

Production Technology

AI Statement

I confirm that I have not presented any AI generated text as my own work. I confirm I have copies of my drafts, notes, and other resources I used before, and after the use of AI tools which I may be asked to provide in evidence.

Sound

Sound Roles

- Sound Designer
- Sound operator no 1
- Sound operator no 2
- Sound designer no 3
- Crew
- Desk mixer
- Monitor mixer
- Foley artist

Sound

Sound Roles

- **Sound Designer**
- Sound operator no 1
- Sound operator no 2
- Sound designer no 3
- Crew
- Desk mixer
- Monitor mixer
- Foley artist

Straight plays

- Use own compositions
- Make own effects
- Works with director to create the vision for the show, making sure it fits the mood and atmosphere

Musical Theatre

- Design other parts of the show
- Brings the original compositions to life
- Works with the director to create the vision

Sound

Sound Roles

- Sound Designer
- **Sound operator no 1**
- Sound operator no 2
- Sound designer no 3
- Crew
- Desk mixer
- Monitor mixer
- Foley artist
- Has the best ears in the room
- Fine tunes everything to do with the sound
- Stands at the sound desk
- Mixes the whole show
- Relays instructions to no 2 and no 3
- Stays in the auditorium

Sound

Sound Roles

- Sound Designer
- Sound operator no 1
- **Sound operator no 2**
- Sound designer no 3
- Crew
- Desk mixer
- Monitor mixer
- Foley artist
- Does the smaller roles of sound
- A mic tech or effects tech
- Mics the actors
- Does maintenance on the equipment
- Discusses with costuming and wardrobe on belt packs and mics to do with costume
- Problem solves to do with the tech

Sound

Sound Roles

- Sound Designer
- Sound operator no 1
- Sound operator no 2
- **Sound designer no 3**
- Crew
- Desk mixer
- Monitor mixer
- Foley artist
- General assistant
- Runner for the other operators
- Bounces around all the roles and placements
- Can help with anything and remains free
- Newest member of the team/least experienced

Sound

Sound Roles

- Sound Designer
- Sound operator no 1
- Sound operator no 2
- Sound designer no 3
- **Crew**
- Desk mixer
- Monitor mixer
- Foley artist
- Resident staff of the venue/theatre you are at, if touring
- Knows the technology and kit the best and can assist you figuring it out
- You must ask them, the local crew, before plugging and unplugging the venue/theatres equipment

Sound

Sound Roles

- Sound Designer
- Sound operator no 1
- Sound operator no 2
- Sound designer no 3
- Crew
- **Desk mixer**
- Monitor mixer
- Foley artist
- Usually a musician so they have an amazing ear
- Bands can hire their own mixer to tour with them
- They will adjust the equipment to suit the band and venue, making it sound the best it can

Sound

Sound Roles

- Sound Designer
- Sound operator no 1
- Sound operator no 2
- Sound designer no 3
- Crew
- Desk mixer
- **Monitor mixer**
- Foley artist
- Mixes sound for bands
- Communicates with everyone and can respond fast to imbalanced sound
- Best ear in the room
- Mixes what the band members can hear too
- If there's a problem with the mix it can affect a bands performance

Sound

Sound Roles

- Sound Designer
- Sound operator no 1
- Sound operator no 2
- Sound designer no 3
- Crew
- Desk mixer
- Monitor mixer
- **Foley artist**
- Removed from the theatre
- Works in a radio or film environment
- Creates certain sound effects
- More creative side to sound
- Creates the specific brief of the script

Equipment

- Mixing desk (central)
- Laptops (input)
- Musical instruments (input)
- Microphones (input)
- DI Boxes
- Cables
- Amplifier (output)
- Speakers (output)

Equipment

- **Mixing desk (central)**
 - Laptops (input)
 - Musical instruments (input)
 - Microphones (input)
 - DI Boxes
 - Cables
 - Amplifier (output)
 - Speakers (output)
- Central point for the sound system
 - Inputs go into the desk as well as outputs
 - Each part can be controlled from this central point
 - Analogue, digital, studio, theatre

Mixing desk



Analogue

- Good for live sound
- More affordable
- Routing is simpler
- Lack some flexibility
- Good for beginners and in smaller venues for quick changes

Callum (2024)

Digital

- Flexible which gives it power for more complex mixing
- Higher channel counts
- More difficult to learn so harder for beginners to understand

Callum (2024)



Equipment

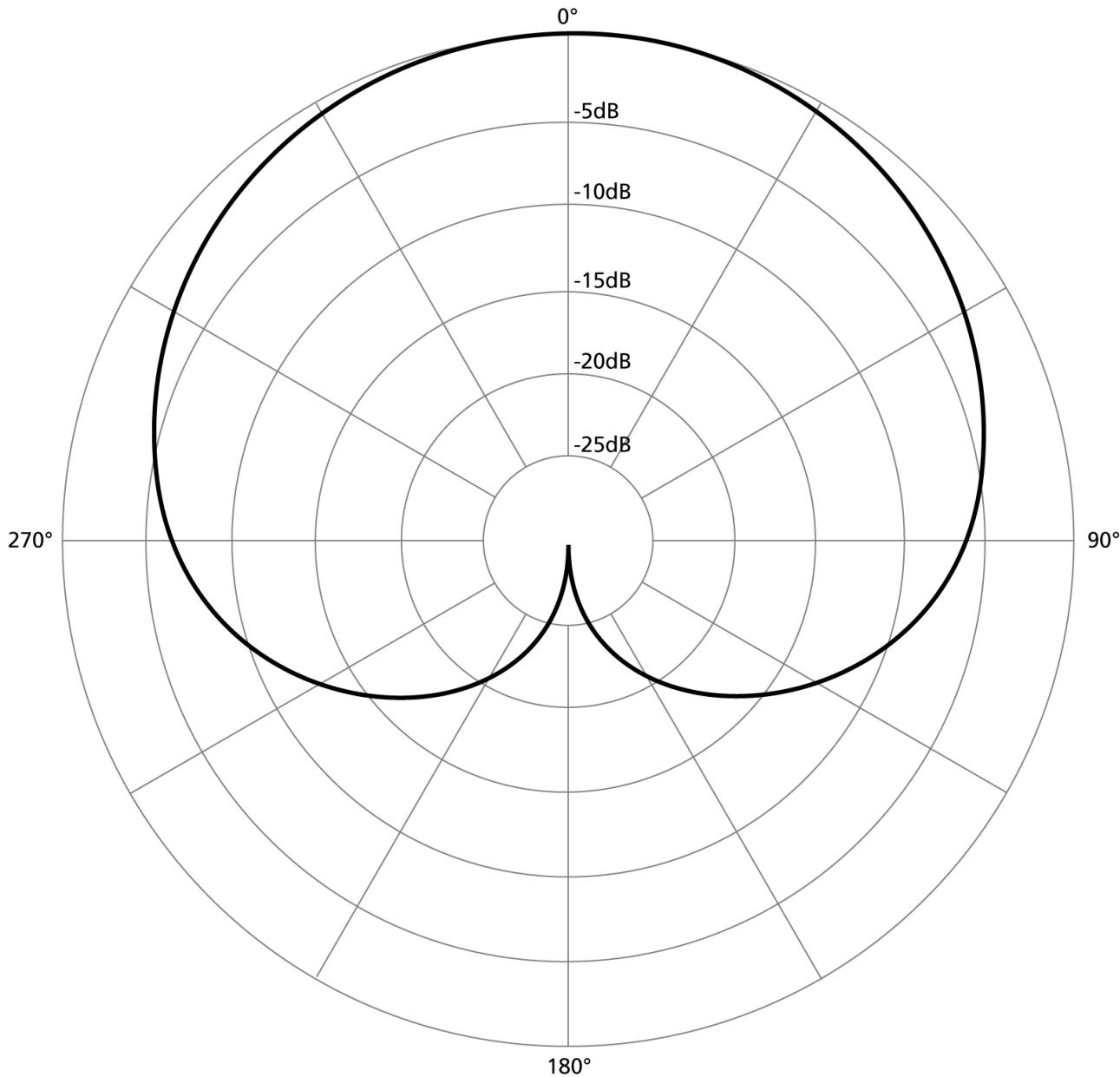
- Mixing desk (central)
 - **Laptops (input)**
 - Musical instruments (input)
 - Microphones (input)
 - DI Boxes
 - Cables
 - Amplifier (output)
 - Speakers (output)
- Computer media is now common for input of sound
 - Qlab is the standard industry use for running sound effects cues
 - It needs to be DI'd

Equipment

- Mixing desk (central)
 - Laptops (input)
 - **Musical instruments (input)**
 - Microphones (input)
 - DI Boxes
 - Cables
 - Amplifier (output)
 - Speakers (output)
- Every instrument will need to be DI'd
 - Some will have a stereo or mono output
 - Some need microphones instead
 - Have to be careful when handling as they are very precious to the performer and they wouldn't appreciate you breaking their instrument or tampering with it without them knowing

Equipment

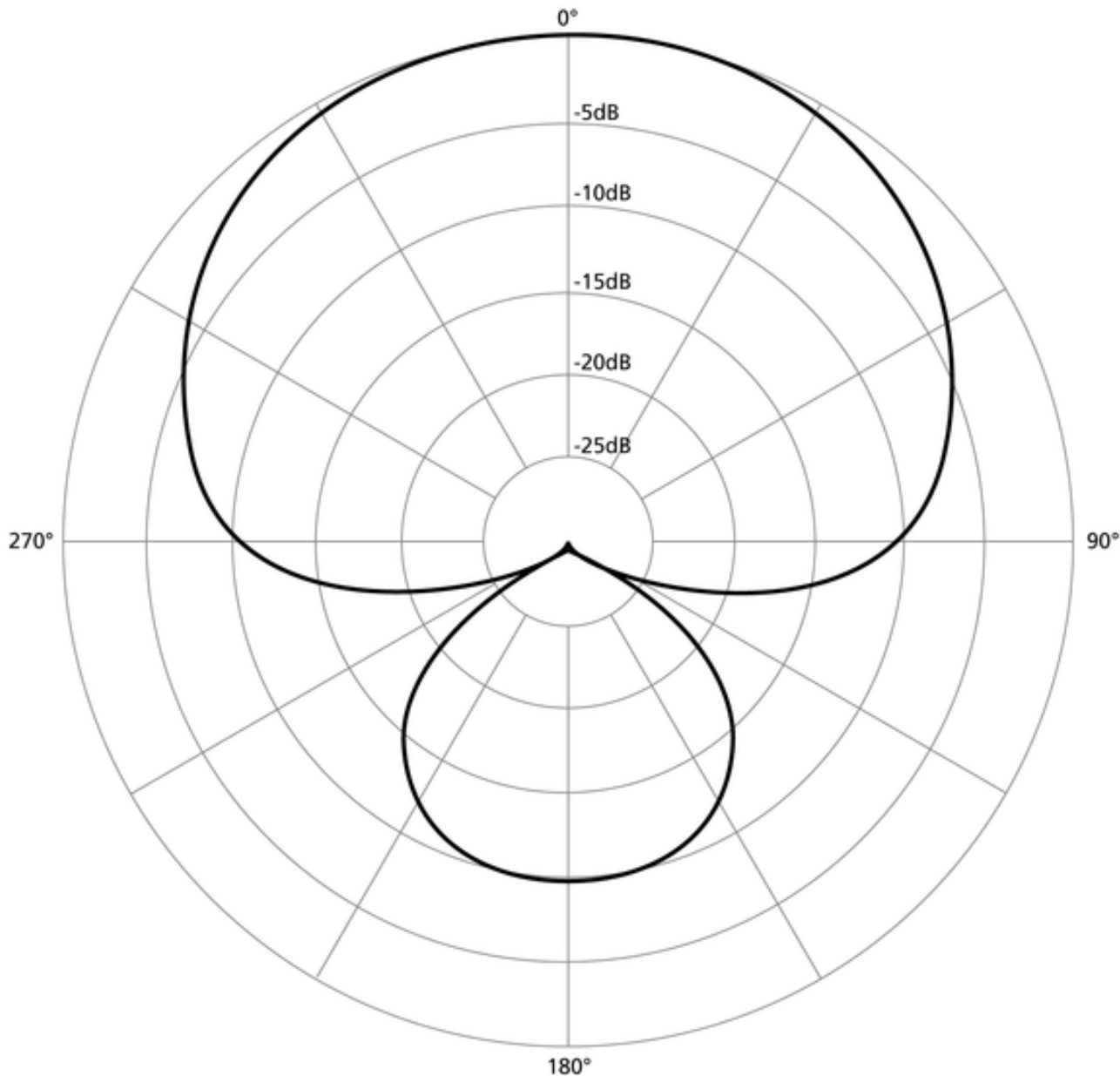
- Mixing desk (central)
 - Laptops (input)
 - Musical instruments (input)
 - **Microphones (input)**
 - DI Boxes
 - Cables
 - Amplifier (output)
 - Speakers (output)
- 3 main types in music which all require phantom power 48v
 - Dynamic
 - Condenser
 - Ribbon
 - Vocals
 - Instrumental
 - Radio
 - In a microphones there are different types with different polar patterns
 - Cardioid
 - Super cardioid
 - Omni directional
 - Figure 8/ bidirectional



