Production Technology

I acknowledge the use of Gemini AI overview (Google.com) on 29/01/2026 to find the microphone used by Radiohead in their live events. I used the prompt: 'What microphones do Radiohead use live events'.

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.

Introduction to Sound design:
- The People Involved:
- The Equipment needed:
- Techniques:

Setting up sound equipment
- DIGITAL | Connecting speakers to mixing desk:
- DIGITAL | Testing inputs
- Cable management:
- Covering long distances:
- Microphones:
- ANOLOGUE | Learning the difference

Foley Project:
- Setting up the system:
- Creating the sounds:

Introduction to Lighting:
- Different types of lights used:
- Follow Spot:
- How they connect:
- The mixing board:

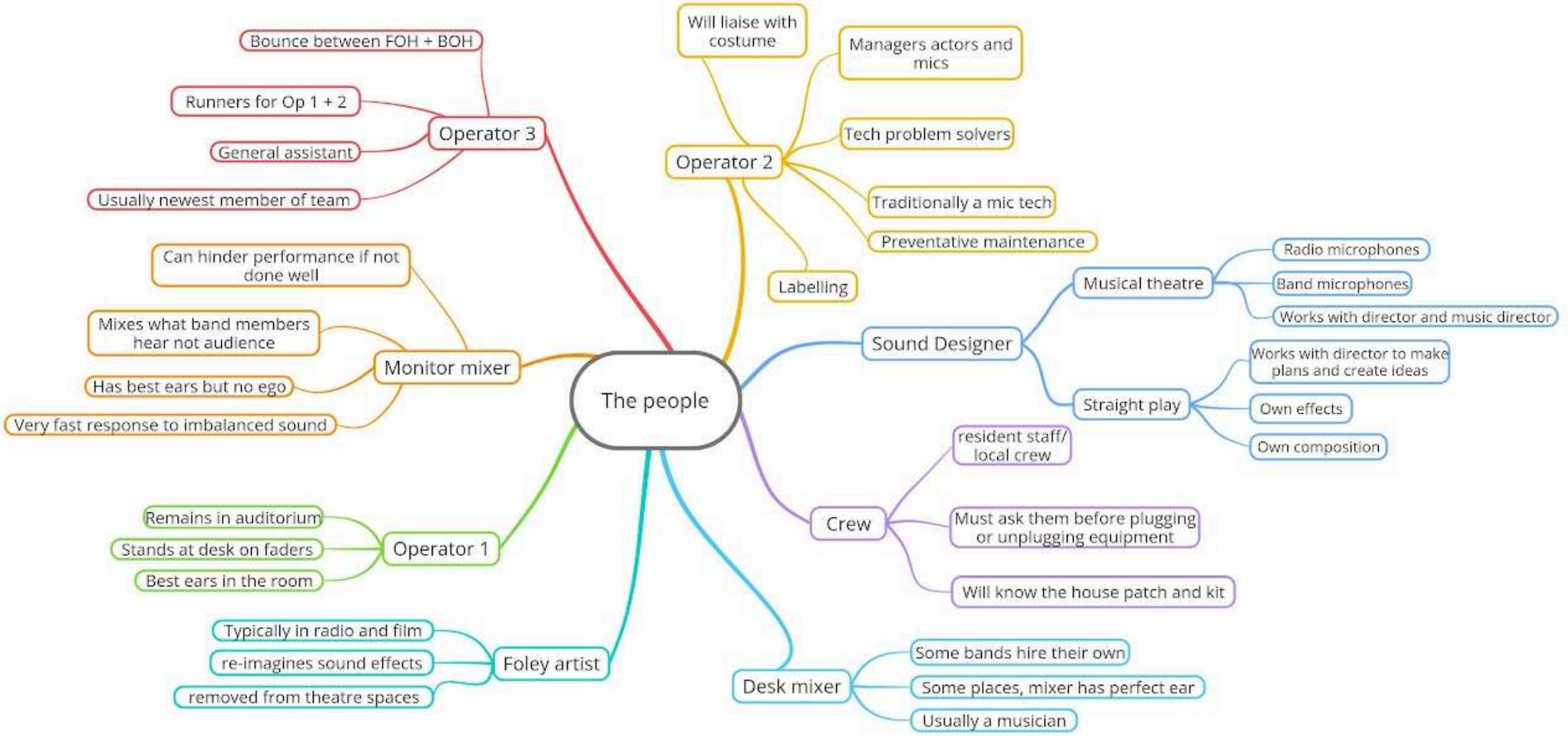
Monologue project
- y text and initial ideas:

Planning and sketching:
Emotion of Colour:
Setting up and testing my cues:
The final look:
Get out| Derigging:
Skills Competition Wales | Event set up:
Large scale alpha box set up:
CV Development:
Running the cables and fixing the lanterns.
Troubleshooting the rig:
Changing faulty bulbs:
Finishing set up:
Focusing lights:
A new lighting desk:
The live performance:
AV mini project:
Evaluation:
Bibliography:

Introduction to Sound design:

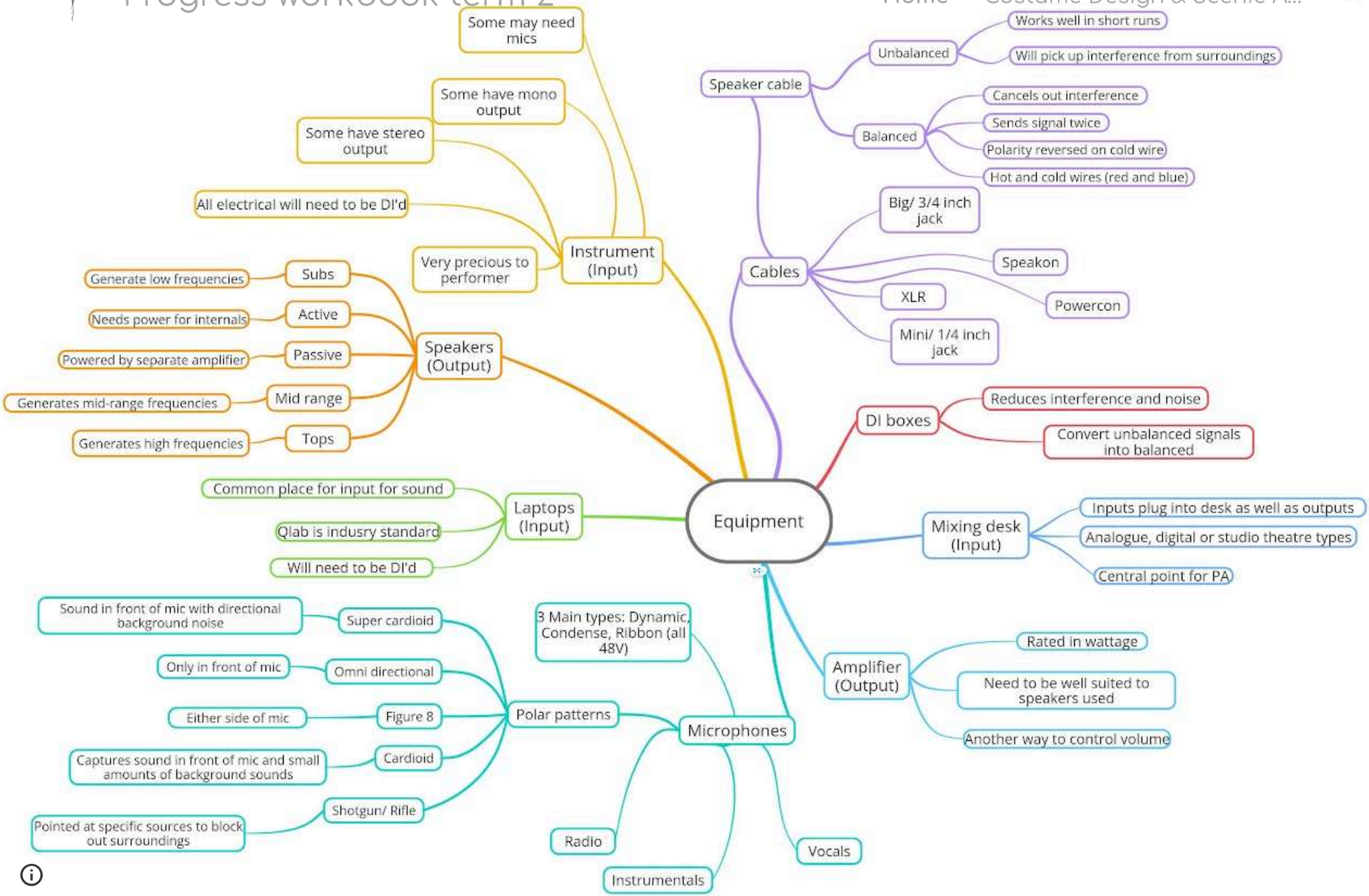
The People Involved:

In our first lesson on sound design, we learnt about the team that works towards each aspect of the composition and execution. I will admit that there are far more roles involved than I realised and this gave me more appreciation as to how large production teams are in reality.



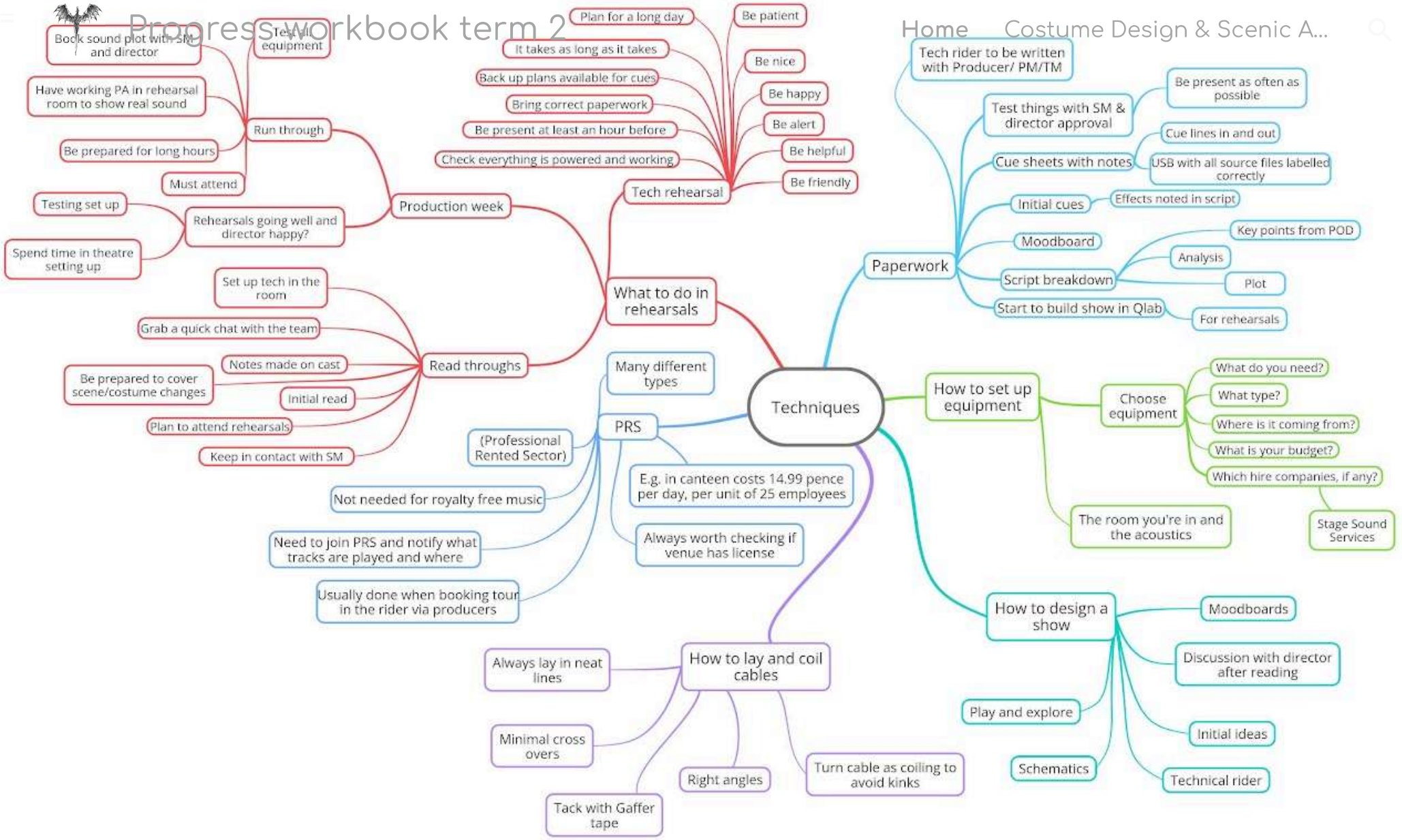
The Equipment needed:

We then also looked at the extensive list of equipment needed in the industry and the key role that each piece had. This list was far more daunting to me, as it seemed like so much to learn, but working through it with the class and lecturers helped me break it down.


Equipment
Instrument (Input)
Some may need mics
Some have mono output
Some have stereo output
All electrical will need to be DI'd
Very precious to performer
Speakers (Output)
Subs
Generate low frequencies
Active
Needs power for internals
Passive
Powered by separate amplifier
Mid range
Generates mid-range frequencies
Tops
Generates high frequencies
Laptops (Input)
Common place for input for sound
Qlab is indusry standard
Will need to be DI'd
Microphones
3 Main types: Dynamic, Condense, Ribbon (all 48V)
Polar patterns
Super cardioid
Sound in front of mic with directional background noise
Omni directional
Only in front of mic
Figure 8
Either side of mic
Cardioid
Captures sound in front of mic and small amounts of background sounds
Shotgun/ Rifle
Pointed at specific sources to block out surroundings
Radio
Instrumentals
Vocals
Cables
Speaker cable
Unbalanced
Works well in short runs
Will pick up interference from surroundings
Balanced
Cancels out interference
Sends signal twice
Polarity reversed on cold wire
Hot and cold wires (red and blue)
Big/ 3/4 inch jack
Speakon
Powercon
XLR
Mini/ 1/4 inch jack
DI boxes
Reduces interference and noise
Convert unbalanced signals into balanced
Mixing desk (Input)
Inputs plug into desk as well as outputs
Analogue, digital or studio theatre types
Central point for PA
Amplifier (Output)
Rated in wattage
Need to be well suited to speakers used
Another way to control volume

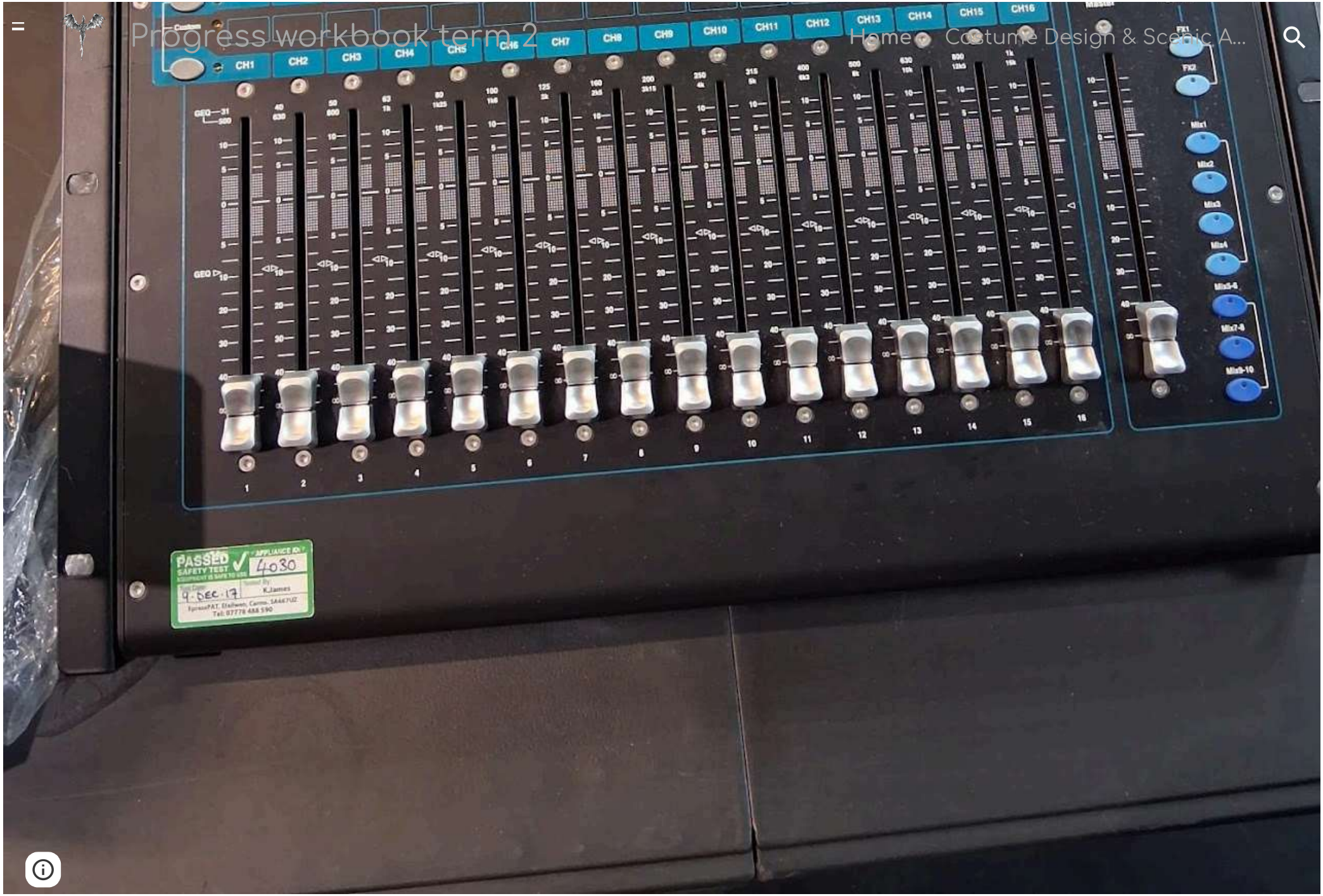
Techniques:

Our final topic during our introduction was looking at the different techniques and specifics of creating a sound design and working in that industry. This included how to maintain certain equipment, as well as the protocols to follow throughout different stages of productions.


Techniques
What to do in rehearsals
Production week
Tech/ equipment
Book sound plot with SM and director
Have working PA in rehearsal room to show real sound
Run through
Be prepared for long hours
Must attend
Rehearsals going well and director happy?
Testing set up
Spend time in theatre setting up
Tech rehearsal
Plan for a long day
It takes as long as it takes
Back up plans available for cues
Bring correct paperwork
Be present at least an hour before
Check everything is powered and working
Be patient
Be nice
Be happy
Be alert
Be helpful
Be friendly
Read throughs
Set up tech in the room
Grab a quick chat with the team
Notes made on cast
Be prepared to cover scene/costume changes
Initial read
Plan to attend rehearsals
Keep in contact with SM
Paperwork
Tech rider to be written with Producer/ PM/TM
Test things with SM & director approval
Be present as often as possible
Cue sheets with notes
Cue lines in and out
USB with all source files labelled correctly
Initial cues
Effects noted in script
Moodboard
Script breakdown
Key points from POD
Analysis
Plot
Start to build show in Qlab
For rehearsals
How to set up equipment
Choose equipment
What do you need?
What type?
Where is it coming from?
What is your budget?
Which hire companies, if any?
Stage Sound Services
The room you're in and the acoustics
PRS
Many different types
(Professional Rented Sector)
E.g. in canteen costs 14.99 pence per day, per unit of 25 employees
Not needed for royalty free music
Always worth checking if venue has license
Need to join PRS and notify what tracks are played and where
Usually done when booking tour in the rider via producers
How to lay and coil cables
Always lay in neat lines
Minimal cross overs
Right angles
Tack with Gaffer tape
Turn cable as coiling to avoid kinks
How to design a show
Moodboards
Discussion with director after reading
Play and explore
Initial ideas
Schematics
Technical rider

Setting up sound equipment

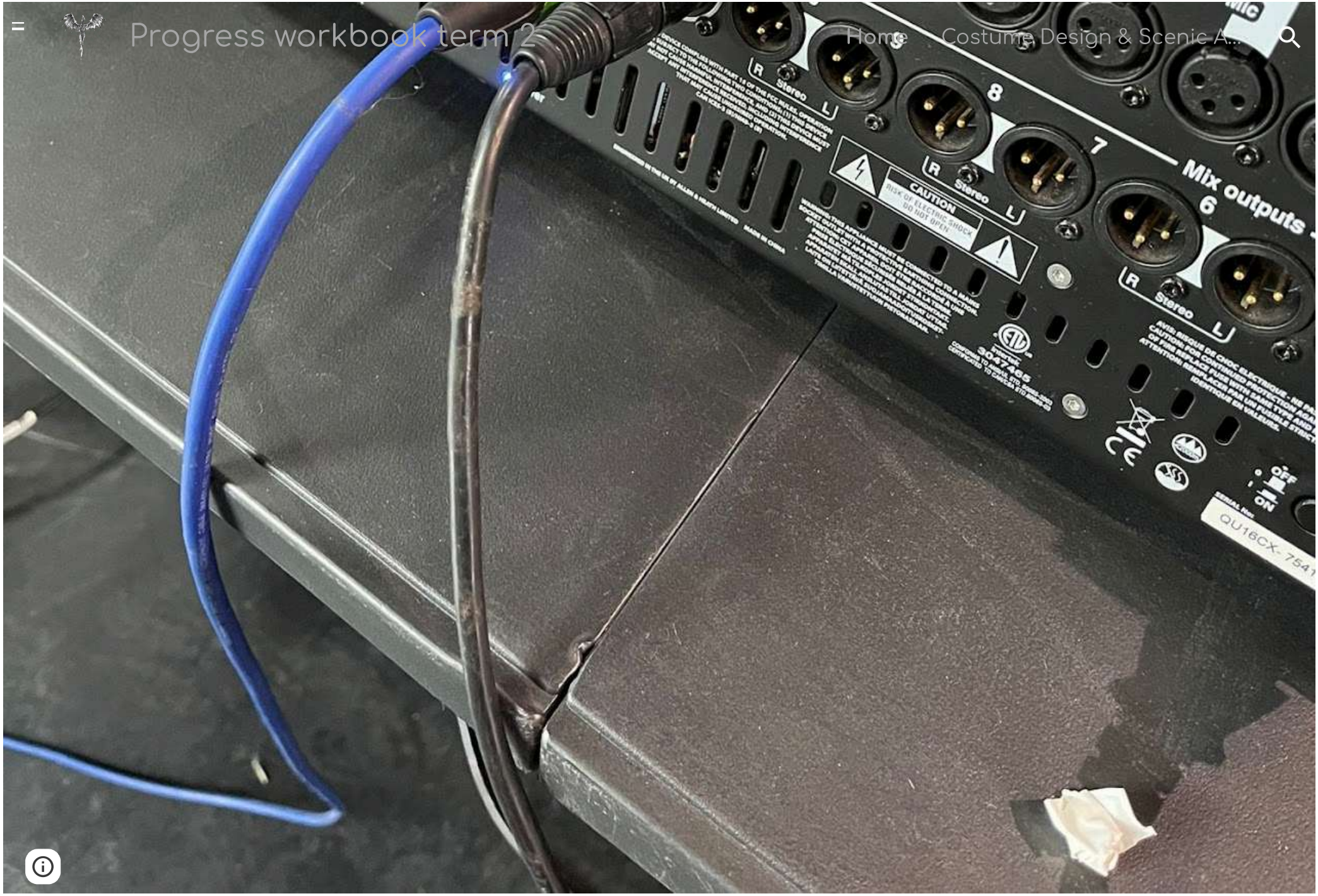

ALLEN&HEATH
Qu-16
Preamp
Parametric EQ
Gate
Comp
HPF
GEQ
Pan
Processing
Routing
Home
FX
Scenes
Setup
Fn
Copy
Paste
Reset
Talk
Soft 1
Soft 2
Soft 3
Soft 4
LR
Mix Select
Layers
ST1
ST2
ST3
FX1 Ret
FX2 Ret
FX3 Ret
FX4 Ret
FX1 Send
FX2 Send
Mix1 Master
Mix2 Master
Mix3 Master
Mix4 Master
Mix5-6 Master
Mix7-8 Master
Mix9-10 Master


CH1
CH2
CH3
CH4
CH5
CH6
CH7
CH8
CH9
CH10
CH11
CH12
CH13
CH14
CH15
CH16
FX1
FX2
Mix1
Mix2
Mix3
Mix4
Mix5-6
Mix7-8
Mix9-10
PASSED
SAFETY TEST
4030
9-Dec-17
K.James




RCF


ALLEN&HEATH
Lamp
Talkback
Line 16
Line 15
Line 14
Line 13
Line 12
Line 11
Line 10
Line 9
Line 8
Line 7
Mic
ST2 In
ST1 In
L/M
R
AES out
2TRK out
L
R
Alt out
dSNAKE
R - Main - L
USB B


Mix outputs
8
7
6
Stereo
R
L
CAUTION
RISK OF ELECTRIC SHOCK
DO NOT OPEN
OFF
ON
QU16CX-7541


INPUT SENSITIVITY


RCF

DIGITAL | Connecting speakers to mixing desk:

Our first practical sound design lesson included setting up and plugging in a soundboard. My group was shown a digital soundboard, which had a lot more layers available, meaning you could toggle between pages to give yourself more inputs than the physical switches and faders on the board allowed. We then connected a set of speakers and corrected the volume settings after a bout in storage. Then we turned on our soundboard and tested our speakers. We do this in this specific order so that when we turn on the soundboard, there is no popping or feedback coming from the speakers.

The speaker setup that we had assembled, was a bass speaker - seen on the floor in the photos left - which output is the lower frequencies, and a smaller high frequency speaker - seen attached to the top of this. The latter was not attached directly to the sound board but was ‘daisy chained’ to the base speaker below it using a speakon cable.

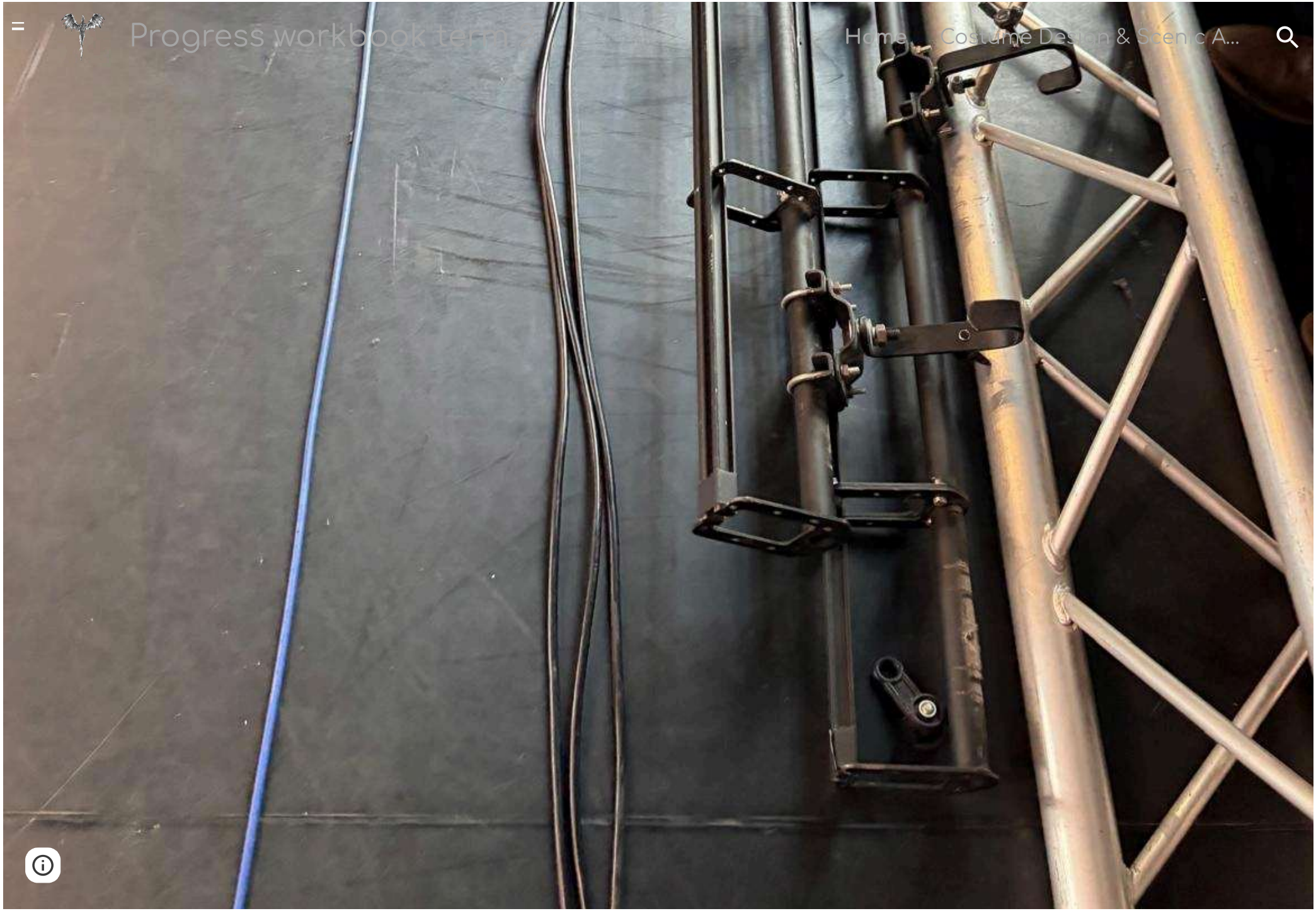
We then tested a digital input, by connecting a laptop to the soundboard, using an 1/4 inch audio jack. This helped us get a feel of the faders and settings on the board, and allowed us to see the speakers in our set up in motion. The audio that we played was a 'calming music' YouTube video which, in hindsight, was not the best to test our system with, as there was not a wide variety of frequencies that could test the audio quality. If I had chosen the audio input, I perhaps would have gone for someone speaking or a more varied pitch within the video.

