

CREATIVE *INDUSTRY*

Alice Pearson



AI Statement

To the best of my knowledge, I have not used any AI. I confirm that I have not used any AI tools in the research and creation of this assignment. I confirm that I have not presented any AI generated materials as my own work. I confirm I have copies of my drafts, notes, and other resources I used, which I may be asked to provide in evidence.

Module Brief

Task 1

You will focus on compiling a process workbook – a record of all the areas covered in your lectures along with ideas on how this newfound knowledge contributes to your methodology. This process workbook will take the form of a written and illustrated document (digital or physical) or sketchbook. Your process workbook will outline your journey through the module and reflect on your learning and skills gained. It will include your SWOT, PDP, CV, networking and your professional promotional material produced. You must use Harvard referencing and create a bibliography for your reading and research. This will be submitted via Turnitin or handed in directly to the lecturer.

Task 2

Exhibit elements of your professional promotional material and practical work as part of the end of year exhibition.

Task 3

At the end of the module, you are to give an individual 10-minute presentation. The professional development presentation will inform the audience about how you have investigated the creative Industries, how it has begun to inform your professional promotional material and how you intend to use this going forward.

Task 4

Reflect upon what you have learnt and commit those thoughts and reflections to a five-hundred-word evaluation. This will be at the end of your process workbook.

All marked areas carry equal weight, 20 marks to be gained across Assessment Criteria: Engagement with Literature Skills, Knowledge and Understanding Skills, Cognitive and Intellectual Skills, Practical Application Skills and Transferable Skills for Life and Professional Practice a

Module Brief

The focus of this module is what you want to work on in order to become employable. The following are notes taken in the first class session:

Key focusses include:

- Resilience – what kind of person does it take to follow your career aims, are you that person yet? What do you need to improve?
- Your brand – how do you want to sell yourself, portfolios, social media, networks?
- Practical knowledge – how well do you know the industry? What can you do to further this knowledge?
- Employment type/options – what kind of work do you want? Note: the highest proportion of the industry are freelance

nearly half of creative workers are
freelancers

48%

of freelancers say their work is precarious

82%

of freelancers feel confident about their
future

23%

BECTU (2025) *Big Survey '25 - Freelancers: The Backbone of the Creative Industries*

Module Brief

Individual tasks:

Task 1 - What 3 words describe you?

Friendly, hard working & motivated. I would also say I like to take initiative when working, I work well in a team, I am organised, reliable and disciplined but also know how to enjoy my work and connect with others to keep morale high. The three words to describe yourself can be used in a Personal Statement - the paragraph at the top of your CV, a bio on a networking site or in a covering letter.

Task 2 - What roles right now do you want to go into?

At the moment, I think I want to work in props or set dressing for film/HETV productions. I like the idea of being in the filmmaking world as that's my background. I also think these roles are hands-on, you are on your feet and get to work on set alongside other departments like camera, sound and lighting. A lot of roles within the art/props/set design departments don't work on set during the actual filmmaking process, they may be dressing or striking other sets, working only in preproduction on draughting or working in a store where props, costume or set are kept and repaired. I find the actual process of making films very enjoyable and I like that I would feel directly involved by resetting props, set dressing and generally representing the props or set department on set. This question can help define personal goals and help create a game plan for how you can get to this role.

Task 3 - What are your USPs?

I have a positive attitude and enjoy hard work, I can use this skill to help uplift others but also direct them so we can achieve the work efficiently.

I have a good sense of humour, I find I can get along with just about anyone of any age. I think this is crucial in an industry that requires resilience, if you can respond well to criticism or work with others who have different styles of work, or even get on with someone you don't see eye to eye with, you can make your professional life a lot more smooth sailing.

S.W.O.T

Strengths:

- I drive and have a car
- I am from south London – not just great for opportunities available, but also taught me independence, can navigate public transport, manage busy/overwhelming settings & have had lots of valuable life experiences
- I am extroverted and like working with others
- I am a morning person
- Software skills: AutoCAD, Premiere, Excel, Procreate, Fusion
- I am easy going; I can be adaptable and go with the flow if things change last minute.

Weaknesses: (internal)

- Confidence – in own ability, struggle to sell myself which is crucial for networking
- Don't have very much professional experience with known industry names – but this will come with time and the small independent work I do can still be used in my portfolio
- Don't like late nights – common in most film/theatre/live events industries

- Indecisive about what direction to go in career wise – can be a strength as it means I am more likely to get a range of experience and skills

Opportunities:

- I am London based – there are lots of opportunities in London for theatre/film work. It is also easy to commute to other creative hubs of the UK from London.
- I have had some daily work experience so I have contacts I can revisit to ask if they have any more opportunities going in my holiday time.
- UWTSD Network and South Wales local opportunities
- I have a car and full license, I can work in difficult to reach locations as I don't need to rely on public transport

Threats: (external)

- Live with parents, don't have personal independence
- I want to move out which means rent – monthly costs whilst freelance + starting out can be a challenge to juggle
- I work a job as well as being a full-time student, I need to start focusing on career based work opportunities but these are less frequent and reliable and can be unpaid

S.W.O.T

Reframing weaknesses

Lack of confidence / struggle to sell myself

- I sometimes lack confidence in my own abilities, particularly when networking or promoting myself professionally.
- By gaining more industry experience and putting myself into collaborative environments, I can continue building confidence and communication skills.
- Being self-aware allows me to reflect on areas for improvement and actively work on personal growth.

Limited professional experience

- Although I do not yet have extensive experience with major industry companies, I am actively building experience through independent work and portfolio projects.
- I am open to entry-level opportunities, shadowing roles, and unpaid experience to develop practical skills and industry contacts.
- My willingness to start from the bottom demonstrates commitment and eagerness to learn.

Dislike of late nights

- I naturally work better earlier in the day and prefer structured routines.
- However, I understand late nights are common within film, theatre, and live events industries, so I am willing to adapt my routine and body clock where necessary.
- My preference for routine can also contribute to consistency and reliability in my work.

Living with parents / limited independence

- While living at home can sometimes limit personal independence, it also provides financial stability and affordable living costs.
- This gives me more flexibility to pursue creative opportunities, internships, or lower-paid entry-level work while building my career.

Balancing a second job with career development

- Managing work alongside full-time study has strengthened my time-management and adaptability skills.

S.W.O.T

- I am exploring flexible work such as agency work, hospitality, zero-hour contracts, or shift-swapping roles that allow me to prioritise creative opportunities when they arise.
- Balancing multiple responsibilities has improved my resilience and work ethic.

Dislike of change

- I prefer structure, routine, and stability in working environments.
- Because of this, I am drawn towards long-term productions and established teams where I can develop confidence and consistency.
- Recognising this preference helps me seek environments where I can work most effectively while gradually becoming more adaptable.

Procrastination

- I can sometimes procrastinate, especially when overwhelmed by large workloads or unclear starting points.
- To improve this, I am developing better organisational systems, setting personal deadlines, and experimenting with productivity techniques that work for me.

- I often work effectively under pressure, which shows I can still produce strong outcomes within deadlines.

Difficulty focusing / becoming distracted

- I can become distracted if I do not maintain a healthy balance between work and personal life.
- I recognise the importance of making time for exercise, hobbies, socialising, and downtime so that I can stay focused and productive at work.
- Understanding my working habits allows me to create routines that support concentration and discipline.

Perfectionism

- I have high standards for my work and pay close attention to detail.
- While this can sometimes slow progress, it also means I care deeply about producing quality outcomes.
- I am learning when to step back, recognise when work is complete, and balance quality with efficiency

S.W.O.T

Overthinking

- I tend to overthink tasks and decisions, particularly in creative work.
- However, this often results in careful planning, strong attention to detail, and thoughtful problem-solving.
- I am working on trusting my instincts more and avoiding unnecessary self-doubt.

Social anxiety

- I can feel anxious in unfamiliar social or professional environments.
- Despite this, I continue to push myself into collaborative situations and networking opportunities to build confidence and communication skills.
- Being observant and reflective can also help me understand team dynamics and work well with others.

Can distract others / talkative

- As an extroverted and enthusiastic person, I enjoy discussing

ideas and collaborating with others.

- I recognise that this can sometimes become distracting in certain work environments, so I am learning to adapt my communication style depending on the needs of the team.
- I value discussing workflows openly and respecting how different people prefer to work, whether that involves multitasking or quieter working environments.

Indecisive about career direction

- I am currently unsure which exact direction I want to take within the creative industries.
- However, this openness allows me to explore different opportunities, gain varied experiences, and develop a broad skill set before specialising.
- I plan to reflect on future projects and identify what types of work I enjoy most and where my strengths are best suited.

S.W.O.T

Short-term memory / forgetfulness

- I sometimes struggle with short-term memory and rely heavily on note-taking and reminders.
- Because of this, I have developed strong organisational habits and prefer structured planning systems to keep myself accountable.
- Using written notes and schedules helps me stay efficient and avoid mistakes.

Irritability / becoming overwhelmed

- I can become irritable or overwhelmed when stressed, tired, or overworked.
- To improve this, I want to prioritise healthier routines and better self-discipline through exercise, hobbies, socialising, and proper downtime outside of work.
- I recognise that maintaining balance outside of work helps me stay focused, professional, and productive within work environments.

P.D.P

Personal Development Plan (Continuous Development Plan)

Name: Alice Pearson			Date:06/03/25	
Objectives	Actions	Resources	Measures	Timeframes
What do I want/need to do/learn?	What will I do to achieve this?	What will I need?	What will my success criteria be?	Target dates for review & completion
Make an up-to-date CV	Add latest work experience, software skills and portfolio links	My most recent CV, use previous online drives that I used for independent projects, tutor feedback	Finished professional CV tailored to a creative industry/role	Complete within the next week – can be sued to apply to live events work opportunities
Make an up-to-date Website	Organise portfolio work and create/update website layout	Wix, images of work	Portfolio website published and shareable on applications	Complete first draft within 1 month
Make a professional Instagram as a portfolio	Instagram portfolio Create separate professional account and upload selected work consistently	Canva, portfolio images/videos, branding ideas	Professional account active with regular uploads and clear bio/contact details	Start within 2 weeks, continue ongoing
Format a cover letter that could be quickly altered for job applications	Research examples and write adaptable template for applications	Look into examples, tutor feedback	Template completed and easy to personalise for different roles	Complete within 2 weeks – would be useful to have alongside most up to date CV for emailing to potential employers
Get professional head shots	Book Headshots session with the SU	Camera session, suitable clothing, photographer	Send the email requesting the headshots asap for the headshots session on March 23 rd	Attend session in March

P.D.P

Format my Linked In	Update profile with headshot, skills, experience, and links	LinkedIn profile up and running, find account information and log in.	Fully completed LinkedIn profile connected with industry contacts	Complete within 1 month – will upload link to CV and LinkedIn
Improve confidence with practical skills and software	Practice software weekly and take part in practical projects	University workshops, YouTube tutorials, coursework	Increased confidence completing tasks independently	Ongoing throughout academic year where I can find the time, and over summer continue picking it up every now and then to practice.
Grow Network	Send emails, keep in contact with people I know, go to networking events, follow up	LinkedIn, tutors, industry contacts, events	More professional connections and industry conversations	Ongoing
Improve technical knowledge	Use newsletter to keep up to date with industry standards/emerging equipment.	Lectures, online forums/newsletters/tutorials /Discussions	Better understanding of technical processes and software, improved confidence	Ongoing
Get work experience (find and apply for within Uni opportunities and external) Use summer and easter and emailed opportunities	Apply for university and external opportunities, especially during holidays	CV, portfolio, job websites, contacts	Gain practical industry experience and references	Apply continuously over Easter and summer
Sign up for memberships that Dave sent through and join unions	Research memberships recommended by tutors and sign up	Equity, BECTU, student memberships	Registered memberships and access to opportunities/resources. Receiving weekly/monthly newsletters with industry information about pay, safety, job info etc	Complete within 2 months

P.D.P

Get confident with Fusion	Practice using Fusion through tutorials and personal projects	Fusion YouTube tutorials, university software access	Ability to confidently complete basic compositing/editing tasks	Practice weekly over next semester
Personal project – make the most of the resources, software we have here, Investigate VJing and try projection mapping	Experiment with projection mapping and creative software through independent work	University equipment i.e. a projector, adobe software access, online tutorials	Completed personal project for portfolio	Begin over summer break
Make time for health – exercise, walks, hobbies, reading	Schedule regular exercise, walks, hobbies, reading, and social time	Calendar/planner, gym/walking routes, hobbies	Improved focus, energy, and work-life balance	Ongoing weekly
Lessen screen time – find other ways to unwind	Replace excessive scrolling with healthier downtime activities	Reading, hobbies, exercise, socialising	Better focus, sleep, and concentration	Ongoing
Improve organisation and memory	Reduce distractions and improve concentration by managing workload and avoiding multitasking. Prioritise sleep, exercise, and work-life balance to improve focus, productivity, and memory retention. Use hobbies, socialising, and downtime to reduce stress and avoid burnout.	Notes app, planner, phone reminders. Do brain teasers that help memory function Take notes consistently and use reminders/calendars to track tasks	Better organisation	Ongoing daily

Research Task

Research 3 jobs – any industry under the set design and production umbrella (this includes live events, theatre, filmmaking). Find:

- Job descriptions
- Job responsibilities
- People who are in that line of work – articles, interviews
- Why is that role of interest to you

The three job roles I want to look into:

Production manager for Theatre

- I have been told my skills align with that of a P.M. I want to look into the kind of work they carry out in their day to day and why skills such as good time management, communication and leadership make a good Production Manager.