Cardioid

- Sensitive from the front
- Doesn't pick up as much from the back
- Reduced from the sides
- Isolates the mic from background noise
- Good for loud environments or to highlight a single sound source

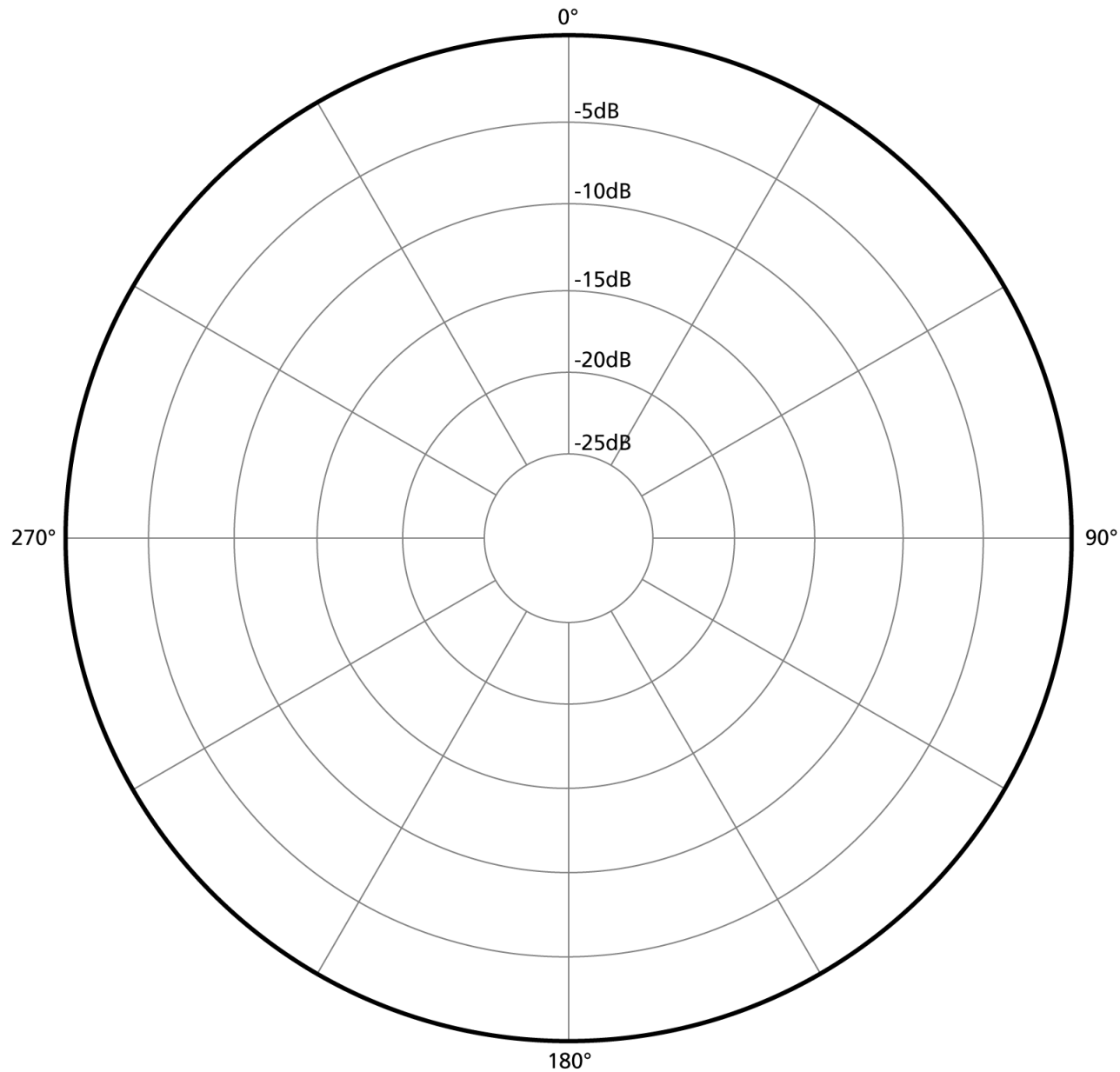
(Brook-Jones, 2020)



Super cardioid

- Has a narrower pickup area from the front
- Has enhanced rejection of unwanted noise in the background
- Can pick up in a smaller amount of noise in close proximity
- Doesn't pick up feedback as very resistant to it
- Amazing for isolating sound in loud environments

(Brook-Jones, 2020)



Omnidirectional

- Has 360-degree angle of sensitivity
- Doesn't need to be pointed anywhere to pick up the sound
- Has flat frequency and good bass response
- Because it picks up from everywhere it's difficult to avoid unwanted sound
- Good for studio recording as there's no background noise
- Perfect for choirs or orchestra

(Brook-Jones, 2020)

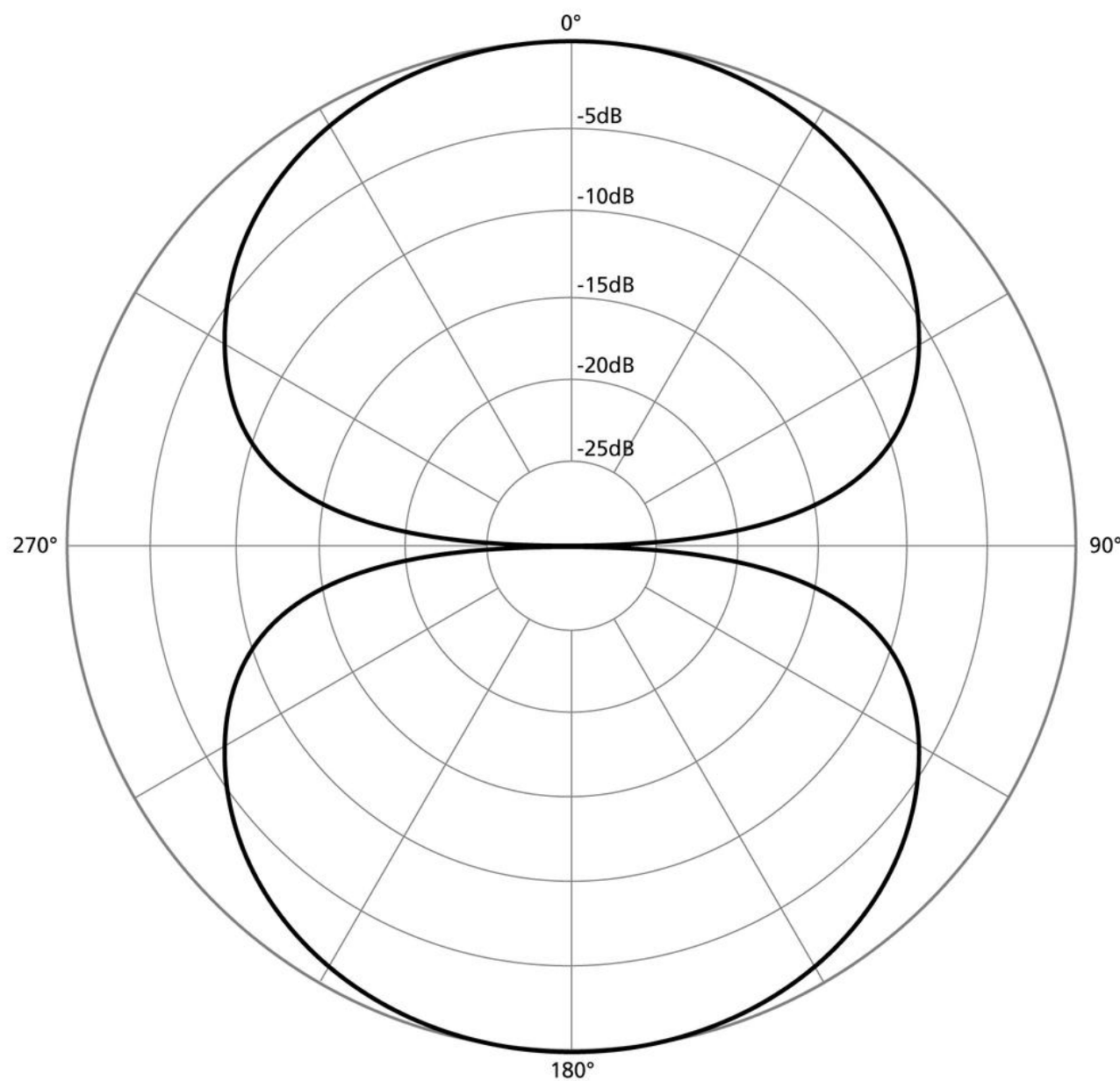


Figure of eight/bidirectional

- Picks up equal sound from both front and back
- Doesn't pick up sound from sides
- Commonly in larger diaphragm and ribbon mics
- Doesn't have much bass response
- Sensitive to both handling and wind noise so have to be careful with it

Equipment

- Mixing desk (central)
 - Laptops (input)
 - Musical instruments (input)
 - Microphones (input)
 - **DI Boxes**
 - Cables
 - Amplifier (output)
 - Speakers (output)
- Di means “direct inject” and comes from the engineers who thought of having a direct connection from instrument to sound desk
 - They correct the disparity in volume between the signals
 - This allows instruments to play directly into the sound desk
- (Callum, 2025)

