WELCOME TO COUNTRY

Before commencing this evenings event and in keeping with the spirit of Reconciliation, we would like to acknowledge the Traditional Owners of the lands where QUT now stands, and recognise that these have always been places of teaching and learning.

We wish to pay respect to their Elders - past, present and emerging - and acknowledge the important role Aboriginal and Torres Strait Islander people continue to play within the QUT community.

WELCOME

Our planet may be home to thirty million different kinds of animals and plants. Each individual locked in its own life-long fight for survival. But here - we have the technical production student. They are in their final stages of their student development and are about to take their first steps in becoming production artists.

Everywhere you look, you see them - or rather you don’t see them as they live in the shadows. To the common man, they are sometimes seen as simple, primitive creatures but in fact they are quite the opposite. They usually live on next-to-no sleep and feed on re-heated food and yet they persevere to create something out of thin air - a ‘complex wondrous work of art’. From the shadows, these mammals emerge to show us that they are extraordinary examples of what living things can create from sheer willpower.

This series will take you on a journey through the magical world of live production and show you the process in which these creatures go through in the life cycle of a production.

INTRO

Good Evening All and welcome to Standing By 2017. Our journey this evening begins in the outskirts of a bustling city (city sounds). Welcome to the rough-lands of the university - one of the toughest and most expensive habitats on earth. Within this university, we find a hard-working herd of 14 select students. Together the herd has one common goal; to collaboratively create and present a piece of performance art.

CONCEPT AND DEVELOPMENT

The first stage of the production process is concept and development. This stage is the foundation of all artistic work and is where the creative seed is first planted. This process sees a species known as the Production Designer working ever so collaboratively with an alternate, and often alien, species – the director. The Production Designer prepares intricate drawings of spaces and garments, painting their unique base coat onto the design canvas.

Now that the seed has been planted, the herd moves into the Rehearsal and Pre-Production stage of development.

PRE-PRODUCTION AND REHEARSALS

The rehearsal is the most vital part of the production process. It is here the herd can test their ideas and begin problem solving. There is a species which controls rehearsals known as the Stage Manager. A dedicated life form, the Stage Manager is known to sit in the same room for hundreds of hours, working with all other species, including the ever-punctual performer, to ensure the goal is reached. It is important to note that the stage manager has an intense fear of confetti cannons, glitter and all things breakable.

Alongside rehearsals, a painstaking process known as Pre-Production takes place. It is here we find the Props Master, armed with a hot glue gun and ready for battle. This rare species boasts an astounding
combination of talents, including the ability to turn a piece of foam into what looks like a mouth-watering meal, using only paintbrushes and determination.

Another one of the colourful creatures that emerges during this process is the Sound Designer. This species only drinks hot liquids based on expensive spices and beans and can be identified by their habitual humming and the headphones draped around their neck. The designer has an important job: to acquire, manipulate and generate sounds and rhythms. They begin with silence. (silence). Piece by piece, they add texture to the canvas.

**BUMP-IN/PLT**

The herd now prepare to transfer to their temporary new habitat. The road cases are packed and the truck has been loaded. The sun is still to rise yet bump in is about to commence. The bump in is a momentous task of preparing the theatre for the herd’s production. Here the interior walls of the habitat are erected by a species known as the ‘Mechanist’. Like a Kookaburra building its nest, the Mechanist will gather materials from near and far, forging them together to create the complex structure envisioned by the Production Designer. Similar to the Kookaburra, the mechanist is also able to fly by using facilities that are often found in the wings.

The Bump In process eventually ventures into the plotting stage where all the equipment is programed into cues and aligned with the artistic vision. Here is where the lighting designer emerges as a leader of the pack.

The Lighting Designer can usually be recognised by their astounding ability to tell the difference between shades of blue. They often carry around a small book filled with coloured plastic and regularly refer to strange gentlemen named Lee and Rosco. This species is mysteriously drawn to light and can think of ways to use this to their advantage. During the Plot, the Lighting Designer adds colour to the canvas, illuminating creatures and creations, as well as adding further emotion and depth to the performance.

Their work is often influenced by a newly discovered species – the Vision Designer. Often forgotten, the Vision Designer has the ability to manipulate images and interweave technology in order to set scenes and tell stories. During the plot, the vision designer injects dimension into the canvas, continuing to push the boundaries of what is, live performance.