Set Designer / Art Director for Live Events

- I am interested in this role as I enjoy working at live events and all sectors of the live events industry interests me, especially the opportunity to be working outdoors and be on my feet. I have worked at festivals shadowing the management side of things but I am curious about what its like as a member of production, management, technical or creative teams. The sector I know the least about is probably designing for outdoor events which is why I would like to find a designer who specialises in this field.

Props Stand By for Film/HETV

- This is another role that has piqued my interest for some time – I like organisation and fast paced environments which is why a role such as this on a set would suit me. I wanted to check I had the correct impression of this role and its responsibilities.

Production Manager

- A theatre production manager is responsible for organising and overseeing all the practical and technical aspects of a show to ensure it runs efficiently, safely, and within budget. They work closely with directors, designers, and technical teams to coordinate elements such as set, lighting, costumes, and sound, making sure everything is delivered on time and meets the production's needs.
- They play a key role in planning by helping to create schedules, prepare and control budgets, and assess the costs of designs and materials. Throughout the process, they monitor spending, approve expenses, and find ways to reduce costs without compromising the overall quality of the production.
- Production managers also handle logistics and team coordination. This includes hiring crew, organising meetings, setting daily work targets, and ensuring everyone understands their responsibilities. They act as a central point of communication, solving problems quickly, whether that's delays, missing materials, or staffing issues, to keep the production moving forward.
- Overall, the role combines management, organisation, and problem-solving skills to bring together all the different parts of a theatre production and ensure it is completed successfully from early planning through to performance.
- Sarah Hemsley-Cole (right) trained in Stage Management at the Royal Welsh College of Music and Drama and is now a Fellow there. She has built a strong career in theatre and event production, delivering major large-scale cultural events across the UK and Europe, and is widely respected as a Production Manager. In 2006, she founded SC Productions Ltd, specialising in site, production, event, and artist liaison management. Based in Cardiff, the company delivers a wide range of events, from concerts to site-specific theatre in venues such as stadiums, historic locations, and city centres.



Sarah Hemsley-Cole, Production Manager for the WNO. *Welsh National Opera (n.d.) Meet WNO, Sarah Hemsley-Cole*

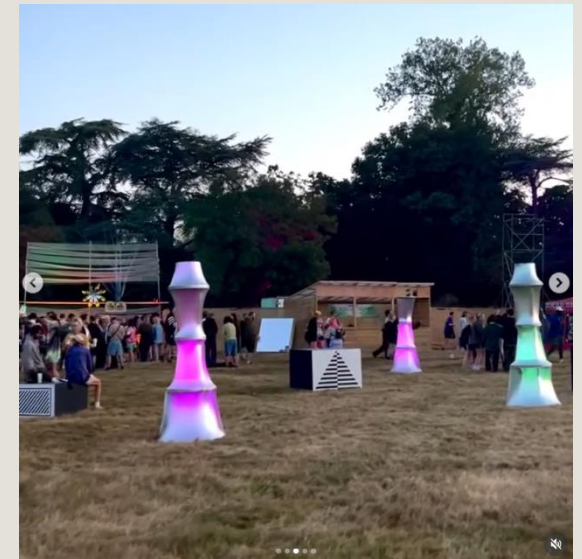
Set Designer / Art Director

- Set design for live outdoor events, such as Louis Howl's work with Floorless Festival, involves a unique set of responsibilities that differ significantly from traditional theatre. Unlike theatre, where a script provides the framework, live event set design is about building immersive environments that shape the audience's experience.
- Designers must consider practicalities such as structural safety, securing installations outdoors, and ensuring resilience against weather conditions, all while creating a visually compelling space.
- What excites me about live event design is its experimental nature: it draws inspiration from a vast range of sources, often celebrates and showcases local talent, and can transform the festival site in unexpected ways. The role goes far beyond curating a feel through colour and sculpture; it extends into staging, advertising pop-ups, and reinforcing the festival's brand identity. For example, festivals like Latitude use large wire lettering installations that fill with empty cans as the event progresses, which are later recycled - a design choice that integrates art, sustainability, and audience participation.

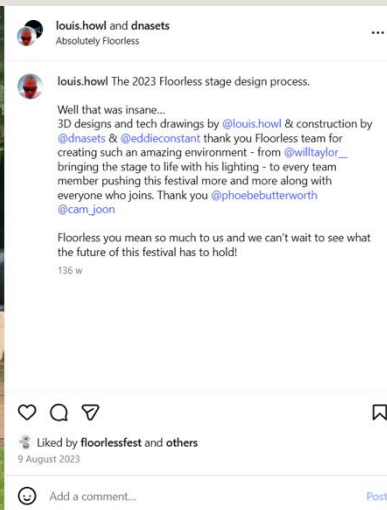
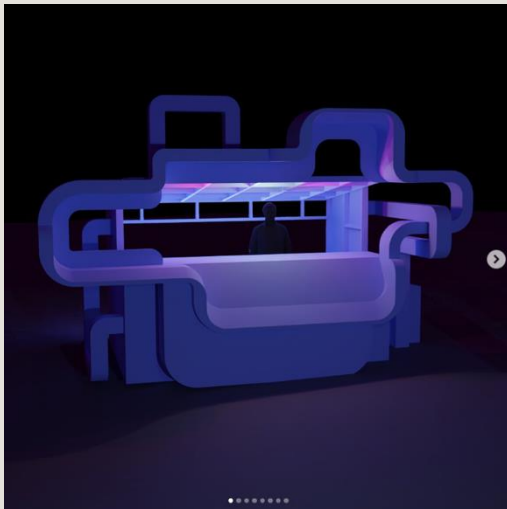
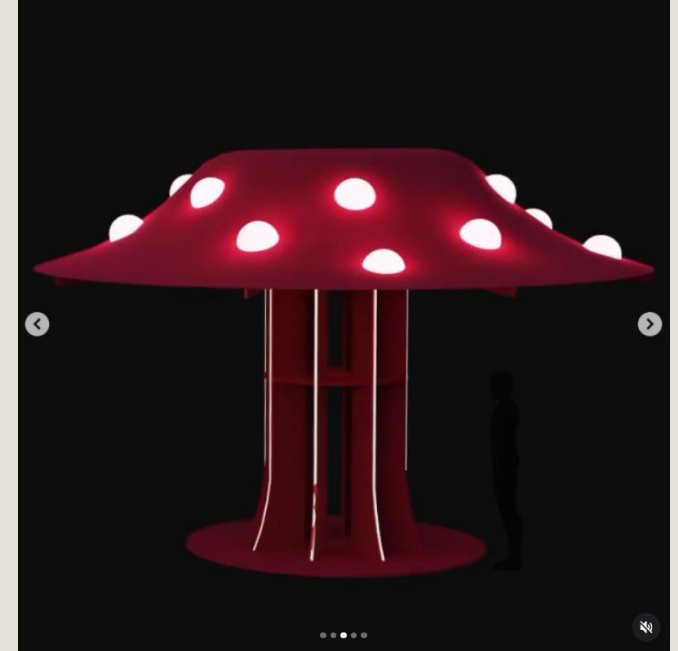
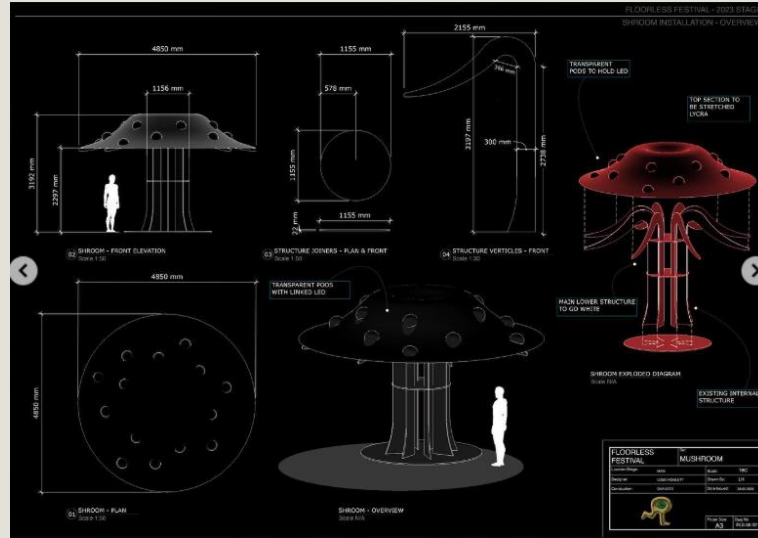
Louis Howl and Floorless Festival

I greatly admire the work of Louis Howl for his work with Floorless Festival which shows building a dynamic, interactive world that resonates with festival goers and the festival itself. Even with limited direct documentation on Louis Howl specifically (through looking at his and Floorless Fest's Instagram), *Floorless* illustrates the kind of practice I am interested in:

- A DIY, collaborative design culture
- An emphasis on immersion and atmosphere over spectacle
- The integration of graphics, stage, and environment
- A reliance on local networks and emerging creatives



Set Designer / Art Director



Props Stand By

A Props Standby (sometimes just called *standby props*) is a specialist member of the film/TV props department who is *on set at all times during shooting* to manage and supervise the use of props (classed as the physical objects actors interact with on camera). They are the on-set representatives of props department, ensuring everything is correct, functional, and consistent from shot to shot.

A standby's day to day is to be present on set during filming to support both the creative vision and the practical needs of the production.

Their key responsibilities include:

- Act as the on-set point of contact between the props team and the cast/crew, especially actors and directors.
- Ensure that all props are in place and ready for each shot, and that continuity is maintained (i.e., the same items are used consistently across takes and scenes).
- Prepare props for each day by breaking down the script with the Props Master and planning what will be needed.
- Repair, adjust, or replace props quickly if they malfunction or change is requested.
Instruct actors and other crew on how to handle specific props properly and safely.
- Communicate timely updates and needs back to the Props Master and wider art department.

Skills and Qualities Needed:

- Excellent attention to detail and continuity awareness.
- Strong organizational skills and the ability to react quickly to changes.
- Good communication and teamwork – they liaise constantly with actors, directors, and departments.
- Some practical skills, like light repairs or adjustments on set.
- Comfort working under pressure and adapting to tight shooting schedules.

In an interview with *BAFTA Guru*, Julian Weaver describes standby props as being responsible for *all the props that actors handle – from guns to pencils – and ensuring consistency and readiness throughout a shoot*. He highlights the intensity and constant focus the job demands, as well as the satisfaction of close collaboration with cast and crew.

Research Task

Find a **current** article about what is happening in industry (TV, theatre or events)

- The stage newspaper
- Arts pages – BBC, Guardian
- Find an article you find interesting, show the article and feedback why you found it useful and interesting



Humphries, R. for The Guardian (2026) *Don't denounce Timothée Chalamet for what he said about opera and ballet - prove him wrong*

Timothée Chalamet: "And I don't wanna be working in ballet or opera, or you know, things where it's like, hey, keep this thing alive. Even though it's like, no one cares about this anymore."



YouTube (2026) *Timothée Chalamet & Matthew McConaughey | Variety & CNN Town Hall - Full Conversation (50:00 for Chalamet's comment)*

<https://www.youtube.com/watch?v=424w9fJRgYk>

Research Task

The *Guardian* article argues that although Timothée Chalamet received criticism for saying “no one cares” about opera and ballet, his comment actually highlights a real issue. These art forms are struggling with declining audiences, high costs, and a reputation for being elitist. Rather than dismissing his view, actor and writer Rebecca Humphries suggests the industry should take it as a wake-up call to become more accessible and attract younger audiences.

Chalamet made the comment during a recorded ‘town hall’ conversation for Variety and CNN with Matthew McConaughey. The discussion was mainly about the future of cinema and keeping movie theatres relevant. While talking about the pressure to ‘keep’ certain art forms alive, he compared film to opera and ballet. He said he wouldn’t want to work in areas where it feels like people are trying to preserve something, saying ‘no one cares about anymore,’ though he added he meant no disrespect.

Matthew McConaughey: ***‘Act one: in this day of shorter attention spans and vertical 12 second spots, are we losing attention and patience for act ones? Because it’s the first thing that gets cut, it’s the first thing the studio wants to get rid of. I’m seeing act two more and more start on fucking page 12. I’m seeing 10-part series that bam, act one’s over 32 minutes into the opening episode and you’re off on the conflict right away... it feels abbreviated to me.’***

Timothée Chalamet expressed a mixed view. On one hand, he respects filmmakers who encourage people to keep cinemas alive. But on the other, he questioned whether audiences really need to be persuaded at all. He suggested that if people truly care about something, they will naturally go and see it as shown in examples like the release of *Barbie* and *Oppenheimer*. I partly disagree with this, recent successful films like *Marty Supreme* had a mass amount of funding behind their marketing and its success wasn’t down to just people ‘wanting to see it’. *Barbie* alone had a marketing budget of around \$150 million which was more than its production cost, and used over 165 brand partnerships alongside viral social media campaigns to dominate public attention. *Barbie* and *Oppenheimer* also benefited from the “Barbenheimer” trend, which turned their release into a cultural event. This suggests that recent successful films rely not only on audience interest, but on high levels of marketing investment and online visibility to generate demand.