Equipment

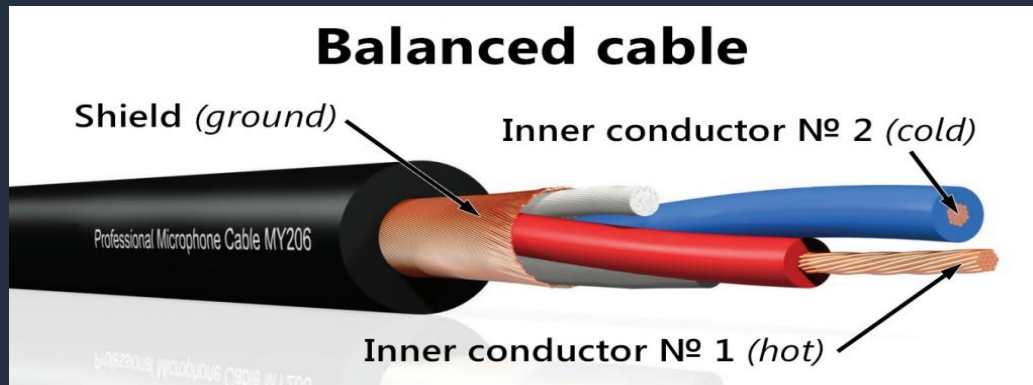
- Mixing desk (central)
- Laptops (input)
- Musical instruments (input)
- Microphones (input)
- DI Boxes
- **Cables**
- Amplifier (output)
- Speakers (output)
- Speaker cables
 - Balanced and unbalanced
- XLR
- Speakon
- Powercon
- Mini jack $\frac{1}{4}$ inch jack
- Big jack $\frac{3}{4}$ inch jack

Speaker cable – balanced and unbalanced

Balanced

- Uses three pin connections
- Sends the connection twice
- Uses two different conductors that are separate
- Referred to as “hot” and “cold” conductors
- Better at not picking up hum
- Essential for long cable runs

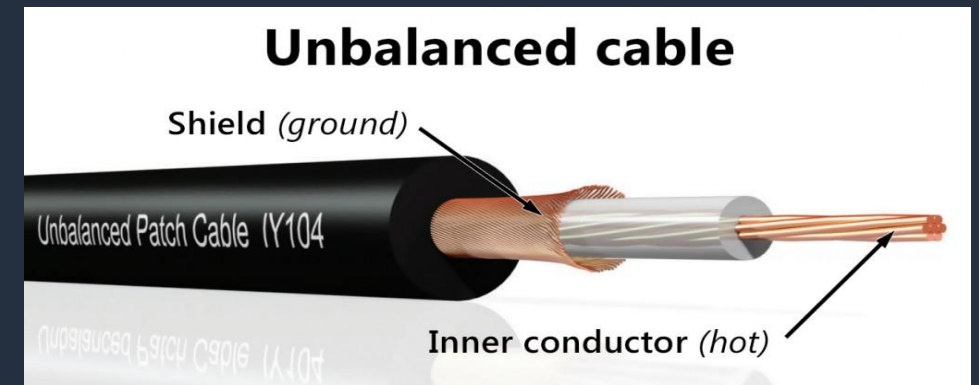
(Palmer, 2006)



Unbalanced

- Uses two pin connections
- One carries the signal and the other has the screen
- Just has a “cold” conductor
- Typically has earth loop which causes a hum in the background of the sound
- Works fine for short cables and if the cable is of good quality

(Palmer, 2006)



Equipment

- Mixing desk (central)
 - Laptops (input)
 - Musical instruments (input)
 - Microphones (input)
 - DI Boxes
 - Cables
 - **Amplifier (output)**
 - Speakers (output)
- Rated in wattage
 - Needs to be suited to the speakers being used
 - Another way of controlling sound output
 - Without it the sound waves aren't able to be picked up
 - It regulates the level of power to the speakers
 - Can reduce distortion and adjust the tone or frequency to suit the situation
 - Takes the weaker electrical signal from the music source and increases the sound waves strength

Equipment

- Mixing desk (central)
 - Laptops (input)
 - Musical instruments (input)
 - Microphones (input)
 - DI Boxes
 - Cables
 - Amplifier (output)
 - **Speakers (output)**
- Active
 - Self contained units
 - Built in power amplifier so they can directly connect to the sound system
 - Simplified the whole setup
 - Has a greater control over the sound output
 - (Electromarket.co.uk, 2017)
 - Passive
 - Require an external amplifier
 - More flexibility as the user can choose an amplifier that matches the sound they want
 - Means dealing with more equipment which can make the setup more complex
 - (Electromarket.co.uk, 2017)
 - Tops
 - Generates the high frequency
 - Mid range
 - Generates the mid frequency
 - Subs
 - Generates the low frequency

Paperwork

When doing either a lighting or sound job its good practice to have a record of your process/ what you do in the job in case someone would need to step into your role if something were to happen

Things to include in this are;

- Script breakdown and analysis
- Mood board
- Cue sheets with notes that are necessary to understand them
- Qlab cues all ready
- Test things with the stage manager and director so there's approval from them

Production week

- IF rehearsals went well and everyone including the director is happy with the work then the rest of the time should be used to set up the theatre and checking its all correct and working
- You should attend the run throughs so you are caught up with any changes made that could affect the design or cues
- This will be a stressful environment and will include long hours
- Test all equipment
- Have a sound plot with stage manager and director

Tech rehearsal

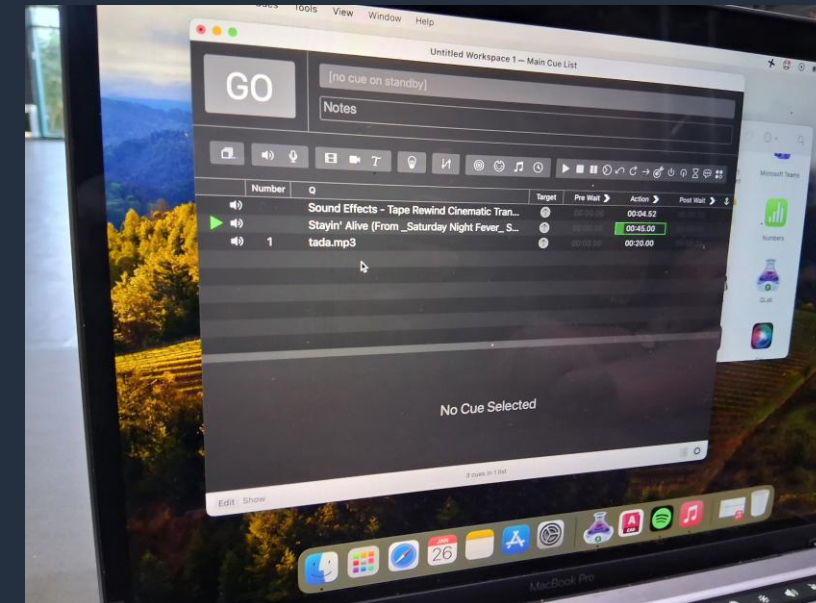
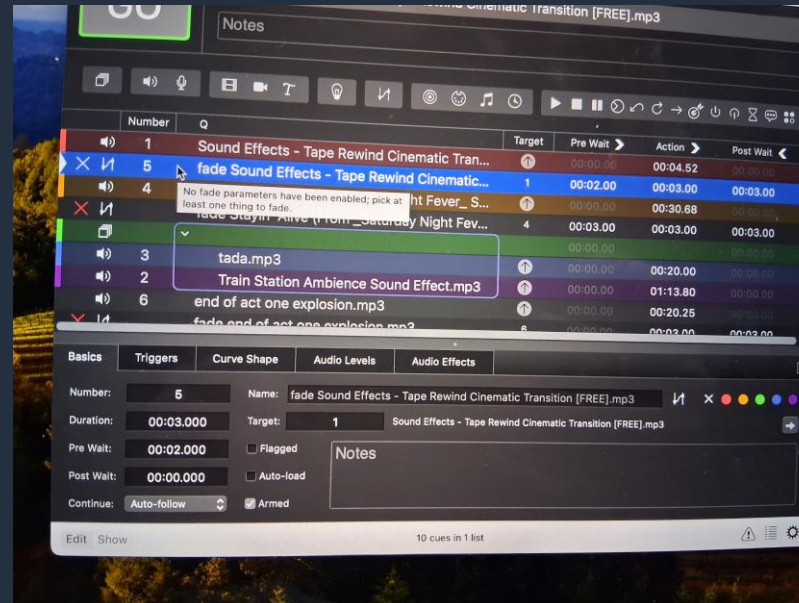
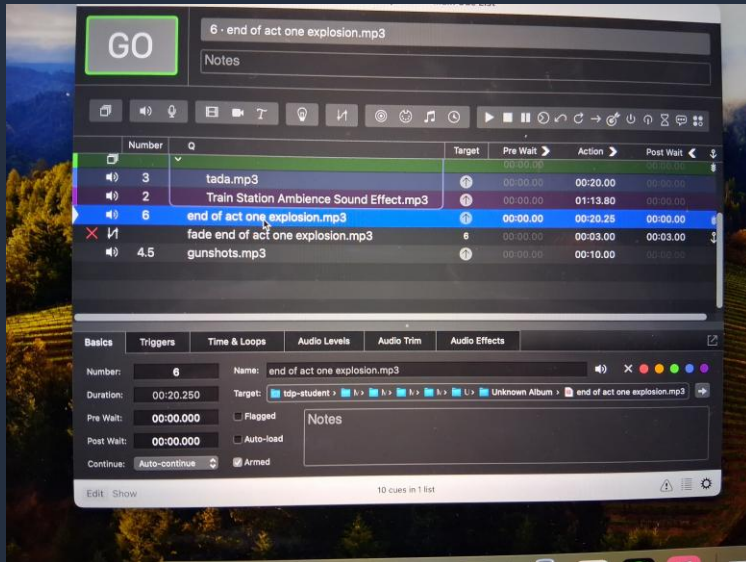
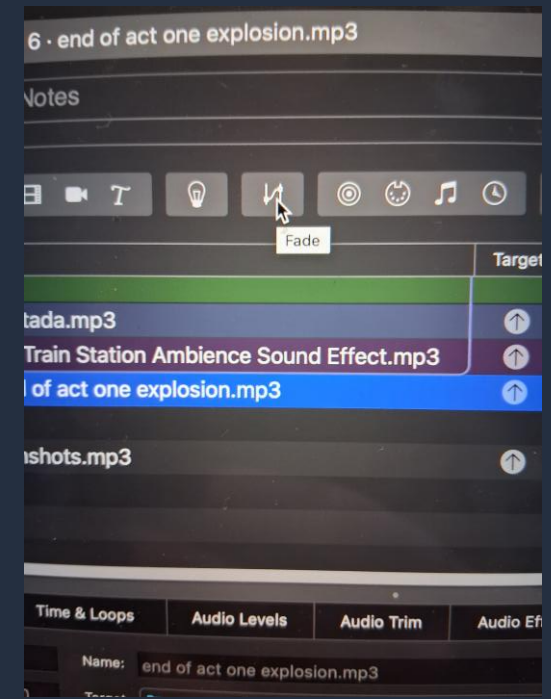
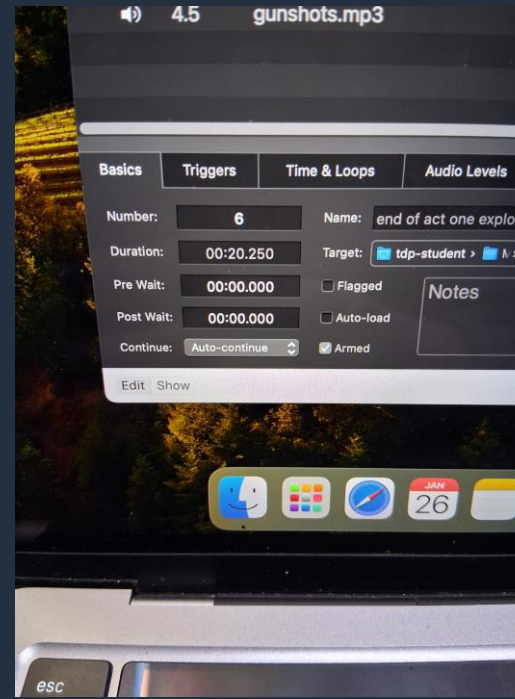
- Arrive at least an hour before to start with everything and make sure paperwork is correct, give it to stage manager
- Check all the equipment, make sure everything is powered on and works, test mics and speakers
- Have back up plans for each cues
- Plan for a long day, have patience as it will take as long as it takes
- Be friendly and a nice person to be around, people will get tired and don't want to deal with crappy people

Qlab

Qlab is an industry used software used for sound cues and effects. It also supports videos and projections.

