are completed
- They are also responsible for solving any problems that may crop iu
- Oversees the cost of effectiveness and planning of the entire production process
- Oversees technical elements of a production
- The typical day involves attending meetings, overseeing fit ups and get ins/outs, designing and budgeting
- Combines technical expertise with safety

Set Designer
- Produces drawings
- These are then use to construct the set
- Works with the director/company to sketch designs
- Makes scale models

Company Stage Manager
- Combines the work of a company manager and stage manager for a production
- The typical work day involves supervising the get -in, checking any publicity engagements for the cast,payroll, call sheets and time sheets

Costume Designer
- Creates appropriate drawings And designs before sourceing them
- Works with the director to sketch designs
- And finally fits the costumes for the characters in a performance

Sound Designer
- Mixes sounds
- Supports a performance
- Plans a soundscape or cue list

Technicians
- Often works for the duration of a show
- Often works for a theatre
- can set up, operate and maintain technical euipment and systems

Lighting Designer
- Creates an effective lighting plot
- Their work should enhabce a live event or performance

Etiquette & Rules

When working within a proffessional enviroment the key Etiquette and rules to follow are;

Respect, respect, respect!
As you should always respect everyone during a job whether they are your boss or a subordinate

Abide by the hierachy
When working in the industry you must keep in mind those that work below and above you

First impressions count
At times the industry can seem small so giving a good impression can help you throughout your career and aid you in getting future jobs

Be clean and tidy
This is crucial not only for personal higine but for efficency during a job and for the first impressions you may give someone that doesnt know you

Listen!
It is important to listen to others whether that is a superior instructing you or a subordinate asking for help as this can be crucial in creating a good proudction

Communication
This industry often consists of working to tight deadlines with what can sometimes be a small workforce therefore it is essential to communicate so that you dont make mistakes

Appropriate clothing
at all times you must wear appropriate clothing as if you dont this can harm you and others, especially in a workshop enviroment where clothing can get caught on machinary

If you're early; You're on time. If you're on time; you're late.
As often the industry Requires working quickly and to tight deadlines it is almost always essential to be early so that work can start on time and not dealy any other parts of a production

Never cross the stage without asking
Although at times the stage can be safe it is always a good to check first as a number of different tasks could be taking place without you reliasing including moeving Set pieces

Always use the stairs - Never jump off the front of the stage.
Utilisng stairs is not only good etiquette but also proffessional and lowers the amount of risk on set

Be careful what you're saying on stage - relay and cans systems could be on!
Depending on when and where are you are spekaing saying

The 10 Golden Rules of Stage Management

Safety First
It is essential that the stage is safe before actors set foot on it whether for rehersals or performances, therefore many stage managers will inspect it daily and make sure that it is safe to walk on barefoot, these checks can include making sure that platforms and levels are secure, that all fire escapes are adequately lit and glow taped, knowing where first aid kits and fire extinguishers are located and who is certified in CPR and First Aid with it being considered standard for this to be the SM

Dont Panic
As a stage manager it is important that you remain calm , cool and collected as members of the crew and performers may turn to you for reassurance furthermore this means that you should never yell and know the difference between raising your voice and yelling

Plan & think ahead
What problems may occur and how can they be avoided so that everyones lives are made easier

Learn from mistakes
Understand that no one is perfect, everyone makes mistakes and that the best thing a person can do is analyse the situations and learn to avoid them so that they dont happen again

There are no dumb questions
It is always best to ask questions even if you feel that they are silly rather then cause a problem to occur becuase you havent asked the question

Prioritise tasks & delegate authority
No one person can be expected to do everything theefore you need to remeber to delegate to other members of the crew and cast when necessary

Early is on time
The stage manager should consitently be the first person in and the last person out therefore they should always try to show up about 15 minutes before they need to this may be just in case traffic is bad or any other problems occur

Put everything in writing
Be a communicator this may include having dated daily rehearsal noted that aid in communication and help to avoid conflict over when requests and changes have been made

Please & thank You
Essetial to use these every day

Stage managers DO make coffee
The role can include a million menial tasks that can make people happy and boost morale,. These can include buying donuts, Baking brownies, making sure birthdays are recognised and organiseing paperwork as these small tasks are often appreciated by many

Theatre Terminology

Front of house calls	Half, quarter, five, beginner
Blocking	Shorthand version of the stage directions given to each actor
House lights	main lights
Cans	Head sets
Libretto	Script of a musical
Clearance	When everyone is in theatre
Cue to cue	
Dress rehearsal	Final run through before actual show
Flies (fly space, fly floor)	Area above the stage used for flying scenery
Proscenium Arch	The picture frame of the stage divinding the house and stage
Apron	The front portion of the stage, in front of the curtain and proscenium arch
Marking out	Specific tape for specific floors
Prompt Book	Script with all cues, blocking, notes, general info
Prompt Corner	Where SM sits
Prompt desk	
Show report	
Technical Rehearsal/Run	
Walk-through	
Dressers	Those crew members who assist in quick changes or complicated costume changes for cast
Company	All persons involved with the Production. Cast, Crew, alternates and directors

Process Order

1. Commitment
2. Read the script
3. Analysis
4. Pre-production meeting (Crew)
5. Meet & greet with actors
6. Read through
7. Rehearsals
8. Build & make
9. Fit up & fittings
10. Get in
11. Walk-through
12. Tech rehearsal
13. Show time
14. Get out
15. Evaluate

Videos to watch

Add a little bit of body text

Links

Add a little bit of body text

Formula 1 team

Add a little bit of body text

Skills needed:
Patience
Listening skills
time management
Organisational
Endurance
Polite

How many people make film?

Add a little bit of body text

depends on budget
can be 100 or less
Can be over a 1000
On hollywood roughly 900
Check stephen fellows .com, its linkedon slide
its 12 years old - new info needed

Tv and film ~~is alot~~ slower

How many people make tv series

Add a little bit of body text

Game of thrones

Jobs Hierarchy

Linkon pres

Add a little bit of body text

Producer

Add a little bit of body text

Financial

Production Manager

Add a little bit of body text

Onscreen different to theatre

they ar based in office and on set

heavily involved in what needs hiri

Cinematography
or
Director of Photography

Add a little bit of body text

suppl

Second Unit

Add a little bit of body text

seperate crew
second unit director
records scenes
commonly not including
main characters
may include stuff like establishing shots
Davincis demon on 20 minutes = 8 days
extras = supporting artist

Visual Effects

Add a little bit of body text

VFX studio - Department
producer
help with concept
present for filming
they work on VFX
during recording

Camera - DIT

Add a little bit of body text

storage
expert

Grip

Add a little bit of body text

work out how camera work will be done
On shooting day they set up and problem solve
Head of lighting

Gaffer

why

Add a little bit of body text

understand lighting
order what's needed

B Camera

Add a little bit of body text

gets additional shots

Best Boy

Add a little bit of body text

assistant to grip crew or gaffer

Focus Puller

Add a little bit of body text

reports to camera operator

maintains equipment

liases with director & crew who is needed

they don't pull

Fuco

Rushes

Add a little bit of body text

editors

Qualities to have

1. Be reliable & focused
2. Be calm & approachable
3. Be good at time-keeping
4. Be organised
5. Be able to multitask
6. Be able to read a ground plan/drawing
7. Be able to perform basic first aid

Things to have done before rehersals

1. Make Sure to have read the script
2. Know plots aswell as props, costume changes and fight scenes
3. Know whos in what scenes
4. DSM's will prepare folders with the script
5. Make sure to get to knwo the cast & Crew

Standby....

Add a little bit of body text

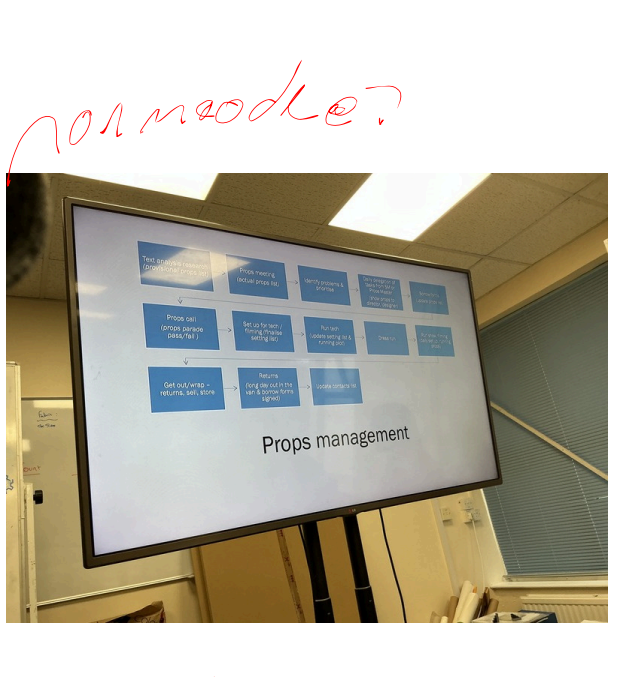
ready for quick jobs
cost to stop filming
so on hand for quick time saving

Props

Props

Add a little bit of body text

non moodle?



Setting list
Tracking list — who
Props table — stage manager

Props Management

Add a little bit of body text

Rehearsal Prop

What are they?

stand in
unbuilt
sourced

When is it done?

priority — with shoes
asap
when director says

Hero Prop

What is it?

Survives
High def camera
high detail
can light up

When is it done?

Example

Iron Man
Sonic

Hand Props

Item that it

What are they

When is it done?

What items

not unique
can be a phone

Personal Props

What are they

When is it done?

Examples

Sonic
Nan phone unique
token

Darth Vader Head

Costume Props

prop made
costume
wear
Jewelry

What are they

glasses

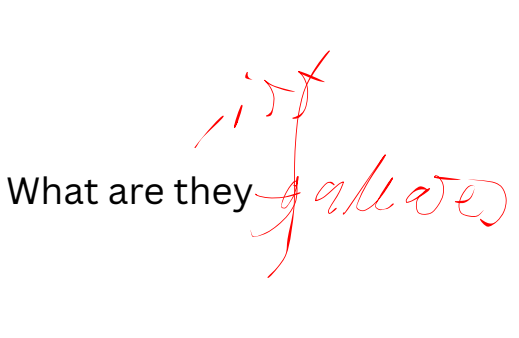
When is it done?

Examples

pocket watch

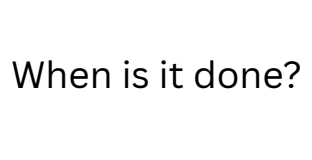
Hankerchief
basket
Handbag

Props List



theatre green book

Setting List



HSE – government body

risk assess trip to wake the river

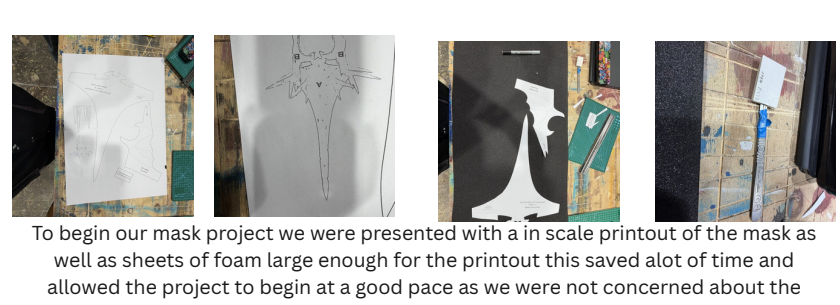
Theatre: Highly electrical
Toolbox talk = part of risk assessment
eliminate hazardous method
[illegible] lower it

International dance company
stage manager
Imitation weapon

~~Ale~~ Alec baldwin

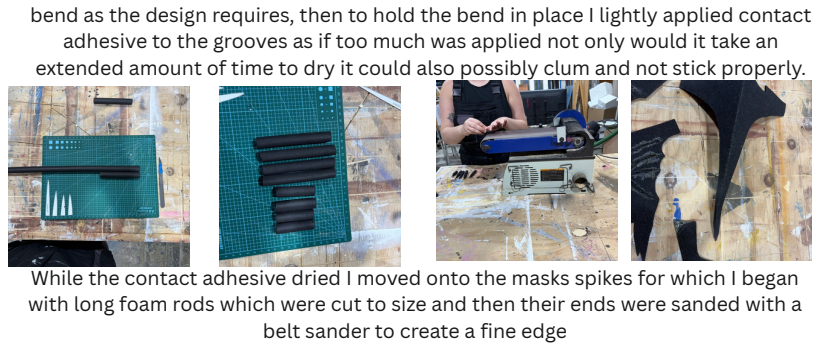
Health or Safety
Health and Safety act 1974
COSHH - control of substances
Require safety data sheet
Manual handling - courses available
see resources page — what who
blue room = forum
High speed training — CV filler
stage safety passport
telehander
what is competency

Masks



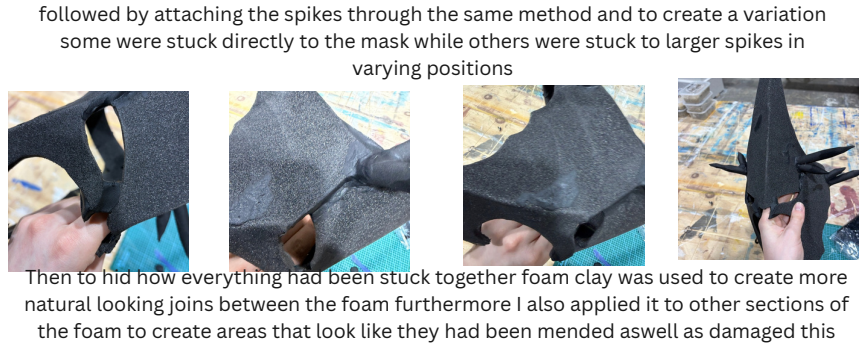
To begin our mask project we were presented with a in scale printout of the mask as well as sheets of foam large enough for the printout this saved alot of time and allowed the project to begin at a good pace as we were not concerned about the relevant sizes furthermore I selected to use a scalpel blade for this project as I felt t6his project would benefit from its manuverability and precision.