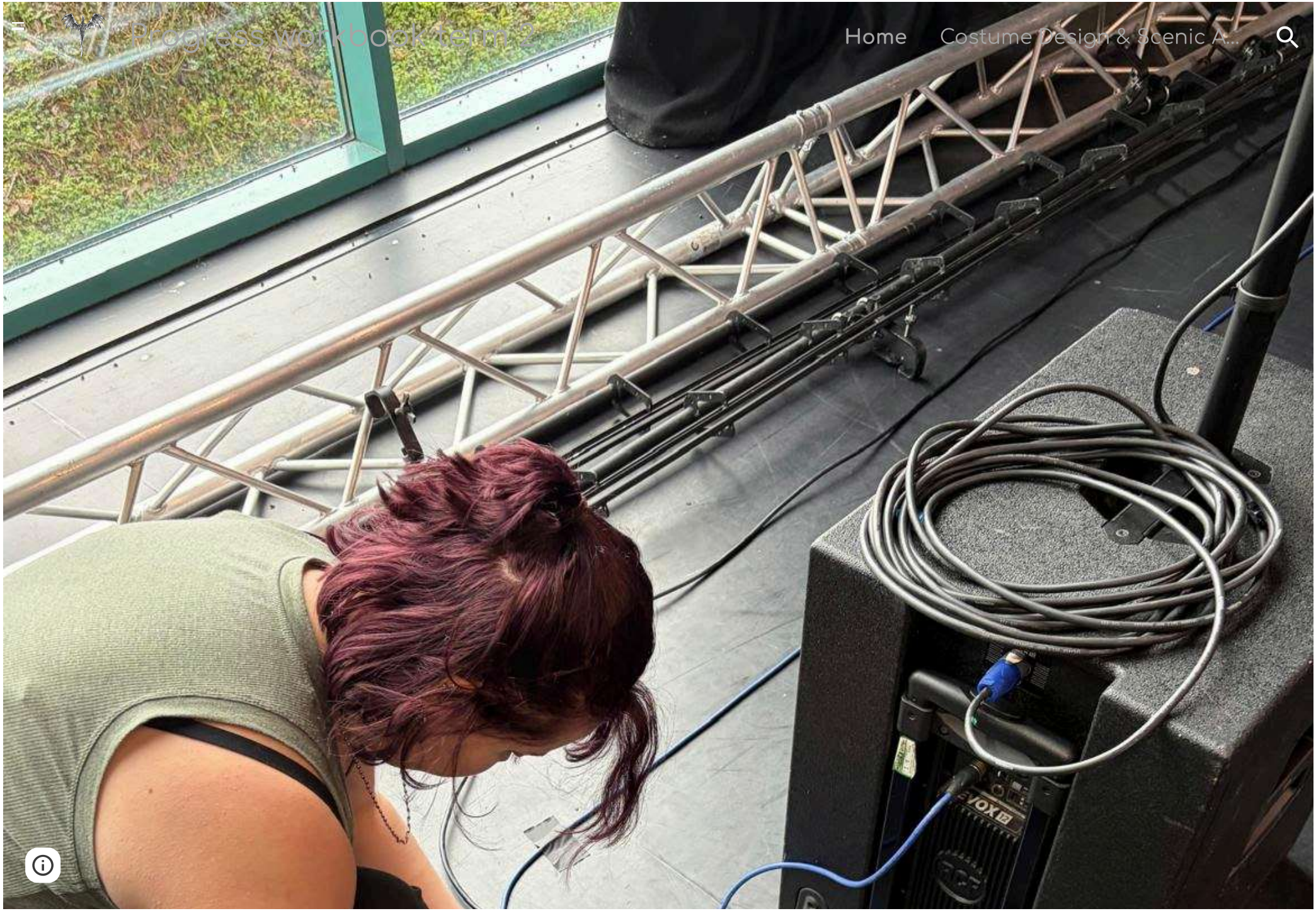

YouTube Premium

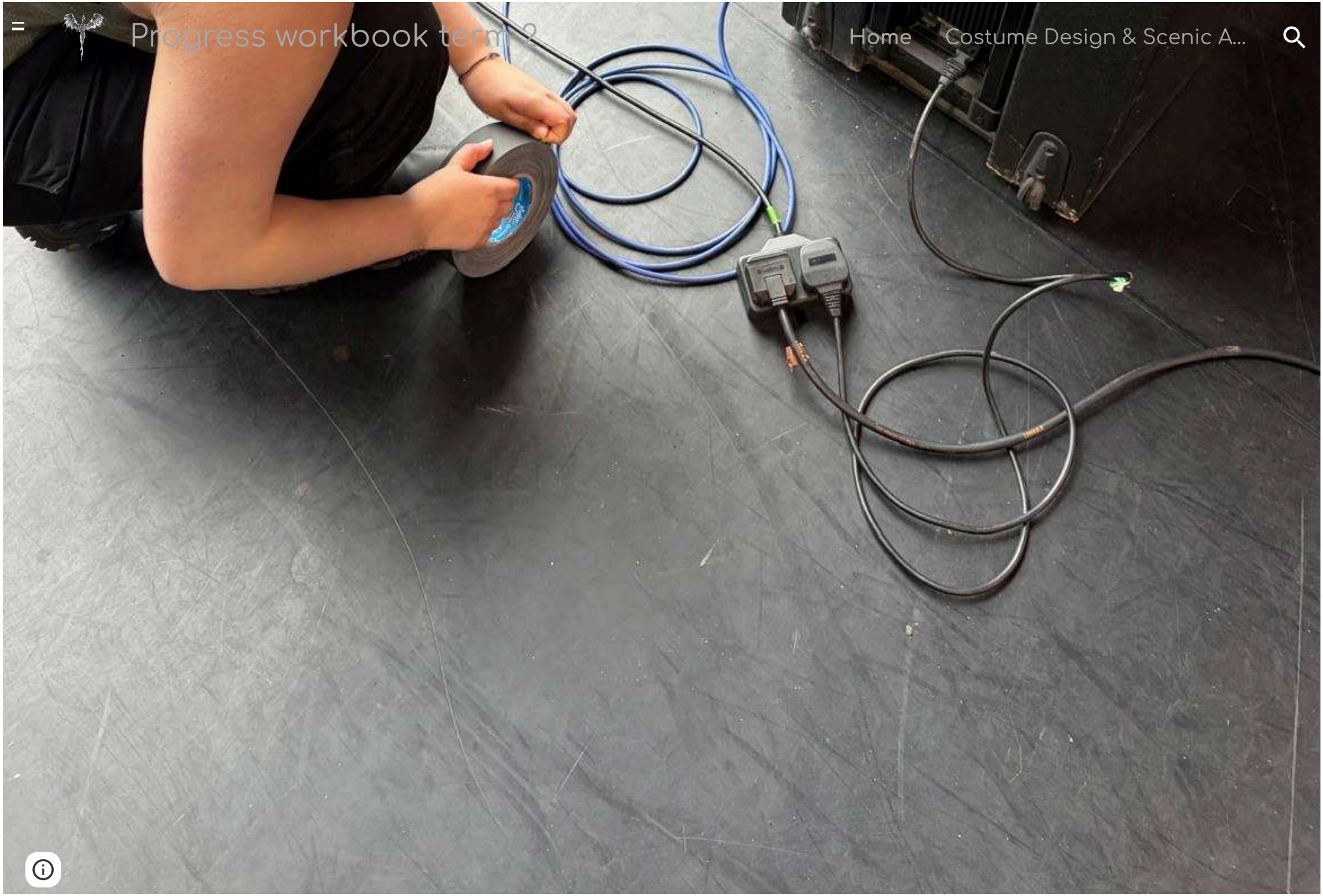




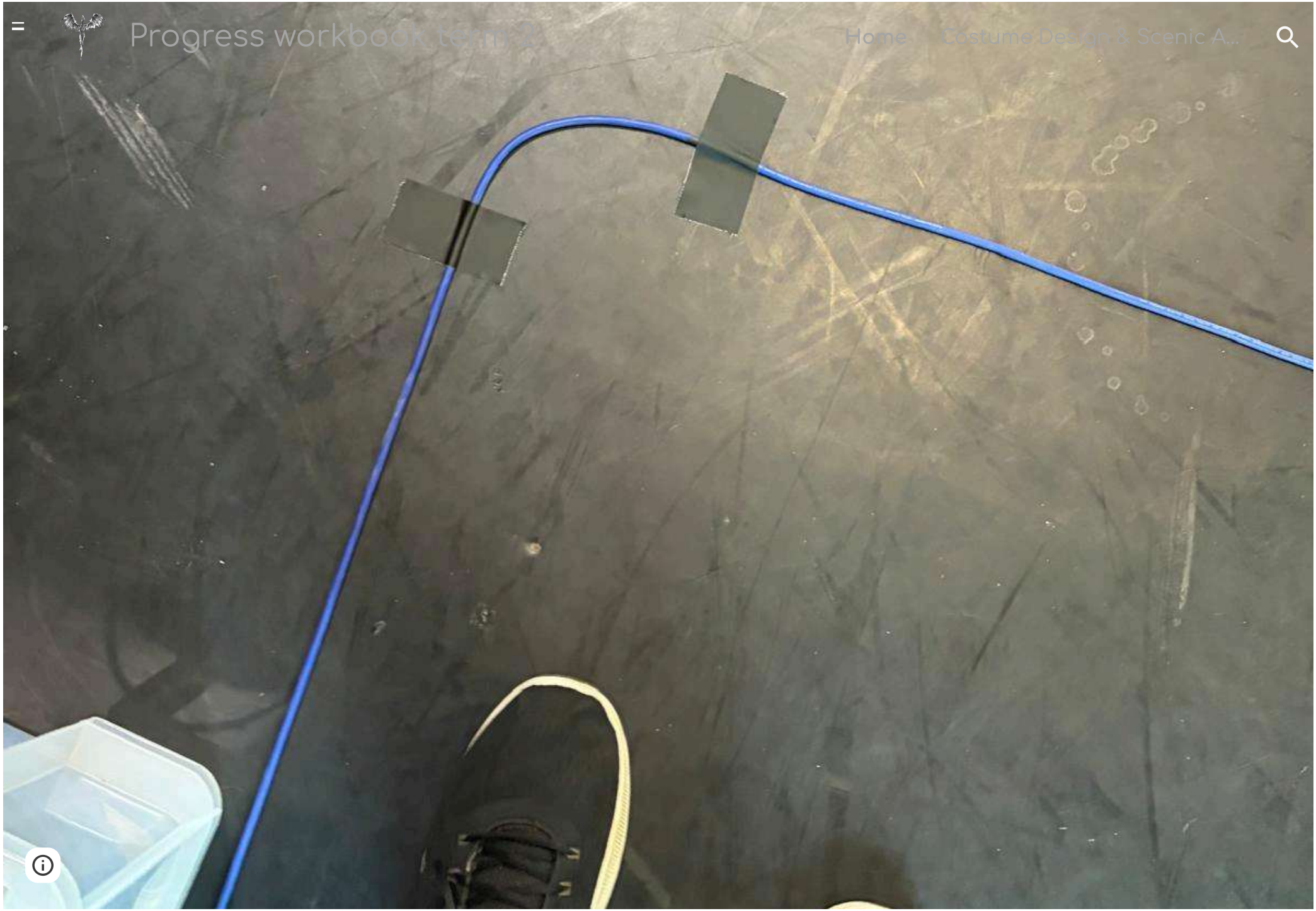





VOX







Cable management:

Once we had tested that our system was working and there was no dirty power or feedback from any of our connections, our lecturer Dave asked us to take a look at the state of our cables running across the floor to our speakers. Obviously, we could tell that they were messy, but due to our inexperience we didn't know the correct protocols for tidying them up, which we soon learned.

The first step was learning the correct tape to use when tacking our cables- for this we used gaffer tape as it was tacky enough to stay in place, but didn't leave any residue on the cables that could potentially harm them or get left for when the next person used them. Once we knew this we then start tacking down our cables, keeping them in right angles and coiling the excess of our XLR cables into neat rings at the base of our speakers.

We also learned that coiling power cables was unsafe, because repeated crossing or overlaying of the power cables could cause a fire risk, and could heat up, or damage the cables. To solve this but still have tidy power cables, you either have shorter options and you pick the length you need before setting up your sound system, or you run out the excess length by going back and forth along a length of your cabling.

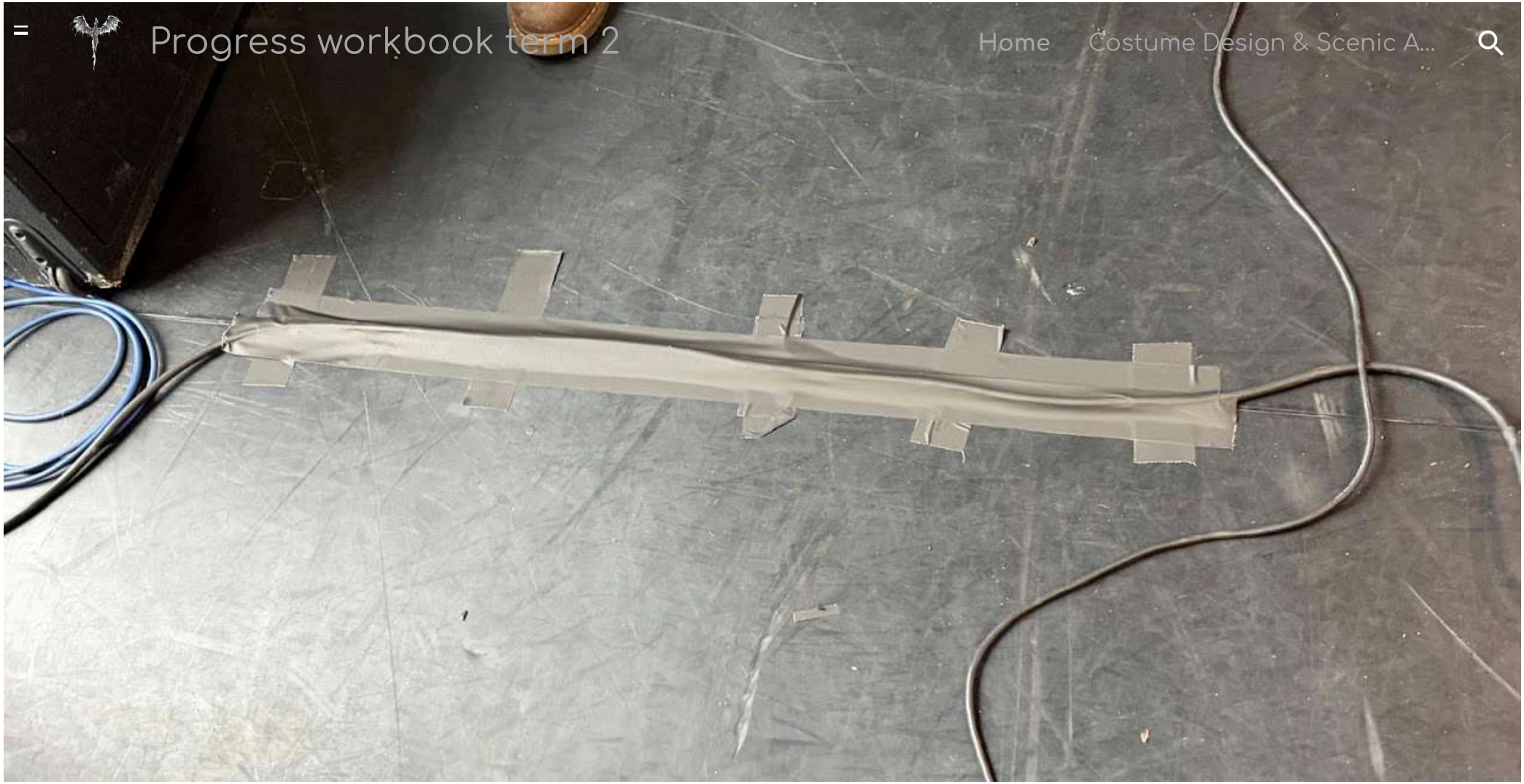
For me, our end result resembled an electrical circuit diagram, which I loved drawing and studying when I first learned about them as a kid. This was a helpful visual for me, not only because I wanted to go into the technical side of this degree, but also because it gave me a staple image to remember the setup by. The other protocols we have to follow with our cabling was to keep minimal crossovers with our power and XLR cables, so that there was less feedback, and to run our set up along the outsides of the staging to minimise mess and trip hazards.

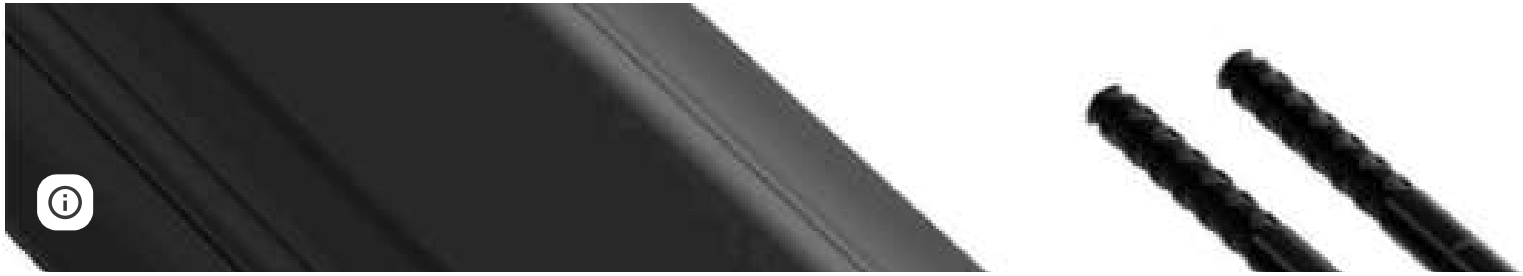
As part of our setup, we did have an extension cord across our staging, between the two speakers and a wire going through the middle of them as well. We learned with this to have the least possible amount of crossover, and to tack down each side of the cross as if it were normal length of cable, not to tape over the cross itself. Because this was in the middle of our staging we also learned what to do with cables that go across a high traffic area.

For this, you simply tacked down as normal with perpendicular strips to the cable, and then layer across them with parallel strips the length of the cable you wish to cover (this might take two to three strips of tape depending on how many wires you are taping over) This orientation of tape means it cannot be kicked up when stepped over.

In larger staging or outdoor events such as festivals, concerts etc, companies are likely to use what are called 'D line cable covers' as shown in the picture. These are hard plastic ramp-like covers, with cut out sections in the middle to house your cables. You simply run them through from one end to the other, and your cables are covered and can now be *lightly* stepped on (obviously these covers are not indestructible, but are much better than simple gaffer tape). This works much better for outdoor venues, as it provides a waterproof cover for the cables as well as a larger surface area, to warn people of cables under foot.

The image I used for these is taken from Amazon.co.uk, (2013) and shows a flexible PVC cover said to be used in: “offices, warehouses, events, exhibitions, classrooms, gymnasiums, retail, hospitality, gaming setups and anywhere else needed”. It tells the dimensions of “83mm width, 14mm height and 1.8m length”, with specifications for the cable cavity being “30mm wide and 10mm high”. Whilst this is not a long a section of cable covering in comparison to ones I've seen in real life, they are a linkable adaptation, meaning you can have multiple sections of this across the entire cable you would like to cover without it being one big hazard.











Mic/Line in
PUSH
7
8
15
16
23
24
Line out
Ready
1
2
3
5
6
7
9
10
11


12
8
4
PUSH
dSNAKE
Lnk/Err
PUSH
MONITOR
Lnk/Err
PUSH
EXPANDER
Lnk/Err

Covering long distances

The other option we were shown for long distance cabling, is to have a remote audio rack (or stage box) which plugs into the soundboard and allows multiple inputs and outputs to be connected closer to where they're set. We obviously didn't use one here, as we were only in about 10 squared feet of space, but it was very useful to be shown this as we will probably be working with it in either later shows, or in later career opportunities.

The other image shows a pin converter, which allows you to switch the end of the XLR cable from male to female or vice versa depending on which end you need, as the right cable is not always available. This is also very helpful as it was good to know there was a potential backup option if I had, for example run a cable along an entire studio and then realised the end was wrong. I will note, we were also told to definitely make sure we have the right end, *before* leaving your soundboard, otherwise you might not have a pin converter and will have to redo the whole thing.

We next tried a different sort of input; we tried a microphone. For this, we ran another cable down the centre of our staging, which did cause some crossover and hazards, but we solved these by taping in the method we had been taught. This allowed us to experiment with a live input, and I volunteered to make various sounds into the microphone including '1-2', which is the standard testing vocal for a microphone, as it covers both bass frequencies and high frequencies. We also were shown a wireless microphone, which while we did not use, was very good to shown, as it would be used in productions that we would do going forward.

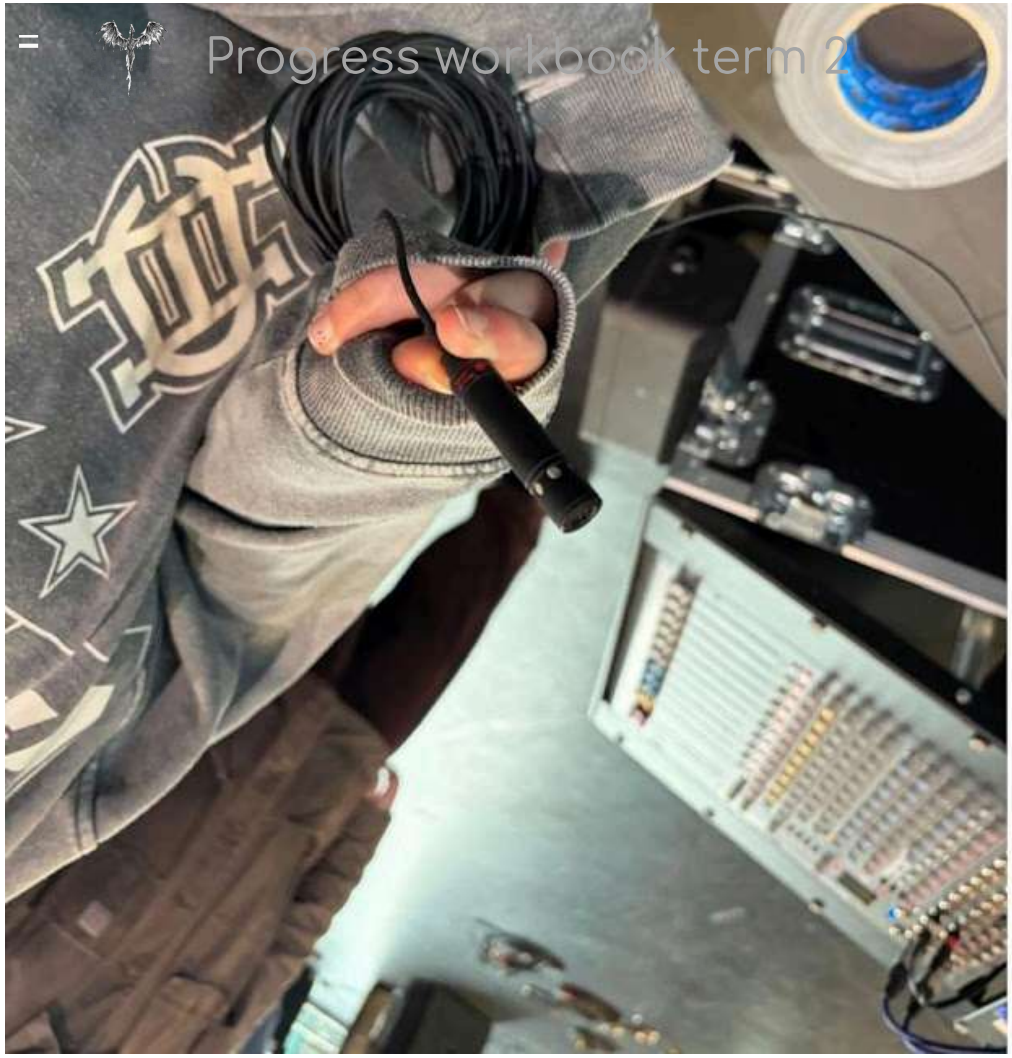
We were also told that during live events, if you use too many microphones there can be a delay - which can then cause feedback on each microphone- so during, for example, plays, each microphone is directional only towards the actor wearing it and is connected only to their personal transmitter box. I then did some further research into this including the book *Create your own stage effects* by Gill Davies.

According to Davies, "Do not use too many microphones. The rule is to use as few as possible. Then a clean sound will be achieved with the least possible reverberation and minimal time lags" (Davies, 1999, p.33). This helped me contextualise the work we were doing and made me cement the knowledge as I was doing my own research.












NEIL

As the work we were doing really did interest me, I decided to look further into other types of microphone, in particular the type of microphone that one of my favourite bands -Radiohead- uses. I found that the 'Heil Sound PR35' is the model they use for live events, according to AI Overview (Gemini, 2025).

This was not a microphone I was familiar with, so I did some more research into this and found an article about Radiohead using this in live events, which was very informative, and made me realise that I might actually want to go into event sound tech in the future.

"There are certain features and functions that I've been using since VENUE was first introduced, which includes some 'go to' plug-ins such as the Bomb Factory BF2 for vocal limiting and the Oxford Reverb, which is my vocal space," Jennings, (2014)


ALLEN&HEATH




ALLEN & HEATH
ZED



Once we had learn about the digital soundboard, we then moved on to the analogue version, which is obviously an older model and had a more limited range of channels it could use. Rather than a dual speaker system that we had set up for the digital board, we simply had a small speaker plugged into an amp [the base speaker on the digital setup had an inbuilt amp]. This made using a microphone a bit different, as we also learned about how it can cause feedback when to close to the speaker. This did cause me a few issues because of the high frequency feedback and my sensitivity to such things, but I was able to manage that and still complete my introduction to each system.

Foley Project:

Setting up the system:

Our set project for this discipline was to create live Foley sound effects for a silent video we were given. This composed of five different clips, all without audio and varying different textures of sounds, so we needed a set up that could work for our group specifically, but could also manage the different inputs we would be giving it. For this, my group was given a radio transmitter box and a set of silent disco headphones that we could set to a certain channel that matched this transmitter. This was very helpful, as it meant we could only hear the sounds we were making, rather than the room at large, as we were in a rather spacious black box studio.

We experimented with lots of different types of microphone, the three main ones we tried all shown here, the slimmer shotgun microphone however, picked up too much background noise, so we decided to go with our other two options. It was very interesting for us to have full freedom to experiment with the sound boards, especially with the equipment were given, as we learned how to pan sound from ear to ear which was only really possible to hear in our headphones.

We then began brainstorming and noting down each idea we had for the various clips we were shown. We had someone walking through shallow water and wet sand, someone hammering a nail into a piece of timber, an ASMR video of someone crunching lettuce with some dressing, someone squeaking and popping a set of balloons and finally a clip from a scooby-doo episode where all the characters are running back and forth through a series of doors and end up crashing into each other. The list shown depicts all the initial ideas we had for each clip, and as seen there's a variety of different materials and actions that we thought about, and we then broke apart to go and experiment with other materials that we had in our flats or in other areas of campus.


SHURE


ALLEN&HEATH
Line 16
Line 15
Line 14
Line 13
Line 12
Line 11
Mic



Sand feet:
shaving foam
rubber spatula
bubbling sauce
gel

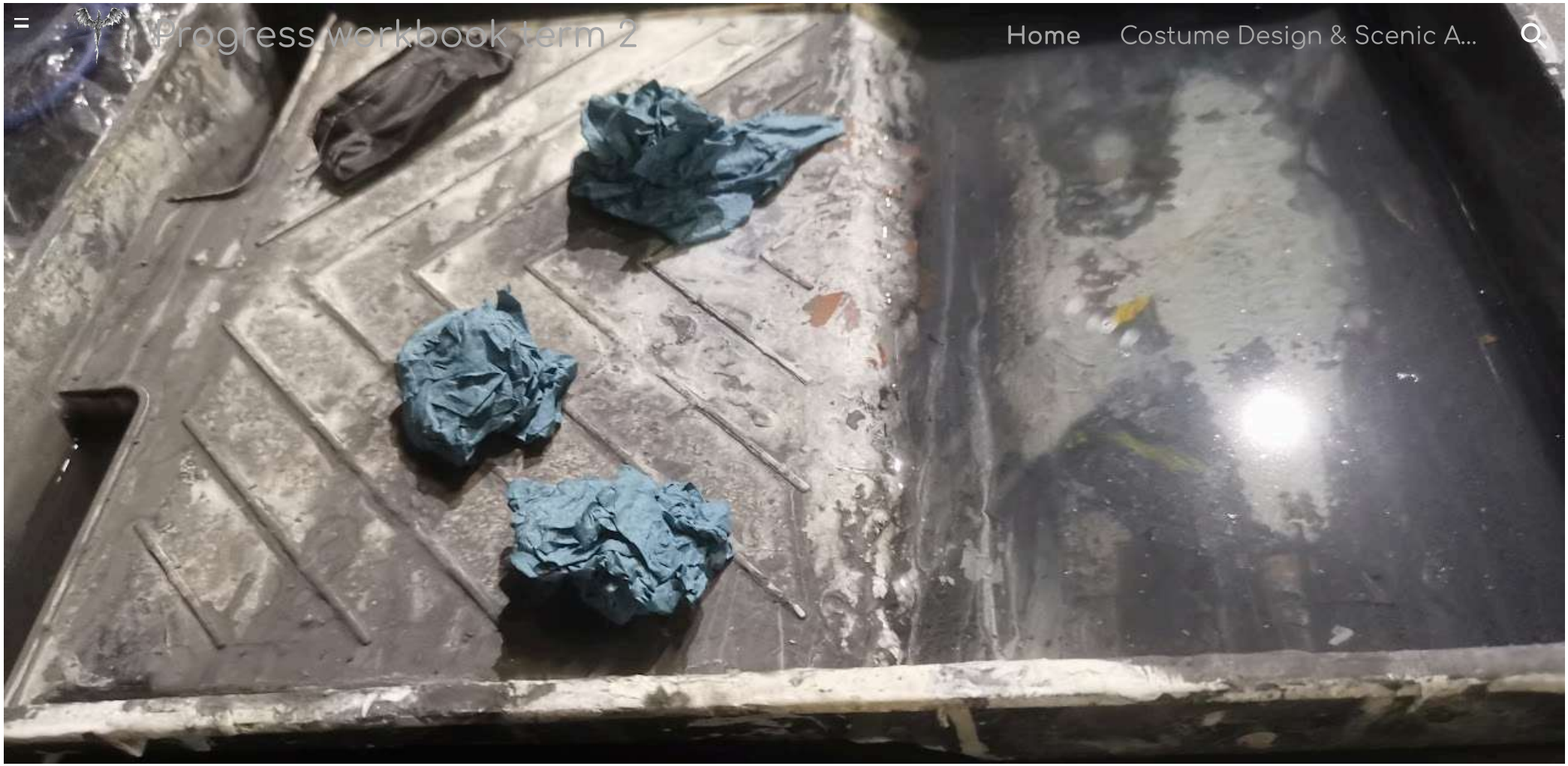
Wood + nail:
Shoes
bottle

Lettuce:
Velcro
Wet freezer bag
leaf crunch

Balloons:
squeaky door
sponge in glass
cupboard doors
WET HAND ON FOAM for squeaking
microphone on bottle for rubbing

Scooby:
zip
crash
lightswitch
tappy keys
mouth









For our first clip, we experimented a lot with foams and gels, but none of these seem to have the same viscosity as what we all knew sandy water to sound like. We then tried simply water, but this sounded too clear and clean and so we began to think about what we could put into water to make it sound muddier and thicker. At this point, I did begin doing other research into what other Foley artists have used for similar sounds, and I found a section in *The Foley Grail* that describes the different recipes for different sounds and one titled goop: "goop: this is a trial-and-error thing. One really needs to see what works."- (Ament, 2022, p.207) Whilst this didn't give me a direct answer, it did make me I feel a little bit better about our process, as I had been in the mindset that we were simply missing something and failing at the sounds were trying to create.

This led us to paper towels, which initially we were using to dry our hands, but after I dropped one in the paint tray of water, we realised this was almost exactly the sound we wanted for the feet moving through the sandy water, and stepping and sloshing it around. We did still stick to hair mousse for the slightly dryer footsteps on wet mud, because whilst they weren't in water directly, there was still that moist quality to the sound. The final section of this clip was when the subject takes off their wet sock (which personally I think is disgusting) and this was achieved after more testing with the foam and wet paper towels; eventually, was simply me squeezing the water out of the tissue onto the damp tray.

I think this went really well, even if it did take us a number of days to find our sound and we practised a lot to try and get the exact timings and volumes for each microphone correct. I was particularly proud of myself for creating the sound that we used, as I was quite nervous about this project and what we would need to do for it, but I feel I really jumped into the work and produced a good result.

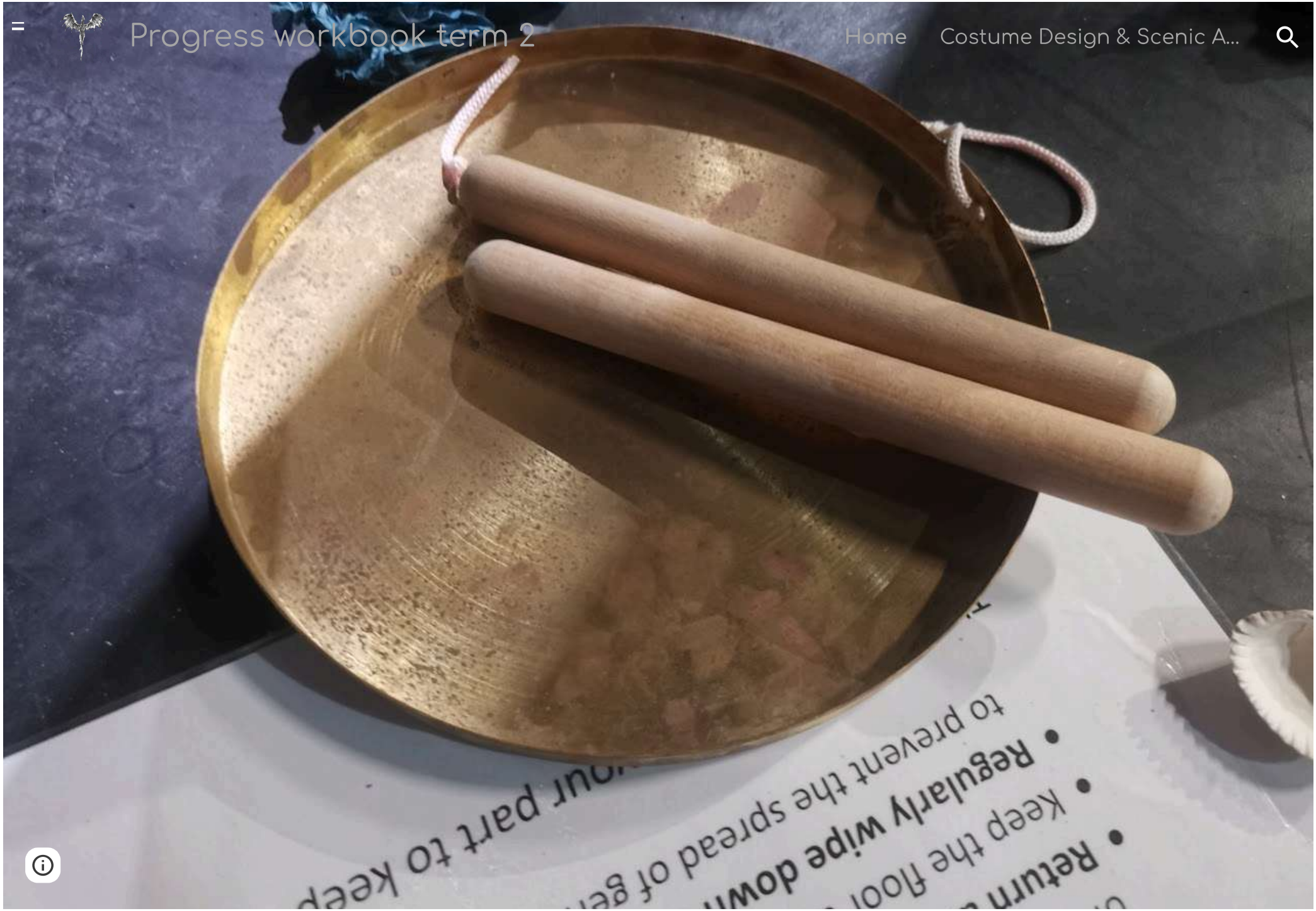
Our second clip- the nail into wood- was a more immediate sound that we found, as we knew it needed a wooden quality, and a metal quality as well as the knocking sound. We experimented with many different pieces of metal, on various pieces of timber or wooden objects, but eventually, whilst looking for props for different clip, we found little wooden batons and we thought 'why not switch it around and have it be wood knocking on metal?'.

We then had to find a suitable metal piece to knock on, it needed to not sound tinny or hollow, but still needed to sound as if it was metallic and rigid. Eventually we settled on the toe of my steel toe cap boot, this meant it was a solid sound due to my foot being in the shoe, and I was able to manipulate the sound how I wanted by tapping different parts, moving my foot and bending the shoe to where I wanted it.

This was another one of my ideas and I was creating the sound in our live performance, but it was still, I feel, a team effort as I had been running around in circles with my thoughts, trying to find something metal to knock into wood, and it was my teammates who decided we should change it up.