We had a play with it in class and explored the different things you could do to make your cues work for you. The ones I looked at were;

- Fades – fade out a cue, typically into the next cue
- Pre wait – this makes the audio start after a certain amount of time
- Groups – used for layering sounds together or having them play at the same times



Foley Art

What is Foley Art?

“Foley is a unique sound effect technique that involves creating and “performing” everyday sounds for movies and television shows.” (MasterClass, 2021).

Foley Art is found in many forms of both professional and amateur productions and forms of media. It's in films, television series, video games and theatre used as a form of storytelling. If done correctly the average person consuming the media or performance doesn't notice that foley is used instead of the actual sound, even in the realms of a video game that could include nonearthly sounds, but this shows the magic and creativity gone to the artistry behind it. A question to think about when creating foley is “what do you want to hear?” (Vanessa Theme Ament, 2009), and a lot of the time the answer doesn't usually have the expected outcome.



Minecraft - Samuel Åberg

During my research into foley art for our next project I stopped to play one of my favourite games Minecraft as a break. While playing I had the thought of I wonder how the noises for the game are created and after having a look into it I found a video directly from the Minecraft YouTube channel, which had the sound audio director Sameul Aberg being interviewed and demonstrating how some of the iconic sounds were made. Quite a few were just him voice acting but a lot of them surprised me! For example, a spider hiss noise was just a shower being turned on and the hiss that comes from the water coming through the pipes. Another that was unexpected was a phantom which was just Åberg's child crying with some filters over it. During the video Åberg is given the challenge of recreating the sounds of a game play clip in a time frame and he demonstrates what he used for each of these. One that stood out to me was how he created the sound of an arrow hitting something. Its something that in game you wouldn't really think about or realise but it's a simple twang of a ruler half hanging off a table! Something you'd do as a child when bored in lessons and only had a ruler to entertain you. Ever since looking into this more I haven't played Minecraft the same since. (Minecraft, 2024)



(Minecraft, 2024)



(Minecraft, 2024)



Foley Art Project

For a project we were put into a group and given a soundless video to create our own sounds for. Our video included:

- Sawing wood
- Cups clinking
- A person walking through snow
- A person eating pickles
- A tom and jerry clip

To create these sounds we thought of initial ideas of what could create these sounds and then went into the prop cupboard and started tapping and hitting things (like weirdos) to see if we could find inspiration.

From our mad people investigation, we found these items which made sounds that we thought suited the clips or we could use for multiple sounds



Items we used

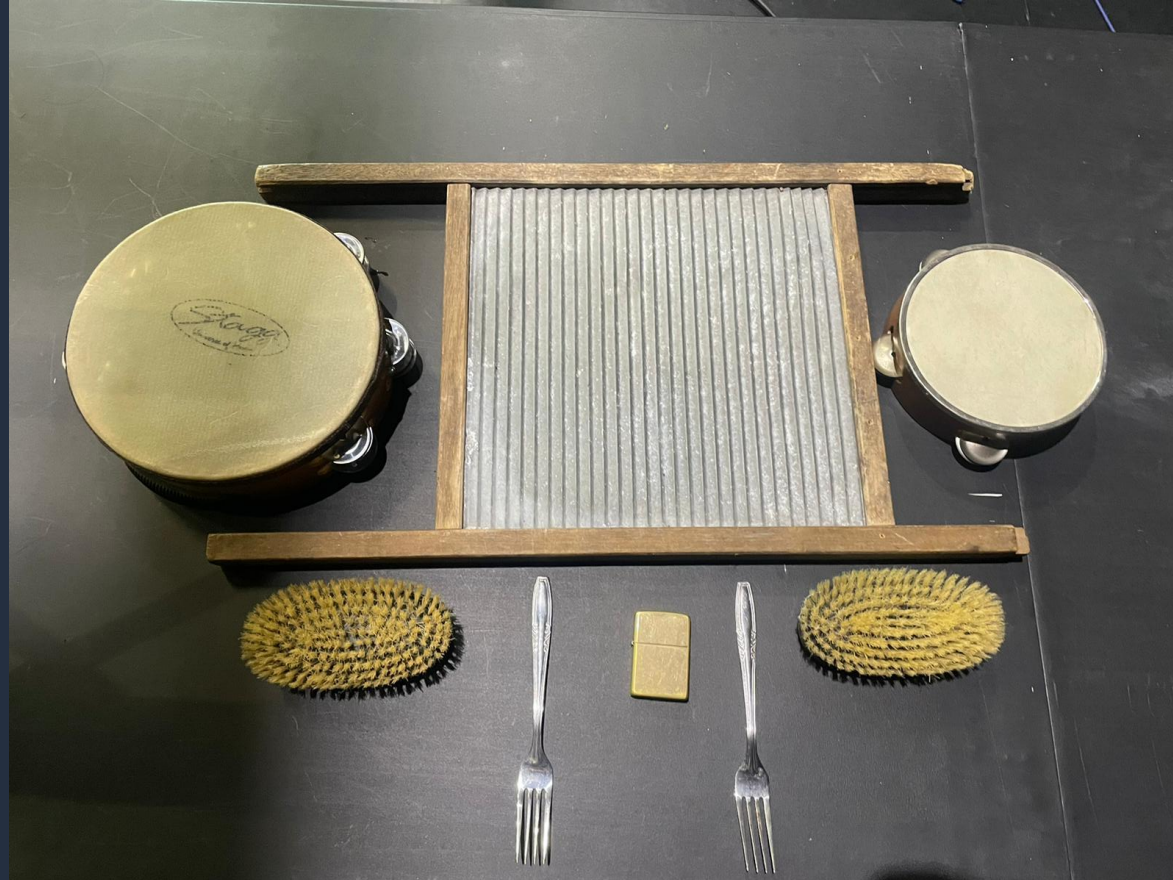
Bang on wash board for
impact noise

Dragging up and down
wash board for the
sawing of wood

Tambourine also
used for explosion
or chaos noises

Forks clinked
together for glass

Tap along
tambourine for the
walking noise



Lighter clicking closed and
open for key noises

Two brushes together
over mic to create snow
sound

The Tom and Jerry clip has a lot of noises to capture so I watched the clip slowly and wrote down what all of the noises needed were and then as we found items and experimented, I wrote down a plan/ note of what items we were going to use for each noise

Our practice run through of the clip

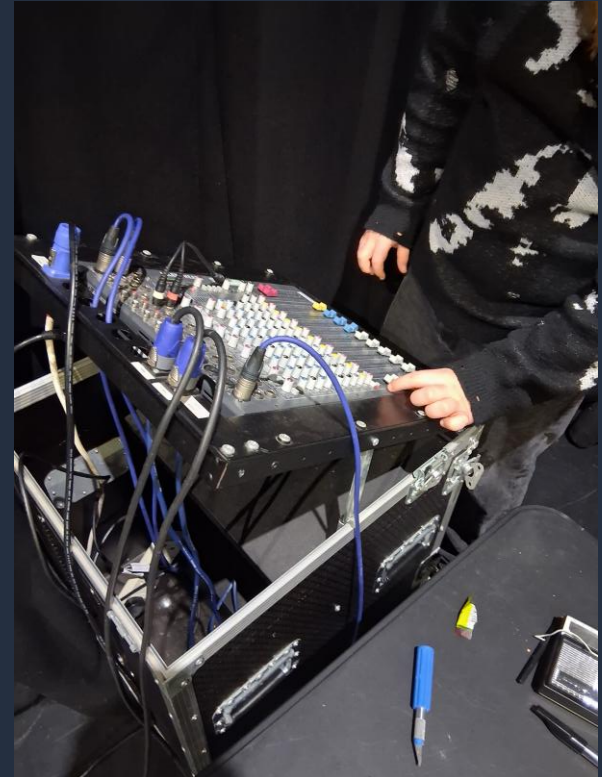
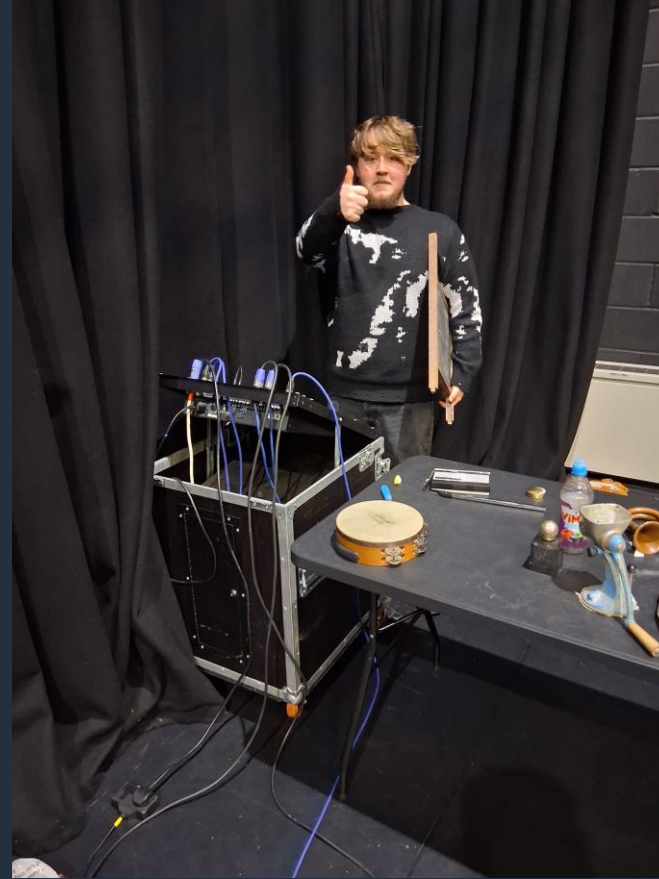


Tom + Jerry

- Jerry running + skidding - Oscar + brush on thing
- Peer around door - pocket watch
- More running - Oscar on tamborine skin
- Slam door - books
- ~~Geek~~ Creep -
- Slam again
- Key clicking } other pocket watch
- Key throwing }
- Explosion - } Wash board/crazy
- More explosion - }
- Door flying - Woosh into mic
- Door hit something - book drop
- Cat on floor - bang on board
- Tough walk - tamborine
- Scream and run
- Wall crash
- Shake hands - Oscar

Our setup

For our setup we used an analogue mixing desk and two small speakers, along with a cardioid microphone which we found worked well enough with what we wanted to do. Reflecting on this project I think we could have explored other microphones or used multiple different ones rather than just the one for the whole video. For our mixing desk we did minimal EQ adjustments, which was partly due to the lack of knowledge on what it did which could have been fixed by just experimenting with it. However, we were a lot more focused with the actual foley and ran out of time to play around with the adjustments available. If we had planned our time better, we could have adjusted it accordingly for each clip as we found that some sounds were too loud or too quiet. Another thing we should have explored more was layering sounds. We were trying to recreate the sounds with just one object whereas looking back we could have layered the sounds to create a richer noise and add depth, for example adding background noise to the snow clip, some wind might add to the atmosphere



Sound Project

We were given the starting extract of a play called *The Sea* as prompt to go off to then create a sound cue list to then present. We were given the freedom to either use found sounds or foley, we just had to create the sound cues in Qlab, using the skills we had learned before. In my group we read through the extract a couple of times and shred our initial feelings of eerie unknown. We interpreted that feeling into a supernatural aspect going on and brought that further. I brought forward the inspiration of a Green Day from the popular farming simulator *Stardew Valley*, as they bring that supernatural eerie atmosphere, which we wanted to recreate. Once I brought forward the idea we went for a green-y atmosphere in our mood board.

