

Alice Pearson



ADMA5009

PRODUCTION FOR SCREEN

AI STATEMENT

To the best of my knowledge, I have not used any AI. 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.

MODULE BRIEF

Brief notes from our first lecture around the module structure and learning outcomes:

Set Deadline – May 4th

Presentations – May 12th

Exhibition – Get in from May 11th, Exhibitions from May 14th

- Show advanced knowledge, critical thinking, decision making in refined, detail orientated set and set dress. Include examples of your investigations
- Set doesn't need to be theatre flats, this is for screen so builds can be approached differently, without the need for portability in mind
- We will get two job roles, within 'design and make' phase and filmmaking roles

Design and make roles:

- Production Designer
- Art director
- Set builder

- Scenic Artist
- Props
- Set Dresser
- Pre vis/model maker
- Production manager/ Locations manager/ Floor manager

Filmmaking roles:

- Director
- D.O.P
- Camera Op
- First A.D/ Floor manager
- Script Supervisor
- Gaffer – lighting
- Sound recordist
- Standby art director
- Standby Props

Aims

- Historically accurate, supported by thorough research
- Should consist of 3 scenes, with one of them shot on location

MODULE BRIEF

- We are to be part of a design team for a low budget short film
 - Based in the golden age of piracy (1650 – 1730)
 - We can explore the idea of 2 locations
 - These could be possibly one exterior on location and one interior- (to be shot in Y Llwyfan)
 - The set we design/build needs at least one window and one door
 - Its maximum size is 3.6m tall and 12m squared
 - We need to form a narrative as a part of this module, can be a script to help guide our process
 - We have a budget of £1500 – must consider prop/costume/set hire, materials, transport
- Captain Rackham
 - Mary Read
 - Anne Bonny
 - Captain Davis
 - Captain Roberts
 - Captain Anstis
 - Captain Worley
 - Captain Lowther
 - Captain Low
 - Captain Evan
 - Captain Phillips
 - Captain Spriggs
 - Captain Gow
 - Captain Kidd

As a springboard of ideas, we book 'A General History of Pirates' by Captain Charles Johnson

- To focus our research, we will be looking at the following (included within Johnson's book):
- Captain Avery
- Captain Martel
- Captain Teach (Black Beard)
- Major Bonnet
- Captain England
- Captain Vane

Also for visual and contextual references look into:

- Black Sails – TV show, Long John Silver prequel
- Bartholemew Roberts – created Pirate Code of Honour
- Jamaica Inn – TV show – about real place in Cornwall, a show by BBC about smuggling
- How pirates inspired modern democracy
- The ideas commonly associated with them versus their values and how they operated.

RESEARCH

To begin our research into the 'Golden Age of Piracy', everyone in the class was assigned a pirate to investigate. The list was based on key names from 'A General History of Pirates' published in 1724 by Captain Charles Johnson.

Names I was given to research:

Captain Avery

Mary Read

Captain Low

Captain Avery

- Also known as Henry Every and Henrey Avery. Sometime named incorrectly as Jack Avery or John Every
- Born 20 August 1659, disappeared June 1696
- English pirate who operated in Atlantic and Indian oceans in the mid 1690s. He uses several aliases including Benjamin Bridgeman and long Ben to his crewmen.
- Avery was known for being one of the few major pirate captains to escape with his loot without being arrested or killed in battle.

- Also known for executing the most successful raid in pirate history – a 25 ship convoy of Grand Mughal vessels making the annual pilgrimage to Mecca. They captured up to £600,000 in precious metals and jewels. (Equivalent to approx. £103 million in 2026)
- A number of his crew were arrested, Every himself got away and disappeared altogether in 1696. Unverified accounts suggest he changed his name and retired in a tropical island, his treasure was never recovered.
- his exploits captured the public's imagination, inspired others to take up piracy, and spawned works of literature. He began his pirate career while he was first mate aboard the warship Charles II. As the ship lay anchored in the northern Spanish harbour of Corunna, the crew grew discontented as Spain failed to deliver a letter of marque and Charles II's owners failed to pay their wages, so they mutinied. Charles II was renamed the Fancy and the crew elected Every its captain.



*Captain Avery from a woodcut
(1725) A General History of Pirates*

RESEARCH

Mary Read

- Born around 1695, in England. She lived much of her early life disguised as a boy by her mother mainly for financial reasons.
- Her mother had previously had a son who died. That son's grandmother had been providing financial support for the child. After his death, Mary's mother continued the deception by dressing Mary as a boy and pretending she was the same child. This allowed her to keep receiving money from the grandmother, who believed her grandson was still alive.
- As a young adult, Mary Read served as a soldier and later worked as a sailor before turning to piracy.
- Her involvement in piracy began around 1717, after she was captured by pirates and chose to join them.
- She became most active between 1719 and 1720, when she sailed with Calico Jack Rackham in the Caribbean.
- Her pirate career was short-lived, as she was captured in late 1720 near Jamaica. She died in prison in April 1721, likely from illness.
- Mary Read is best known for disguising herself as a man for most of her life, which allowed her to work as a soldier, sailor, and eventually a pirate.
- She was recognised as a brave and capable fighter, often showing more courage than many of her male crewmates.
- During her time as a pirate, she sailed alongside the well-known female pirate Anne Bonny.
- Mary Read is important because she was one of the very few recorded female pirates during the Golden Age of Piracy, which lasted roughly from the mid-1600s to the early 1720s.
- Her life challenges traditional ideas about gender roles in the 18th century, as she successfully lived and worked in male-dominated environments such as the military and piracy.
- Along with Anne Bonny, she became one of the most famous women associated with piracy



Mary Read in Pirate Disguise.
Historic UK (date n.d.)

RESEARCH

Edward Low

- Born around 1690 in London and grew up in poverty, which led him into crime at a young age.
- In 1710, he travelled to the New World (the Americas), where he worked as a sailor and woodcutter.
- His piracy career began around 1721, after a failed mutiny left him abandoned at sea, leading him and others to turn to piracy.
- He was most active between 1721 and 1724, operating across the Caribbean and Atlantic.
- He likely died around 1724, although the exact details of his death are unknown.
- Edward Low was infamous for being one of the most brutal and violent pirates of the Golden Age.
- He gained a reputation for extreme cruelty, often torturing prisoners in horrific ways rather than simply robbing them.
- Unlike many pirates who used fear mainly to avoid fighting, Low frequently carried out violent punishments and executions, including mutilation.
- He was also a successful pirate captain, capturing many ships and building a small fleet during his short career.
- Edward Low operated during the final phase of the Golden Age of Piracy (early 1720s), making him part of its last generation of major pirates.
- His extreme brutality made him stand out even among pirates, helping to shape the image of pirates as violent and ruthless figures.
- His activities across a wide show how piracy was a large-scale, transatlantic problem at the time.
- The fear he created contributed to increased efforts by governments and navies to crack down on piracy in the early 18th century.



Edward Lowe The National Maritime Museum, London.

RESEARCH

In our next class session, we broke into groups to refine our historical research further. Cam and I looked closely into the names we came across in the first sessions' research that as a class we agreed we'd like to focus on.

Cam looked into Anne Bonny, Mary Reed and Jack Rackham and I looked into Edward Teach ('Blackbeard') Major Stede Bonnet and Black Bart.

Meanwhile, Mary and Sarah looked at locations, Anne and Annie looked at Pirate code, and Alaya and Ant looked at Pirate terminology and etymology.



CSP Historical: Colonies, Ships and Pirates, History in the Atlantic World, 1680-1740, Anne Bonny Depictions.

From left to right: Anne in the original first edition of Charles Johnson's 'General History of Pyrates'. An image from the 1925 Dutch edition of the same book. Anne Providence (actress Jean Peters) in the film 'Anne of the Indies' (1951). Anne Bonny (actress Clara Paget) on the television show 'Black Sails' (2014-2017).

CAM AND I'S REFINED RESEARCH

Anne Bonny

Born around 1698, in Ireland near Cork, died around April 1782 in Charles Towne (Charleston) in South Carolina. Rumoured to be the illegitimate child of Irish lawyer William Cormac and one of his maids. After separation with his wife, he lost his reputation and clients and moved to Charles Towne with Anne, becoming a merchant instead. Her mother died of Typhoid when she was 13. Her father tried to marry her off but she refused, in 1718 she married the sailor John Bonny, travelling to the Bahamas with him. Her husband became an informant to the to the governor of the Bahamas and she fell out of love with him, beginning an affair with a pirate called John Rackham (otherwise known as Calico Jack), he offered to pay her husband for divorce but John Bonny refused. In 1720 she ran away with Rackham, assisting him in commanding the sloop 'William' from Nassau Harbour (which was an English ship and so gaining the attention). They pirated merchant ships off the coast of Jamaica. It was rumoured that in her youth she had beaten up an attempted rapist to the point he was hospitalised-giving her a tough and fierce reputation.

She only disguised herself as a man when fighting and pillaging ships. Privateer Captain Jonathan Barnet pursued the William in order to arrest the pirates, November 15th 1720 Mary Read and Anne Bonny fought them off but all the crew were arrested. Bonny was tried on November 28th and was found guilty, although as she was pregnant she was spared execution. Bonny was released due to her father's influence, returning to Charles Towne, marrying and having children until 1782 when she died. She used the pirate name Bonn



CAM AND I'S REFINED RESEARCH

Mary Read

Born around 1695 in England and buried in April of 1721 in St. Catherine, Jamaica. Not much is known of her early life. According to Capt. Charles Johnson's book, Read's mother was married to a sailor, who she also had a son with. After the husband deserted the family, her mother had an affair which led to Mary's birth. Her half-brother died and Mary was disguised as a boy in order for her mother to still receive money from the son's paternal grandmother (mother of the father). She was 13 when the grandmother died but continued to dress as a boy. She served as a servant before going to Flanders to join the military. She met her future husband in the military and they opened an inn together in Breda, Netherlands, her husband soon died. She returned to dressing as a man and soon became a sailor. When her ship was seized by pirates, she was either forced to or chose to become a pirate too. In 1717 they sailed to Nassau, as some crew accepted the pardon, Read soon joined

Read continued their disguise as a man although some crew knew the truth. Both Read and Bonny developed reputations for their strength and bravery and willingness on board. Read allegedly fell for a carpenter on board. Read allegedly protected this man by intervening a dual and killing the opposing man. After stealing the William, both Bonny and Read were named in a list declaring Enemies to the Crown and Great Britain. She, like Bonny, fought off the captors attempting to arrest the crew. Mary was convicted guilty and sentenced to death, although her pregnancy also saved her from execution. In April 1721 Mary died in prison, allegedly from a fever.



CAM AND I'S REFINED RESEARCH

Jack Rackham

John 'Jack' Rackham was born around December in England 1682 and died November 1720. He was a pirate in the Caribbean and got the nickname 'Calico Jack'. He is not known as a successful pirate or a good fighter, mainly known for his crew including two women. He was unique as he used backstabbing and politics rather than physical threats. Calico Jack's ship created the iconic Jolly Roger flag we know today, many ships displayed flags of whole skeletons, whilst Rackham's ship displayed the skull and crossed swords. Not much is known about his early life. Served as Captain Charles Vane's quartermaster. After choosing to retreat from a battle with a larger ship, Rackham declared him a coward and called the crew to vote, Vane was removed from the position and elected Rackham as the new captain. He kicked Vane and his supporters off the ship with food and ammunition. Him and his crew were hunted after taking a large Jamaican vessel within sight of government officials, they escaped.

Rackham and his crew were granted the Royal Pardon after turning themselves in and claiming Vane forced them to become pirates, told they would be killed if they returned to piracy. Whilst in Nassau, he began an affair with Anne Bonny, after attempting to pay her husband off and failing, they ran away and broke his pardon, stealing a sloop and returning to piracy. Hunted by government officials, they were attacked and captured in 1720, after partying and drinking they were too drunk to fight back. Rackham was executed 18th November 1720. His body was put on display near the entrance to Port Royal



CAM AND I'S REFINED RESEARCH

Edward Teach (Blackbeard)

- A lot of Blackbeard's life and abrupt departure remained a mystery until, Baylus Brooks, an American maritime historian and genealogist along with Jamaican researcher Dianne Golding Frankson found a relation to him on ancestry.com in the form of a baptistry.
- It was known for a time 'according to a British account written a half-dozen years after his death [Blackbeard] "frightened America more than any comet that has appeared there [for] a long time."... but 'Blackbeard vanished abruptly when a British naval expedition personally funded by Virginia Governor Alexander Spotswood ambushed him and most of his men in a bloody battle off Ocracoke Island on November 22, 1718. Blackbeard's head was stuck on a piling off Hampton, Virginia, as a warning to other lawbreakers.' <https://www.smithsonianmag.com/history/three-centuries-after-his-beheading-kinder-gentler-blackbeard-emerges-180970782/>



CAM AND I'S REFINED RESEARCH

Edward Teach (Blackbeard)

- Thanks to Brooks and Frankson's research, we now know Blackbeard's background:
- Blackbeard (Edward Thache) briefly served in the Royal Navy and even gave up the family estate he inherited to relatives in Jamaica. Records show he arrived in England on a Barbados merchant ship and joined its crew in April 1706 near the Isle of Wight.
- His family left Bristol during his youth and settled in Jamaica, where they became wealthy sugar planters who enslaved Africans. They appear to have been socially prominent. Why Edward left this comfortable life to go to sea isn't clear, but it may have offered opportunity and valuable maritime experience.
- The real Blackbeard was not the wild villain or heroic outlaw of legend. Evidence suggests he was educated, well-mannered, literate, and skilled in navigation. This background helps explain his good relationship with North Carolina's governor Charles Eden and other colonial elites.
- He may also have held political loyalties to the House of Stuart, possibly inspiring him to rename a captured French ship Queen Anne's Revenge after the last Stuart monarch.



CAM AND I'S REFINED RESEARCH

Edward Teach (Blackbeard)

More facts

- He probably served as a privateer during Queen Anne's War, gaining valuable maritime experience.
- After the war, he turned to piracy and rose quickly under the mentorship of the pirate Benjamin Hornigold.
- In 1717, he captured the French slave ship *La Concorde*, refitted it with heavy guns, and renamed it *Queen Anne's Revenge*.
- He became infamous for his dramatic appearance, often tying slow-burning fuses into his beard to intimidate enemies.
- Despite his fearsome reputation, there is little evidence that he harmed captives unnecessarily, and he was known to be educated, literate, and socially polished.
- He accepted a royal pardon in 1718 and briefly lived in Bath, North Carolina, where he mingled with local elites, including Governor Charles Eden.



The Golden Age of Piracy: Blackbird
<https://waynesavage.com/blackbeard-2/>

CAM AND I'S REFINED RESEARCH

Edward Teach (Blackbeard)

- Blackbeard was killed on November 22, 1718, during a surprise attack at Ocracoke Island, North Carolina.
- The assault was led by Lieutenant Robert Maynard, who had been sent by Virginia's governor to eliminate him.
- Blackbeard fought fiercely in close combat and was reported to have suffered multiple gunshot wounds and more than twenty sword cuts before he died.
- After the battle, Maynard had Blackbeard's head cut off and hung from his ship's bowsprit as proof of the victory.
- His death marked a symbolic turning point in the decline of large-scale piracy along the American coast.



Blackbeard Boarding Maynard's Ships (1904)

Eggleston, Edward (1904) "[Laws, Punishments, Bond Servants, Slaves, Pirates](#)" in [The New Century History of the United States](#), Dr. Eggleston's School Histories, New York, Cincinnati, Chicago: American Book Company, pp. p. 133 Retrieved on 21 April 2010.

CAM AND I'S REFINED RESEARCH

Engraving of Bonnet with a Jolly Roger flag from 'A General History of the Pyrates' (1724) [wiki/Stede Bonnet#/media/File:Bonnet](https://en.wikipedia.org/wiki/Stede_Bonnet#/media/File:Bonnet)

Major Stede Bonnet

- Stede Bonnet was born around 1688 in Barbados to a wealthy plantation-owning English family, inheriting a large estate and enslaved labourers after his parents died.
- He received a gentleman's education and lived a privileged life, eventually marrying Mary Allamby in 1709 and raising four children.
- Despite having no maritime experience, he abruptly decided to become a pirate in 1717, reportedly due to personal dissatisfaction and a desire for adventure.
- He purchased a sloop named Revenge, hired and paid a crew, and began attacking ships along the American East Coast.
- During his early voyages, he captured several vessels but struggled as a captain because he lacked practical sailing knowledge.
- After being wounded in a battle with a Spanish warship, he sailed to Nassau, where he met Blackbeard, who soon took control of Bonnet's ship.
- Bonnet and Blackbeard briefly worked together, including during the blockade of Charleston in 1718, before Blackbeard abandoned him and his crew.



CAM AND I'S REFINED RESEARCH

Major Stede Bonnet

- Bonnet later accepted a royal pardon but soon returned to piracy under the alias "Captain Thomas," renaming his ship Royal James.

Death:

- In the summer of 1718, Bonnet anchored his ship in the Cape Fear River to repair it, where he was discovered by a South Carolina naval expedition.
- After a prolonged battle, Bonnet and his outnumbered crew surrendered and were taken to Charleston for trial.
- He briefly escaped custody on October 24, 1718, but was quickly recaptured on Sullivan's Island.
- Stede Bonnet was convicted of piracy and sentenced to death, with the court noting his betrayal of his family and social position.
- He was executed by hanging on December 10, 1718, in Charleston, South Carolina, at the age of about 30



CAM AND I'S REFINED RESEARCH

Black Bart (Bartholomew Roberts)

- Bartholomew Roberts was born John Roberts on 17 May 1682 in Pembrokeshire, Wales
- He began going to sea around the age of 13, working first in the merchant service, which gave him strong navigational and leadership skills.
- By 1718, he was serving as second mate on the slave ship Princess, which operated between West Africa and Britain.
- In 1719, the Princess was captured off the West African coast by Welsh pirate Howell Davis, who either forced or persuaded Roberts to join his crew.
- Roberts quickly impressed Davis with his intelligence and navigational ability, and Davis often consulted him on important decisions.
- When Davis was killed in an ambush on Príncipe Island, the pirate crew elected Roberts as their new captain - an unusually fast rise for someone who had been a pirate for only six weeks.



Bartholomew Roberts (Black Bart) with his ship and captured merchant vessels in the background. (Engraved by Benjamin Cole / Public Domain)



Flag of pirate Bartholomew Roberts (Black Bart). ABH AMH is an acronym for: A Barbadian's Head, A Martinician's Head. © RootOfAllLight



CAM AND I'S REFINED RESEARCH

Black Bart (Bartholomew Roberts)

- Roberts immediately led a revenge attack on the Portuguese fort and town that had killed Davis, burning buildings and destroying the settlement.
- After taking command, he changed his first name from John to Bartholomew, likely to hide his identity from British authorities.
- Roberts became known for his flamboyant clothing, often wearing a rich crimson waistcoat, a feathered hat, and gold jewellery, which made him stand out among pirates.
- He created his own pirate code, which included strict rules about gambling, drinking, and fairness in dividing plunder.
- Roberts designed several versions of his Jolly Roger flag, including one showing him standing on two skulls labelled "A.B.H." (A Barbadian's Head) and "A.M.H." (A Martinican's Head), symbolizing his hatred for those colonies.
- During his career from 1719 to 1722, Roberts captured over 400 ships, making him the most successful pirate of the Golden Age in terms of sheer numbers.
- He operated across a vast range - from West Africa to Brazil, the Caribbean, and as far north as Newfoundland, where he terrorized fishing fleets.
- Despite his ruthlessness toward enemies, Roberts was known for maintaining strict discipline aboard his ships and was considered fair to his crew.



JOB ROLES

Next, we were given the following options for job roles to choose from. After sending Dave our job role preferences we were assigned our roles:

Art department Roles

- Production Designer
- Art Director – CAD, Model maker
- Scenic Artist
- Props
- Set Dresser
- Carpenter (Set Builder)
- Costume/Make up
- Locations
- Scriptwriter

Production Roles

- Director
- First A.D
- DOP
- Camera Operator
- Lighting & Gaffer
- Sound
- Props Standby
- Set Dresser
- Location Marshall (if on location)
- Script Supervisor

I asked to be Art Director as I feel the responsibilities closely align with my interests and strengths. I am interested in anything that involves team leadership, being organised, developing a design and supporting multiple departments (with a particular interest in AutoCAD and Construction, the later of which was my second job option). I also asked to be Director for the production stage of the module as I was very vocal in the idea development stage and feel I have a bit of a duty to carry our ambitious plan forward. I also have a clear vision in mind for how I want the outcome of our filmed and edited elements to look, which is an important trait of a director. As well as this, I feel I can work well with the actors and Lloyd, along with my classmates to create a collaborative product that showcases all our skills and efforts.

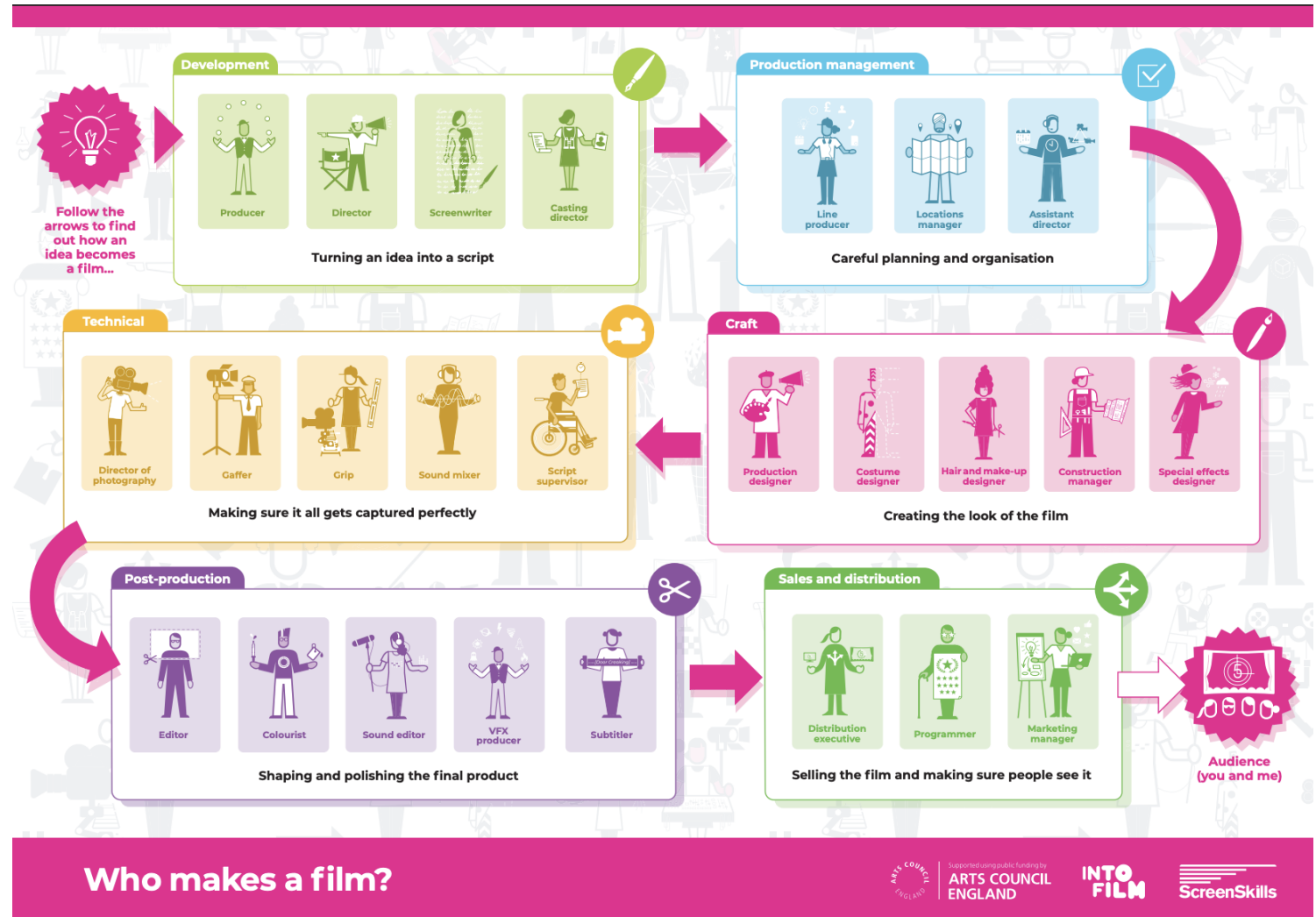
THE ROLE OF AN ART DIRECTOR

The Role of an Art Director within the world of filmmaking is someone who supports the Production Designer and liaises with the rest of the Art Department to keep the pre-production phase on track. It can depend on the size of the production as to how much lies under the responsibility of the art Director. I have listed their responsibilities below for a typical HETV or feature film production:

- Overseeing the design and construction of sets, locations, and visual environments
- Translating concept art and production designer ideas into practical set designs
- Managing the art department team, including assistant art directors, set designers, draughts persons, and props teams
- Producing technical drawings, plans, and set layouts for construction crews
- Coordinating with departments such as costume, lighting, VFX, locations, and cinematography to maintain visual consistency
- Supervising set construction and ensuring builds match approved designs
- Researching historical periods, architecture, colour palettes, and visual references where needed
- Managing budgets and monitoring spending within the art department
- Scheduling art department work to meet production deadlines
- Attending production meetings and communicating updates between departments
- Overseeing dressing and decoration of sets before filming
- Ensuring continuity and consistency of visual details throughout filming
- Problem-solving practical issues related to locations, construction, or design changes during production
- Organising materials, props, graphics, signage, and scenic elements required for scenes
- Supporting health and safety procedures within set construction and design work
- Working with directors and cinematographers to ensure sets work effectively for camera movement and lighting
- Supervising strike/removal of sets after filming is completed
- Ensuring the production achieves the required visual quality while staying within time and budget limits
- Contributing creatively to the atmosphere, tone, and storytelling of the production through visual design

THE ROLE OF A DIRECTOR

- The director is the head of the filmmaking process, and it is their vision that the whole crew works to bring to life. They are responsible for the creative decisions of the project and making sure every department is working towards the same final result.
- During pre-production, the director works with the writer to refine the script and develop the story. At the start of a project, the core team is usually the director, producer, writer, and casting director, while the producer helps secure financing and put the crew together. The director is also involved in casting actors and creating visual ideas for the film through storyboards, shot lists, and references.