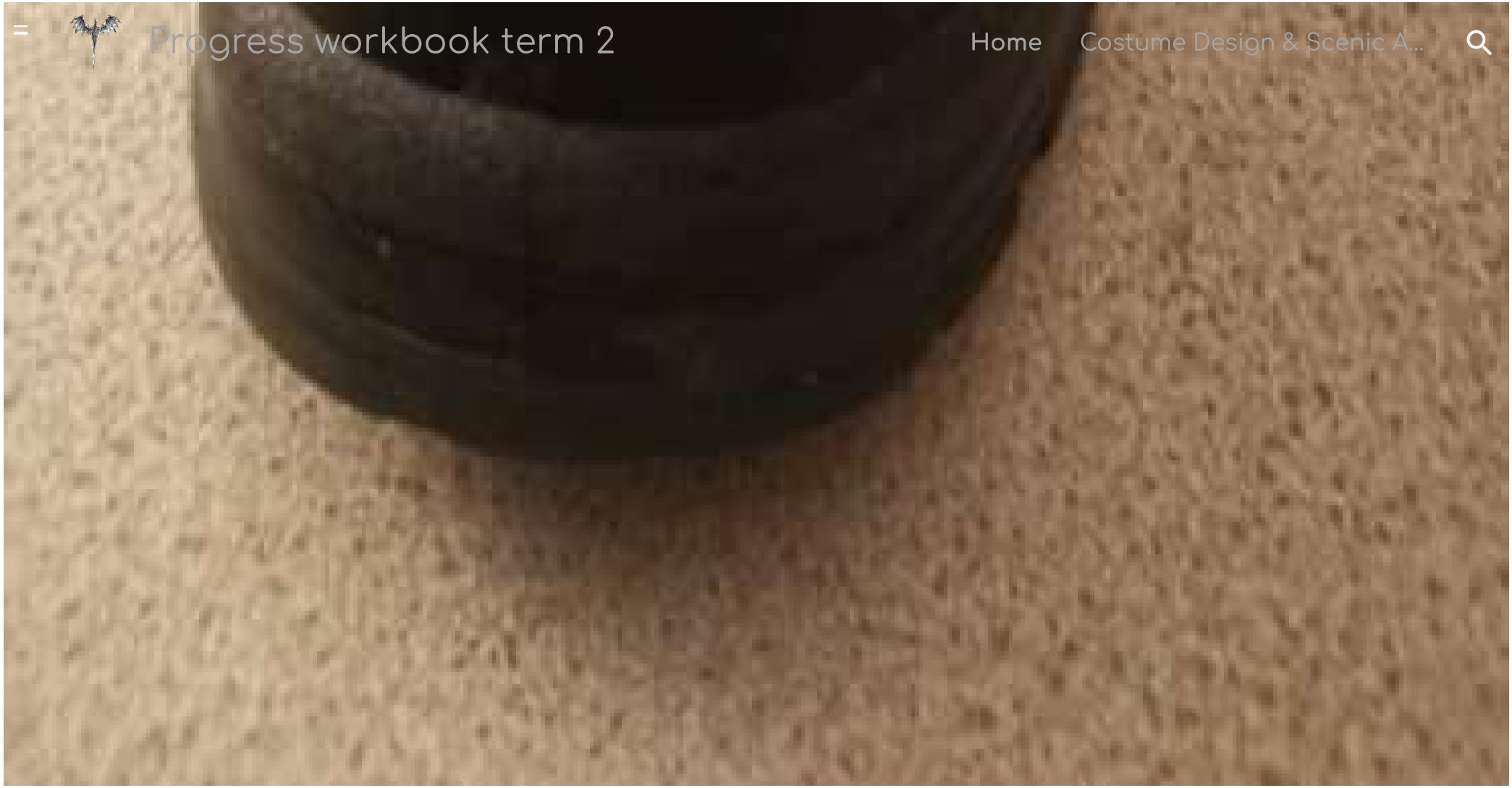





to prevent the spread of
• Regularly wipe down
• Keep the floor
• Return

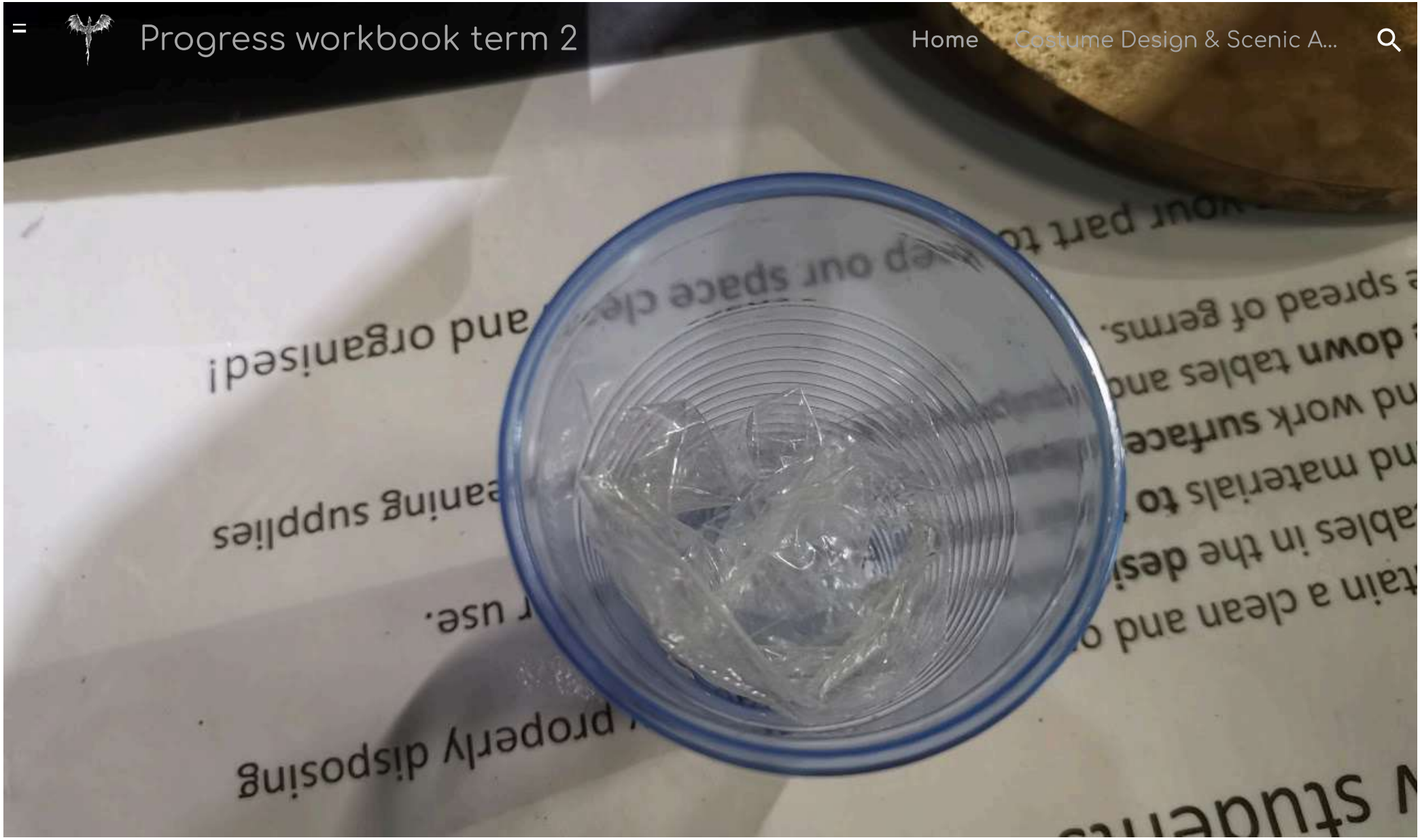











and organised!
cleaning supplies
properly disposing

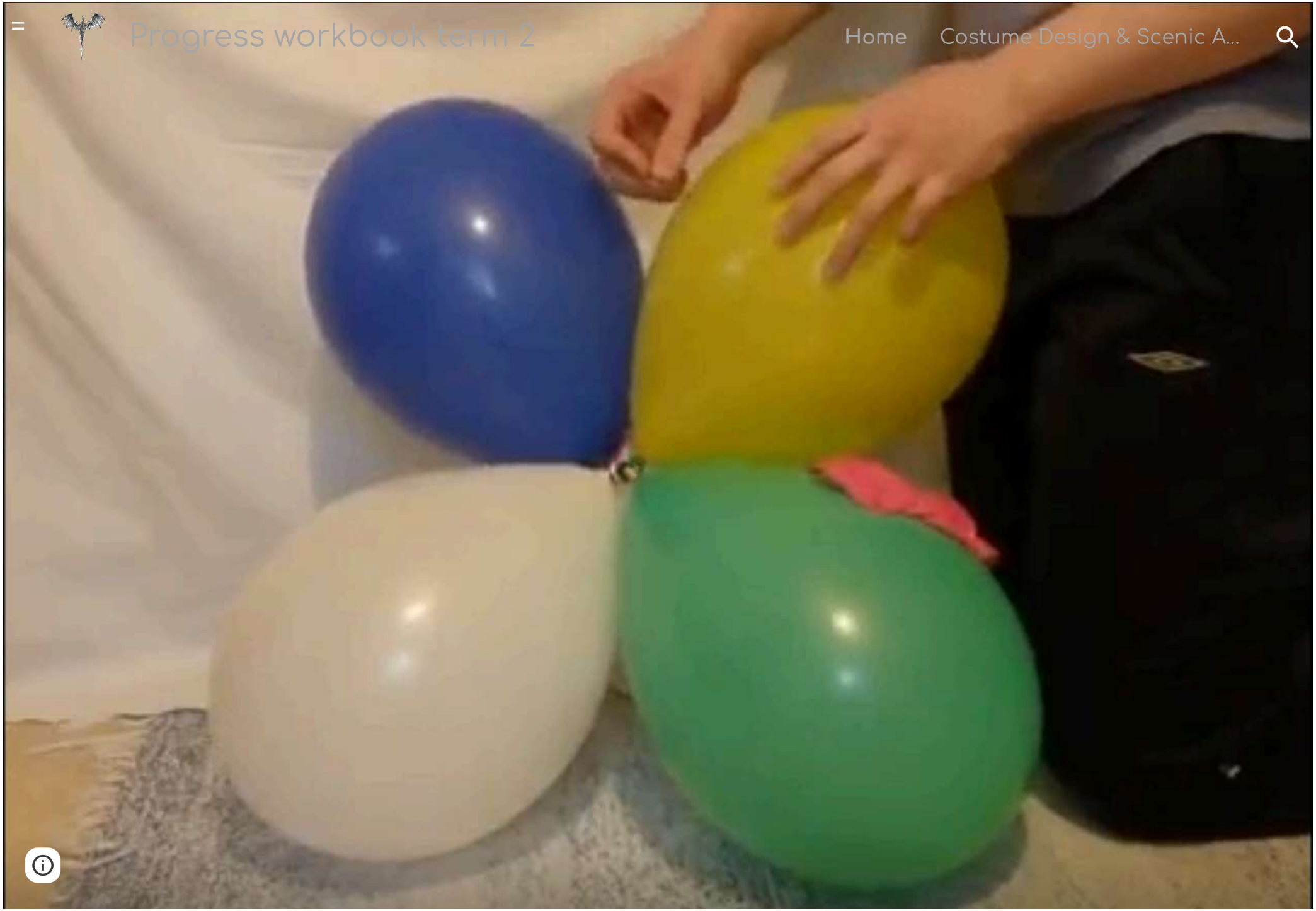
The ASMR lettuce crunching video was arguably the hardest one we struggled with, as everything we crunched either sounded too plastic, to dry, or too crispy for the sound we wanted to create. We tried plastic wrappers under shoe soles, nails against sequins, pens against tables and many more until we settled on a plastic wrapper scrunched into a plastic cup. For the crunching sound, I would scrunch the wrapper further into the cup, and then as she was chewing I would simply squeeze the sides of the cup in a rotating motion to create the chewing effect. The other sound effect we needed for this video was her dipping the lettuce pieces into the dressing, and for this one of my teammates discovered that dipping balled up electrical tape into water and lightly scrunching it sounded remarkably accurate, so our soundscape for this video was a combination of the two, with multiple microphones, two of us creating the sound, and one of us on the soundboard tweaking the volumes of each.

I do feel the sound could have been better, because when we performed it for the rest of our class, it was still plasticky in my ears, and after watching another group with a very similar sound of crunching carrots, I wish we'd had involved some actual chewing regardless of what it was that was being chewed. I still liked the collaboration aspect of creating this clip, but would have preferred if I had been completely satisfied with the result.

This next clip was my favourite to create Foley for, ironically seeing as I don't enjoy the sound of squeaking balloons in reality. We tried many different types of rubber and stretchy fabrics against each other, as well as squeaky doors and sponges in glass like we had brainstormed in our initial ideas, to try and achieve the high-pitched rubbing noises that are created when someone handles balloons, but ended up discovering the sound we settled on, when one of my teammates went to go get paper towels after experimenting with water, and ran their hand along the foam insert on the top of the microphone box lid. This was very unexpected for us, as we didn't think the wet skin on padding foam would make the sound, but it worked incredibly well and all we needed was to hold the mic up to the lid as it was being made.

The popping sounds were a bit harder as we needed something that was a bang, but also sounded like a release of pressure rather than an impact. For this we also used elastics, we tried snapping rubber bands and hair bobbles against various surfaces, nothing seemed to fit what we needed and one or more of us was always dissatisfied with the sound we produced.

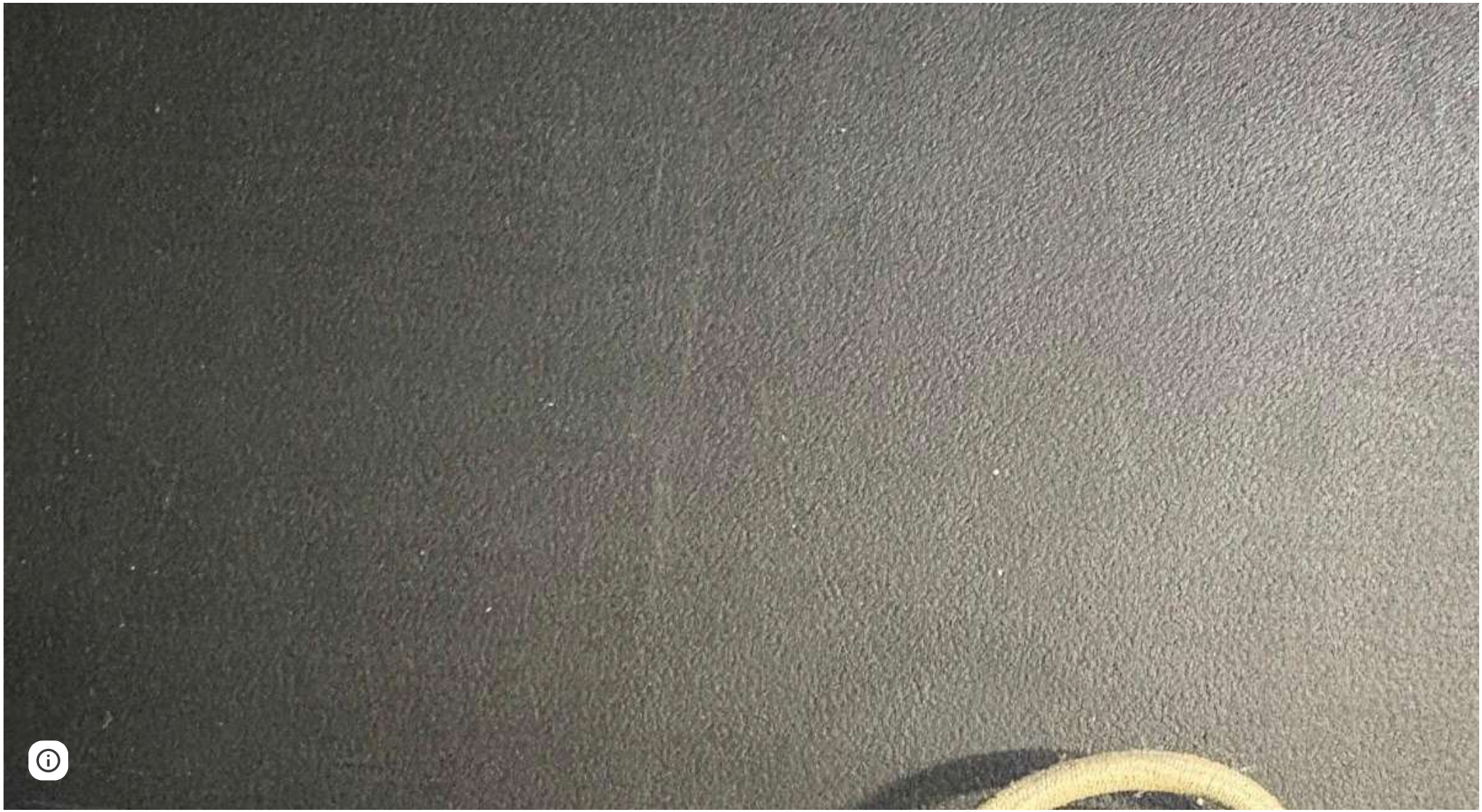
A bit dejected, we then just began brainstorming again and referring back to our ideas list, but nothing seemed to work. This was until I began messing around with one of the hair bobbles we were using, and the sharpie we had from earlier experiments, which sounded slightly like what we wanted (with the elastic smacking against the plastic of the pen). We then further experimented with this, snapping the band into various surfaces using the sharpie as a sort of slingshot for it. We tried against the floor, against the tray we had, against the back of my laptop, eventually we found that the best result was against the plastic foldable table we have been given, as it has the right amount of hollowness, with the size and pitch to create the popping sound we wanted.

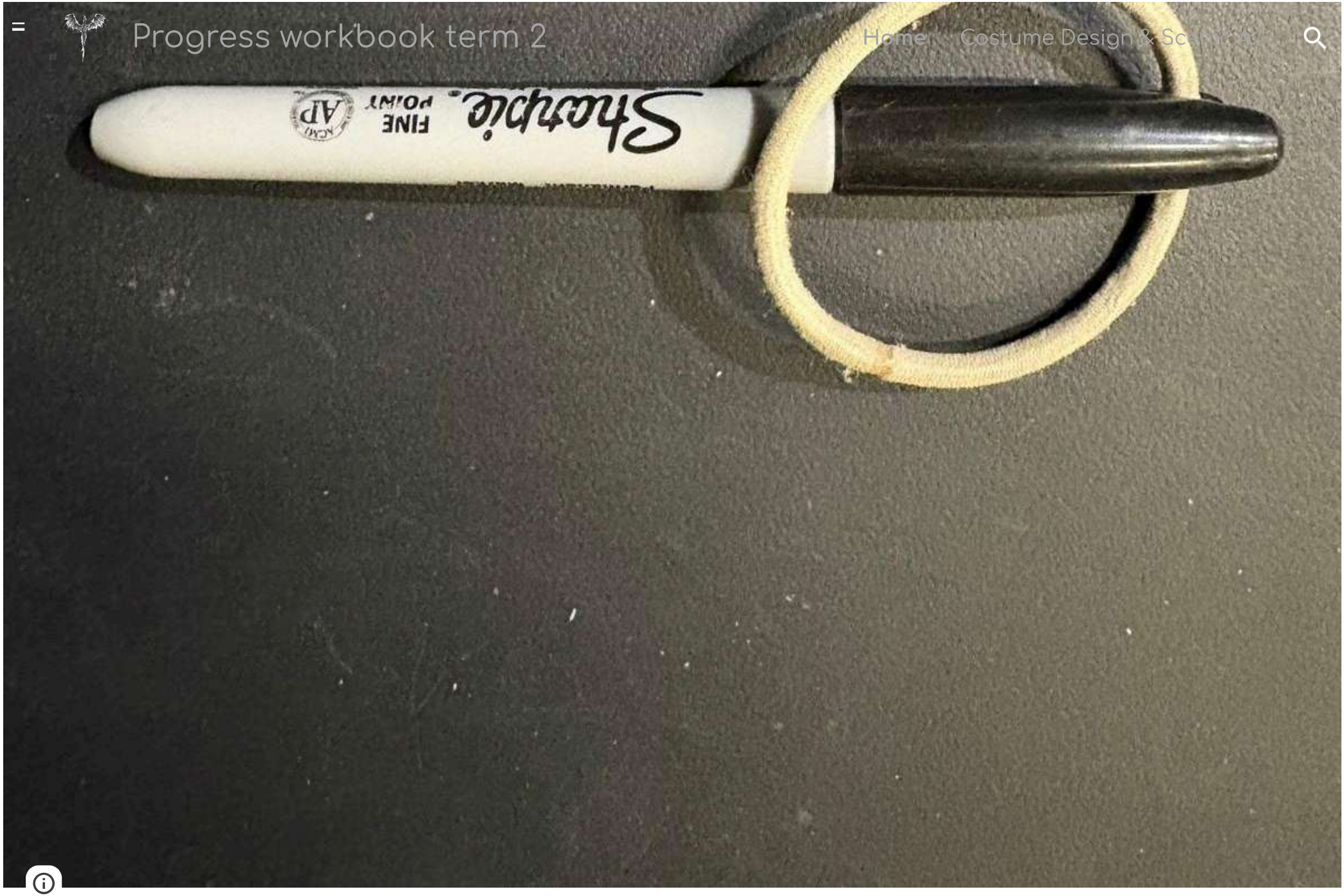











Sharpie
FINE POINT
AP


STAGE
ELECTRICS






to prevent the spread
• Regularly wipe
• Keep the





My first clip was of course, the scooby-doo animation, with a lot of doors opening and closing as well as a crashing sound. First we had to decide if we wanted to go a cartoonish route, or have realistic sound effects. We felt that without a score behind it all- which we obviously couldn't do with Foley- it wouldn't feel true to the scooby-doo style of animation so we decided on realistic effects.

My teammates made the first headway with the handles of the transit box for equipment, this gave us lots of control over the sound as we were able to have a slower creaking open with lifting the handle, and then allowed a deeper thud when the handles hit the box again. We did quickly realise that the speed of the doors opening and closing in our clip meant we would have to have multiple handles in use at a time, and we split the clip into two halves so that each of my teammates had one side of the scene to manage the doors of, rather than one person trying to do all of them at once.

Whilst my teammates were sorting majority of the sound for this clip, I then sourced a small gong and used the same wooden batons from our nail on timber clip, to create the loud comical crash at the end of our video. This did take many tries to get the right kind of sound and impact; we eventually decided to do this on the floor rather than the plastic table, as it sounded too tinny with a hollow base underneath it.

I was happy with the end result of our Foley video and the performance we gave during it. The feedback we got from our lecturers was quite positive, especially with our creaking door sounds and we were praised on the control we had over each action. I thought our strongest section was the wet footsteps, as we put a lot of work into this, there was multiple different microphones and there was a variety of sounds, tempos and pitches. I was also surprised to see after watching everyone's performances, that we were the only group to mute our mic's in between each clip. This I feel, gave us a more polished performance as there was no change over interference or messy background noise to distract from the Foley we were creating.

Introduction to Lighting:

Different types of lights used:

The other side to this module was lighting design, and rather than have a sit-down, PowerPoint sort of introduction, we had a specialist lecturer- who we called Rox- and he had set us up a bar full of different Fresnel lights, commonly known as 'generic stage lights' and identifiable by their halogen bulbs and amber hue. I was ill during this introductory session, but I managed to complete my own independent research with *Create your own stage effects* (Davies, 1999). This explained to me all different types of lighting that were on show, starting with flood lights which are seen on the floor.

We had two types of these: symmetrical and asymmetrical, the difference being in the shape of the reflectors within. Whilst symmetrical floodlights gave a broad, wider wash of light the asymmetrical counterparts focused the light, meaning it was not suitable for lighting backdrops etc, because it could potentially heat up and burn spots of the cloth and scenery.

As labelled in the diagram I have included, we also had access to par can lights, which are long cylindrical lanterns with adjustable, shaped barrels, which, when adjusted with the knob on the side, gave narrower or wider washes of light. We also had a smaller, shorter version of a par can, which did not have the adjustable barrel, but was still able to hold gels to colour the output.

The other generic light was a simple lantern with barn doors, which allowed you to externally shape the light by adjusting them in whichever angles you needed, this could also hold a gel and had knobs on the side to focus the lenses. Finally there was the profile spot a longer model Lantern which unlike others had an extra slot for gobos. These are thin metal discs carved with various different patterns that give shaped or dappled light when used. This can be used to simulate water, fire, tree cover and any other textures you could want.

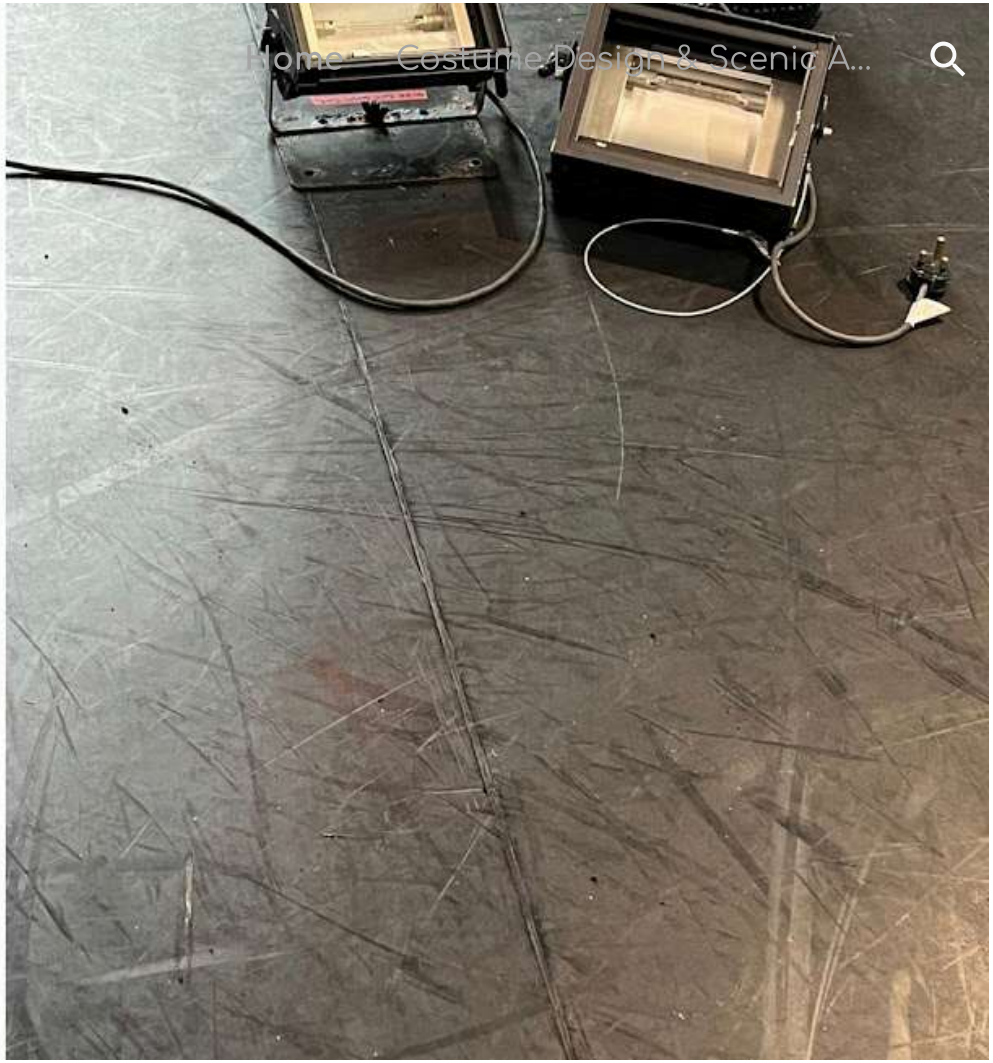
Not on this temporary truss but still within our studio an available for us to experiment with were LED lights also known as intelligent lighting which can be a lot easy to use but also comes with its own drawbacks. LED lights are colour adjustable whilst up on a truss and can be programmed with specific cues, some even have movable features an can rotate and tilt to whatever parameters you set. The issue with these lights however is that they can be more jumpy when fading in and out, and have a cleaner whiter light that can be jarring if not corrected with a gel.

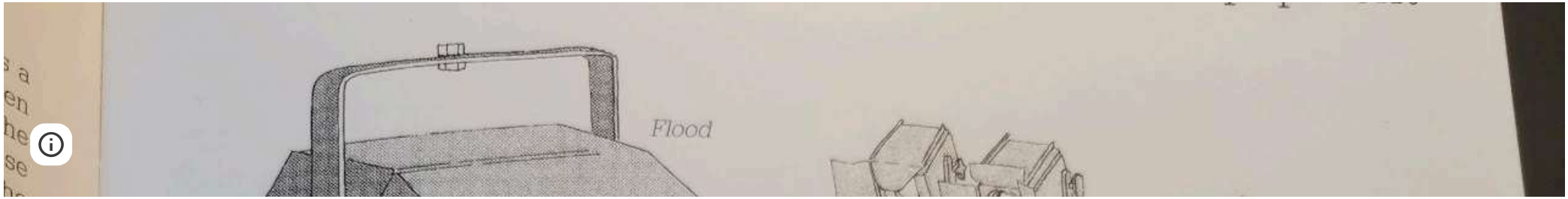


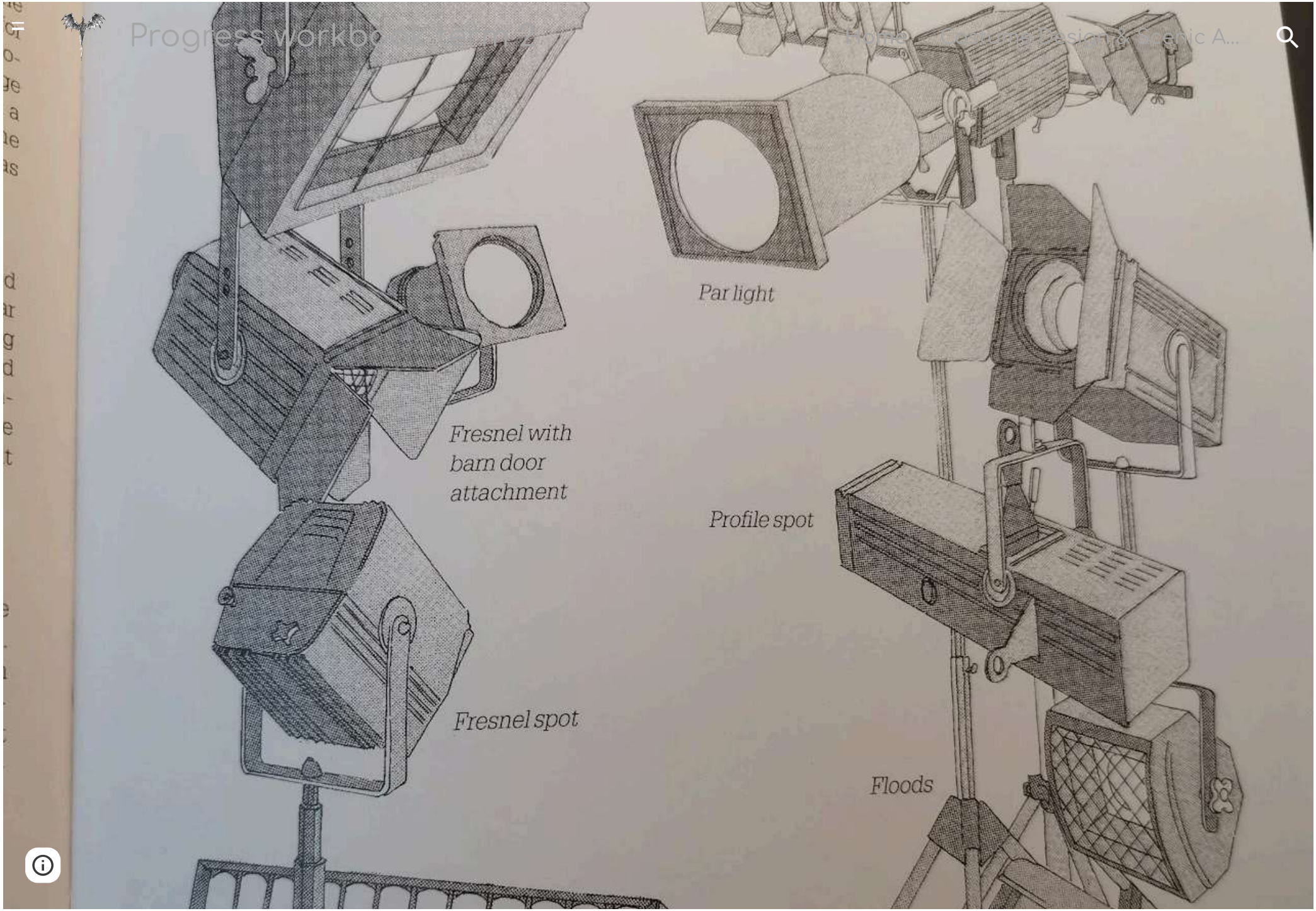


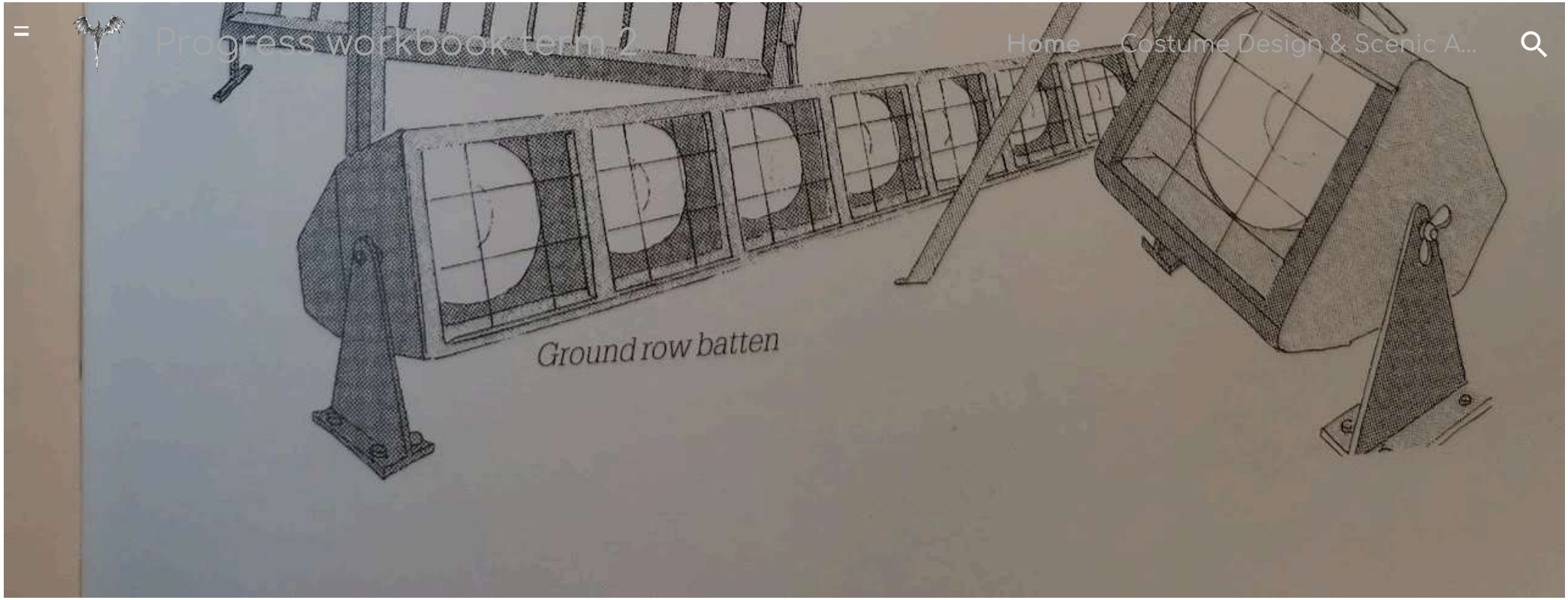




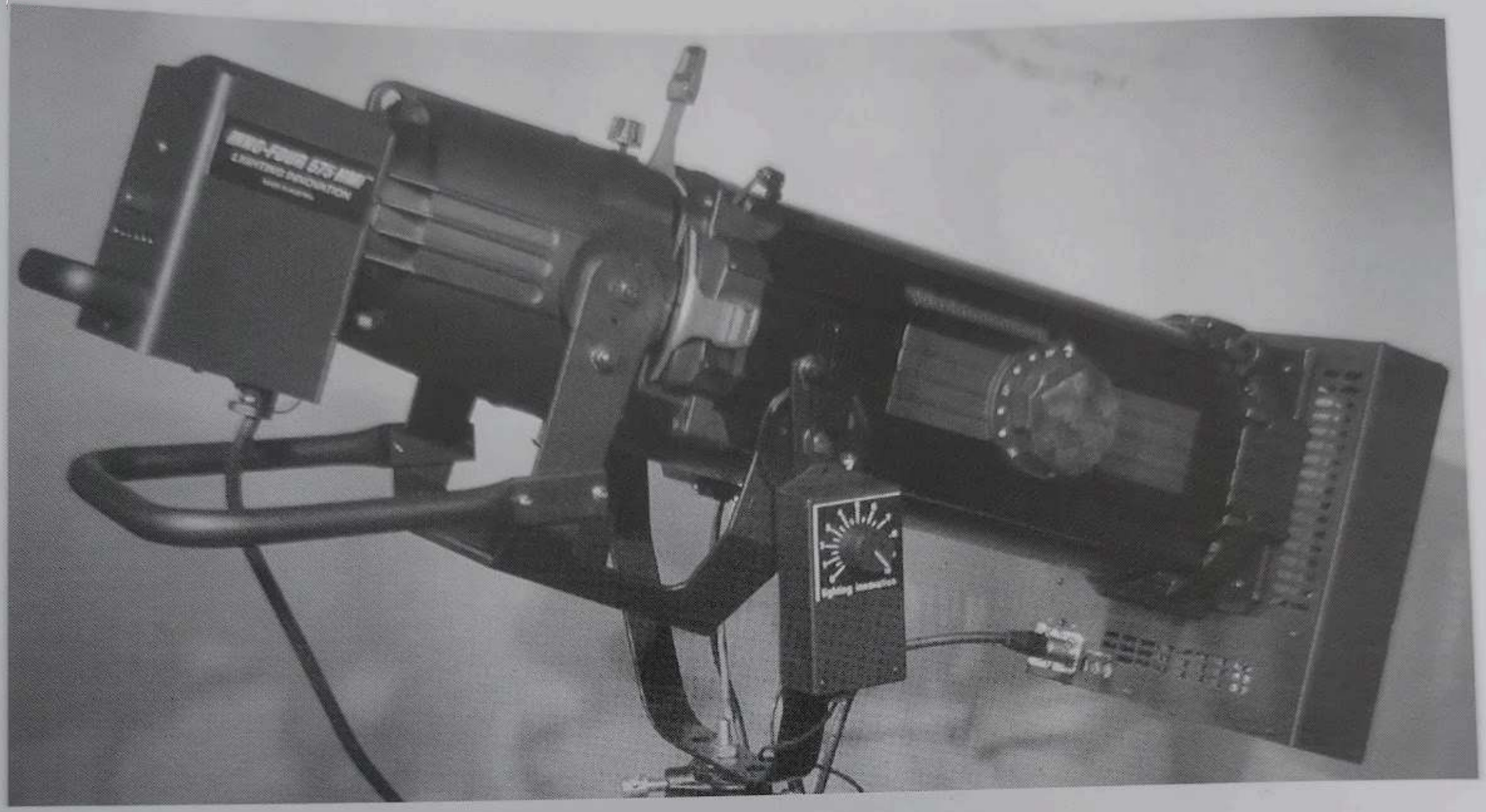



Flood


Par light
Fresnel with barn door attachment
Profile spot
Fresnel spot
Floods



Douglas' illustration show the different traditional theatre lights (Davies, 1999, p. 17. illus)



Inno Four 575 HMI is a lamp house which adapts Source 4 profiles and PARS for use with a 575 watt HMI lamp. The *Follow Spot* version shown here has a dimming shutter located between the two 20cm lenses. Zooming and shutter controls are conveniently situated for the operator's hand. *(Lighting Innovation)*

Follow Spot:

This lantern type was one we were not shown a physical example of during our demonstration, so I took it upon myself to do some extra reading on them using *The Stage Lighting Handbook* (Reid, 2007). Follow spots are essentially the same as regular profile spots, but have a more 'sophisticated and mechanical design' according to Reid. The design is also more ergonomic, with the dials and controls more inline with where your hands would naturally lie when operating, which I would have loved to see and experiment with during our introduction. This type of spot, due to its almost constant need for movement also has much better balance, which makes said movement much more fluid.