Once I had used the scalpel to cut out all the nescessary pieces I also used the scalpel to create triangular shaped grooves in the foam where nessccary so that it could bend as the design requires, then to hold the bend in place I lightly applied contact adhesive to the grooves as if too much was applied not only would it take an extended amount of time to dry it could also possibly clum and not stick properly.

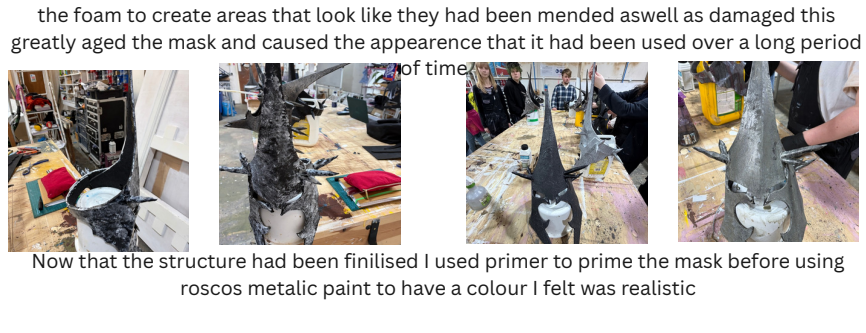


While the contact adhesive dried I moved onto the masks spikes for which I began with long foam rods which were cut to size and then their ends were sanded with a belt sander to create a fine edge

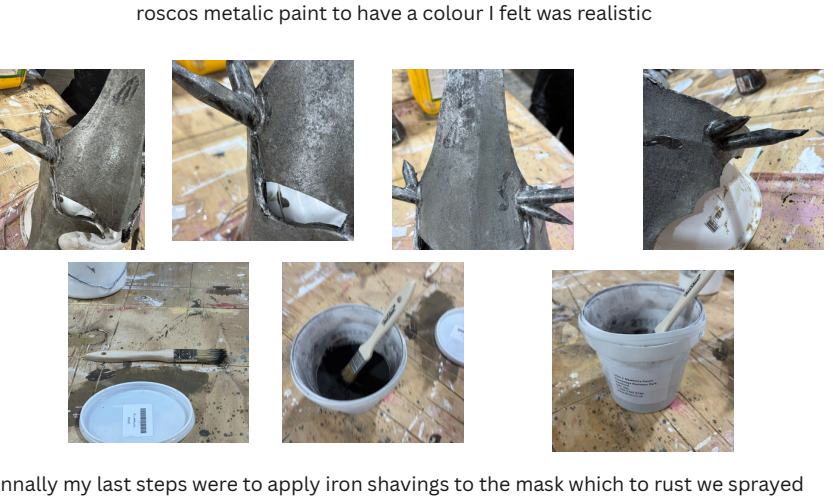
Once everything was ready the mask was stuck together with the contact adhesive followed by attaching the spikes through the same method and to create a variation some were stuck directly to the mask while others were stuck to larger spikes in varying positions



Then to hid how everything had been stuck together foam clay was used to create more natural looking joins between the foam furthermore I also applied it to other sections of the foam to create areas that look like they had been mended aswell as damaged this greatly aged the mask and caused the appearence that it had been used over a long period of time.



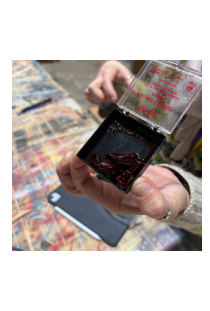
Now that the structure had been finilised I used primer to prime the mask before using roscos metalic paint to have a colour I felt was realistic



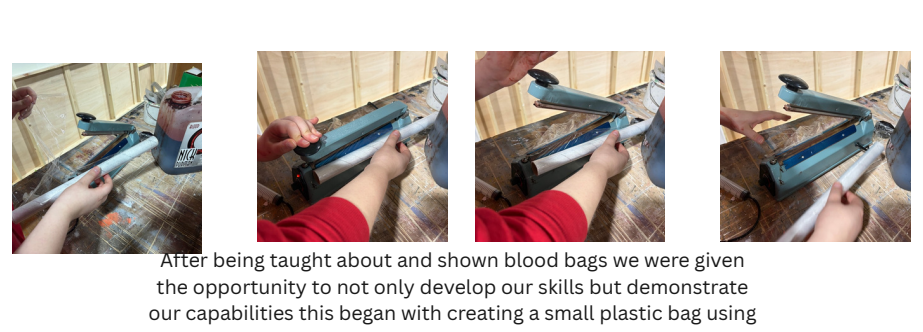
Finnally my last steps were to apply iron shavings to the mask which to rust we sprayed with lemon juice but I found that this wasnt acidic enough and instead tried vinegar which worked to rust the shavings and was safe to touch skin as when using a spray bottle

Blood Bags

Although blood bags can be considered very basic to make I found our introduction to thenm very interesting, especially when it came to the appearence of fake blood on human skin and how it can be manipulated, furthermore looking back at these photos I find it very interesting how the blood appears on camera

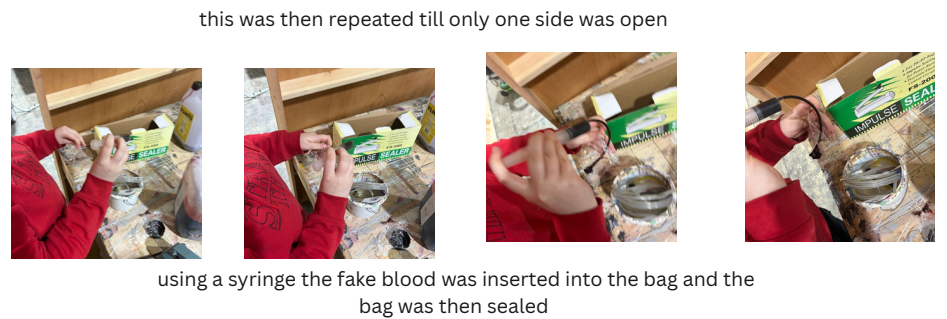


Furthermore it was also shown to us how fake blood in capsule form and how easily available these are which makes me question why they arent used in pranks more often



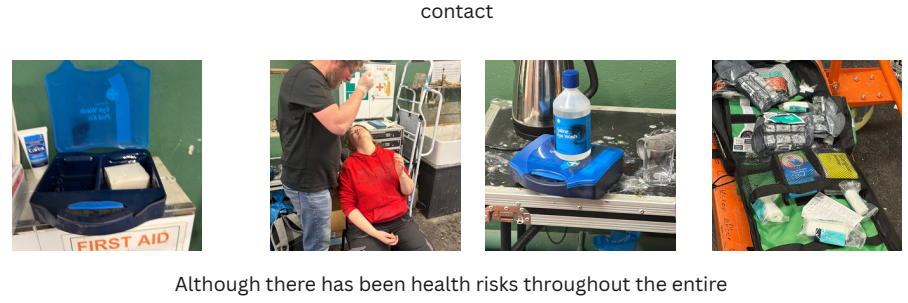
After being taught about and shown blood bags we were given the opportunity to not only develop our skills but demonstrate our capabilities this began with creating a small plastic bag using cling film and a heat guilitine to melt the cling film together

this was then repeated till only one side was open



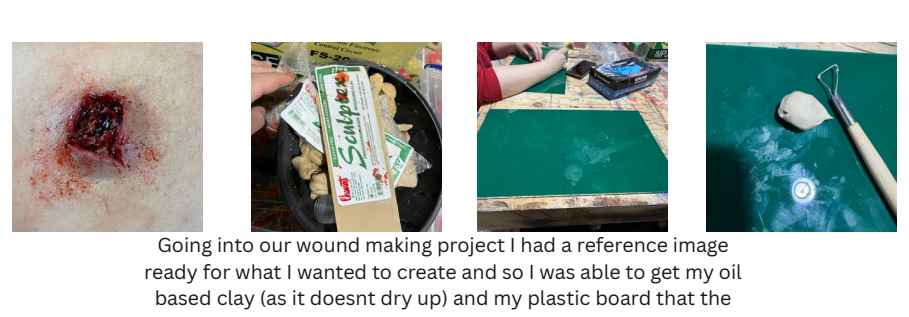
using a syringe the fake blood was inserted into the bag and the bag was then sealed

Not long after we threw the blood bag and were able to see how it breaks on impact and can cover a person in blood upon contact

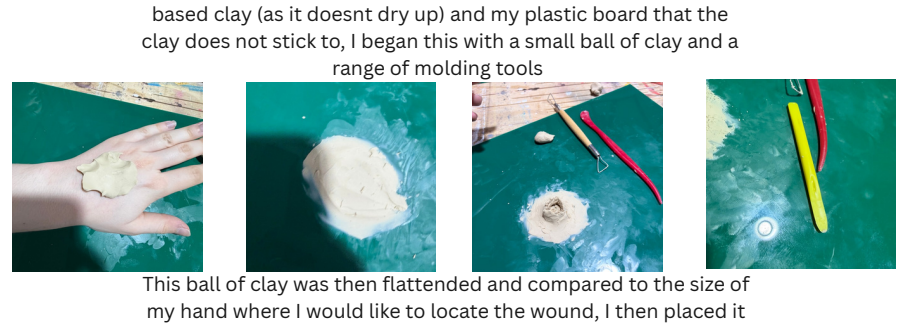


Although there has been health risks throughout the entire course looking back this is the main one that sticks in my mind, as I was able to see the wide range of medical supplied available and how they can be used

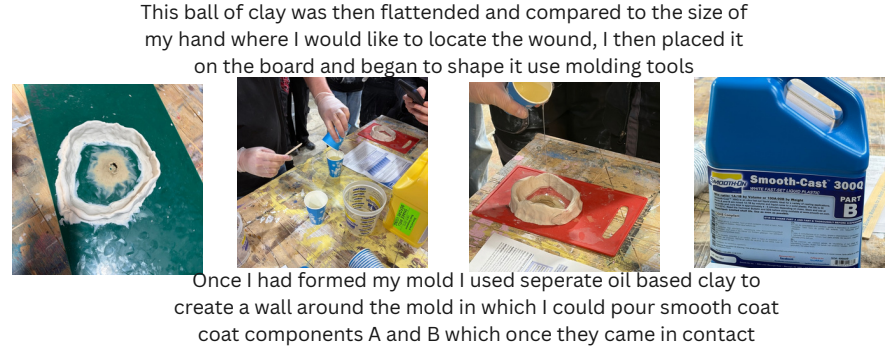
Wounds



Going into our wound making project I had a reference image ready for what I wanted to create and so I was able to get my oil based clay (as it doesnt dry up) and my plastic board that the clay does not stick to, I began this with a small ball of clay and a range of molding tools

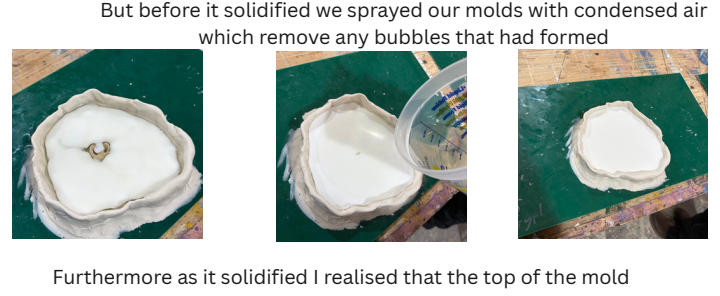


This ball of clay was then flattended and compared to the size of my hand where I would like to locate the wound, I then placed it on the board and began to shape it use molding tools