THE ROLE OF A DIRECTOR

- The director then works closely with heads of departments such as camera, art, lighting, costume, sound, and VFX to communicate the visual style and tone they want for the production.
- On set, the director's main focus is guiding the actors' performances and making sure the story is being told effectively. They also work with the cinematographer and assistant director on camera angles, blocking, and how scenes are filmed. While the assistant director manages the schedule and organisation, the director focuses mainly on the creative side.
- In post-production, the director oversees editing and works with editors, sound designers, colour graders, composers, and VFX artists to shape the final version of the film or HETV production

How a film is made

Everyone likes watching a good film whether they see it at the cinema, on TV or on their phones. But not everyone knows how a film is made. This is how a film goes from being a thought in someone's head to a movie on the screen.

Development

A film or TV drama starts with an idea. The idea might come from a director, a producer or a screenwriter. Once everyone agrees it's a good idea, the producer raises money to pay for the film and the casting director finds the best actors for the parts.

Production management

Then there is detailed planning. The line producer works out how much money each department will be able to spend. The locations manager finds a place to shoot the film. The assistant director works out the order in which the film will be shot. (Films are rarely shot in the order in which they appear on screen.)

Craft

The production designer decides how the film will look. They work with the costume designer, who leads the team that makes the costumes, and the hair and make-up designer, who is in charge of the team that styles the hair, wigs and make-up. The construction designer oversees the team that makes the sets.

Technical

When filming begins, the director of photography is responsible for the shots. The gaffer makes sure the lights are right and the grip looks after the stands on which the cameras are mounted. The sound mixer records the sounds and the script supervisor makes sure everyone is following the script correctly. The director is in charge of this team.

Post-production

Once a scene has been filmed, the footage (or 'rushes') is sent to the editor. The editor works with the director to put the story together from the various scenes that have been shot. Then the sound, music, colour and visual effects are added. Finally the subtitles are created.

Sales and distribution

The next job is to get the film onto screens, so that the audience – that's you and me – can watch it. Distribution executives do deals with cinemas, TV channels and other platforms like Netflix and Amazon. They agree where films will be shown and for how long. Cinema and TV programmers select the films and decide what time to show them. Marketing managers help let the audiences know the films are coming out and helps get them excited about watching them.

Who makes a film?



Producer

The producer is the boss. Producers are responsible for the whole production. They raise the money and hire the director.



Director

The director is responsible for what appears in front of the camera. Directors work with the actors and decide when filming a scene starts and finishes. They say: "action" and "cut".



Screenwriter

The screenwriter writes the story. They write the dialogue between the actors and all the things that happen in the film.



Casting director

The casting director finds the actors. They need people who look right for the part and who have the right skill as actors. They might also want people who are famous, so people want to come and see the film.



Line producer

The line producer works out how the money should be spent. Line producers hire the crew. They make sure everyone on the set is safe. They keep everything organised.



Locations manager

The locations manager finds the best places to shoot the film – whether that be on a train, up a mountain or in a desert. They get permission from the person that owns the location and keep it in good condition.



Assistant director

The assistant director plans the order in which they scenes will be shot. Assistant directors help the director by deciding where the cameras need to be while the director is busy working with the actors.



Production designer

The production designer decides how the film will look, everything from the art on the titles to the props and the style of the sets.



Costume designer

The costume designer designs or buys the costumes. Costume designers oversee the teams that make the costumes and do any repairs if clothes snag during filming.



Hair and make-up designer

The hair and make-up designer decides what the hairstyles and make-up will be like. Hair and make-up designers buy the wigs and organise the team that gets the actors ready to go on set.



Construction manager

The construction manager hires the carpenters, plasterers and painters who build the sets and make sure they look as the production designer wants.



Special effects designer

The special effects designer creates the world of make-believe on set. Their team can make it rain or snow, whatever the weather. They create explosions, start fires and make monsters.



Director of photography

The director of photography (DoP) is in charge of the cameras and the camera operators. DoPs makes sure that the pictures look good.



Gaffer

Gaffers help the director of photography make beautiful pictures by creating the right light. They might control natural light by using a filter or decide on the best position of lights on set.



Grip

Grips are responsible for the stands on which the cameras are mounted. They operate cranes and platforms-on-wheels to put cameras on and get the right camera movement.



Sound mixer

The sound mixer records the sound during filming – the dialogue and the sound of the background atmosphere.



Script supervisor

The script supervisor makes sure everything has been filmed as the script says. They make notes on any changes which they pass onto the editor.



Editor

The editor puts together all the rushes from the various scenes to tell the story in the best way.



Colourist

Films are shot in a way that makes it possible to alter the colour. The colourist adds the colour during the editing process, making it look as good as possible.



Sound editor

The sound editor puts in the sound effects. Music gets added at this point too.



VFX producer

The VFX producer puts in all the things that can't be filmed – like cars bursting into flames. They manage a team that puts these in using computer-generated images.



Subtitled

When the editing is complete, a subtitler writes out the dialogue, so it appears on the screen so people who can't hear can enjoy the film. Some translate the dialogue into other languages.



Distribution executive

The distribution executive does deals with the cinemas, TV companies and platforms like Netflix and Hulu. They say how long they can show the films for.



Programmer

Cinema and TV programmers select the films and decide the best time of the week or day to show them.



Marketing manager

The marketing manager lets people like you and me know that the film is coming out. They create billboards, write newsletters and put the message out on social media.

Produced by ScreenSkills in conjunction with Into Film and supported using public funding by Arts Council England.

Design by Dave Gray. iamdavegray.com
Based on an original concept by Ian Murphy and Allan Burrell. compositingcoach.com

For further information go to [screenskills.com](https://www.screenskills.com)



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ENGLAND



ScreenSkills (2026) *Who makes a film?*

DEVELOPING OUR NARRATIVE

In class, we had a discussion about the possible structure of our filmed content:

- 6-minute total length with 2-3 minute long scenes
- 3 Scenes

Initial ideas for Scenes

- Either dialogue or narration
1. To do with Mary's Inn. Mary ran an Inn with her husband. After the passing of her husband, Mary becomes a pirate. We could explore her building her newfound identity
 2. Stede is abandoned by Blackbeard. Stede Bonnet was abandoned by Blackbeard in 1718. Bonnet had joined Blackbeard after being injured and struggling as a pirate captain. The key betrayal happened near North Carolina after Blackbeard accepted a royal pardon from Governor Charles Eden. Blackbeard sent Bonnet ashore to secure pardons for the crew. While Bonnet was away, Blackbeard allegedly stole

valuables and supplies, took the best crew members and left some men stranded on a sandbank.

3. Anne narrating/ recounting her experiences as a female pirate and the people she came across – could go into detail about her upbringing as a boy and how this led her down the path of piracy.

Possible Scenes/Locations

- Pembrey Beach or Llansteffan – not very human tampered, minimal modern structures
- Hanging – can happen anywhere – town square, cliff side
- Inn – Marys Inn or a tavern
- Caves – to show smuggling
- Court room

DEVELOPING OUR NARRATIVE

By the end of the day on Tuesday, we had come up with a narrative for our trailer:

Narrated by Anne Bonny

- Drone off cliff - Anne on cliff - 'There is a time in history most haven't heard of..
- Anne's voice - "If he had fought like a man, he wouldn't have died like a dog. If he had fought like a woman, he would have survived"
- Cut to Mary in the inn in Nassau - getting dressed as a man, serves Teach and Stede plotting their next plunder (600 barrels of beef), putting on a pirate hat,
- Anne = "I first met Mary..."
- Match cut to Mary on/in a ship
- Anne = "The life of a man at sea is hard, the life of a woman is harder"
- Why did the women become pirates - fun, freedom, liberating
- Anne = "In the 1700s there were not many decisions a woman could make"
- Anne = "In this world of treachery, debauchery, how is it these women feel safer here amount this group of men, far from home"
- Mary = "I'd rather the threat of death than no life"
- Washing up flashback
- Cut scenes of pirate activity
- On the boat = Mary yelling = "if there's a man among you, you'll come up and fight like the man
- Cut to a new scene every time there's a gunshot
- J cut = someone slamming a drink down in the tavern/ governor slamming the gavel in the courtroom
- Courtroom = sentence, plead the belly?
- Hanging of Jack - stylised, show his feet and flowers dropping
- Wider shot showing Anne's pregnant belly, arm in arm with Mary - same quote as the beginning but told sadder
- Upward pan of flowers, Anne's belly then jack's feet

INITIAL SHOT LIST

We had also developed a rough shot list by the end of the day:

- Cliff drone - "A time in history..."
- Mid shot – Anne and Mary stood next to each other in a crowd (at the hanging)
- Mary at the inn – serving Stede and Teach, leave hat behind
- Mid shot - Mary stood in front of a mirror
- Close up of her face - Mary puts on the hat
- Match cut – Mary tilts her head down and when she lifts it back up again, we're in the interior of a ship (captain's quarters)
- Old life - Anne = "The life of a man at sea is hard, the life of a woman is harder"
- Cuts to their good life as pirates
- Jack = "Right ladies", close up on Anne and Mary looking at each other, into a gun fight
- Mary doing laundry - Mary = "I'd rather the threat of death than no life"
- Gunfight - Mary yelling = "if there's a man among

you, you'll come up and fight like the man, instead of gunshots, tankard and gavel slam, Jack captured

- Jack sentenced in court - "Guilty"
- Jack's hanging – pan up = flowers drop, Anne's belly, Jack's feet
- "if he had fought like a woman, he would have survived"

PITCHING TO STACEY JO

In our next scheduled session, we spoke to Stacey Jo about our idea for a trailer for a HETV about the golden age of Piracy. This was a good idea to get an outside perspective of our idea.

Her considerations:

- Set needs to be linked between the scenes somehow
- At least 2 locations so minimum 3
- Remember we need an entry way and a window

Timing:

- We have two weeks to build from the wb 20th and 27th April
- Monday 4th May get in day, Tuesday 5th to shoot on it in Y Llwyfan, hand over to year one. We have Weds 6th and Thursday 7th for location filming. That Friday we will be putting together presentation
- Week of the 11th for editing
- Presentation Production for screen 12th

- Presentation for Creative Industry 15th
- 16th Saturday exhibition

My concerns:

- Trailers have a lot of variation in locations and costume etc
- What if instead it was a teaser trailer or we did an exert of each scene – lean more on job roles and the process of building a scene that requires sound and script supervision for continuity
- The main focus of the module is putting together the set, not producing the filmed content whether that be a trailer or scene so we need to make sure this is at the heart of our process.

MOOD BOARDS FOR LOCATIONS AND CHARACTERS

Also in this session, as a class we developed some mood boards to help progress our visual research and references.

Mary, Sarah, Cam and I looked at locations, we split our key locations between us and each developed a mood board for the following settings: I looked at how we could build the atmosphere for the Gallows/cliff edge scene. Cam looked at pirate-ship interior influences, Mary looked at the court room scene and Sarah developed a mood board for the Inn.

Anne, Annie, Alaya and Ant looked at costume for each of our key pirates: Mary Read, Anne Bonny, Jack Rackham, Stede Bennet and Black Beard.

The following slides are My, Sarah, Cam and Mary's location mood boards.



Our narrator, Anne could be pictured as Poldark is here on a cliff's edge



Penbryn Beach and Barafundle Bay in South Wales which could represent Port Royal



Llansteffan Beach



Gibbet - Jack Rackum was displayed from one to warn other pirates



Port Royal, Jamaica



Anne and Mary may be in mourning clothes



Jamaican hibiscus bouquet



How Port Royal, Jamaica, is depicted in Pirates of the Carribean, 2003



Could incorporate some architecture into the landscape as long as it is of the time



Rackum's Bouquet could be made up of flowers native to Jamaica





SARAH'S INN MOOD BOARD

Digitens.org. (2016). *Inns* | Digitens. [online] Available at: <https://www.digitens.org/en/notices/inns.html> [Accessed 25 Mar. 2026].



The image below by the caricaturist Thomas Rowlandson (1787) presents a coaching inn, obviously a rural inn, which is much smaller



William Hogarth, 'A coach stopping in the courtyard of John Shaw's "Ram Inn" in Cirencester', Welcome Collection, 39246i, 1790s.



By his Excellency
WOODS ROGERS Esq.
 GOVERNOUR of New-Province, &c.
 A PROCLAMATION.

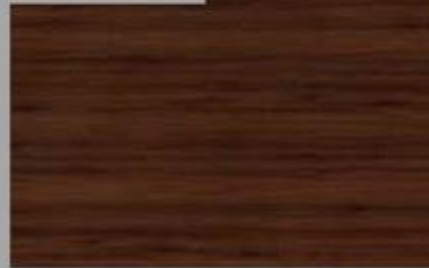
Whereas John, Rickum, George Featherstone, John
 Davis, Andrew Gibson, John Howill, Noah Ta-
 trick Esq. and two others, by Name Ann File
 and Mary, & Mary, did on the 22d of Au-
 gust last, together in one on board, take, haul
 and run away with out of this Road of Providence, a
 Certain Sloop call'd the William, Harthen, about 12
 Tons, mounted with 4 great Guns and 2 smaller ones, al-
 so Ammunition, Sails, Rigging, Anchor, Cables, and a
 Crew, served by and belonging to Capt. John Hain, and
 with the said Sloop did proceed to commit Robbery and
 Piracy upon the Boat and Effects of James Gohier Esq.
 on the South Side of 18th June, also upon Capt. Hain's
 Master of a Sloop riding at Burwell's in his Way
 from South Carolina to this Port.

Wherefore these are to Publish and make Known to
 all Persons whatsoever, that the said John Rick-
 um and his said Company are hereby proclaiming Pirates
 and Enemies to the Crown of Great-Brittain, and are
 to be so treated and Deem'd by all his Majesty's Subjects.

Given at Nassau, this 5th of
 September, 1720.
 Sign'd WOODS. ROGERS.



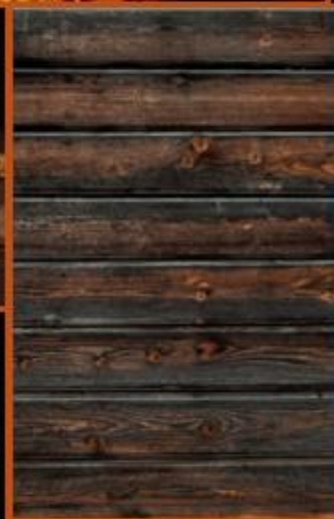
COURTROOM



Pirate Ship Mood Board



"They rob the Poor under the Cover of Law, and we plunder the Rich under the Protection of our own Courage"



"No, a merry life and a short one, shall be my motto"



"We acknowledge no country, having sold our own."



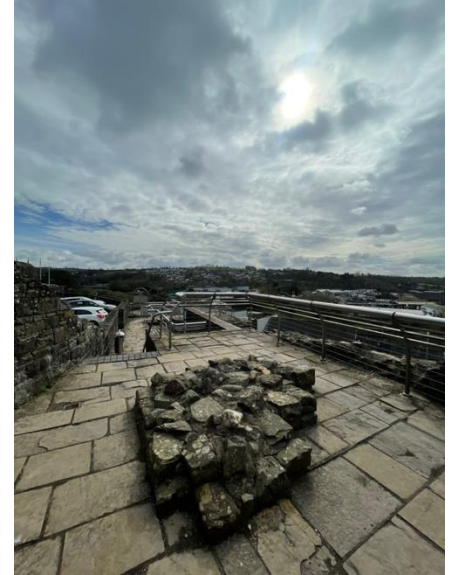
LOCATION RECCE

As part of our process, we visited the following places:

- **Carmarthen Castle** – Gallows, town square
- **Cofio Lounge** – Courtroom
- **Llansteffan Castle** – Jail, beach scenes

Firstly, we visited Carmarthen Castle as this was a great option for a gallows which they have, and we can use the castle walls as a faux 18th century town square for some scenes that take place in a 'Port Royal' Esque setting.

Some things I noted about the location, although very useful due its actual gallows, is the modern structures that will need to be covered or kept out of frame, like the metal hand-rails, metal statues of medieval silhouettes and signage. The other main consideration is that we will need permission as this is a public space. Not only will we need filming permission but potentially the permission to close part of the Castle to public access. For this, Mary will need to contact the council to see if they are able to give us access (and for free if possible).

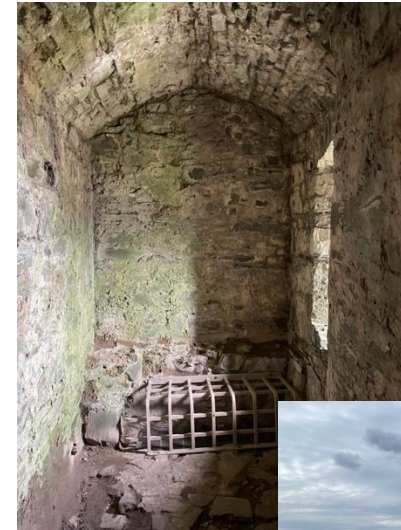


LOCATION RECCE

Later that day, we headed to Llansteffan Beach to look at the beach, castle and walk along the public footway that follows the cliff. I had already visited a few times for walks, but it was a good idea to view it again through the eyes of a director, considering what shots we could use/not use – like where there was visible modern architecture and vehicles where the castle over looks Ferry side.

I was also able to visualise how we could shoot the cliff side shots safely of Anne looking out, by cheating the angle to offer a great view of the beach but from a safe point far from the cliff's edge. There were a few viewpoints along the public footpath and at the top of the castle that were good options.

We thought that one of the turrets would make a great jail cell – it offered natural lighting but was a cramped closed space.



JOB ROLES

After the location recce, in more detail, Dave broke down the independent responsibilities of each role – not necessarily industry standard but for the purpose of the module:

Production Designer **Cam**

- Overall aesthetic – mood board, colour palette, building mood and tone
- Model make
- Storyboard
- Costume (rental)
- (with Art Director) CAD/Build/Paint

Art Director **Alice and Annie**

- Planning build, what happens and when – make calendar, to do lists
- Chasing info from prod designer and liaise with other departments
- Assist with CAD drawings
- Build/Paint Props
- Fit up plan
- Mark out
- Coordinate get ins for studio

- On location – help with set dressing, assist with costume
- Looking at making plugs to hide fire exit signs etc
- Budget
- Orders
- Choose between Inn or interior of ship for heading up
- General assisting of other departments

Set Builder/ Scenic Artist **Anne**

- Stock take
- Orders
- Help with structuring fit up/get ins
- Construction
- Painting & finishing

Set Dress/ Props **Ant, Alaya, Sarah**

- Source props and materials
- Buy/make props
- Considerations around firearms and weapons
- Make props list
- Dressing List

JOB ROLES

Locations Manager **Mary**

- Leads location scouts
- Liaises with location owners to gain access/ get permissions
- Creates Risk Assessments
- Weather, time of day considerations

Lighting **Mary**

- Creates lighting designs that coincide with locations ahead of the shoot
- Creates lighting plan for Y Llwyfan

STUDIO ROLES

Camera Operator **Anne**

- Possibly with Lloyd, operating the camera
- Setting up shots, working with Director to make sure they capture the storyboard and shared vision

Boom Operator/ Sound **Sarah/Shared**

- Monitors sound levels

Director/ Editor **Alice**

- Casting – who is fictional/ who is real, a profile for what I am looking for (call out)
- Build a relationship with cast
- Help edit

First A.D. **Annie**

- Scheduling
- Keeping everyone in check and to schedule during the shoot

Lighting **Mary**

Script Supervisor/ Editor **Ant**

- Looking after continuity
- Making edit notes

Standby Art Director **Cam**

- Assisting with dressing

Standby Props/ Editing **Alaya**

- Supervising the props, making sure they are in the correct place and reset for each take

A GENERAL HISTORY OF PIRATES

Out of scheduled class time, I read 'A General History of Pirates' by Captain Charles Johnson, not only did I want to further my historical research, I also wanted to make sure I had a full understanding of the characters we are portraying so I could direct our performers to the best of my ability.

My key takeaways

- 'A General History of the Pyrates' was published in 1724 in London during the tail end of the Golden Age of Piracy
 - The full title was originally 'A General History of the Robberies and Murders of the Most Notorious Pyrates'
 - It became hugely influential and basically shaped the modern image of pirates
 - It includes stories about Blackbeard, Anne Bonny, Mary Read, Bartholomew Roberts, Charles Vane, Stede Bonnet etc.
 - A lot of what people imagine about pirates today comes from this book:
 - pirate codes
 - black flags/Jolly Roger imagery
 - rebellious anti-authority pirate culture
 - The author name given is Captain Charles Johnson but historians almost certainly think this was a pseudonym
 - Nobody has ever proved a real Captain Charles Johnson existed
 - For a long time, people thought the real author was Daniel Defoe (author of Robinson Crusoe)
 - More recent historians think Captain Johnson is Nathaniel Mist, a journalist/publisher connected to maritime news and politics
 - Could also have been written collaboratively or edited by multiple people
 - The book was most likely put together from court records, newspaper reports, sailors' stories, government/Admiralty material and rumours
 - The author understood seafaring life and pirate practices in detail
 - Historians think the dramatic speeches and conversations are mostly invented
 - Some characters/stories may be partly or completely fictional
 - Biggest example = Captain Misson and the pirate colony 'Libertalia,' which most historians think never existed
 - Even if inaccurate in places, it is still one of the most important sources on the history of pirates because many pirates are barely documented elsewhere
 - The book heavily influenced later pirate fiction and pop culture:
 - Robert Louis Stevenson's Treasure Island
 - J. M. Barrie's Captain Hook
 - modern pirate stereotypes in films/games/books
- The book is not fully reliable as a historical source, but it is important because it shaped how pirates are imagined today. Historians use it carefully, comparing it against court records and other evidence, because some parts are accurate while others are probably invented or exaggerated.

