

Arianna Cerroni

Student No: 2023698

Development, Element 1:
Personal Reflection

Introduction

For this term assessment, my peers and I were asked to collaborate as a design agency and to plan, create and deliver a stage design each, which would then be presented in a pitch-like setting where each stage would be a different area for Tileyard Education's Summer Party.

In this summative reflection, I highlight and analyse the design principles and methods employed for the creation of such a stage, from sketch to both physical and digital prototype, as well as other aspects of the projects such as materials, teamwork, project management, timeline, sustainability and budget.

I will also share any learning outcomes that I gathered both through this process of self-reflection as well as through the development phase of the project.

1. Project Management

At the beginning of the project, I naturally gravitated towards the Berenschot Model, which consists of four main steps "Plan, Do, Study, Act - PDSA", also known as the Deming Cycle, which can be repeated over and over while also breaking down the project into subcategories and applying the same steps to them (Edwards, 2021). This model has proved to be a safe choice both in my academic and working endeavours for some years now because of its balance between flexibility within the process, which is very much essential for design, and its ability to still retain a clear blue-print of the tasks ahead. However, as I initially struggled to narrow down my inspiration, I noticed that the breadth of this project had many more interdependently moving parts than what I was used to juggle, therefore I realised that this model was not helping me in retaining a straightforward view of where I should focus my attention next. What seemed to be the main obstacle was the conflicting project hierarchy. Especially because of the time constraint, I needed to work on several tasks at the same time while maintaining a clear overview. For this reason, I decided to turn to the Critical Path Analysis (CPA). This project management and planning method allows you to complete a project in the shortest time possible by scoping out the most streamlined process to connect the project hierarchies (Cohen, 2019). The way this method allows you to do so is by first listing all the tasks required to complete the process and then establishing dependencies between them as well as identifying individual deadlines (Slate, 2018). After adopting the Critical Path Analysis method, I decided to visually translate it into a Gantt Chart, as this process is not only efficient in planning a project, but also in monitoring its progress while underway and having the flexibility to quickly make adjustments to the sub-projects' timeline if required (Mind Tools, 2019).

Despite avidly using Gantt Charts when it comes to live events management and marketing campaigns, I somehow didn't think of adopting this method in my design practice. I feel that encountering this obstacle has taught me to first consider the project in its entirety instead of jumping straight in with my usual *modus operandi* just because they have proven efficient before.

Moreover, the fact that this was a partially collaborative task required me to be able to share my timeline and progression with the rest of the team to ensure that we were

all on the same page, so I feel that I should have considered this aspect of teamwork earlier in the assignment rather than just focusing on aligning our vision.

2. Design

2.1 Research & Inspiration

I had a fascination for stage design for music since I was 16 years old, so I was very excited to be finally working on one and I was particularly happy to be designing the headliner stage.

After a year of live-streamed gigs, I wanted to put the emphasis on the importance of a live audience, as the shared experience in a physical space is what truly makes a live music event special and charged with emotions. For this reason, I turned to immersive theatre and immersive art for inspiration. David Shearing had already highlighted the growth of experimental exhibitions and performances, where the audience is invited to interact and engage with the environment, back in 2017. I thought that moving away from the traditional "end-on" spectatorship into a spatial frame that promotes exchanges and free movement would further align with the theme of being lost - both in the music and in the space.

In a quest to create a surreal space that would facilitate both cognitive and physical wandering, I considered creating a VR experience, as from what I could see when we briefly explored VR design in our Design Hack module, the possibilities are endless and borderline magical. Having little to no knowledge about VR prior to this, I did some research and discovered that virtual or augmented reality settings were already proving to be a mean to come together and socialise for teens and pre-teens for a couple of years, as it has been mostly seen with gaming platforms such as Fortnite and Roblox (Toke, 2019) and, in the isolation due to the pandemic, they have been filling the gap for the recreational physical spaces. On the music industry's side, Travis Scott and Lil Nas X both performed live sets on Fortnite and Roblox respectively attracting on average 30 million spectators each (Dredge, 2021). However, while these numbers show that there is definitely an appetite and an audience for experiencing music in a metaverse, I still feel like only global artists can really benefit from such performances. Furthermore, while in VR settings fans and artists alike are not bound by the law of physics and can get creative with their avatars and environments (Dredge, 2021), the average household still doesn't own a VR headset, so it wouldn't be able to join in in a fully immersive experience and, even hypothesizing that the stage budget would allow for the event organiser to buy headsets for the whole audience, I felt like it would completely take away from the point of bringing people together to share a cognitive experience in a physical place as well as pose as a rather complicated health and safety hazard to solve. Nonetheless, this insight will definitely inform and shape my future designs as we can expect virtual reality to become just another form of entertainment consumption in our daily lives in the years to come.