Once I had formed my mold I used seperate oil based clay to create a wall around the mold in which I could pour smooth coat coat components A and B which once they came in contact began to heat and solidify

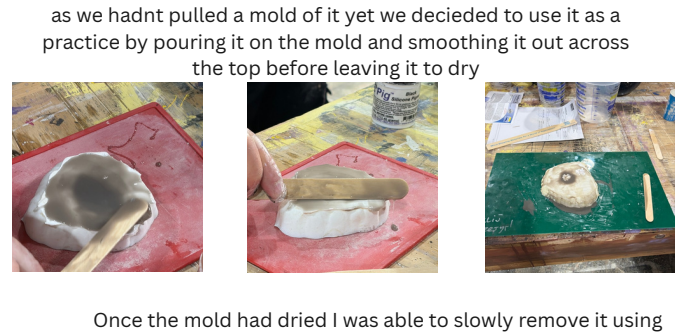
But before it solidified we sprayed our molds with condensed air which remove any bubbles that had formed



Furthermore as it solidified I realised that the top of the mold was not entirely covered luckily as we made multiple batches of the mold material I was able to pour more on before it solidified over

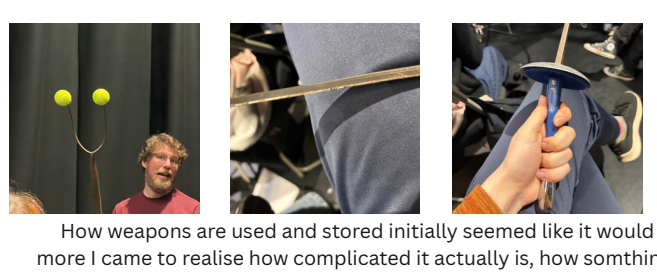
After the mold had dried I could remove from the board and clean the mold so that nothing gets struck when trying to pull a mold

Next we mixed the colour of our mold but added too much black silicone pigment this caused it to go a very dark grey colour but as we hadnt pulled a mold of it yet we decieded to use it as a practice by pouring it on the mold and smoothing it out across the top before leaving it to dry



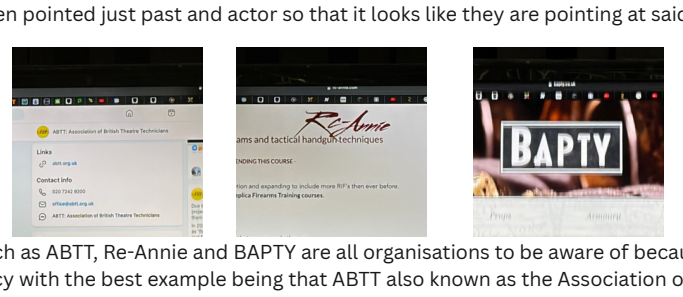
Once the mold had dried I was able to slowly remove it using baby powder to remove it from its mold with a brush, this was successful and I was able to remove it without damaging it beyond repair , this was followed by trying to mat the colour of skin again which was alot more accurate and I was able to pour another mold successfully

Weapons



How weapons are used and stored initially seemed like it would be simple to me but as I learnt more I came to realise how complicated it actually is, how somthing with a pointed end needs to be covered, how although something may look to have a sharp it end it needs to be blunt to lower the risks associated finally one that particularly peaked my interereest was a fencing sword that was realistic above the handle but below was not this made it cheaper and easier for and actor to use but made it neccsary for a crew to have to consider how much of it is, it is visible especially in theatre where the audience can see alot more then they can in film and tv

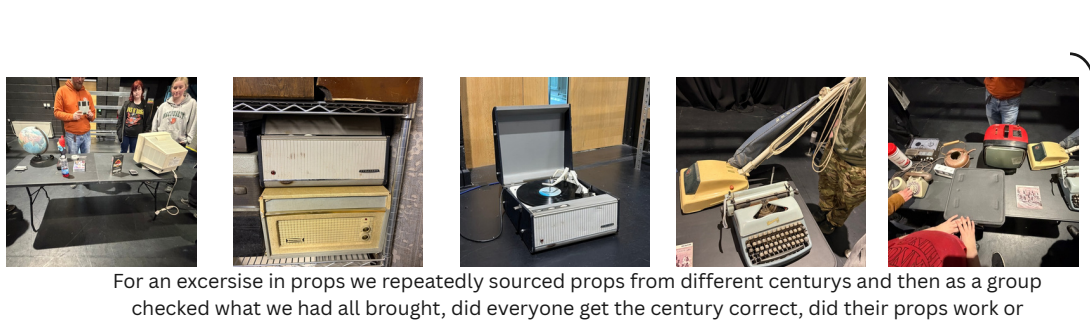
There are only a number of fake guns alowwed to be used on set and these can change based on regulations, they appear and feel very real and can fire blanks, furthermore no matter whether they are on or off set these cannot be pointed at a person no matter whether they are cast or crew and are often pointed just past and actor so that it looks like they are pointing at said actor



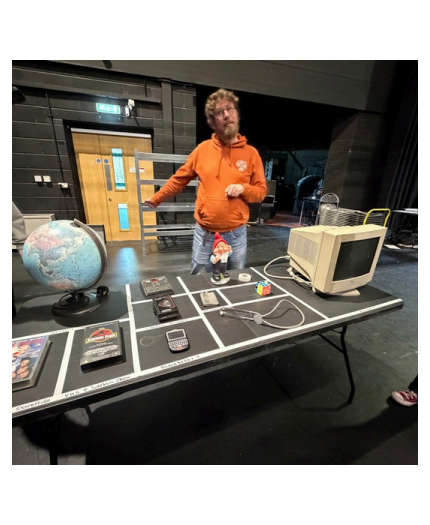
Places such as ABTT, Re-Annie and BAPTY are all organisations to be aware of because of their relevancy with the best example being that ABTT also known as the Association of Theatre Technicians reguarly publishes changes to policy including what guns are and arent allowed aswell as how to dispose of them, furthermore it was becuase of this that we found a gun owned by the university needed to be handed in this was done by visiting a local police station and handing it in so that it was no longer in public circulation.

But prop weapons are not just swords or guns they can be knives and axes with each one being adjusted in some way to make them safe but many of these methods do not make them look unusable and they can be safe and beliveable to an audience

Props



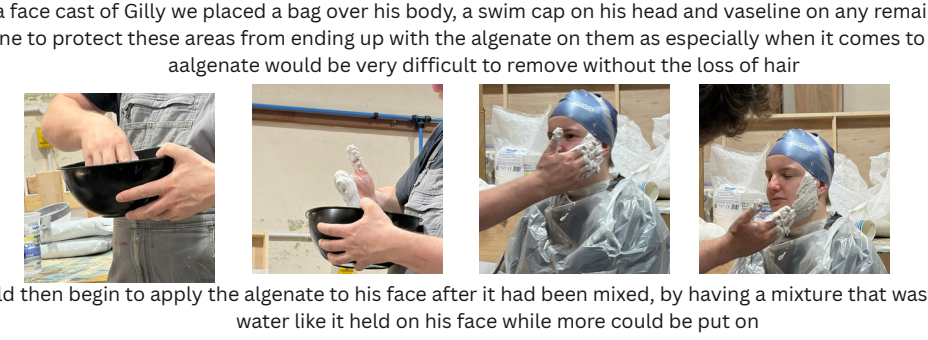
For an excersise in props we repeatedly sourced props from different centurys and then as a group checked what we had all brought, did everyone get the century correct, did their props work or need repair



Once we had accessed that we all had props from the correct period we maped out a props tablem, it featured the name of every prop, appropriate sized sections and arrows pointing to where each prop needeed to be put.

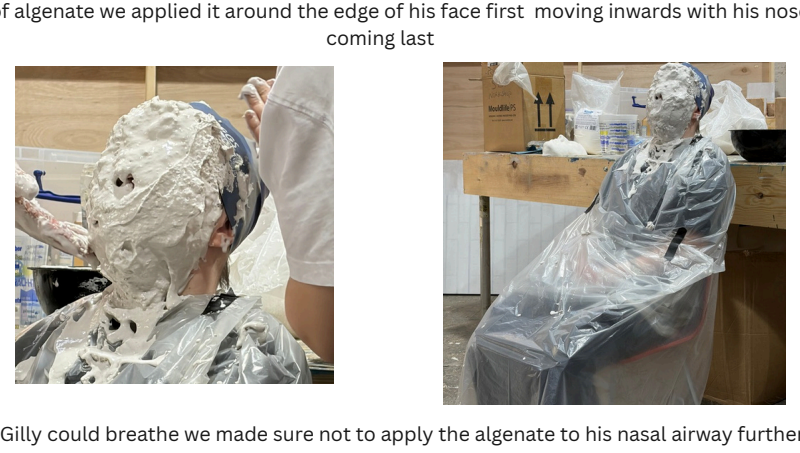
Face Casts

To form a face cast of Gilly we placed a bag over his body, a swim cap on his head and vaseline on any remaining hair, this was done to protect these areas from ending up with the algenate on them as especially when it comes to his hair the aalgenate would be very difficult to remove without the loss of hair



We could then begin to apply the algenate to his face after it had been mixed, by having a mixture that wasnt too thin and water like it held on his face while more could be put on

For the first lot of algenate we applied it around the edge of his face first moving inwards with his nose and mouth coming last



To ensure Gilly could breathe we made sure not to apply the algenate to his nasal airway furthermore to not damage the airway physically at all we didnt insert anything to allow him to breathe as this can cause a number of problems itself furthermore as shown above the bag worked well to protect the body and clothing as algenate did fall onto it.

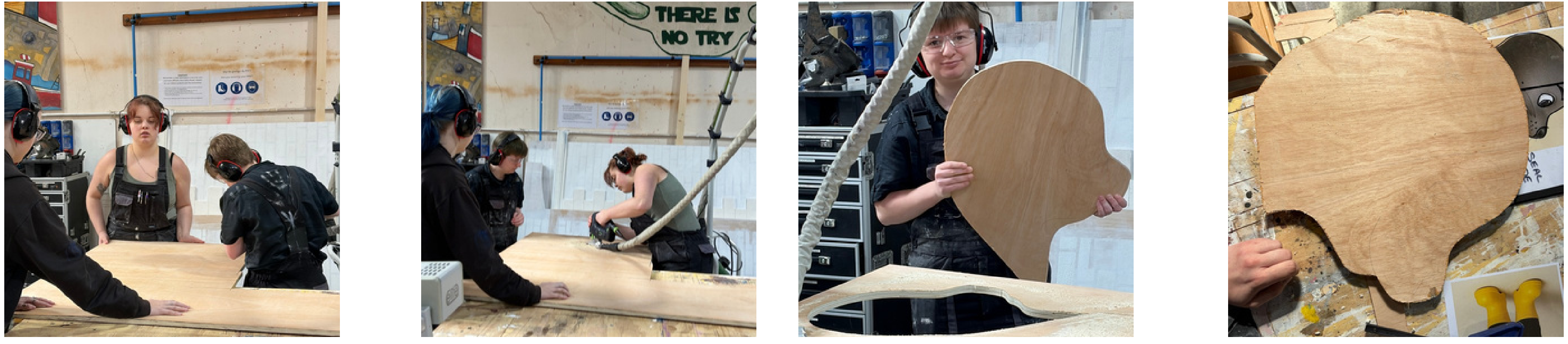
The next part of creating the mold was applying wet modrock strips to the algenate for this we want sharp edges and multiple layers of modroock to ensure a mold we could use

this is somthing we were successful especially with the nose where the close sharp lines leave little room between the nose and modrock continuing to allow gilly to breathe but not leave an area without modrock