Research Task

Timothée Chalamet: ***'I think I observed a duo phenomena where the majority of the stuff is getting pushed in that direction- I think I saw an article about a Netflix production guideline, not for all movies, I don't want to speak despairingly, but where they want their biggest action set pieces up front. The logic used to be, you save your big action set piece for the end of the movie and you save the fireworks for the end, but now they want something up front.'***

I also think there's a sort of reverse thing going on too now. I don't want to speak for the people that are here, that are younger than me, where people are desiring things that are more patient and that pull you in. I just saw another article that says 'Gen Zs a bigger movie-going audience than a millennial audience'... Point being I think even Frankenstein, which is a hugely popular movie this year, I don't think that pacing was extraordinarily fast or anything, but it pulled people in. But it does take you having to wave a flag of 'hey, this is a serious movie' and some people want to be entertained and quickly. I'm really right in the middle Matthew, cause I admire people and I've done it myself, to go on a talk show and go 'hey we gotta keep movie theatres alive, we gotta keep this genre alive'. And another part of me feels like, if people want to see it like Barbie, like Oppenheimer, they're gonna go see it and go outta their way to be loud and proud about it. And I don't wanna be working in ballet or opera, or you know, things where its like, 'hey keep this thing alive!' Even though no one cares about this anymore. All respect to the opera and ballet people out there, I just lost 14 cents in viewership.'

Research Task

Despite Timothée Chalamet's claim that "no one cares," there is strong evidence to suggest that ballet and opera still attract significant interest and support. Metropolitan Opera responded on TikTok by highlighting the "legions of creatives" involved in staging a production, emphasising the scale and ongoing relevance of the art form. Similarly, Royal Ballet and Opera stated that "thousands of people" continue to fill their auditoriums every night. In addition, performers and audiences worldwide strongly criticised Chalamet's remarks, demonstrating that there remains a passionate and vocal community engaged with these art forms.

However, while public appreciation clearly exists, the debate has also revealed tensions within the industry. Critics argue that although many people defend opera and ballet, fewer are actively supporting them by attending performances. This suggests a gap between those who value these art forms culturally and those who contribute to their survival financially. Nonetheless, the strong reactions, institutional responses, and continued audience attendance all challenge the idea that ballet and opera are no longer relevant, indicating instead that they still hold an important place in contemporary culture.

A more constructive response, therefore, is not to assume opera and ballet are "dying," but to consider how they can better reach modern audiences. One key issue is accessibility, particularly ticket prices. However, initiatives already exist to address this. For example, the Royal Ballet and Opera's Young RBO scheme offers £30 tickets (and sometimes as low as £1-£30) for 16-25-year-olds, alongside discounted events and priority booking. Other UK companies, such as English National Opera, provide under-35 tickets often priced around £15-£25 or even free in some cases. Building on this, the industry could further increase affordability, expand targeted marketing on social media, and develop more contemporary performances that reflect current issues and appeal to younger audiences. By modernising both pricing and programming, opera and ballet could strengthen engagement and remain culturally relevant.

Public Speaking Workshop

As part of UWTSD SU's Skills Week, they hosted workshops focussed on helping students improve their skills in interviews and networking. This one was on Public Speaking

Where might we use public Speaking?

- Presenting - Delivering pitches, updates, reports to classmates, communicating with colleagues, emails
- Networking Event - Engaging in convos, elevator pitches, participate in panel discussions, mingling
- Job Interview - Communicating effectively including answering questions and highlighting qualifications

One way to get around nerves is to practice and prepare

- Spend time researching your topic in depth
- Create your structure to guide you
- Practice a presentation over and over

Other common barriers include

- Lack of experience
- Fear of judgement
- Perfectionism

Public Speaking Workshop

Body language and confidence:

Power of posture - open posture can enhance a speaker perceived confidence

Effective gestures - Use gestures to emphasis your point and engage audience

Facial expressions - Impact of facial expressions helps your storytelling

The confidence loop:

Successful speaking experiences can create positive feedback loop, reinforcing confidence for future public speaking opportunities

Audiences reactions can influence your confidence. If they react well, it can give you a confidence boost

You can use reflection and planning processes to assess areas you need to improve - you could format this in a S.W.O.T

A video we watched as part of the workshop about using AI as a speech coach to practice your public speaking. Danish Dhamrai spoke about facing your fears, if you have a problem look for a solution, if that solution doesn't exist, create it.



TED (2017) How I Overcame My Fear of Public Speaking by Danish Dhamani
https://www.ted.com/talks/danish_dhamani_how_i_overcame_my_fear_of_public_speaking

LinkedIn Workshop

Developing your profile

- Professional headshot or your logo – headshot is more personable
- Background image – something to do with you and your brand, compliments your profile, if London based could have a London or location city scape. Or, relate it to your expertise – if it's set building, have a set piece you built as the background image. Make sure it's neutral cohesive with your head shot.
- Have consistency across your platforms, use same headshots and same posts on Linked in as professional Instagram and keep that separate from personal posts – make a different account and help it build your brand
- Crafting a compelling headline – more than just your current job title, use this space to show you soft skills, career aspirations, use buzzwords that potential employers could use to find you. Showcase your value including unique selling points, keep it brief.
- Add in additional names (your professional identity) and if applicable pronunciation
- Add pronouns so people know how to refer to you.
- Use the current position tab to show your current title and industry – linked in users with industry info receive up to 9 times more profile views than those without
- Add in education background
- Add in if you're open to work, note: current employer can see this. Also can select in what region, the kind of work you are open to, location type ie on site, hybrid, remote. And lastly you can select when you can work from and the contract type you are looking for ie full or part time.
- You can check who can view you're open to work, for all to see or recruiters only

The Summary section:

- More in depth than headline, tell your story – why this industry, role? What are you passionate about?
- Keywords and skills – software's you can use, transferable skills, industry specific training like Albert. Buzzwords for our industry might include set, design, prop, fabrication
- Call to action – 'I invite you to connect with me or explore my profile further, please get in touch for any more details or info re my portfolio...'

LinkedIn Workshop

On the rest of your page:

- Detail your education – good for post grad roles, extracurricular activities, projects
- Professional work experience – use it like a work Facebook, talk about what you are doing in down time, volunteer work, any relatable work experience or just experiences in general that show your passions and dedication to the industry
- Continuous learning – free courses are available and you can list them on your profile as additional training

Skills and Endorsements

- List relevant skills – relevant to career goals, include both hard skills ie softwares and soft skills like leadership
- Seek endorsements – Encourage peers, professors or past employers to endorse your skills which adds credibility to your profile
- Regularly update and prioritize your skills list to reflect your current focus and expertise – might set you apart
- Prioritize Top Skills

Recommendations and accomplishments

- Gather recommendations from colleagues, tutors, mentors who can speak on your abilities and skills
- Showcase achievements no matter what, also can set you apart and differentiate you from others with similar education and pathways
- Language proficiency

Build your network

- Speak to people who are doing what you want to do
- Connect with alumni, lecturers
- Personalise your connections – don't connect with just anyone and introduce yourself
- Use alumni network
- Join groups, stay informed on industry news and trends

LinkedIn Workshop

My LinkedIn (2026)

Sharing and creating content

- Share relevant content - share articles, news, updates to relatives industry and field (if you want to work for Bad Wolf, comment that you've seen their most recent work and your thoughts (positive ofc))
- Create original posts - don't just repost, give your own opinions
- Visual content - engaging, likely to pull focus from your network and sells your skills very quickly

Stay active and update

- Regular updates - improves algorithm, makes you more visible
- Engage with your network - could set a time daily/weekly to network on linked in - 15 mins of interaction to build network
- Profile optimism - revisit your profile monthly or quarterly to keep it up to date

The screenshot displays a LinkedIn profile for Alice Pearson, a Theatre and Live Events Practitioner based in Carmarthen, Wales. The profile includes a cover photo of a festival with colorful streamers and a profile picture of Alice. Key details include her current role at Prifysgol Cymru Y Drindod Dewi Sant / University of Wales, 3 connections, and an 'Open to work' status for recruiters. The 'About' section describes her as a creative art practitioner. The 'Activity' section shows she has 3 followers but hasn't posted yet. The 'Experience' section lists her role as a Standby Prop Trainee. The right sidebar features a 'Premium' subscription offer and a list of suggested connections, including Arwen Garland and Mini Sharma-McLachlan.

Profile language
English

Public profile & URL
www.linkedin.com/in/asapearson

Profile summary:
Alice Pearson She/Her [Add verification badge](#)
Theatre and Live Events Practitioner
Carmarthen, Wales, United Kingdom · [Contact info](#)
3 connections
[Open to](#) [Add profile section](#) [Enhance profile](#) [Resources](#)

Open to work · Recruiters only
Greater London +1 more | On-site
[Show details](#)

About
I am a creative and enthusiastic art practitioner with an interest in learning new skills. I perform well under pressure and in a team striving towards a product of high standard and professionalism. I have been working on numerous independent short films and amateur theatre productions since I joined The BRIT School in 2018. Since then, I have gained experience in a variety of on-set and backstage roles, found my ...see more

Activity
3 followers
You haven't posted yet
Posts you share will be displayed here.
[Create a post](#)
[Show all activity →](#)

Experience
Standby Prop Trainee
Freelance

Who your viewers also viewed
Private to you

- Production Editor in the**
- BA Hons Set Design & Production Practical ~...**
[Connect](#)
- Arwen Garland** ✓
Winner waiter of Wales 2025
Above and beyond service...
[Connect](#)
- Mini Sharma-McLachlan**
Junior Designer at Ashley Wilde Group ...
[Connect](#)
- Sarah Davies**
Surface Pattern & Textiles student at the University of...
[Connect](#)

Professional Behaviour Workshop

With Bronwyn Lloyd from the Student Union

Aims of the session:

- Understand what professional behaviour is
- Understand why professional behaviours important

What is professional behaviour?

- Time keeping – Arrive on time, Don't miss deadlines. This shows commitment and reliability. If you're self employed you have to be accountable for the schedules you set yourself and make sure you are delivering your product on time, this means clients will want to work with you again.
- Organisation – Serves yourself but also shows others you are professional. Have an organised workspace as well as schedule.
- Accountability – Take ownership of your duties, take responsibility of actions. Apply this to the project brief and identify what is your responsibility within your job description. If you are working within a team, delegate.
- Attitude & Etiquette – Having a positive attitude means being optimistic about situations, interactions and yourself. Etiquette is the customary code of polite behaviour in society or among members of a particular profession or group. Use your manners, be polite, be respectful. Whilst we will not be experiencing office work, how you present yourself reflects directly upon your brand, consider how you interact with others, equipment and work and what this says about you as a person
- Honesty – being realistic is far more respectable than saying 'yes' and not delivering
- Respect is earned by your actions and your attitude and how you treat others makes a huge difference to your work environment and experience at work

Professional Behaviour Workshop

Professional vs personal

- It is important to separate the two in some respects. You can build personal relationships and be yourself but it must be a professional context
- What you wear – express yourself but make sure its appropriate to the event
- Professional – What you wear to events, leave personal things behind
- Phones away or on silent

When should you act professional?

- Awards, events
- Job interviews
- Around clients
- Work – no matter the job
- Uni – be professional in how you present yourself, speak to others including other students and staff
- Volunteering – you don't know where this could lead
- Appointments – meetings with clients or fellow students for course work, with your boss, clients, coworkers
- Internships
- Work placements

My Applications to Theatre Cymru

In early March, we received a call out for work experience roles with Theatre Cymru and Arad Goch on their upcoming touring production: *Dosbarth Miss Prydderch a Lleidr y Lleisia*. The following opportunities were available: 'Shadowing - Director', 'Production Team Assistant (Props)', 'Technical Support & Stage Crew' and 'Scenery Carpenter & Scenic Artist'.

Since I am at a stage in my life where I am not sure what route to go down, I decided to apply to all that seemed interesting to me and I would enjoy developing my skills in. I applied for three of the above - the Production Teams Assistant, Technical Support and Scenery Carpenter (the last of which I applied for with full disclosure that I could only commit to 1 of the 3 weeks).

For each application, I looked at the job description file and broke it down - noting what they were looking for and the period of commitment required. I considered how the job descriptions applied to personal experiences I have had and how I could apply them to the needs of the role.

As well as this, I worked on an updated CV (my most recent ones were catered to finding runner work in HETV, so I needed to tweak the wording to apply to the theatre industry). I also dusted off and updated my online portfolio which I made in college using Wix. I added freelance work I had done between College and University as well as recent work as part of my degree - with images and descriptions of what the projects involved to showcase my physical and creative skills such as the The Sound of Music Design, Construction and Scenic Art project we carried out for the Carmarthen Youth Opera.

Next, I wrote a cover letter for each position I was applying for and an email with a brief introduction to myself and the roles I was applying for - which I decided to put into two separate emails so the hiring team could see I was applying for different roles within pre-production and production.

My Applications to Theatre Cymru

My most up-to-date CV for the *Dosbarth* Applications:

Alice Pearson

Based in London and South Wales • Willing to relocate
+44 7580 432 395
alicesapearson@gmail.com
I hold a full UK driving licence (Cat B)
Enhanced DBS Check (issued Feb 2026)

Aspiring Theatre Designer & Production Assistant

I am a creative, enthusiastic, and detail-oriented production trainee with a passion for the art department. I perform well under pressure and in collaborative team environments, striving to deliver work to a high standard of professionalism. Since joining The BRIT School in 2018, I have worked on numerous short films and amateur theatre productions, gaining experience in a range of on-set and backstage roles. I am hard-working, well-organised, and dedicated to my craft. I am currently seeking entry-level opportunities in the art department in theatre production to further develop my skills and grow as a designer-maker.