Despite discarding the VR idea, I still wanted to blur the lines between reality and illusion, so I resorted to one of the oldest, yet still striking, tricks in theatre production: holograms. Even though collectively, we still see holograms as a futuristic technology, their invention dates back to 1862. Originally, It was a scientific demonstration called "Dircksian Phantasmagoria", which later on became known as the Pepper's Ghost Effect (Di Benedetto, 2017). While this seems hard to believe,

the Pepper's Ghost Effect is actually what's been used to amaze and shock Coachella fans in 2012 as they unexpectedly saw the deceased Tupac performing next to Snoop Dogg (Souppouris, 2016). Obviously, this particular technology has evolved a lot since its first use, especially thanks to the British company Musion. That said, this is not the only way to achieve a holographic projection.

There are roughly 8 different ways, with respective challenges and budget allowances, to create holograms. Since I wanted to use this illusion to open up an enclosed space, in order to play with the audience's spatial awareness and supplement the feeling of being lost, I wanted to project on the venue's ceiling. For this specific purpose, the Pepper Ghost Effect would not have been suitable, because of the weight of the reflective surface and because it requires the projection to come from below the surface. However, the holographic smokescreen effect which works by projecting either on smoke or a semi-transparent net from behind (Neverovich, 2019), would perfectly suit the project while still being reasonably cost-effective compare to the more high-tech solutions which I will explore further in the material and sustainability section.

2.2 Development and Prototyping

One of the first challenges that I encountered in this project was to narrow down the different ideas I had for the artistic direction and pick one to follow through the development and prototyping stage. Because of the ample flexibility in both the brief and the theme for this stage, I struggled to justify rationally what would be the best concept to bring forward. After asking Kevin Palmer from Kin Design for a tutorial on this, I decided to set myself some limitations and focus on a concept that would present the most sustainable solution and that would also nod to what we collectively went through during the pandemic with an outlook on rebuilding again.

This new angle led me to borrow inspiration from Brutalism. As brutalist architecture originated post World War II as a way to rebuild, not only literally, but also socially, culturally and economically (Lynch, 2020) I felt that it strongly resonated with our current needs and circumstances.

I used these images as part of my inspiration.

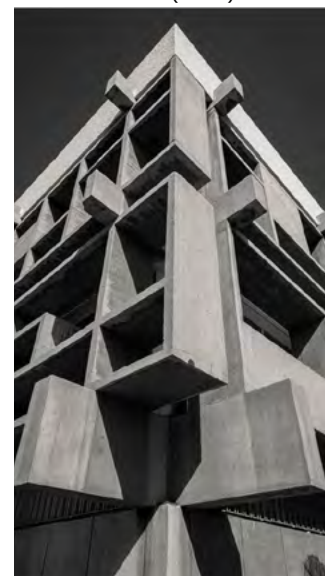
Pdotbrown (2016)



My Design Agenda (2021)



Untamed Street (2021)