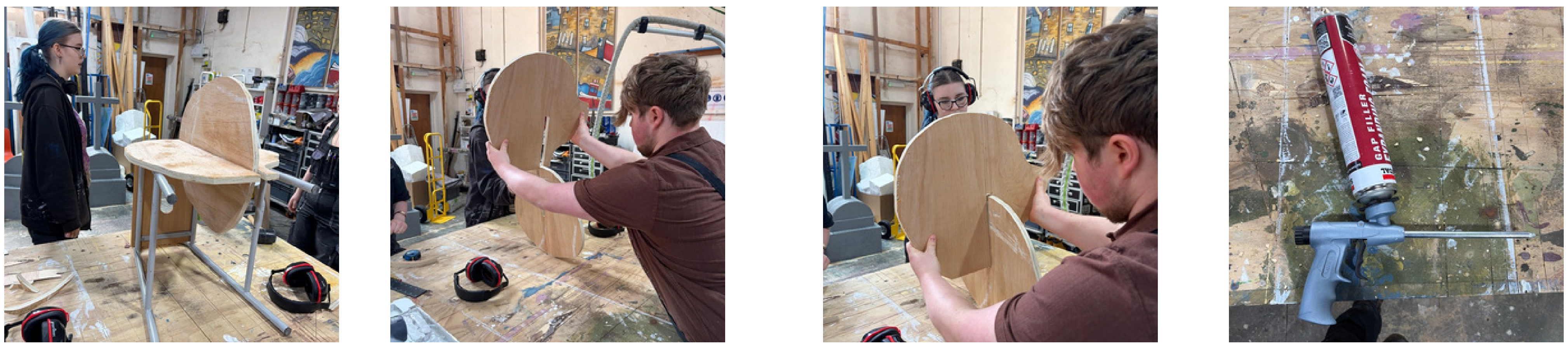
Costume

Seal Mask

To begin creating the seal head we drew the ouline we wanted and projected it onto wood, this was then marked out.



and we used a Jigsaw to cut it out as this allowed us to cut the curves into the wood

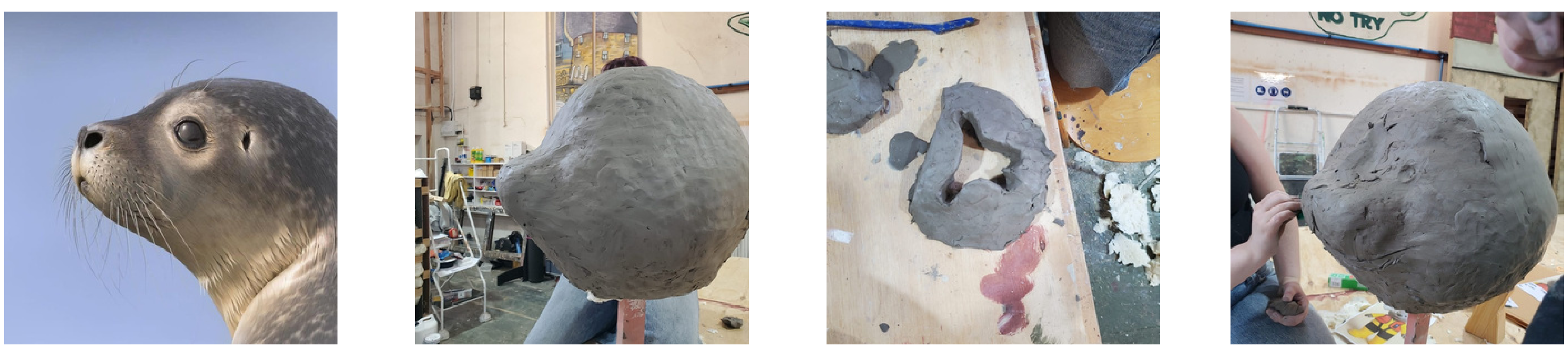


these cut out parts were then slotted together and placed onto a stool which allowed for them to be placed at an accessible hight when we then connected the spray foam to the gun

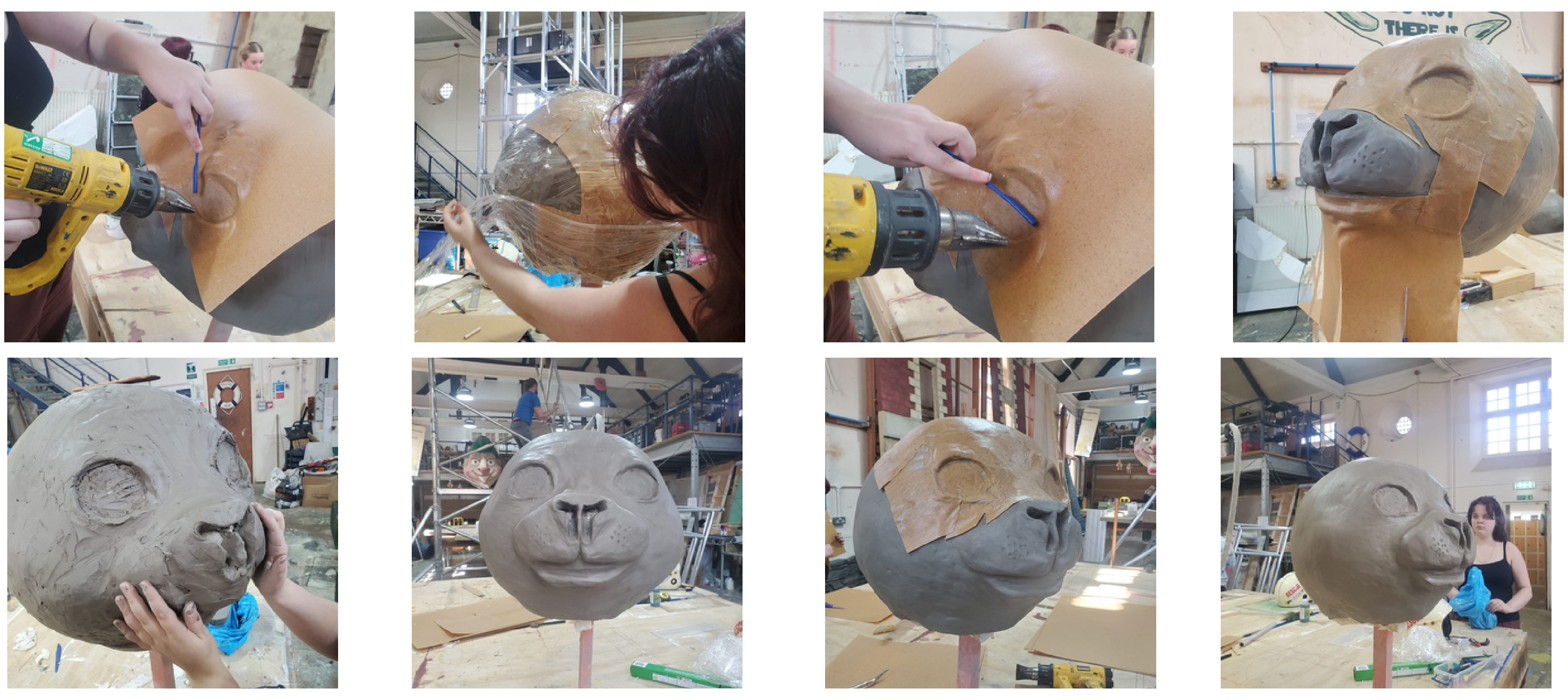
now it was set up we sprayed the sides with a light amount of what to ensure that the foam would stick and began spraying

but I was over eger to spray the foam, this meant that as it expanded after being applied there was too much and it began to fall off to mitigate this we immediatley stopped spraying and tried to stop as much from falling off as we could while leaving it to solidify

Once it had solidified it was alot easier to clean up any lasting problems and apply some extra expanding foam



to form the main structure of the head we used clay



Which was wrapped in clingfilm and heat moldable worbler

Unions

Equity

"Together we push for better pay, terms and conditions in the workplace. We're there for our members when they face challenges too - with advice, support and representation."(Equity, 2019)

Equity are a performing arts and entertainment trade union, Through my research on their website (Equity, 2024) I have found that they are made up of 50,000 performers and creative practioners for which they demand better pay, digs and a healthy work life balance for theatre workers, better demand in negotians with PACT (Producers Alliance for Cinema and Television) aswell as countless other Campaigns (Equity, n.d.)

Their structure is a democratic one made up of multiple committees that are shown on the following pages of this document which aid in looking after Performers, designers and stage managers furthermore these committees work to demand better pay rates and assit legally
Furthermore they are made up of 19 committee's these are:

Audio Committee (Equity, 2019)

The audio committee are empowered to lead the industrial work of the union in relation to audio

They represent audio artists in Equity

They submit industrial claims to relevant employers and agree settlements of claims

Committee are elected by the membership every 2 years

They work on issues effecting working artists in audio books, commercials, video games, radio drama and other areas of voice over work in the entertainment industry

Dance Committee (Equity, n.d.)

They represent dancers in equity

They work on issues effecting working dance artists entertainment industry

Deaf and Disabled Members Committee (Equity, 2026)

They provide guidance that removes barriers across creative practices

They advise the Equity Council

They provide guidance for deaf actors and hearing actors with an acquired level of BSL (British Sign Lanuage)

They take approved action on any equal opportunities matters and discrimination on the grounds of disability relevant to the professional employment of Equity members

The commitee's focus is on Equity members who work as designers, directors or fight directors in all areas of theatre

International Solidarity Committee (Equity, 2025)

Formerly the International Committee for Artists Freedom

They work with others including the Federation of Actors and the goverment

They advocate for artists based outside of the UK experiencing oppression, persecution or hardship in the pursuit of their proffession

They have the ability to distribute money to international artisits outside of the UK

Directors and Designers Committee (Equity, 2023)

They also are able to advise on understanding and negotiation contracts and setting minimum fees

As a committee they provide Copyright Clauses for Directors and Designers that allows them protection over their work

This committee advises on issues affecting Lesbian, gay, bisexual, trans and other queer members

Race Equality Committee (Equity, 2026)

Can takes approved action on any equal opportunity matters and discrimination on the grounds of race relevant to the professional employment of Equity members

They represent members who have been discrimation on the grounds of race

LGBT+ Committee (Equity, 2026)

My further investigation into the members of the commitee revealed that many of them are themselves members of the LGBTQ+ community showing how they are Best fit to aid the committee that they themselves are part of

Their support includes taking action to promote their interests on both industrial matters and wider social issues affecting them

Scotland National Committee (Equity, 2026)

Can take any approved action on matters relevant to the professional employment of Equity members in Scotland

They work and liase with other bodies in Scotland Such as the Scottish Goverment, Creative Scotland, Scottish TUC

They serve as a channel of communication between the Council and members in Scotland and vice-versa

Represents Equity members working on Screen and New Media

Screen and New Media Committee (Equity, 2026)

Advise and take approved action on any matters relevant to the professional employment of Equity members working in audio and recording and in all areas of audio-visual work to be shown on screen in television, films, games, internet, non-broadcast and commercials

They have been authorised by the Equity Council to submit industrial claims to employers

Singers Committee (Equity, 2023)

They work alongside their colleagues on Equitys Opera Deputies Committee, to shape the unions policy and campaigning priorities for singers

Represents singers in Equity

Takes approved action on issues affecting Equity members working as singers in concerts, recordings, liturgical services, session singing, freelance opera singing and other spaces where members sing professionally

Since the brexit referendum one of the ways they have been able to aid their Northern Ireland members is by proving information

Represents Equity members in Northern Ireland

Northern Ireland National Committee (Equity, 2024)

They specifically liase with other bodies in Northern Ireland these inlcude: Northern Ireland Assembly, Arts Council of Northern Ireland, Irish Congress of Trade Unions

In Northern Ireland there have been cuts to the arts and so this committee have began a funding campaign to help

They meet collectively to shape the unions industrial policy and campaigning priorities for Opera

Are elected to serve as Equity Deputies/Workplace representatives

Opera Deputies Committee (Equity, 2019)

Represents Equity members working in live performance

They are for Equity members working in the standing opera companies

Stage Actors Committee (Equity, 2026)

They advise the Equity Council and take approved action on any matters relevant to the professional employment of Equity members working in all areas of live performance, other than variety this includes The West End theatre, commercial theatre, national and regional theatre, outdoor and overseas touring, theatre-in-education and young peoples theatre, opera, ballet, dance and role play.

They Submit industrial claims to relevant employers and agree settlements of claims

Stage Management Committee (Equity, 2026)

They advise the Equity Stage Committee and take approved action on any matters relevant to the professional employment of Equity members who work as stage management anywhere in the entertainment industry

They also provide resources to help people protect their rights, pay and working conditions while working in stage managment

Currently they have a campaign to to abolish audition fees and hidden course costs for performing arts students this aids people in entering the industry

This committee brings together deputies from training institutions around the UK.