These are typically used Western media today in live events to highlight star actors or speakers, due to their hard edges and high intensity (being known in Britain sometimes as 'limes').

"Gobos can also be useful in a situation where stage hands are changing scenery in front of the audience; a dappled light effect will 'break up' their outlines and be visually interesting" (Davies, 1999, p.47)

During my independent research of this new discipline I also looked further into gobos specifically, as I've been told there was not much covered in the lesson that I had missed. I found that not only do they produce patterned light they can also be used to mask movements, make it easier for scene changes and can give the illusion of movement to otherwise still scenery (using a technique called chasing gobos). This was very interesting for me as I had always seen go bows as simply prettier ways of lighting a stage, but I now knew how much of a role they play in theatre lighting.







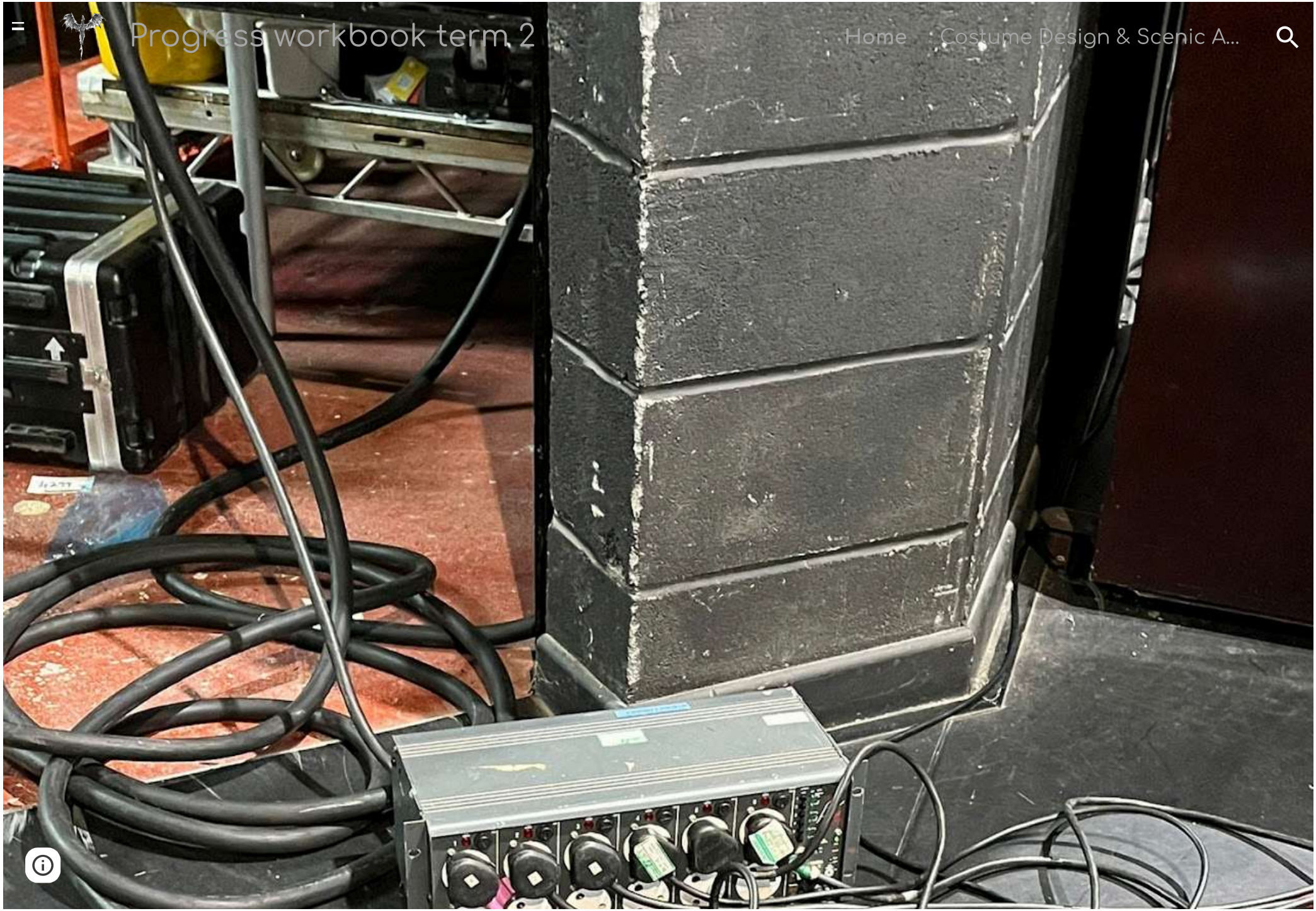












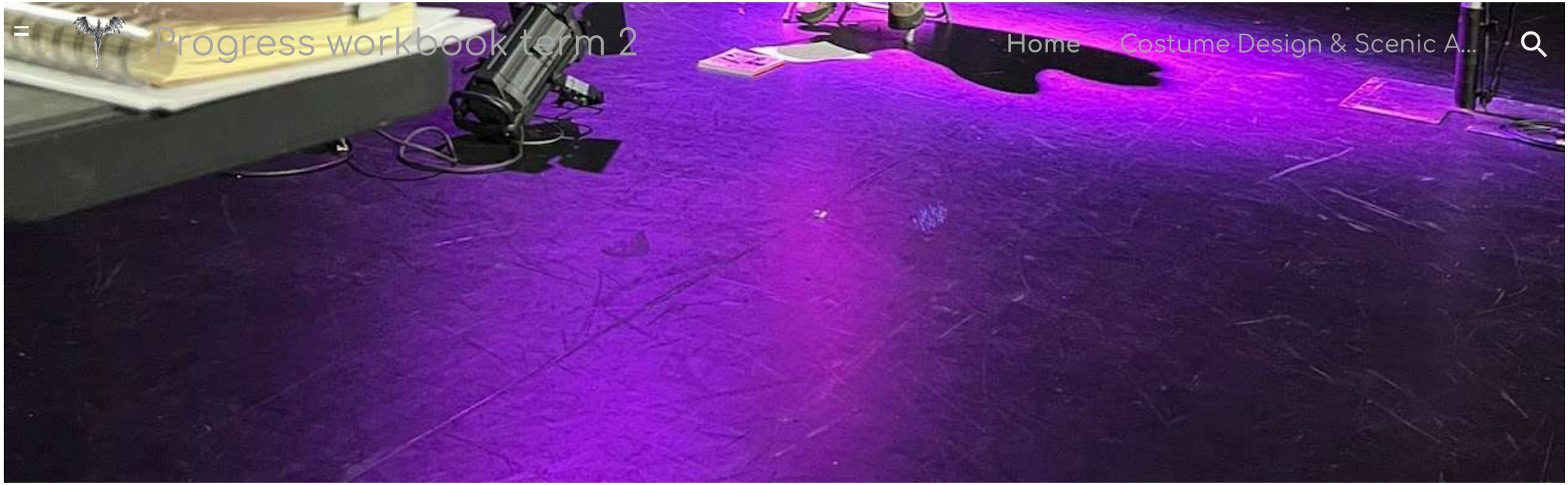


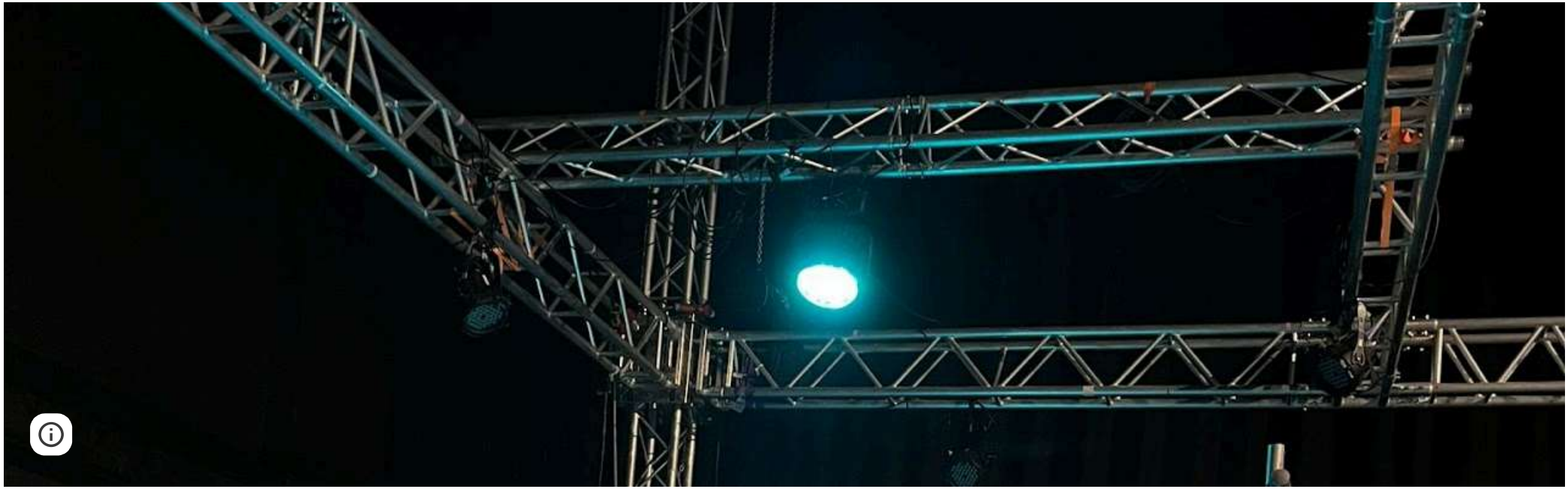
The other part of the example rig we were shown was the alpha boxes that each Lantern was connected to. These had fuses inside making it safer to use, and differ from beta boxes (right-most image) with the faders they have built in. The latter means the intensity of the lights can be changed from closer distance than if they were set to a full lighting desk.

Once we had learned the main types of lanterns, we then experimented with the sound desk which Rox demonstrated, using a 10-piece rig setup. He also printed us out a diagram of which lights corresponded with which number on our desk display. The model we were using was an EOS board, which was -as Rox described - very intuitive and easy to learn. We had three different types of lights in use, generic Fresnel's, standard LED's and one fully automatic LED with adjustable pan and tilt as our centre spot. We were shown how to change the hue of the LED lights and how to programme queues for each individual lantern.

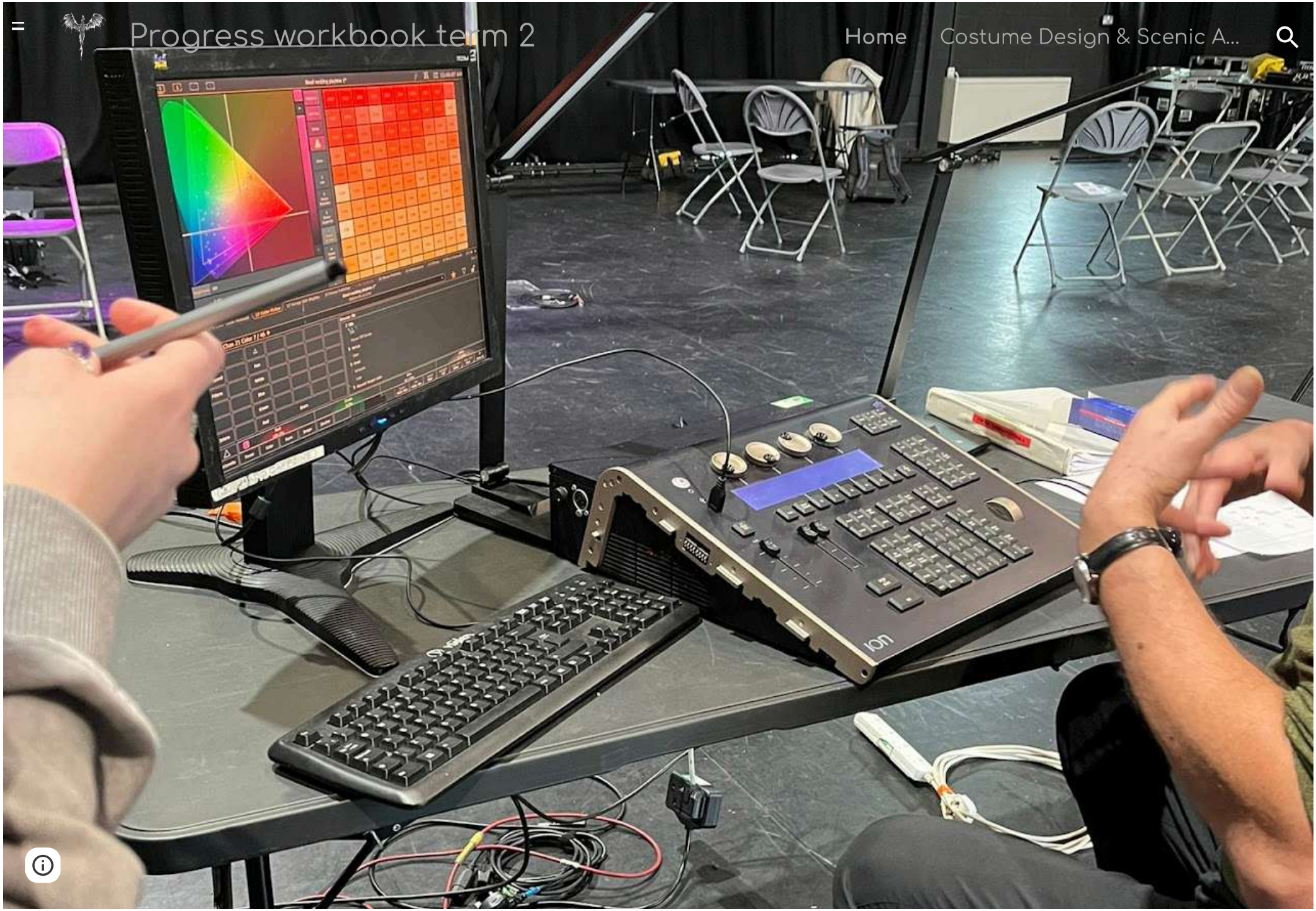
Rox then explained the project we would be working on, in which we would have an up to 5-minute-long monologue, that we would light in approximately 6 queues. We were to base our lighting choices on the emotion of the scene, and what we wanted to convey, rather than what, for example, a script had described.



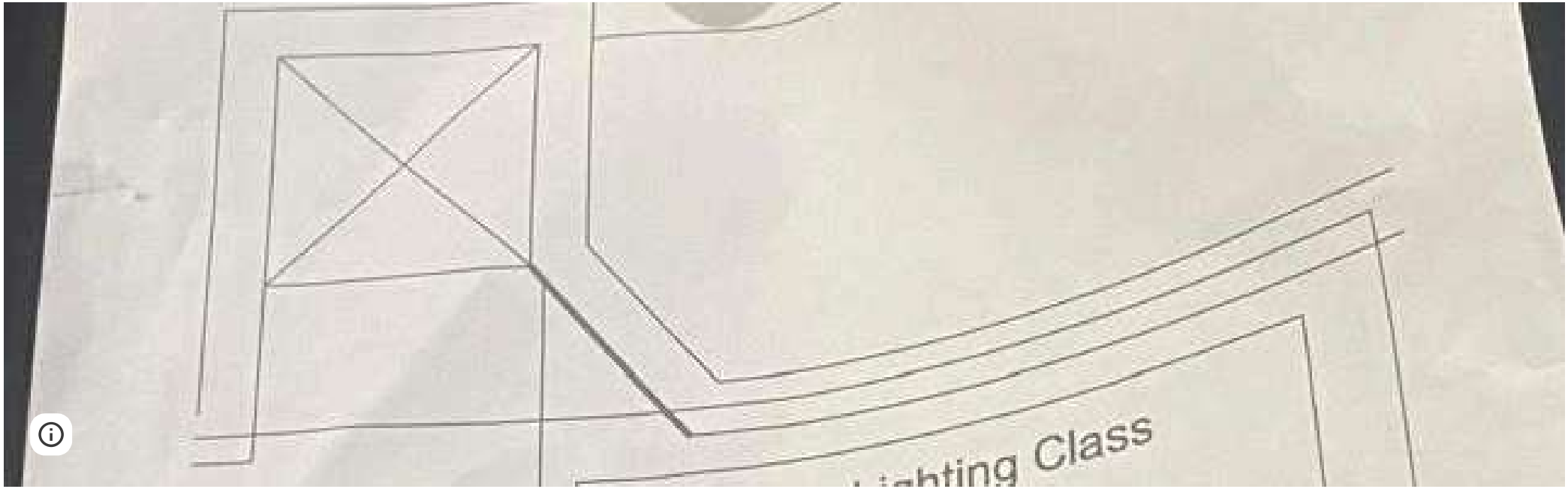


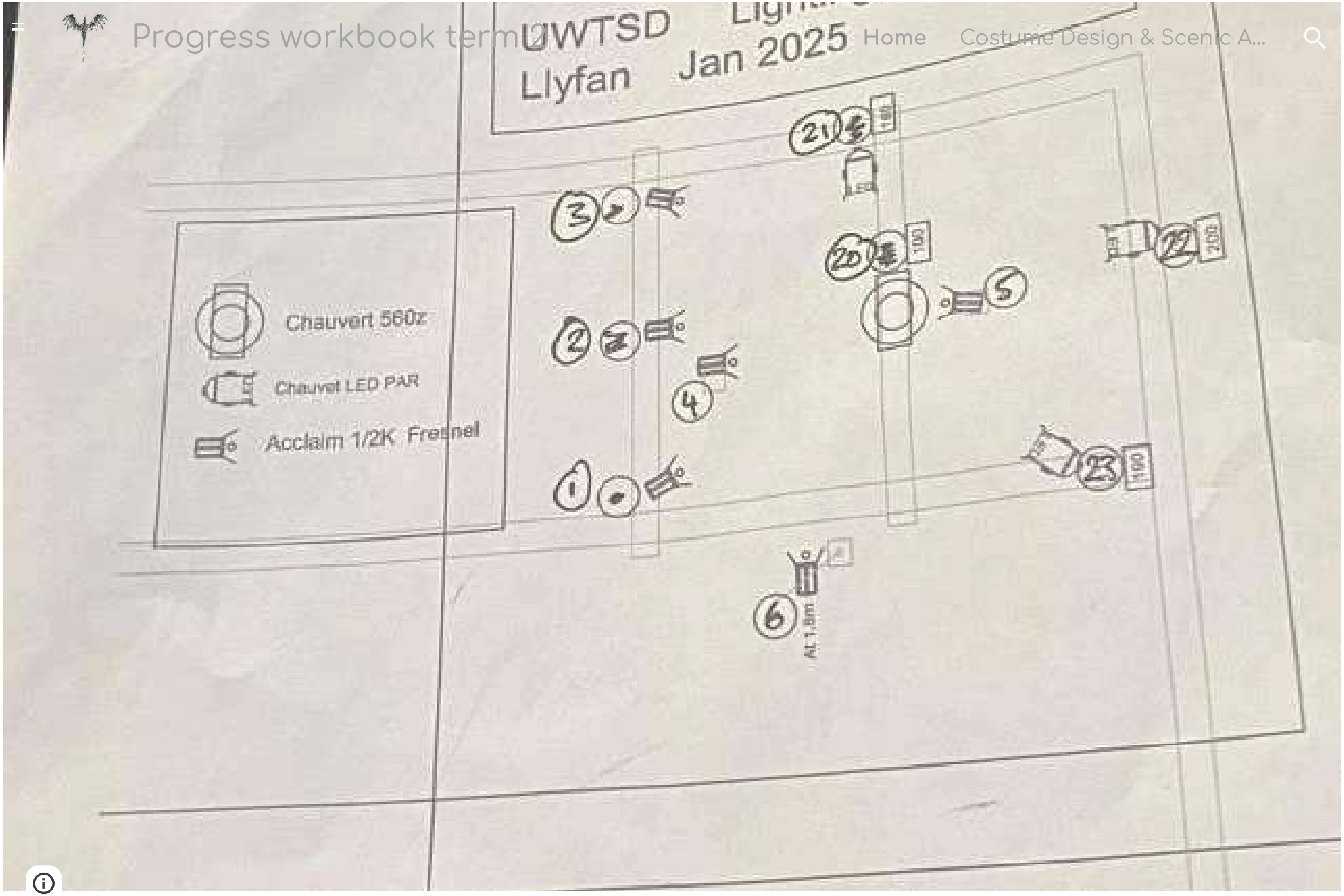





ion




ighting Class


UWTSD
Llyfan
Jan 2025
Chauvert 560z
Chauvet LED PAR
Acclaim 1/2K Fresnel
1
2
3
4
5
6
20
21
22
23
At 1.8m

Monologue project

(0) Are you paying attention?

Good.

If you're not listening carefully, you will miss things.

Important things.

I will not pause,

I will not repeat myself

(1) and you will not interrupt me.

If you think that because you're sitting where you are

and I am sitting where I am

that you are in control of what is about to happen,

you 're mistaken. (2)

(2) I am in control, (close eyes, light etc no 6

because I know things

that you do not know. (5)

(3) What / will need from you now (6 Look on)

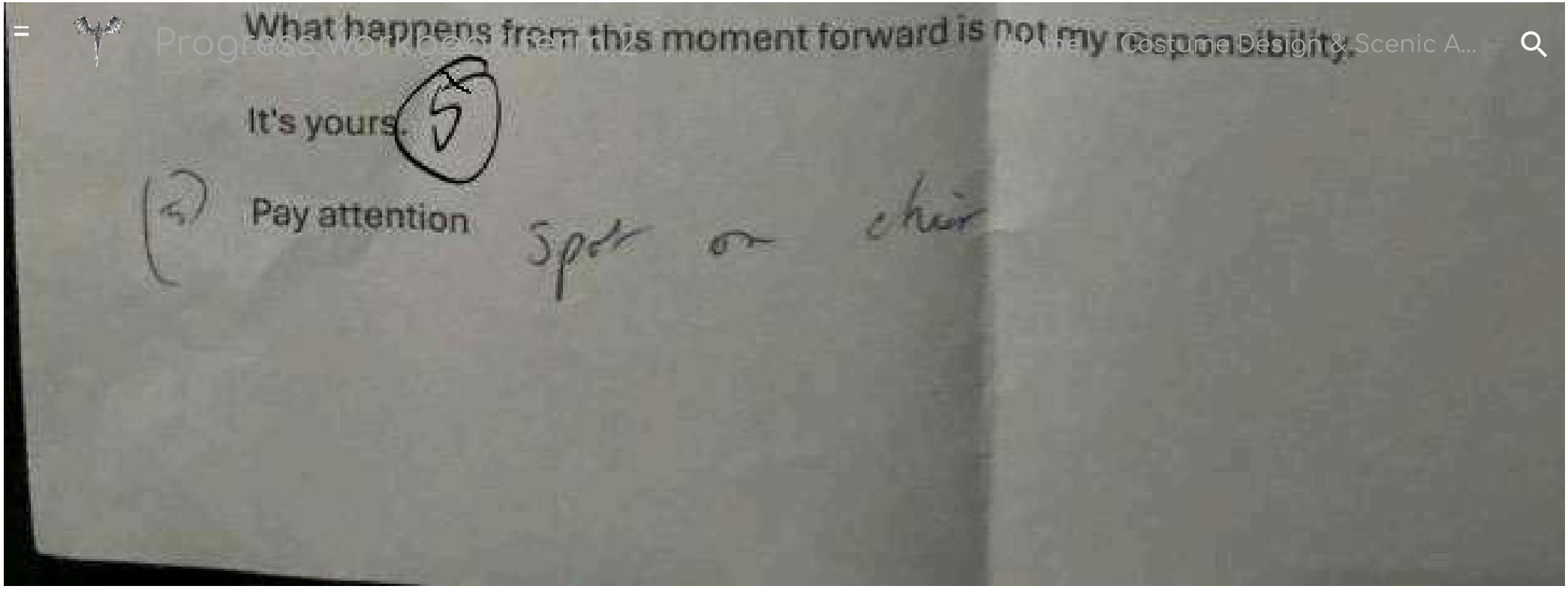
is a commitment.

You will listen closely, and you will not judge me until I am finished.

If you cannot commit to this, please leave the room.

(4) But if you choose to stay, Back to Slus

remember; you chose to be here.


What happens from this moment forward is not my responsibility.
It's yours. 5
(3) Pay attention
Spot on chair



Loneliness

Isolation





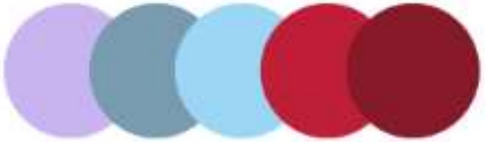
Anger at situation and accusation



Scene begins with Alan in interrogation room



Physical colours



Emotional colours



Cold colours on set



My text and initial ideas:

Initially I struggled to think of a passage or monologue to work from, as I feel I would be too confined by other theatre designers' work if I chose from a play. I do however have a fascination with turning films or movie scenes into live performances. This lead me to The Imitation Game, a film I have watched many times, and have always loved how it opens.

Benedict Cumberbatch's character, Alan Turing, is sat in an interrogation room, initially speaking to the police officer across the table from him, but as the scene progresses and the world is introduced, it becomes as if he is talking to the audience in their own seats. I loved this subtle breaking of the fourth wall and was very excited to see how I could portray this in a more theatre based set up.

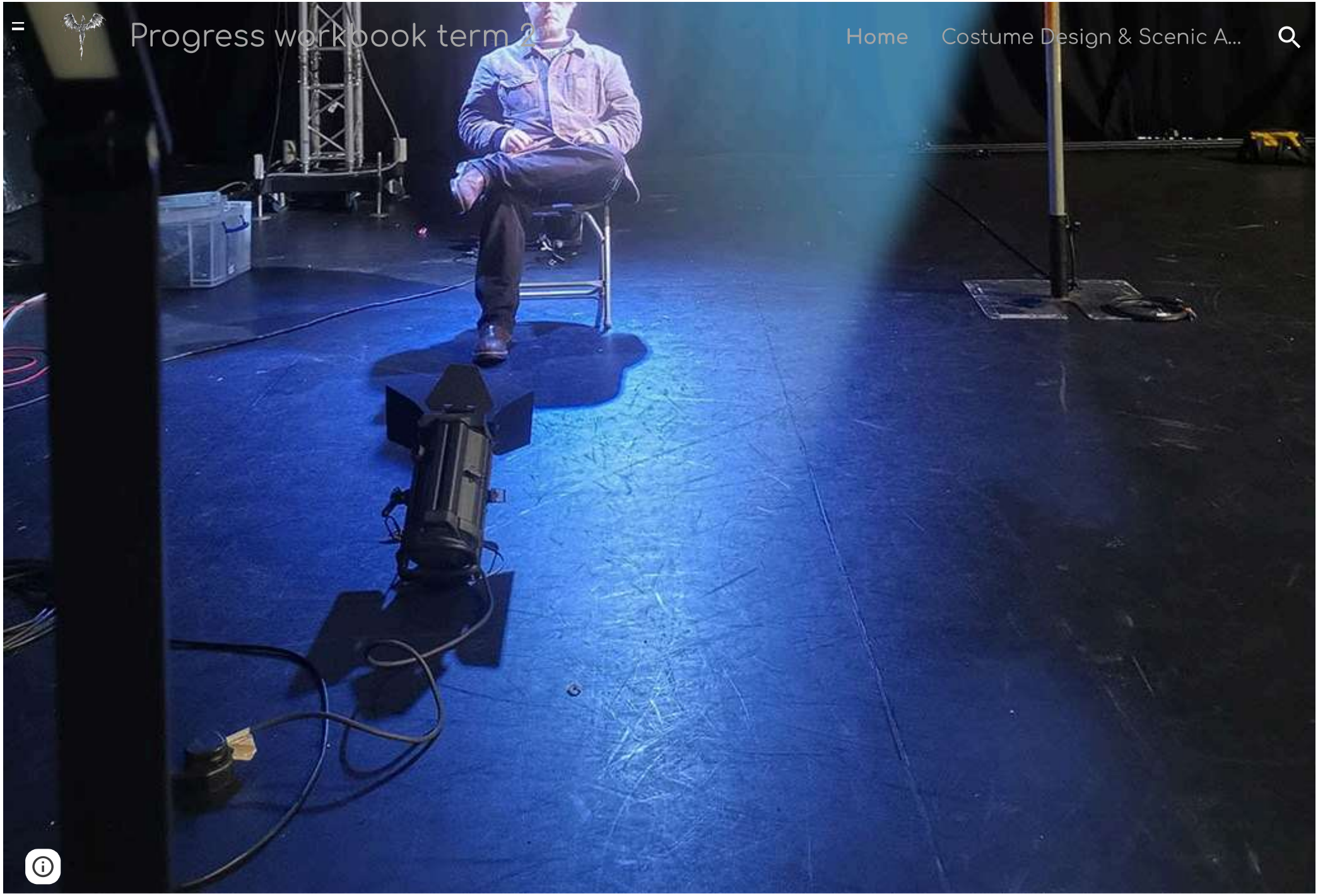
My first step once I printed out my script, was to mark where I felt the emotions shifted in the speech. This was an interesting script to work with, as there were line breaks systemically through the monologue, but this gave it pacing that I feel reflected the ticking and cog-work machine that Alan Turing makes during the course of the movie. Of course this progression and foreshadowing would not be noticeable during my monologue, as, if people hadn't watched the movie prior, they wouldn't know the context. I still thought it worth noting however, as it was part of what drew me to this monologue in the first place.

The emotions I got from this monologue were initially very cold and detached, which is what the lighting in the film's scene does betray, but as I wasn't having and A-list actor to perform during my piece, and we were not going to be *acting,* I also wanted to convey the subtle anger only visible in Turing's face and mannerisms as he makes his statement.

To get my ideas across in a way I could visualise them, I edited an image I had of my actor in the space, in Photoshop to create the coloured lighting I wanted. For this I used a gradient tool, edited the colour and direction and then shaped the added layer to make it appear as if it was coming from the selected lights. I wanted to start with a cold pale wash, with a key light from the side as there is a window to the right of the character in the film. As the scene progressed, I wanted to introduce more emotion into my lighting, peeking at the line "I am in control", as I feel this was a very poignant line within the scene and is very juxtaposed to the context of it, considering Alan Turing is currently in custody. I then wanted the key light to come back to show his return to diplomacy and bargaining with the officer, eventually fading completely back to my opening pale wash.

My final cue was to have all lights cut to black except for a stark white spot, top lighting my actor as he says the final words: "Pay attention". I wanted this snappy and dramatic, signalling not only the end of my monologue, but the beginning of the rest of the movie. Due to what the line actually was, I thought it was very important to have a clear focus and therefore single light, as this would reinforce the idea of the audience locking on to the storyline and the character. I chose to top light my actor with the spot slightly behind his head, as this gave him ominous shadows in the horizontal contours of his face, it made him a brooding character that you couldn't help but pay attention to.