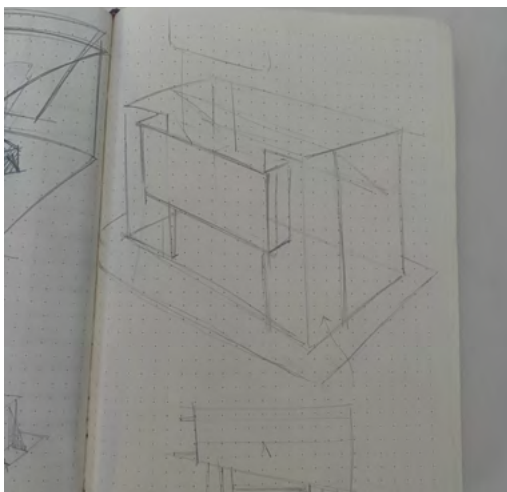
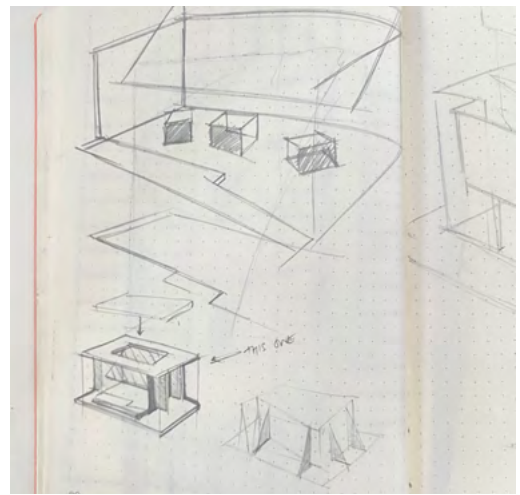
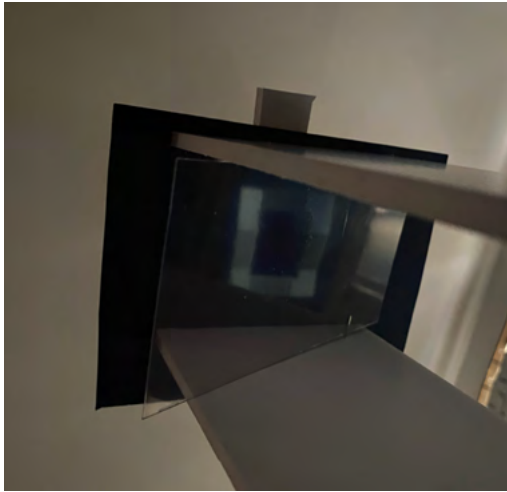
I felt that the harsh straight lines, unusual shapes and rough finishes representative of brutalism allowed me to bring a new dimension to the theme of being "lost in the music": to actually being lost in the music industry, which is often as raw and unapologetic as this particular style of architecture. In particular, Denys Lasdun's National Theatre, one of the most divisive buildings in Brutalist architecture, which was once defined as "a nuclear power station rather than an arts complex" by Prince Charles (Mull, 2014), really resonated with the direction that I wanted to pursue; the architect wanted to create an arts complex that was different from the rest of the world, that was tough and uncompromising and would evoke a visceral gut reaction, whether positive or negative (Williams, 2019). I decided to use this as a parameter of success as I set to bring my concept to the prototyping stage.

Another criterion that I decided to use to measure success was being able to create a working hologram for my physical model, as that was essential to truly convey the idea behind this concept and measure whether I'd be able to evoke a strong reaction from my peers. I knew from the start that the holographic smokescreen effect would not be a viable option because of my own budget restrictions as well as for its practicality for a small scale model. I was intrigued by the physics behind the Holographic Pyramid, which can be placed on top of a smartphone and create the illusion of a floating object inside the pyramid thanks to its four 45 degrees angled panels (Neverovich, 2019), and other DIY solutions, mostly found on YouTube, all of which seemed to have in common a reflective surface angled at 45 degrees which would reflect the hologram at a 90 degrees viewpoint (Laser, 2019). So I started testing and researching different ways to project my holograms.

The image below showcases my first test was to see if I could achieve a convincing illusion just using an angled acrylic sheet and my phone as a projector.



After this proved to be successful, I did a series of prototypes to test the various positions I could place my phone to project from and where the acrylic sheet should be placed in relation to it.



Despite the lengthy nature of this trial and error process, I felt that it was worth pursuing as with each prototype I had a clearer idea of how my final model should be built. I tested projecting from the ceiling (top), the floor (bottom) and from the side and I decided that the best way to showcase it would be to create a model with the open side for the viewer to look into and to use my tablet to project from a gap on the ceiling. This also informed my workflow for the animation process as I now needed to replicate the same animation from both the audience viewpoint, so if you were in the venue and looking up at the ceiling, as well as from the sides to make it cohesive with the angle of the model.

3. Teamwork

After receiving the assessment brief, we sat down as a team and discussed what would be the best way to tackle this project together while still having the freedom to express our different styles and personalities as designers. We decided to divide the Tileyard campus into four different stages with the vision to create a whole day festival, rather than each of us designing a stage for the same venue.