THE SEA

Edward Bond

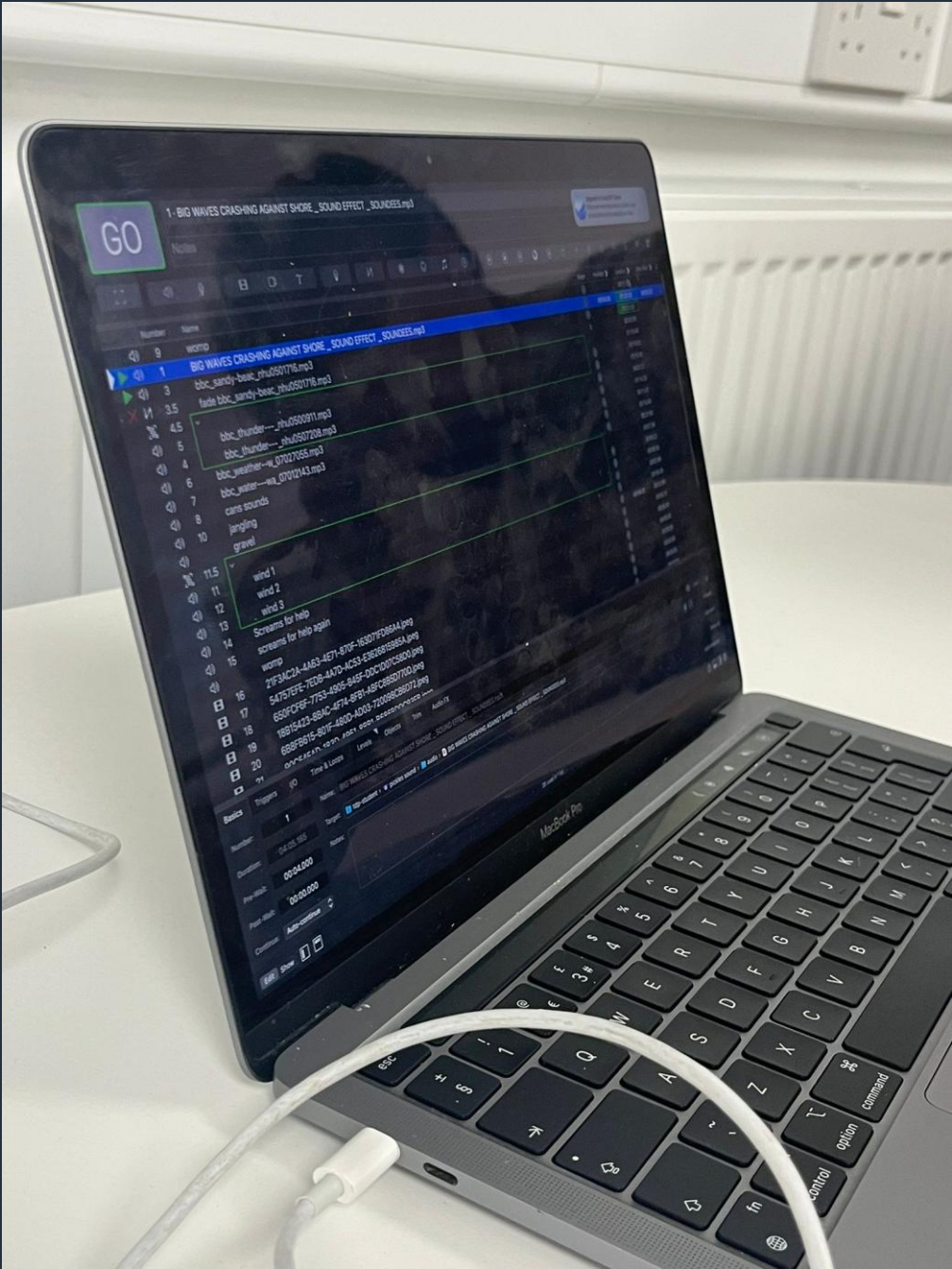
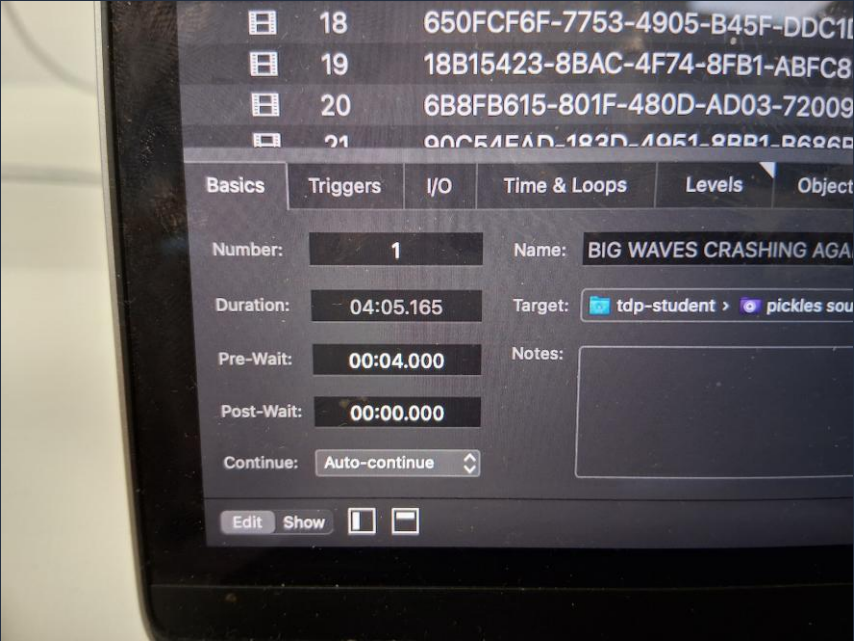
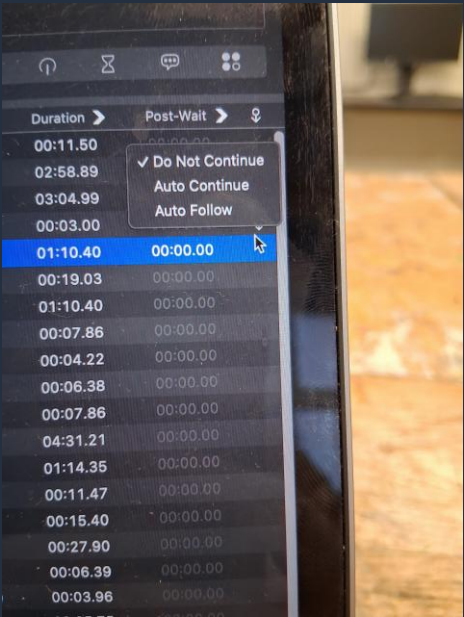
Beach. Before the curtain. Almost complete darkness. We hear the sound of a storm raging: thunder; wind roaring, whining, crashing and screaming over water; masses of water swelling up, rattling, churning and crashing back into the sea, gravel and sand grinding slowly; the earth trembling. Offstage, as if from the sea we hear WILLY screaming for help.



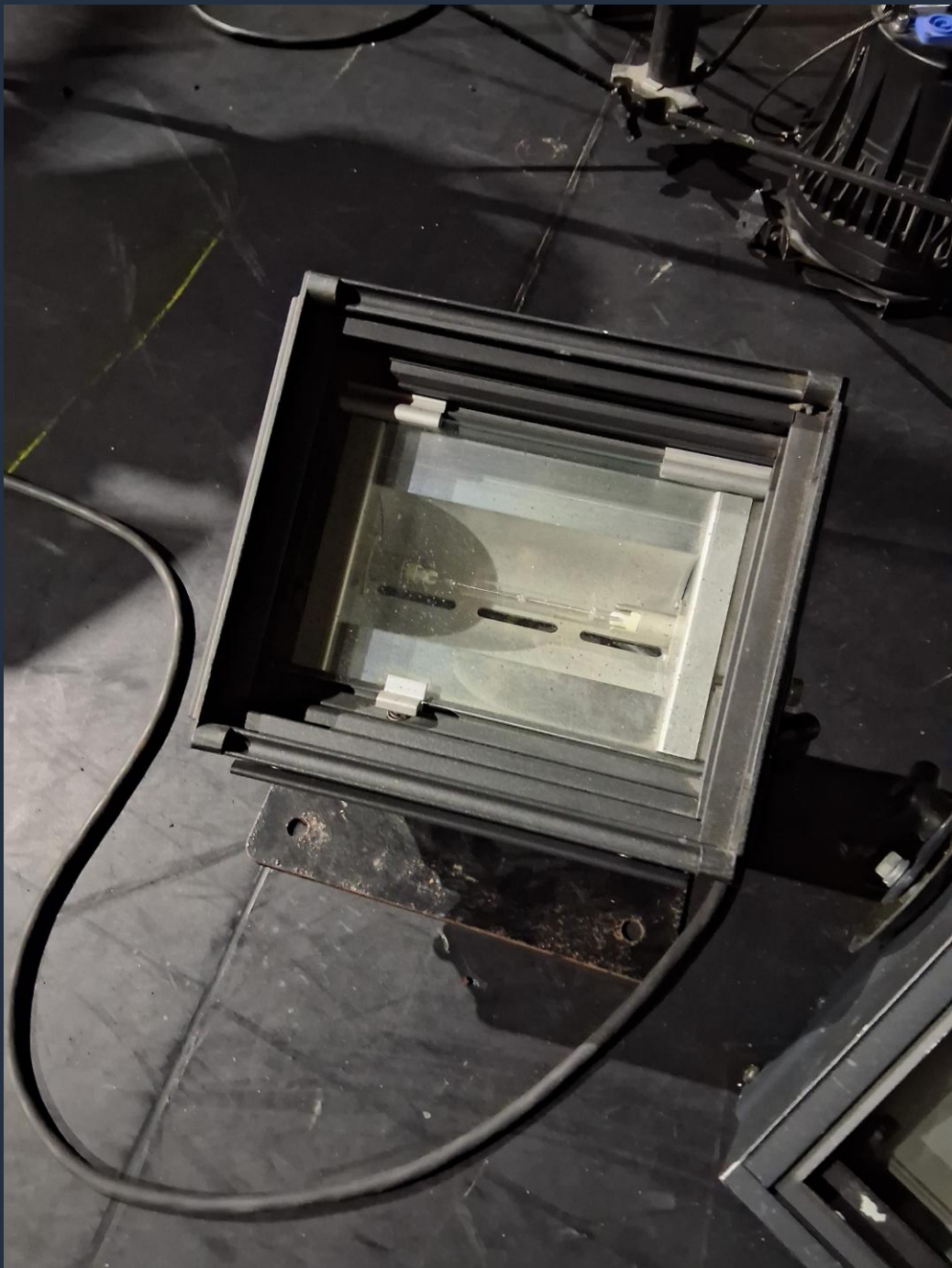
Green day
in Stardew
Valley



We decided to do a combination of found sounds and our own foley. Since our previous sound project didn't include any layering, we really wanted to have a wide depth of layering sounds in this one, so we found a lot of different sea noises and put them over each other adjusting to make them work together. We also wanted to include a noise from Stardew Valley which was an ominous 'womp' noise, so we put that in at the start of the sound cues and at the end. We included clips of Oscar screaming for help too and layered them over the crashing sea as well as some jingles that sounded like wind chimes.