CUE 1



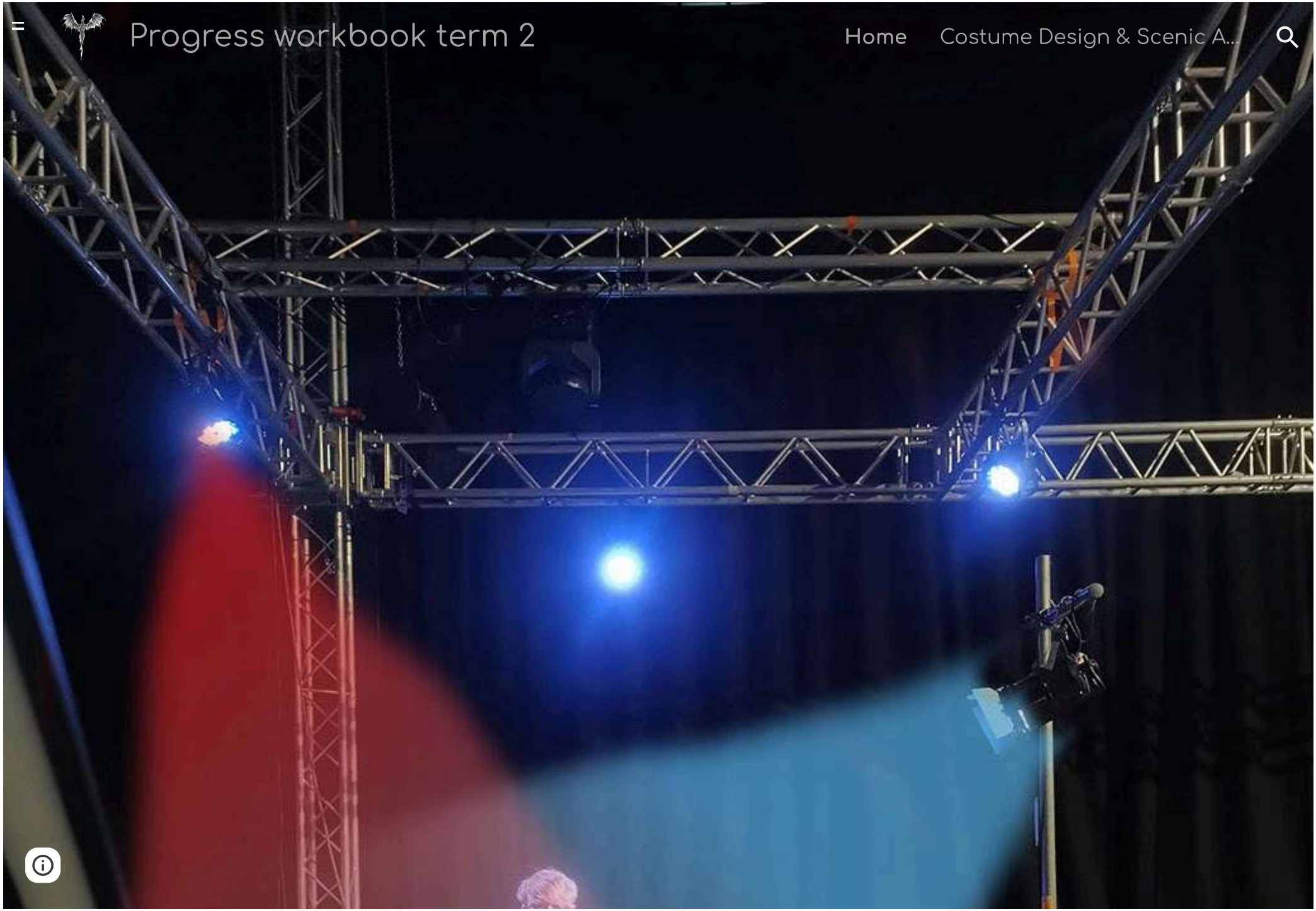


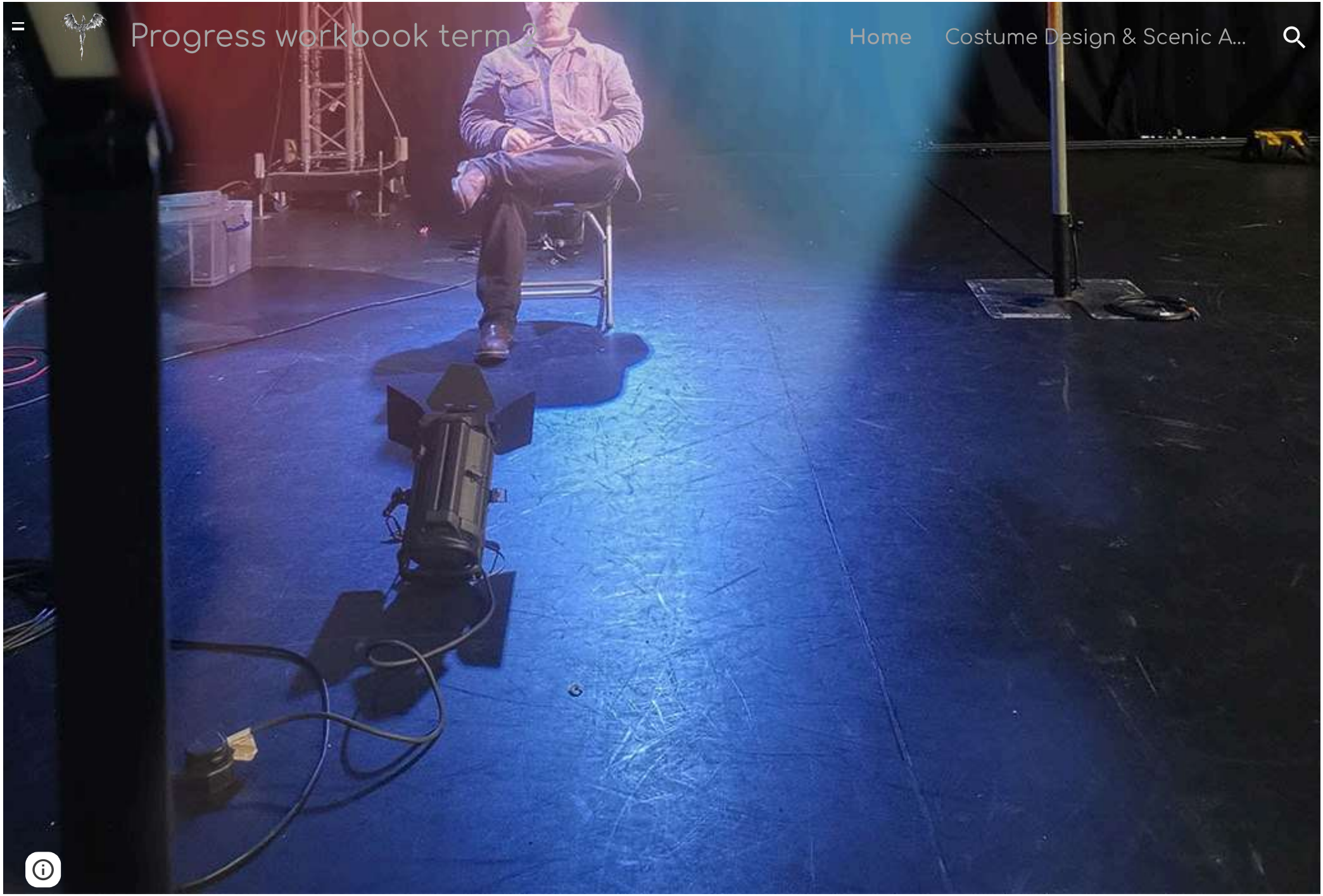
CUE 3





CUE 5









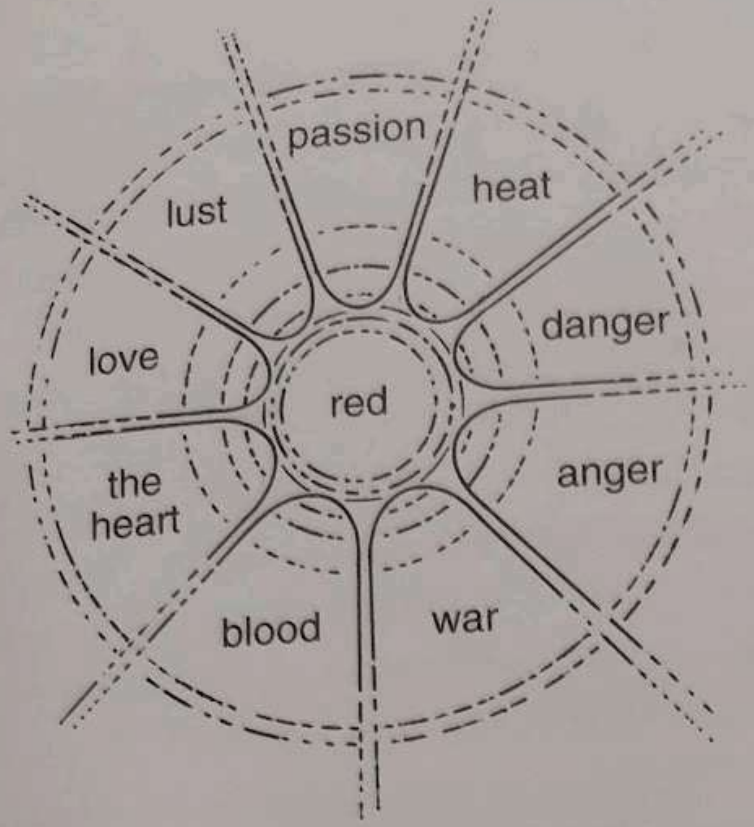
CUE 4



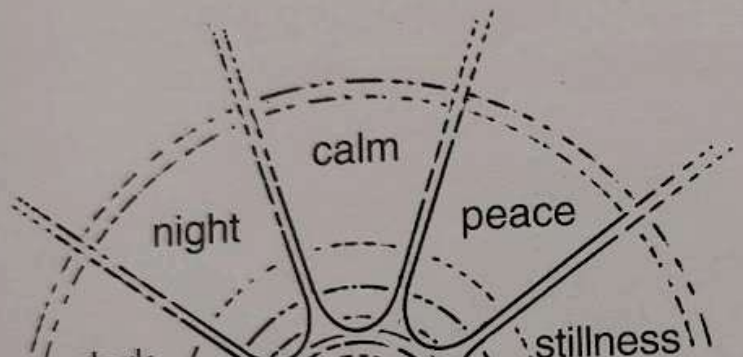


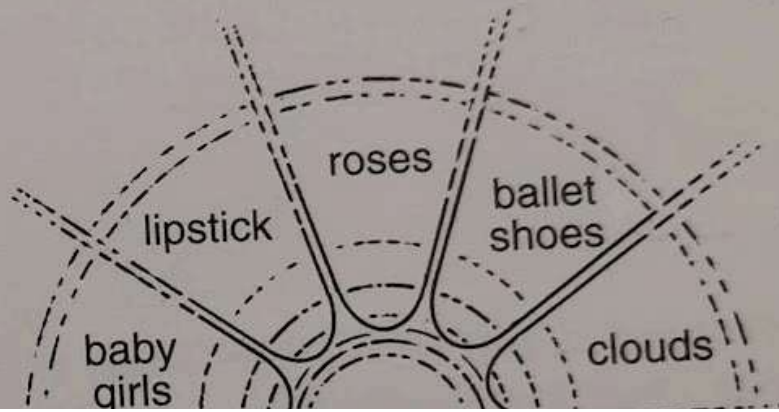
CUE 6

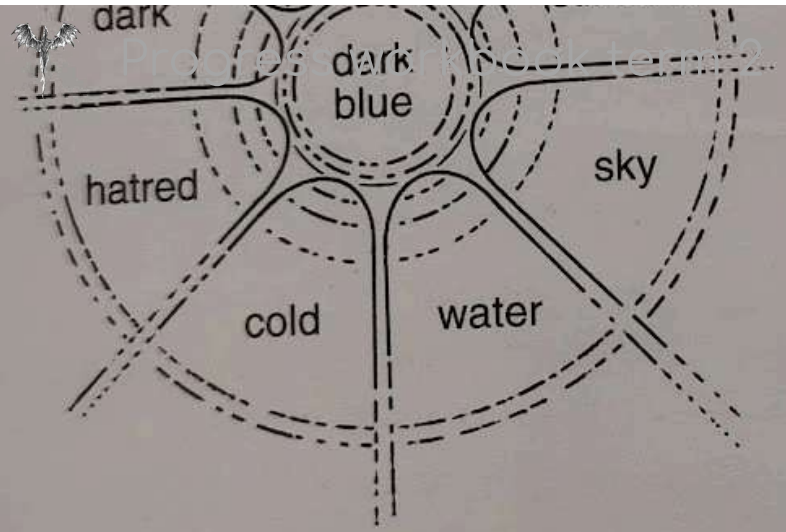
EMOTIONAL COLOUR

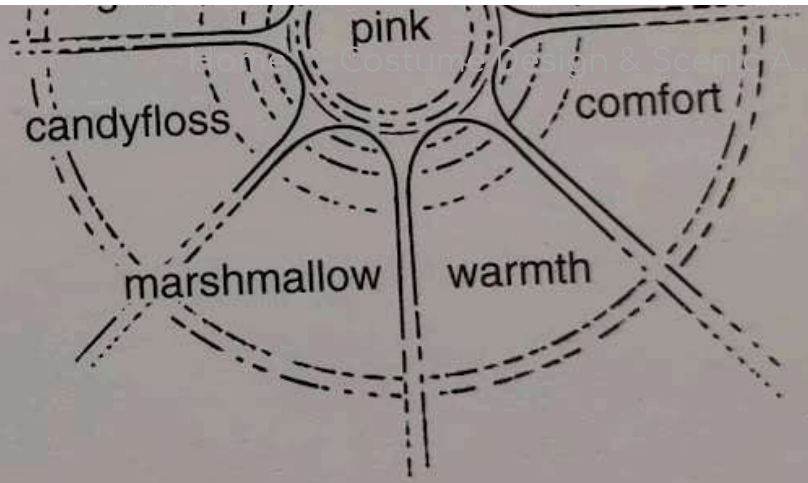




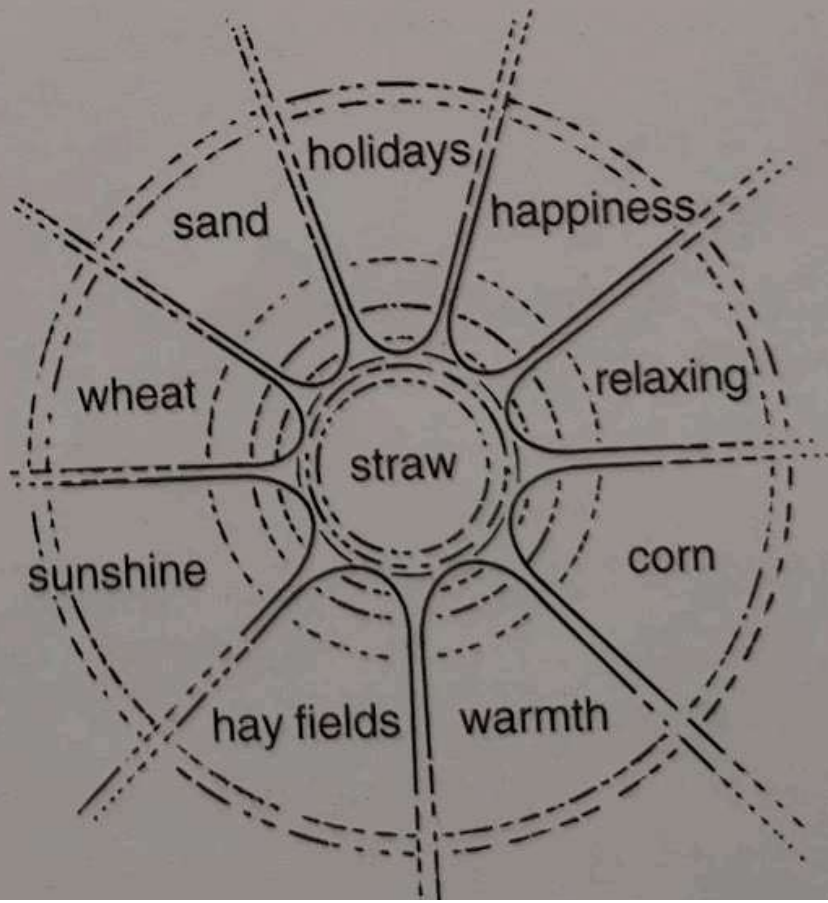


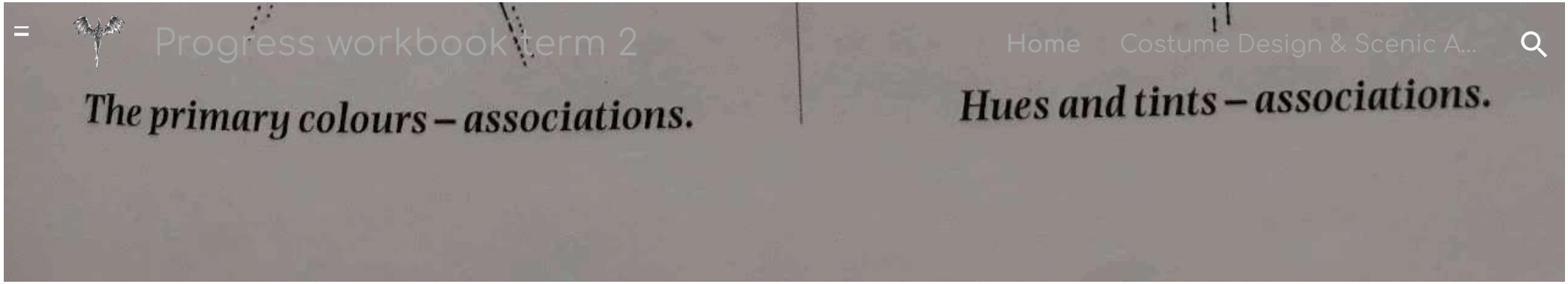



dark
dark blue
hatred
sky
cold
water


pink
candyfloss
comfort
marshmallow
warmth


naivety
rot
sourness
stench
envy
dark green
corruption
hatred
cruelty
evil
wickedness


holidays
sand
happiness
wheat
relaxing
straw
sunshine
corn
hay fields
warmth



Emotion of Colour:

Whilst doing some research into the emotional connotations and uses of different colours of lighting, I read the chapter 'Emotional Colour' from Neil Fraser's *Stage Lighting Explained* (2002). This was very useful for me, up until I found the diagram shown left, where it gives examples of the *emotional* associations of each colour listed.

As you can see the associations of the primary colours are fairly standard, and the hues shown (pale blue, pink and straw for halogen bulbs). This really helped me as the mood board I put together only had a vague idea of the emotions I inferred from the film/scene. I wanted icy blues in my design, and this gave me the contextual reasonings as to why, with some of the listed associations of this shade being "cold", "icy", "stillness" and "sadness".

I was very surprised however when I read the supposed *emotional* associations with pink, and found that only 2 out of the nine listed, are even emotions. The others consist of stereotypes of 'girly' things such as "lipstick" and "ballet shoes". These are not emotions and they are not helpful. I was looking for associations such as embarrassment, romance, soothing, but apparently these were not considered standard connotations to an outdated male author in 2002.

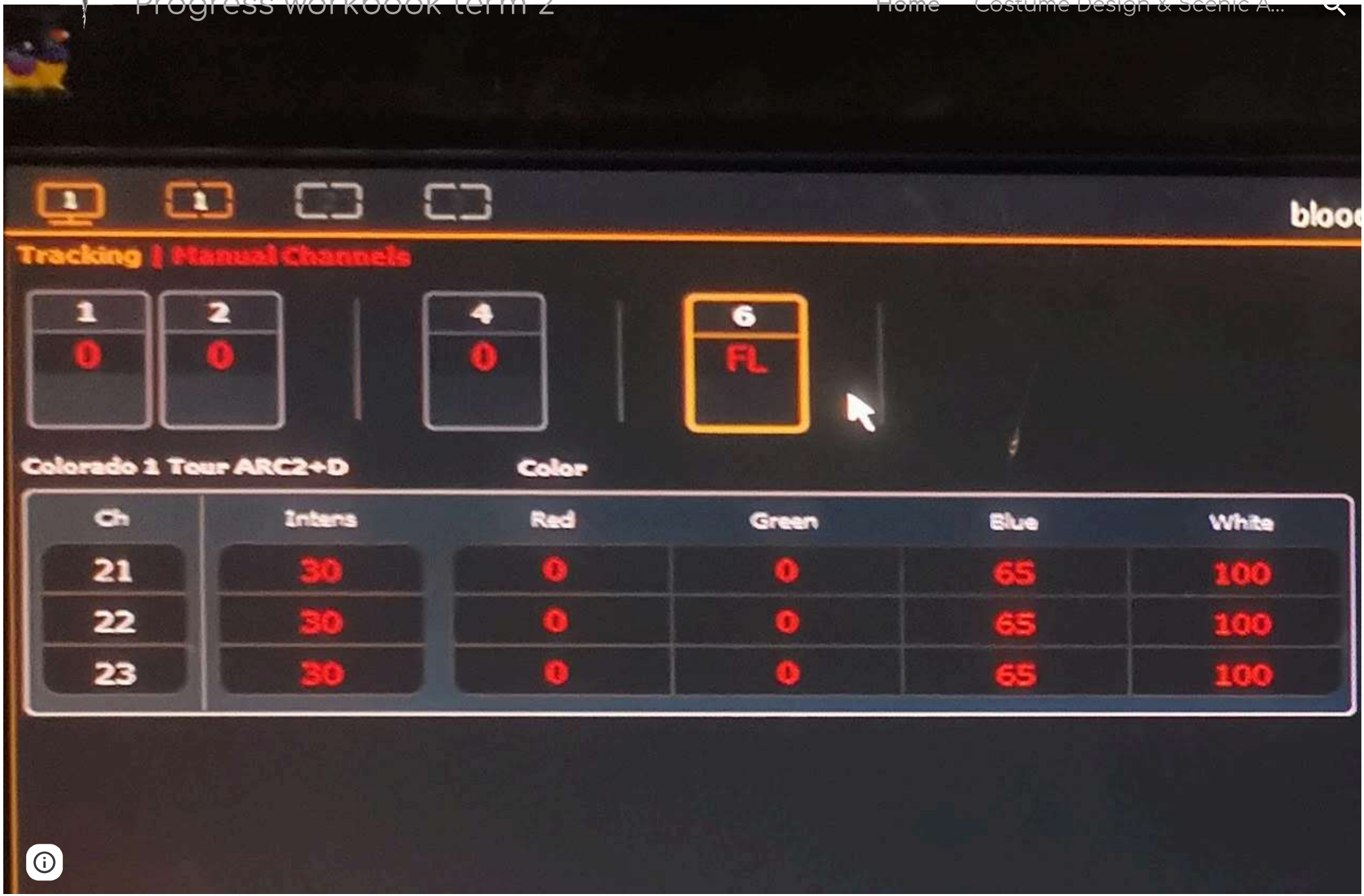
Setting up and testing my cues:

When creating my cues, I first of all made a group with the three rear LED lights, as I knew from my sketching and planning that I would want them to change as one, and this would save me having to list each light every time I cued them.

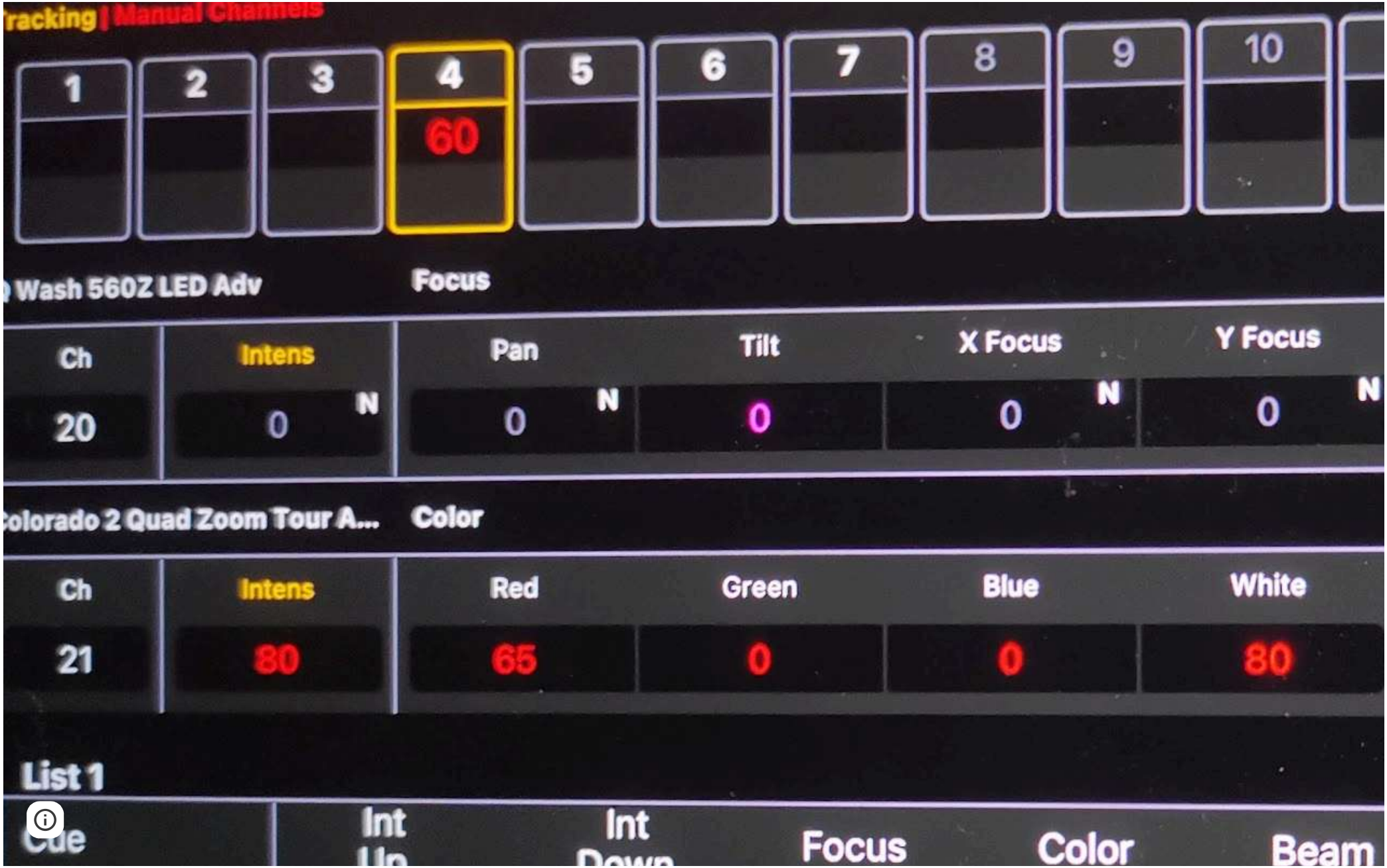
For my first cue I needed my key light to be the brightest on set, so only put the intensity of my grouped lights to 30%, with a predominantly white light mixed with 65% of blue. This gave the icy, unforgiving atmosphere that I wanted for the start of my piece, and gave me a good base to start from.

From there I changed my group to include 30% red, while still keeping my key light at full. This gave the effect I desired, with a creeping anger rather than a snap change, but still gave me space to build on that anger rather than have it all at once. To do this I cut my key light and turned the intensity of my group up to 80% and cut the blue out of each of them. The dominating red backlighting did give my actor facial shadows that I did not want at this point in the monologue, so I also turned on the front facing floor light that we had as part of our setup; my actor was now correctly lit with the emotion I wanted to convey.

The come down from this anger was different than its build up, as I simply brought my key light back on in one cue, and faded the red from my group lights in another. This brought my lighting full circle and I felt gave another nod to the circular nodes on the enigma breaking machine, seen later on in the movie.


Tracking | Manual Channels
1
0
2
0
4
0
6
FL
Colorado 1 Tour ARC2+D
Color
Ch
Intens
Red
Green
Blue
White
21
30
0
0
65
100
22
30
0
0
65
100
23
30
0
0
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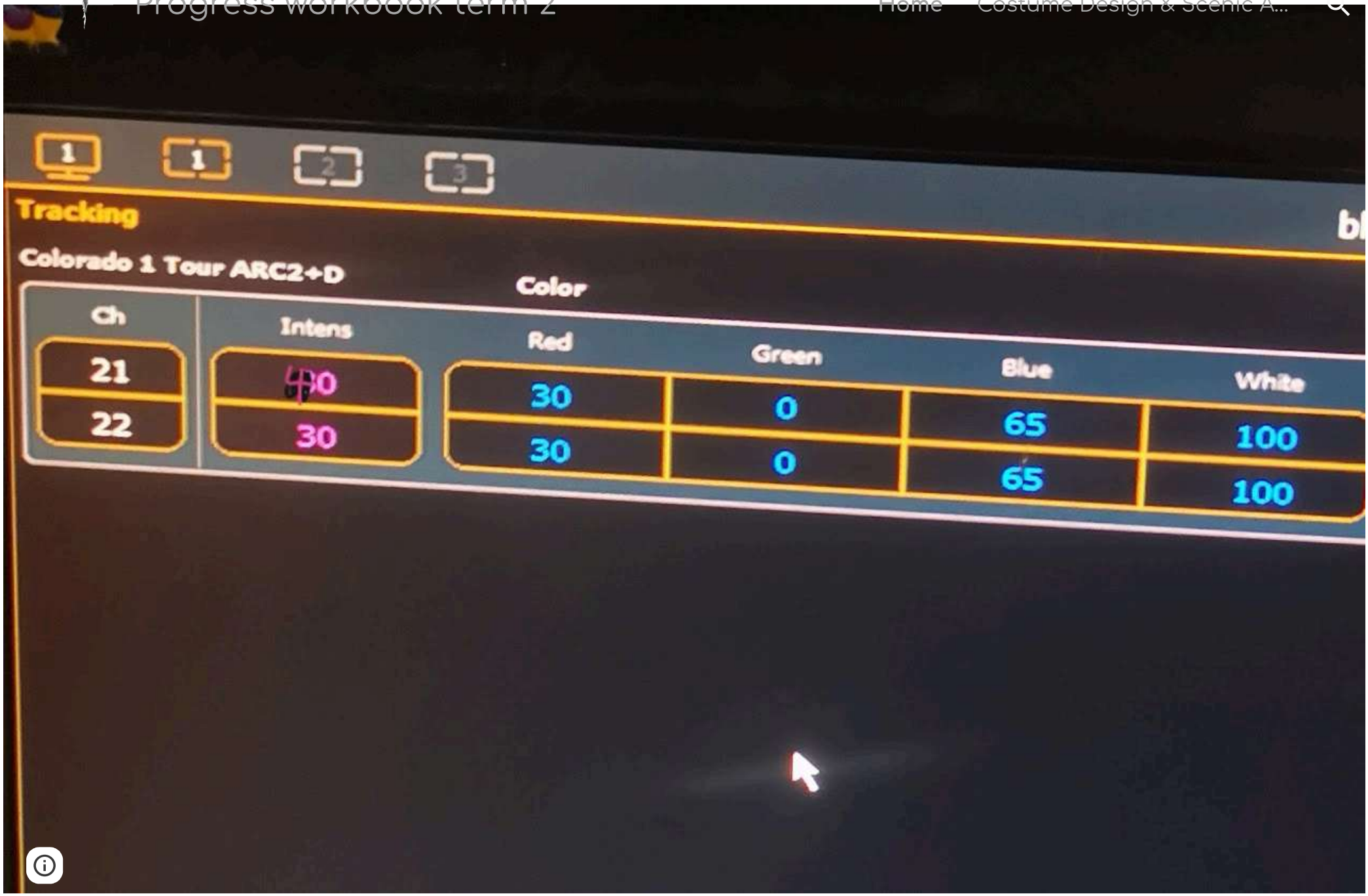
CUE 1

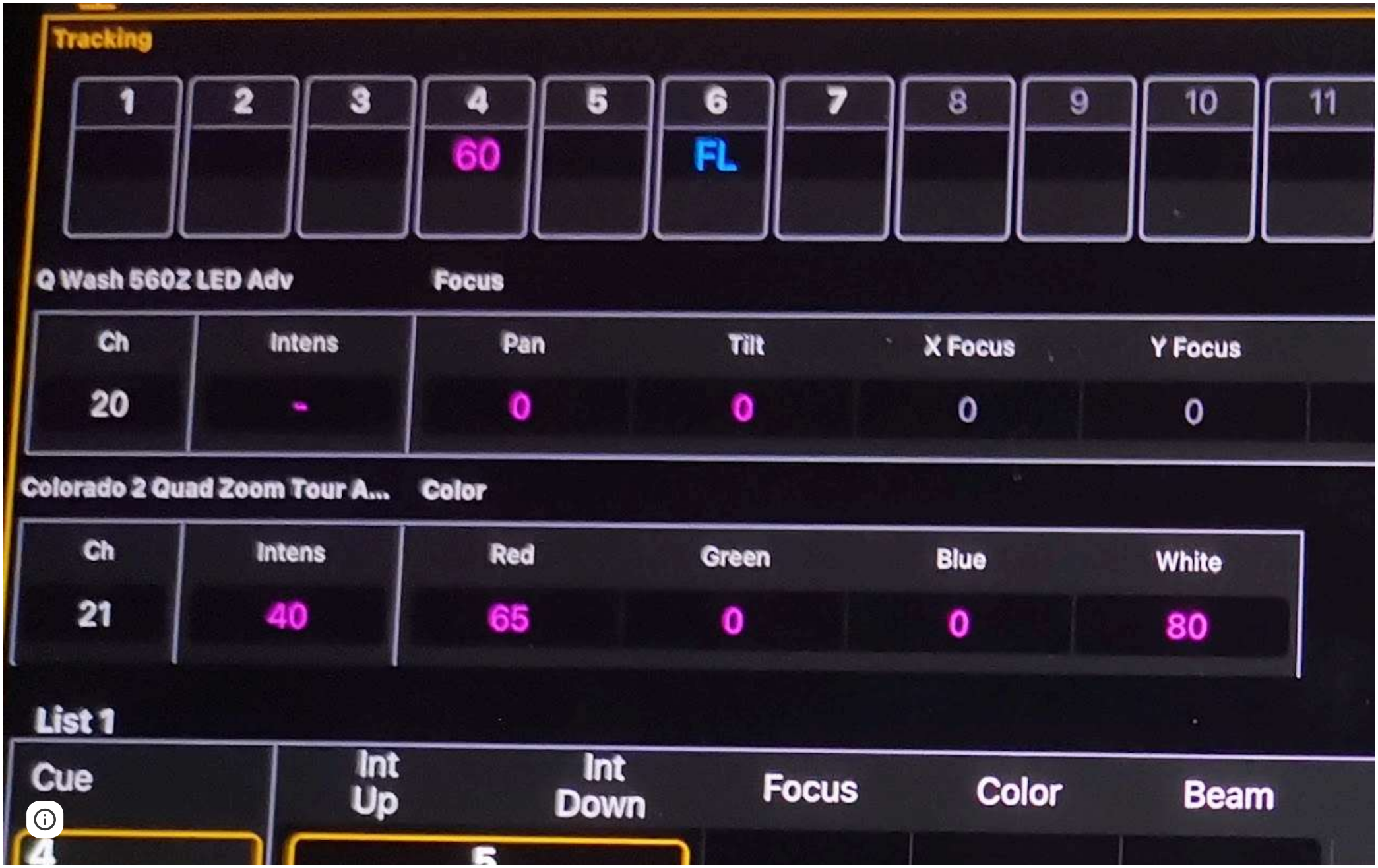

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CUE 3


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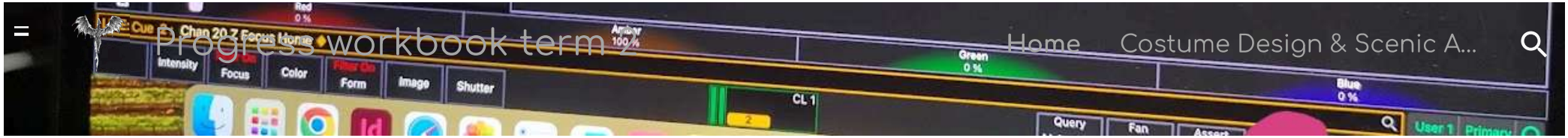
CUE 5


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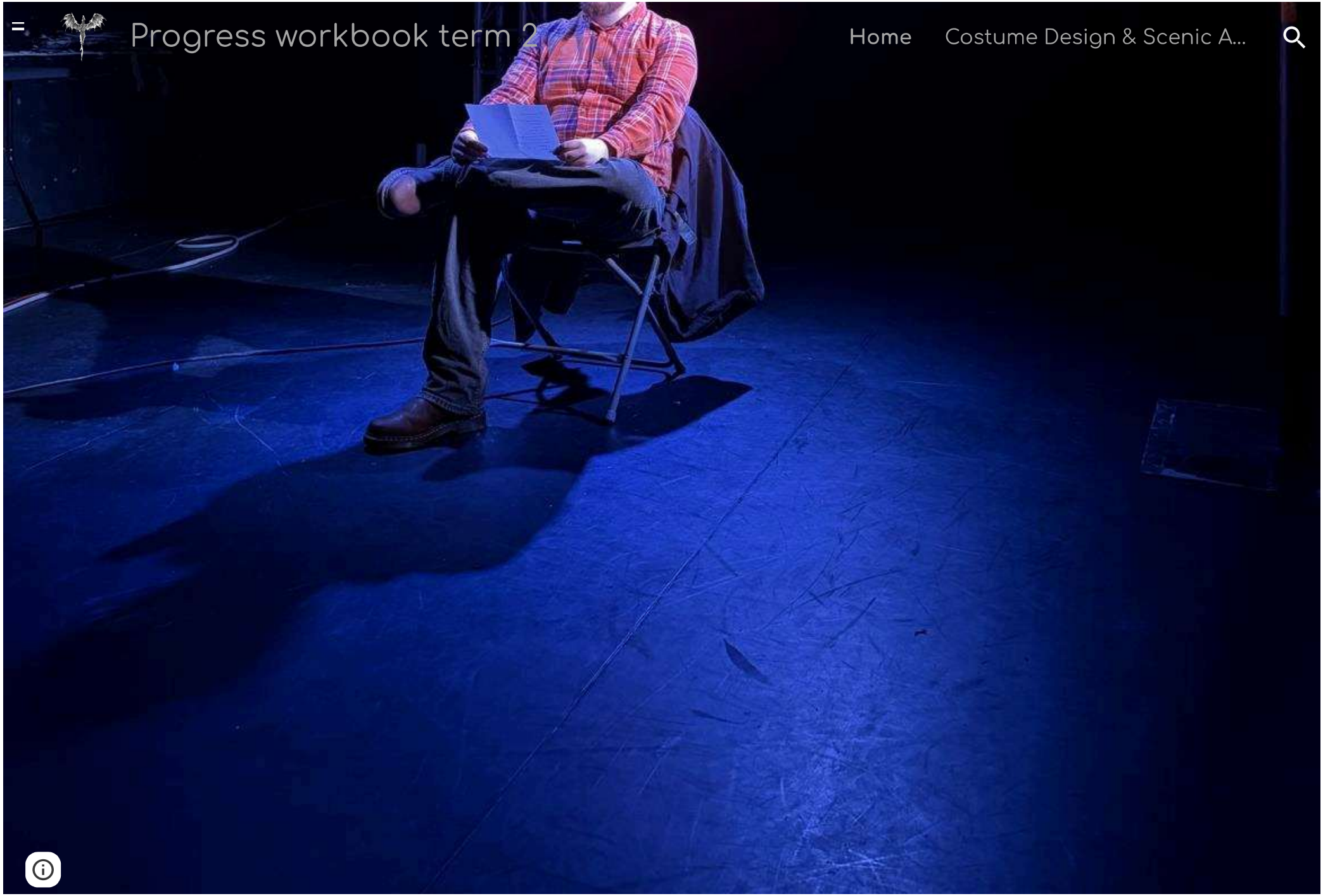