We then looked back at our storytelling and creative direction lectures from the first term's Design Philosophy module and what we learnt from Elle Halley, Boris Theury and Carlo Schofield and we came up with a narrative to link our stages together before we started our individual research process. We were particularly inspired by Boomtown Festival and how, each year, they release a new chapter that adds the festival's story. Having a narrative to follow is an essential foundation for any design practice and it should inform the project from creating something as dull as a spreadsheet, all the way to the final product, be that an artwork, a playground or a stage (Ong, 2021). As the best form of storytelling is one that reflects authenticity (Theury, 2021), we decided to guide the audience through the artists' journey with our stages; from "finding your dream", so the first stage outside Tileyard Education, to then "finding your sound" and "finding your crowd", to the final step "get lost in music" or the headliner stage that I designed inside Henson's Fridge Unit.

Throughout the weeks leading up to the deadline, we checked in with each other almost daily offering feedback and sharing ideas. We had a clear purpose in sight and were completely transparent on our progress, thus following four out of the five principles of efficient teamwork (Rathbone, 2020). The only thing that I feel held us back slightly was that there was absolutely no hierarchy as no one wanted to overpower the others, but it also meant that some tasks took longer than what they should have and others were not executed. For instance, I initially shared the idea of creating AR artworks, in keeping with each stage branding, that would work both as the actual festival posters as well as posing as high-quality AR prints that could have been sold as merchandise at the event. I created two versions for mine but felt uncomfortable asking the others whether they started working on theirs or not. It was only when we started to work on our presentation together that it became clear that I was the only one that did it and in order not to create additional stress so close to the deadline, I was asked to present it as a group effort.

While this caused me only a mild annoyance, it actually brought to my attention that I need to develop a clearer understanding of how to set boundaries in a collaborative environment as well as how to own up my leadership skills when required, as those are also important elements of successful teamwork (Gratton et al, 2007).

4. Budget

When looking at creating a budget proposal for my stage design, I found that I was rather out of my depth. I was aware that the standard daily rate for a Junior Graphic designer in the UK ranges between £150 - £200 (Shillington, 2021), however this time I had to develop and dip into a completely different skill set than what I usually do as a graphic designer. While the two AR posters that I designed would perfectly fit into my graphic design comfort zone, I also 3D modelled a stage, a staircase, created an animation, a physical model and provided a creative direction for the concept. Therefore, billing this using standards rates for graphic designer felt rather reductive.

Furthermore, working as a production designer, whether that is for theatre, music or film is not typically an entry position (Prospects, 2021) and it was difficult to find a salary figure to have as a general idea as such projects are normally undertaken by agencies with dedicated teams working on different aspects while often hiring freelancers for specific tasks. While the Broadcasting Entertainment Cinematograph Union and Theatre Union suggests that weekly rates for a Junior Draughtperson range between £630 to £1,050 (2021), I feel that my Blender or CAD skills would not be proficient enough for me to position myself in an entry-level role in that field. Equally, entry-level designers would not be tasked with the creative direction aspect of the job. A report from the Independent Theatre Council and Equity recommended set designers charge £2,646.50 for the creative aspect and a weekly fee of £518.50 for building the set (2020). I was even more perplexed by these figures as I was not sure how the weekly fee would cover materials and manufactures, so I decided to reach out to scenic designer Rae Smith (War Horse, Wonder.Land, etc) and senior designer/art director Paul Mulvey (The Great Escape, Wilderness Festival) hoping that they could help me clarify a few points. Unfortunately, neither of them returned my emails.

As I kept researching, I also encountered an article from It's Nice That, where a few creatives were asked to share how much they would charge for three hypothetical briefs. One of the briefs was to design a poster for a music festival in Barcelona that would be used digitally on social media as well as on billboards and flyers. Designer Aurélia Durand said that she would charge between \$5,000-\$15,000 depending on the popularity of the festival (2021). In the same article, another brief asked to create a 4 minutes animation for an up-and-coming band and, animation director, Harry Butt reported that he would charge anywhere between £1,500 and £4,000 (2021).

Armed with this new information, I was still puzzled as to what my fee should be. I felt that, if this was a real-life scenario, my 3D renders were not accurate enough to just send to a manufacturer to produce, so I would need at least a junior designer to re-work them for me. Also, I had too little information at my disposal to find realistic quotes for the actual manufacturing of the stage so, I decided to look at this from a strictly creative angle and offer my services for creative direction and graphic design. I referred back to one of our term 1 lectures about budgeting where Kin Design charged £500 per day only for creative direction (2021). Hypothesizing that this project would take roughly 7 months, from the initial meeting with the client to developing a direction and then adjusting it to any complications that might arise from the physical space constraints as well as from the client's budget and band's preference, all the way through manufacture and assembly, I would charge the client a flat fee of £10,500 for the creative direction, plus £7,000 for each poster. The reason why I decided to charge slightly above the lower rate offered by Aurélia Durand, despite her being a much more experienced designer than me, is because the posters are interactive as well as an additional item for the festival merchandise.