VISUAL REFERENCES

Black Sails

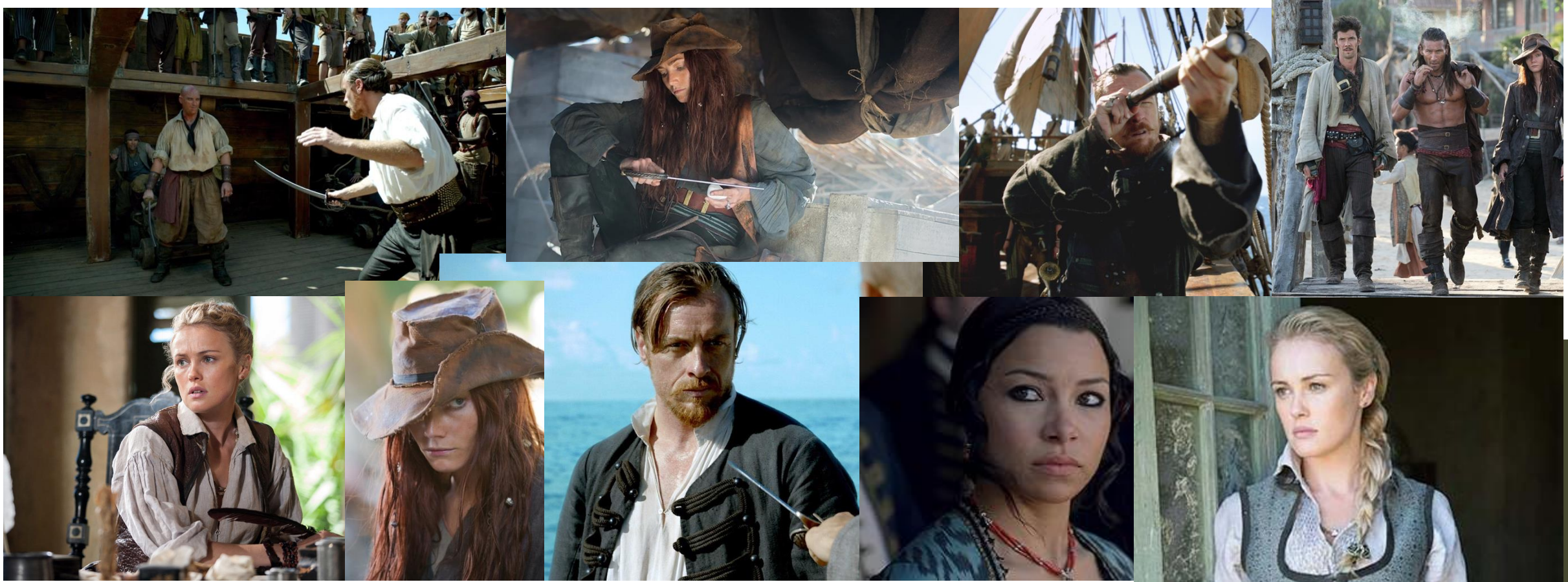
- For some visual references I watched the first season of Black Sails (2014)
- Black Sails is a historical pirate drama created by Jonathan E. Steinberg and Robert Levine for the TV network Starz. The series aired between 2014 and 2017 over four seasons.
- The show acts as a prequel to Treasure Island and follows Captain Flint, Long John Silver, and other pirates during the Golden Age of Piracy in the early 1700s. It combines fictional characters with real historical pirates such as Anne Bonny, Blackbeard, and Charles Vane.
- Alan Williams helped shape the visual style of the series through detailed set design and art direction. The interiors of taverns, ships, and forts were designed to feel realistic and lived-in, using distressed textures, aged wood, and practical lighting to create an immersive atmosphere.
- The show is often praised for its strong production design

and attention to historical detail. While the storyline itself is fictionalised for drama, many aspects of pirate life, ship design, costumes, and the setting of Nassau were inspired by real history rather than exaggerated 'Hollywood pirate' stereotypes.

- Large-scale sets and full pirate ships were specially built for the production in Cape Town, which contributed to the realistic look of the series.
- The creators decided to end the story after four seasons, allowing the show to conclude properly rather than being left unfinished.
- Today, Black Sails is considered one of the most visually impressive and historically grounded pirate television series, especially in terms of its set design and atmosphere.

VISUAL REFERENCES

Stills from Black Sails (2014) Starz Productions



VISUAL REFERENCES

Jamaica Inn

- A British drama series produced by the BBC and first aired in 2014. It was adapted from the gothic novel Jamaica Inn written by Daphne du Maurier.
- The series is set in early 19th-century Cornwall and follows Mary Yellan, a young woman who moves to Jamaica Inn after her mother dies. She soon discovers the inn is connected to smuggling, crime, and violence along the Cornish coast.
- Visually, the show focused heavily on creating a dark and atmospheric mood. The interiors were designed with low candlelight, smoke, and worn surfaces to reflect the harsh environment of the period.
- The production design aimed to feel historically believable rather than stylised. Costumes, props, and set dressing reflected rural working-class life in Cornwall during the 1820s
- Much of the filming took place on location in Cornwall,

which added to the realism of the landscapes and coastal scenes. The real Jamaica Inn also inspired the setting of the story.

- Although the series received praise for its cinematography and atmosphere, it became widely discussed because viewers struggled to understand parts of the dialogue due to the sound mixing and accents.
- The show was created as a three-part mini-series, so it was not cancelled, but intentionally written as a complete adaptation of the novel.



Jamaica Inn stills, I thought these made great references for colour specifically costume

VISUAL REFERENCES

Pirates of the Caribbean films

Pirates of the Caribbean: The Curse of the Black Pearl (2003),
Pirates of the Caribbean: Dead Man's Chest (2006) & Pirates of the Caribbean: At World's End (2007), Directed by Gore Verbinski

- Pirates of the Caribbean: The Curse of the Black Pearl was the first film in the Pirates of the Caribbean franchise, produced by Walt Disney Pictures and released in 2003. The screenplay was written by Ted Elliott and Terry Rossio, with later films also involving other writers such as Jeff Nathanson.
- The films were inspired by the original Pirates of the Caribbean ride at Disney parks. The writers also drew inspiration from classic pirate films, pirate mythology, and historical accounts of piracy in the Caribbean during the 17th and 18th centuries.
- Most of the films are set in the Caribbean during the Golden Age of Piracy, mainly in the early to mid-1700s. The stories follow Captain Jack Sparrow, Will Turner, and Elizabeth Swann through fictional adventures involving cursed treasure, ghost ships, and rival pirate crews.
- Rick Heinrichs was the production designer for The Curse of the Black Pearl. Later films used different production designers, including John Myhre and Nigel Phelps, meaning the exact creative crew changed across the series. However, the films kept a similar visual style and atmosphere throughout.
- The production design mixed historical realism with fantasy elements. Sets often included distressed timber, aged sails, practical props, candle lighting, and detailed ship interiors to create believable pirate environments while still feeling cinematic and adventurous.
- A large amount of filming took place on location, especially across Caribbean islands such as Saint Vincent and the Grenadines, Dominica, Bahamas, and Hawaii. Beaches, jungles, coastlines, and ports were often filmed practically to give the films a natural and immersive look.
- Despite this, many interiors and large ship sequences were also filmed on sound stages and controlled water tanks, mainly at Walt Disney Studios and other studio facilities. Sound stages allowed the crew to control lighting, weather, special effects, and complex action scenes more easily.
- Real ships and large-scale ship sets were built for filming, including partial ships mounted on rigs or surrounded by blue screen effects. This combination of practical sets, real locations, and studio filming helped create the large cinematic scale the franchise became known for.
- The franchise became one of Disney's most successful film series and is particularly recognised for its production design, costume design, visual effects, and worldbuilding.

VISUAL REFERENCES

Pirates of the Caribbean stills (2003-2007)



1ST STORYBOARD DRAFT

In a team, Alaya (our Storyboard Artist), Ant (Editor and Script Supervisor), Cam (Production Designer) and myself (Director and AD) sat down to create a first draft of the Storyboard. In my mind this was a top priority as over the Easter break, Cam will begin designing the Inn and Pirate Ship set, and I felt it would be useful for them to have a rough idea of our desired framing. This helps Cam know what parts of the Inn/Ship will be captured and therefore needs to be designed, constructed and dressed. We completed this task with thumbnails illustrated by Alaya that we were able to edit and rearrange by cutting them out and moving them physically. This was a great way to see where we needed more shots to build the narrative for our trailer. Despite it being heavily stylised (through the use of music and transitions etc.) and not in chronological order, we still needed there to be a clear story and structure for the viewer to follow so they understand the key characters and what's at stake for them.



1st Draft of the Storyboard

Alaya's notes of shot types and descriptions

- 1- Cliff drone shot
- 2- Dramatic shot view, wind in hair
- 3- Crowd at gallowes, (no feet)
- 4- Upper body shot (no pregnant reveal)
- 5- Mary working on the Tavern
- 6- Skele + BB at bar, back to us
- 7-
- 8- They left hat, empty upstair
- 9- Mary reaches for hat seen in cup reframed
- 10- Mary contemplates putting on hat
- 11- Hat on, Tavern } match cut
- 12- Hat on, look up, Ship
- 13- Poor Anne is there
- 14- Look to ship interior, show off design
- 15- Woman life, laundry on grass
- 16- Chaotic fight ship scene
- 17- Mary among you, shout down
- 18- Bang! Gavel
- 19- Prisoned, pregnant reveal
- 20- Shoes hanging
- 21- Zoom out down to crowd
- 22- Back of Anne + Mary, flowers drop

REFINED STORYBOARD

Using the drafted version, Alaya created a refined storyboard over the Easter break:

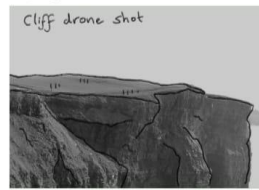
Our process pre-Easter consisted of:

- Making a first draft storyboard to help guide Cam and Sarah with the design process – this way they are aware of the framing we intend to use and can cater the set as well as advice us on other options.
- Making a casting call document to be sent out to actors over the break
- Making a rough schedule with class and filming dates
- Mary began drafting emails for locations

300 Barells of Beef

Storyboard by Alaya Kav

★ = I think theres good opportunity for B-Roll
(show off set, Prop, costume, give additional story etc)



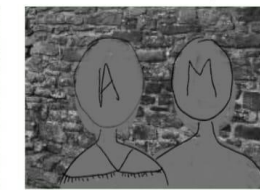
Cliff drone shot
Open scenic drone shot
sourced online
"if he didnt want to die like a dog"



Dramatic character establishing shot
Hair in the Wind
Anne (Woman)



A crowd at the gallows
"He shouldve fought like a man"



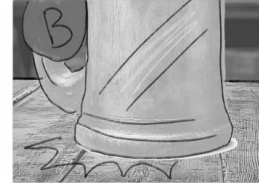
Anne and Mary (women)
watching.
we see main characters faces



Marys past working in bar (women)
★



Stede + Blackbeard at bar
have dialogue about
benefits of piracy. Money
freedom adventure etc



Cup slam to next
shot
mirrors later guns.



Blackbeard left his hat.
Mary picks it up as if to
give it to him



In reflection of cup
see Marys dilemma between
the Inn and adventure
-symbolic shot.



Mary begins to put on
the hat, hesitantly



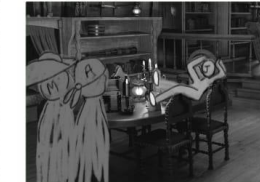
Hat obscures face
and camera



Match cut transition.
open seas. Mary confident
nolonger dressed as a
woman but a pirate



Zoom out or pan
Anne is also there



Together they enter
Ship interior. Jack is there
Jack looks lazied.



Use this scene to
showcase the set build
B-Roll, Angles etc
★



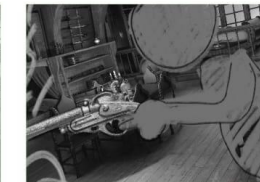
"Life as a pirate is
hard"



"Life as a woman is
harder"
★



We now cut to chaos.
A fight. Smoke gunshots.
★



"If there are men among ye
ye'll fight like the men
ye are to be"



= Bang = gavel replaces
gunshot. Courtroom.
★



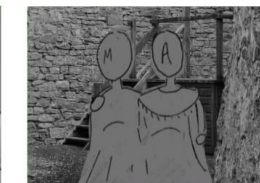
Mary and Anne are
Prisoners. Slightly giving
up their pirate look.
Pregnancy reveal



Crowd at gallows
Familiar shoes



Zoom out



Mary and Anne are
there comforting eachother
"If he had fought like a woman"



Flowers drop onto gallows
floor. The shot lingers
"He wouldve survived"

INITIAL SCHEDULE

As part of the initial preparation on this project, Annie formatted a schedule. So far, we have just class dates/timings. The production elements of the schedule will be refined after the break with soft deadlines implemented for the model, orders, build and painting to be completed.

Monday 23rd	Tuesday 24th	Wednesday 25th	Thursday 26th	Friday 27th	Saturday 28th	Sunday 29th
Production for Screen 10-5	Production for Screen 10-5	Production for Screen 10-1	Production for Screen 10-5	Creative Industry 10-4		
				<i>Blaze of Glory! WNO Trip</i>		
Monday 30th	Tuesday 31st	Wednesday 1st	Thursday 2nd	Friday 3rd	Saturday 4th	Sunday 5th
Easter Break						
Monday 6th	Tuesday 7th	Wednesday 8th	Thursday 9th	Friday 10th	Saturday 11th	Sunday 12th
Monday 13th	Tuesday 14th	Wednesday 15th	Thursday 16th	Friday 17th	Saturday 18th	Sunday 19th
Monday 20th	Tuesday 21st	Wednesday 22nd	Thursday 23rd	Friday 24th	Saturday 25th	Sunday 26th
Production for Screen 10-5	Production for Screen 10-5		Production for Screen 10-5	Creative Industry 10-4		
Design/ Drawing/ Ordering Week						
Monday 27th	Tuesday 28th	Wednesday 29th	Thursday 30th	Friday 1st	Saturday 2nd	Sunday 3rd
Production for Screen 10-5	Production for Screen 10-5	Production for Screen 10-1	Production for Screen 10-1	Creative Industry 10-1		
Build/ painting week						
Monday 4th	Tuesday 5th	Wednesday 6th	Thursday 7th	Friday 8th	Saturday 9th	Sunday 10th
Production for Screen 10-5	Production for Screen 10-5	Production for Screen 10-1	Production for Screen 10-5	Creative Industry 10-1		
Get In, work on set (dressing, final	Work on set, hand over to Year 1 or	On location filming	On location filming	<i>Masquerade Summer Ball</i>		
Monday 11th	Tuesday 12th	Wednesday 13th	Thursday 14th	Friday 15th	Saturday 16th	Sunday 17th
Editing week	Production for Screen 10-4	Creative Industry 10-1	Creative Industry 10-1	Creative Industry 10-1	Creative Industry 10-9	
<i>Exhibition get-in</i>	<i>Production for Screen Presentations</i>			<i>Production for Screen PWB Deadline</i>	<i>Exhibition</i>	
				<i>Creative Industry Presentations</i>		

Production for Screen

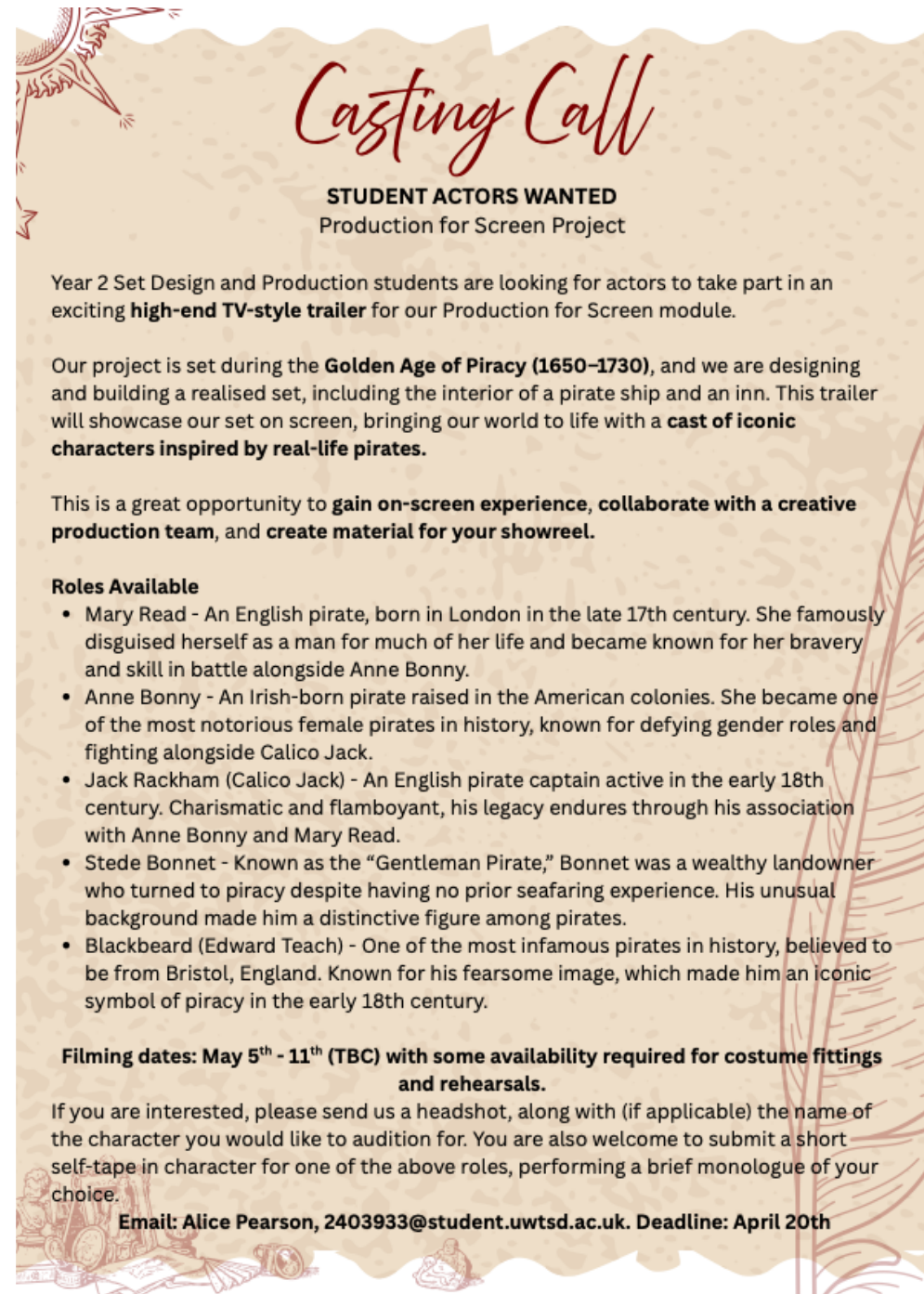
Creative Industry

Easter Holidays

CASTING CALL

As part of our Easter break preparation, I put together a casting call for Andrew Fillis, University of Wales Trinity acting coach, to share with all three acting year groups. This was to give the acting students the Easter break to submit their interest and a self-tape if they wished to.

I created the casting call in Canva then shared with our group chat to check for their approval before sending to Andrew.



Casting Call

STUDENT ACTORS WANTED
Production for Screen Project

Year 2 Set Design and Production students are looking for actors to take part in an exciting **high-end TV-style trailer** for our Production for Screen module.

Our project is set during the **Golden Age of Piracy (1650-1730)**, and we are designing and building a realised set, including the interior of a pirate ship and an inn. This trailer will showcase our set on screen, bringing our world to life with a **cast of iconic characters inspired by real-life pirates**.

This is a great opportunity to **gain on-screen experience, collaborate with a creative production team, and create material for your showreel**.

Roles Available

- Mary Read - An English pirate, born in London in the late 17th century. She famously disguised herself as a man for much of her life and became known for her bravery and skill in battle alongside Anne Bonny.
- Anne Bonny - An Irish-born pirate raised in the American colonies. She became one of the most notorious female pirates in history, known for defying gender roles and fighting alongside Calico Jack.
- Jack Rackham (Calico Jack) - An English pirate captain active in the early 18th century. Charismatic and flamboyant, his legacy endures through his association with Anne Bonny and Mary Read.
- Stede Bonnet - Known as the "Gentleman Pirate," Bonnet was a wealthy landowner who turned to piracy despite having no prior seafaring experience. His unusual background made him a distinctive figure among pirates.
- Blackbeard (Edward Teach) - One of the most infamous pirates in history, believed to be from Bristol, England. Known for his fearsome image, which made him an iconic symbol of piracy in the early 18th century.

Filming dates: May 5th - 11th (TBC) with some availability required for costume fittings and rehearsals.

If you are interested, please send us a headshot, along with (if applicable) the name of the character you would like to audition for. You are also welcome to submit a short self-tape in character for one of the above roles, performing a brief monologue of your choice.

Email: Alice Pearson, 2403933@student.uwtsd.ac.uk. Deadline: April 20th

CASTING CALL

After the email went out to the student actors, I began collating correspondence into a spreadsheet as shown below with actors names, their email, preferred role and a headshot.

'600 Barrels of Beef' Casting

Name	Email	Role they are interested in	Headshot
Carys Gower	2403625@student.uwtsd.ac.uk	Mary Read	
Trystan Hughes	2400819@student.uwtsd.ac.uk	Stede Bonnet	
Hannah Green	2406385@student.uwtsd.ac.uk	Mary Read	
Maarc Rollins	2404601@student.uwtsd.ac.uk	Jack Rackham (Calico Jack)	

Roles available	Description
Mary Read	An English pirate, born in London in the late 17th century. She famously disguised herself as a man for much of her life and became known for her bravery and skill in battle alongside Anne Bonny.
Anne Bonny	An Irish-born pirate raised in the American colonies. She became one of the most notorious female pirates in history, known for defying gender roles and fighting alongside Calico Jack.
Jack Rackham (Calico Jack)	An English pirate captain active in the early 18th century. Charismatic and flamboyant, his legacy endures through his association with Anne Bonny and Mary Read.
Stede Bonnet	Known as the 'Gentleman Pirate,' Bonnet was a wealthy landowner who turned to piracy despite having no prior seafaring experience. His unusual background made him a distinctive figure among pirates
Edward Teach (Black Beard)	One of the most infamous pirates in history, believed to be from Bristol, England. Known for his fearsome image, which made him an iconic symbol of piracy in the early 18th century.

COSTUME SOURCING

Also over the Easter break, I did some research into Costume Houses to get a rough quote for costume costs. I made the following document as a guide for what we were looking for with a script for my phone calls

Costume Sourcing

Notes

- From brief meeting with Dave - costume will take up roughly a third of our £1500 budget (£500)
- Best case scenario - minimum amount of costume we need is 5 for our main pirates: Mary Read, Anne Bonny, Jack Rackham, Stede Bonnet, Black Beard. Then for crowd costume we can source from own wardrobes or Uni costume store
- The 'warmer' we can make our environment seem the less layers we'll need for costume
- Over Easter: collate some rough estimates for costs, make enquires with Bristol, NT and any more relevant rental houses

Possible sources

Free:

- Our own clothes (cannot be altered/dirtied down)
- UWTSO Costume Store (can be altered, check with Stacey Jo)

Items we source from home/family/friends/uni store could include...

- Neutral relaxed button-up shirts in large sizes (shows that they could have been stolen or stretched from years of wear)
- Neckties/scarves
- Loose linen trousers
- Tricorn hat
- Large ribbon - can be used decoratively in hair or to tie around waist

Local second-hand buying (Can be altered and dirtied down):

- Mark Rogers (CYO are clearing out costume store, we've asked them to look out for anything useful to us in terms of prop and costume)
- Facebook Marketplace, eBay, Vinted

Rental houses (Any alterations must be done by them unless stated otherwise, no dirtying down, must be returned in condition they were received in):

- Bristol Costume Services: <http://bristolcostumeservices.com/>
- National Theatre: <https://www.nationaltheatre.org.uk/your-visit/costume-and-props-hire/>
- Gladrags Costume Hire: <https://www.gladragscostumes.org.uk/>
- Marigold Costumes Cardiff: <https://www.marigoldcostumes.co.uk/>

Enquiry Script

Note: Ask for a quote for 5 complete costumes first, if this is too high, ask instead for 3 standard outfits that we can customise to fit different characters or use the following list of the minimum amount of costume we could hire. If costs are still too high for multiple items inc. Shipping, we could hire just a couple of era-specific items from the list below i.e. a jacket or hat and source the rest of the costume elsewhere.

Possible minimum costume pieces:

Key items we'd like:

- **2x tricorn hats** - One can be for Blackbeard (well-worn/weathered) and the other can be for Mary Read or Calico Jack, we can redress this with a feather and ribbon for Jack - could be difficult for ship fighting scenes where Mary and Jack appear together but could cleverly work around this for instance, Jack loses his hat early on in the brawl
- **1x 1720s sailors canvas hat** - for Anne
- **3x Linen collarless shirt** - Rackham's calico shirt can probably be sourced for cheaper (already owned)
- **1x White ruffled 18th century shirt** - for Stede Bonnet
- **3x leather style lace up boots** - for Anne, Mary and Black Beard
- **2x 18th century buckle shoes** - For Stede Bonnet and Jack Rackham
- **1x pairs of breeches and stockings** - for Stede Bonnet
- **3x pairs of billowy linen trousers** - for Anne, Mary and Black beard (Jack Rackham's can be sourced)
- **2x 18th century Men's frocks** - to be for Stede Bonnet and could be Black beards that he stole, or belong to Calico Jack
- **2x Pirate style long button up justaucorps (joust-a-cor)** - for Mary and Anne or Black beard
- **1x Early 1700s, ankle length skirt** - worn by Mary, young adult working-class woman who runs a tavern left by her late husband (I think Anne's skirt can be found in the costume store as I am sure I have seen simple long, thin skirts in store)
- **2x Shawl or wool-style cape (could be kerchiefs)** - for Anne and Mary in the gallows scenes
- **18th century apron (tavern worker style)** for Mary

'Hi, my name is and I'm a student studying theatre design at the University of Wales trinity St. David. I wanted to make a cost enquiry as part of my research for an upcoming student production project. I am looking to costume 5 pirate characters who are in accurate late 1600s/early 1700s clothing.

I don't have the specifics yet on sizes but was looking for a rough estimate on the cost of renting 5 full costumes for the period of one week' or 'I don't have the specifics yet on sizes but was looking for a rough estimate on the costs, do you have a catalogue I can look at?'