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5 ML Controls
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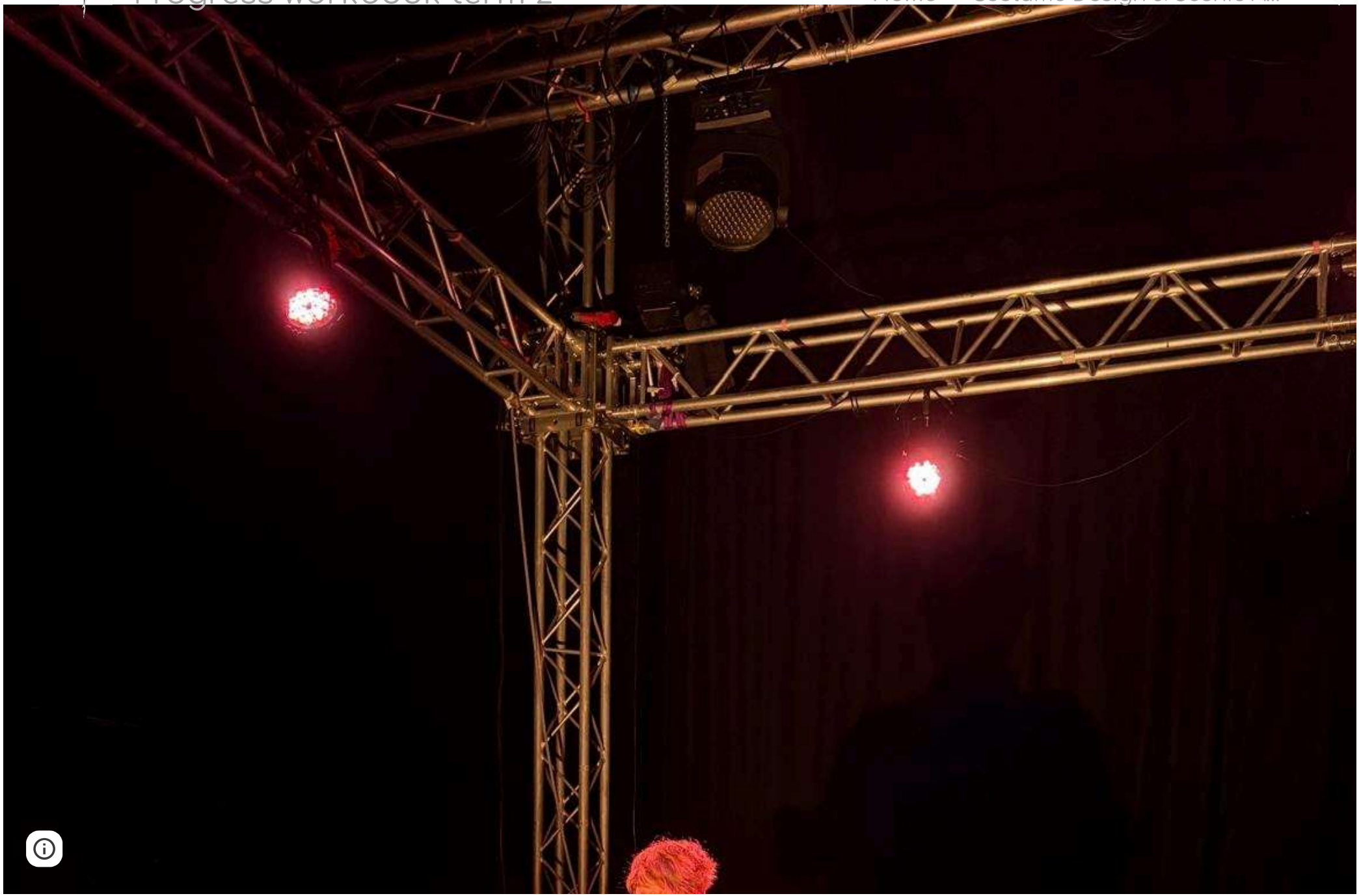
CUE 6

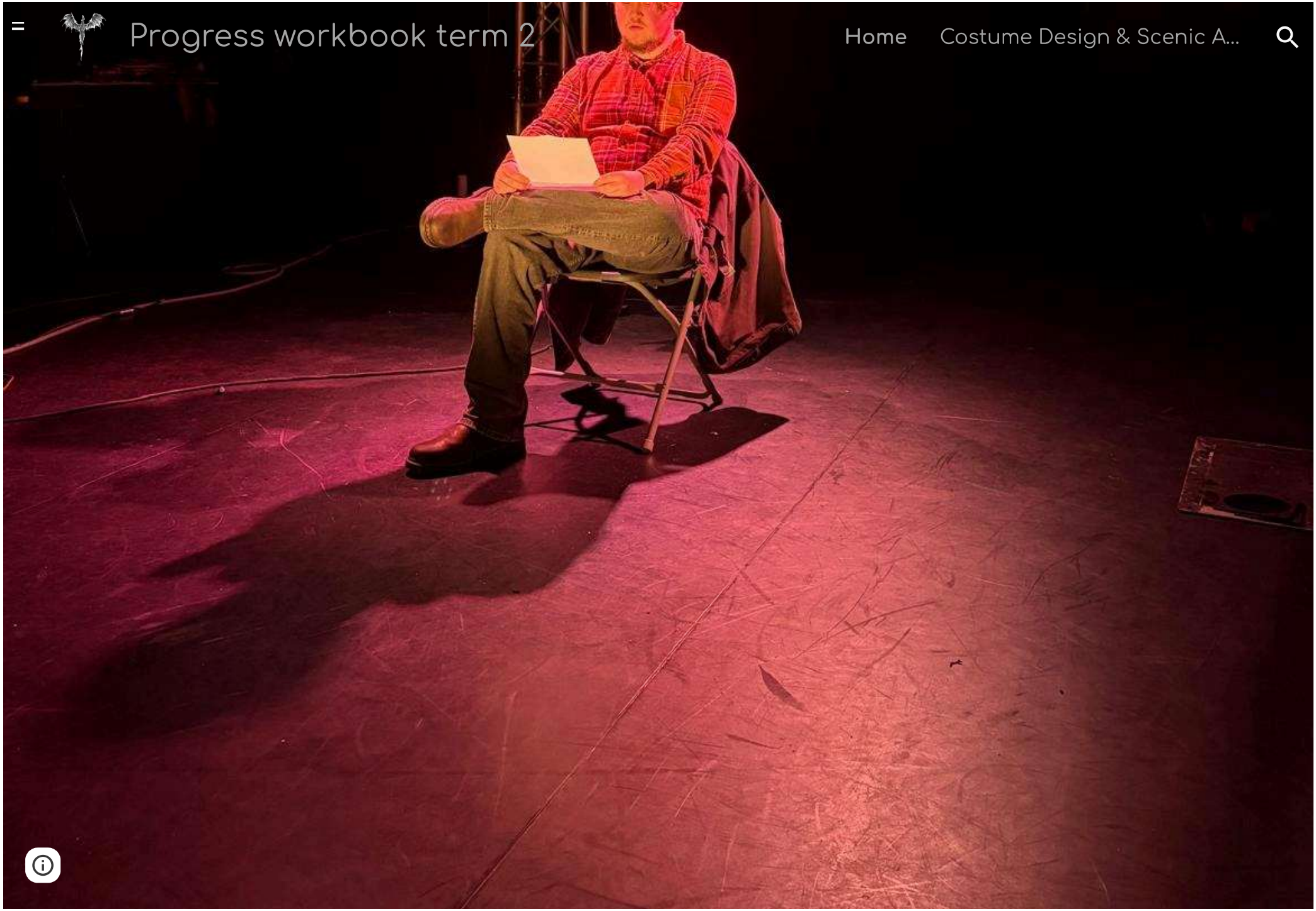
Creating such a sudden change in lighting was harder than I expected as I had to manipulate the timings of the cue, as well as the light settings themselves. I also had to contend with the varying different states of pan and tilt that the centre spotlight was left in from my other classmates, and ended up setting the position in the prior cue, without any light intensity so that there was no delay in the spinning and tilting when I wanted such a sudden spot. I did not know this was possible or the thing to do in this situation, but with the help of the lecturers and technician Mei, I was able to fix the timing issues I was having and make a smooth, dramatic lighting change.





CUE 1





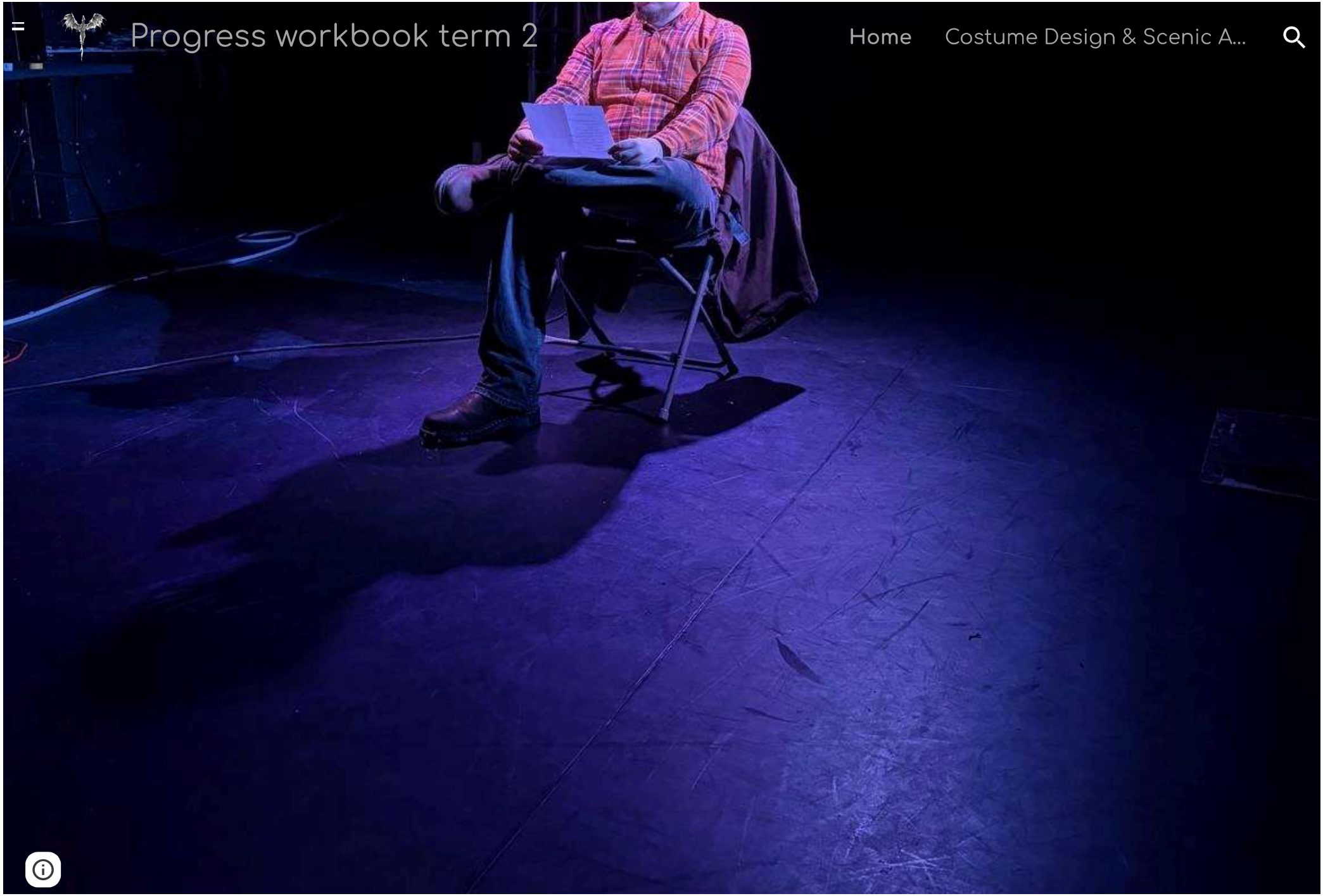
CUE 3





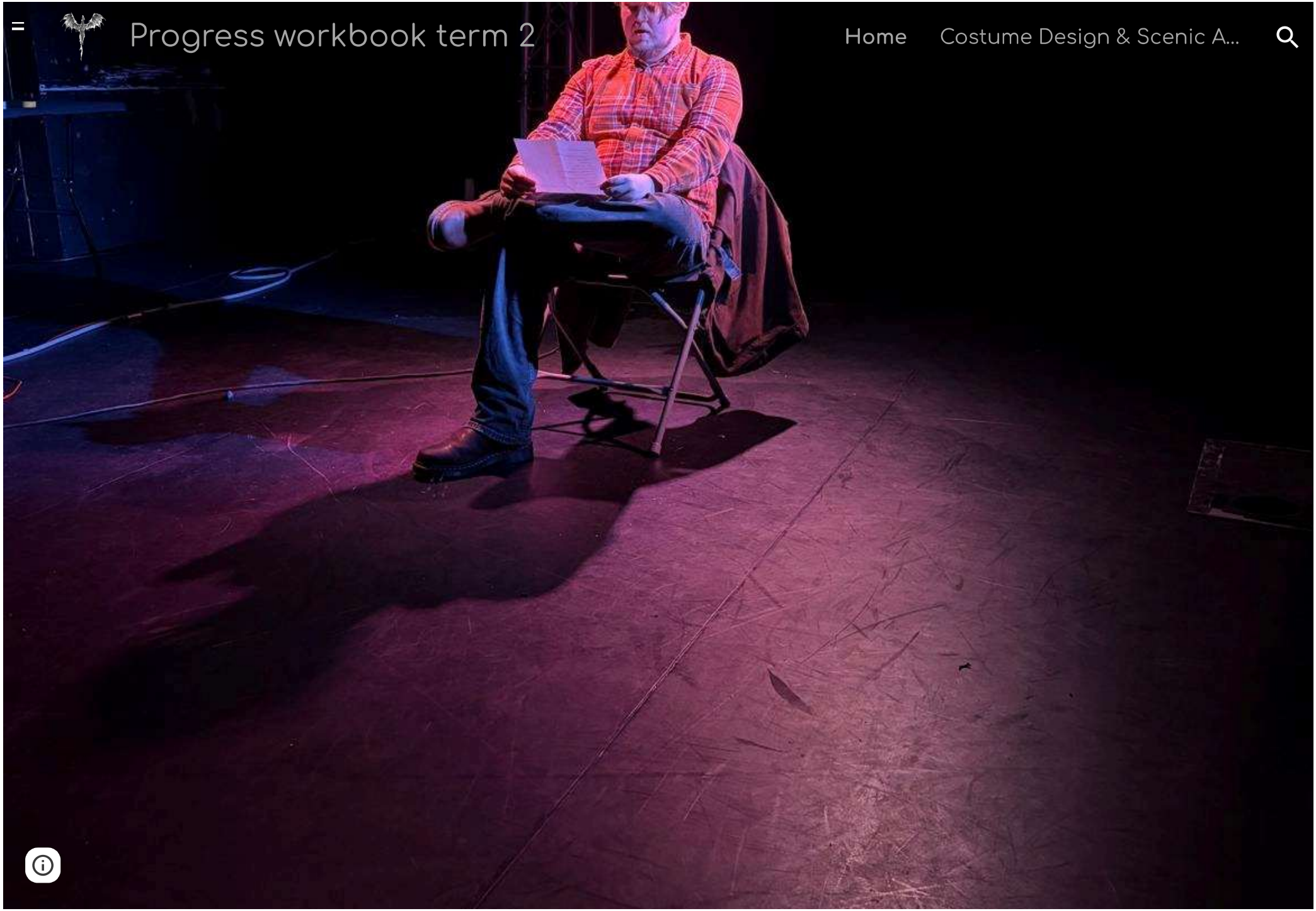
CUE 5





CUE 2





CUE 4





CUE 6

The final look:

Once I had all my cues noted down and timed, I was able to see them in action and to tweak them in real time as my actor read out his script. This was a very fun experience for me, as with every piece of design I have done in the past, it has been either purely theoretical, or has been finalised before any kind of practical action was taken. I really enjoyed being able to manipulate the space I was working in as in when I wanted to.

The first three cues I had planned worked perfectly as I imagined them, with only slight adjustments to the timings needed. I only started encountering issues when I got to the fade back to diplomacy and the dramatic end spot. These needed more severe timing adjustments, including, as already stated, the addition of my central spot's positioning earlier on in my cue list. I do enjoy problem solving so this was a fun challenge for me, especially when our lighting desk crashed and stopped working, so we had to switch to a MacBook adaptation of the software. This was another new aspect to learn, but one I did enjoy, as it meant I had transferable skills and didn't just rely on the one desk specification. Whilst I did find the tactile set up of the physical lighting board easier to get my head around, I am unwittingly part of a more digital age so quickly adapted to the new software.

I was very happy with my own results even if I was pacing throughout the entirety of the performance and I feel like I definitely had the vision and made the technology bend to that rather than feeling limited by what I felt that technology could do.

Completing this project did make me wonder how I could experiment with transferring movie and television scenes into a theatre setting. I was very impressed with the way I managed to convey the emotions I wanted without a close up of for example an actor's face or a score to tell the audience what is happening. Obviously in a full production I would have had access to a score, and I look forward to an opportunity where I can utilise this but for this week and a half long project I feel I did very well and I proved myself how adaptable I am and how many disciplines I could in fact be interested in.

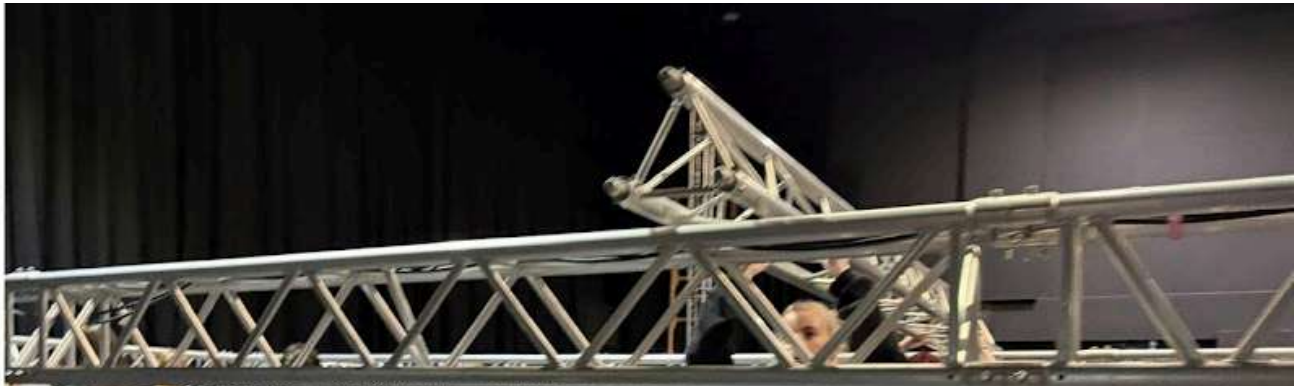
As I hadn't seen the lighting rig we had being set up I naively assumed that it was all done on ladders, so upon seeing the entire truss be mechanically lowered down, I realised this would have taken way too long and was just impractical to do. The facilities at this university are incredible and I know there are places where everything would have to be on ladders, so I was in awe of the technology we have access to. Once the truss was at a height we were all able to reach safely, we began removing sections of electrical tape and then unwinding the lengths of cables that were set within the rigging. As we were a team of 11 this did not take very long, but as it was our first time an we were also using it as a learning opportunity it obviously could have run a little smoother. We utilised our training on how to properly coil and store cables as well as learning how to safely remove added sections of the Truss and being introduced to Socaplex cables. These are power cables that have six tails each with a plug socket on the end which is invaluable in lighting a full studio as it greatly multiplies the number of lanterns that can be plugged in to potentially limited mains sockets.

We also learn how to safely take down the various lanterns we had up, where we unplugged each one, then undid the safety cable, closed the barn doors (if there were any) and finally unscrewed the clamps holding them onto the bars. I actually found this process very fun in its methodical, systematic progression and I knew this would be an invaluable skill going forward in my degree and also future career.







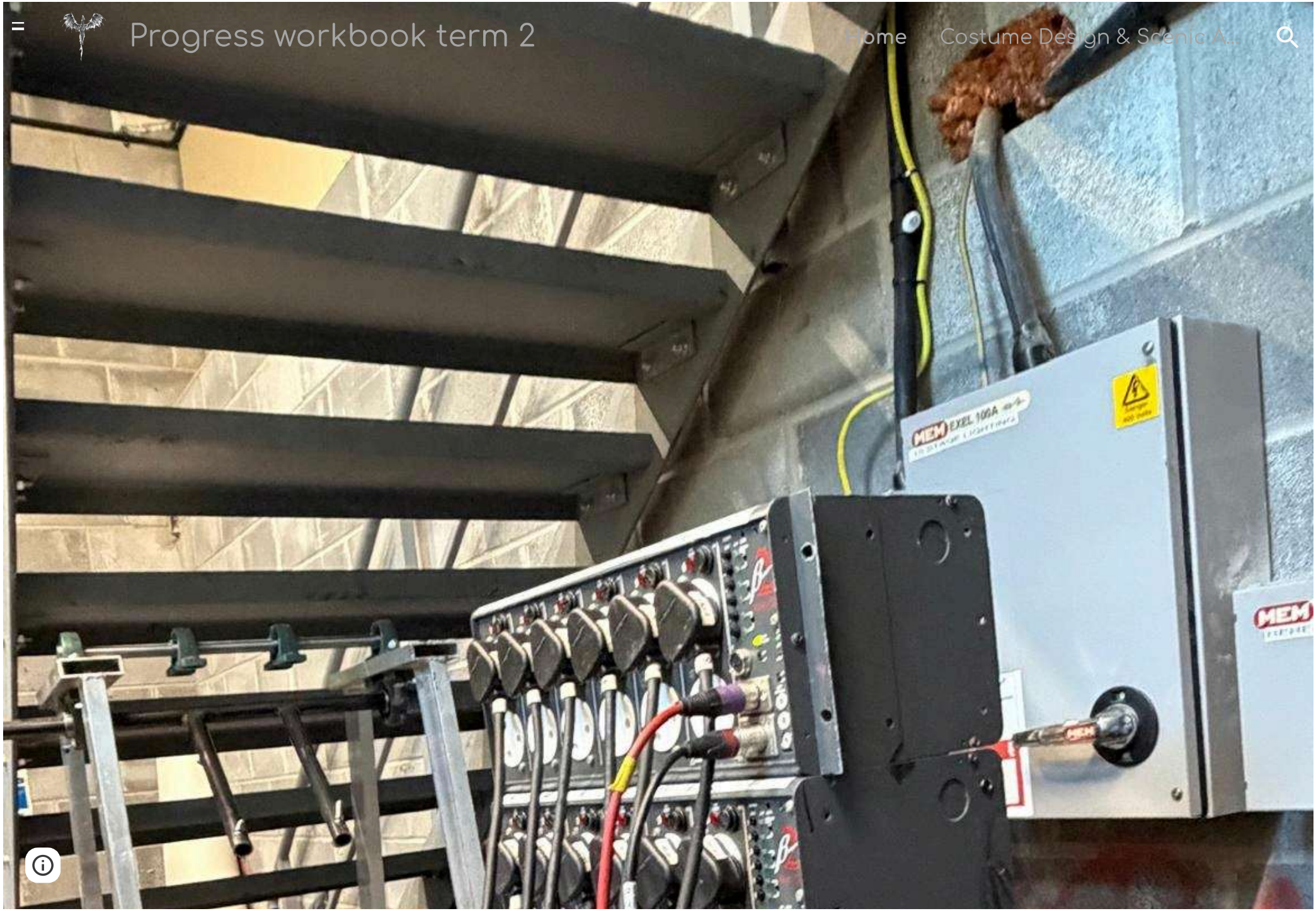




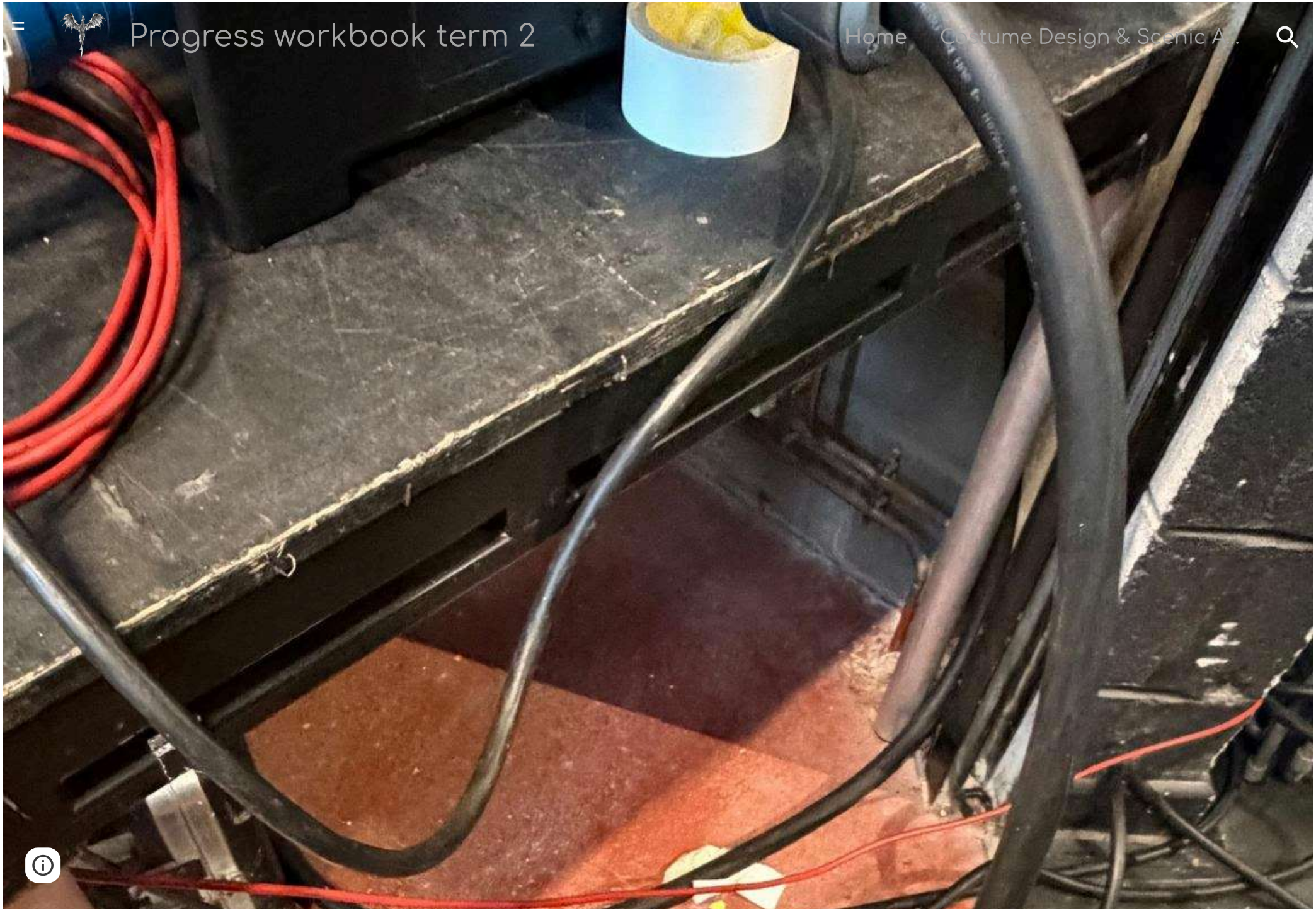


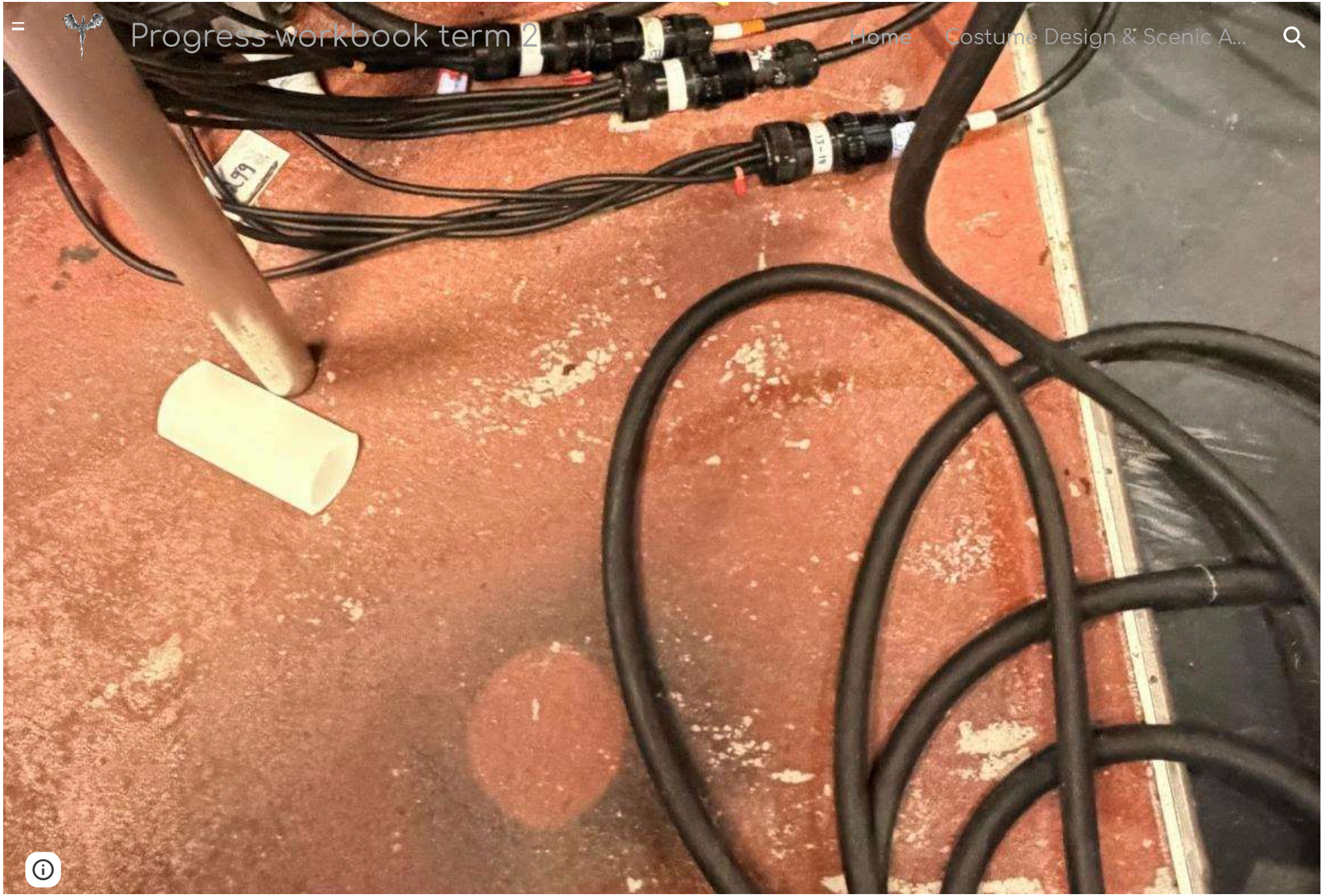


Skills Competition Wales | Event set up:


MEM EXEL 100A
MEM







Large scale alpha box set up:

During this module we had a unique opportunity to rig the complete setup for the performance space that the final of Skills Competition Wales was being held in, meaning we lowered the entire trust and set up 16 individual lanterns. These obviously could not fit all into one alpha box so we had a larger scale set up with individual faders and sectioned fuses, so that there was less risk of the entire rig going wrong at once.

This was a great opportunity to work on a professional live event, and during the prep work for this set up I was offered the opportunity to apply for a lighting work placement for three weeks in Easter working with Theatr Clwyd in North Wales. This meant I was very eager to help with the event work happening at my university as this was something I could add to my CV before I submitted my application.

Obviously I have written a CV before, but this was tailored towards regular retail and hospitality jobs that I had worked in previously, and had no bearing on industry standards that I wanted to be part of. This meant I needed more guidance, and had a meeting with my lecturers to discuss what key points I needed to include, and the layout and aesthetic that I should be following. The overwhelming advice I got was to have my skills front and centre of my CV, so that at first glance employers and industry professionals could see what I was good at and what they could use me for, and to have a colourful, snappy, non-word heavy layout that was easy to read and got across the key points of my details.

I was also suggested to look at templates on Canva or Microsoft Word, as both had many different options that I could choose from and take inspiration from; the layout I decided to go with was a mixture of two that I liked, one with a colourful sectioned design and the other with a highlighted section on my skills, contact details and references. One thing I did like from examples I looked at was the use of software logos as listed skills, this I felt would really work for me as I had a lot of digital skills due to my education, including Adobe Illustrator, Photoshop and Audition, not to mention AutoCAD, Q lab and the newly learned EOS software.

This was the first CV I had to write where I wasn't going to include my GCSE results; due to my age when writing my previous ones it was prevalent to include them to bulk up my education section, but when applying for an internship at degree training level it felt almost childish to include something I did when I was 16 years old. I was more focused on my Level 3 and up qualifications as I had three A levels, an AS, a Foundation Diploma and was now on a degree.

It did take some squeezing and reworking my wordier section, as I chose to include an extra skills box that included my driving licence , DBS check and my health and safety catering qualification. I did doubt the relevance of the latter but with the guidance of my lecturers, I was told any extra qualification is an added bonus that makes me stand out.

Because of my limited experience in industry, I did only have the three examples to list, including the skills Wales competition that I was in the middle of helping with. I also had to include the art technician volunteer position I had, as in the internship description it asked for any relevance of working with children or school environments.

I was very happy with how my CV turned out, I thought it was bold and inviting and really reflected who I was becoming as a creative. I will of course keep adding to this as I get more experience, but I feel it is a very solid base to work on and will help me get to where I want to be. I was very surprised that I was the only one on my course that decided to apply for this ir ⓘ nship, as it's a good opportunity for any of us, but seeing as it's open to the rest of the country, I was not sad to see less competition in my peers.

EIRYS LAWSON-BROADHEAD

Technician and Stage Manager



ABOUT ME

Current Set Design and Production BA (Hons) student, with great enthusiasm for furthering my skill set within my prospective industry. An ambition to work in technical and stage management roles. A hard worker, intuitive and an excellent team member. A quick learner and open to any experiences available.

SKILLS

- Light rigging
- Light desk programming
- Sound set up
- Sound desk mixing
- Event stewarding
- Critical Thinking
- Leadership
- Teamwork
- Creativity
- Graphic design
- Initiative
- Large scale works
- Reliability

EXPERIENCE

LIGHTING RIGGER

Skills Competition Wales I 2026

Setting up full truss of Fresnel lanterns for SCW performance space. Working on lowered truss and focusing at height. Extensive cable management and safety procedures. Desk operation during individual lantern focusing and during live performance.

ART & DT TECHNICIAN

Holte School | May 2024- Jan 2025

Volunteered as art technician at Holte School. Supervising students and responsible for designing and executing notice boards and interactive displays. Event stewarding and guest management of school wide careers event.

PRODUCTION TEAM & FRONT OF HOUSE

- Adaptability
- Punctuality

SOFTWARE SKILLS

CONTACT

+44 7907219859

rosielawsb@gmail.com

@eirysrose_photos

REFERENCES

References on request

I consent to my personal data being stored and processed by the company for recruitment purposes.

The Phantom Coracle Show (Think Creatively Wales) | Sept - Oct 2025

Part of production team on site during performance nights, and during prop sourcing/ composing during preparative month beforehand. (Fire safety skills also, due to nature of show). Front of house staff during opening hours, dealing with public and event software. Photo editor for social media publicity.