To conclude, going through this process has shown me that there is a lot of gatekeeping in design practices. There are still a lot of dynamics outside the realm of graphic design that I am not familiar with and that I would like to learn more about. Admittedly, I would have liked to be able to attend a masterclass, lecture or seminar just about stage design to learn the best practices, from sketching out the idea to bringing to completion and pricing my creative work in this field. Moving forward, as graphic design is already blending in with more immersive ways of communicating, such as animation, motion graphics and AR, I am planning on attending any seminar or workshop that might contribute to informing a more overarching view in the creative community.

5. Materials and Sustainability

At the beginning of the development process, I set myself the parameter of trying to create a more sustainable solution for my stage design, however, now that I have completed the design, I don't feel that I have explored this angle to its full potential. The hologram is the most sustainable aspect of my design for two reasons: the first one is because I decided to opt for the holographic smokescreen technique, which needs a semi-transparent net or a few smoke machines and roughly three or four projectors, rather than the HYPERVSN System, which uses a wall of small units with 4 spinning rays, equipped with LED lights that produce a 3D holographic display (Neverovich, 2019). The second reason is because the technology is essentially a blank canvas that can always be re-used for future events just by creating different animations. However, deciding to divide the stage into 5 solo smaller stages, as shown by the render below, creates additional work in terms of manufacturing and it also provides a solution that is only practical for a one-off event and definitely not suitable for an act change-over.



Powerful Thinking reports that around 23,500 tonnes of waste are produced by music festivals in the UK every year and that only 5% of the UK festivals have formal environmental accreditation or green awards (2019). Around the world, there are great examples of festivals that have their environmental impact at the forefront of their values, like Burning Man in the USA follows the aim of 'leaving no trace' and aspires to be carbon negative, ecologically regenerative and sustainably manage their waste by 2030 (Wootton, 2019). Also, closer to home, DGTL Amsterdam is strongly concerned by its environmental impact and strives to be the first circular festival in the world. Some of the ways they are working on this include a circular food court, where they turn all of their organic waste into compost as well as removing meat from their menu, a smart energy plan, which relies mostly on renewable resources and also a material flow analysis and using recycled materials for their decorations and art - in particular, they partnered with Ace & Tate and used 15 000 'end-of-life' lenses (returns, wrong colour or demo versions) to create a massive installation (DGTL, 2021).



(DGTL, 2021)

While a lot of the environmental responsibilities fall on the festival organisers, I think that, as designers, we also have a crucial role to play. There are some amazing examples of ecoscenography, the most famous one being The Living Stage. This stage is an ongoing worldwide initiative, which was first implemented at the Castlemaine State Festival in Australia in 2013, as a way of re-imagining performance spaces by combining stage design, horticulture and community engagement to create biodegradable, edible and biodiverse sets (Ecoscenography, 2021). One of the leading designers in this movement, Tanja Beer, highlights how working with discarded and found materials allows for a deeper connection with the art of making, rather than just sketching out preconceived ideas that are often disconnected to their environmental impact, and also how it allows for a more conscious approach to the

creative process (2017). Aside from creating ecoscenography, which can feel limiting in a music festival setting, there are other ways to be conscious when it comes to production. Companies like Julie's Bicycle offer a lot of free resources on the subject, one of them being The Green Book.

The Green Book divides production sustainability into three categories: baseline, intermediate and advance and offers step by step guides for the whole production team. They range from sourcing new materials in a sustainable way to designing sets that are easy to disassemble and recycle as well as making sets in modular systems that allow re-use (Buro Happold, 2021).

After taking all of this into consideration, I feel that if I were to approach this brief again, I would like to challenge myself and focus more on alternative and sustainable resources to develop my concept and use these to inform my design, rather than coming up with the final design and then try to work backwards from there.

Conclusion

At the beginning of the development process, I set myself the parameter of trying I truly enjoyed working on this brief and the challenges that it represented.

Overall, I am satisfied with what I have achieved. It was the first time that I built a physical model and I appreciated the process of learning via building something physically, which is something that I am planning on adding to my way of approaching briefs in the future.