Experience

Scenery Carpenter, Scenic Artist and Stage Hand on Carmarthen Youth Opera's 'The Sound of Music' Dec 2025 - February 2026.

Designed, constructed and painted an original Gazebo set piece for the musical number 'Sixteen Going on Seventeen', combining strong visual designs with safe, durable construction.

Assisted throughout the performance period as a Stage Hand and Wardrobe Assistant.

Worked closely with a youth cast aged 8-25, providing practical backstage support and contributing to a positive rehearsal and performance environment.

Observed and assisted professional and volunteer crew, including stage management, lighting, and sound, gaining experience across departments.

Shadow Work with Set & Lighting Designer Andrew Exeter on 'FRIENDS! The Musical Parody' September 2025.

Two-week placement observing the design development process, from pre-visualisation through technical rehearsals to opening night.

Gained practical insight into professional design development processes, including workflow, scheduling, and communication across departments. Assisted the Props Designer with constructing and painting scenic pieces for last-minute adjustments and on-site refinements.

Observed and worked alongside the wider design team, including associate designers, props supervisor, lighting programmer, and assistant lighting designer.

Gained practical insight into design workflow, time management, and software used in professional theatre design, including SketchUp and QLab.

Production Designer on Achilles Heel's Visualiser 'Bad Tattoo' July 2025. Led the art department, overseeing all visual and scenic design elements for the project while supervising one Art Assistant.

Developed and curated the scenic concept, working within a small team and limited budget to realise the director's vision.

Conducted location scouting, produced design drawings, and executed all set dressing and prop styling for the shoot.

Sourced, purchased, and borrowed props efficiently to maximise visual impact while maintaining strict budget constraints.

Designed and produced practical props and on-set graphics, including chalkboard artwork, framed prints, and realistic prop drinks.

Art Department Assistant on BFI-funded short film 'Roach' Jan - May 2024.

Worked as one of three members of the art department, supporting the Production Designer on set and with sourcing, collecting, and transporting props and materials.

Assisted with set dressing and striking sets, ensuring locations were prepared efficiently for filming.

Collaborated across departments when needed, assisting lighting, sound, and camera teams to support the wider production.

References available on request. This CV may be kept on file and distributed for employment purposes.

Digital portfolio: apearson62.wixsite.com/myportfolio

Training

- ALBERT Sustainability Workshop: Art Department (2025)
- Film London: Introduction to the Craft Departments Course (2024)
- Screenskills Addressing unconscious bias: basic awareness in the workplace (2024)
- Screenskills Introduction to mental health awareness at work (2024)
- Screenskills Coronavirus basic awareness on production training (2022)

Skills

- Adobe Photoshop
- Adobe Premiere Pro
- Autodesk AutoCAD
- Autodesk Fusion 360
- Procreate
- Budget Handling (Excel)
- Prop Sourcing
- Petty Cash Buying
- Collating Research
- Location Surveying
- Communication
- Adaptability
- Problem Solving
- Excellent Tea and Coffee maker

Education

The University of Wales Trinity St. David 2024 - Present

Set Design and Production (BA Hons)

The Brit School 2018-20

UAL Level 3 Extended Diploma in Creative Media Production

Distinction

Overton Grange High School 2013-18

9 GCSE'S A-C including Maths and English (June 2018)

Employment

Catering Assistant at Merlin Restaurant. Jan 2025 - Present

Barista at The Breakfast Club. Feb 2023 - Mar 2026

Waitress at Sweet Carolina Kitchen & Bar. Feb - Dec 2022

Technician at The BRIT School. Sep - Dec 2021

My Applications to Theatre Cymru

My Covering Letters for the *Dosbarth* Applications:

Alice Pearson

Production Team Assistant Cover Letter

Dear Hiring Team,

I am writing to express my keen interest in the role of Production Team Assistant (Props) for '*Dosbarth Miss Prydderch a Lleidr y Lleisiau*'.

As a Set Design and Production student at The University of Wales Trinity Saint David, I have gained hands-on experience in prop making, set dressing and scenic construction through projects such as '*The Sound of Music*' with the Carmarthen Youth Opera.

I am confident assisting with the preparation, organisation, and maintenance of props, supporting setting up a props table and using a prop plot to track items throughout performances. I have experience working in technical rehearsals, get-ins, and get-outs, ensuring props are safely handled, stored, and reset between performances.

I work well under pressure within small teams, collaborating closely with stage management and wider production crews to troubleshoot practical issues and maintain smooth running of shows. I am organised, detail-oriented, reliable, and flexible, fully committed to the rehearsal and production schedule including all touring performances.

I am particularly excited about this production, having grown up working with children, from volunteering with Brownies and Guides to supporting disabled children at the Diamond Riding School, I have a passion for storytelling that is fun, engaging, and accessible to young audiences. I am also keen to work with and learn from Theatr Cymru and Cwmni Theatr Arad Goch, whose work champions Welsh talent and makes theatre accessible to audiences of all ages.

I am enthusiastic about theatre and live production and eager to contribute my skills while learning from an experienced creative and technical team. I look forward to the opportunity to support your production and help bring this magical story to life for audiences across Wales.

Thank you for considering my application.

Best regards,
Alice Pearson

Student email: 2403933@student.uwtsd.ac.uk

Personal email: alicesapearson@gmail.com

Digital Portfolio: <https://apearson62.wixsite.com/myportfolio>

Alice Pearson

Technical Support and Stage Crew Cover Letter

Dear Hiring Team,

I am writing to express my interest in the Technical Support and Stage Crew role for '*Dosbarth Miss Prydderch a Lleidr y Lleisiau*.' As a Set Design and Production student at The University of Wales Trinity Saint David, I am keen to gain further hands-on experience supporting the technical and backstage elements of a professional touring production.

Through my studies and practical projects, I have developed experience in sound and audio/visual design and backstage support during rehearsals and performances. I am confident assisting with the set-up and strike of stage materials, supporting fit-ups and technical run-throughs, and working collaboratively with stage management and technical teams to ensure productions run smoothly and safely. I am reliable, organised, and comfortable working in fast-paced environments where teamwork and clear communication is vital.

Alongside my theatre training, my diploma in Film and Media Production at The BRIT School has given me transferable technical experience in broadcasting, including working as a vision mixer, camera operator, and radio presenter/producer. These roles strengthened my technical awareness, problem-solving skills, and ability to work effectively within a team in live production environments.

I am particularly excited by the opportunity to work alongside designers such as Cara Hood and Eädyth Crawford, whose innovative work across theatre and media continues to shape the creative landscape in Wales. As someone passionate about sound and visual storytelling, the chance to learn from a female-led creative and technical team in a traditionally male-dominated field would be incredibly inspiring and valuable to my development.

I am enthusiastic about theatre that champions Welsh creativity and storytelling, and I would welcome the opportunity to contribute my energy and practical skills while learning from the experienced team behind this production.

Thank you for considering my application. I look forward to the possibility of supporting your production and developing my technical theatre experience.

Best regards,
Alice Pearson

Student email: 2403933@student.uwtsd.ac.uk

Personal email: alicesapearson@gmail.com

Digital Portfolio: <https://apearson62.wixsite.com/myportfolio>

My Applications to Theatre Cymru

My Covering Letters for the *Dosbarth*
Applications:

Dear Hiring Team,

I would like to express my interest in the Scenery Carpenter & Scenic Artist placement for *Dosbarth Miss Prydderch a Lleidr y Lleisiau*. As a BA Set Design & Production student at the University of Wales Trinity Saint David, I am particularly keen to gain further hands-on experience in scenic construction and scenic art within a professional workshop environment.

Through my university training, I have developed practical workshop skills in scenic construction and scenic art, including working with timber, plastazote, polystyrene, basic joinery, scenic painting and surface texturing. This hands-on learning has helped me understand how scale models and CAD plans are translated into full-scale scenic elements.

As part of my studies, I designed and constructed an original gazebo set piece for Carmarthen Youth Opera's 'The Sound of Music'. This involved balancing the visual intentions of the design with the practical considerations of building a durable structure for performance, strengthening my problem-solving and construction skills.

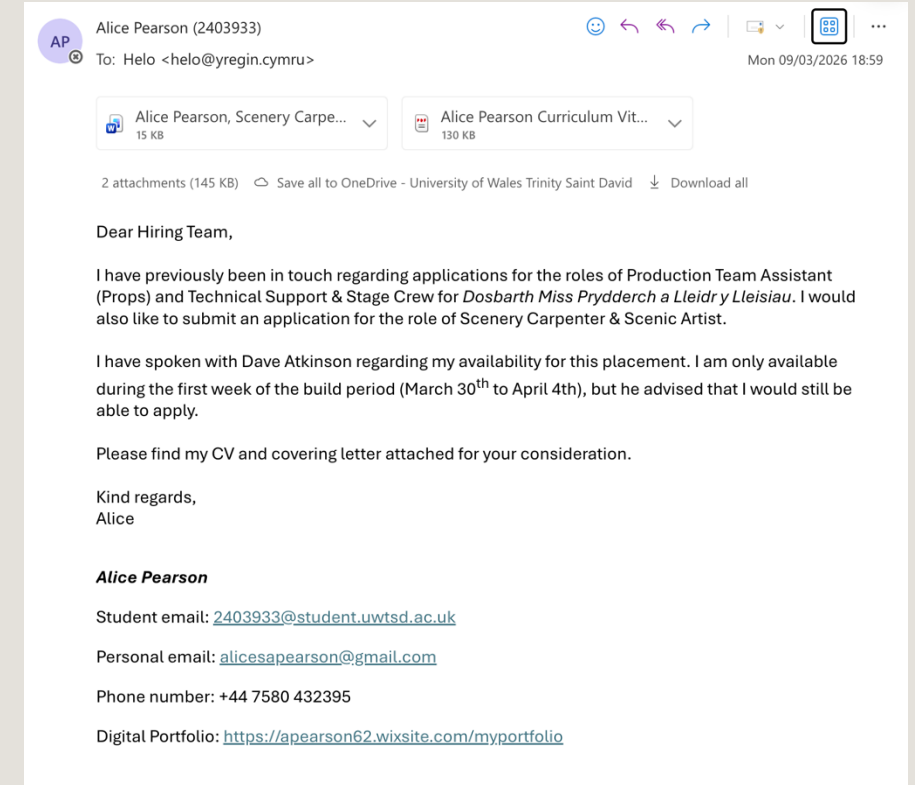
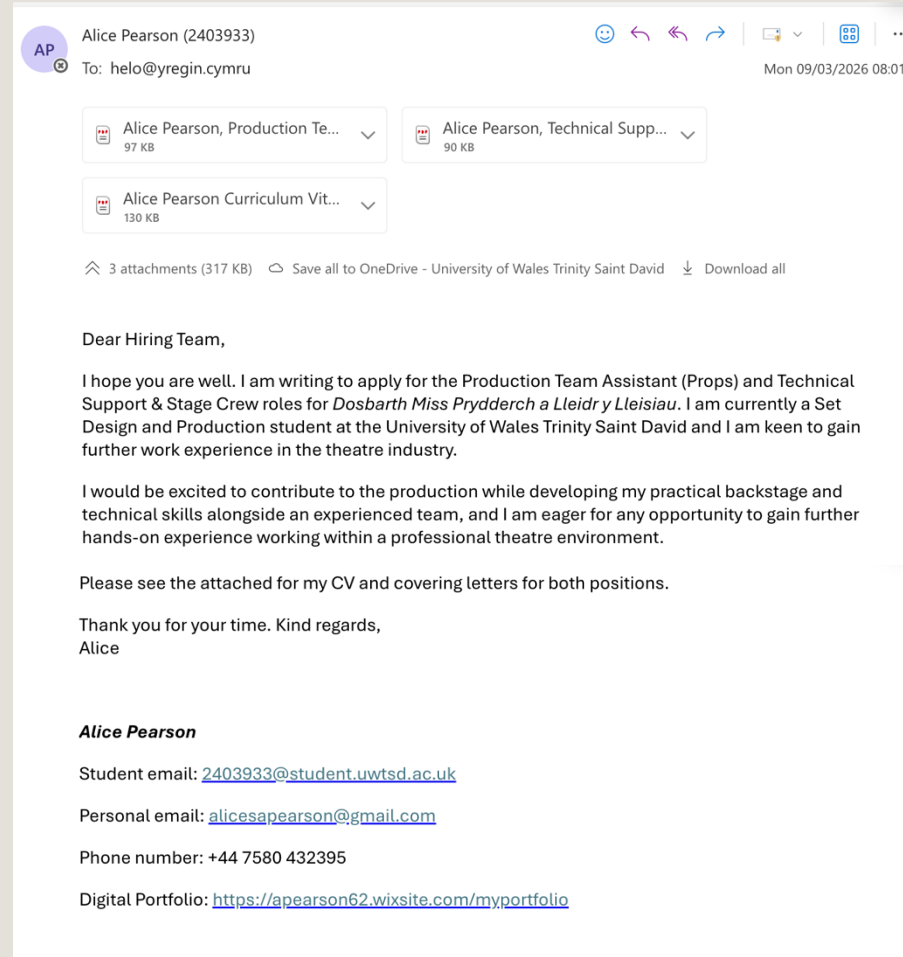
Although I cannot commit to the full placement period, I have discussed my availability with Dave Atkinson, who encouraged me to apply. I am available from March 30th to April 4th and would be grateful for the opportunity to contribute during this time while continuing to develop my practical toolkit.