EDUCATION

- **BA (Hons) Set Design and Production**
  2025-2028 | University of Wales Trinity Saint David
- **BTEC Level 3/4 Foundation Diploma Art & Design**
  2024 - 2025 | Walsall College
- **A Level Photography, Fine art, Biology**
  2022 - 2024 | Telford College
- **Level 3 Core Mathematics**
  2022 - 2023 | Telford College

(Focus on employment appropriate applied maths)

EXTRA SKILLS & COURSES

- **UK Full Drivers License (Clean) (2023)**

Reliable for time management and access to private vehicle.

- **Food Safety for Catering Level 2**

Trained in risk assessment, attention to detail and hygiene.

- **Disclosure and Barring Service**

DBS cleared for schools and community group services.

SKILLS

- Light rigging
- Light desk programming
- Sound set up
- Sound desk mixing
- Event stewarding
- Critical Thinking
- Leadership
- Teamwork
- Creativity
- Graphic design
- Initiative

open to any experiences

EXPERIENC

LIGHTING RIGGE

Skills Competition

Setting up full t
performance space.
at height. Extens
procedures. Desk
focusing and during

ART & DT TECHN

Holte School | May

Volunteered as art t
students and respon
boards and interacti
management of scho

- Large scale works
- Reliability
- Adaptability
- Punctuality

SOFTWARE SKILLS



PRODUCTION TE

The Phantom Corac

Sept - Oct 2025

Part of production
nights, and during
preparative month b
to nature of show).
hours, dealing with
editor for social med

EDUCATION

- **BA (Hons) Set D**

  2025-2028 | Univ
- **BTEC Level 3/4 P**


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Running the cables and fixing the lanterns.

The morning that we spent setting up the rigging for skills competition Wales, was mainly attaching the lanterns in the correct places and running cables to each one. For this we used three Socaplex, and varying lengths of extension cables and kettle cords. I enjoyed this hands on collaborative work and found myself working a lot with tidying cables and taping them in place whilst teammates and classmates ran them through the truss. It did take awhile for myself and others to get the hang of simply running out the length of the cable, rather than winding it through the truss like vines, but we eventually got the idea and became very efficient in the setup we had. I've always been a fan of more practical work with clear instructions and techniques, as I feel it runs more efficiently and I can just lose myself in the repetitive accuracy.

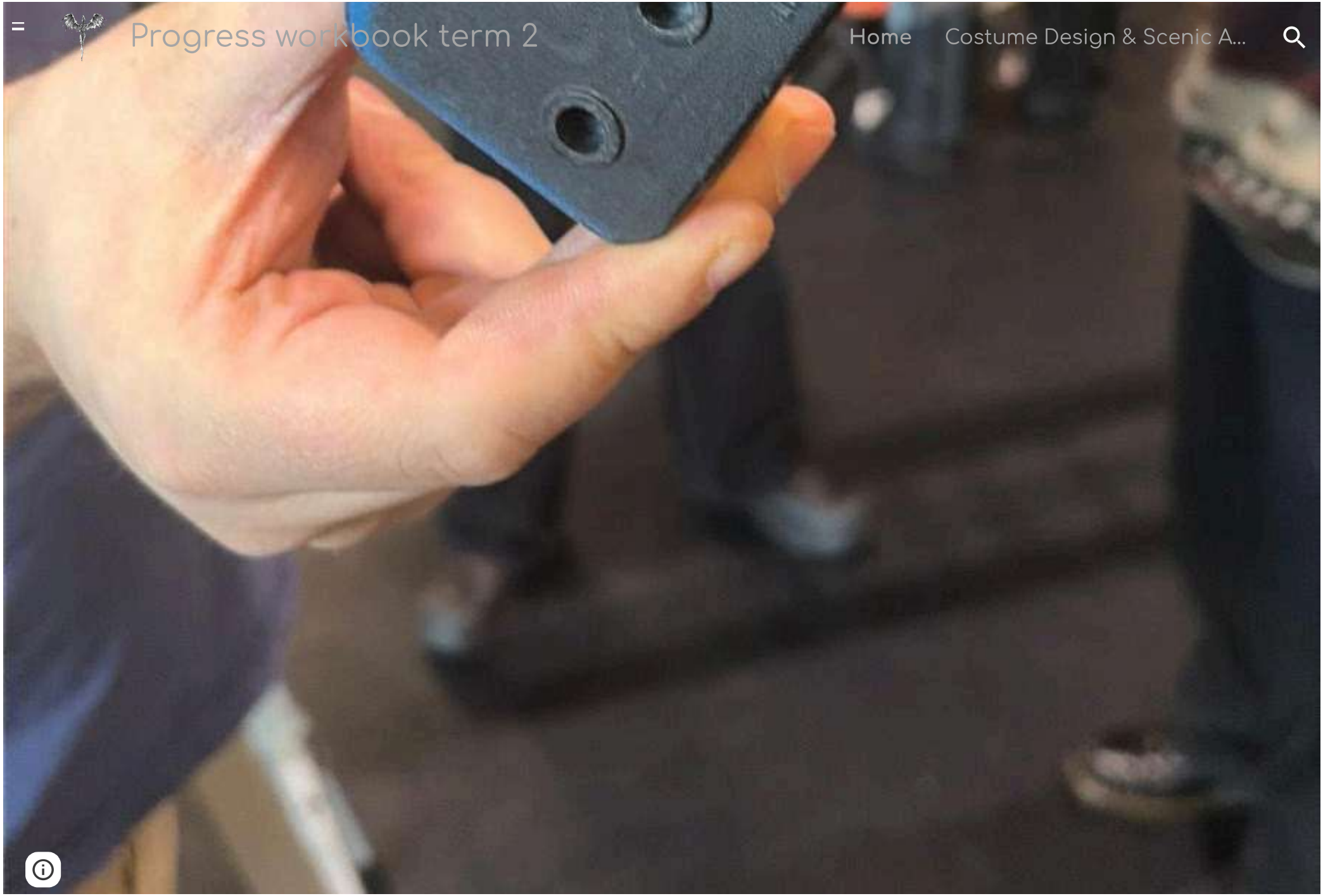
Troubleshooting the rig:

In the afternoon we powered up all of our lanterns to check which ones were working and which weren't, we had a lot of blown halogen bulbs but our biggest problem of that afternoon was the faulty Socaplex sets that we had, one of which was completely faulty and another that had only a couple of broken tails.

Initially, we simply taped over the broken sockets and moved on to the other tails available, but as we moved on through each socket we realised we would have to change out the Socaplex completely.

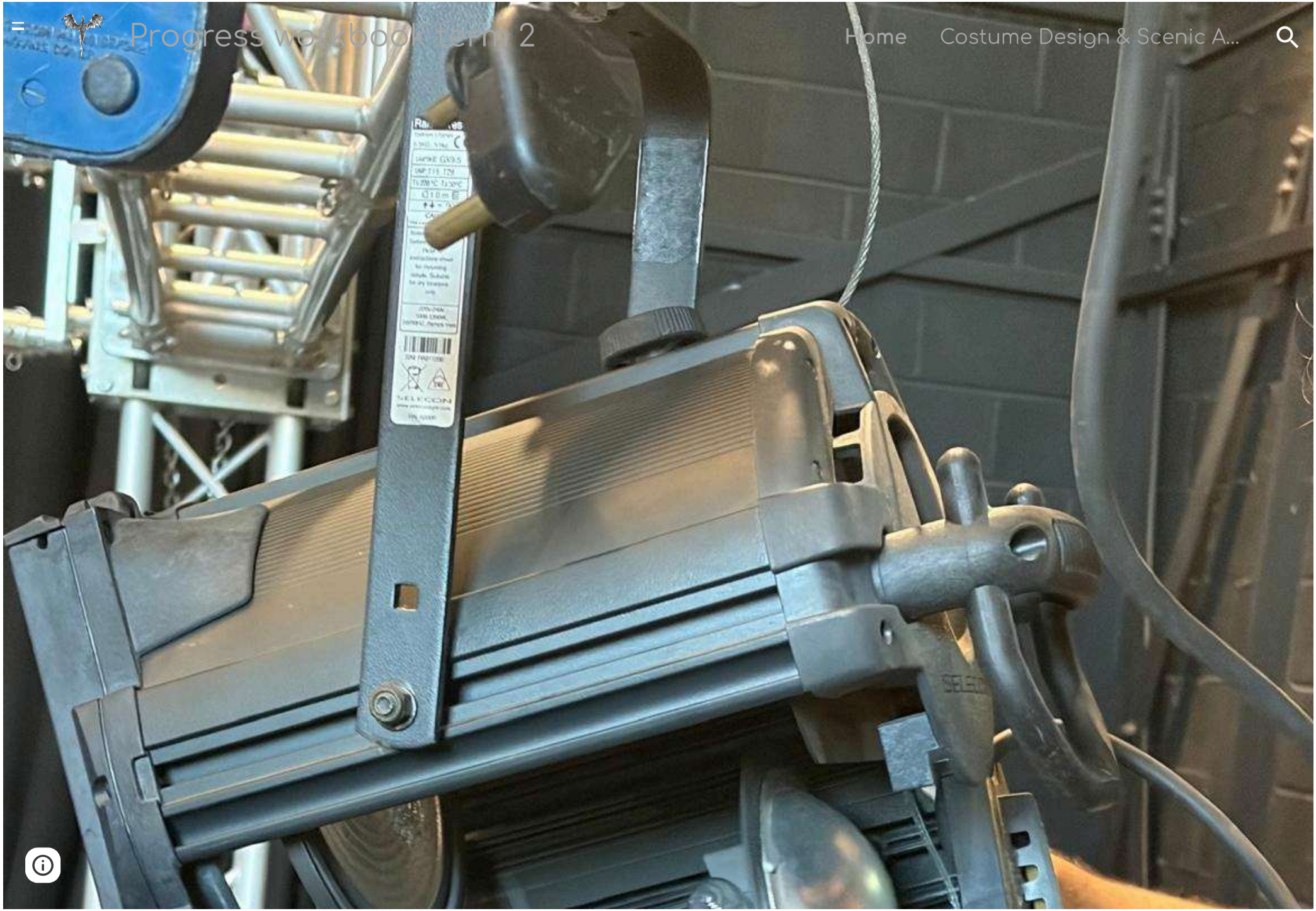
By the time we exhausted our entire collection of Socaplex sets, we no longer had enough working sockets to plug in all the lanterns we had so we had to resort to using Grelco's, which converted one socket into two without any fire risk or delay.





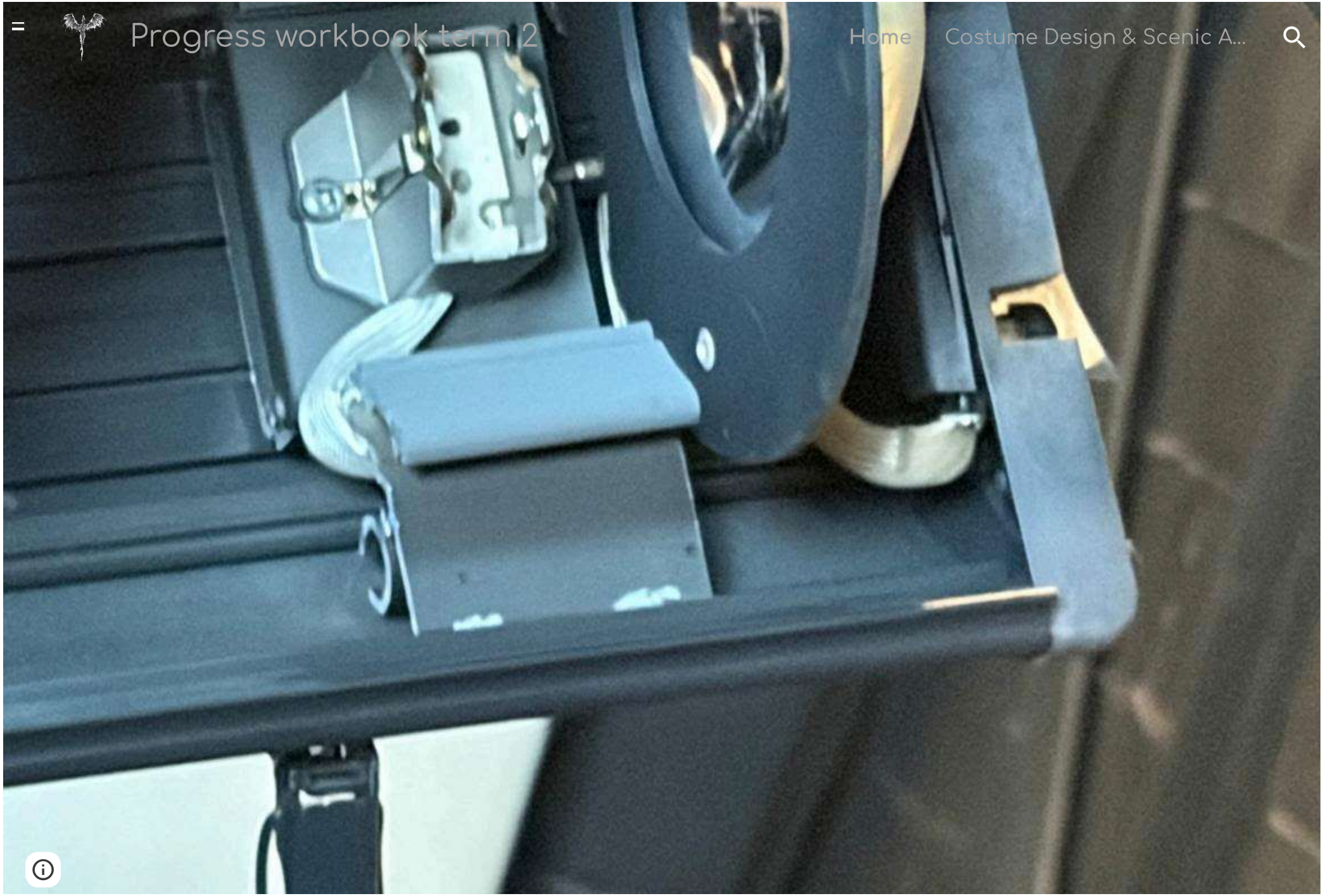

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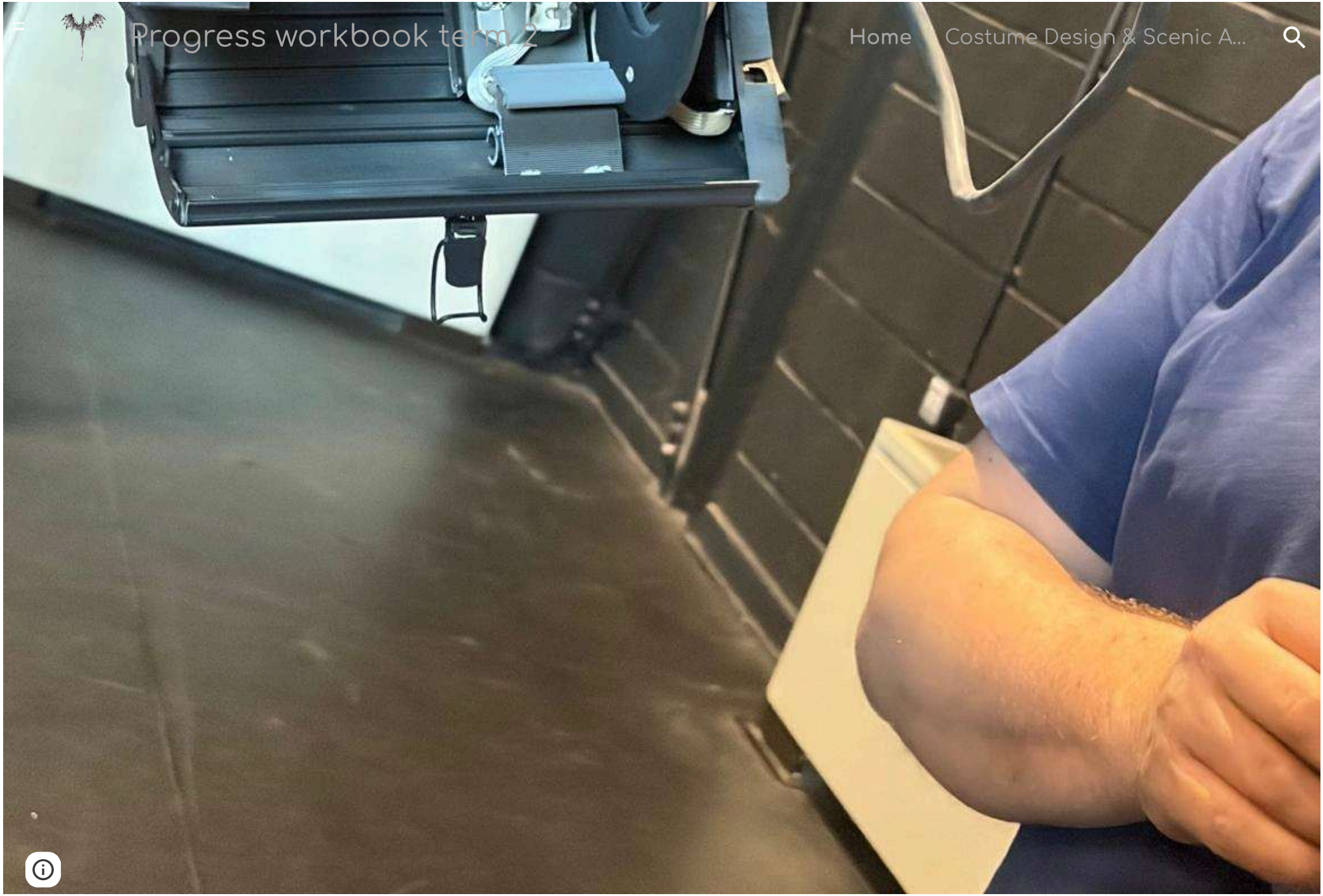












Because of the fault we had earlier with blown bulbs, we also learn how to safely change a halogen bulb. For this we were showing how to open up the side of the lanterns and were told to only touch the ceramic side of the halogen bulbs- this goes for if it has blown or if it is a fresh bulb as the oils on skin naturally can damage the glass. This is very useful for me to learn, as with the internship I've applied for, this might be part of the work I have to do. It is also just a valuable skill to learn going into the industry we are.

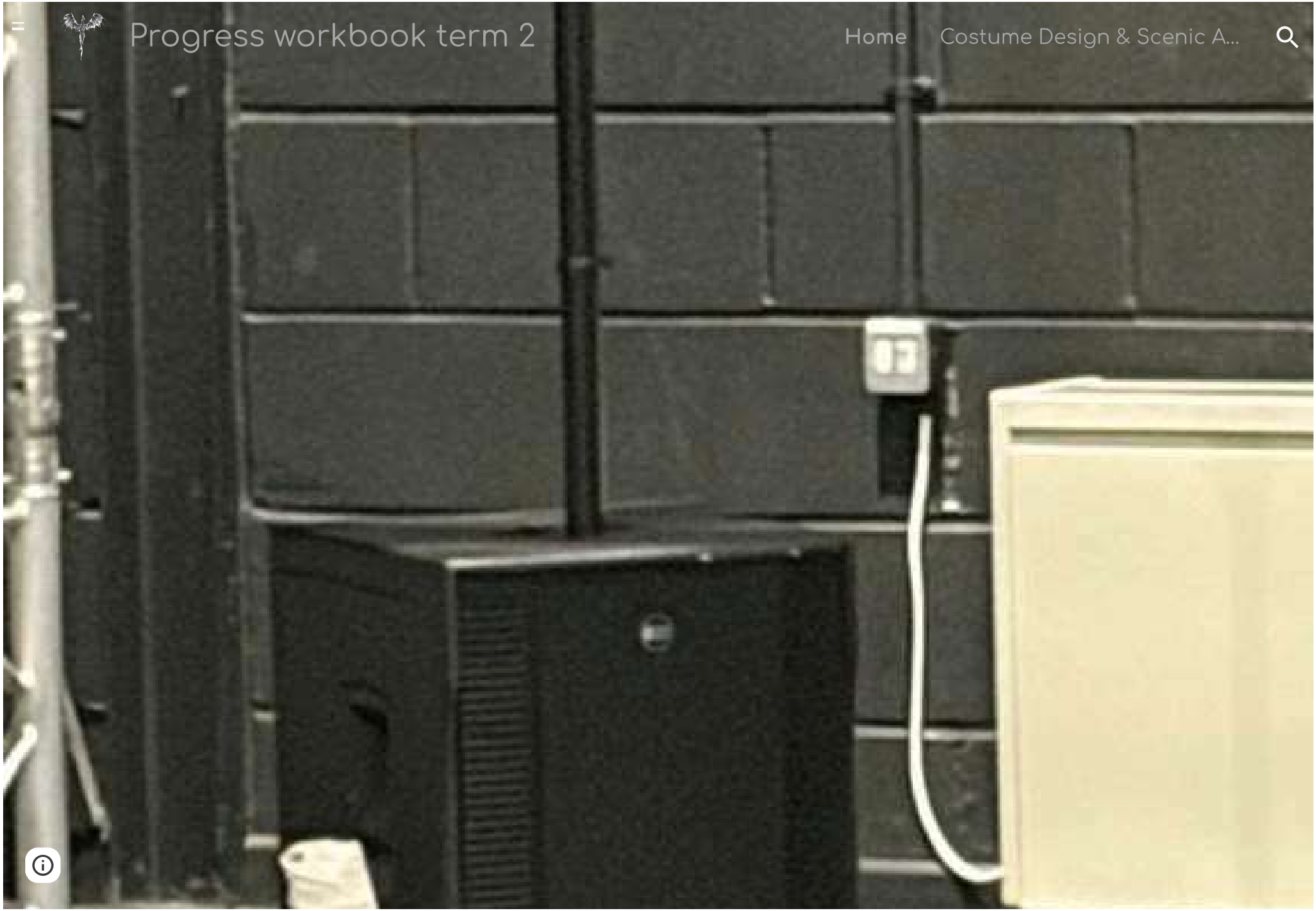
Finishing set up:

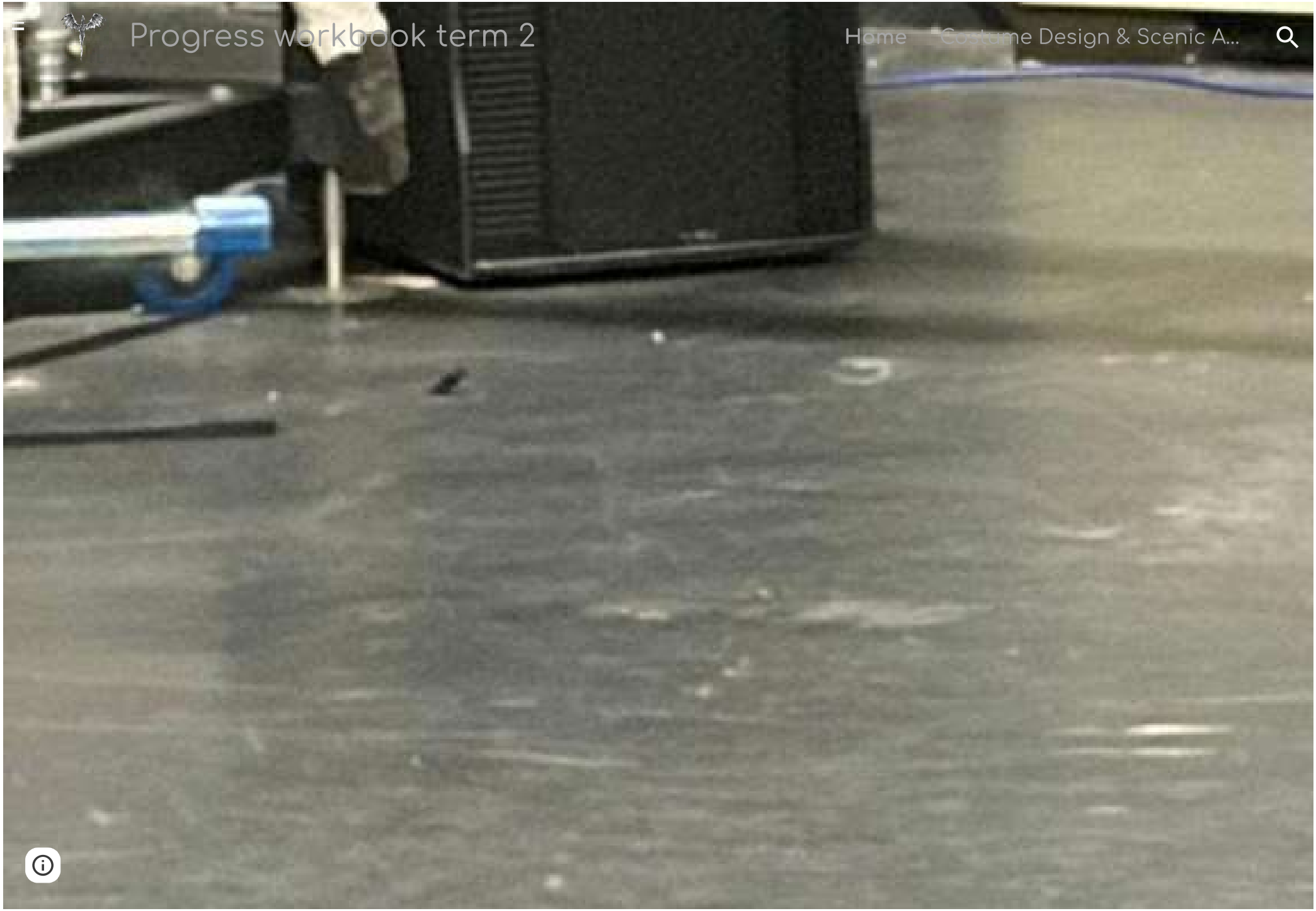
Once the truss was fully working and stabilised, we raised it back to its functional height and set up the sound system we would be using. This included two of the dual speaker setups we had used in our induction, and two individual base speakers. These were positioned in each corner of the room, pointing into the centre to give the best sound quality. To minimalize the cables needed for the setup, we daisy-chained the system in two halves, connecting the closest two speakers directly to the soundboard and then using speakons to connect the further counterparts. As we would be covering the entire outside walls with the stage curtains we simply tucked our cabling behind them so they were out of the way there would be no foot traffic and would not be a risk to any of the college students that we're visiting.

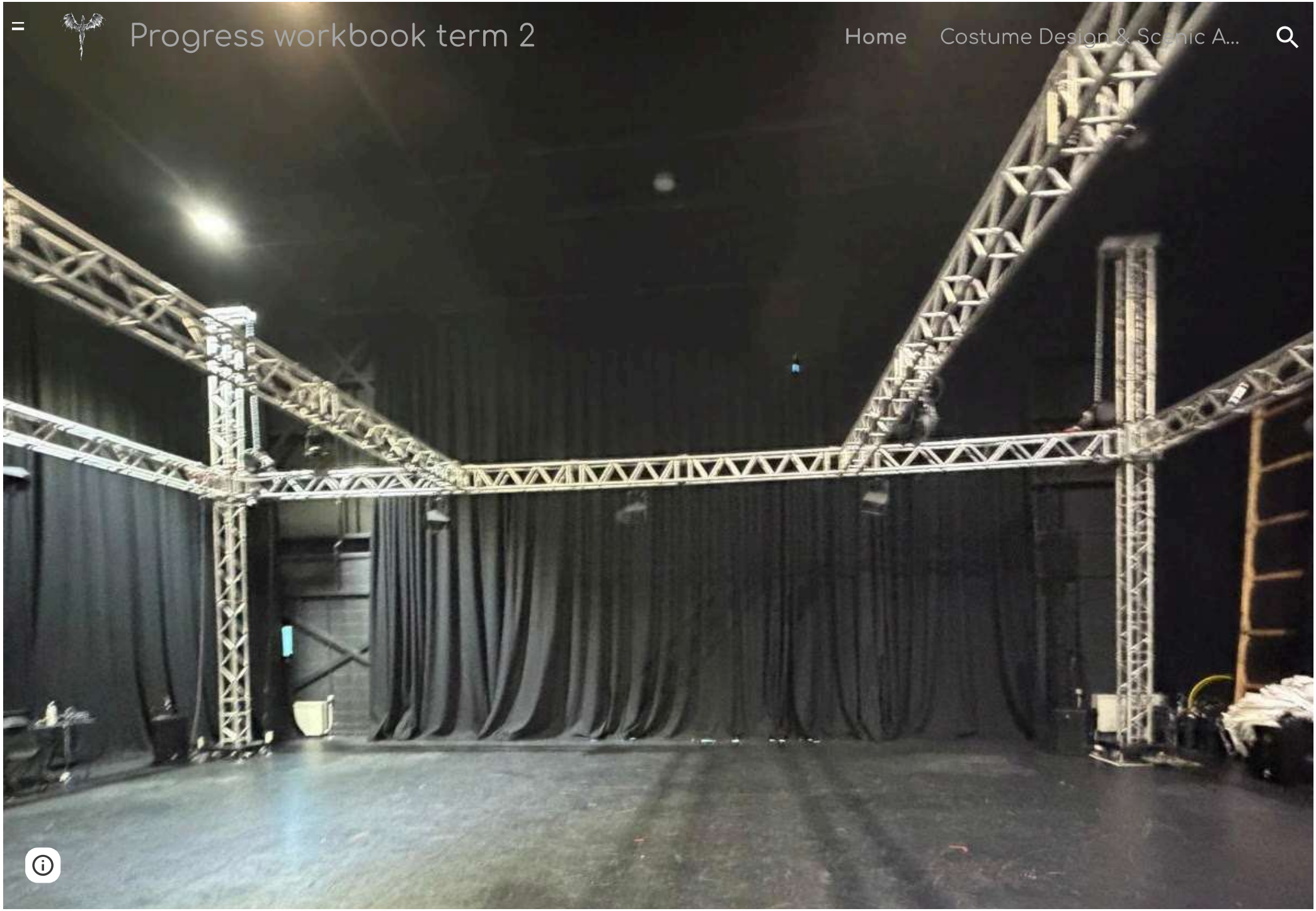
The last steps were to test the sound system which worked perfectly once everything was correctly turned on and connected, and then two mark out 5m x5m square in the middle of the space. For the latter we lined up a cross section of electrical tape with the middle of our Truss and then used a tape measure set to 5 metres to give us the width and height, then used the same set measurement to give us our corners.







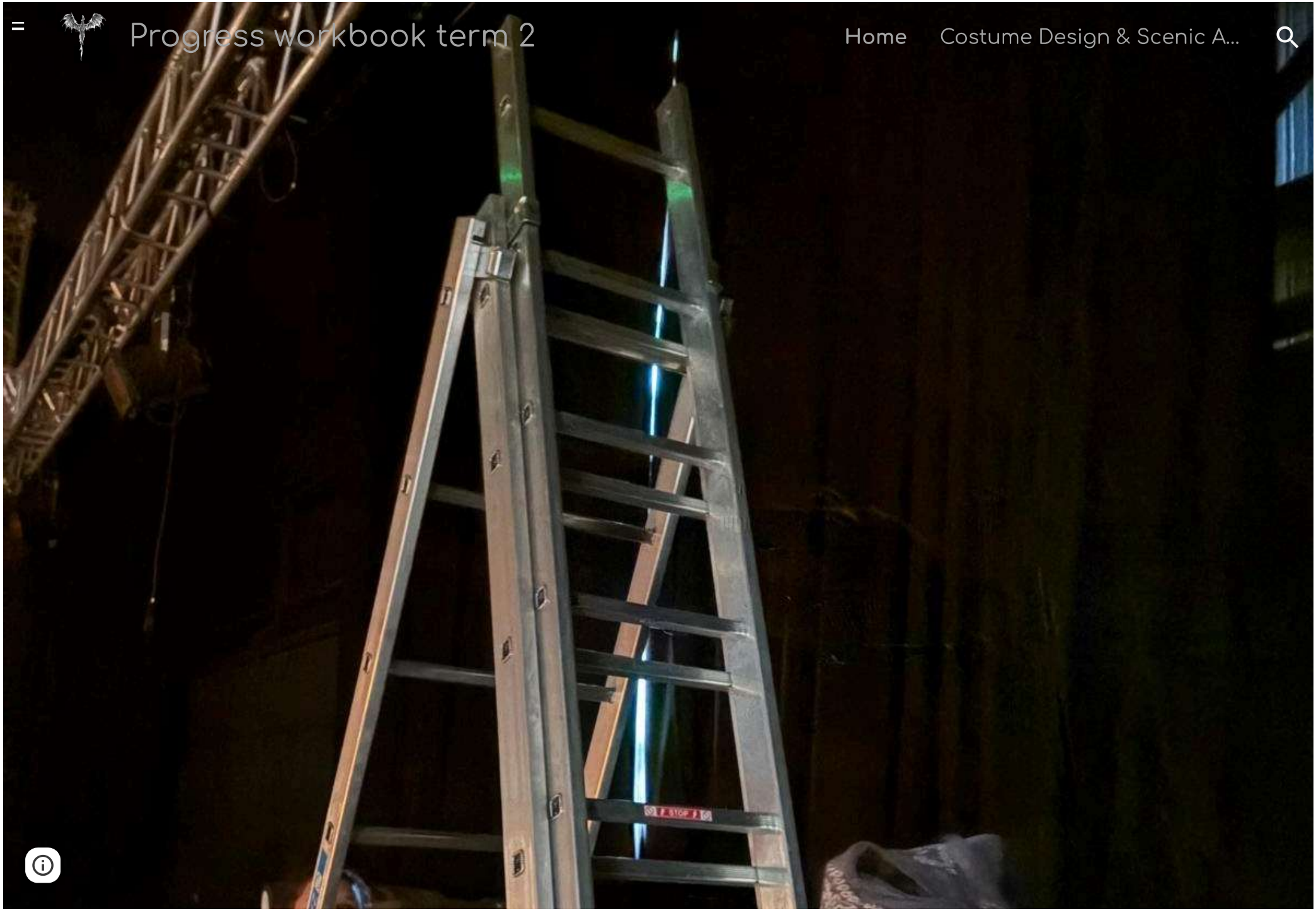






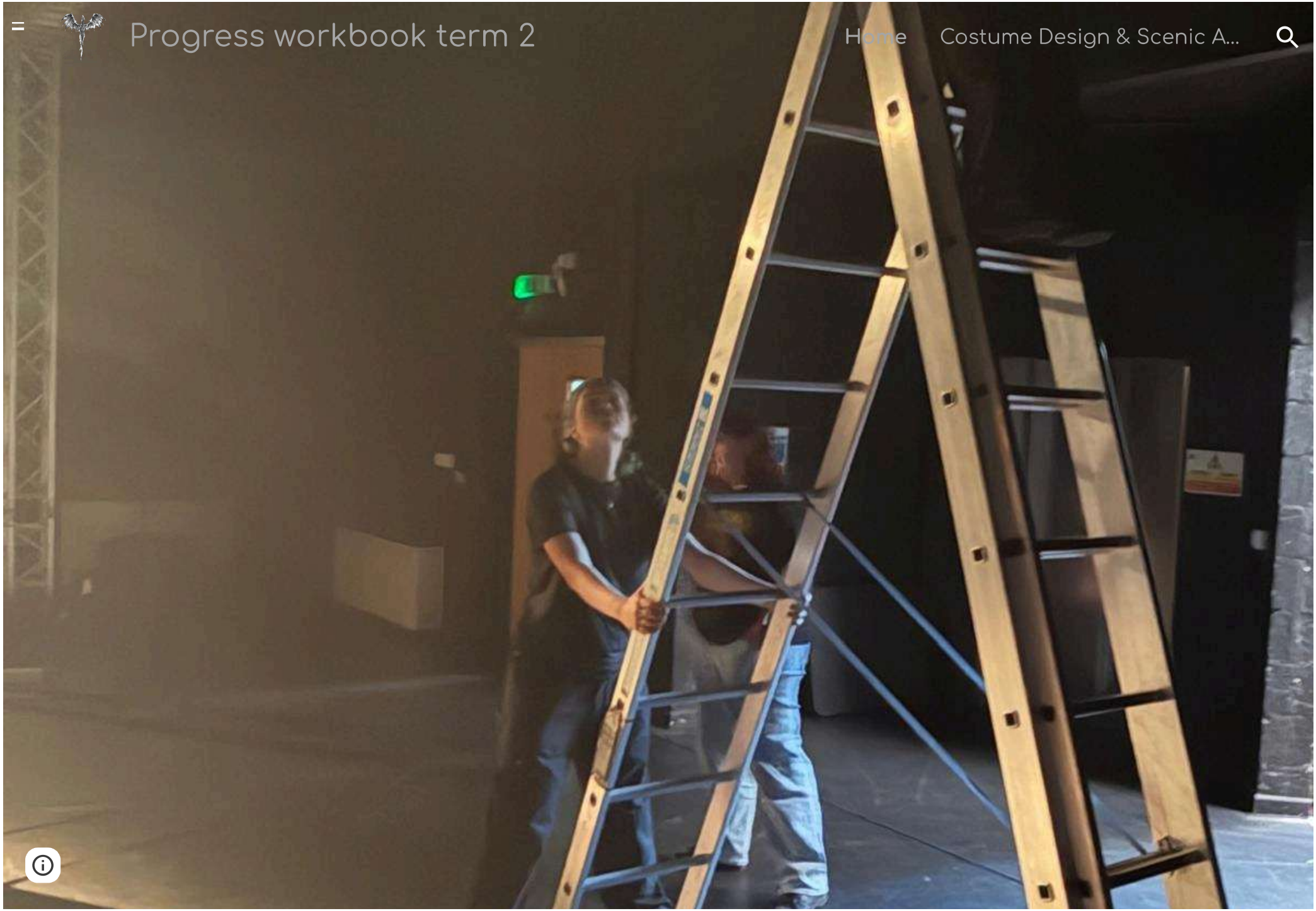
Focusing lights:

The next day we had to focus all of our lights, this meant working in relative darkness while we tested each lantern's intensity and direction. We were taught ladder safety, including having at least three rungs above you when standing at the top and always having a spotter holding down the other side of the ladder. To actually focus the lights, we brought them down to the smallest radial spot and then angled it to point at the teammate that was positioned in the middle of our staging square. We then brought the focus back out to have a wash of light and angled out barn doors appropriately to take light off the metal rigging and where our audience would sit.