Working on such a project, with many moving parts, made me re-evaluate my project management skills and taught me to consider the entirety of the project before diving in. Furthermore, this assessment highlighted some gaps in my formation, mostly my knowledge regarding materials and sustainability as well as my ability to present budget proposals for different design fields.

Taking all of this into consideration, I feel that this was a successful project as, apart from gaining new software-related skills, I have also challenged myself to think in 3D rather than 2D, and clearly identified areas that need development for my formation as an entertainment designer.

References & Bibliography

- 30X40 Design Workshop. "Architectural Model Making - Material Selection - an Architect's Guide (Part 2)." *YouTube*, 5 Jan. 2017, www.youtube.com/watch?v=X8u3zhDUDzE. Accessed 28 June 2021.
- Banham, Reyner. "The New Brutalism by Reyner Banham." *Architectural Review*, 9 Dec. 1955, www.architectural-review.com/archive/the-new-brutalism-by-reyner-banham. Accessed 23 June 2021.
- BECTU. "Home." *Bectu*, 2019, bectu.org.uk/. Accessed 1 July 2021.
- Boddington, Ruby. "What's the Cost? Creatives Tell Us What They Actually Charge for Projects." *Www.itsnicethat.com*, 2021, www.itsnicethat.com/features/the-next-generation-2021-whats-the-cost-advice-140721. Accessed 10 July 2021.
- Buro Happold. *THE THEATRE GREEN BOOK 1 : Sustainable Productions : Short Version (Version Beta.2 for Trialling)*. , Mar. 2021.
- Cohen, Esther. "The Definitive Guide to Project Management Methodologies." *Workamajig.com*, 14 July 2019, www.workamajig.com/blog/project-management-methodologies. Accessed 19 June 2021.
- deming. "PDSA Cycle - the W. Edwards Deming Institute." *Https://Deming.org/*, 2021, deming.org/explore/pdsa/. Accessed 19 June 2021.
- DGTL Amsterdam. "Sustainability - DGTL Amsterdam 2020 – 11-12 April." *Dgtl.nl*, DGTL, 2020, dgtl.nl/sustainability. Accessed 5 July 2021.
- Dredge, Stuart. *0X10 TRENDS for MUSIC'S next DECADE CONTENTS*. , May 2021.
- EDOUARD HABIB. *ENVIRONMENTAL IMPACT REPORT and VISION for the UK FESTIVAL INDUSTRY*. 2016.
- Eisen, Erica X. "'Metamorphosis': Kafka's Classic Takes the Stage Sideways | Arts | the Harvard Crimson." *Www.thecrimson.com*, 15 Mar. 2015, www.thecrimson.com/article/2013/3/5/metamorphosis-icelandic-review/. Accessed 25 June 2021.
- Freyer, Conny, et al. *Digital by Design : Crafting Technology for Products and Environments*. 2008. London, Thames & Hudson, 2010.

Gratton, Lynda, and Tamara J. Erickson. "Eight Ways to Build Collaborative Teams." *Harvard Business Review*, Nov. 2007, hbr.org/2007/11/eight-ways-to-build-collaborative-teams. Accessed 8 July 2021.

Insomniac Events. "EDC 2019: Kinetic Energy / Stage Design." *Leisure Expert Group*, leisureexpertgroup.com/project/edc2019-stage-design/. Accessed 16 June 2021.

Instagram, Author's, et al. "Design Cheat Sheet: Everything You Need to Know about Brutalist Design." *MyDomaine*, 17 Sept. 2020, www.mydomaine.com/brutalist-design-guide-2014. Accessed 19 June 2021.

JLaser Video. "How to Make an INTERACTIVE HOLOGRAM! (Cheap Easy DIY Build)." *YouTube*, 19 Feb. 2019, www.youtube.com/watch?v=rw9T-n_Ay5k. Accessed 18 June 2021.

Ledo, George. "A Set Design from Start to Finish." *Set Design and Tech*, 2 Apr. 2015, setdesignandtech.wordpress.com/2015/04/02/a-design-from-start-to-finish/. Accessed 5 June 2021.

Mckinney, Joslin, et al. *Scenography Expanded : An Introduction to Contemporary Performance Design*. 2017. London ; New York, Ny, Bloomsbury Methuen Drama, An Imprint Of Bloomsbury Publishing Plc, 2021.

Mind Tools Ltd. *Personal Development Plan*. 2014.
Mindtools. "Gantt Charts Planning and Scheduling Team Projects." *Mindtools.com*, 2009, www.mindtools.com/pages/article/newPPM_03.htm. Accessed 12 June 2021.