Thank you for your time and consideration.

Kind regards,
Alice Pearson

My Applications to Theatre Cymru

My emails sent to the hiring team for the *Dosbarth* Applications:



My Applications to Theatre Cymru

Much to my delight, I was invited to interviews for the three positions I had applied for, and in preparation, carried out the below further research into the interview panel and the companies involved in the making of *Dosbarth*, as well as the story of the production itself and its significance.

Interview prep 17/03/26

- Prev. work & experience
- Transferrable skills
- Why this project / why this role
- How will you be travelling to work,
- Where will you be staying?
- What am I excited about?
- Have a question for them
- Look into company + production
- ↳ show an interest + passion for them!

Some answers

Why this company/role?

Really want prof. work experience to build confidence, get a better grasp on theatre processes and my personal strengths to help me apply in future to paid positions

↳ this is a reputable company + good cause

find more detail

Look into company + production + panel

Arad Goch - People who work for this company have worked there for a long time - A.D. since 1996, Business dir. since 2003

Theatre Cymru - embraces both trad storytelling + experiment at work - important when it comes to childrens entertainment exposes classical + contemporary education

Theatre Cymru (based in Yr Egin)

- 'Since 2003... taken 'welsh language theatre to the heart of communities across Wales'
- A touring company founded with Arts Council of Wales grant
- Embraced classic works as well as experimental
- Facilitates wellbeing + participation projects
- Vision = for big conversations + joyful moments
- Mission = secure bright future for welsh language, putting Wales + its people on the map
- Artistic Director = Steffan Donnelly (2022)
- ↳ Recent work inc Romeo a Juliet, worked w/ National Dance Company Wales, My Name is Rachel Corrie + Short films with Sen Phillips
- Chief Exec = Angharad Jones Leafe

Arad Goch (based in Aberystwyth, mid Wales)

- Young people + family audiences
- Prod. company founded 1989 welsh + bilingual
- Full name Cwmni Theatre Arad Goch
- Celebrates Welshness as a part of 'World Culture'
- Produces up to 5 shows a year - produces shows locally + for other theatres, festivals + pop ups
- Reaches 24,000 young people annually
- Artistic Director = Eirian Wyn Bowen
- ↳ directs some productions, developing the company's community, leading drama clubs

Dosbarth Miss Prydderch a /heid y /kissau

Pronunciation: ^{ck} sound (like yuck)

Dosbarth Miss Prydderch ah laydir urgh

↳ 'Klage' eye lacy-eye

Translation: (roughly, by Corys) 'Miss Prydderch and the voices of the Snake'

According to google: 'Miss Prydderch's class and the Thief of Voices'

Musical by Mererid Hopwood, music by Seiriol Davies

First day of term brings sad news, the school is going to close. The mysterious new teacher Miss Prydderch teaches the children how to use their voices to save the school

Prev. Projects, collabs, locations, awards...

Theatre Cymru =

Arad Goch =

My Applications to Theatre Cymru

Much to my delight, I was invited to interviews for the three positions I had applied for, and in preparation, carried out the below further research into the interview panel and the companies involved in the making of *Dosbarth*, as well as the story of the production itself and its significance.

Interview Panels
(Look at their role, socials, prev work)

Production Assistant (Props) panel:
Caryl McQuilling-Edwards - Theatre Cymru Prod. Manager

- graduated from the Atrium with Me in Script Writing, then worked as an ASM with Arad Groch - never looked back!
- Worked as a freelance SM from 2014-2020
- Also worked in TV + live music events including Tafwylis (Cardiff two day free music, arts, culture festival)
- Also a powerlifter who's represented Wales!

Rakia McAdam-Duff - Arad Groch Prod. Manager

- worked for Arad Groch as a technician since 2019
- duties include setting up technical equipment, building and putting up sets + assisting during productions
- Other skills include music production, graphic design + editing
- P.M. since Oct 2025
- Also tech apprentice at Wales Millennium Centre

Llinos Jones - Trustee providing opportunities for young people 'Engagement Manager' at SAC

- Worked with Theatre Cymru for over 6 years

Dave Atkinson

Technical Support + Stage Crew panel:
Caryl McQuilling-Edwards
Rakia McAdam-Duff
Llinos Jones
Dave Atkinson
(Same as PA panel)

Scenery Carpenter + Scenic Artist panel:
Rakia McAdam-Duff
Llinos Jones
Dave Atkinson
Gareth Wyn Roberts - Head of Production, Theatre Cymru

- Gareth Roberts is better known as Gareth Bond
- worked as a freelance S.M. and P.M. 2011-2018
- then worked for 5 years as Project Manager at 'Wild Creations' Scenery makers who work on sculptures, models, theme parks, exhibition brand items, Scenery for TV + Film
- loves watching Rugby, Football, F1 and taking his dog Ted the Canapoo for walks

what am I excited about?

- Getting to see more of Wales + explore
- Cardiff, West Wales
- Getting to work for reputable companies, learn from like minded professionals
- work for a good cause
- ↳ working with children
- Theatre experience

rewatched *Frankenstein* *Quilting del Toro* last night
was big at OSC for P.O. costume
theatre from young age - Shakespeares, Grosse, Ballets, Polka theatre

why apply?
Really want prof experience
excellent opportunity to learn + grow local network
want to stay in Wales

transferable skills

- Communication
- time management
- people skills, team work
- hard worker

weaknesses

- thorough attention to detail - can be time consuming
- these notes are an example

Strengths

- bring a good idea
- excellent coffee + tea maker
- take initiative - not just for my dept
- passionate
- creative - problem solving

passion for visual storytelling - entertaining & accessible

How will I get to work?
Driving in my Peugeot 107

prev. experience

- film, broadcast, radio
- theatre training, editing, exhibitions
- most recent theatre seen? our road
- Wes Anderson Archives design museum
- Matthew Bourne's Swan Lake
- all last year when I was in Wales
- where will I stay? I have friends in Cardiff, here in Carmarthen I can stay with

Who the f*** is Alice?

My Applications to Theatre Cymru

Much to my delight, I was invited to interviews for the three positions I had applied for, and in preparation, carried out the below further research into the interview panel and the companies involved in the making of *Dosbarth*, as well as the story of the production itself and its significance.

Why this role?
Production Assistant (props):
 - Will get practical experience across rehearsals, technical periods and live performances
 - I have a fine attention to detail & very organised, like making audits - did so at BRIT
 - Very hands on role - get to use my creativity to its full potential in the prep and maintenance of props but also in problem solving in the organisation and storing of props across depots.
 - Member of S.M. team but get to work with friendly technicians
Technical Support & Stage Crew:
 - A chance to refine my technical skills
 - Like even a lot of roles in theatre - multifaceted, both engaging and vital (keep me on toes) work on feet
 - I have a technical & careful approach to tasks what makes me suitable for this role when it comes to safety concerns, supporting stage material, equipment and its storage/transport
 - Excited at opportunity to work alongside Cara Wood & Zedlyn Crawford esp tech can be male dominated
Scenery Carpenter & Scenic Artist
 - I love to craft with my hands, for my past 3 modules on expressionism, S.O.M & V.P.P have managed to give ourselves ambitious set focused designs
 - Excited by the opportunity to develop woodwork and painting experience esp all under the same company + prod - exciting to see a set from its conception to realisation and to be a part of that process
 - Only available however April 20th - 4th

Why this company / production?
 - Reputable cause - impacting and inspiring young audiences in an entertaining and accessible way - theatre should be for everyone despite age, language, background
 - Those of you interviewing stakeholders have been in the industry for over 5 years some more so
 - There is a reason you're stayed, come back (Gwynn Wild Creatives) means these are good companies and rewarding work. and Osborn director
 - Arad Goch's Art Director Elin has worked with Arad Goch since 1996, as actor, producer & director
 - Arad Goch's Business director Nia has worked at Arad Goch since 2003
 - Theatre Cymru's Prod manager, Coryl worked as ASM for Arad Goch after graduating and has never looked back
 - Theatre Cymru's Head of prod, Gwethyn working in industry since 2011, returned to Welsh theatre 5 years at Wild Creatives
 - Llinos, art engagement manager at S4C, worked with Theatre Cymru for over 6 years
 - Rhianna Arad Goch technician since 2019 + Prod manager since last year October
 - Both reputable companies
 - Theatre Cymru embraces both classical and contemporary storytelling, vital for exposing young audiences to traditional and experimental forms of expression

My questions for them
 ① Based on our meeting today, ^{pointing} Do you have any concerns ^{reservations} with my performance, experience or me as a person that you'd like to share
 - I know I could do this role well, hope to have demonstrated this
 ② What was it about my application that made you think I was the right person for the job?
 ③ What might be the most challenging aspect of the job?
 ④ What do you love about this project / theatre Cymru / Arad Goch
 ⑤ What is the most important trait you look for in a potential employee or co-worker
 ⑥ You're all stayed in your role / industry or returned to this industry for a long time - what makes you stay?
 - esp as S.M.s, P.M.s Creatives who love working collaboratively
 ⑦ Anything in your job / for your job you can't live without? Equipment, process, snack?

My Applications to Theatre Cymru

Much to my delight, I was invited to interviews for the three positions I had applied for, and in preparation, carried out the below further research into the interview panel and the companies involved in the making of *Dosbarth*, as well as the story of the production itself and its significance. After the interviews and the hiring team had time to deliberate, I was offered the role of Technical Support & Stage Crew!

Final thoughts / Key points

- Eager to gain hands on experience within professional theatre environment particularly as my interests have evolved through my studies
- Background is in art dept and filmmaking, through VUWS set design & Prod, have developed a very strong passion for live performance for the immediacy and collaboration it offers
- This opportunity is especially appealing to me as a way to build practical experience, learn from skilled professionals in their respective fields & further develop my understanding of the industry
- Particularly interested in expanding my network within South Wales & connecting with like minded individuals
↳ who are passionate about accessible storytelling especially for children & family audiences
- I am highly motivated by creative process of bringing stories to life
- I enjoy being actively involved, working as a team, communicating ideas & contributing in a hands on way to a shared vision
- A fulfilling role for me, is one where I can be fully immersed in the creative environment
↳ learning continuously while helping create meaningful and memorable experiences for audiences

• Ultimately, I am keen to 'be in the room where it happens' (excuse the pun) in order to grow and be a part of the process of making impactful and engaging theatre.

• Happiest when I'm working in theatre, despite long days and evening hours

• Make excellent teas and coffees - of all people I know the importance of a team feeling energised and well supported (esp with caffeine)

• Smiley, chatty, fun, calm, no problem is too big or small, we can find a solution no matter what, positive, reliable, take initiative, will support anyone it's needed even if not my dept or role

• Shake hands!

• Repeat their names back to them!

• Be yourself!

• Enjoy it!

• Get to know them! As well as them getting to know you, make it an easy going casual conversation.

Things to mention in next interview (with the same people)

- Very interested in technical side of live productions partly thanks to my R-broadcasting and Radio background at college - want to refine these skills

- Excellent opportunity to work within a female led team with people such as Cara Hood and Eadyr. Crewfood teens is a very male dominated field and can be why I have shied from it before because the team may not feel as appealing to work with - definitely felt this in Sound of Music

But I do have a real passion for the tech side of things and shouldn't let this put me off but it would be an amazing opportunity to work ~~in~~ with this team.

Stage Crew:

Strong, do prepared for long hours and days, love the work environment within

Stage crew

I take safety & health seriously - there's no space for pride or ego - help each other

Also this summer am looking for live event work experience in tech sector - love the outdoors and live productions, great to add to CV for looking for paid work

Crew network is South Wales - meet like minded people

Interview technique and Advice

Specific to the industry advice:

Understanding the culture, politics and be up to date with what is affecting your industry, and specifically your role - its location and production type. A west end show will operate differently to a local rural touring company

TV and Film interviews can be shorter, direct, conversation format with a focus on previous experience and credits. Whereas theatre focuses more on creative thinking, collaboration, processes, skills, problem solving.

Prepare a portfolio - short, sharp, best works. Good to show examples of collaboration and problem solving. Make sure its accessible like PDF, not word doc. Make sure link is working and have a back up - hard drive or physical copy

Be prepared - know the company, their style, their key team members

Questions I was asked in my Theatre Cymru interviews

- Tell us about yourself, why are you right for the role (for this I prepared by reading their job profile, rereading my cover letter and knowing why this role specifically is right for me, how it aligns with my beliefs and passions. Can include examples of relevant experience with what excites you about the company.
- How would you approach a problem like losing a prop in rehearsal?
- How would you manage the relationship between yourself and the designer?
- How would you go about a risk assessment?
- Where will you stay, how will you travel?
- How do you feel about long hours, strenuous work?