**TECH/DRESS**

The herd then migrates onto the next stage: Technical Rehearsals. During this seemingly endless process, the performers are reintroduced into the pack. Scene by scene, the performance is pieced together, seamlessly blending all creative elements.

It is here we find the Costume Dresser in full flight. Clad in an apron filled with safety pins, threaded needles and lint rollers, the Dresser is more than prepared for any wardrobe malfunction that may arise. Like a fairy godmother, the Dresser also has the ability to quick change any performers costume in mere seconds, ensuring they get back on stage before their next cue.

The herd then moves onto the next step: Dress Rehearsals. It is in this process that the performance is rehearsed extensively, fine tuning all of the elements before the next phase commences.

**OPENING NIGHT**

The time has come. The herd is ready. All of their hard work has led up to this. It’s opening night. Dressed in their finest blacks, the herd invites the rest of the world to experience, and hopefully enjoy, all of their work. When all is said and done, the performer species takes their bows.
Afterward, a strange ritual begins. Creatures great and small gather to drink bubbly drinks and listen to the leaders of the pack make grand declarations and fascinating speeches. Oh look, (Tony walks onto stage) here comes one said pack leader, who appears to be on his last legs – the always optimistic and exceedingly bubbly, Tony Brumpton.

*SPEECH #1 – TONY BRUMPTON*

(Tony exits)

Well that wasn’t as bad as I thought it was going to be! But now it’s time for a fresher, more evolved lifeform to take the stage to address the crowd. Here comes one now.

*SPEECH #2 – MADDISON PENGLIS*

*VIDEO PACKAGE: YEAR IN REVIEW*

What a spectacular year the heard has had; filled with challenges, achievements and incredible learning opportunities. Perhaps more than most species, this herd takes great pride in learning from the wisdom of their pack leaders. It is through these exchanges the pack leaders pass their knowledge onto their maturing brood, continuing the lifecycle of the Production Arts.

*SPEECH #3 – CARLY O’NEILL - DAVID WHITWORTH AWARD*

**PERFORMANCE SEASON**

With the Opening Night ritual complete, the herd are now ready for the performance season to begin. During this stage, audiences are invited to observe the ‘creatures’ at work. This is where all the design, technical and managerial elements do their final dance with one another.

*WIZ BANG MOMENT*

The final show ends. The audiences leave. The performers pack their bags and move out of this habitat. And then…. (everything stops. Silence.).

MIKAYLA B: I need a genie crew.

(Awkward sound plays of genie legs being tightened then genie going up).

Bump Out starts.

**BUMP OUT & ARCHIVAL**

During Bump Out, the herd will piece by piece dismantle the weird and wonderful habitat that they have created. Like an orb-weaving spider the web is undone only to be rebuilt the following night by the next herd that comes along.

Whilst the habitat that our herd created may be just one of possibly millions, each is intricately entwined - not by the web of a spider or the silk of a worm, but through the memories of those who experienced it. It is these memories that lay the foundations upon which the next habitat is built, strengthening our herd and those that follow.
*SPEECH #4 – ELLA GORDON – ALISON JONES TECHNICAL PRODUCTION COLLECTION PRESENTATION*

After such tiny beginnings, we have seen this extraordinary herd go from strength to strength. From today they will go forward and the next pack will emerge. And so the production lifecycle continues.

*SPEECH #5 – MAKAYLA PURDY - SECOND YEAR ADDRESS*

*VIDEO PACKAGE: THIRD YEAR HEADSHOT VIDEO*

*VIDEO PACKAGE: MOCK LIVE FEED*

MAKAYLA P: Once you’ve checked out all the hard work of our students, why don’t you come join me and the graduating cohort at The Normanby Hotel for a few drinks to celebrate all their hard work! It’s only a short walk down the road – why I managed to get here in only 2 minutes and 10 seconds. But first, have a look around the space and take a closer look at our graduate’s work! It will be open until 8pm tonight, and then again from 10am to 4.30 pm tomorrow through to Thursday.

Thank you all for attending this evening, and I hope to see you all at the Normanby soon!

END