If needed 'If it would be useful, I could send an email with visual references and the key items we are looking to borrow for a more accurate quote'

- Historically accurate design, production set in golden age of piracy - 1650s to the 1730s
- Rough rental time frame - Monday 4th May to Monday 11th May (weeks rental, if affordable could have the costume ahead of filming week for fittings, from the 27th of April)
- Check if they offer educational discounts

COSTUME SOURCING

Notes from call enquires made 10/04/26

Bristol Costume Services

- £55 + VAT per costume for a week, they don't charge for fitting so could have it the week before at no added cost to check the items we borrow fit
- They do offer costs per items separately i.e. just shoes or a coat
- Process with Bristol Costume Services includes making an appt to come and select items in person, if not possible to go in person, you email with full measurements, full details of what you want with the time and dates you want it, being as specific as possible – this process takes slightly longer as they need to arrange finding the items for you and offering up a selection.

National Theatre, London

- They have a stock of costume from 18th century time period, made from period accurate patterns
- Fastenings or fabric may not be completely accurate – these are costumes made for productions where it may have not been a requirement for full time period accuracy (or the budget may not have allowed for it, or alterations and mending may have been made without period accurate material to hand)
- They have swords, belts with holsters and other pirate accessories like boots, swords
- Minimum is 1 week hiring period
- Self-service (you collect costume yourself and arrange fittings, return etc)
- Full costume in that time-period is £100-150 + VAT for full costume including shoes and accessories
- Underpinnings are a separate cost
- They offer 10% student discount
- Week before they have plenty of availability, I can come in to see what they have in stock
- Need lecturer to email to verify it is for a student production
- They can send full terms and conditions along with prices in an email if you ask for one, remember to mention I am a student

Marigold Costume, Cardiff (weren't open Friday so I wrote an email)

- They have Stall 41 at Cardiff Indoor Flea Market where you can buy ex-hire costumes.

Email sent:

Good morning,

My name is Alice, and I'm a student studying Set Design and Production at the University of Wales Trinity St. David. I'm getting in touch to enquire about costume rental as part of my research for an upcoming student production.

I'm looking to costume five pirate characters in historically accurate late 1600s to early 1700s clothing. While I don't yet have specific sizing details, I was hoping to get a rough estimate for hiring five full costumes for one week.

Could you let me know if you offer services to higher education students, and if so, what your weekly rate is per full costume?

I'd also like to ask whether you offer individual items for hire, such as an 18th-century long button-up coat or accessories like a pistol belt.

Thank you very much for your time.

*Kind regards,
Alice*

*Alice Pearson
2403933@student.uwtsd.ac.uk*

COSTUME SOURCING

Cam's Colour palette and mood boards for reference



GROUP MEETING – 20/04/26

At our first regroup after the Easter break, we viewed Cams model and they presented their drawings to Dave.

- The model will be built as traditional flats on decks and braced backward (like a reverse brace so it leans outward)
- Tavern doesn't need to be on steel decks – it doesn't need to be off the ground
- Need to figure out how to get steel deck from Halliwell to Y Llwyfan
- We can buy from eBay, Facebook marketplace (if its free we can get it – will most likely be needed to collect)
- It doesn't need to be Carmarthen, you can go further if need be, we can rent a van for a day or two.
- Also sourcing wise – we can repurpose sets and props in Parry.
- Builders looking at how they are being built – window will be focal point
- Start the sourcing, buying
- Cam will refine model with Sarah
- Mary finalise locations
- Props and builders looking at sourcing
- CAD drawings can be developed



Cam's initial model of the pirate ship interior



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Next, we had a script read though. The script was put together by Ant, so we could use this to help refine our visual elements of the film and decide what set will be seen on camera and what we could cut back on.

Then, we split up our work-load to divide and conquer. Cam and Sarah stayed in NI to work on their models, Anne, Annie and Mary went to the costume store to see what we had available and Alaya, Ant and I headed to Parry to put aside some set pieces we could repurpose for our set.

Those of us not working on the models then headed to the Props store to once more to photograph and collate anything that could be useful. Using the furniture and set we put aside, Annie formatted a source list so we could keep track of what we had borrowed so far.

To the right is Ant's script.

600 Barrels of Beef

Opening shot of drone footage of the seafront. Voiceover from Anne Bonny.

Anne There is a time in history most haven't heard of, a golden age of battle, glory and freedom, -

(Establishing character shot of Anne from the rear, looking out at the seafront from atop a cliff.)

- led by those of us willing to give, or take, anything for it.

Cut to establishing shot of a crowd, all facing away from camera towards the gallows.

Anne (offscreen) If he had fought like a man, -

(We see Anne and Mary Reed at the gallows together, facing the camera)

- he wouldn't have died like a dog.

Cut to Mary at the inn, behind the bar cleaning a glass. Stede Bonnet and Blackbeard enter the frame, walking across the shot and out of frame again.

Cut to Stede and Blackbeard now sat at the bar in conversation.

Blackbeard And then, I stole 600 barrels of beef!

Stede How many barrels of beef?

Cut to close up of the bar worksurface where a tankard is slammed onto it. Camera holds on the position of the tankard, Stede and Blackbeard leave a small pile of coins and one pirate hat next to the tankard. In the reflection of the tankard, we see Mary pick up the hat.

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Cut to a close up of Mary putting on the hat, obscuring her face, which match cut transitions into her now in full pirate attire in a new location; the seafront.

Zoom out, pans slightly to the right to reveal Anne standing next to her, also in pirate attire.

Cut to ship interior, we see Jack Rackham lounging in his chair talking (unheard), Anne and Mary enter from left of frame.

Anne (voiceover) The life of man at sea is hard... -

Cut to outdoors, Anne is on the floor doing laundry in a washtub.

Anne (voiceover cntd) Life as a woman is harder.

Pirate action B-roll

Anne (cntd) I've been asked, In this life of treachery, debauchery, how is it that a woman could feel safe here amongst this group of savage men, so far from home?

Because I'd rather the threat of death than no life

Cut to ship interior from the perspective of underneath the floor hatch looking upwards, Mary and Anne are fighting alongside each other.

Mary If there's a man among ye, you'll come up and fight like a man!

She shoots downwards towards the camera which transitions into the banging of a judge's gavel. Mary and Anne are sat in a prison nursing their stomachs, slightly giving up their pirate look.

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Cut back to the crowd gathered at the gallows, this time we see the hanged man's shoes, they are Jack's shoes. We also see Anne and Mary as they appeared in the beginning only this time we see that they are pregnant.

Anne If he had fought like a man, he wouldn't have died like a dog.

Cut to a close up of the gallows' platform.

Mary If he had fought like a woman -

A bouquet of flowers is dropped onto the platform

Mary (cntd) he would have survived.

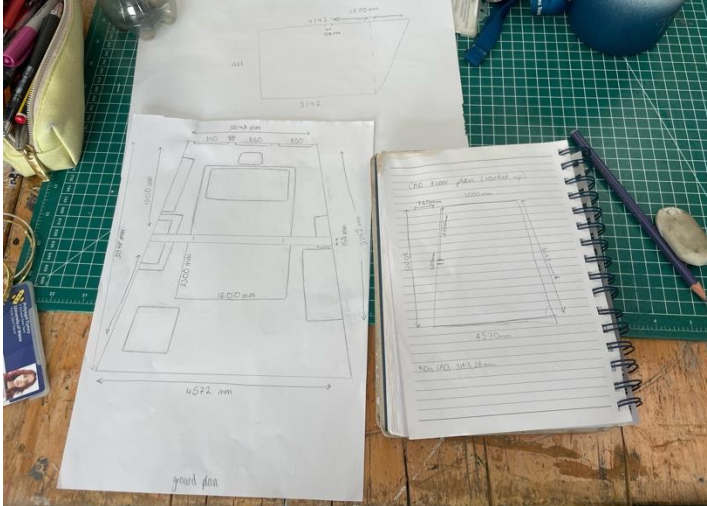
Next, we had a meeting with Stacey Jo about the schedule across the departments year groups

- We have Mae, Dave, Stacey Jo and Rox over the 3 year groups assisting us
- Week 1 and 2 - fairly straight forward
- From weds morning session, year 1 are finished in the workshop then it will be available for year 2 and 3
- Week 3 – We have year 3 rig, tech, fit up, plotting, we are getting in, location filming and beginning the edit. Year 1 is final tech and dress for their show (using our set)
- Week 4 - Then its prod weekend with year 3 then the following week for us is presentations, exhibition get its and running
- Monday 18th get out (last day of term)

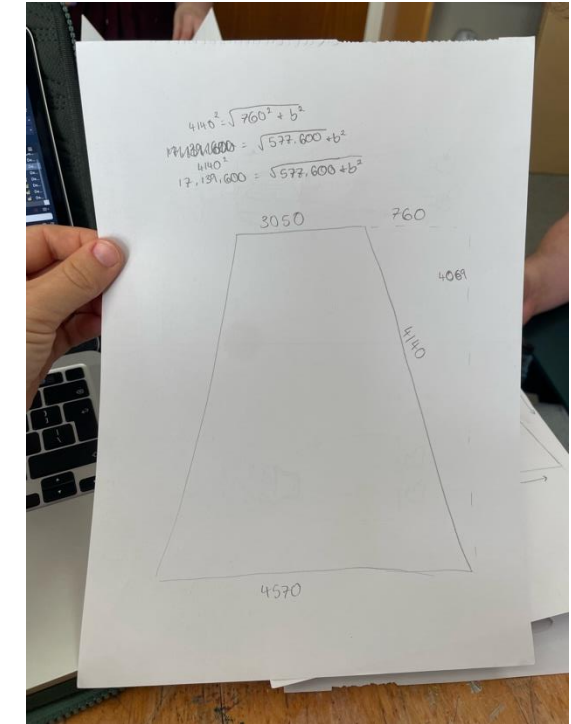
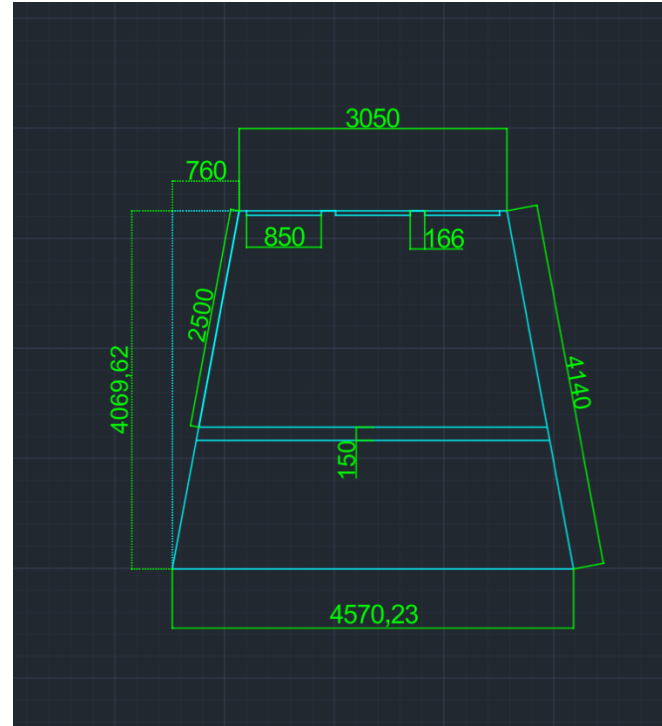
The three-year overview timetable will be made public

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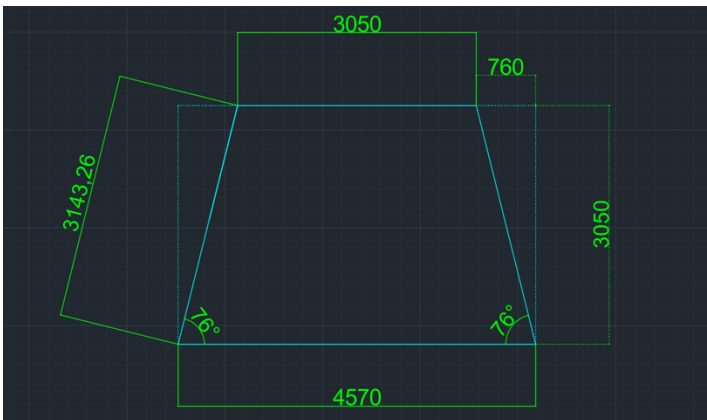
In the afternoon, I began with the CAD drawing using Cam's sketches...



Cams drawings (not in scale) (top left, bottom left) and my notebook (right) with my sketch and dimensions with some altered to be rounded up/down



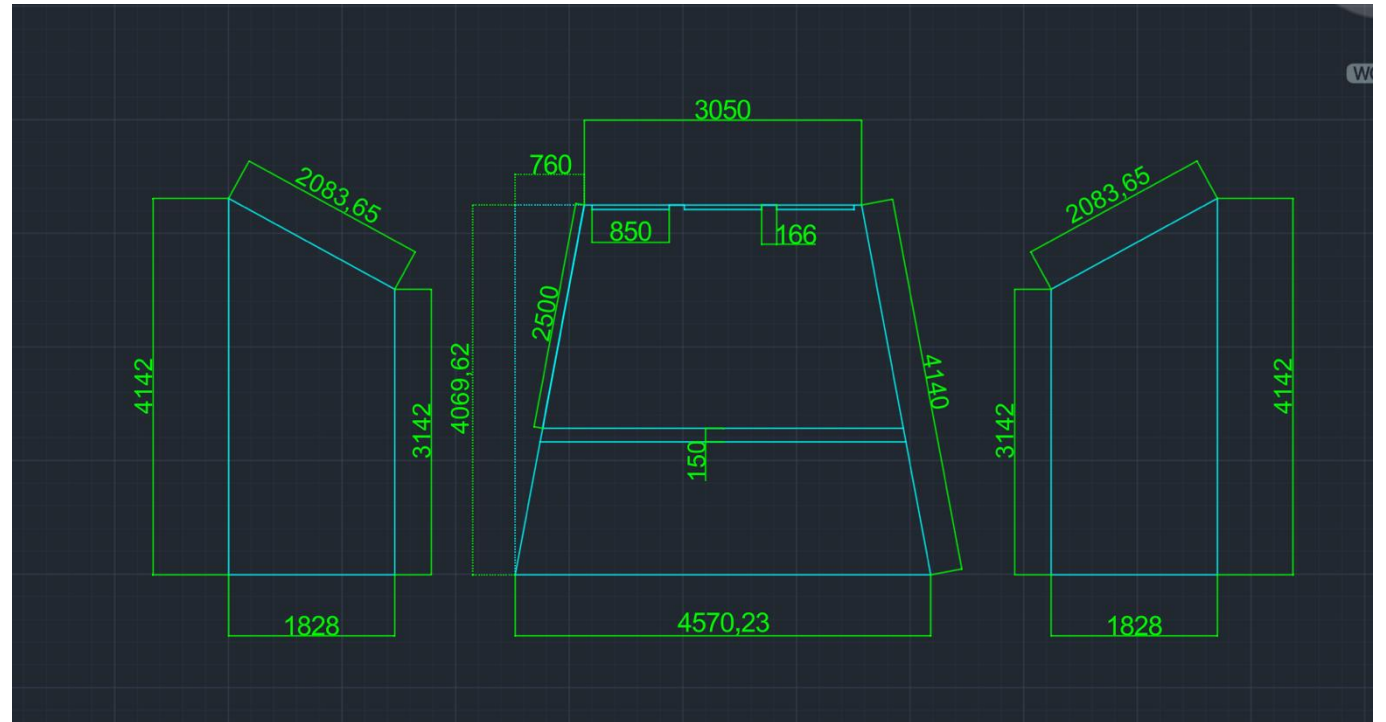
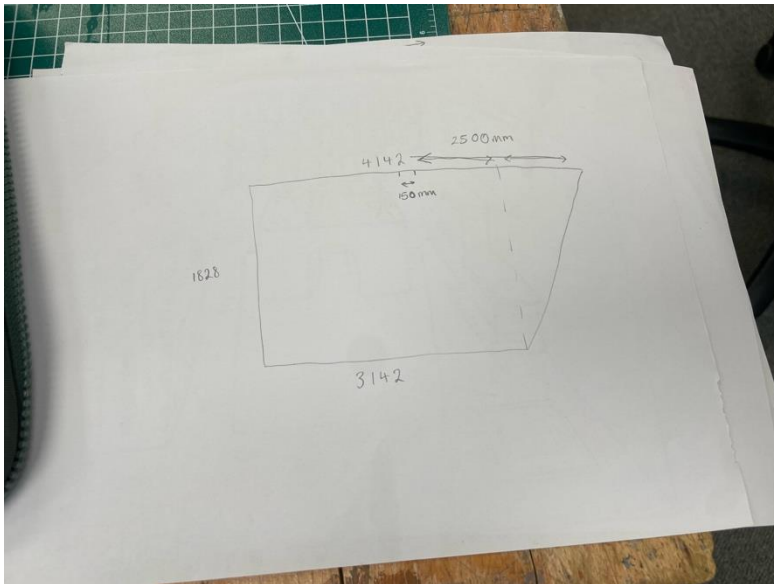
My first version of the ground plan from Cam's drawing



Cam and I updated the drawing as we wanted to prioritise the measurements of the wall length of 4140mm, which affected the round measurement of the length of the bottom length, then I added in the beam which we discussed could be cornices that suggest a full beam running along the ceiling width.

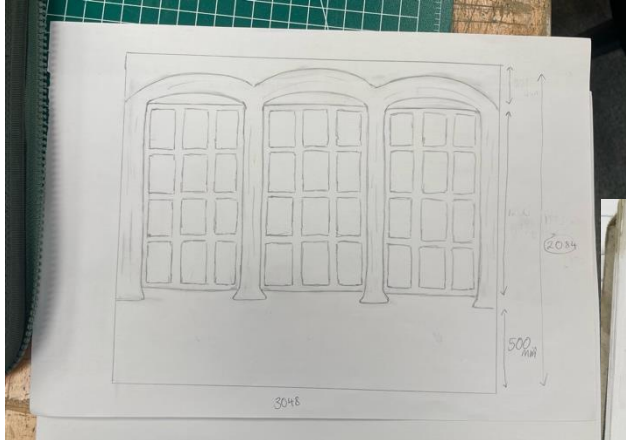
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Next, I added in the side walls using Cam's drawings – I would have used their model as I had a scale ruler with me, but Cam was working on a refined version of their model at the same time, so I used the sketches they were using to make their model, for the CAD drawing. It was very beneficial working in the same space as we were able to cross reference our drawings to make sure we weren't making any mistakes.



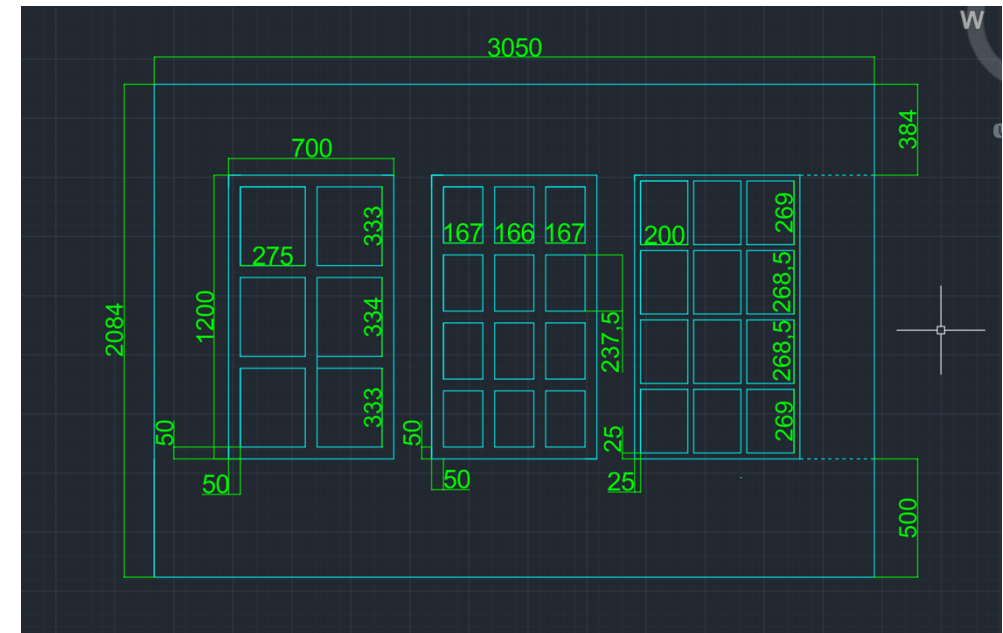
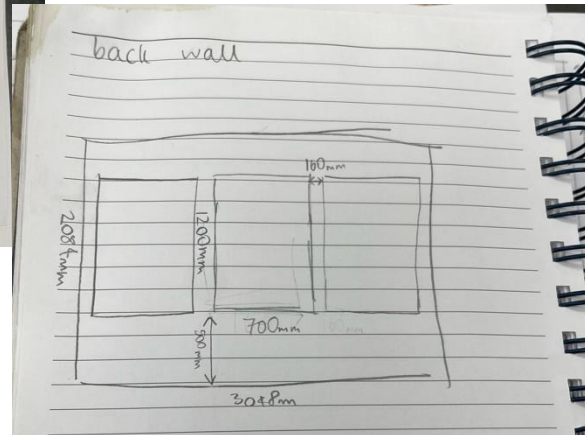
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Lastly, I did the same for the back wall, they weren't completely fussed on the number of window-panes and their sizes so I made some different options as examples to show Cam, so they can decide which looks best. The two left windows have a frame thickness of 50mm (approx. 2 inches of a 2x1) with the far left window having 2x3 panes and the middle window having 3x4 panes. On the far right window, I made the frame thickness 25mm (like 1 inch of a 1x1) and gave it 3x4 panes. This way Cam can look at each example and see which one fits their vision best. This is where I left it for the first day back – with the plan to move forward by creating drawings of flats to see how the pirate ship could be put together tomorrow. I'll be discussing this with Ant and Anne to put together a material order.



Cam's drawing of the back wall

My sketch with further notes on the dimensions to make the CAD drawing from



The CAD drawing of the back wall with the three proposed window-pane sizes and placements

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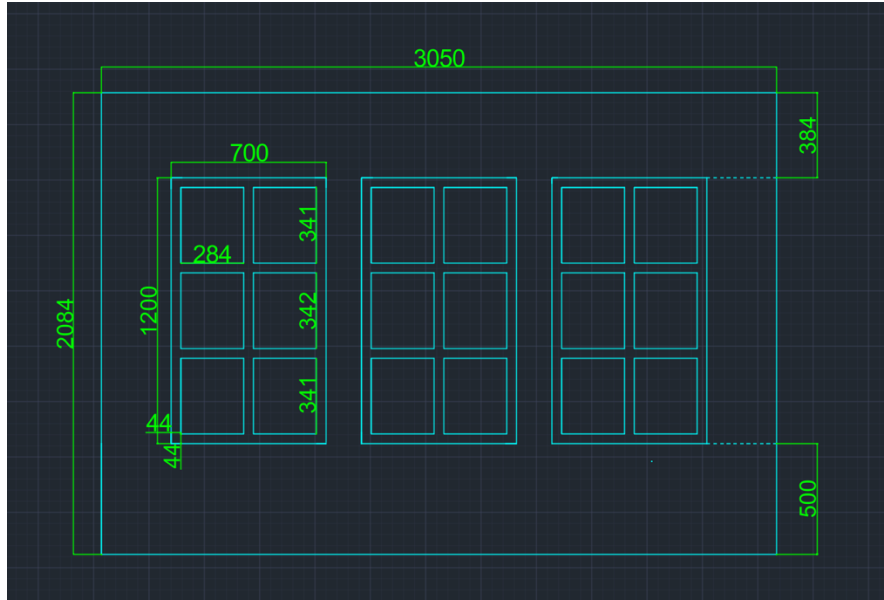
Build meetings

The first thing we did on the Tuesday, was speak about how we will be putting the pirate ship interior and tavern together. We used Cam's sketches and our AutoCAD drawings as references. My plan for the day is to have the technical drawing completed and create a 'building' drawing for how they will be built as flats – with their toggles and rails, braces, steel deck and the hatch. Below are my notes on the Pirate ship meeting which I am art directing

Pirate ship

- The ceiling beams could be carved from Celotex, Peter Evans studios makes vac from that we could look into for the cornices
- Could hang lights off of the cornice or imply this – would mean the cornices need to be a sturdy structure – clad with wood?
- Need to get the steel decks into Y Llwyfan as soon as we can to check we have enough of it and how it fits into the space with the Truss (unless she just uses lights on stands) – depending on how Mary would like to light it.
- We have a steel deck that is missing a centre beam from a previous production where it was used for a trap door – we can find and use this steel deck for our trap door
- We have legs that are about table height for the steel decks (enough room to fit a camera below to shoot through it)
- Side walls could be one long flat or split them where the cornice is
- The width of the pirate ship interior currently, is 5000mm along the edge closest to the camera - but two steel decks make up a width of 4880mm – so we could shorten the width of this to fit on two steel deck. To check this, we need to get the 8x4s steel decks into the space to check how they fit
- Structure of the flats will be built with 3x1 toggles, Hollywood style
- Change window frame and slash bars to 2x2 (44mm) rather than using 25mm as 1 inch or 50mm as 2 inches as this isn't actually the width the wood shows up as.
- We have lots of 2x2 left over from the Dosbarth project so if it works well with 2x2, we could use this left over material for the window frames.