Interview technique and Advice

More question examples include:

Give us an example of collaboration, your creative process, problem solving

General Etiquette

- Punctuality – get there early, find the loo, nearest coffee shop. Give yourself time to relax at the venue
- Be concise, don't waffle. Might show that you don't have an answer and commonly we waffle when we panic
- Show enthusiasm not ego – people would rather work with someone with a better vibe than list of expertise
- Prepare a question – make it personal and memorable ie the one I used in
- Be upfront about availability and transparent – before signing contract tell them about your availability
- Networking matters – learn to talk about yourself. In this industry you are always networking, people are watching and will feed back to others your working style and skills
- Show genuine passion for the project and company

A tip:

How you behave in the interview is an insight to the panel about the kind of person you are like to work with – be yourself yet positive, show what you bring to the team and environment including soft skills as well as technical and creative experience

Something I want to work on: making sure my answers are applicable to the job role I'm interviewing – having a range of experience is good but not always relevant and can show uncertainty

Interview technique and Advice

What to bring

- a printed version of your CV, hand it over for them to have to remember you by
- Notepad and pen if you want to make notes or refer to notes you've made in preparation

What to wear

- It is not an office interview so you don't need to dress office smart but keep it smart to show you care
- Bear in mind you are making a first impression, you will be judged on your appearance
- Reflect your personality – smart but let yourself stand out – for example, statement earrings, bold coloured yet professional knit jumper, a fun coloured tie.
- Where is the interview – what is their standard i.e. is it a local children's theatre or is it the National Ballet, or is it online? In a theatre make sure to dress appropriately, if its in a café – is it a fancy one or casual setting?
- You can use the interviewing panels' social media (Linked In, Mandy) for inspiration based on how they dress at work to get a sense of their dress code, if they have one.

Self Employment

Do I want to be self employed?

- Yes absolutely, but it does scare me. I thrive on routine and being busy, I would also worry about lifestyle costs and how to pay rent.
- Being self employed allows for a very colourful career and plenty of independence and control
- Is a 9-5 possible? Could work for a workshop or legacy show for more structure, or look for longer projects, tv series shoots may last longer than a theatre tour would. Cruises is another example of long contract work, and you get to travel, don't pay rent and meals are provided. Venue (in-house) work is also contracted rather than freelance. Exhibition and arena work is commonly contracted as well.
- You can commit to self employment for a year and use it as a trial period, you can come in and out of self employment, and you can try it again if it at first doesn't succeed.
- Work out what is your route to your 'dream' job and what your plan B is, what will your first step be post grad and how can that get you into industry? For me this would be work experience/shadowing opportunities that could lead to paid entry level work like being a runner or production assistant.

Research Tasks Discussion

These are notes I took during our class discussion about recent industry news:

- Keeping production prices low is increasingly difficult with the rising costs of materials. Heating the buildings, rent, energy costs. Less governmental funding, arts is being stripped from education systems, funding streams. The west end is important but a very isolated industry within wider UK theatre. Whilst the west end is close to home for the government, how much is Wales getting? Low and small proportion within Welsh government – how does that tickle into local, touring production companies.
- We are directly impacted by politics – Suez canal, oil prices effected by world wars
- The argue that we must prioritise NHS and state funding over the arts – people overlook the importance of the arts. We need to protect it, the ability to listen to music, watch TV, go to the cinema is all thanks to the arts, without it we have no escape.
- Adam Stein article about how promotional material shows behind the scenes content ruins the final outcome. But they wanted to show much they did practically and it wasn't CGI. Promotional content often focuses on the performance and actors, its nice to see the creative team get their flowers.

What film advertising has made me want to see a film?

- For me most recently I went to see Marty Supreme and that is because I admired Timothee Chalamet's dedication to wanting to get people to the cinema to see this film. I also realised I hadn't been to the cinema in such a long time and I wanted to be part of that cultural moment that he'd developed – the marketing, the merchandise, the music collabs, the social media posts, the general buzz to it felt special and I didn't want to miss out. Even Susan Boyle got her hands on a Marty Supreme jacket!

What live event advertising has made me want to see a live performance/event?

- Not actual advertising pushed by festivals themselves but social media content that is genuine from festival goers is what makes me want to go – that fear of missing out and cultural moment you want to be a part of – want to go to Floorless Fest because of this, it's a festival dedicated to showcasing smaller artists at the beginning of their career.

Research Tasks Discussion

- BAFTA removing categories - BAFTA Cymru has faced criticism and an open letter campaign for allegedly removing or pausing the Production Design, Costume Design, and Hair & Make-Up Design categories for the 2026 awards. Industry professionals and guilds have expressed outrage, noting these craft categories are crucial for recognizing Welsh screen excellence. As well as this, these are typically women lead fields.
- Awards are important for people to see real life examples of successful artists - leads to more interest, more people going into the arts, more funding etc. Especially for those under-represented and from communities where there isn't accessible theatre and performing arts training

Unions

Notes I took during our class discussion about unions:

- **SBTB** - The Society of British Theatre Designers
 - Host exhibitions, the next one is in Coventry
 - Produce exhibition catalogues, excellent resource for designers and viewing recent design work
 - They have working groups in sustainability, education, publications and more.
 - They host short courses on model making, introductions to set, costume, prop for those who want to grow their skills. They also host post grad and undergrad courses and training.
 - Their list of professional associations is a good place to look for more industry societies, unions and networks.
- **ALD** - Association of lighting designers
 - Free student membership
 - Similarly offer carbon literacy, safe practice, articles, training under their specific tech field
 - ALD awards
 - This one interests me for information/training they provide for people at the beginning of their career

Unions

- **SMA** - Stage Management Association
 - The go to for theatres looking for SMs, the 'free list' is a page of all available stage managers with their experience, employment window etc.
 - There is a jobs board you can advertise on
 - They offer training on risk assessments, RC-Annie training courses First Aid, Payroll intro, Cueing to music and much more
 - They have magazines and newsletters to keep industry practitioners up to date on current legislation and news
 - Student membership £15-£38 per year. This offers professional support and development, socials and networking, information, advice, advocacy etc. No access to the 'free book' as they don't expect you to be looking for work
- **ABTT** - Association of British Theatre Technicians
 - Produces the Yellow Book - rules for industry standards like hand-rail heights, for example
 - Host talks, seminars, conferences
 - Supply research and guidance on risks, working with certain materials or at specific event types
 - Every year they put on PLAZA, a free industry showcase at Alexandra Palace aka ABTT Theatre show Wednesday 3rd - Thursday 4th June 2026
 - They do industry recognised training awards in tech - Bronze, Silver and Gold

Some are unions such as BECTU and Equity which can offer representation and advice. Others are societies, being part of a collective to share jobs, training and news. You can be part of more than one, they are all paid memberships - some are free or discounted for students and recent post-grads.

Unions

- **BECTU** - Broadcasting, Entertainment, Communications and Theatre Union
 - Membership cost is based off your salary for how much you pay monthly, the minimum is £10 a month
 - Offer advice on Employment law, Equality and diversity, Health and safety rights at work, Pensions and retirement, Working environment and arrangements
 - You can also get your insurances discounted with the membership, as a freelancer you are responsible for your own work and would be liable for an injury or mistake at work, insurance will protect you from legal action against you
 - You get updates in policies and amendments from the government, advisory bodies on safe practices for example, Safe Firearms.
 - Government funding will be dissimilated through unions
- **Equity** - traditionally represent actors, also represent designers and SMs
 - Similar to BECTU - a body of representation for performing arts and entertainment industry.
 - Made up of 50,000 performers and creative practitioners. They push for better pay & terms and conditions in the workplace. Offer advice, support and representation.
 - Longest running creative industry union
 - You get insurance as part of your membership, this is from £3.60 a month for students or £7.75 for graduates (lasts for two years)
 - Equity sets the standard of pay according to industry, job role, location, production type.
 - ITC also sets rates

Unions

- **ITC** - Independent Theatre Council
 - For performers and stage managers specifically
 - Minimum salary is £601 minimum weekly - this applies to any ITC/Equity contract. You can use their rates as a guide even if you're not on an ITC contract for your minimum pay
 - Daily rates £133 minimum
 - Daily accommodation allowance for touring stage managers who have to organise accommodation (in London/Out of London dependant) £54.11 of allowance a night out of London. Where breakfast is provided you should get £24.08 a day for food. Daily meal allowance where breakfast is not provided should be minimum £34.13
 - Design fees are supplied, per job is a minimum of £3211.50. Weekly fee for making sets is £629
 - ITC class you as an employee of a company for the length you work for them under a contracted period, however you are still classed as self-employed income for when it comes to how you do your taxes.

Also have pay rates for technicians, production managers, assistants, for broadcasts, magazine features and much more.

Which is most relevant to me, which do I want to join?

ABTT, ITC & BECTU

My interest in the technical side of the creative industries is a more recent development, I have realised that I really enjoy practical, hands-on work such as building, making, and problem-solving. Joining organisations such as BECTU, ABTT, and ITC would support my development into theatre or live events technical work by providing access to industry advice, networking opportunities, training resources, and connections with professionals already working within technical theatre and live production environments.

Screen Alliance Wales

- Screen Alliance Wales is an organisation that helps people get into the film and TV industry in Wales. They support students, freelancers, and people at the beginning of their careers by offering things like training, networking opportunities, workshops, work shadowing, and information about jobs within the industry. Their goal is to help more people gain experience and build careers within the creative industries in Wales.
- They work alongside companies and universities, including Bad Wolf Studios and UWTSO, to give people access to professional environments and industry training. They also support more technical and practical roles within the industry, such as lighting, sound, set building, production support, and live events work.
- I also think Screen Alliance Wales would be useful because they focus heavily on helping people build confidence, experience, and industry contacts. Opportunities like workshops, networking events, and work shadowing could help me gain practical experience and develop a better understanding of technical production roles within theatre, film, and live events industries.

ScreenSkills

- ScreenSkills is an organisation that supports people looking to work in the film, TV, animation, games, VFX, and wider screen industries. They provide careers advice, training opportunities, and industry information to help people develop skills and gain experience. One thing I found especially useful is that they offer free e-learning and training courses, which could help me improve my technical knowledge and strengthen my CV while I'm still building experience.
 - They also give advice on how to apply for jobs within the screen industries and offer trainee finder schemes for people leaving university or starting out in the industry. Another useful aspect is that they sometimes provide bursaries to help cover things like driving lessons, travel, and accommodation costs, which could make industry opportunities more accessible. They also send out newsletters with industry updates, opportunities, and current policies, which would help me stay informed about the industry as I continue exploring technical and hands-on creative roles.
- Other similar sites that are useful for resources**
- The Stage - theatre newsletter
 - Production Base
 - Mandy - Film and TV job page
 - Kays - art dept. directory for film and TV
 - BBC Careers
 - Dragon Studios - local studio
 - Aria Studios - local studio
 - British Film Commission
 - Get Into Theatre - jobs page
 - UK Theatre - jobs page
 - Arts Professional (broader exhibitions, education roles, good for permeant creative work that offers salaries) - jobs page

Sustainability Talk

With Tilly Ashton, Sustainability Advisor at Severn screen

Tilly Ashton joined us in the S4C building on the 23rd of March for a workshop on sustainability within our industry. As noted on the Severn Screen website, 'Tilly Ashton has a background in PR, campaign management and journalism within the broad field of sustainability.' (Severn Screen, 2026) She joined Severn Screen in 2021 as a Production Sustainability Advisor on Havoc (2025) and has since contributed to projects including Steeltown Murders (2023). Alongside her production work, she has led sustainability-focused initiatives such as the 'Maximising Havoc' project, delivers training for BAFTA Albert, and works across the industry as a sustainability consultant.

Throughout the workshop we were asked questions to answer on sticky notes and display on a large sheet. Below I noted my answers to these questions:

What does Sustainability mean to you?

- I wrote down its definition in my mind: 'long lasting'. In the context of sustainability for film, this means sourcing and making responsibly, with the idea that items should have a long life to not end up as waste.

Other answers included:

- Community
- Circular economy
- Nature

'Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs.' - This definition comes from the 1987 Brundtland Report (World Commission on Environment and Development).



Severn (2026) Tilly Ashton:
Sustainability Advisor

Sustainability Talk

The three pillars of sustainability are:

- **Social** - centres on supporting healthy, fair, and inclusive communities, making sure people's well-being and rights are respected now and in the future.
- **Economic** - involves creating systems that support long-term economic growth without negatively impacting social or environmental outcomes.
- **Environmental** - focuses on protecting natural resources and ecosystems, ensuring that activities today do not cause long-term damage to the planet.

An overview of the workshop's format:

Session 1

- Current climate
- Climate emergency
- How is the world responding
- How is the industry responding - within tv/film context

Session 2

- Introduction to life cycle approach
- Green rider campaign
- Greener future options

Sustainability Talk

Second exercise

What does nature mean to you?

My answers:

- Escapism
- A re-set

Some of my classmates answers that I liked:

- Positive
- Calm
- Relaxed
- Under attack

According to the *State of Nature Report*, (2025) Wales is considered 'one of the most nature-depleted countries in Europe' This is largely due to historic land-use changes, development, and the fact that almost 90% of Welsh land is used for agriculture, which has had a major impact on native wildlife and natural habitats.

- Humans feel very disconnected from nature through urban lifestyles, we accept it being destroyed.
- Human behaviour is driving climate change through the burning of fossil fuels which is warming our planet. Included in this is tech, global trade, agriculture industries
- In tv/ film biggest impact area is transport

Sustainability Talk

Other evidence of a worsening climate:

- Interruptions of food supplies – down to extreme weather – Drought, flood
- Air temperatures are spiking
- Tipping points lead to other negative impacts for example, the ice caps melting leads to loss of animal species
- Social inequality – racial and global injustice (those who contribute the least are the most affected, poorer nations)
- 2023 was the hottest year on record, we are also experiencing increasing extreme weather more frequently.
- 3 billion animals killed in Australian bush fires in 2019 – caused by rising global temperatures
- Maldives under threat from rising sea levels
- Flooding in the UK – threat on our own doorstep

- Cree Indian Proverb ‘– ...only when the last fish has been caught will we realise we cannot eat money’
- Since 1970, there has been a 73% decline in wildlife. We have lost 20% of our wildlife in Wales since 1994 – all due to human activities
- We need nature to thrive in order to exist on this planet, healthy eco systems can help us slow the pace of global heating

Sustainability Talk

What can we do?