My Design Agenda. "Singapore Design Guide | Architecture Photography, Minimalist Photography, Brutalist Architecture." *Pinterest*, www.pinterest.co.uk/pin/503488433341534644/. Accessed 16 June 2021.

Neverovich, Maria-Isabella. "How Does Holographic Projection Work? What You Need to Know." *Hypervsn.com*, 22 Apr. 2019, hypervsn.com/blog/How-Does-Holographic-Projection-Work.html. Accessed 17 June 2021.

Ong, Jeny. "Understanding a Place or Idea: Assemble Co-Founder Maria Lisogorskaya on How Storytelling Shapes Its Work." *www.itsnicethat.com*, 29 June 2021, www.itsnicethat.com/articles/assemble-yinka-ilori-guest-edit-architecture-290621. Accessed 29 June 2021.

Pdotbrown. "Brutalism Dump." *Imgur*, 24 Nov. 2016, imgur.com/gallery/AvZ6G. Accessed 15 June 2021.

---. "Brutalism Dump." *Imgur*, 24 Nov. 2016, imgur.com/gallery/AvZ6G. Accessed 15 June 2021.

- Planit. "Planit : Job Profiles : Set Designer Drama and Theatre Technology."
Www.planitplus.net, 2020, www.planitplus.net/JobProfiles/View/151/97. Accessed 1 July 2021.
- Prospects. "Production Designer, Theatre/Television/Film Job Profile | Prospects.ac.uk."
Prospects.ac.uk, Prospects, 2017,
www.prospects.ac.uk/job-profiles/production-designer-theatre-television-film.
Accessed 1 July 2021.
- Richard J. Williams. "What Is: Brutalism?" *YouTube*, 7 Aug. 2019,
www.youtube.com/watch?v=_HlvFEZdg9I. Accessed 20 June 2021.
- Shillington Education. "Freelance Graphic Design Rates: Tips for Pricing Yourself."
Shillington Design Blog, 21 Mar. 2020,
[www.shillingtoneducation.com/blog/freelance-graphic-design-rates/#:~:text=UK%20Freelance%20Rates%20\(from%20Major](http://www.shillingtoneducation.com/blog/freelance-graphic-design-rates/#:~:text=UK%20Freelance%20Rates%20(from%20Major). Accessed 2 Apr. 2021.
- Slate, Andrew. "Critical Path Method: A Project Management Essential." *Wrike.com*, 2018,
www.wrike.com/blog/critical-path-is-easy-as-123/. Accessed 15 June 2021.
- Souppouris, Aaron. "Tupac's Coachella 'Performance' Is Equal Parts Amazing, Tacky, and Macabre." *The Verge*, The Verge, 16 Apr. 2012,
www.theverge.com/2012/4/16/2951750/coachella-tupac-performance-explanation-how-musion-mpc-peppers-ghost. Accessed 2 July 2021.
- Step-by-Step Guide to Set Design - Dramatics Magazine. "Step-By-Step Guide to Set Design - Dramatics Magazine." *Dramatics Magazine Online*, Apr. 2018,
dramatics.org/read-render-realize/. Accessed 5 June 2021.
- tanjabbeer. "Stage Design." *Ec scenography*, 16 Apr. 2017,
ecscenography.com/tag/stage-design/. Accessed 20 June 2021.
- Tate. "Brutalism – Art Term | Tate." *Tate*, 2017,
www.tate.org.uk/art/art-terms/b/brutalism. Accessed 25 June 2021.
- Terracast. "7 Top Tips for Successful Stage Design." *TerraCast Products*, 12 Aug. 2015,
www.terracastproducts.com/7-top-tips-for-successful-stage-design/. Accessed 20 June 2021.
- The Futur. "Project Management - How to Manage Your Clients." *Www.youtube.com*, 6 Mar. 2019, www.youtube.com/watch?v=wEvVoXZzkKU. Accessed 29 June 2021.
- Töke, Timmu. "Fortnite and Roblox Are Changing Social Media as We Know It." *Medium*, 29 Aug. 2019,
medium.com/virtual-worlds/fortnite-and-roblox-are-the-future-of-social-media-58004223eb2e. Accessed 28 June 2021.

Untamed Street. "Pin on Moods." *Pinterest*,
www.pinterest.co.uk/pin/430304939391112624/. Accessed 16 June 2021.