Lighting



Types of lighting instruments

Flood light

- Bulb and reflector that pushes the light out
- Bulb placement - throws the light out in different directions depending on where it is
- Gels can be put over it to adjust the colour
- Change brightness through the desk
- Halogen bulb
- Not easy to control where the light actually hits
- “flooding equipment is so unselective that its usefulness lies in the lighting of large areas of scenery such as cloths, skies, borders and backings rather than in lighting acting areas”

Reid (2001)

PAR can



- Short for Parabolic Aluminised Reflector Cans
- Popular for concert lighting/performances that require a lot of colour
- They can be affordable depending on the brand you use
- Quality usually comes from a more expensive version of the LED PAR cans
- Good for stage washes (LeeJeffrey, 2024)



Fresnel



- Bulb can be moved back and forth
- Bulb closer to front – flood the light
- Bulb closer to back – spot the light, make it smaller and more condensed
- Barn doors also good to block out lights – can get hot after a while so be careful
- Due to bulb being moved it offers good control over the size of the beam and some control over where it hits with the barn doors
- However, it doesn't have any adjustments to the beam quality, it only has a soft beam with undefined edges
- Can have gel inserts to change the tone of the light

Reid (2001)

Profile - gobos



- Is made up of two lenses (bi focal), reflector and a shutter/gate
- These mean there's good control over the lights beam
- Also means you can adjust whether the light has a soft or hard edge to its beam
- Have the ability to project a shape by using a 'gobo'
- Gobos are a metal cut out or glass pattern that's put over the lens to show the pattern over the light



Gobo

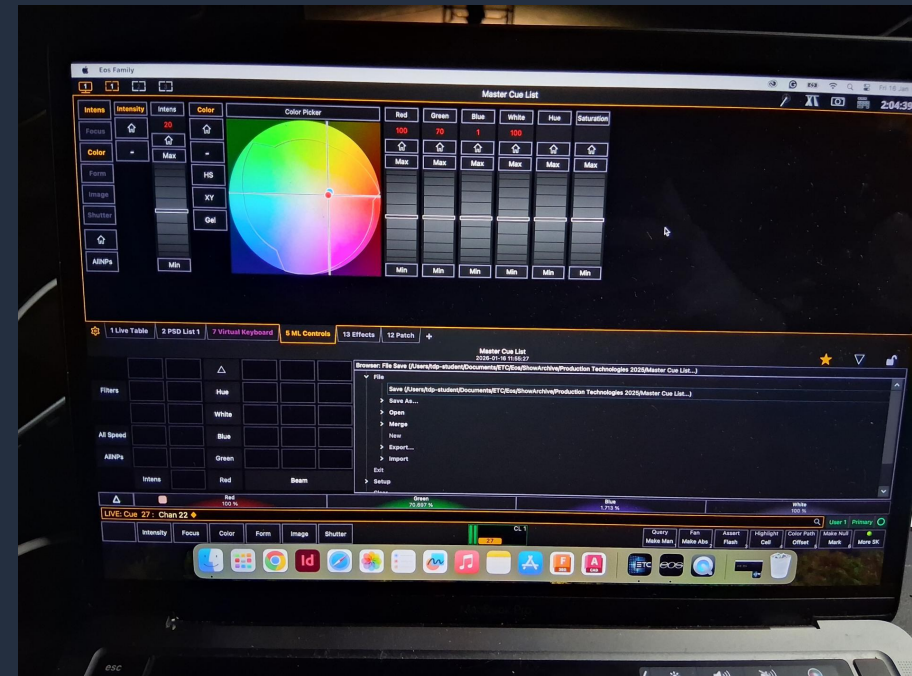
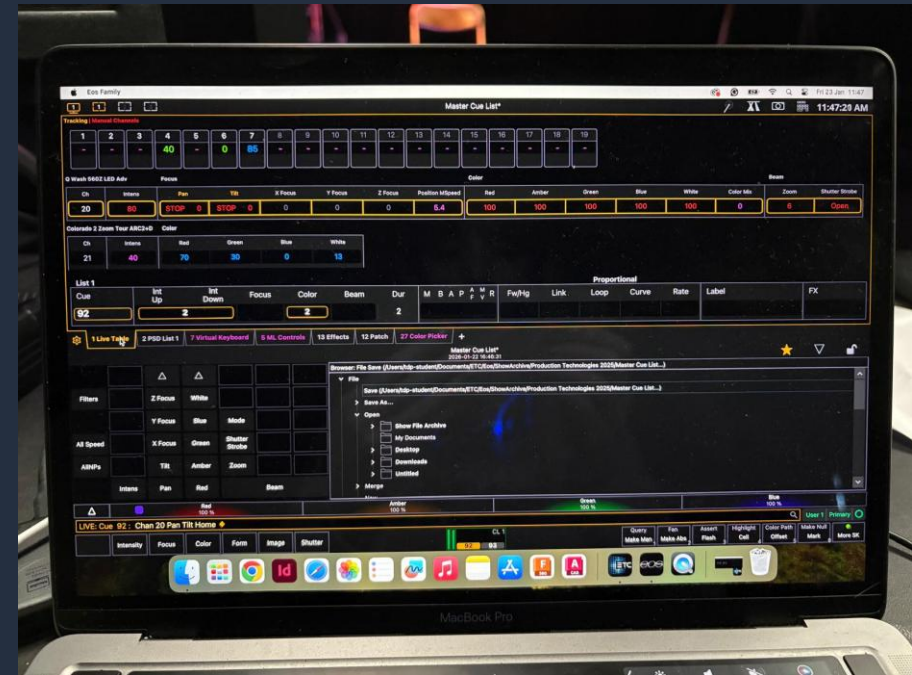
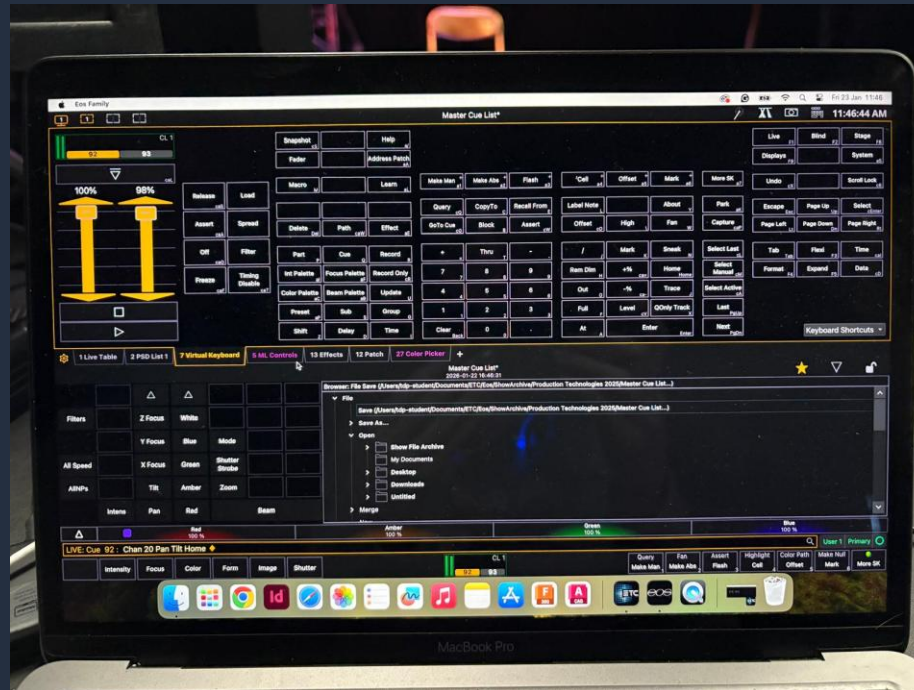
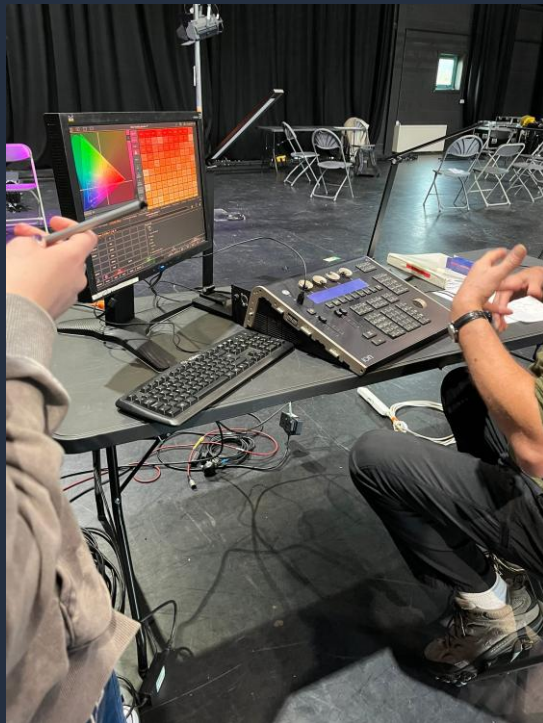
- Short for "goes for optics"
- Steel gobos – durable and cost effective
- Glass gobos – good for intricate patterns and colour
- Digital gobos – higher tech, typically animated projections

(Encore®, 2025)

Lighting desk

Similar to sound you use a desk to control the lighting. In class we went over a physical lighting desk which then decided it was done with life and gave up so we switched to the mac version.

Thankfully this was similar layout, just in digital format so it was easy to figure out. Despite the small set back of the digital board giving up on life it meant I learned how to use both so my skillset is more versatile.



Direction of lighting

Frontal

- Provides visibility of the actors to be clearly seen by the audience
- On its own it flattens things, including the actors
- Balance it out with other angles to bring dimension and shape to a scene
- Has naturalistic look when done correctly

(STAGE LIGHTING, n.d.)

Top/back

- Creates the environment around the actor
- Shapes the actors
- Also gives them dimension and brings them out from the background
- Top
 - Used as a wash of light
 - Minimised spill of light
 - Needs a fill light otherwise there's too much shadow on the face
- Back
 - Creates depth on stage
 - Makes a halo effect if on it sown
 - Sculpts objects when combined with other angles of lights

(STAGE LIGHTING, n.d.)

Side Lights

- Gives shape to actors on stage
- High sides
 - Provides both visibility and shaping
 - Light comes at an angle towards the actors
 - 30 degree angle

(STAGE LIGHTING, n.d.)