- Policy and regulation
- Innovation and new technologies – use generators only when needed, using local crews, car shares, renewing waste to make energy, use electric vehicles, to state a few.
- At home, we can be protecting and restoring nature – independently grow own food, reduce your carbon footprint

What can we do as an industry:

- Mandatory Net Zero targets for the film & TV Industry: by 2050 reach net zero
- Albert certification – make an effort to be a green production, everything logged into carbon calculator and offset
- National Occupational standards for sustainability involves sustainable roles on film sets i.e. Sustainability Coordinators and Supervisors

Main things we are looking at within TV & Film industry:

- Transport
- Energy
- Materials
- Waste and disposal
- Community impact
- Communicating sustainability goals

Sustainability Talk

Genre with the highest carbon emissions:

- Scripted drama

This is because of the amount of people involved, specifically transport (over half its impact is down to transport), then energy – location, fuels in generators

What is better – local crews on location or studio shoot?

The old system involved so much wastage, now we are moving toward a circular economy – better design for longevity and reuse, retail (buying better, making sure materials are from ethical sources), how are we using them? And how can these items be recycled?

Globally film and TV content reaches over 5 billion people – we have the privilege to inspire, empower and inform. When people are relaxed watching TV, they can learn and change their behaviours

- 70% of people across Europe are willing to change their behaviour
- Only 16% of which knew how to act sustainability

The Green Rider Campaign

- Commitments from prod companies, broadcasters and actors – works as a handshake agreement. Anyone signed up will talk to their company to make an agreement about what the production are doing to be greener in concession for something like the actor offering the green rider won't have an individual trailer (if they're an actor)

Sustainability Talk

Sustainability training for industry practitioners

- Albert
- Theatre Greenbook
- Sustainable Entertainment Alliance

Task: Identify some of the key sustainability challenges you could encounter in your department

Category we chose: Tech

- Energy usage - powering the tech, using generators
- Sound and light pollution on local wildlife and community
- Transport of equipment
- Electronic disposal
- Bulbs - LED vs Tungsten (LED are more sustainable)

Identify possible solutions

- **Communicating goals in a positive way**
- **Waste & disposal** - Rechargeable batteries, use the pricier equipment which will have a longer life, give leftover kit/materials to schools. Recycle PPE.
- **Energy - Generators** - get the correct size for what you need, less wastage, sound baffle, running on
- **LED vs Tungsten** - Use LED (tungsten uses 90% less power)
- **Carbon offset what you can't make greener**
- **Transport** - share transport with other depts, use local crew and kit, choose accessible location with limited climate disruption
- **Location** - choose mindfully, communicate with the local community your plan and what you're doing to be sustainable
- **Light and Sound pollution** - Plan, use legal limits of sound and light pollution, choose wisely - disrupt least amount of environment as possible i.e. don't choose near nature reserve or a farm

Sustainability Talk

Starting out in sustainability: Key Questions

- **How can I make a difference? Where do I begin? Who are my allies?**
 - Within departments
 - Along supply chain
 - Find like minded people on set, start casual conversations, encourage through example
- **How do I get people on board?**
 - Behavioural influences - no single use packing allowed, bring own water bottles that are reusable, all catering from fairtrade, sustainable source, veggie/vegan day, shared transport options
 - Posters, newsletters, communication
 - Inform yourselves to help inform others
 - Make it meaningful - donating to their community, that benefits them and the planet

The Fundamentals

- Start early
- Clear vision and goals
- Positive Approach - you cannot force change, people hate brow beating
- Habit shifts
- Keep talking

Key carbon reduction goals

- Decarbonise
- Electrify
- Circular economy
- Efficiency (great for selling sustainability to those who don't consider sustainability as a priority)
- Measure & Manage

Sustainability Talk

In set

- £10 offset cost per tonne
- Use it as a fund for green actions in next production

Off set

- Within production, put fund toward supporting green actions

Some quick fire ideas

- All Welsh studios run on %100 green electricity
- Seren Studios is powered by a wind turbine, have input electrical vehicles also powered by wind turbines.
- Dragon Studios and Aria have solar panels on the roof of all their stages
- Build a green supply chain
- HVO trucks, not diesel
- LED not tungsten lighting
- electric food catering trucks
- eat as much plant based as possible in crafty

- donate materials and used costume
- portable batteries
- hybrid tower lights (engine runs on HVO, charges battery, will run the lights for 11 hours of free power, then engine kicks in and recharges batteries)
- Use solar power generators
- use electric and hybrid fuel
- transport crew in Evs
- getting around the studio by foot or bike
- Schedule crew efficiently
- downsize vehicles where you can
- pool transport,
- Schedule locations so there are the least amount of unit movements as possible.

Sustainability Talk

- Choose the right generator for the amount of power you need. Going from 100 KVA to 60 KVA generator saves 58% fuel. Hybrids are more expensive to hire but saves on liquid fuel in the long run.

- ERICA - allows to map power usage through distribution board
- Use CGI for SFX to create digital explosions rather than real harmful ones
- Or make an organic powder explosion - no fossil fuels, but still a practical effect - only lasts 5 seconds, no waste, no damage to environment.

Simple switches

- Hire in (props)
- Buy second hand (costume, materials)
- Buy less
- Re-use
- Re-purpose (construction materials)
- Donate (to schools, charity shops, food leftovers)

My thoughts

- Climate anxiety - first part of PowerPoint was deeply upsetting. I care about sustainability but feel I between a rock and a hard place - I need a car for my work, but I can definitely improve in other areas like creating conversations, continue my plant-based diet, using reusable water bottles and cutlery.
- Our generation are well aware, and we are doing something about it but need help from older generations
- What I want to do - Consider walking instead of using car where a car isn't needed, stop purchasing 1st hand fashion, shop 2nd hand only, apply this in my sourcing for projects too.

What is something that excites you about sustainability within your chosen department?

- Live events is very wasteful - nice to know that there are hybrid generators
- Enforced behaviours - no single use packaging allowed, have to bring your own water bottle - phrased in a way to save people money, but we know makes an environmental impact

Welsh National Opera Trip

On March 27th, we had the opportunity to visit the Wales Millenium Centre Cardiff for a backstage tour of the Welsh National Opera and to watch a dress rehearsal for their upcoming touring production: Blaze Of Glory! (2026)

We were first shown around backstage by WNO's Dan Saddington, Head of Stage. Last year, Dan was awarded Technician of the year at the ABTT (Association of British Theatre Technicians) Annual Trade Show, recognising his hard work and commitment within WNO.

The following are some notes I took during the tour:

- The WNO is a touring company; their tours can consist of up to 15 trailers. This is one of the smallest they have done set-wise for a long time, with everything fitting into one trailer. This is partly to keep costs low.
- The WNO touring season begins in the loading and repacking bays in the Wales Millenium Centre, Cardiff, home to the WNO.
- The process begins with 4 to 5 weeks of rehearsals, then they do a show in Cardiff every night for a week before setting out to the rest of the UK. Blaze of Glory! Will be performed in cities and towns such as Birmingham, Bristol and Milton Keynes to name a few.
- Next on the tour, we visited Rehearsal room 1, this is where rehearsals were taking place for The Flying Dutchman (a new show for the WNO this season, on tour from April 2026). The WNO will produce multiple shows at once which is possible due to their varying rehearsal and practice rooms.
- Next, we visited Rehearsal room 3 which is accessible directly from the stage. RH1 motors allow for scene changes that can be flown onto stage from the rehearsal space through large moveable partitions. All rehearsal rooms are the same size to allow for to-scale realization of the Millenium Centre Stage.

Welsh National Opera Trip

- Within the Wales Millenium Centre, WNO has access to 3 rehearsal rooms and an orchestra hall along with a chorus rehearsal and plenty of smaller practice rooms - they are a big company ,so they need a lot of rehearsal space.
- Blaze of Glory! Was originally designed to be a smaller set so it can be easily transferred to different theatres throughout the tour. Dan describes that it has since become 'full-scale' which is a WNO speciality. The productions always begin at the Wales Millenium Centre which is a large space, but goes onto smaller venues such as the New Theatre, Oxford.
- All set is designed and put together to fit in one trailer and takes an hour to fit up
- The director of Blaze of Glory! (2026) is directed by Caroline Clegg - sage director, choreographer, and producer, and the Artistic Director-CEO of Feelgood Theatre Productions, where she leads international collaborations. Her work across theatre and opera focuses on reimagining classic pieces and creating new productions, drawing on her background in physical theatre (Welsh National Opera, 2026)
- Blaze of Glory! Is a modern opera so it's humourous at times and addresses contemporary social and political topics, often breaking the fourth wall to create an engaging experience.



Loading
bays



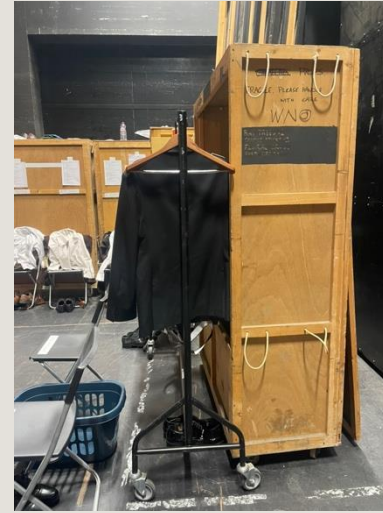
Rehearsal
Room 1



Entrance to Rehearsal
Rooms 1 and 2

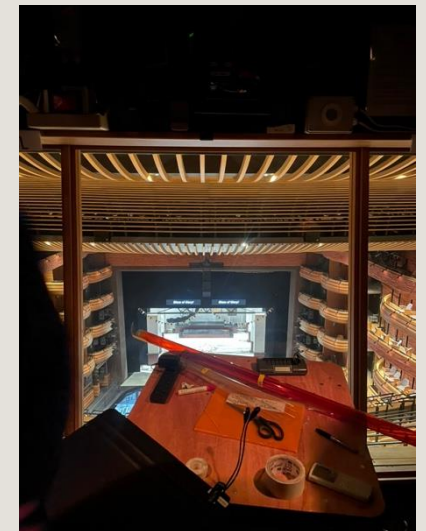
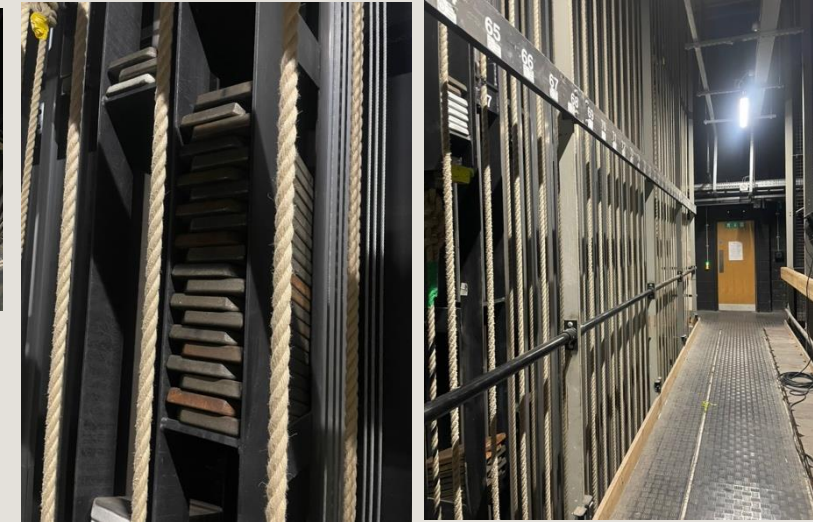
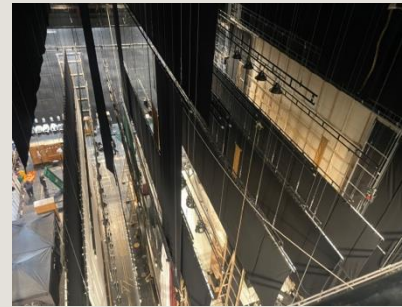
Welsh National Opera Trip

- The Donald Gordon Theatre, the main theatre within the Wales millennium Theatre is the second largest stage in Europe and has 1900 seats
- The seating is designed so that every seat receives a consistent level of sound, ensuring the acoustics remain the same whether or not the theatre is full, as the seats are made to absorb sound in a similar way to an audience.
- Orchestra can raise up or down, can be extra stage and seating can reach the stage if need be
- The Wales Millenium Centre was built between 2002 and 2004 and as a newer theatre it makes a great home for the WNO. They however make most of their money on tour.