Student Deputies Committee (Equity, 2026)

This committee is able to submit motions to the Equity council throughout the year, which can have a direct impact on the unions policies and the way the union is run

This committee is the main way for student members to have their voices heard within Equity and to shape the future of the union

The voice of Entertainers, Variety and Circus artists in Equity

The voice of Equity members in Wales

Variety, Circus and Entertainers Committee (Equity, 2026)

Takes approved action on any matters relevant to the professional employment of Equity members working in variety, Cabaret, burlesque, circus, storytelling and similar entertainment

The voice of Young Members in Equity

Wales National Committee (Equity, 2026)

And they serce as a channel of communication between the Council and members in Wales and vice-versa

They work and liaise with other bodies in Wales such as the Welsh Assembly Goverment, Welsh Arts Council of Wales, Welsh TUC

The Womens Committee is an intersectional feminist space, committed to being a safe and inclusive place for all women

Represents All women in Equity

Young Members Committee (Equity, 2024)

The Young Members Committee advise the COuncil and take approved action on any matters relevant to the professional employment of Equity members who are 30 or under

Womens Committee (Equity, 2022)

Takes approved action on any equal opportunities matters and discrimination on the grounds of gender relevant to the professional employment of Equity members

Stage Managers Association

The Stage Managers Association is a trade union this is a group of employees "who join together to maintain and improve their conditions of employment" (UNISON, 2025)

Through their website (www.stagemanagementassociation.co.uk, n.d.) have been able to learn about what the stage managers association does and have found that when it comes to advocacy the SMA speaks up on behalf of stage managers by taking the issues they face to other bodies and organisations within the industry and beyond to find solutions to any issues

Then there is the support they offer including providing training, information resources, advice, helplines, mentoring and career development furthermore they have resources that can aid freelance and employed stage managers with issues including tax and contracts while also offering helping to find work through SMA's freelist which allows stage managers to advertise themselves for work

Although this all shows how the organisation is able to help stage managers what I found particularly interesting is their range of options for joining, not only can you join as a proffessional stage manager, you can also join as a:

Student Member
for someone in full-time education or an apprentice

Graduate
for someone who has graduate or is about to from a technical theatre or stage management vocational course at one of a list of colleges

Associate
For someone who is an amateur stage manager or if someone works in any capactiy other than as a stage manager backstage
Then there is:

Producing Theatre Members
for someone who is producing theatre or theatre company

College Course Member
Which is for someone that is at a college, university, school or drama school

Friend
Some organisations may like to simply support stage managers and the SMA then this is how they can do so

These memberships show how the organisations is geared towards to wide range of people that surround the stage managers role as well as stage managers themself

Stage Managers Association

Bectu is a much more wide reaching organisation with their members working in non-performance roles in live events, broadcasting, film and cinema, digital media, independant production, leisure, theatre and the arts and they state on their website "Whether you're a staff member, worker or are self-employed we're here for you at every step of your career – be it getting started in the creative industries, pushing for a promotion, or training for something new."(Bectu)

Somthing that i personally found interesting about Bectu compared to other simmilar unions is that they offer help out side of work with their website listing "financial and legal services, discounts on your energy bills, as well as a range of lifestyle benefits." (Bectu) and it turns out this help is given through

Advisory board
Can advertise yourself here but

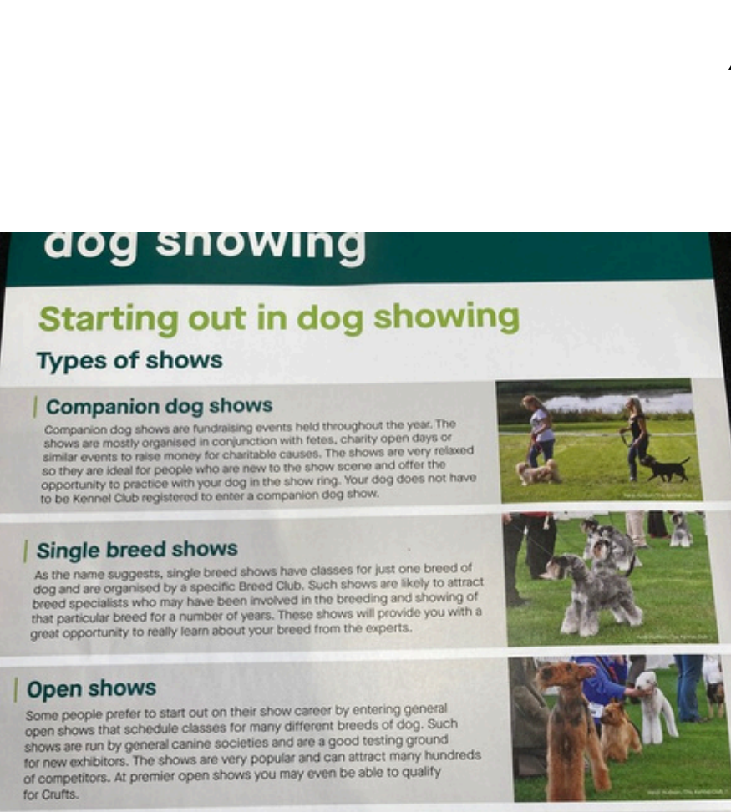
Free for student

Best practice
setting standards
safe workin

expanding roll

Events

Dog Show's



dog showing

Starting out in dog showing

Types of shows

Companion dog shows

Companion dog shows are fundraising events held throughout the year. The shows are mostly organised in conjunction with fetes, charity open days or similar events to raise money for charitable causes. The shows are very relaxed so they are ideal for people who are new to the show scene and offer the opportunity to practice with your dog in the show ring. Your dog does not have to be Kennel Club registered to enter a companion dog show.

Single breed shows

As the name suggests, single breed shows have classes for just one breed of dog and are organised by a specific Breed Club. Such shows are likely to attract breed specialists who may have been involved in the breeding and showing of that particular breed for a number of years. These shows will provide you with a great opportunity to really learn about your breed from the experts.

Open shows

Some people prefer to start out on their show career by entering general open shows that schedule classes for many different breeds of dog. Such shows are run by general canine societies and are a good testing ground for new exhibitors. The shows are very popular and can attract many hundreds of competitors. At premier open shows you may even be able to qualify for Crufts.

Championship shows

These are the most prestigious shows where you may be able to qualify your dog to be shown at Crufts, and where Kennel Club Challenge Certificates (commonly known as CCs or tickets) are on offer. Challenge Certificates are the very highest award a dog can gain and they are awarded only to the very best dogs.

What is benching?

Benching is a raised pen allocated for each dog to stay in for the duration of the show. It is comfortable for the dogs and offers security to the owner, which is convenient should you be exhibiting other dogs on the same day.

Are you ready for your first show?

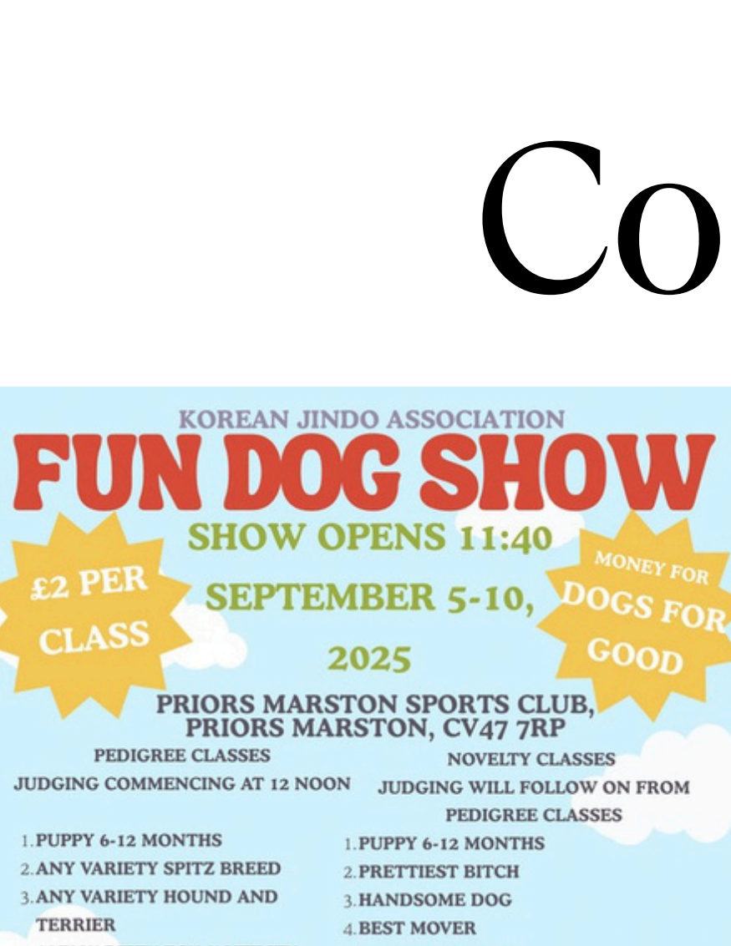
Visit thekennelclub.org.uk/dogshowing or email breedshows@thekennelclub.org.uk to find all you need to know about entering shows and the next steps to becoming a Crufts champion!

Get started today! To find a list of clubs, training classes or competitions near you, use the 'Find a Club' and 'Find a Show' services available on thekennelclub.org.u

Dog shows which are also reffered to as conformation competitions In these shows dogs are put head to head for different prizes, awards and titles based off of a set criteria, and although these shows are contained to pedigree breeds listed by the UK's Royal Kennel Club they are often attended by a high number of exhibitors and their pets and although the main difference between each type of show is the scale of the event and the people nessairy to organise it

As shown in the photo below there are four main recognised types of shows: Companion Dog Shows, Single Breed Shows, Open Shows and Championship Shows but as I have found a large difference in the scale of the operation between many of the Championship Shows and CRUFTS a once a year internationally known Championship show I have chosen to focus on it as its own seperate event

Companion Show's



KOREAN JINDO ASSOCIATION

FUN DOG SHOW

SHOW OPENS 11:40

£2 PER CLASS

SEPTEMBER 5-10, 2025

MONEY FOR DOGS FOR GOOD

PRIORS MARSTON SPORTS CLUB,
PRIORS MARSTON, CV47 7RP

PEDIGREE CLASSES JUDGING COMMENCING AT 12 NOON	NOVELTY CLASSES JUDGING WILL FOLLOW ON FROM PEDIGREE CLASSES
1. PUPPY 6-12 MONTHS	1. PUPPY 6-12 MONTHS
2. ANY VARIETY SPITZ BREED	2. PRETTIEST BITCH
3. ANY VARIETY HOUND AND TERRIER	3. HANDSOME DOG
4. ANY VARIETY TOY & UTILITY	4. BEST MOVER
5. ANY VARIETY GUNDOG	5. BEST CONDITION
6. ANY VARIETY WORKING & PASTORAL	6. BEST RESCUE/REHOME
7. OPEN	7. BEST VETERAN
	8. WAGGIEST TAIL
	9. THE DOG THAT THE JUDGE WOULD MOST LIKE TO TAKE HOME
BEST PEDIGREE IN SHOW RESERVE BEST PEDIGREE IN SHOW BEST PEDIGREE PUPPY IN SHOW	BEST NOVELTY IN SHOW RESERVE BEST NOVELTY IN SHOW
JUDGE WILL BE REVEALED ON THE DAY	JUDGE WILL BE REVEALED ON THE DAY

Companinion dog shows are often fundraising events, and are often small shows that are held at fates and agricultural shows this alongside their low number of classifications with the example below only consisting of 16 classifications and as I am I member of the committee for the Korean Jindo Association which ran this companion show I am able to say that we felt this was enough.