Foot lights

- Stylised productions
- Eerie feeling as it lights the face at an unnatural angle
- Casts a big shadow

Back foot light

- Actor is able to see the audience better, fourth wall broken of sort
- Creates a halo around the actor

(STAGE LIGHTING, n.d.)

Lighting tips

- When lighting a figure or object, never start from the front, start from the back and work forward
- Less is more; can you still create the image without that many lights?
- Start with the key light and add to it
- Key + fill light is a good combination
- Use colour behind the actor instead of the front
- Take skin tone and hair colour into consideration when using colour and adjusting intensity of the light – you don't want to wash out people or dull their skin tone
- For majority of designs, you want to be able to see their eyes



Lighting Project

Brief – design a sequence of lighting for a monologue or speech of your choice

For my monologue I wanted to do a scene from one of my favourite media at the moment, Interview with the vampire (series). The scene is commonly known as “you and me” and involves two of the main characters from the show Louis and Claudia. It shows the codependent relationship they hold after experiencing everything they’ve been through after escaping a toxic relationship with their vampire maker. I took Louis’ part of the scene where he is telling Claudia how they are going to move on from this stage in their life and venture off to find other vampires. The original clip is set in a cart as they are transported to their next destination. The lighting in this scene was of the streetlights flashing past them as the cart moves, from within the material cart cover. This caused a more defused look. For my own piece I wanted to move away from this scene and have them outside with a horizon in the background.



Interview with the vampire (2022)

Chosen speech

I split up the speech into 1 different defining moments as an initial start to my idea off. I wanted it to start in a black out and end into a fade out to blackout

Start
blackout

Interview with the vampire season 2 episode 1 – “you and me”

1

I want to say something to you. I don't need to hear anything back I just need you to hear me. Hard words, and soft words.

The hard.

Our life is shit. It's been shit. It is shit. It's going to be shit again. Stop feeling sorry for yourself.

2

No one's watching. No one cares, and shit life beats no life. Where we're going now, we can't be running away again. Doesn't mean we forget what we saw, what she did in front of us I see you going that way I'm going to pull you back I don't need that from you.

As long as you walk the earth, I'll never taste the fire you understand me.

We're going to find others like us. And if it ain't here, cuz life is shit. or I fuck it up again or you fuck it up. We go to the next place. We can't be the only good ones out there.

Soft words.

3

If you were the last vampire on Earth. It would be enough.

you and me.

Me and you

“ continue until blackout

Initial mood board

My first idea was to create an image inspired by the blue time before dawn and transition into the sunrise, signifying the change discussed in the speech. The sun is also a huge part of vampires' existence as in this universe they burn in the sun. I wanted the first and second cue to be a dark blue with minimal fill lighting, the first cue being the fade into the second while the first section is being spoken. I wanted it to have a harsh to contrast on the speakers face, going along with the “hard words” section louis says. It would then fade into a warmer colour similar to the sun and the light would be less harsh on the face, signifying the “soft words” section.



During our experimenting time we had with the lighting set up I played around with this initial idea of colour, starting with bring colour from the back onto the subject (Gilly). I started with a solid blue which I did like but it didn't have the right atmosphere

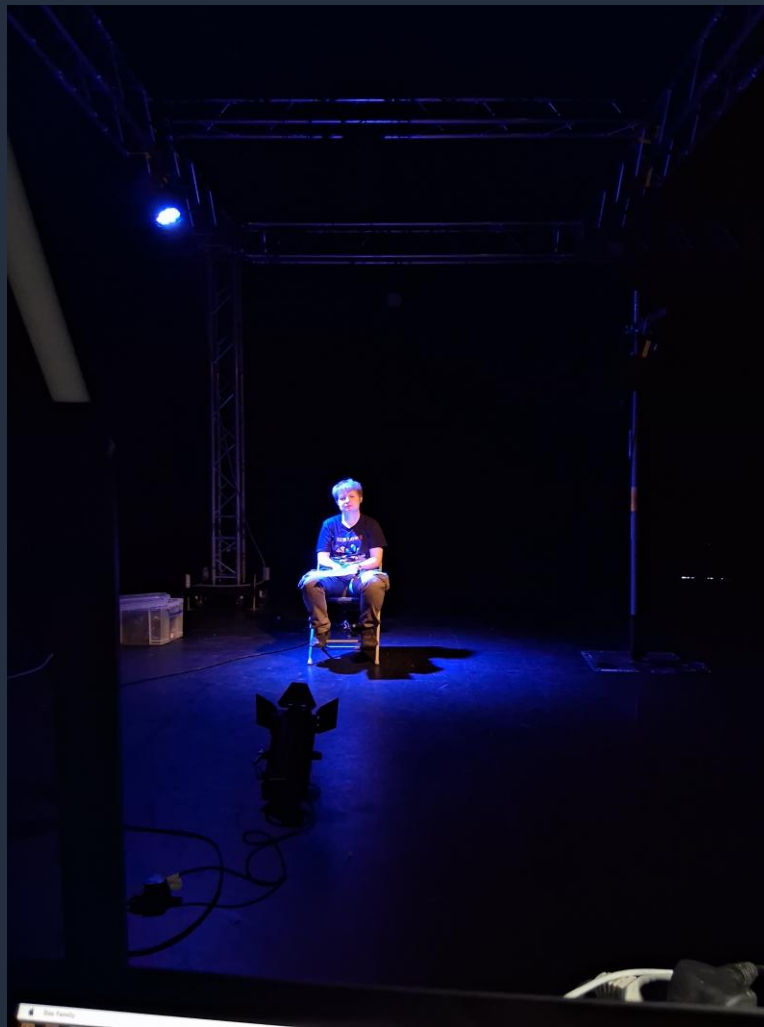


I made it more white but it still felt off and didn't cast the right shadow on the face

I then added another LED PARcan into the composition, which then filled out the face a bit more and did have a better look to it but it still lacked the atmosphere



I continued to experiment with the colouring and adding different fill lights to the mix, this one including an opposite diagonal front light



Neither of these worked out in my vision either so I tried a side light for when I warmed up the cues for cue three.

I liked the effect of the side even if the colour was still off by a lot so I kept that idea in mind and continued to review the colour





I quite liked the combination of lights here and the contrast it gave on Gilly's face

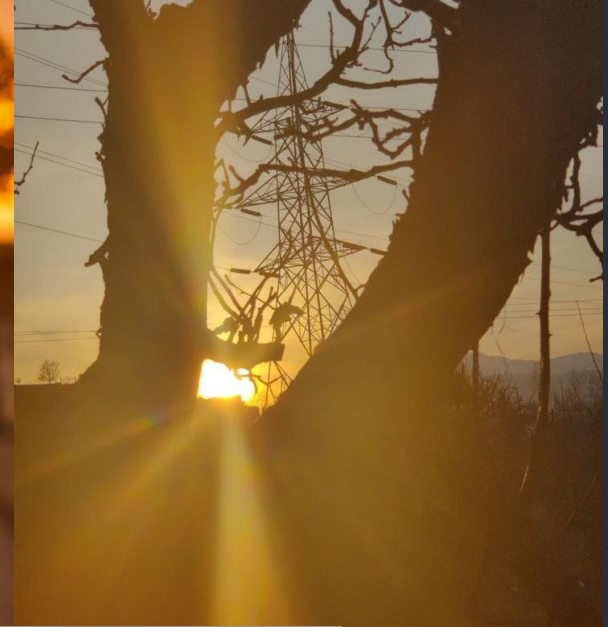


By this point the vision I had in my head wasn't seeming to come to life as I wanted to, so I just continued to experiment with other ideas and between sessions review my idea



While I was turning the lights off for the next person to go, I just had the front lights on which sparked me to change the initial idea, keeping the sunrise concept but getting rid of the colour

After having the spark of inspiration, I looked to make a new mood board for this concept. Instead of the blue time before the sunrise I wanted to have just the sunrise, using the natural warmth of the lights to my advantage and a sun colour of the back light in my overall picture. I also loved the picture of being backlit, so I wanted to have the image of the sunrising behind them, making the speech higher stake and impactful.



“You and me”

Final cues

1

- Blackout

2

- Start speaking as the light comes up
- Channel 3 at 50 intensity
- Channel 4 at 30 intensity
- Both diagonal from the left of focal point

3

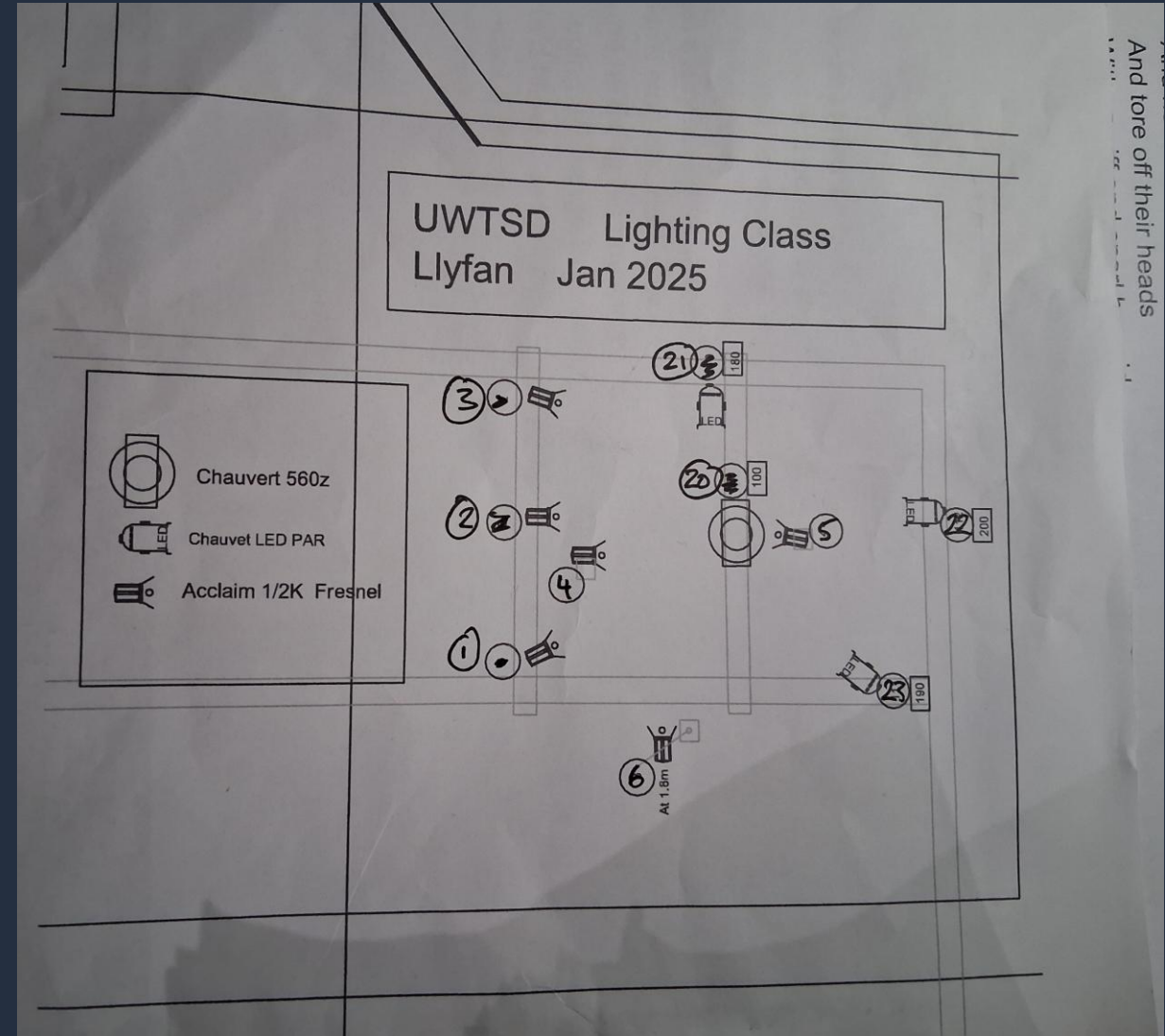
- Lights move to back
- Channel 22 (picture)
- Channel 6 on low, just to light face

4

- Lose channel 6 so just lit from the back – sunrise

5

- Fade to blackout as speech fades out



And tore off their heads

The colour code for the back LED

A point that Rox made while plotting my lighting was that the LED is quite stubborn so it would be smart to keep it on the whole time. This meant I had to turn the intensity right down so it wasn't noticeable, but would turn on quicker when the cue was set



Final Cue sheet

First que 60 (Backout)

Q61

Interview with the vampire season 2 episode 1 – “you and me”

I want to say something to you. I don't need to hear anything back I just need you to hear me. Hard words, and soft words.