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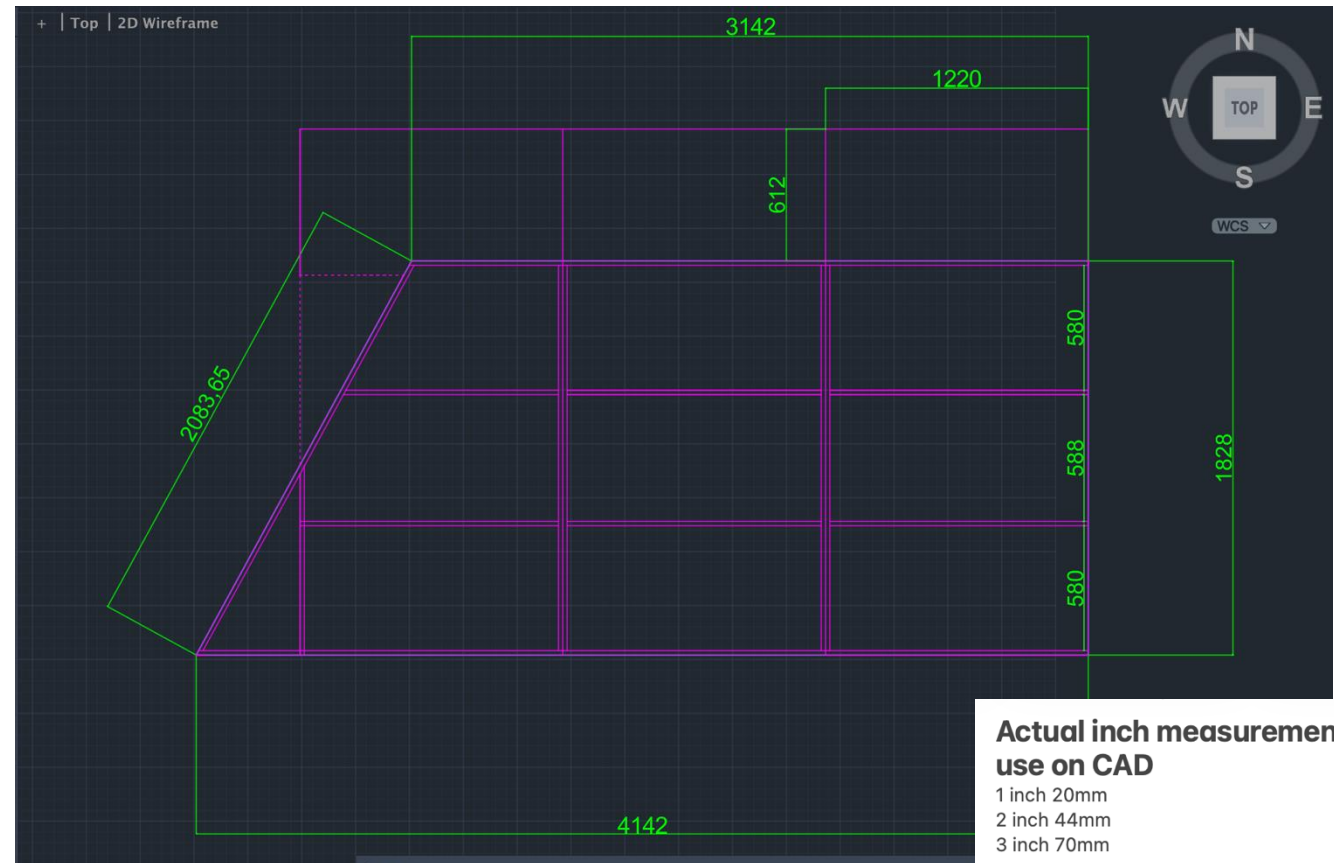


These are screenshots of the revised AutoCAD drawing. First, I updated the window frame sizes (above) from 25mm or 50mm to 44mm, (a more accurate measurement of 2 inches as they actually arrive from wood suppliers) and made a rough design for how the walls can be built from 8x4 sheets of plywood. (right)

I placed 1220x2440mm rectangles (the size in which ply is ordered) over my drawing and drew in where we'd need the toggles (a maximum of 600mm apart).

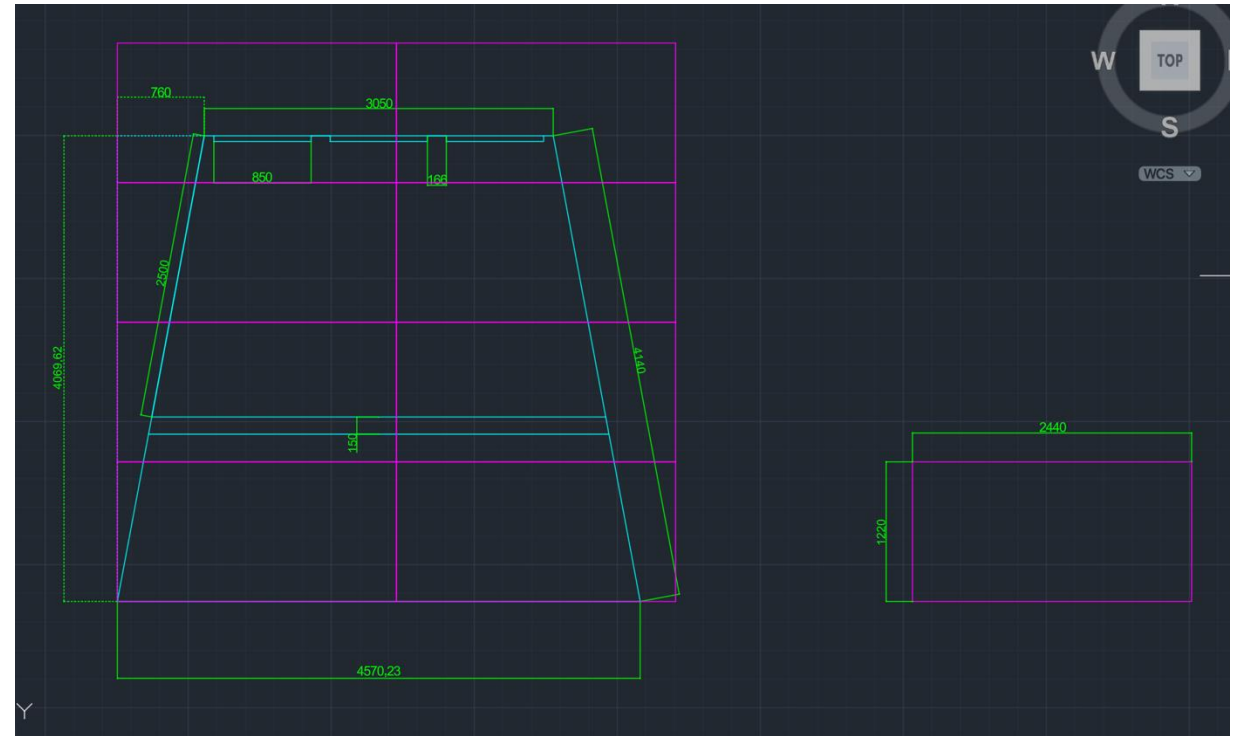
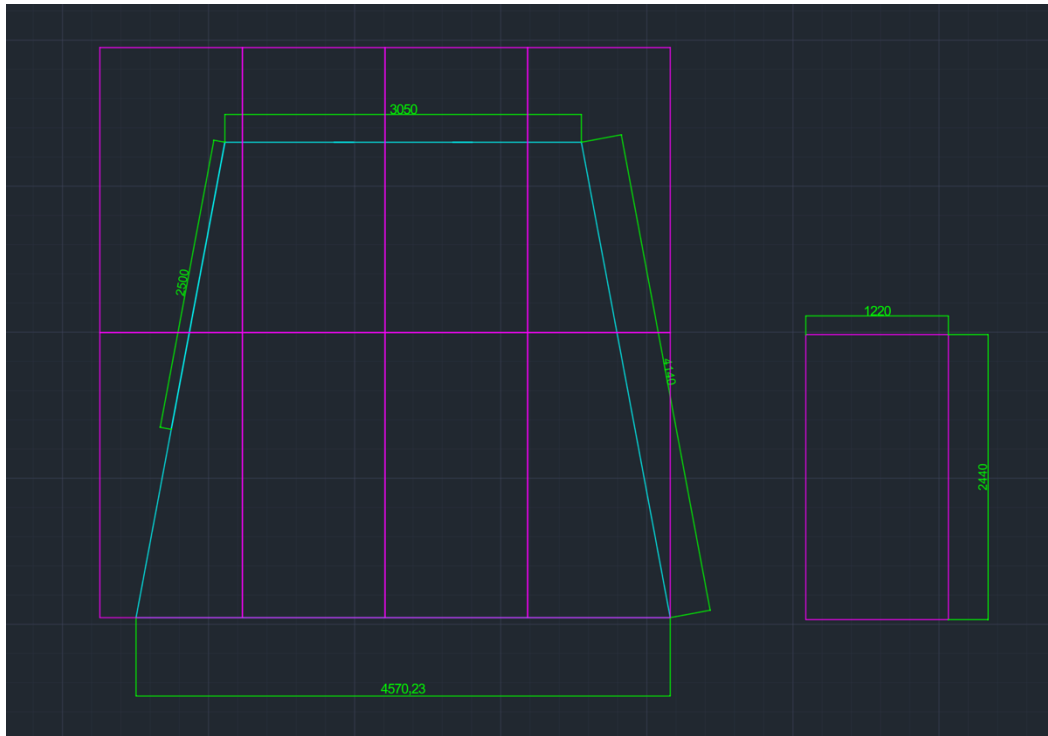
Bottom right is a small guide I made on what to make 1-inch measurements in CAD so they match our build (the size in which the timber arrives once paned down by manufacturer).

As you can see below, I was looking for ways to minimise wastage, the far left sheet of plywood can be divided to make up the missing triangle shape that goes beyond the 3660mm measurement of the three flats.



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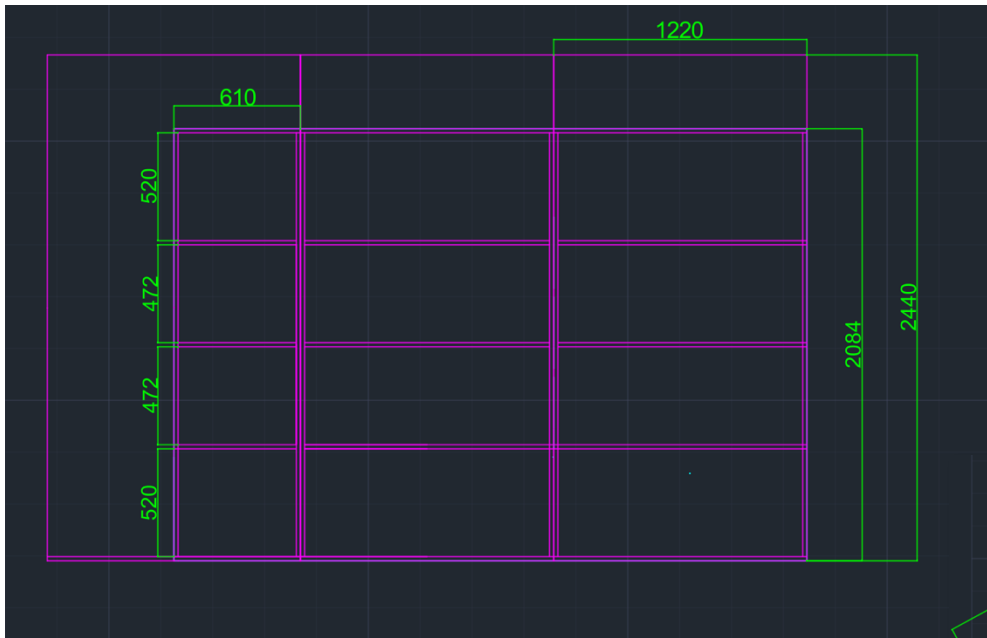
Checking how any 8x4 Steel decks we'll need for the floor of the ship:



Whichever way we place them, we'll need 8 lots 8x4 to make up the floor of our pirate ship. We may want more to give the widest end of the set more of a surface area to sit on. We will also need to consider how we will brace the walls and where they will go.

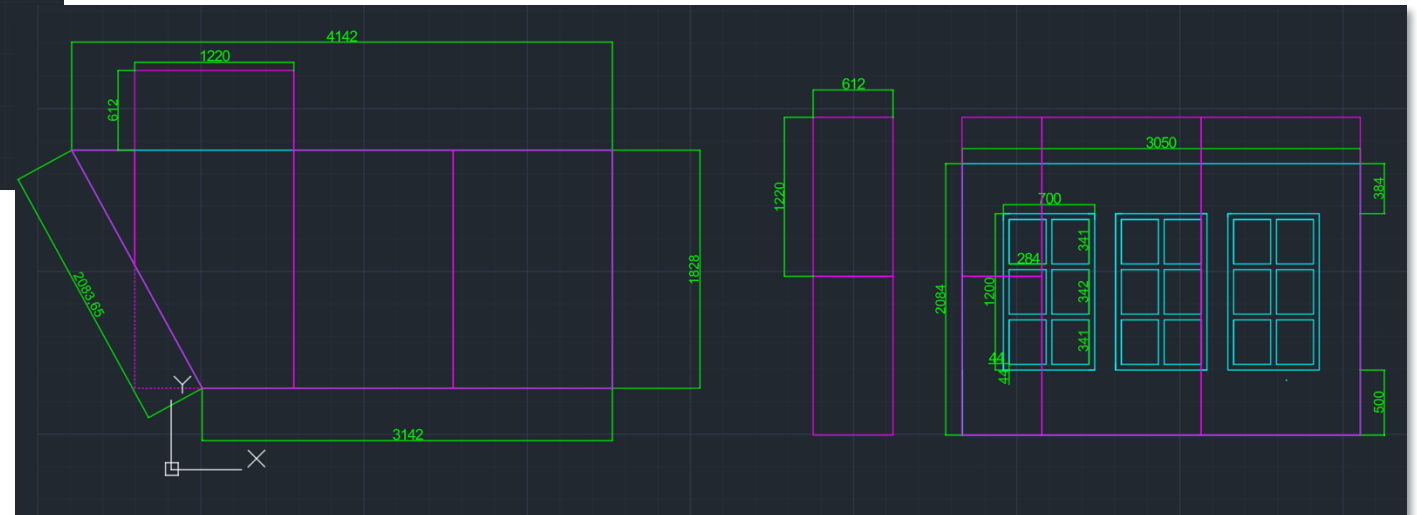
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The back wall of the pirate ship interior, with the three windows, which is also taller than the side walls as it leans backward, can be built from 3 sheets of 8x4 ply with the toggles positioned as shown. Because the wall is taller, it needs more toggles.



This is the back wall in a very basic format, consisting of 3 flats. The back wall could be constructed from 2 sheets of ply and use leftover plywood from the side walls to make up the far left part of the wall that has an excess of 610mm, as shown in the drawing below.

I made this drawing to make a quick estimation of how much wood we'd need to put it together, I will re-do this more accurately tomorrow to show where the toggles and joins of the ply will actually go for the purpose of supporting the window cut outs. I hope to use leftover 2x2 from the recent Dosbarth project for the window Grilles.



CLASS SESSION 21/04/26

Using my technical drawings and dimensions, I put the doc below together as an estimation for wood we need to order to build the pirate ship interior:

Alice's rough estimation of wood needed for the pirate ship interior:

- 9x 8x4 sheets of ply (3mm?)
- 57 Metres of 3x1 softwood

Right and left walls

Horizontal rails/stiles = $1830 \times 6 = 10,980\text{m}$

Vertical toggles = $4140 \times 4 = 16,560\text{mm}$

Back wall

Horizontal rails/stiles = $2084 \times 6 = 12,504$

Vertical toggles = $3055 \times 5 = 15,275$

57 metres total soft wood

Divided by 4.2 because softwood comes in lengths of 4.2m

$59/4.2 = 14$ lengths

Braces are in stock

Window frames will be constructed from Dosbarth left over 2x2 softwood

Match boarding with flute available from Peter Evans studios - work out how many sheets we need

- Email Dave about braces (have 4, need 7 possibly), also double check how we are making the walls – 3mm ply sheets clad with match boarding vac form (?)

CLASS SESSION 21/04/26

Next, I completed the casting call document with some of the last applications we had through. Then, I reformatted Ant’s script to make a clear distinction between what is dialogue and descriptions to be forwarded to the actors who we were offering roles to. I fully disclosed to them that it may undergo further development but that they would be kept in the loop of any revisions made to the script.

'600 Barrels of Beef' Casting			
Name	Email	Role they are interested in	Headshot
Carys Gower	2403625@student.uwtsd.ac.uk	Mary Read	
Trystan Hughes	2400819@student.uwtsd.ac.uk	Stede Bonnet	
Hannah Green	2406385@student.uwtsd.ac.uk	Mary Read	
Maarc Rollins	2404601@student.uwtsd.ac.uk	Jack Rackham (Calico Jack)	
Leah Sheridan	2404472@student.uwtsd.ac.uk	Anne Bonny	
Gruff Roberts	2306134@student.uwtsd.ac.uk	Blackbeard	(not sent)
Seph Reyes	2501501@student.uwtsd.ac.uk	N/a	

Lucia Taher	2500772@student.uwtsd.ac.uk	Anne Bonny/ Mary Reed	
Clover Logar-Witts	2502065@student.uwtsd.ac.uk	Anne Bonny/ Mary Reed	

Roles available	
Name	Description
Mary Read	An English pirate, born in London in the late 17th century. She famously disguised herself as a man for much of her life and became known for her bravery and skill in battle alongside Anne Bonny.
Anne Bonny	An Irish-born pirate raised in the American colonies. She became one of the most notorious female pirates in history, known for defying gender roles and fighting alongside Calico Jack.
Jack Rackham (Calico Jack)	An English pirate captain active in the early 18th century. Charismatic and flamboyant, his legacy endures through his association with Anne Bonny and Mary Read.
Stede Bonnet	Known as the 'Gentleman Pirate,' Bonnet was a wealthy landowner who turned to piracy despite having no prior seafaring experience. His unusual background made him a distinctive figure among pirates
Edward Teach (Black Beard)	One of the most infamous pirates in history, believed to be from Bristol, England. Known for his fearsome image, which made him an iconic symbol of piracy in the early 18th century.

CLASS SESSION 21/04/26

With this completed, I put together a costume form (right) to send to the actors who'd been the only applicants for a role. We knew these performers well as they were second years and knew they'd be a great fit for these characters.

Then, I put together a document of email drafts to be sent out at the end of the day. There was one kind for those who were being offered the role, another to go out to the actors who applied for Mary Read which we got lots of interest for so asked for self tapes, and lastly, we had some emails to go out to inform actors we hadn't chosen that we had gone down another route.

We had some first years who had applied but we felt may be hard to work with as they all had dyed hair in unnatural colours, whilst this could be hidden with coloured hair spray, scarves and hats, we figured it would save us time and money to just find alternative people for the roles.

COSTUME FORM
Production Title: 600 Barrels of Beef

Performer Name:
Character Name (if applicable):
Student Email:

CLOTHING SIZES

Shirt / Top Size:
Trouser / Waist Size:
Inside Leg (if known):
Shoe Size:
Hat Size (if known):

ADDITIONAL MEASUREMENTS (Optional)

(Please fill in if known – helpful for fittings)
Chest/Bust:
Waist:
Hips:
Height:

ALLERGIES & SENSITIVITIES

Please list any allergies or sensitivities relevant to costume, makeup, or materials (e.g. latex, adhesives, fabrics, metals):

(insert here or type 'n/a')

COMFORT & MODESTY CONSIDERATIONS

We want all performers to feel comfortable and respected on set.

Please let us know if there are any areas of your body you would prefer to keep covered, or anything you are not comfortable showing on camera (e.g. arms, legs, scars, etc.):

(insert here or type 'n/a')

VISIBLE FEATURES

To help with continuity and costume planning, please note:

Visible tattoos:

(insert here or type 'n/a')

Piercings that cannot be removed for filming:

(insert here or type 'n/a')

ADDITIONAL NOTES

Anything else you would like the costume department to be aware of:

Signature: _____ (printed name)

Date: _____

CLASS SESSION 21/04/26

These are the emails I sent out to the actors who had applied to be involved:

(To Maarc, Leah, Gruff and Trystan)

Hi [Name]

Thank you very much for your interest in our production project, we are delighted to offer you the role of [Role].

Please see the attached for the second draft of our trailer script. The production process involves shooting on our constructed set (of the interior of a tavern and the interior of a captain's quarters) in Y Llwyfan which will be taking place the afternoon of Thursday May 7th and all day Friday May 8th. We also plan to be shooting on location (to be confirmed but we are in the process of getting permission to shoot at Llansteffan beach and castle) on Wednesday May 6th.

When you get a moment, please reply to this email confirming your availability. Alternatively, let me know when your deadlines are and we can work around you.

Also attached below is a costume form, please fill this out at your earliest convenience. Let me know if you have any questions!

Many thanks

Alice

(To Hannah and Carys)

Hi [name]

Thank you very much for your interest in our production project. We've had a strong response for the role of Mary Read, and to help us with our decision, we'd love to invite you to submit a short self-tape.

Please could you record yourself performing the following line:

MARY

(shouting down the hatch)

"If there's a man among ye, you'll come up and fight like a man!"

I've attached the full second draft of the script for context. While the role has limited dialogue in the trailer, Mary is a central character in the overall programme.

If you have any questions, please don't hesitate to get in touch. We'd appreciate receiving your self-tape at your earliest convenience, but please send it by Friday afternoon at the latest so we can finalise our decision.

Many thanks,
Alice

(To Clover, Lucia and Soph)

Good Evening [name]

Thank you so much for your interest in our production project. Unfortunately, you have not been successful on this occasion, as we have been able to fill the role.

Kind regards

Alice

CLASS SESSION 22/04/26

On Wednesday, Annie, Anne, Mary, Cam, Sarah and I continued work in the Design room. Cam and Sarah continued their models as Annie, Anne and I worked on finishing the wood order.