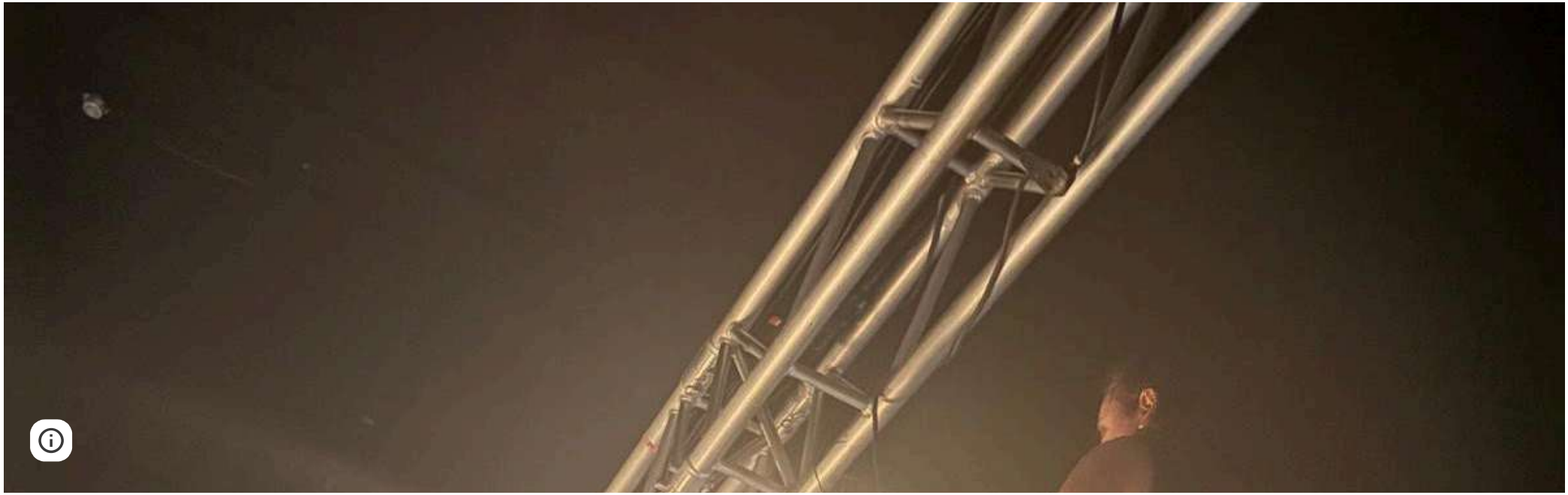


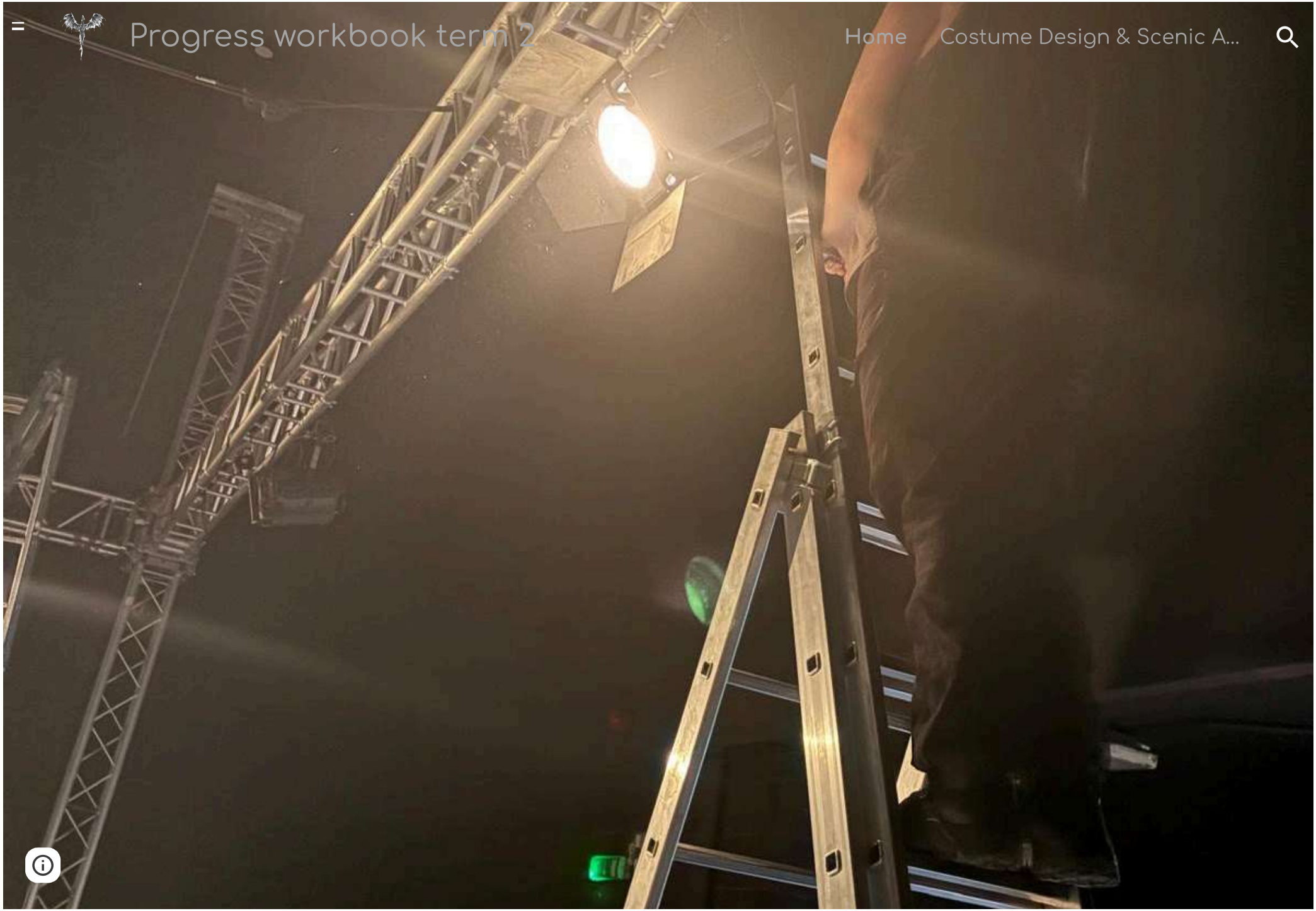



Progress workbook term 2
Home
Costume Design & Scenic A...










Progress workbook term 2
Home
Costume Design & Scenic A...









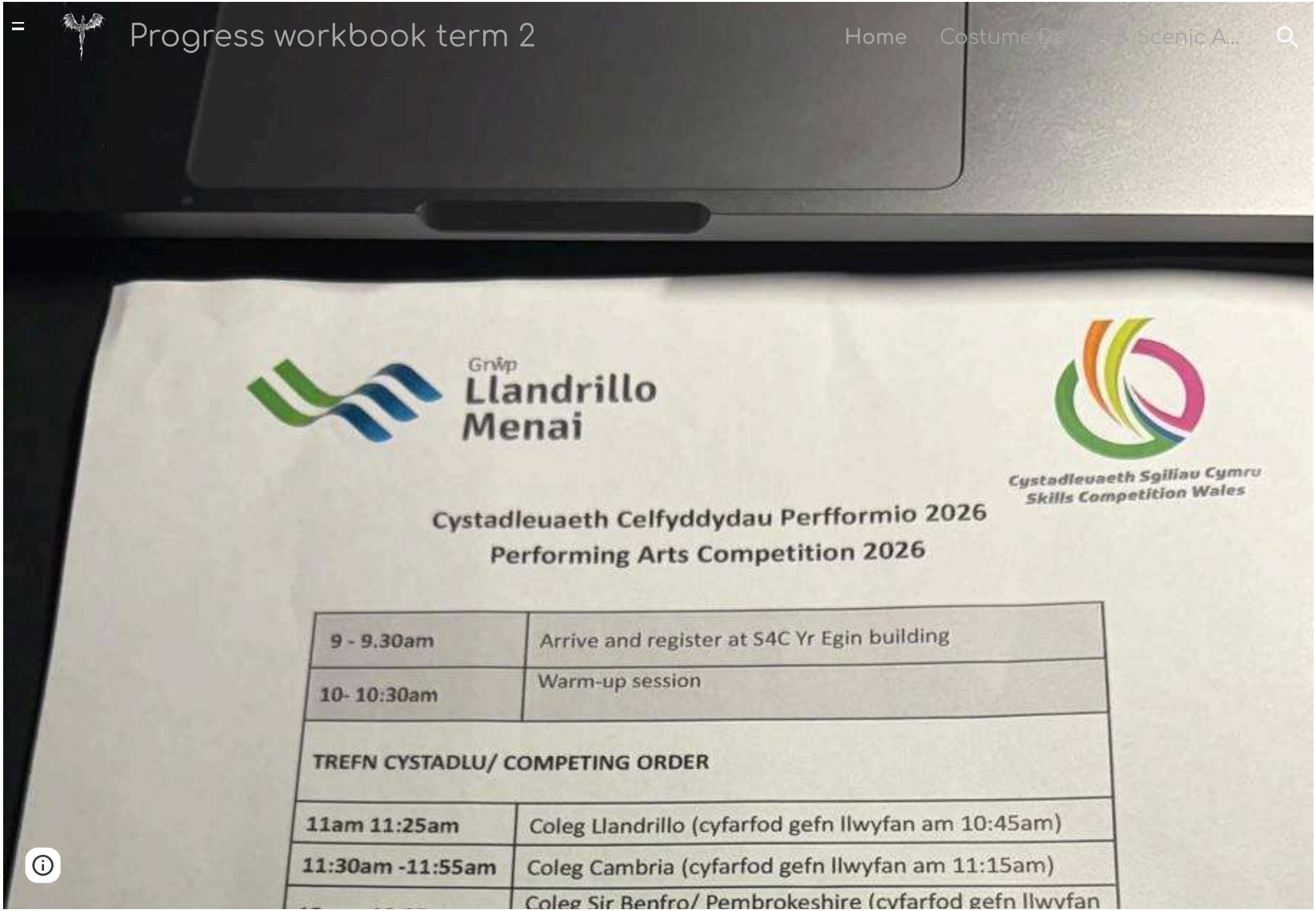
All of us had a chance at each role in this process, be it standing in our staging, spotting the ladder, or being up the ladder itself. I however was given the opportunity to man the lighting desk which meant noting down which faders were set to which lights are some were a coupled together in odd formations that made focusing certain lights incredibly hard as we had another spot pointing in the complete opposite direction.

This I felt gave me practise for the role I will be playing during the live performance as I would be manning the lighting desk, and taking cues from each performance group as to when they wanted their lights dimmed, off or brightened. This was a different lighting desk than I had used before, but as I was not programming coloured lights or movements it was relatively straightforward to learn: I simply slid each fader up or down accordingly with each light that my team was focusing. I also got to witness our lighting tech, Mei reprogramming the desk to have an ordered sequence of lanterns which is a useful skill, but in this instance didn't really work as we had so many odd coupled lights. The quick fix that we used was simply to number each fader that we were using with electrical tape and a permanent marker, so that we knew which ones were active and which ones were not connected to any lights .

The live performance.

During the live performance I was on the lighting desk, after quick tidy of the studio and the audience is chairs we were greeting the different colleges and organisations that were going to be performing. We had seven colleges to arrive, but after greeting six of them we were told that the 7th would not be turning up and that each subsequent performance had been bumped up a time slot. This was quite a challenging live event to work with as there was no set script from most of the groups and the ones that did either had less than five cues or had actors that did not stick to that script, so my cues and key lines meant nothing either way. This did mean that I had to play a lot of this by ear and by eye, which is a valuable skill to learn, but obviously I look forward to working with professional actors rather than college students and hope that I get to do more exciting desk operation than simply 'fade in, fade out'.

I did enjoy being part of a crew for a live event I felt it was a very valuable experience for me to have especially with the internship I had applied for and having already put the experience on my CV that I had submitted.

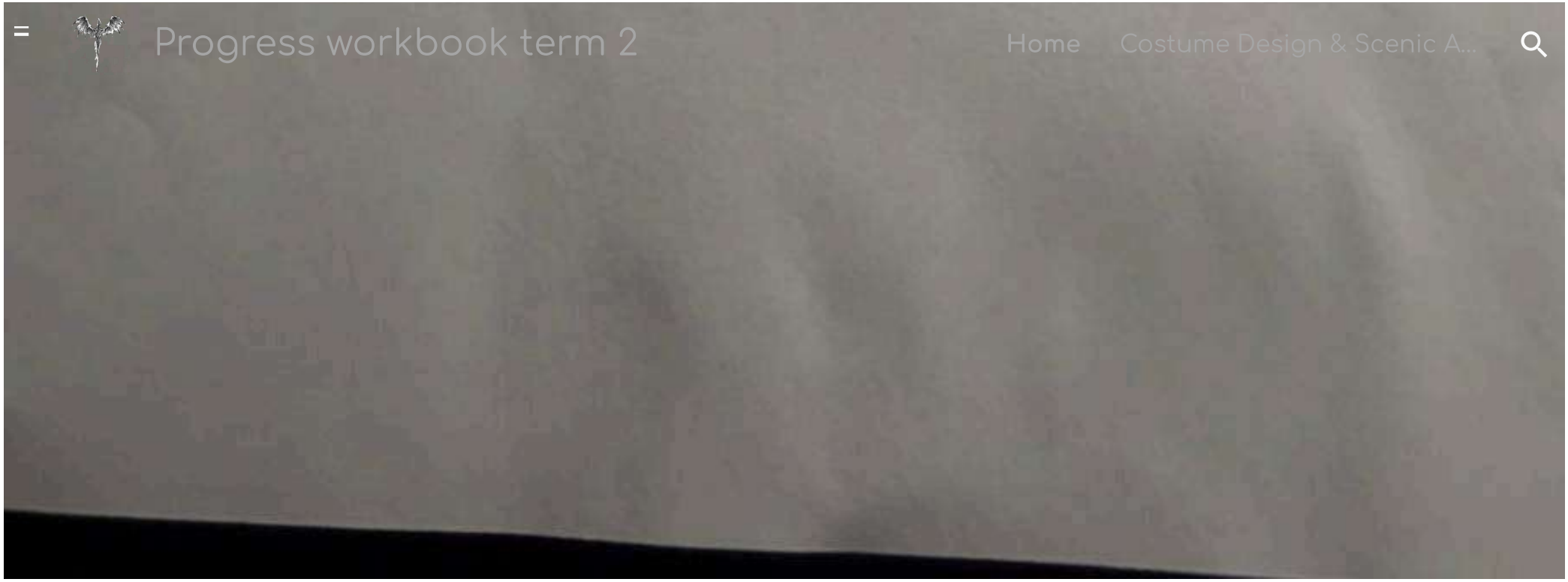

Grŵp
Llandrillo
Menai
Cystadleuaeth Sgiliau Cymru
Skills Competition Wales
Cystadleuaeth Celfyddydau Perfformio 2026
Performing Arts Competition 2026
9 - 9.30am
Arrive and register at S4C Yr Egin building
10- 10:30am
Warm-up session
TREFN CYSTADLU/ COMPETING ORDER
11am 11:25am
Coleg Llandrillo (cyfarfod gefn llwyfan am 10:45am)
11:30am -11:55am
Coleg Cambria (cyfarfod gefn llwyfan am 11:15am)

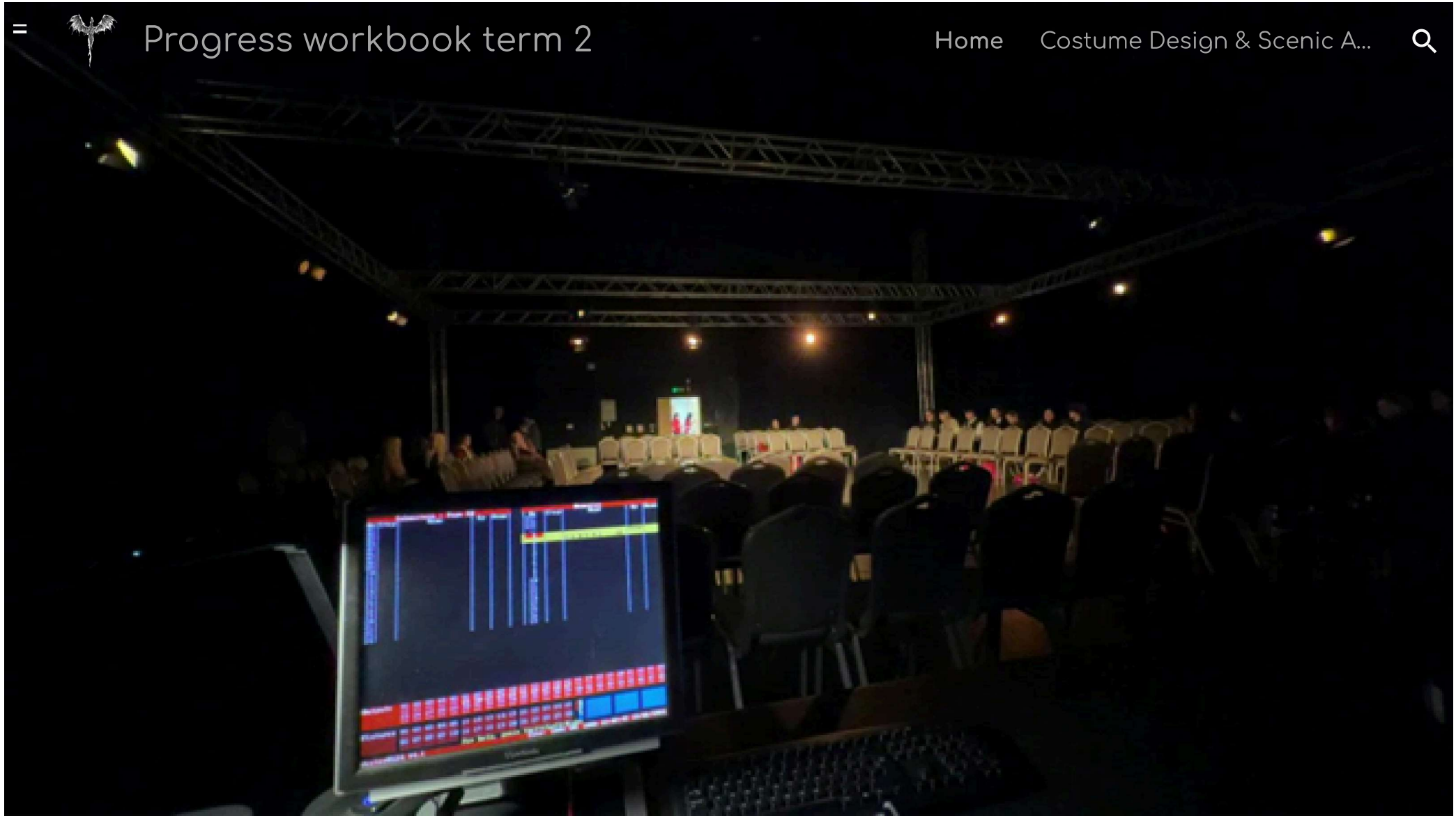
12pm- 12:25am	am 11:45pm)
12:30- 1pm	CINIO/ LUNCH
1:05pm- 1:30pm	Coleg Penybont/ Bridgend (cyfarfod gefn llwyfan am 12:50pm)
2:35pm- 3pm	~~Coleg Y Cymoedd (cyfarfod gefn llwyfan am 2:20pm)~~
3:05pm- 3:30pm	Coleg Sir Gar (cyfarfod gefn llwyfan am 2:50pm)
3:35pm- 4pm	Coleg Menai (cyfarfod gefn llwyfan am 3:20pm)
4:00- 4:30pm	Ffarwelio a gwobr Perfformiad y Perfformwyr/ Farewell and Performer's Performer Award

Mae'r amseroedd cystadlu uchod yn cynnwys setio-fynu a perfformio/ the competing times above include set-up and performing.

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Gwybodaeth Dechnegol/ For technical information: Darren Stokes, Grŵp Llandrillo Menai, stokes1d@gllm.ac.uk



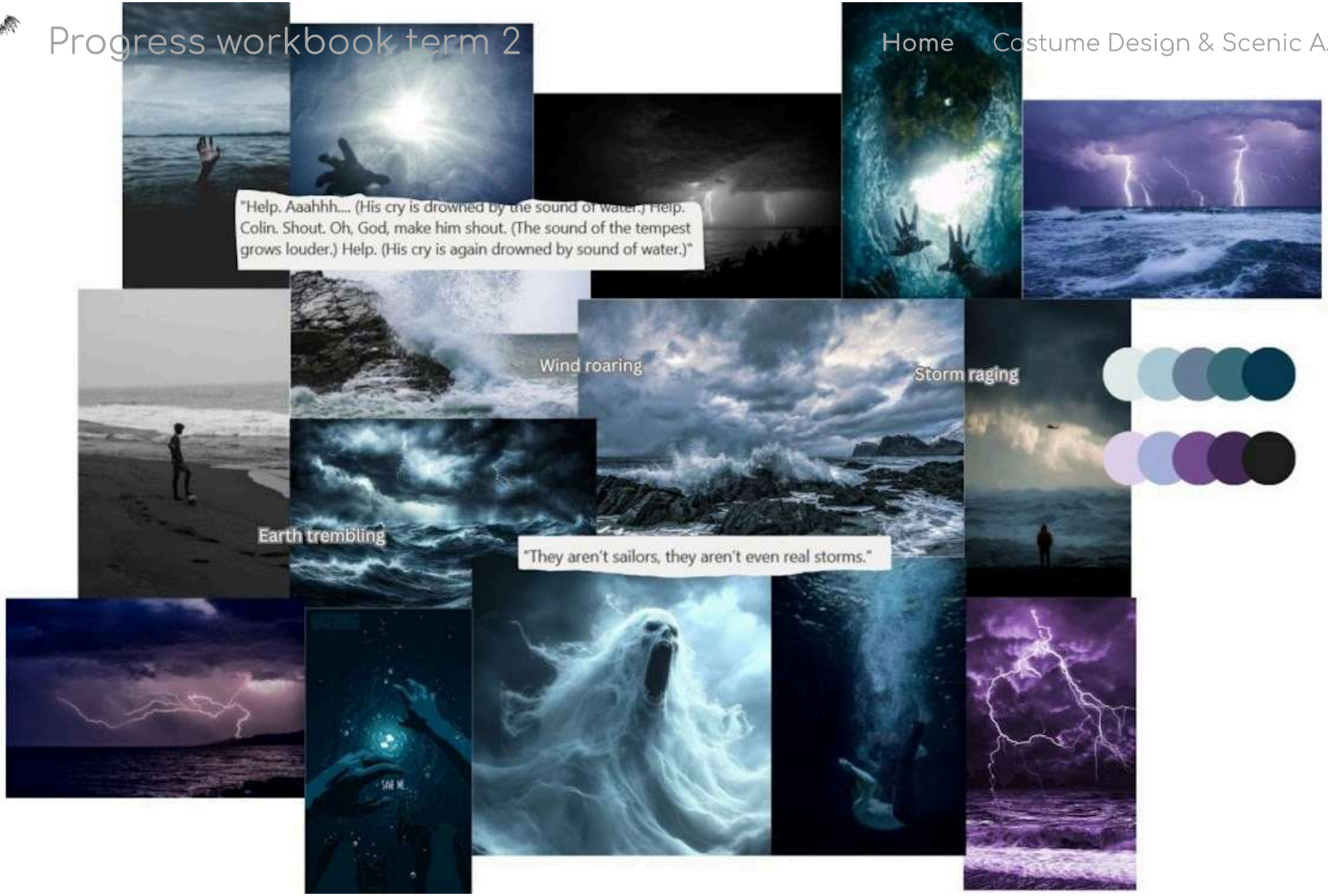


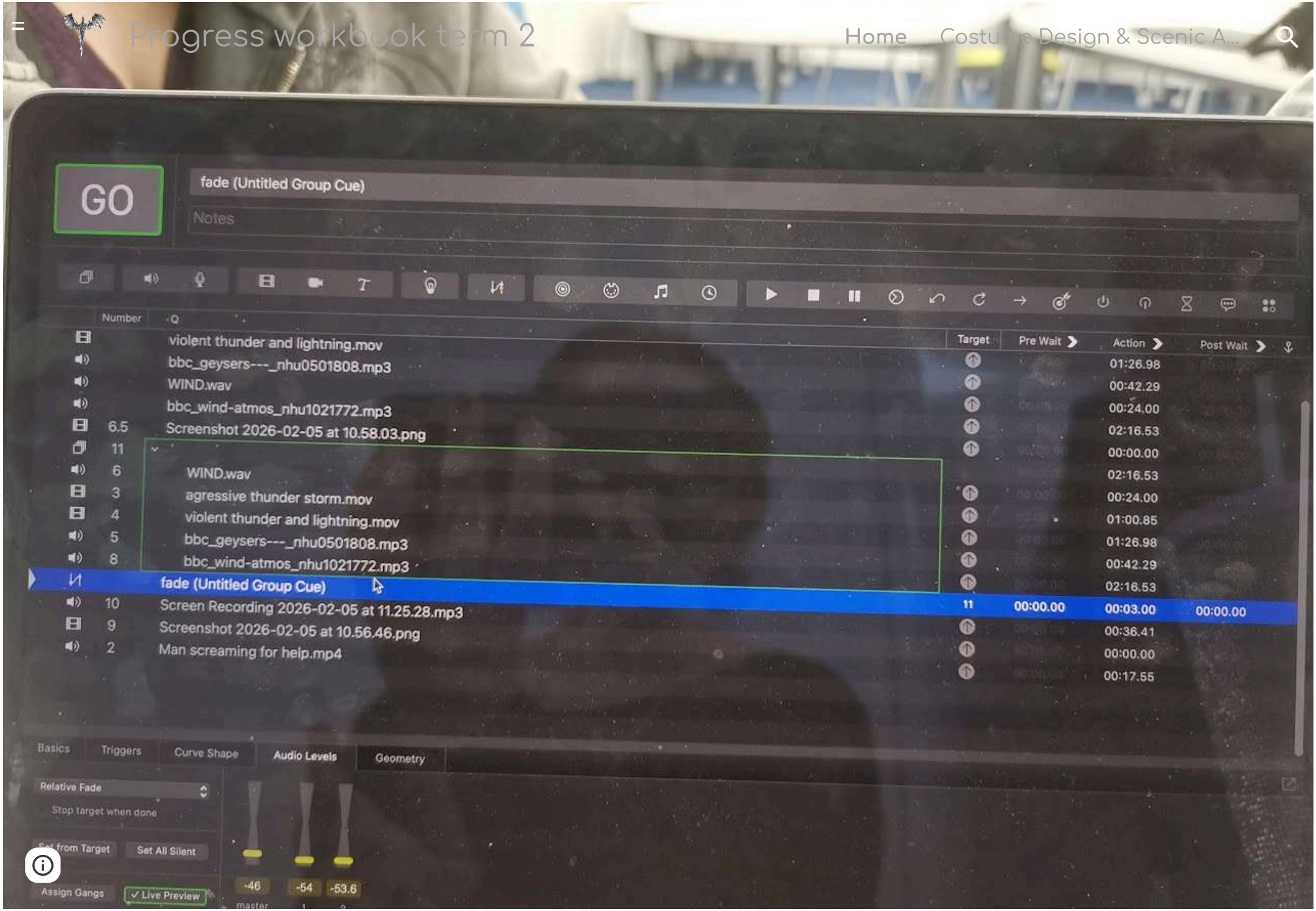



Submasters - Page 20
Memories
Outputs
Fixtures
ViewSonic
** Unprogrammed **
Fade: Sec
CHASES
SPECIAL

AV mini project:

During our other projects, we had a lesson in the software Qlab, which is industry standard for sound cues and sometime lighting. To use this to the full extent you need three different licenses: an audio license, a video license and a lighting license. These enabled you to edit any cue, in any of the three disciplines. Our first foray we played around with the audio files on the Mac books we were given and we were given the opportunity to layer them cue them and learn how to time them so that everything ran automatically.


"Help. Aaahhh.... (His cry is drowned by the sound of water.) Help. Colin. Shout. Oh, God, make him shout. (The sound of the tempest grows louder.) Help. (His cry is again drowned by sound of water.)"
Wind roaring
Storm raging
Earth trembling
"They aren't sailors, they aren't even real storms."


GO
fade (Untitled Group Cue)
Notes
Number
violent thunder and lightning.mov
bbc_geysers---_nhu0501808.mp3
WIND.wav
bbc_wind-atmos_nhu1021772.mp3
6.5 Screenshot 2026-02-05 at 10.58.03.png
11
6 WIND.wav
3 agressive thunder storm.mov
4 violent thunder and lightning.mov
5 bbc_geysers---_nhu0501808.mp3
8 bbc_wind-atmos_nhu1021772.mp3
fade (Untitled Group Cue)
10 Screen Recording 2026-02-05 at 11.25.28.mp3
9 Screenshot 2026-02-05 at 10.56.46.png
2 Man screaming for help.mp4
Target
Pre Wait
Action
Post Wait
01:26.98
00:42.29
00:24.00
02:16.53
00:00.00
02:16.53
00:24.00
01:00.85
01:26.98
00:42.29
02:16.53
11 00:00.00 00:03.00 00:00.00
00:36.41
00:00.00
00:17.55
Basics
Triggers
Curve Shape
Audio Levels
Geometry
Relative Fade
Stop target when done
Set All Silent
Assign Gangs
Live Preview
-46
-54
-53.6
master

We were later given a smaller project and will last only 5 days where we were to create an audio and visual presentation with Q lab from a given stimulus. This was an extract from the sea as shown. We were put into the same groups we used for Foley, I got along very well with this group and we worked very cohesively, so our first task was creating a mood board of the ideas we got for each descriptive section of the text.

We included lots of imagery of storms at sea raging waves and images of dramatizations depicting drowning. These were due to the context we found of the extract, where the character 'Willie' is calling out for help, as his friend 'Colin' is drowning at sea. Our colours were very metallic, cold and stormy and this was the atmosphere we tried to create with our soundscape.

In the sound files we had on our MacBook originally, we found a track titled 'Shouting' which we thought would be great for when Willie screams for help, but upon playing it we realised it was actually a dramatic score, with themes of ethereal shouting. We built on this idea and decided it could be a backing to our soundscape to add a bit of theatre to the text we were given. We then used a mixture of pre-saved files from the MacBook and we sourced various YouTube videos and sound effect websites to find each of our audio clips. Some we had to screen record from YouTube and then convert into MP3 files, or simply input the video links into an online MP3 converter.

The yelling for help audio bite that we found, I feel worked incredibly well compared to the other groups we saw, who used members of their groups' vocals . Whilst there's were more unique I was I felt fit the brief more and gave a more theatrical performance than the other two groups. We did also include visuals both from our mood board and from the videos we were using our sound effects we did try and have a section where all the sounds of our landscape were muted and a bubbling underwater effect played and then everything went back to the way it was and Willie screamed for help to imitate the perspective of Colin who was drowning in the scene but due to lack of licencing and then time constraints as well as technical difficulties this was not possible we still included our images of drowning and explained this to the group but I feel if we had had more time we could have achieved this vision fully.

Evaluation:

Looking back on this module I feel I did enjoy this more than I thought I would and found I had more confidence in tech skills than I had realised. During our debrief with the class and lectures I stated that I felt That the scheduled date we had with free reign of the lighting desk was very helpful and not only our understanding of the technology but also, allowed us to work out our own time management schedule within the class. This is obviously a very valuable skill for us and I do remember that in our last semesters many debriefs a large portion of us stated we wish to improve on time management and I feel we have this module myself especially.

I do feel I forgot the key details of last semesters modules especially principles of design as I feel I repeatedly forgot to start my process at step one and was too caught up in the flip flopping between sound and lighting to appreciate the seven steps of design that I had spent so long learning. I implemented this later on in my module so not all was lost but I still feel like I wasted valuable time stuck in Step 3 without steps 1 and 2 to help me. I feel this is very obvious in the difference between my Foley project brainstorming and my lighting monologue project; in the latter I produced a mood board for my ideas with quotations colour schemes and emotional context, add whilst the Foley project was a different task there was still not the same creativity in my initial ideas or processing.

I did think that the stop start nature of this module was sometimes a hindrance in the context of switching between lighting and sound. I especially felt this during our Foley project as we had one sound session within the week we were planning our lighting monologues, we perform them to the class, and then had only a few non contact hour days to sort and practise our Foley performances. Obviously this does build the skills we will need for actual shows as we will never be doing just one job but I feel as novices it would have been nicer to have at least a few more days to refocus our attentions to the different projects. I also feel our AV project could have been extended slightly as we were only given a five day week to start and complete the discipline which I would have liked to focus on more. It was a combination of the skills we had learned and I feel if I had had more time I could have produced a much better result other I myself would have been more satisfied with.

This module I have also been better with keeping up to date with my process workbook which I hope is evident in my work and I made a strict promise to myself to update it weekly even if it was just notes and images that I could then flesh out later. I think this method really worked for me and I was able to have much more time for extra reading and research an contextual learning.

I think I have had a lot of personal growth within this module not just with my working style but with my certainty in the

career I want to go into and how I'm going to achieve that. These disciplines have show me a different direction I could go with this course and I look forward to seeing how many more doors will open as I progress further.

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