

Warhol Project Production Timeline

Week beginning	Objective	Information
1st December	Overall Objective Established: <ul style="list-style-type: none">“Cycle of Fame” - main space/performance in the Cafe“The Factory” - performance in the smaller learning/workshop space“Memory & Mental Health” - performance in the second gallery, smaller intimate space	Designers should visit the Gallery, so they have a good working understanding of the space. Tasks should be prioritised based on which room they are looking at; Production elements for the cafe must be prioritized.
8th December	Information that must shared with Lakeside: <ul style="list-style-type: none">Overall performance plans & spaces usedSet dimensions especially large set itemsTechnical requirements (meeting w Richard)Audience capacity for each nightMarketing & branding informationOutreach and expected numbersRough risk assessmentRough run time and timeline for the evening	Backstage must establish a shared bank of concepts/ideas that they will lead with for their design. Set design needs to work with the production team to develop a diagram of main set pieces in the space. This will form the actor, audience and technical space. <u>Technical Aspects:</u> Due to the nature of the production, technical aspects will need to support both “performance mode” and being an “Immersive space”. Lighting should focus on lighting the room, rather than the stage. Sound should expect to create looping tracks/soundscapes inspired by each concept. Performance specific technical aspects will be developed In January.
Winter Break/12th-24th January Exam Period	Developing the Designs for each Production Department. If in a position to begin creating materials, then this will place us ahead of schedule (ideal). If people have the capacity, then meetings to liaise between departments. Script should be received mid/late January, to allow for design adaptation.	Diagrams, Drawings, Moodboards and any other materials should be prepared to share with the team remotely, for approval. Lighting and Sound Rigs need to be constructed from the Set Design Diagram. Costume design should communicate with the writing team to understand the key characters, to go about generating costume concepts.
26th January	Design finalisation & Technical drafts for spaces. Script polishing & finalisation (as much as possible) Starting to think about costume & prop acquisition (if we know what we need already getting ahead would be great especially while we're all at home)	Diagrams, drawings, moodboards drafted over the christmas break should be finalised and presented for approval. Set & Tech team to start turning the designs into practical build plans, including rigging, cabling and power requirements for the spaces. Start a prop list for sourcing if not done already.
2nd February	Begin final phase of set construction Finalising costume, props and makeup acquisition Risk assessment (draft)	Purchase materials and items if not done already as specified by the build plans. Begin construction of larger set items to ensure we have time. Cue to cue planning for each room.
9th February	Integration, polishing and finalising. Ideally we are able to get into the space at some point in this week but I'll speak to Lakeside about arranging this.	Cue sheets for each room should be finished. All set items, props, costume and makeup should be acquired, planned and/or fully built by this week. All rehearsals should take place with the props/key costume. Test sound & lighting for room based states and atmosphere + final polishing. Finish risk assessment, audience accessibility considerations and flow of space considerations.
16th February	Show Week!	Schedule for show week to follow once information from Lakeside has been finalised.