Meeting with Dave:

- Back wall won't be match-boarded with planks only left and right wall - or with anything, we want this to be a feature wall and to break up the wooden slats.
- Cornices will be polystyrene and carved with a form - we won't hang lights off it - we'll fit lights to the walls using candle holding light fixtures for walls. If this does need to be made more secure in general or for a lighting fixture, we can use 6x1 timber.
- Interior window embellishment - 60mm thick sashes, window frame is 6x1 to create a ledge and build depth – this will stick out through the flat both sides
- Dave suggested using 3x3 for the window sashes – this is to make the windows substantially more bulky.
- We need to work out how much Vac-form or matchboard (planks) we need for the side walls
- Vac-form is usually £20 per 2x1 sheet (+VAT)
- Real planks will make the flats heavy - but this won't need the 3mm clad behind it
- We'll make 2 braces from scratch to support the back wall - will be a specific size to support its leaning back, and we'll use two standard braces for each of the side walls
- For window glass – we can use polycarbonate or led lined polycarbonate from Peter Evans Studio
- Matchboard for one wall roughly £180 (Dave's prediction) - so instead we'll use Vac-form or buy 6mm sheet of ply and cut to planks – this will be a similar cost to Vac-form – we'd either be making wood look like wood or Vac-form (which is plastic) look like wood, the first option is less time consuming.
- We'll use 6mm ply and rip it wider than 100mm i.e. 200mm to make it quicker to clad the walls
- Window 'glass' we need from sheetplastics.com or Peter Evans studios - get quotes on polycarbonate
- Takeaway the 3mm ply needed for the side walls – this will now be 3x1 softwood frames with 6mm sheets cut into planks (we'll need 4x sheets of 6mm sheets for each wall)
- Back wall is still 3x sheets of 3mm wall
- Need to work out how much 3x3 I need for window frame and sash and how much 6x1 I need for the window frame bulkiness
- We later decided to veto Dave's idea of 3x3 for the window Sashes and instead have 2x2 – a lot closer to Cam's refined scale model to make the window sashes thinner and use 3x3 for the decorative window ledge/frames that go on the outside – these have a total

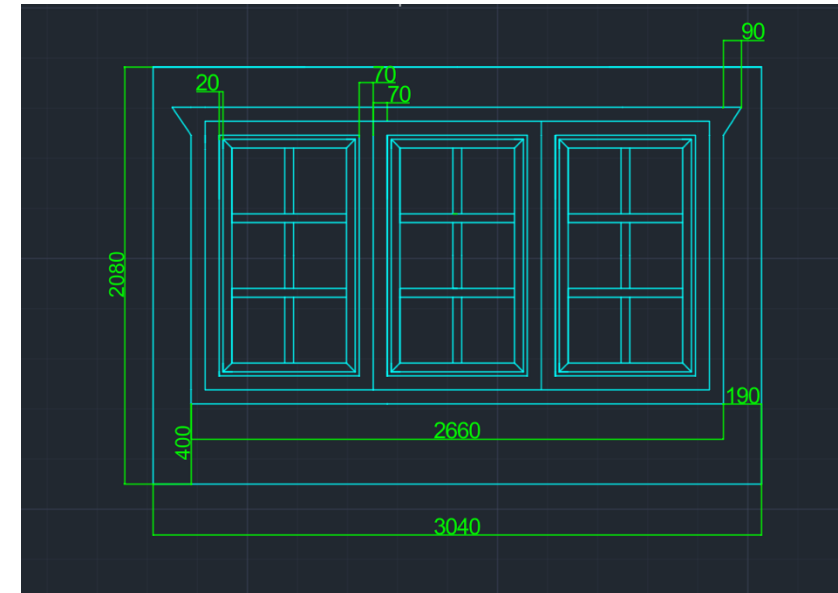
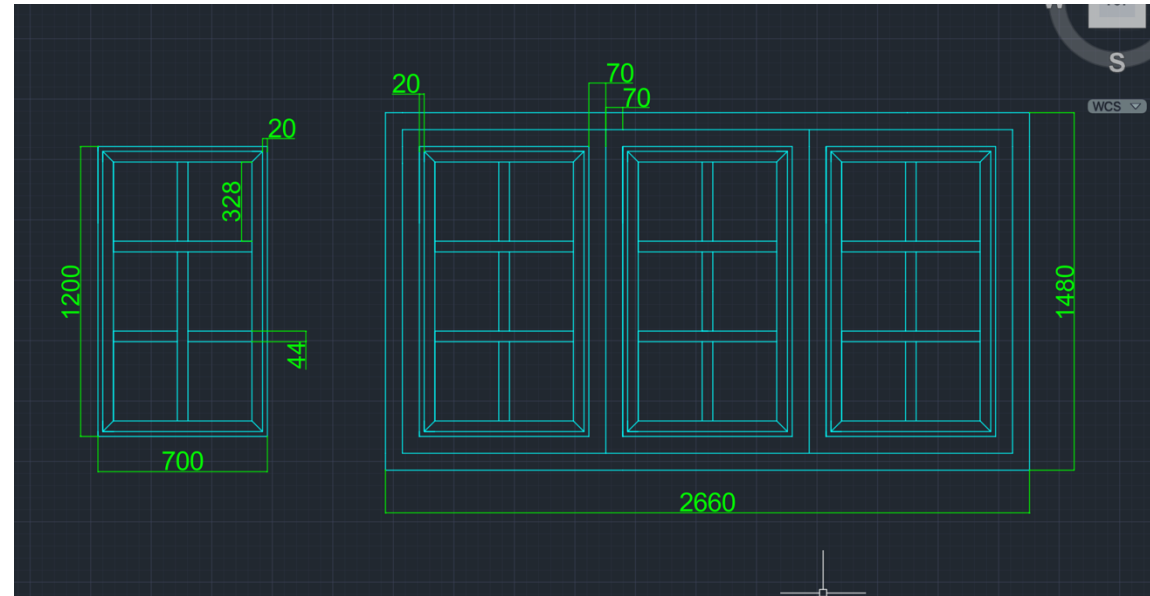
CLASS SESSION 22/04/26

Dave sent us an up to date version of Pembroke Building Suppliers Prices so we could add the wood we need to our budget sheet:

Updated Price List:

- 3x1 - £ 1.65 per meter + VAT
- 6x1 - £2.95 per meter + vat
- 3mm ply £9.25 + VAT
- 6mm ply £11.50 + VAT
- 3x3 - £5.95 per meter + VAT
- Vac-form - £20 per 2x1 sheet +VAT

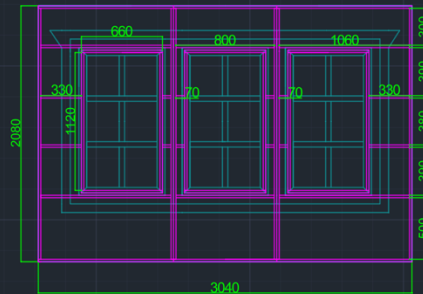
Next, I made a more accurate drawing of how we'll construct the back wall and windows, with what width of softwood we intend to use. Cam and I had a discussion after our meeting with Dave. We weighed up the use of Vac-form versus real plywood and decided to go with the later so we'd be wood graining real wood instead of Plastic vac-form, this would also be cheaper. We then spoke about what softwood we'd use for the windows, we decided against 3x3 for the sashes in the windows as this was slightly too thick compared to what the windows looked like at the time. After a visit to the workshop, we decided on 2x2. For depth and to create a window ledge we decided to use 6x1 around the outside of the sashes. Then around this for their decorative frame – we decided to use 3x3 which can be used together to make a thick frame with a curved indent using a round nosed router bit, to match Cam's refined model (image on the next slide).



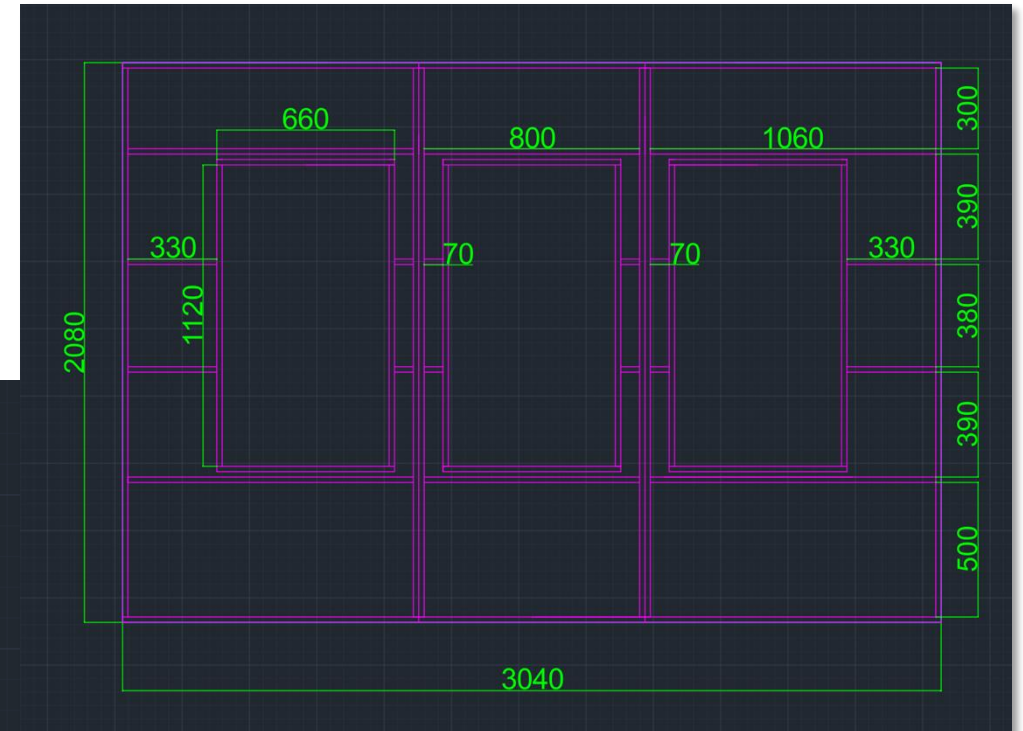
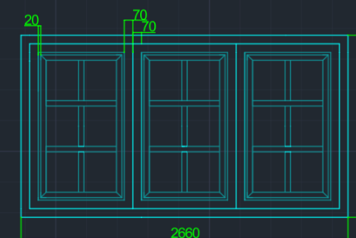
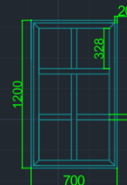
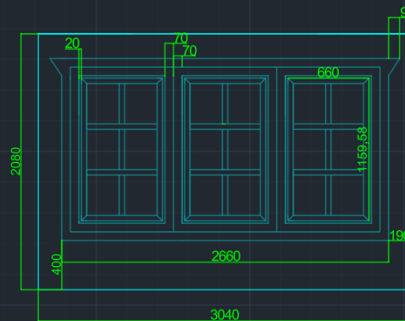
CLASS SESSION 22/04/26

These are my completed CAD drawings from Wednesday's session of making a more accurate drawing of how we will build the back wall out of three flats, and where we'll place the toggles to support the windows and where we'll join the flats together to distribute its weight and hide their joins. The Rails, Stiles and toggles are 3x1 softwood and the flat face will be 3mm plywood.

Drawing 3: 23/04 ,
revised back wall
measurements



Window sashes = 2x2
Window frame= 6x1
Decorative window
frame = 3x3



CLASS SESSION 22/04/26

To the right is Cam’s model (in progress), you can see the decorative embellished frame and indents we need to create – hence the thick softwood frames and routing idea.

Using my updated CAD drawing, I worked out how many 3mm ply sheets (back wall), 6mm ply sheets (right and left wall planks), 3x1 Softwood (for building the flats), 2x2 softwood (for the window sashes), 6x1 (for the window frame) and 3x3 (for the decorative frame) and Polycarbonate (as the glass for the windows) we would need.

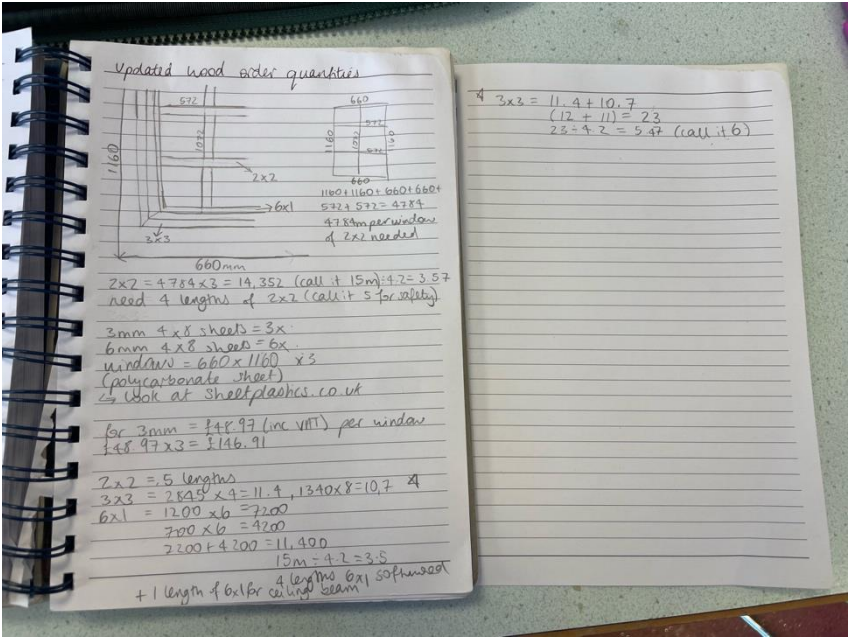
Next, I added these to the budget sheet. Annie created an order form for Pembrokeshire Building Suppliers for our wood, and I made one for Plastic Sheets for our polycarbonate. We may also need to order from Peter Evans Studio for the LED lined Tavern window ‘glass’, and the props team may want their cornice to be from there, so we held back from doing this order form and contacted Peter Evans for a quote on how much they charge for their polycarbonate and wall/ceiling embellishments.

Item	Quantity	Source	Price	Total	Ordered?	Arrived?	Notes	VAT already added	For Tavern	For Ship
3x1 softwood	67	Pembrokeshire Building Supplies	£ 6.93	£ 557.17	☐	☐	1.65 per meter	☒	43	24
3mm plywood	17	Pembrokeshire Building Supplies	£ 9.25	£ 188.70	☐	☐	9.25 per sheet	☒	14	3
2x2 softwood	5	Pembrokeshire Building Supplies	£ 8.19	£ 49.14	☐	☐	1.95 per meter	☒	0	5
6x1 softwood	5	Pembrokeshire Building Supplies	£ 12.39	£ 74.34	☐	☐	2.95 per meter	☒	0	4
6mm plywood	6	Pembrokeshire Building Supplies	£ 11.50	£ 82.80	☐	☐	11.50 per sheet	☒	0	6
3x3 softwood	6	Pembrokeshire Building Supplies	£ 24.99	£ 179.93	☐	☐	5.95 per meter	☒	0	6
D038 leaded diamond panes made in 0.5mm clear PVC	2	Peter Evans Studios	£ 22.30	£ 44.60	☐	☐	£30 delivery	☐	2	0
700x1200 3mm polycarbonate	3	Sheet Plastics	£ 44.66	£ 143.93	☐	☐	£9.95 standard delivery	☐		
			£ -		☐	☐		☐		
			£ -		☐	☐		☐		
			£ -		☐	☐		☐		
			£ -		☐	☐		☐		
			£ -		☐	☐		☐		
			£ -		☐	☐		☐		
			Full Total:	£ 1,320.61						
			Money left:	£ 179.39						

How our budget sheet looks at the moment with the wood and polycarbonate items listed



Cam’s refined model that I was using for my CAD drawing



My workings out for the wood we need for the pirate ship 70

CLASS SESSION 23/04/26

To the right is the SheetsPlastic order form I filled out for the pirate ship’s windows.

The plan for our day was to have a class meeting about our budget so far – we had a lot of the budget going toward wood and we wanted to double check our wood order was correct and possibly rethink our spending. We will need budget for props, costume, wood adhesive and screws etc.

In the afternoon, we will be meeting with Brooke to discuss the shooting dates and requirements to see whether they want to be involved and how they can be of help.

Group meeting notes

- We need to refine the storyboard using cam’s model
- Drone shots – may not need to shoot as Brooke has some – Nice weather?
- Since wood order cost is so high, can we reduce the set sizes – either get rid of a wall, avoid dressing a floor – any element we won’t see
- Using Cam’s model, Alaya and I will sit down and go through the storyboard to block each shot
- We also need to thoroughly plan the framing for the shots we have listed as ‘b-roll’ what action are we capturing – how much camera movement is there, how much of the set do we see and does this open up opportunities to reduce the amount of set we are building/ painting/ dressing.

UWTSD Purchase Order Request				Purchase Order: Credit Card:		Supplier Name & Address / Email: SheetPlastics.co.uk	
<i>For Internal use only, not to be sent to suppliers</i>							
Date:				Requested by: Dave Atkinson		Delivery Address: UWTSD Carmarthen College Road Carmarthen SA31 3EP	
Quote Number / Discount Arranged:							
Quantity	Unit Cost Ex. Vat	Vat Rate	Total Cost Inc. Vat	Description	Analysis Code	Cost Centre	Project Code
3	£37.21	20%	£133.96	660x1160 3mm polycarbonate		G7100	
1	£8.30	20%	£9.96	Standard delivery		G7100	
		20%	£0.00			G7100	

Sheets Plastics Order form

STORYBOARD/BLOCKING MEETING WITH ALAYA

To solve the issue of the budget we decided to finalise the storyboard, so we'd know for sure what we see on camera and what we can cut from the build – say flooring or a part of a wall that won't be seen. The green is notes Alaya and I made to finalise the action and shot descriptions for each shot

600 Barrels of Beef

Open with drone footage of the seafront (given to us by Brooke). During this there's a voiceover from Anne Bonny. Shot starts on top cliff travels across coastline. Sense of movement and following. Classic trailer opening vibes. We are trying to sell the cliff and vibes as being semi tropical

Anne Bonny voiceover: "There is a time in history most haven't heard of a golden age of battle, glory and freedom."

We then switch to an establishing character shot of Anne from behind, looking out at the sea from a "cliff" (this will actually be the inside of the castle or its hill and the camera angled up to just show the sky to give that effect) Classic mysterious breeze shot

Anne Bonny voiceover: "- led by those of us willing to give, or take, anything for it."

Cut to a shot of the wooden structure that alludes to gallows. (This will be filmed in castle using the stone walls shooting upper body to avoid grass and full costuming)

Then we shift to shot of a crowd, all facing away from camera towards the gallows area. We see just the tops of the crowds heads and a rope dangling swaying as if theres a struggle before it goes still. (This will be just a normal rope hanging off the monkey bar system we are using for a later scene)

Anne Bonny voiceover: "If he had fought like a man, -"

*The camera moves showing that **Mary** and **Anne** are at the back of the crowd*

The camera turns to show their faces (we cheat this by using another wall distanced behind them and the camera angled to show no grass and filming upper half making sure to not see too much torso so not spoil pregnancy reveal later)

Anne Bonny: "- he wouldn't have died like a dog."

We are now in the Tavern. Mary Read is working behind the bar. Stede Bonnet and Blackbeard enter we shoot them from a side angle above hip shot (only fully costuming upper half) they walk across the room and sit at the bar with their backs semi turned to the camera, we follow this movement taking the opportunity to show off the bar.

This is our B-ROLL area. Stede Bonnet and Blackbeard get slightly drunker, murmuring talk improv. Showing time passing through lighting, small furniture shifts as if they stayed until closing. Mary is bussing tables

Blackbeard: "And then, I stole 600 barrels of beef!"

Stede Bonnet: "How many barrels of beef?"

Mary Read Voiceover: Improv about closing time, kicking them out etc

They stand up. Staggering a little drunkly then slam down the tankard onto the bar after downing it. The hat and coins are already on the bar, they shake a little when tankard is slammed. The shot stays on the tankard next to the hat and coins. Then Marys hand goes for the cup but stops hovering over the hat. She hesitantly picks up the hat choosing her new life. (This will be shot facing the bar and avoid faces keeping focus on the bar area)

Mary Read puts on the hat this is our transition from hat in the Tavern to putting on hat on beach. Ocean in the background.

The camera then zooms out or follows to reveal Anne Bonny standing next to her. They are both now in pirate outfits.

Cut to ship, jacks in chair he's got his feet up on desk or something showing off the shoes. The women enter from the left. (As wide a shot as we can possibly have without revealing the outside of the set) If can't be done this way we are happy with a one shot following over the shoulder of the girls as they walk in. But we would need extra shots to really emphasise shoes like maybe they go to jack and put something on table next the shoes.

Anne Bonny: "The life of man at sea is hard..."

Cut to outdoors, Anne is on the floor doing laundry in a washtub. Big grass area. Wide shots. Try to avoid castle. (Worst case scenario we film in field) Rope could be held off camera to be washing lines. Sail transition might be possible using sheet but unlikely. White sheet into smoke and gunfire.

Anne Bonny voiceover: "Life as a woman is harder."

Pirate action B-roll. Chaos of a fight. Closeups of sets. Various shaky angles, haze, shot Anne using desk for cover with gun. Closeups of set, show off details. Close up of holding gun. As this is happening Anne says the next two lines.

Anne Bonny voiceover: "I've been asked, In this life of treachery, debauchery, how is it that a woman could feel safe here amongst this group of savage men, so far from home?"

Anne Bonny voiceover: "Because I'd rather the threat of death than no life."

Cut to ship interior from the perspective of underneath the floor hatch looking upwards, Mary and Anne are fighting alongside each other.

Mary Read: "If there's a man among ye, you'll come up and fight like a man!"

Mary shoots downwards towards the camera (as low a show as we can get from the hatch looking up without revealing the lack of ceiling) which transitions into the banging of a judge's gavel. (The gavel scene will be filmed in coffio lounge or wherever appropriate but will just be a close up shot of it being hit so we can match the sound.)

Next scene Mary and Anne are sat in a prison nursing their stomachs, slightly giving up their pirate look. Filmed in the castle and a wide enough shot we can see they have a baby bump. Anne has priority for the more realistic baby bump

Cut back to the crowd gathered at the gallows, this time we see the hanged man's shoes, they are Jack's shoes. We see feet dangling struggling no crowd yet they go limp. Back to crowd. Hes dead. We also see Anne and Mary as they appeared in the beginning watching the rope giving us a full circle back to the beginning.

Anne Bonny: "If he had fought like a man, he wouldn't have died like a dog"

Same shot as the hanging before only this time we see that they are pregnant as shown from a wider camera angle that shows torso vs earlier showing just the upper body.

Mary Read: "If He had fought like a woman"

We see Mary and Annes faces again just like in earlier shot. They are crying or visibly sad but the did just witness their captain get hung. Powerful, stoic, girlboss moment i guess

BROOKE MEETING

Next, I sent an email to Mike Rogers about borrowing costume. From my conversation with Alaya, we realised we'd need crowd costuming and Dave mentioned that CYO are clearing out their costume store. I wrote an email to Mike asking whether we would be able to have a look at what they have in store.

Brooke Meeting, questions I have for her:

- Drone license? Does she have an access/licence to a drone
- May not need to shoot drone footage as Brooke has some – is it of nice weather in the footage to fit our tropical location
- Days for shooting with Drone? And general shooting dates for availability
- What kit does Brooke already have, what do they recommend we hire
- Zara Samuel – said they had interest, in helping filming, who is that, are they Adventure film?

As a group we made a document of questions and queries for Brooke, the meeting was mainly to discuss our project brief and whether she'd be interested/ be available for the shooting dates.

She agreed she'd like to be involved and is available, she asked us some questions regarding our lighting and equipment requirements which we discussed.

Following on from the meeting with Brooke, I wrote an email to Liam about our project and what we may need to borrow.

I also filled out an order form and attached Mary's risk assessment for the Location shooting



Alice Pearson (2403933)

To: Mike Rogers <mikejanrogers@gmail.com>



Thu 23/04/2026 14:44

Good afternoon Mike

I hope you're well, I heard from Dave that you're clearing out the costume store for the Carmarthen Youth Opera. Is there any way we can borrow or rent some items for our production project? We need hats/shirts/ trousers, etc., to costume 1700s crowd for our filming, which is about the golden age of piracy (1650-1750).

Please let me know your thoughts, I know you store the costume nearby to our Carmarthen campus, so I could come and visit if that's a possibility

Kind regards
Alice

Alice Pearson
2403933@student.uwtsd.ac.uk

Meeting with Brooke

- ☒ Storyline/story board
- ☒ Camera operation?
- ☒ Types of shots we want
 - ☒ Drone doesn't necessarily need to happen on location day
- ☒ Current dates + locations
- ☒ Casting
- ☒ Model
- ☒ Mood boards
- ☒ Drone license
- ☒ Haze and camera equipment
- ☒ Sourcing drone footage – pre-existing – ask to use other's footage
- ☒ Zara Samuel?
- ☐ Petrol costs -

Equipment list for Liam

- Tripod x1
- Battery Lumix x1, Canon [Battery eos800D](#) x1
- [Neewer](#) LED panels – batteries
- Reflector/bounce
- Boom
- Sound recorder
- DGI mic
- Clapperboard
- Nano light
- Mention haze to Liam
- SD cards – Brooke

CLASS SESSION 23/04/6

Equipment request form I sent to Liam:

15. Additional Notes

Hi Liam, I hope you're well.

The 2nd year Set Design students are currently working on a module which is set building for Screen. As part of our module, we are making a trailer for a HETV period drama about pirates and would like to shoot our set as well as some 2nd year actors for our trailer with equipment borrowed from you. We will be working with Brooke and Dylan from Digital Media, who will be assisting us with the shoot, and we will be shooting on our set in Y Llwyfan and on location at Llansteffan beach, which we have permission to film at.

Below is the list I made with Brooke of the equipment we need:

Tripod x1

Spare Battery Lumix x1, Canon Battery eos800D x1

Neewer LED panels and batteries

Reflector/bounce

Boom

Sound recorder

DJI mic

Clapperboard

Nanlite x2

In terms of the camera itself, we'll be using Brooke's Lumix DSLR (which is what we'd like a spare battery for), and we have a backup Canon DSLR that belongs to my coursemate (which, if you have a spare model for this as well, we'd like to borrow it)

If you like, we can arrange to discuss this in person if you have any questions for me. Thank you in advance!

Alice

2403933@student.uwtsd.ac.uk



CLASS SESSION 23/04/6

Next, I formatted a costume list with Mary so we could make a more comprehensive form of what we needed for who. This is the costume list as of the end of the day on Thursday, we plan to continue this tomorrow and over the weekend. We can then use this list next week for sourcing and ordering costume

Costume List

Item	Quantity	Character						Source	Ordered?	Arrived?	Returned? (if applicable)
		Mary Read	Anne Bonny	Calico Jack	Stede Bonnet	Blackbeard	Crowd				
Tricorne hat	X2	x				X					
Sailor hat	X1		X								
Linen Collarless shirts	X3	X	X	X							
White ruffled 18 th century shirt	X1				X						
leather style lace up boots	X2	X	X								
Pirate trousers	X5	X	X	X	X	X					
18 th century buckle shoes	X1			X							
Pirate style long button up justaucorps											

CLASS SESSION 23/04/6

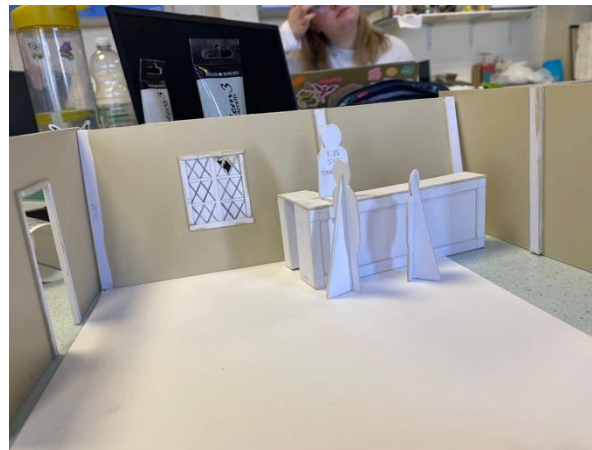
To check the size of our sets, we marked them out using tape measures, we were unable to use the black box room or workshop, so we did this in a large empty space by the library.