Despite having a committe with 7 members all of which have had previous experience running shows we had no formal positions and instead delegated task before and the day of the show based off of convience with the majority of task being taken up by less then half of the committee reflecting the scale of what is needed

Dog Show's
Single Breed Show's

(The, 2019)

(The, 2019)

Although often considered small shows, single breed shows focus on singular breeds and not only do they organise shows but other events, publications, point systems and other responsibilities that aid the breed

To display what roles the majority of breed clubs have I have selected The Japanese Shiba Inu Club (The, 2019) they consist of the following roles:

Patron
A person of significance nominated by the committee that serves as a figure head and is often utilised for apperceneces in official photos

President
Similar to the Patron they are nominated by the committee and do not have a job instead they take up public appearances on behalf of the committee for example, announcing to the audience who the best in show judge is aswell as his qualifications to judge

Vice President
Simmilar to the President's role, the vice president is nominated by the committee and is on hand to take over and perform any public/Exhibitor facing roles

Acting Secretary
The closest thing to a manager, the Secretary is responsible for the entire show with the majority of the documents signed & negotiated by them and the responsibity of a smooth running show and committee often being considered theirs, at shows they often manage the committee members and manages their jobs during 'live' days and finally they also deal with any complaints and it is because of these facts that they are often considered to be the most important person on the committee and most thick skinned people

Treasurer
Rather then have a department of people moving money about most committee's reli on a sigular person to organise Expenses, payments and Transfers

Chairman
A member of the committee chosen as chairman that during committee meetings serves as chair, this allows the secatary to complete other duties during the meeting the chair may also present awards during and after judging at shows

Vice Chairman
A person who is able to take over the chairing of a meeting aswell as complete other roles when needed at shows

Committee
often given deputy roles to the above mentioned positions, the committee during a show act as the societys work force to ensure the smooth running of the show

Breed Health Coordinator
during a show they have little to do but ensure the smooth running of tests, with BHC's often arranging for medical tests to be available to abnyone that needs them during a show

Breed Education Coordinator
A BEC uses shows as an opportunity to educate new judges about a breed giving them an opportunity to learn alongside breed specialsts

(Siberian Husky Club of Great Britain, 2018)

(Siberian Husky Club of Great Britain, 2018)

Although many societys have the roles previously mentioned, societys such as The Siberian Husky Club of Great Britain (Siberian Husky Club of Great Britain, 2018) which have the following roles:

Judges Sub-Committee
A committee of experienced breed specialsts who not only select the judges that they will have but that will also approve or deny Outsider judges to be allowed to judge the Siberian Husky

Acting Welfare Secretary
Out side of an event the WS is on call to provide support, advice and rehoming of siberian huskys but during shows they often run fund Raising opportunitys to aid in this mission while continuing to be available to help

Club Show Manager
focuses on the event itself often contracting the judge, organising stewards, rewards and aiding in the Selection of a venue

Judges Lists/Breed Education Co-Ordinator
aswell as tracking who is at what level of judging, the BEC utililises speciality shows often ran by their own club to educate new judges aswell as prospective judges

Membership Secretary
Although many transactions are completed online, the designation of a membership secartery means that a person at shows is present to allow cash payment for their club membership

Open Show

Open shows are small multi classification shows and despite being reffered to as small they can feature an entry of 700 or more dogs, furthermore they are run at a venue the show organisers hire and can feature 3 or more rings with some having 7 or more to spread the entry out with the hopes of the show ending earlier this means that the show does require a secertary, Chief Steward and Show manager at the very least but that their roles require alot less work then those at large Championship Shows

Secretary
The closest thing to a manager, the Secretary is responsible for the entire show with the majority of the documents signed & negotiated by them and the responsibity of a smooth running show and committee often being considered theirs, at shows they often manage the committee members and manages their jobs during 'live' days and finally they also deal with any complaints and it is because of these facts that they are often considered to be the most important person on the committee and most thick skinned people

Treasurer
Rather then have a department of people moving money about most committee's rely on a sigular person to organise Expenses, payments and Transfers

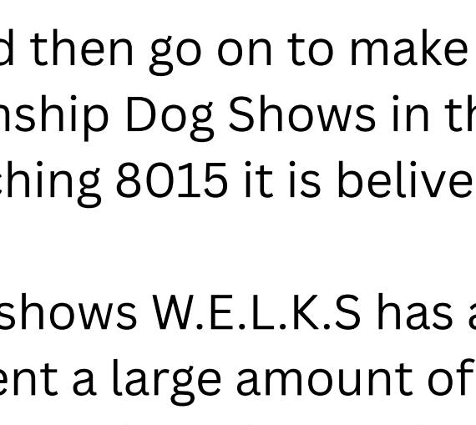
Chief Steward
Has a manageral position of the management of the rings present

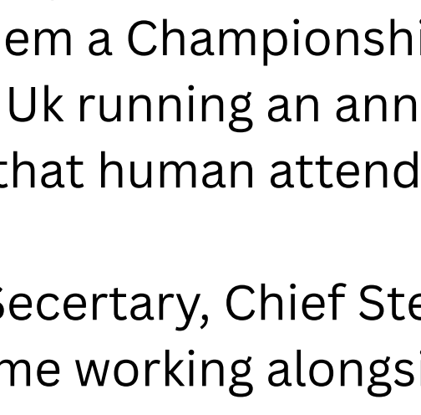
Committee
often given deputy roles to the above mentioned positions, the committee during a show act as the societys work force to ensure the smooth running of the show

Championship Show
West of England Ladies Kennel Society

W.E.L.K.S has been running shows for nearly 100 years they began as small limited shows and as they experience an increase in attendance and popularity of dog shows they worked to become an open show and then after years of hard work The Royal Kennel Club then know as the The Kennel Club granted them Championship Show status meaning that CC's (Champion Certificates) were awarded at their show in a large number of breeds featured within their schedule this was a notable achievement for a number of reasons but the most notable was that since the innurgrale meeting of the society it worked to counter many of the Kennel Club's sexist rules and regulations working against the people that would then go on to make them a Championship Show. Now in the modern day it is one of only 20 general Championship Dog Shows in the Uk running an annual event at Three Counties Show Ground with their 2026 entry reaching 8015 it is belived that human attendance was rougly 10 thousand people over the 4 day event

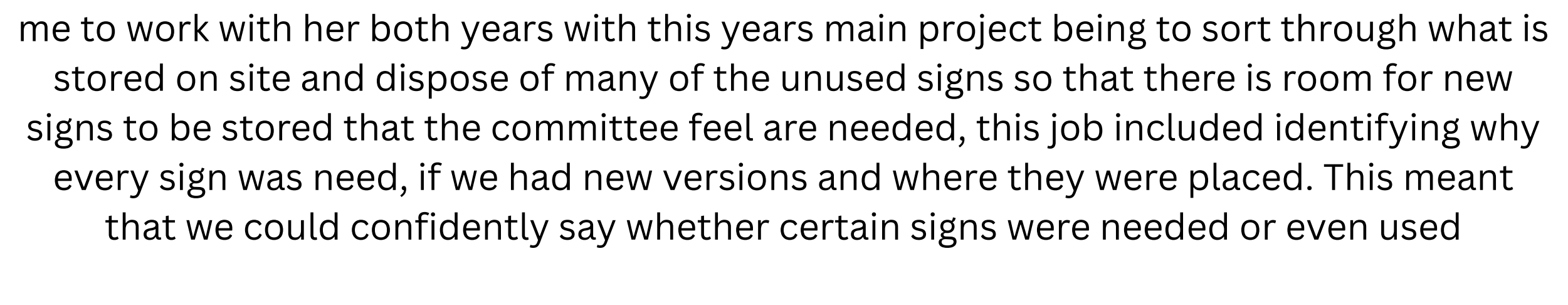
Like other shows W.E.L.K.S has a Secertary, Chief Steward, Show Manager and Health and Safety Officer. In the past I have spent a large amount of time working alongside the Secartary, Chief Steward and Show manager but as job discriptions have been adjusted for effiecency this year I worked mainly for the Show Manager Claire Cooper.



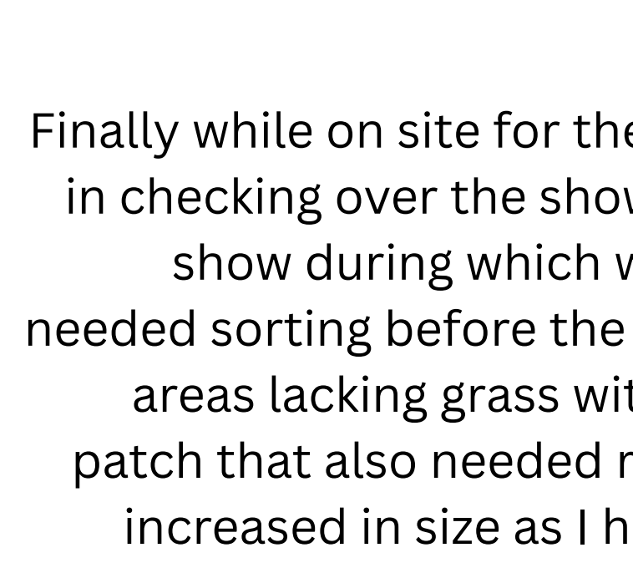


As Show manager Claire Publishes two main documents to aid exhibitors and visitors to the show, these are the order of judging and its accompnying showground map.

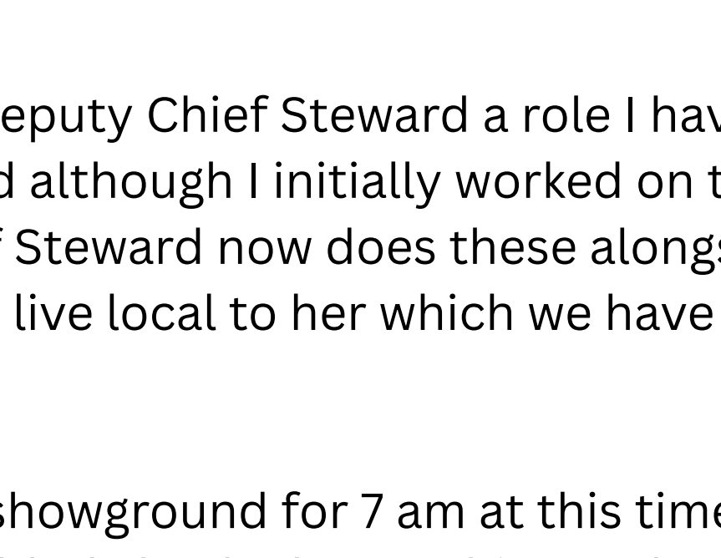
As an exhibitor myself I am aware of the importance of these documents and worked with Claire to double check her maths on how many dogs would be judged in each ring to ensure an early finish and not leave people waiting furthermore working with her included disscussing ring sizes and where they would be located with the map being the final layout



Claire's role is not restricted to paperwork though she also looks after the many signs W.E.L.K.S uses annually and are stored on site, Claire is fairly new to the role with this year being her second year as show manager but I am happy to say that she has asked me to work with her both years with this years main project being to sort through what is stored on site and dispose of many of the unused signs so that there is room for new signs to be stored that the committee feel are needed, this job included identifying why every sign was need, if we had new versions and where they were placed. This meant that we could confidently say whether certain signs were needed or even used

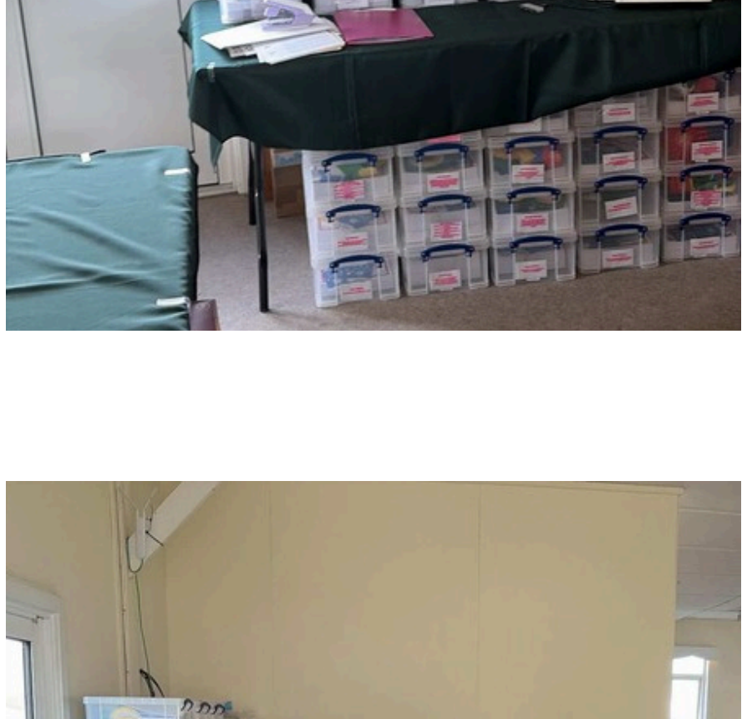


Although many signs were given to the management of Three Counties Showground to dispose of/reuse themselves a number of them were recycled by a member of the committee showing but sadly these were the only ones we were able to recycle



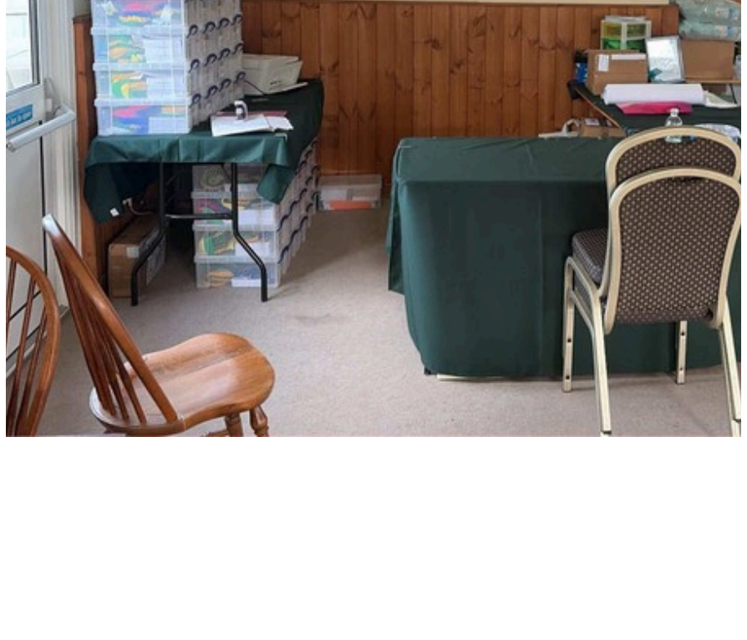
Finally while on site for the container I joined the show manager in checking over the showground a couple of weeks before the show during which we noticed a number of problems that needed sorting before the show such as holes in the gorund and areas lacking grass with the main problem being this potato patch that also needed removing last year, but I noticed it had increased in size as I had kept an image of it from 12 months prior and so we realised we couldnt wait and immediately contacted showground management for it to be removed and rollared over, by the time of the show all these problems were sorted showing how we were succesful in our roles

Once the show began I reverted into the Deputy Chief Steward a role I have worked at W.E.L.K.S for the last 3 years and although I initially worked on the stewards boxes before the show, the Chief Steward now does these alongside two other members of the committee that live local to her which we have found to be more efficent.