The hard.

Our life is shit. It's been shit. It is shit. It's going to be shit again. Stop feeling sorry for yourself.

No one's watching. No one cares, and shit life beats no life. Where we're going now, we can't be running away again. Doesn't mean we forget what we saw, what she did in front of us I see you going that way I'm going to pull you back I don't need that from you.

As long as you walk the earth, I'll never taste the fire you understand me.

We're going to find others like us. And if it ain't here, cuz life is shit. or I fuck it up again or you fuck it up. We go to the next place. We can't be the only good ones out there.

62

Soft words.

63

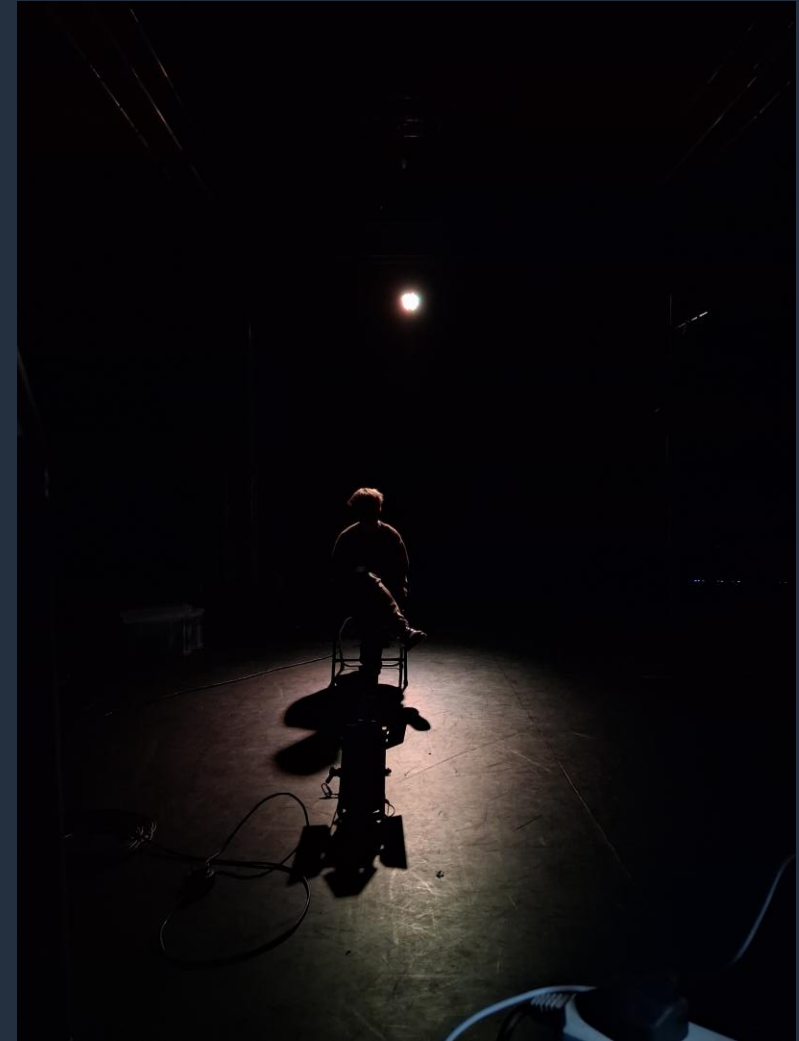
If you were the last vampire on Earth. It would be enough.]

you and me./

64

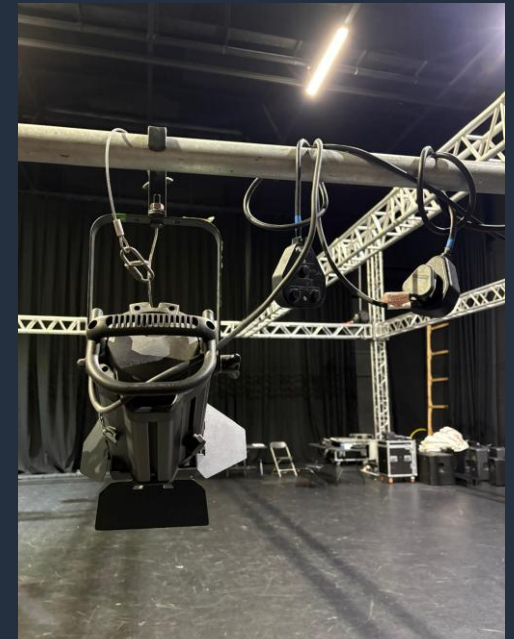
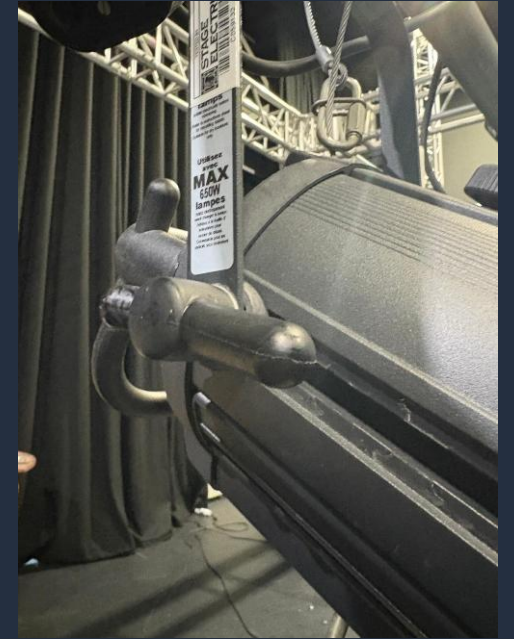
Me and you/

Each cues at their points



Rigging

- Put light on the rig and tighten it the bolt so the lighting brace doesn't wiggle on the rig and stays in place
- Loop the safety wire over the rig – this is a safety measure so that if the brace snaps or comes loose there's something to catch it before it kills someone or their bank by breaking it
- Adjust the light so its at the angle desired
- Open the barn doors if there are any
- Plug in the light to the socket
- Organise/tape the wires to the rig



YFC performance



Since December I've been part of my young farmer club's theatre entry for the annual entertainment competition, attending rehearsals during the weekend. Our production was an original piece written by one of our directors Richard Harris. Richard was also the lighting designer for our production, and I had a chat with him about his vision.

Our production was about an estate of a dead Lady, and we were all ghosts that came alive once a year to celebrate the beautiful garden and redecorate the dead tree. The theatre we were performing in had an array of lighting rigged above the stage, including LED Parcans and Fresnels. Richard spoke about wanting to have colour washes over us performing, especially during our opening song where we came alive from being dead for a year, he had a red wash over us which enhanced the creepy aspect of our performance and built the atmosphere of the story

Most of our scenes involved the colour washes using the LED Parcans. One specific one which needed a solid colour wash was the butterfly dance (image on right). We had lit up costumes which were the butterfly wings and we needed them to be the focal point, so Richard had a darker blue/purple wash over us with no other key lighting, this almost acted like a UV light scene and worked really well (it was nominated for the judge's choice award!). The end of our production revealed that our beloved tree was actually growing a new sapling despite being dead. One thing we did discuss was the need for a key light on this sapling as it was quite lost during the scene despite being a big part of the story line. The only issue we had with this was due to time restraints (competition rules) we wouldn't be able to use a channelled light so if we were to go to the next level of competition, then we would have to come up with something to fix this



Immersive LED screen

We had a session where we were shown the immersive LED screen facility we have at our campus, which gave us an insight into another form of technology used in industry. The screen has amazing quality resolution as well as it being three big screens which make it immersive multi purpose



LED screen used in film

After our session in the immersive screen room, I came across a video (valentina.vee, 2025) talking about the shortcuts and tricks the production team of Heated Rivalry did to create such a beautiful and well-done production on a tight budget and limited time frame. One of these was the use of a big LED screen, also called virtual production to make a sunset beach scene as well as other scenes. Ill admit when I first watched it, I didn't even notice it when watching and it was used in so many other scenes. When I first thought about it though I assumed it was green screen since they usually are, but this one worked really well. LED screens are a great way to bring a scene to life, not only for us as the audience but also the actors as they have a visual of what to act to. In Valentina's video it was also mentioned how the use of the screen makes the scene seem so much bigger than it actually is which in this case works amazingly well.



Evaluation

For this module I was a bit apprehensive about how I'd find the work as I've never had a passion nor want to do sound or lighting, obviously I was excited to learn new skills and expand my 'toolkit' but not sure I would enjoy it as much as the other modules. I think I worked well at taking in the new skills and bring my best attitude to our lectures. For sound I found it really confusing at first as it was a lot of cables and inputs and outputs to remember what goes where. Once I got my head around that I got a better idea of what I was doing. The session on wire coiling, laying and taping was also good skills to have and learn. For the first sound projects I loved doing the foley sound and being a weirdo tapping and hitting things to find noises. It was also really interesting finding out what makes sound effects for so many forms of media and how common foley art is in postproduction. For my own foley project, on reflection I would have liked to have explored layering the sounds to get more depth of sound. I would also have liked to explore the types of tech and what they each do to sound, e.g. the different mics and how they pick up sound and display it through different speakers, as well as adjusting the EQ of the sounds. For the second project in my group, we reflected on this lack of depth and really went for it when layering, which we did do, however I think we went for it a bit too much as it came across quite chaotic. Although we wanted it to be intense, it was more overwhelming than intense. Despite this I think we explored what layering sounds was like and experimented with it well, even if the outcome wasn't our best work. For lighting I was more interested in this section as it is more visual. Because of this I took a better approach to it and I took it in a lot better the first time unlike sound. Similar to sound I enjoyed playing around and experimenting with everything. I did have some irritating moments when things weren't working how I wanted them to but the main one that was stumping me turned into a positive and turned into a "happy accident" where I got a different idea that conveyed better than my original. Reflecting on the lighting project I would have liked to have been more creative or think outside of the box when it came to my experimentation and implementing it into my final piece. For example, some of my group used moving lights and it was done really well and if I had really thought about it I think making the light move would give the effect of the sunrising for my piece better than my idea.

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