From marking out a to-scale version of our designs we were able to see that the Tavern could be reduced width ways massively to save on wood order costs and the need to dress this space.

Below this is an image of Cam's model that they have finished painting their refined model scenery of. We will be able to use this as a scenic art reference for the painting stage of our process.



Marking out our Tavern and Ship to visualize the size of our designs to see where we can make material cuts



The most recent version of Cam and Sarah's scale models

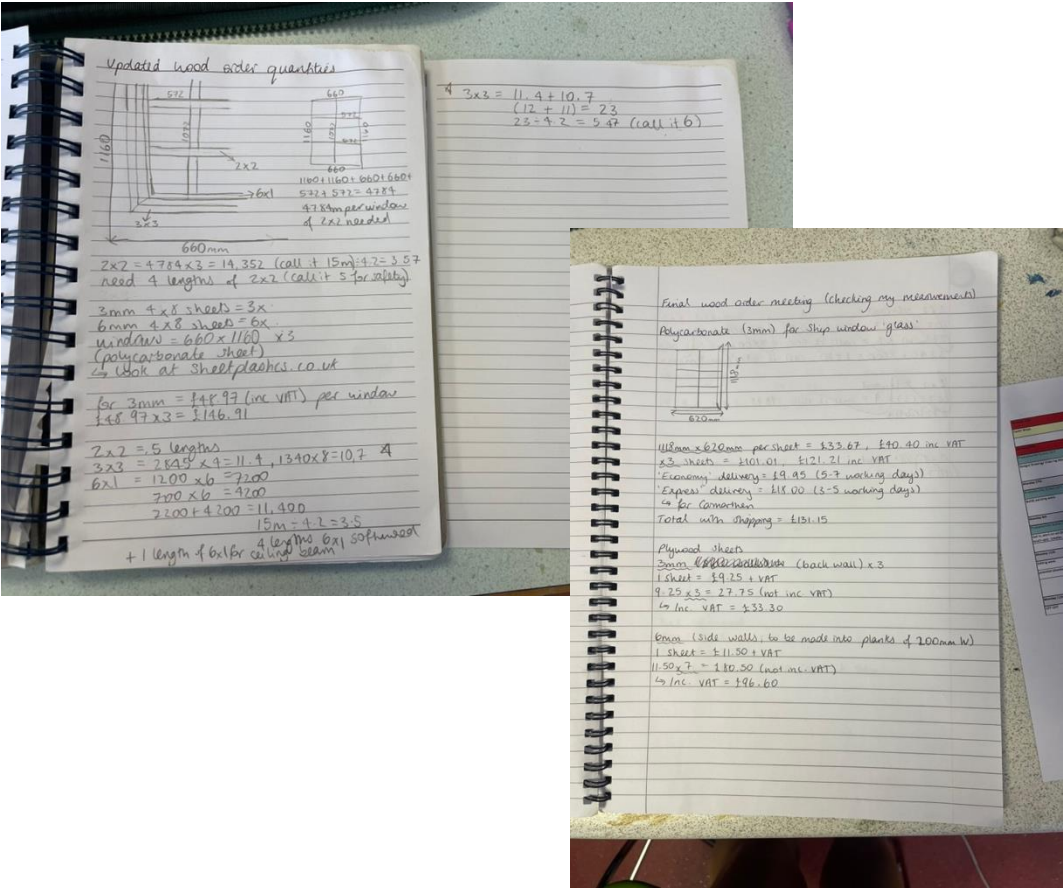
CLASS SESSION 24/04/26

We spent half of our creative industry session finalising the Pembrokeshire building suppliers, Sheet Plastics, Peter Evans and Amazon order and sending this to Dave. I took some time to double check my maths for the wood order as shown in my notes to the right.

UWTSD Purchase Order Request				Supplier Name & Address / Email: Pembrokeshire Building Supplies	
For Internal use only, not to be sent to suppliers					
Date:				Purchase Order:	
Quote Number / Discount Arranged:				Credit Card:	
Requested by:				Delivery Address:	
Dave Atkinson				UWTSD Carmarthen College Road Carmarthen SA31 3EP	

Quantity (m)	Unit Cost Ex. Vat	Vat Rate	Total Cost Inc. Vat	Description	Analysis Code	Cost Centre	Project Code
126	£1.65	20%	£249.48	3x1 Softwood		G7100	
9	£9.25	20%	£99.90	3mm Plywood		G7100	
19	£1.05	20%	£23.94	3x2 Softwood		G7100	
12	£2.95	20%	£42.48	6x1 Softwood		G7100	
7	£11.50	20%	£96.60	6mm Plywood		G7100	
24	£5.95	20%	£171.36	3x3 Softwood		G7100	
		20%	£0.00			G7100	

UWTSD Purchase Order Request				Supplier Name & Address / Email:				
For Internal use only, not to be sent to suppliers				Purchase Order:		Peter Evans Studios		
				Credit Card:				
Date:				Requested by:		Delivery Address:		
Quote Number / Discount Arranged:						UWTSD Carmarthen		
				Dave Atkinson		College Road		
						Carmarthen		
						SA31 3EP		
Quantity	Unit Cost Ex. Vat	Vat Rate	Total Cost Inc. Vat	Description		Analysis Code	Cost Centre	Project Code
2	£5.50	20%	£13.20	Corbel PE 316 48mm x 379mm			G7100	
2	£22.30	20%	£53.52	D038 leaded diamond panes made in 0.5mm clear PVC			G7100	
1	£30.00	20%	£36.00	Delivery			G7100	



UWTSD Purchase Order Request				Supplier Name & Address / Email:				
For Internal use only, not to be sent to suppliers				Purchase Order:		SheetPlastics.co.uk		
				Credit Card:				
Date:				Requested by:		Delivery Address:		
Quote Number / Discount Arranged:						UWTSD Carmarthen College Road Carmarthen SA31 3EP		
				Dave Atkinson				
Quantity	Unit Cost Ex. Vat	Vat Rate	Total Cost Inc. Vat	Description		Analysis Code	Cost Centre	Project Code
3	£33.67	20%	£121.21	1118mm x 620mm 3mm polycarbonate			G7100	
1	£8.30	20%	£9.96	Standard delivery			G7100	
		20%	£0.00				G7100	

The order forms filled out today, along with an amazon order placed for frog tape for marking out the tavern stones onto the lino for the application of Idenden texture

CLASS SESSION 27/4/26

We spent the morning doing an inventory of paint, tools and materials such as super scenic black and white, Lino, screws, wood graining tools and we formatted a list of what we have and what we need to order.

I contacted Jim in third year to check what they were using from the Paint Store to check we weren't taking anything they had claimed. We then put the paints we intend to use to one side in our design room.

Next, I began making order forms for the outstanding items we need.

Paint/tool/materials inventory.

Tavern

Floor → black + white

Walls → White

beams → dark brown

- check polystyrene - Idenden, Lino, sealant
- Check screws
- Check doors
- Finalise furniture

Pirate ship

Wood grain → lots of brown

- will need black
- burnt sienna (for reddish base coat on side walls)
- yellow ochre (for back wall)
- Glaze

Check steel deck

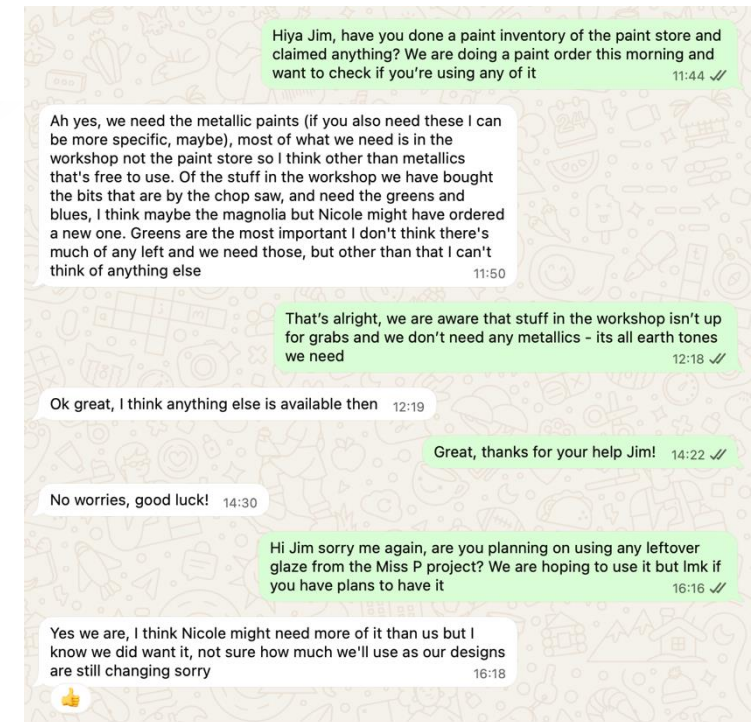
Check curtain rail

What we have

- 1/4 of a L of super scenic white
- 2L of Rosco white (labelled yr 1 scenic) - CAN'T USE, THIS IS FOR MISS P
- Acrylic glass frosting from Polyvine (for the effect of etched glass)
- Grey Idenden - leftover from Miss P
- Polystyrene
- Lino - have enough for Tavern floor
- 12mm staples - plenty for stapling 3mm and 6mm plywood to timber frames
- 5.0 x 40mm screws - for putting flat frames together - these are a bit too wide, get some 3.5 instead
- We have plenty of sand for texturing left over from our Sound of Music project we can use for the tavern floor

What we need

- Super scenic white (a lot for walls and floor)
- Super scenic black (1kg)
- Flints Matt glaze (5L)
- Yellow Ochre - smallest amount available
- Burnt Sienna -
- Wood graining tools - order
- 3.5 x 40mm screws (screw fix)



We were able to take the Flints Matt Glaze off of the order form as I agreed to share leftover Glaze from the Miss P construction project with the third years, this cut out the roughly £45 cost of the glaze.

In terms of hinges, I looked at Iron Mongery Direct for hinges for our trap door and Tavern entrance. I wasn't able to find any brass or Georgian era style hinges, but there were plenty of Tudor which, the Tavern could originate. Since I was already doing a Flints order, I checked their catalogue to see if they did anything similar to the Tudor style hinges on Iron Mongery and found they offer a similar kind of Tee Hinges in varying lengths for more than half the price of Iron Mongery Tudor Hinges (roughly £8 per hinge, Flints are 0.92 exc. VAT per hinge).

Flints order form, Flints Glaze was removed from this order

Amazon order form

Screwfix screw order

CLASS SESSION 27/4/26

Then, our wood order arrived and we checked the order and order form to check we received everything

We were missing our:

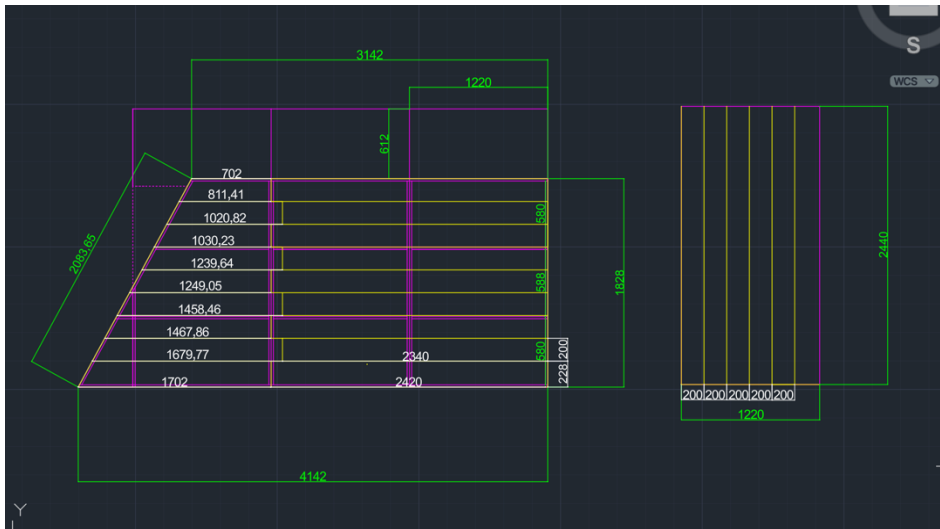
6x1(12m)

3x3 (24m)

3x1 (126m)

This is affectively all of our softwood that was missing from the delivery so we will get in contact with PBS.

Next, I used AutoCAD to work out how to cut and place our 6mm x 200mm planks of wood for the side walls and we were able to make our cutting lists from this.



PROBLEM SOLVING

Within the week beginning of the 27th of April, we headed into our building/making phase. Orders were arriving and we were able to begin construction, with the plan to be building on Wednesday and Thursday and begin painting on Friday to have the rest of the weekend for painting, touch ups and glaze coats.

As a lot of our energy was spent in long hours in the Workshop working on constructing the Tavern, map room, gallows and bar, I decided to format the rest of my Workbook with a list of moments that required problem solving, whether that be for refining final structural and detail elements or an order not arriving in time for us to meet the deadline.

The wood order being too expensive

An issue that became clear during discussions about materials was the high cost of wood. Using our technical drawings to estimate materials, we realised the wood order alone would cost over £1000, despite our total budget only being £1500. From previous modules, we already knew that scenic art paints can be expensive, especially when aiming for a professional-quality finish that would hold up under lighting and close-up camera shots. Because of this, we needed to find ways to reduce construction costs so we could still afford paint, props, screws, hinges, and potentially transport costs.

Vac form or real wood planks from peter Evans – clad on plywood flats

3x1 £195 per m +VAT

3mm Plywood sheet 4x8 £11.50 +VAT

£1.15 per m Match boarding

9x £11.50 = £103.50 (VAT not included)

Softwood

57 metres total soft wood needed (add on 30m for considerations on the window frame) = $87 / 4.2 = 20.714$, I'll round up to 24 lengths for 3x1

8.19 for 4.2m (one length) x 24 = £196.56 (VAT not included)

Meeting with Dave

- Back wall won't be match boarded with planks only left and right wall
 - Cornices will be poly and carved with a form - we won't hang lights off it - we'll fit lights to the walls using candle holding light fixtures for walls
 - Interior window embellishment - 60mm thick sashes, window frame is 6x1
 - 3x3
 - Need to work out how much wall vac form or matchboard (planks) we need
 - vac form usually £20 per 2x1 sheet +VAT)
 - Real planks will make the flats heavy - won't need the 3mm clad behind it
 - We'll make 2 braces from scratch to support the back wall - will be a specific size to support its leaning back, use two
 - For glass - polycarbonate or led lined
 - Matchboard for one wall roughly £180 (Dave's prediction) - so instead we'll use vac form or buy 6mm sheet of ply and cut to planks – this will be a similar cost to Vac form – we'd either be making wood look like wood or vac form look like wood
 - We'll use 6mm ply and rip it wider than 100mm ie 200mm to make it quicker to clad the walls
-
- Window 'glass' we need from where) sheetplastics.co.uk or Peter Evans studios get quotes on polycarbonate

Minus the 3mm ply needed for the side walls – this will now be 3x1 softwood frames with 6mm sheets cut into planks (we'll need 4x sheets of 6mm sheets for each wall)

Back wall is still 3x sheets of 3mm wall

Need to work out how much 3x3 I need for window frame and sash and how much 6x1 I need for the window frame bulkiness

We decided to veto Dave's idea of 3x3 for the window Sashes and instead have 2x2 – a lot closer to Cam's refined scale model to make the window sashes thinner and use 3x3 for the decorative window ledge/frames that go on the outside – these have a total

ED ORDER REQUIREMENTS

wood (window sashes) = 19

wood (window ledges that go through flat) = 12

wood (decorative outer frame) = 24

ly 4x8 sheets = 3

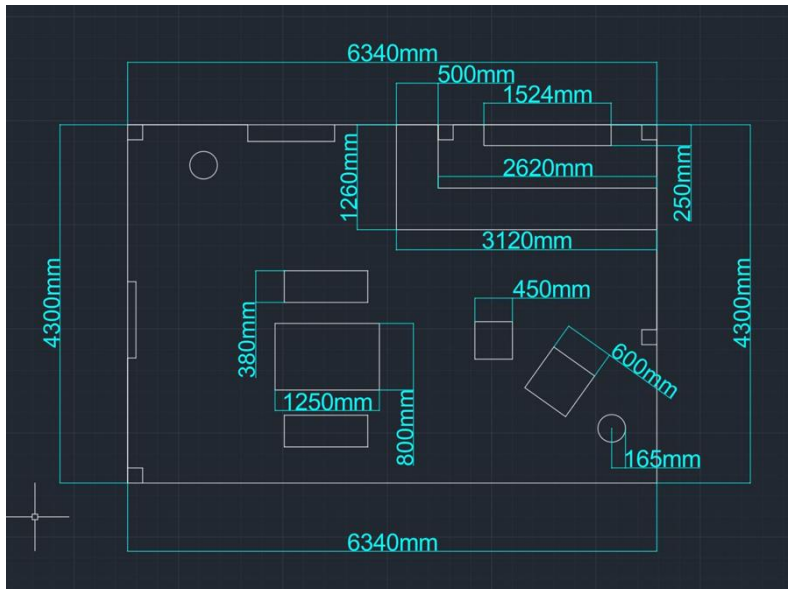
ly 4x8 sheets = 6

plywood sheets to clad side walls these will be

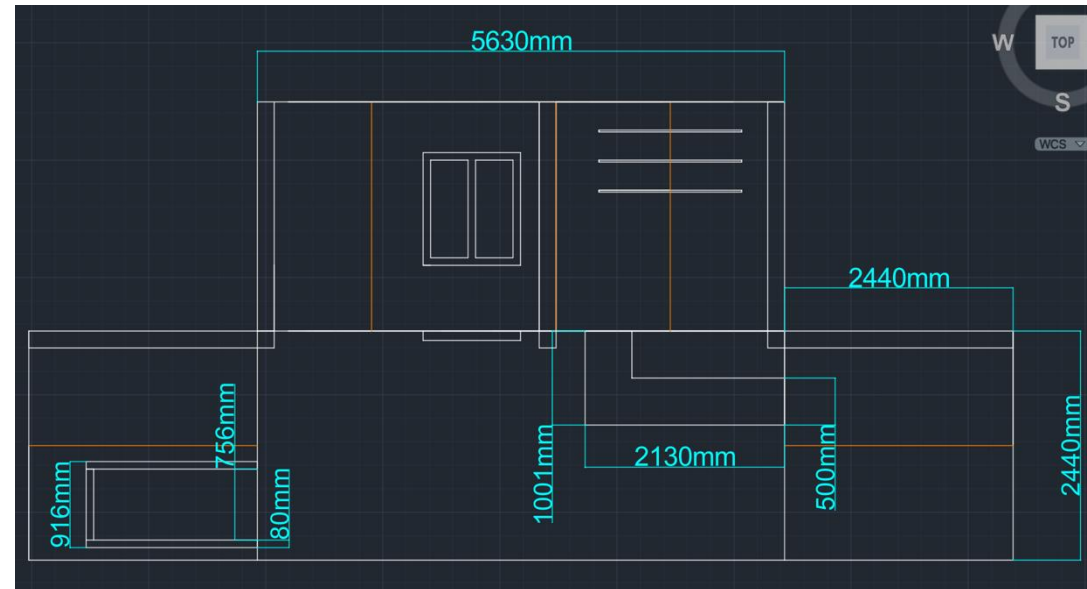
Updated workings out for the new wood order

PROBLEM SOLVING

To solve this problem, we held a production meeting to discuss where compromises could be made without negatively affecting the overall design. Anne and Annie were able to source and reuse existing flats from a previous project, which helped reduce some material costs. However, Cam and I felt it was important to keep all three walls of the pirate ship set, as they were necessary for the planned shot list and overall visual design. Instead, we decided to workshop reducing the size of the tavern set. Looking at Sarah's scale model, we realised the tavern appeared slightly too long in proportion to its height, although it was difficult to judge the true scale from the model alone. To better visualise the space, we marked out the dimensions outside using tape measures. This practical exercise helped us understand how much space was actually needed and led us to reduce both the width and length of the tavern. By adapting the design in this way, we were able to significantly lower material costs while still maintaining the intended look of the set and ensuring enough budget remained for other important production elements.



The original Tavern size



The updated tavern design to make it smaller and therefore cheaper to build

PROBLEM SOLVING

Costuming

An issue that arose early on in our process was how we were going to costume our pirates with a tight budget and time frame. As mentioned earlier I had reached out to Bristol Costuming Services, Marigold Costumes in Cardiff and the National Theatre (as I was aware they did student discounts). The cheapest of these options were Bristol Costuming Services with a price of £55 (+VAT) for one full costume per week – with a price per *special* item such as a pirate jacket, baldric or hat.

Our production consisted of 5 performers plus a ‘crowd’ and we would need at a very minimum three full costumes rented from a costume house to build our pirates outfits. To make sure we wouldn’t spend any money we absolutely didn’t need to, we first looked in the University’s costume store and pulled out a wide variety of items using the actors costume forms. Then, we arranged a fitting with the performers.

After the initial fitting, we realised we were missing a lot of items that didn’t fit our actors comfortably or were unavailable as the third years had reserved a lot of the costume.



Cam, Mary and I filling Mike’s car with CYO costume he allowed us to take for a flat rate of £50. We ended up borrowing 48 items including hats, bodices, coats, shirts and more



This was us on location in our crowd costume, since we were being shot from the back, we had to make sure to wear a tunic or shirt that covered under layers from the back along with a jacket or shawl to add texture and colour

PROBLEM SOLVING

Luckily, I had received a reply from Mike who asked to call me, over the phone he offered us the opportunity to visit Carmarthen Youth Opera's Costume store in Parc Dewi Sant. Mary, Cam and I headed up there and grabbed everything we could carry that could be an option, otherwise we would need to be buying items and paying for quick shipping or relying on our phone non-period accurate clothing.

With the CYO stock sorted into who it could be for including crowd, we did another fitting with the actors. Each of the SDP students also took home some options from the CYO bags to try on, to wear to location so we could make up the crowd of onlookers for the gallows scene.

A delay in orders arriving

Another problem we faced was when our wood delivery arrived with some important materials missing, specifically the softwood needed to build the frames for the map room walls. Fortunately, we had received most of the plywood sheets so we could focus on working with these first and Anne and Annie were able continue their work as they were mostly repurposing existing flats.

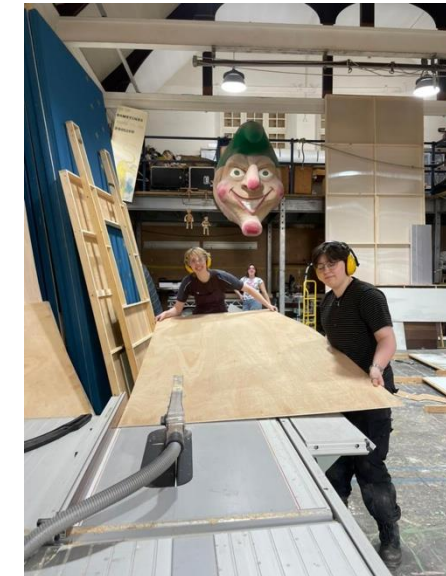
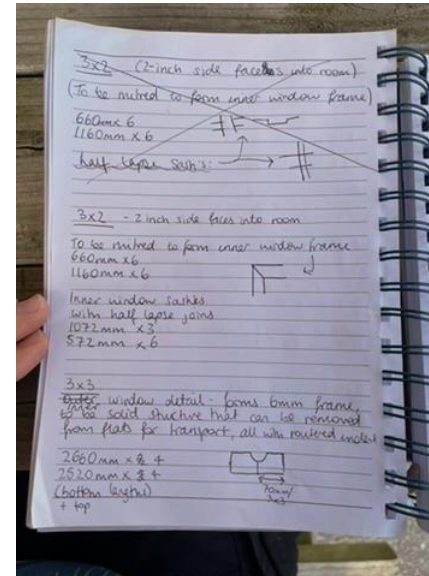
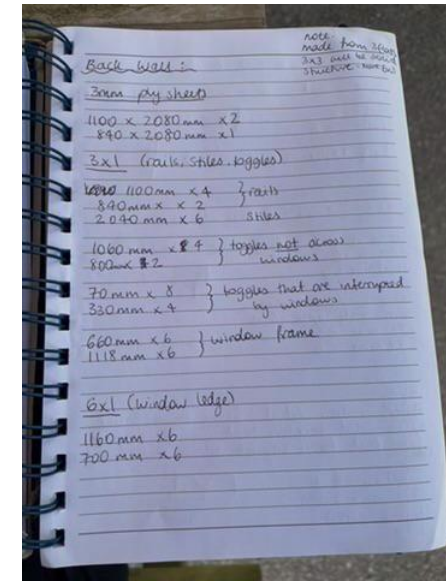
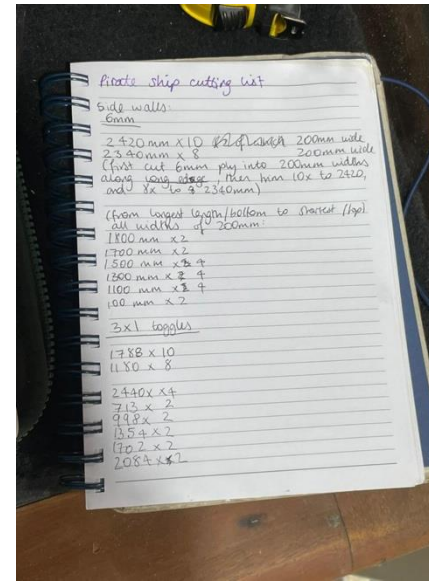


Hannah, Leah and Maarc at their final fitting. Mary, Cam and I would take it in turns as pairs to take on the fittings, these usually occurred after six when the actors finished their classes

PROBLEM SOLVING

Instead of letting this delay the build, we changed the order of our work and started by cutting the 6mm plywood sheets into 200mm strips for the side walls. By adjusting our plan and working with the materials we already had, we were able to keep construction moving forward without losing time.