My role as DCS began with getting on the showground for 7 am at this time with 2 hours to go until the show began we doubled checked everything and adjusted the stewards allocations based on if anyone had dropped out within the last 24 hours.

Then at roughly 8am we found that stewards would start coming into the office and so I signed them in and gave them their stewards badge (making them visable to exhibitors), stewards box (with all they need to run the ring) and an ipad through which they can upload live results.



By 9am the majority of stewards had come in got what they needed and headed off to their rings, this time is usually the quiestes of the day and throughout the 4 days of welks was most often spent fixing the first problems to crop up whether it be an ipad sign in not working or a box missing somthing the stewards require.

From 10am to roughly 3pm I set up more boxes for the next days of the show, as we bring to the show roughly 50 boxes to serve 27 rings a day and so the rings we cant box up prior to the show we place into bags which just get swapped for the boxes

This year I found that due to my work with claire before the show that rings started finishing at 3pm and that stewards would return to us their boxes which we would sort through and inventory so that we are able to know how much we need to order and print for next year, every steward was then given a colour coded slip based on what day of the show it was, these when taken to the treasurer mean that each steward got paid.

At roughly 6pm the final awards of the days show were being handed out and in preparation for the next day mine and Diane focus was on making sure everything was ready for the next day and no matter how ready we felt we were ready for the next day there was always more todo the next morning.

As we also spend time dealing with any questions or problems that people bring into our office the Stewards office has its own eyes and ears patrolling through showground and checking on the stewards of the day these are reffered to as Area Stewards the picture on the left shows me (right) with Area Steward Oliva Ellis who every day patroled 10 rings relayed information about them to myself, the CS and SM to ensure the smooth running of the show. Although I intereacted with the Area Stewards a number of times often directing them to who they needed to speak to but there were times were stewards may have probems such as their boxes missing cards or rosettes and rather then stewards job being interupted the area steward is able to come to me and recive what is needed to fix the problem

As I represented the show and committee the final job I undertook each day was spending time with the shows expert judging panel during and after food, the secertary was very fortunate to have a number of top Uk experts judging for her and these are people that exhibitors want to see return year after year as they value their opinions, but for them to return year after year it is essential that they feel it is a welcoming enviroment that they want to return to.

Sound Design for a Show

Sound Design

It is the role of the sound designer to create and manage the audio elements of a show this can include finding out what is needed sourcing it and including it into a qlab file which can then be used for the final production

Discuss what audio is needed
Source audio
Sort audio
align audio
play audio

From this show I would like to be able to display my ability to work efficently within a group to create effective sound scapes

and

during this project what I dont want to encounter is that when we come to show the sound alongside the performance that it doesnt match

Job
Job discription
5 bullet points what do they do
Whats the one thing you want to get out of this role and what is the one thing you want to avoid in this role

Job discription
5 bullet points what do they do
Whats the one thing you want to get out of this role
and what is the one thing you want to avoid in this role

Locations

Scene One
Modern Day
Tavern/afternoon evening

Set: 2019/Modern Day
Set: In Pub/Tavern

Notes from DSM (Deputy Stage Manager)

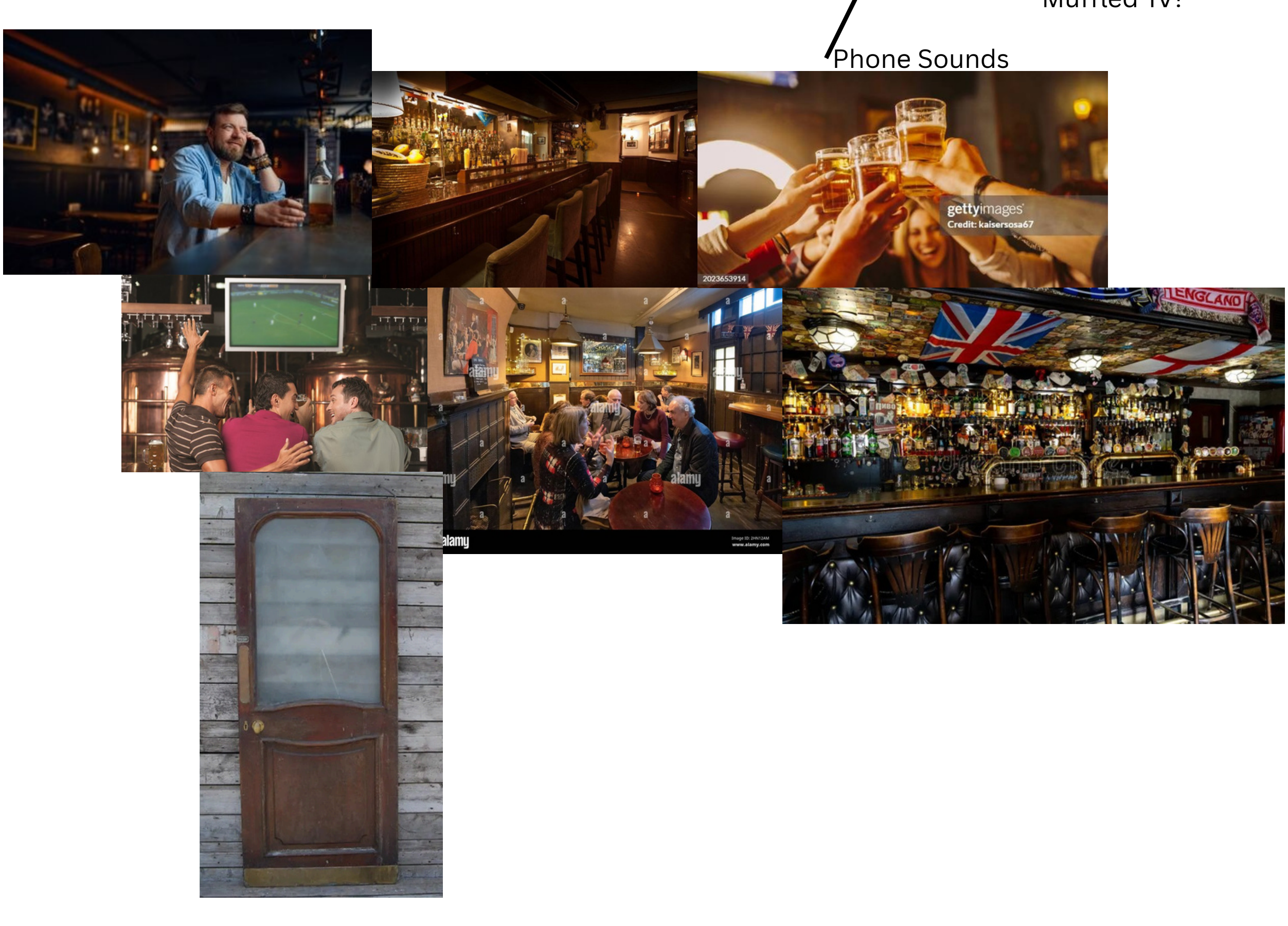
“Music playing for transition this turns on slightly earlier in scene, TT looks up as music swells, sound as music stops and transition ends similar to music being turned off suddenly also cracks of thunder, thunder not too loud as flickering makes it appear thunder isn’t really close and still quite distant”

Although in the past there were differences between pubs and taverns in the modern their current usage makes them increasingly simmilar furthermore this means that the sound scape for the modern location can be more broad

Background instrumental

Phone Sounds

Muffled Tv?



Scene two
18th Century Tavern

Set: 18th Century
Set: In Tavern

The main purpose of taverns during this period “vital, multifaceted hubs for social, economic and political life, acting as the primary community centers in a region dominated by maritime trade, plantation economies and a high volume of transient visitors” (Jamie, 2022)

Pouring

talking

Props clashing

Scene four
18th Century Pirate ship

Set: 18th Century
Set: on ship in dock

Scene Five
18th Century Pirate ship
Captains Quarters storm

Set: 18th Century
Set: on ship in dock

Notes from DSM (Deputy Stage Manager)

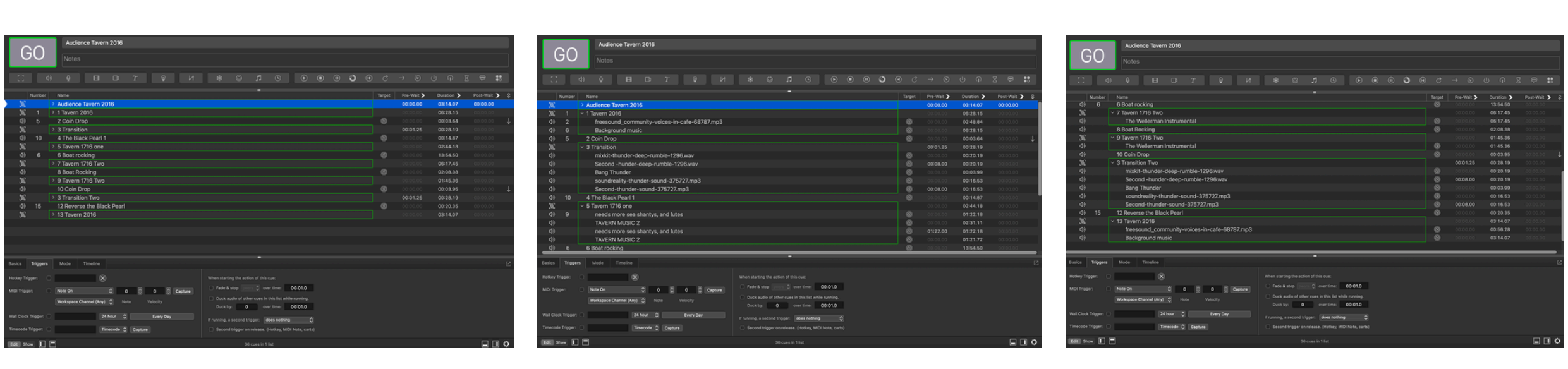
thunder/ storm lightning cracking, wind, rain

Scene Nine
18th Century Pirate ship
Captains Quarters storm

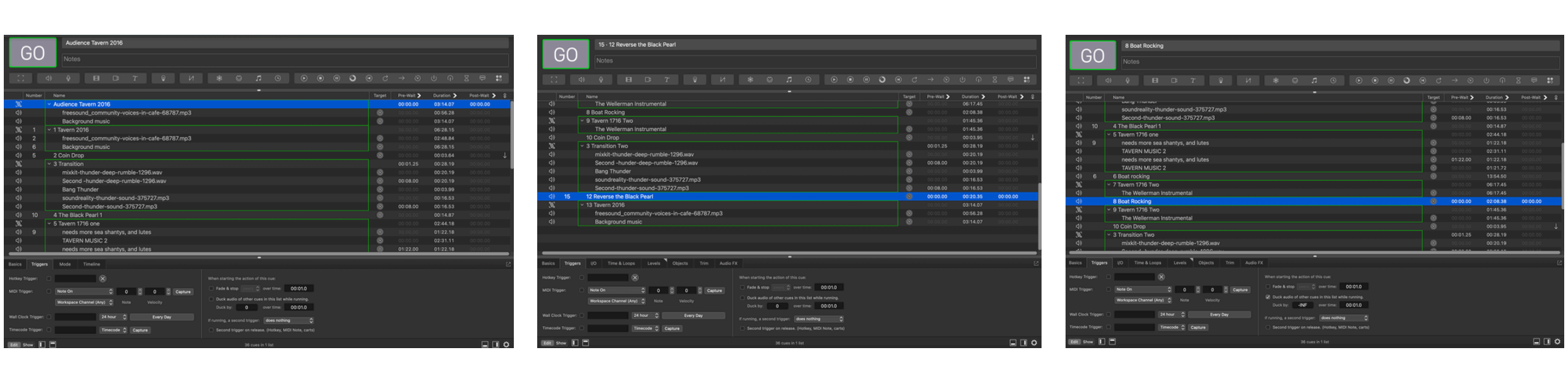
Set: 18th Century
Set: on ship in dock

Notes from DSM (Deputy Stage Manager)

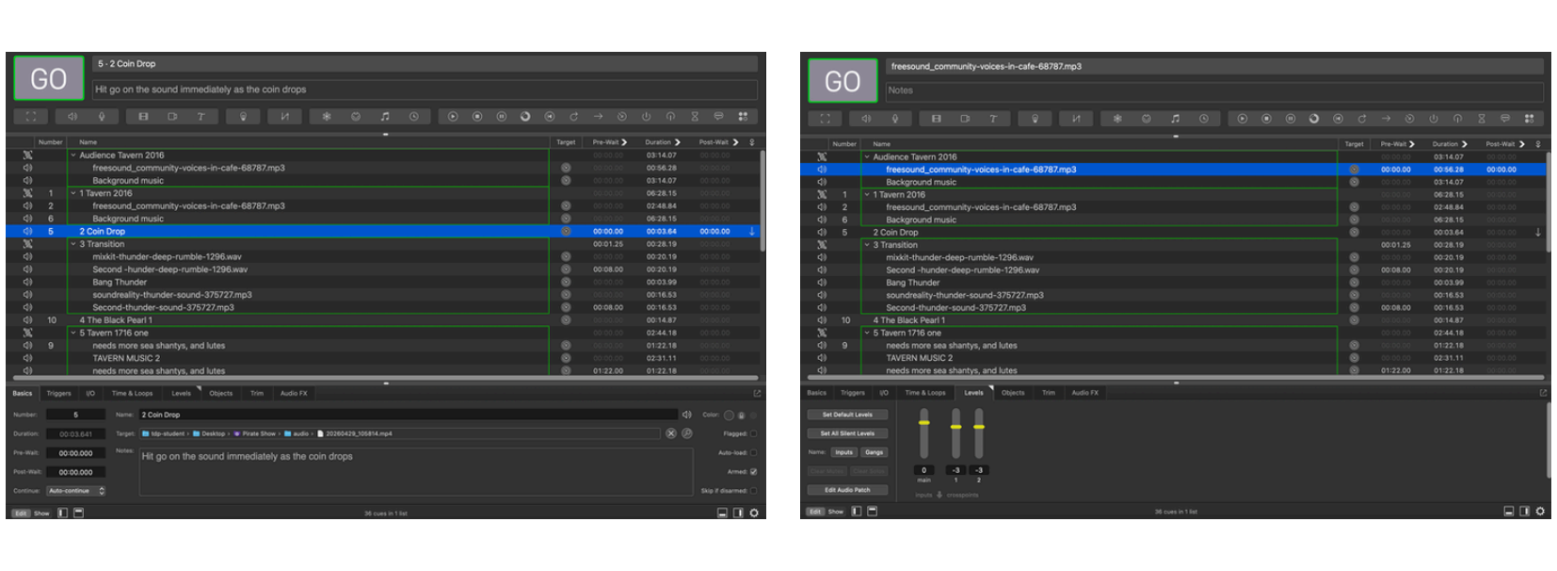
Sound Designer



As the sound designer I quickly found that an essential piece of my kit was a Apple MacBook Pro with the industry standard program Qlab installed, Qlab allows a sound designer to design and play back live audio for theatre, dance and concerts



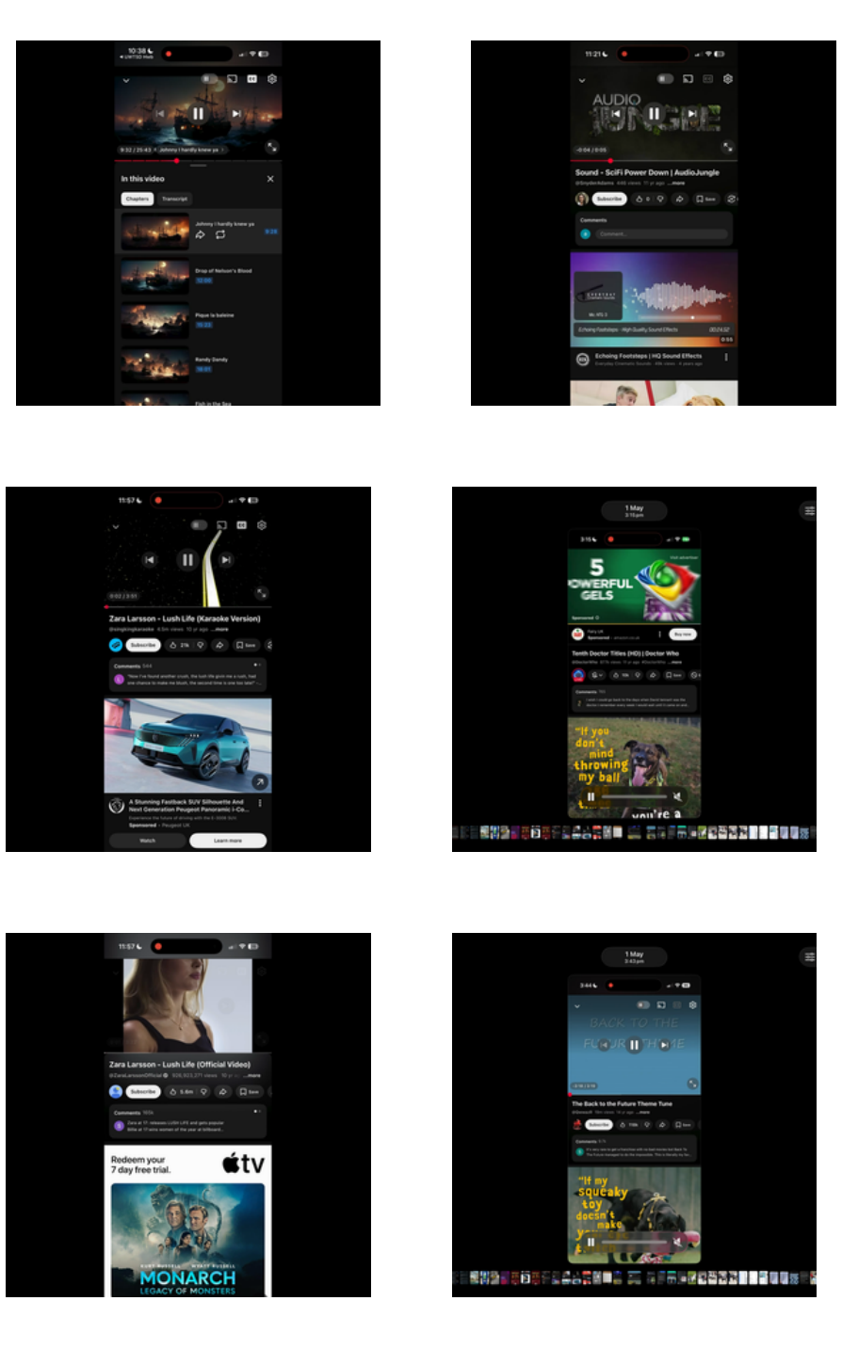
For this performance I contained all the sounds inside one qlab file that was labled with the shows name, this allowed me to contain all the sound inside one place and be able to click through them as neccsairy, but this didnt mean I was done and although I went into this project with little knowledge of qlab left over from a previous module through this project I utilised a number of its features



For this project I used Qlab to group sounds meaning that by hitting a single cue a number of sounds would play at the same time which was especially useful for the two transition scenes where multiple sounds played concurrently, furthermore I utilised grouped sounds alongside an auto continue trigger which caused a second sound to play at a predesigned time after the first without triggering it myself this and finally I found that the most useful tool was the loop tool this meant that even if the sound clip was 3 minutes long and when it came to rehersals the scene went on for several minutes but this tool allowed me to loop it for as long as needed

At my sound desk the MacBook Pro was joined with a Qu-24 sound board, it had 24 available channels aswell as a number of other controls including linking channels and panning the sound between the left and right speakers.

I did not start this project with the qu-24 initially I had a 12 channel sound board which I daisy chained 3 pin xlr cables to the left and right speaker but upon powering all the gear up I found that the speakers were producing a large amount of white noise for seemingly no reason to try and problem solve this I adjusted the controls on the speakers, checked the cabling and adjusted settings on the board but had no improvement with the noise continuing out of both speakers because of which I switched out the boad with the nearest availble one to see whether this would end the issue and it did, although the soundboard had 24 channels I plugged my left and right outputs into channels 23 and 24 placing their respective faders as the closests one to the grand master fader aswell as to my right hand improving my reaction time during rehersals and the final performance furthermore I tethered the two channels together which on this board I soon found out had the positive of meaning moving either slider moved the other aswell but also removed the ability to pan the sound left and right which I ultimately needed due to there being two seperate sets present, and that having the sound of the sea coming from the opposite direction to the boat had a negative effect on the immersion of the audience.



Through the MacBook and soundboard I was able to use the speakers to create and play a number of different sounds but these needed to be found and sourced in the first place so that they could be played and I had a number of different sources for these sounds:

One was created with Foley with the sound of the drop being created with a toy coin instead of a real one

While the majority of them were taken off of youtube and other audio/visual sites including sound cloud and spotify with many of the sounds also being repurposed or adjusted for the purposes of this show, for example many songs had their lyrics removed and just had they’re instrumentals play

Project Debrief

Once the Show was completed both coasrses sat down alongside staff members to discuss the show now that we had completed the final performance this included reflecting on the feedback we had from the audience, the most notable of which was that the performance had run seemlessly and although it may have seemed that way from an audience perspective. personnally from the box I think that given more time or performances that there are sections I would have liked to improve the most notable of which being my timing when the coin drops during both transition sequences, is there another way it can be done, would I have benefitted from moving my sound desk.

My preparation for this final performance was continuos from preparing sounds to running them and then adjusting them during rehersals all to make the final performance the best it could be on my part, during this I demonstrated my ability to not only work independently but my openess to have my work checked by reguarly checking in with the show manager and displaying my work before going on to show my work to a designated liason which was selected from the actors participating on the show during these meeting I recieved positive feedback and were able to continuously improve my work and meet the actors needs

Module Debrief

- feedback was that it was seemless - Lynne
- enjoyed having an end goal to work to
- communication practice
- not everything is a 10 person job
- able to work off a set/ and a shit script
- good to work alongside other departments within the uni
- learnt strengths
- set was not for first years
- know the tech
- dont break stuff but press buttons
- Reflect on the earlier stuff what 5 things include the job STUF
- if we had another 10 days to do this what would I change (INCLUDE)
- reflect on how a zero pound budget benefitted us
- should feel acomplished
- wound making, foam mask/helmet, head casting,
- enjoyed working with industry standard sound board and qlab tech
-

During the Props and Production Roles module I have developed and demonstrated a number of skills,I developed new skills through creating a foam mask where I demonstrated my ability to create a precision piece and texture it in a way which reflects realism then with blood bags I created them without poping them but the main places in which I developed and showed my skills was my work for West of England Ladies Kennel Society.

While working the show I demonstrated front of house skills as I encountered a number of people and while some were only looking for directions or a bit of help there were others that were frustrated or angry that needed help in these situations I calmly directed them to the nesscary people they neededed to speak to and quickly resolved any issues they had therefore mitigating the issues, furthermore while working welks my work was almost constnat from the start to the end of the show dispite the large load of work I paced myself not only by taking breaks but by mixing up my jobs or the way that I performed my role this mitigated burnout at the end of the day.

During this module I also worked as part of a show crew through the end of year project with the acting course for this we were split in roles and I showed my openess by having the role of sound desingner aswell as my ability to work to stimuli independently by initially working to what i had been told of the set and performance before displaying my proffessioanlism by open speaking to the stage manager and acting studenthat I had gathered and what needed changing showing my own capability to perform this role as many proffessional projects are fast moving and require these kinds of interactions to create a polished finished project.

As my role continued into rehersals and the final performance I used the industry standarad software qlab demonstrating an ability to que the nessccary sound which was followed by adjusting these cues as was needed to ensure a smooth transactio.

Also although I was not a memeber of the costume team in this crew I once again showed my ability to work as a team by aiding them in sourcing a captains hat through a connection of my own and then as they were unable to retrieve it temselves I collected it for them

In conclusion I feel that through this module I have demonstrated, teamworking, customer service and multi-tasking skills aswell as demonstrated my own ability to work in events and theatre scenarios and communicate with others within said enviroment but there are improvements that going forward I need to be aware of the main of which being keeping track of all my projects as in my opinion I have kept good track of time during them but struggled when it has come to taking breaks in between and and completling work that takes place outside of the projects.

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