Another challenge came during the scenic art stage when we realised the paint we had ordered still had not arrived. Since the set install was planned for Sunday and Monday, we could not afford to stop because we still needed time for extra coats, wood graining, and ageing the set. To keep on schedule, we arranged with the third-year students to use their leftover magnolia paint instead of white. We also mixed together leftover emulsions and scenic paints from previous projects to create colours for the ship walls. This showed our ability to adapt quickly, work with limited resources, and solve problems while staying on schedule.



My first step in the construction phase was using my CAD plans to create cutting lists. I made one for the planks fi

PROBLEM SOLVING

Here you can see where the floor planks don't extend to the entire floor. (we moved the rug to be under the table where it was meant to be)



Planking the Pirate Ship Side Walls

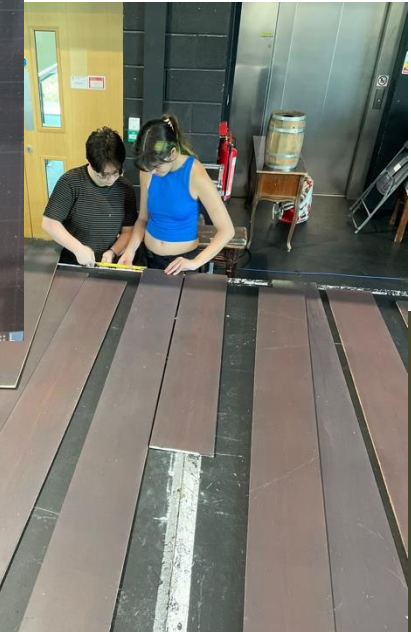
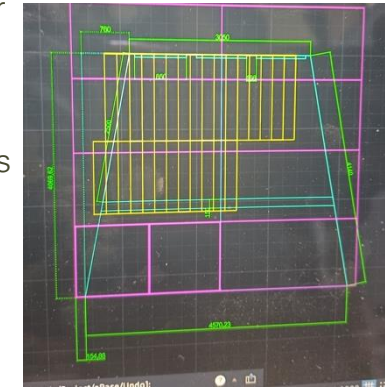
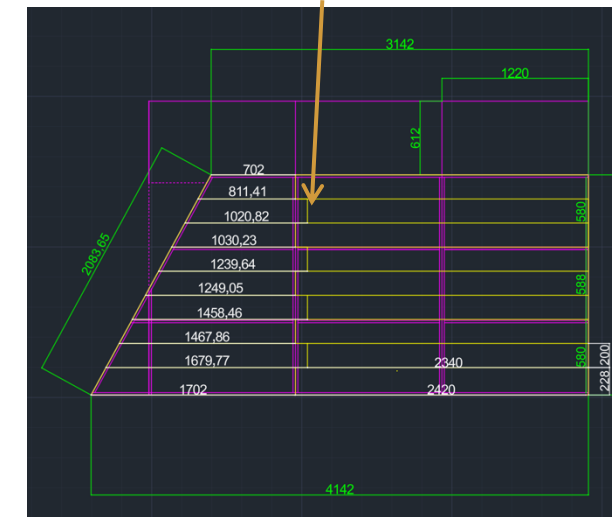
A mistake that Ant and I made during the construction of the pirate ship walls was not fully considering the amount and placement of supports needed for the wall planks, particularly where two flat frames joined together. Originally, my plan was to attach a sheet of 3mm plywood onto the softwood frame first, as this is the method I was more familiar with from building stage sets. However, after we removed the 3mm ply from the build plan in order to reduce the wood order costs, I should have reconsidered the construction method more carefully. Without the 3mm ply backing between the frame and the planks, some areas of the wall lacked enough support. Since the planks were only 6mm thick, they were more likely to bow out of shape, especially across the longer 2340mm sections where there was limited support in the middle of the wall. Although we were able to work around this during construction, it highlighted the importance of adapting technical plans fully when materials or budgets change, rather than only adjusting certain parts of the build.

Planking the Floor Incorrectly

Another issue occurred when calculating the floor coverage for the pirate ship set. In my CAD workspace, I was often viewing the side wall upside down while working from the longest measurements first. This is usually an efficient way to work because it helps reduce material waste when cutting. However, I think working this way contributed to my misunderstanding of the floor dimensions.

Because the back wall leaned outward, the shape of the set was difficult to fully understand from a 2D CAD drawing. Earlier in the process, when Alaya and I calculated the floor surface area, we believed we had enough reclaimed wooden planks from the third years to cover the floor. Later, when I reviewed the CAD drawing again to calculate how many planks needed painting, I didn't realise I was misunderstanding my own drawing. When looking at the drawing from above, I mistakenly interpreted the full longest edge of the side wall, measuring 4142mm, as the required floor length. In reality, the floor only needed to extend to the shorter measurement of 3142mm because the additional wall length existed to connect with the angled back wall rather than extend the floor itself. This mistake showed me how easy it can be to misread spatial relationships in 2D drawings and reinforced the importance of using 3D modelling software in future projects to visualise spaces more accurately. It wasn't until we had built the set, with the floor planks already stapled incorrectly to the steel deck, that I realised my mistake. This was a useful lesson in the importance of being more thorough when checking drawings and calculations, as well as making sure other team members cross-check technical plans to help identify errors.

The unsupported planks



Incorrectly placing the floorboards at the back end of the steel deck

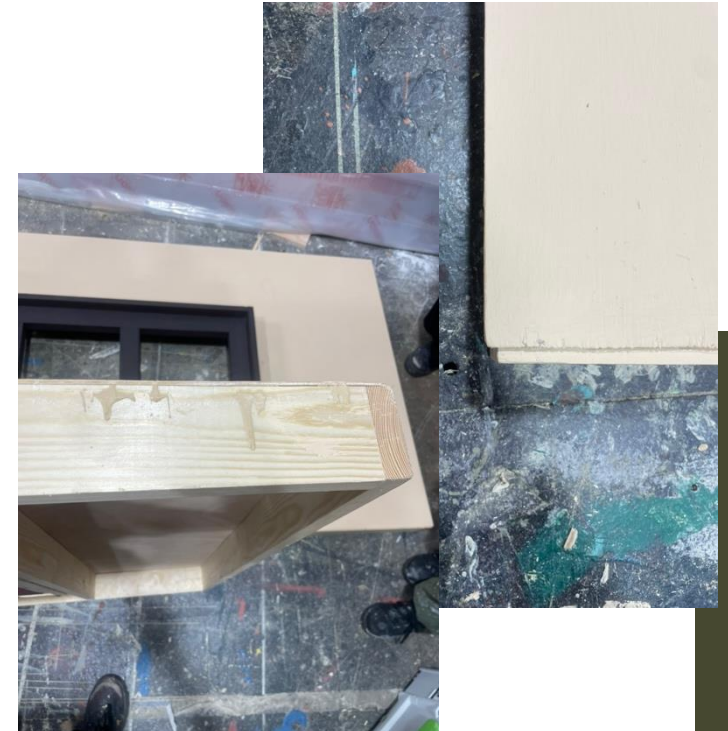
PROBLEM SOLVING

Overhanging plywood

A common issue during the construction of the tavern build and ship back wall was the 3mm plywood overhanging the edges of the frame. This meant that when the flats were placed together, they could not sit completely flush against one another. Although it seems like a small mistake, it can create several problems later in the build process and affect the overall finish and stability of the set. One thing I would do differently in future projects is pay much closer attention to details like this earlier in the process. We had already painted and prepared the flats before fully checking for overhangs, which meant it became a last-minute adjustment during the get-in. We had to quickly go around each flat using the router tool to remove the excess plywood so the structures would fit together properly. Another reason flats might not lie flush is paint drips which should be avoided or sanded off once dried. I think this issue partly came from the time constraints we were working under. As a team, we were often trying to find faster ways of working, even when this sometimes compromised the final quality of the build. Personally, I do not want to develop that mindset, and I want to become more confident in insisting on proper finishing and preparation. At times, when raising concerns about redoing cuts, sanding edges thoroughly, or making sure structures were square, I worried about sounding overly critical or slowing the build down, especially when everyone was tired and eager to finish for the day. However, this project showed me how important those small details are, as problems that seem minor early on can become much more difficult to fix later.

In the end, the issues were solved easily using the router, and both the tavern and pirate ship walls fitted into place successfully. However, we still experienced difficulties caused by structures being slightly not square and inconsistencies in the wood itself, which made aligning the tavern flats more difficult than expected.

I also think the overhanging plywood resulted from the more cost-effective construction method we used. To save materials, we worked by cutting the plywood out separately to the frame itself. While this was economical, it was more difficult to achieve a clean finish. In hindsight, attaching a full plywood sheet to the frame first and then routing the edges and window openings afterwards would have produced a neater and more accurate result. Because we had delays waiting for plywood to arrive, Annie also had to use the rail saw to cut pieces precisely to fit around the windows and frame, which was a particularly difficult and time-consuming task.



THE SHOOT

On May 7th, the SDP second years, along with Hannah (as Mary Read), Leah (as Anne Bonny), Maarc (as Jack Rackham), and Brooke and Dylan from Digital Media, travelled to Llansteffan Castle to film the gallows, jail, and Mary's flashback scenes.

During the shoot, my role as Director was to work closely with Brooke and Dylan to ensure we captured the storyboard and shot list effectively in a way that communicated the narrative clearly through short trailer sequences. I really enjoyed how communicative and hands-on this role was. Being on location and surrounded by people with different areas of expertise made it much easier to problem-solve creatively and bring ideas together successfully.

Because everyone had a clear role and area of focus, no part of the shoot was overlooked. For example, Mary focused on location logistics and lighting, keeping track of tide times, the weather forecast, and the movement of the sun throughout the day. Alaya, Sarah, and Cam ensured we had the correct props for each scene, while Cam also focused heavily on costume. Ant concentrated on the edit, making detailed notes in the editing log about the best takes and which shots would require additional sound. Anne assisted with camera work, while Annie played an important organisational role by keeping us on schedule and making sure we had breaks and returned to Y Llwyfan in time for the rest of the shoot.

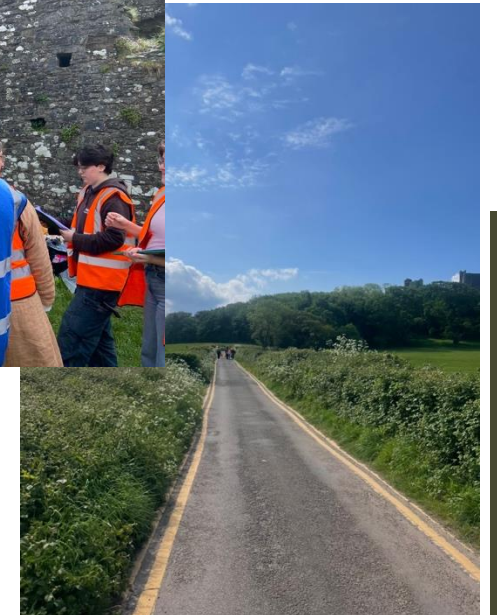
With everyone working carefully within their roles, it allowed me to focus fully on directing the actors and capturing the shots needed for the trailer. Although I do not think I had complete confidence in directing performances yet, due to my limited experience, I learned a lot from working with the actors and often relied on their ability to improvise and respond to prompts and direction.



THE SHOOT

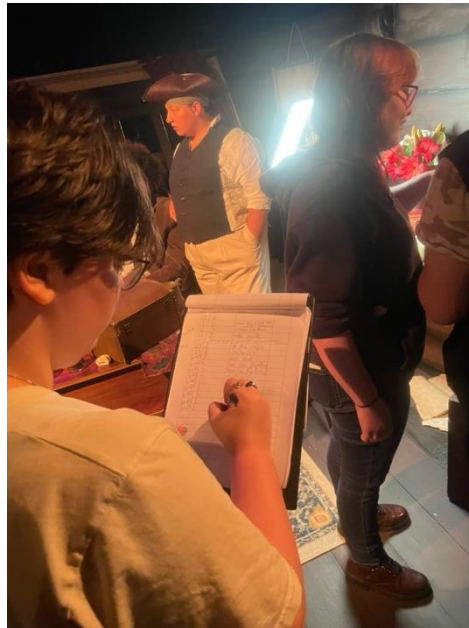
We eventually decided to cut the planned beach scenes because we realised the set-up time would take too long and interfere with our afternoon filming slot at Y Llwyfan. However, we adapted by using viewpoints from the castle that overlooked the beach, which still allowed us to capture the atmosphere and visual style we wanted from those scenes.

We were also very lucky with the weather that day, which helped the shoot run smoothly. Even so, we made sure to prepare for bad weather by bringing bin bags to use as tarps and borrowing a dry bag to protect equipment if needed. In the end, we did not need to use them, but it felt important to be prepared for any situation and ready to adapt if conditions or shots did not work out as originally planned.



THE SHOOT

The rest of May 7th was spent in Y Llwyfan with Leah, Hannah, and Maarc filming the pirate ship scenes. To make the most of our time, we shortened our lunch break so we could come in earlier and set up the set and filming equipment before the cast arrived and got into costume. For the fight scene, we used a haze machine to create a smoky atmosphere, which helped make the set feel more dramatic and realistic on camera. We also filmed our 'hatch' scene, which involved Hannah looking down through two handheld planks placed over the steel deck to create the illusion of a hatch in the ship's floor. Unfortunately, the prop weapons had not arrived in time for filming, so we had to improvise. We worked around this by carefully framing the shots to hide the actors' hands and having them fake the recoil movements, so it still looked like they were holding weapons on screen.



THE SHOOT

On May 8th, we had scheduled a full day in Y Llwyfan to shoot the tavern scenes with Trystan (as Stede Bonnet), Gruff (as Blackbeard), and Hannah (as a pre-pirate innkeeper). We had last-minute ordered a beard for Gruff, but unfortunately the spirit gum needed to attach it did not arrive in time. Since we had spent quite a lot of money on it (£87.96 including VAT and next-day shipping), we wanted to find a way to still use it. Cam and Alaya came up with the idea of attaching the beard to Blackbeard's hat instead, which worked surprisingly well on camera.

We actually only needed half the day to capture everything we needed, so we decided to take a later lunch break and finish the shoot in one session. This worked much better, as it saved the actors from having to get out of costume and then back into it again after lunch. Towards the end of the shoot, the prop guns finally arrived. We contacted Leah, even though she was not scheduled to be in that day, and luckily she was available to come in. After Gruff and Trystan had wrapped and gone home, we got Leah and Hannah back into costume so we could recreate some of the fight shots using the prop weapons.

This time we did not use the haze machine, as it caused quite a few delays during previous filming. When haze was in use, nobody could enter or leave through the main doors and we had to keep the dock doors mostly closed so the smoke could build up properly, which took a long time in such a large space. Even without the haze, we were still able to capture some close-up shots of the weapons in Leah and Hannah's hands, which helped add more realism to the scenes.

THE PRESENTATION

My chosen question: In what ways did your technical drawings support problem solving, construction accuracy, and communication with others in the production team?

My script

Intro

As an Art Director, along with Annie, my responsibilities included:

- Producing CAD drawings
- Managing the budget
- Scheduling
- The general coordination of departments

Within my process, technical drawings were a central tool for:

- Translating Cam's design into a construction drawing to aid us in our building phase
- Solving practical production issues which I will go into some further detail of...
- To help communication between departments. For instance, on a larger scale production, construction drawings would be produced by Art Directors or Draughtspersons supervised by the Art Directors. And this would be sent to the construction department for them to work off of.
- In our smaller scale project, CAD drawings were used by the lighting department to build lighting plans, location for floorplans, props and set dressing department for specifications like how big the rug and table can be.
- And in a film production process – the Camera dept. and Director can use to-scale floorplans to produce blocking plans

THE PRESENTATION

Point 1 - Technical drawings as a problem-solving tool

- Firstly, I'll go into some more detail about how I used technical drawings as a problem-solving tool.
 - I began by converting Cam's sketches into technical drawings. This was split into a bird's eye view of the floor, face on views of the side walls which were the same just mirrored and the back wall with a window detail
 - Working alongside Cam enabled us to cross check measurements ahead of the construction process to ensure we had the correct heights and lengths in the model and on CAD and that this would fit onto the steel decks and was proportionate to performers whilst keeping it historically accurate.
 - It also helped us work out the specific measurements of the back wall which needed to lean back at an angle and lay flush to the side walls
 - In some aspects, producing technical drawings allowed us to save money
 - (as I am sure Annie has mentioned, the tavern was reduced in size)
 - As well as this, in terms of panelling the side walls, we considered first placing 3mm or 6mm ply sheets to the frame then cladding these with the planks, much like what we did for the floorboards on the steel deck
 - Instead, to cut costs, we decided to not use a ply sheet, and attach the wooden planks directly to the timber frame.
 - I used AutoCAD to work out the plank layout of the ship's walls using sheets of 6mm ply cut to a width of 200mm
-
- Upon reflection I do think this could have been a good idea to keep – as it is for film production, you don't have to worry so much about the set being moveable. Also, a ply backing would have meant Mary could use more back-lighting without the risk of it bleeding through cracks in the strakes.
 - Alternatively, I could have planned the toggle placement of the panelling a lot better – in retrospect, I should have been able to spot a major mistake in my technical drawing and that was: how are we planning to support these planks that end and begin *here*.
 - As you can see, in my initial building plan for the frame, I had approached the construction drawing in a way you would build a flat
 - Once we had taken away the idea of using the ply sheets as a base, I should have added more toggles or thought of an alternative way to better support the planks on the wall

THE PRESENTATION

Point 2 – Communication with others in the production team

- In my second point, I'll talk about how the technical drawings were useful in communicating ideas about translating Cam's design from a scale model into a full-scale constructed set.
- This was especially evident in material order discussions.
- As well as thinking of ripping ply to create planking for the side walls, we had considered using vac form - decided to go with ply so we'd be wood graining real wood instead of Plastic also vac form is more expensive than buying sheets of ply.
- In terms of how we would construct the back window and what softwood we'd use, we decided against the suggestion of 3x3 for the sashes in the windows as this was slightly too thick compared to Cams' design.
- Which were estimated visually at 50mm which in realistic timber dimensions to make a thickness of 44mm we could use 2x2 softwood
- After further research, we found 2x2 cheaper to buy as 3x2
- As way to cut costs as we could use 3x2 with the 2-inch thickness facing inward.
- For depth and to create a window ledge, we decided to use 6x1 around the outside of the sashes.
- Then around this, for their decorative frame – we decided to use two lots of 3x3 laid next to each other to make a thick frame with a curved indent using a round nosed router bit, to match the design of the window on Cam's refined model
- On this next slide you can see how we planned to build the back wall out of three flats so they could be moved from the workshop to Y Llwyfan – and where we'll place the toggles to support the windows
- This also shows where we'll join the flats together to distribute its weight and hide their joins.
- The Rails, Stiles and toggles are 3x1 softwood and the flat face is 3mm plywood.
- And the 6x3 window frame is constructed as a single unit which can be fitted to the three flats once they are secured together

THE PRESENTATION

Point 3 – Construction accuracy

- In my last point, I'll talk about construction accuracy – I already spoke a bit about how you can use technical drawings to translate a white card model into building materials – considering how they arrive as in lengths, their costs and how much they weigh so that when you come to the construction phase, you have the finished result in your hand as a technical drawing to follow throughout the process so you can have a scheduled structure, create accurate cutting lists and plan its assembly
- Anyone who was in the workshop during our build would have noticed we constantly had our laptops on us, whilst this isn't ideal and I did have print outs, we were constantly referring to the CAD drawing for precise measurements of angles and lengths, especially when it came to constructing the side walls soft wood frame which has one angled end which made every toggle different length and meant the ones that meet the angled stile needed mitring
- The other reason we kept the laptops on us is that the back wall became so overwhelming with dimensions – it felt easier to read on the software where you could just hide and view layers as you need and get rid of unwanted information.

As a whole, the technical drawings became a shared reference point between departments for:

- design
- construction
- scenery
- lighting
- production management

THE PRESENTATION

This supported collaborative decision making as we could use these drawings in meetings to discuss aspects of the build like

- how walls would brace
- lighting placement
- cornice materials
- camera access beneath the floor

Rather than discussing ideas abstractly, the team could visualise solutions directly from the drawings.

And in budgeting discussions, the CAD plans helped us communicate material costs visually

For instance, when the wood order became too expensive:

- we used the technical drawings and storyboard together
- analysed camera framing
- identified areas of the set that would never be seen on camera

Conclusion

- Overall, the technical drawings were not just construction plans.

They became:

- a problem-solving tool
- a budgeting tool
- a communication system between departments
- As Art Director, using CAD allowed me to bridge the gap between:
 - the designer's creative vision
 - practical construction realities
 - and the production constraints of time, budget, and space.

EVALUATION

This module gave me valuable experience in leadership, teamwork, and problem solving while working under pressure. Throughout the project, I developed a better understanding of how important adaptability and communication are within a production team, especially when working to a tight deadline and trying to maintain a clear creative vision.

One of the strongest aspects of the project was the group's overall resourcefulness. Throughout the build and scenic art stages, we often had to work with limited materials, time pressure, and unexpected setbacks, but we consistently found ways to adapt rather than allowing problems to stop progress. During the scenic art phase, for example, we didn't have access to the exact paints we originally planned to use, so we worked creatively with leftover emulsions and scenic paints from previous projects to mix colours that still achieved the look we wanted. We also borrowed magnolia paint from the third years to continue painting while waiting for other materials to arrive. Although this required compromises, I think we still stayed close to Cam's original vision, and the final sets reflected the refined models well.

Teamwork was another major strength throughout the project. Despite everyone becoming tired towards the end of the build, the group continued to support each other and maintain momentum. People were willing to help outside of their assigned roles when necessary, which helped the process run more smoothly and kept morale high. Annie and I divided the workload into 'Team Tavern' and 'Team Pirate Ship,' which allowed us both to lead different areas of the build while keeping communication organised. We would work collaboratively on schedules and making to do lists but we were also able to work independently in our own teams which meant more could happen at once.

Personally, I feel this project helped me grow in confidence as a leader. Since it was my role to delegate tasks and oversee progress, I became more comfortable directing others and making decisions under pressure. Although I can sometimes find leadership awkward, especially when people are not taking initiative, I think I managed to stay patient and calm rather than allowing frustration to affect the atmosphere of the group.

EVALUATION

There are also several areas I would like to improve moving forward. One of the main improvements would be developing my Fusion and CAD skills further. Creating a full 3D model would have made it easier to visualise the set properly, as viewing the design as flat net drawings made it difficult to identify spatial issues, such as the outward lean of the back wall reducing the floor space. I also overlooked a structural issue in my CAD drawing where some longer planks lacked enough support behind them. In future projects, I want to become more confident in checking technical drawings thoroughly before construction begins, as small mistakes in a cutting list or technical drawing, can become expensive or time costly fixes later down the line.

I would also like to improve the speed at which I work. I tend to focus heavily on detail and trying to be perfect, which slows me down. For example, I spent a long time refining the gallows structure even though it only appeared briefly in the trailer. While attention to detail is important, this project taught me that film production also requires efficiency and an awareness of what will actually be seen by the audience

Moving into third year, I want to apply the practical lessons I learned during this module, particularly paying closer attention to finer construction details such as ensuring structures are square, avoiding plywood overhangs, and making sure screws or staples are not visible on finished surfaces. Overall, this project strengthened both my technical and leadership skills and gave me a clearer understanding of the balance between creativity, teamwork, and practicality within an art department. I also want to note I thoroughly enjoyed this module, I would wake up excited to come in and work each day, which reassured me that I am pursuing the right role within this industry. As the project progressed, I felt myself growing in confidence, which allowed me to enjoy the process even more. I also found Dave's quote particularly true: anyone can learn the practical skills required for this job, but it is your attitude, resilience, and efficiency that truly make you good at the role.

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