Welsh National Opera Trip

- Manual counterweight flying system - for lights, scenery
- No motors, all hanging off fly bars
- 27 meters from stage is the grid, each bar is controlled by a rope which has a cradle - the amount of weight hanging off a weight is counteracted
- Follow spots, great way into the industry if you're interested in lighting, they are needed in theatre and live performances
- We are one level higher than the fly room
- 1 cradle can hold 750 kg (cradle is the metal box of weights)
- Cradles
- Used to manually hoist scenery before counterweight system were a thing
- 4 flymen for blade of glory
- Can be up to 7 or 8 people at a time flying
- Ella is a touring stage technician for WNO
- Ella lives in Bridgend and commutes to Cardiff then goes on tour with them
- Ask Stacey Jo for dans email and you can ask to be kept on file



Personal Branding

Easter Task:

- Come up with a set of guidelines for your personal branding
- Research into people currently working in the UK and how they are branding/marketing themselves
- Take inspiration from them but don't keep peoples details/ CVs

Consider colour, structure, what you want to add portfolio/change

Review existing portfolio and make changes where necessary - make more theatre focussed

Over the Easter break, we were tasked with identifying how we would like to present ourselves as a brand. As mentioned earlier, I have an existing portfolio which I will be looking to improve by ensuring I have a strong identity through the use of colour, font and the content which I display.

My set of guidelines for my branding:

- Simple to not take away from the content I am displaying - block colours, clear titling and concise information about my experience and what I am looking for in terms of work
- Find if I want to present myself as theatre or film industry focussed - can I find a way to make my portfolio applicable across theatre, Film and Live events? Possibly through selling myself as a creative practitioner rather than be specific in my job title.
- Refine the content on there - I have project work from college that isn't my proudest work, was most likely added when I didn't have a lot to put on there

Personal Branding

Industry examples

Allan Ellis

Over the break, I visited a darts bar in London Victoria called 'Flight Club' and found myself more interested in the interior design of the place than the darts playing itself (not hard). I decided to look into who designed it and what else they had worked on. And, for the purpose of this exercise, look at how they have branded themselves.

The studio behind the space is Ellis Design Studio, led by Alan Ellis. While researching their work, I realised they also designed 'Control Room B' at Battersea Power Station, a space I had seen before without knowing it was their work, which I I'm also a fan of.

Although this is a company website rather than an individual freelancer's portfolio, I still think their approach is relevant and something I can take inspiration from in how they present both themselves and their work. Their website is very clean and minimal, mainly using black and white, which creates a professional and confident feel. The text is simple and modern, and the layout is image-focused, using large photos so the work speaks for itself rather than relying on lots of text.



We are a multi-award-winning hospitality interior design studio. We create immersive concepts and extraordinary, memorable, inspiring destinations.

Specialising in designing bars, restaurants, hotels and social spaces, Ellis Design Studio was founded with a vision to craft exquisitely detailed and perfectly formed interiors. Our work focuses on the delivery of beautiful and unique spaces imbued with authenticity and personality.

We are also leaders in competitive socialising hospitality design, seamlessly blending cutting-edge technology with luxury, offering a new level of guest experience that sets our client's concepts apart from the competition.

We create daring, conceptually driven interiors, infused with depth and meaning, which are beautifully cinematic yet anchored in a rich sense of provenance and storytelling.

our clients



MIROMA GROUP

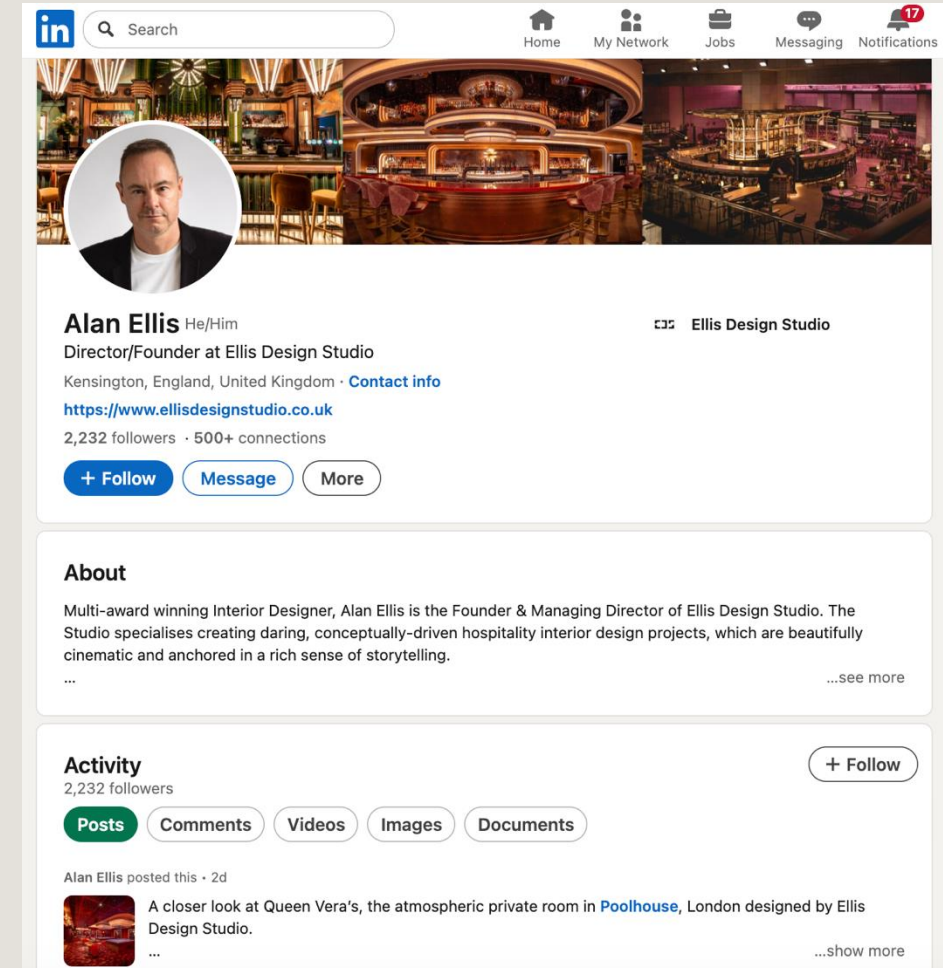


Alan Ellis, LinkedIn Profile (April 2026)

Personal Branding

This approach is consistent with Alan Ellis' own professional presence. His LinkedIn profile reflects the same tone as the company's website, with a clear, formal presentation and focus on his work as shown in what he posts and his 'about' page. When searching his name online, the results are entirely professional, such as headshots and articles about his projects, rather than personal images or information. This controlled visibility helps reinforce a strong and focused professional brand.

Overall, their branding is simple but effective. It supports the work without distracting from it and presents a clear, professional identity. However, this kind of strict and polished branding is not necessarily suitable for all creative fields. In some areas, such as creative direction, a more relaxed or personal approach can be part of the brand itself. In contrast, Ellis Design Studio's approach shows how a more controlled and minimal identity can be used to communicate professionalism and expertise.



Alan Ellis, LinkedIn Profile (2026)

Personal Branding

For your consideration, some examples of their gorgeous designs!



'Control Room B will be located within the Grade II listed power station's old 1950s control room... overlooking one of the power station's two giant turbine halls. The bar opens out onto Turbine Hall B, which still has the original control desks and switch dials from when the power station was in operation.'
(Restaurant Online 2022)



Flight Club (2026) Find you location: Victoria



Inception Group (2022) Control Room B



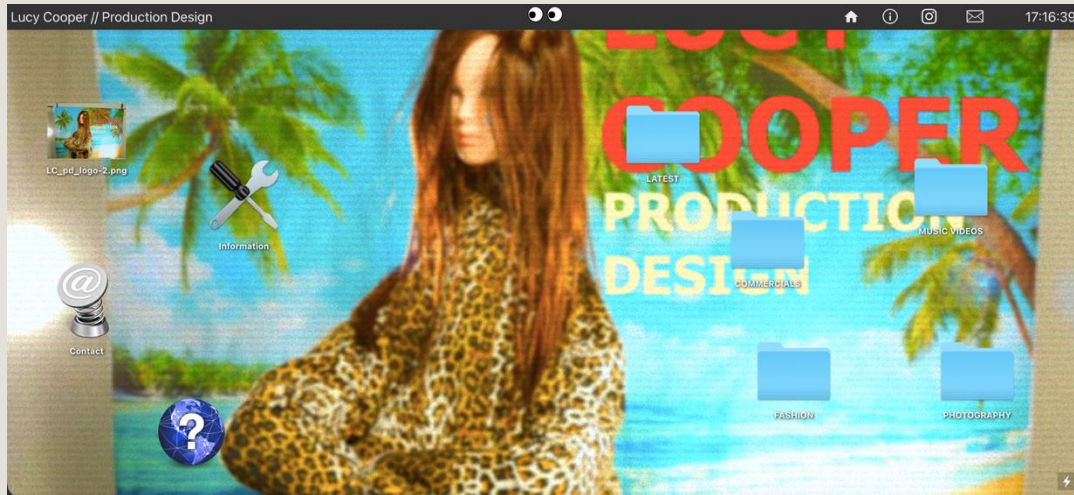
Headbox (2022) Control Room B Battersea Power Station



Ellis Design Studio
(2026) Flight Club
Victoria

Personal Branding

Speaking of a more relaxed and personal approach, two examples I can think of are Production Designer/ Creative Directors **Lucy Cooper** (left) and **Georgia Fisher** (right). They both utilise Instagram as their personal portfolio as well as having fun websites for finding more details on their work and how to get in touch.



Lucy Cooper, website homepage (2026)



Georgia Fisher, website homepage (2026)

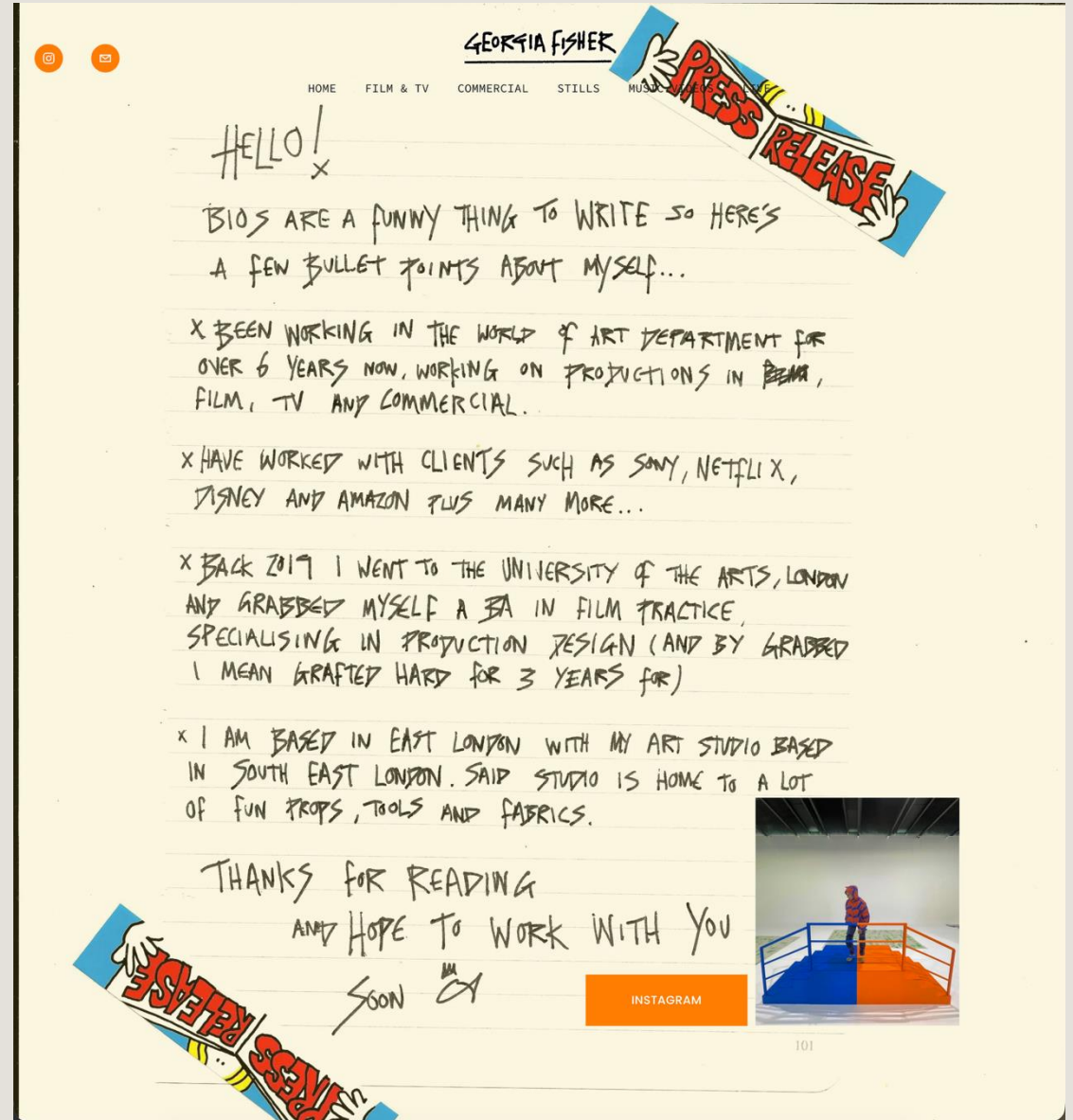
I like their original and artistic approach. They're able to show their creativity through how they present themselves, which works really well for their clientele, who are likely looking for fresh and fun approaches to apply to their brand. They commonly work in advertising, both films and campaigns, as well as music videos, editorial shoots, and some HETV work. I like how their personality shines through, making them feel less like a product and more of a genuine, personable collaborator.

Lucy Cooper's Instagram: <https://www.instagram.com/lucycooperlucy/>

Georgia Fisher's Instagram: https://www.instagram.com/georgia_fisher_/



Lucy Cooper (2026) Information



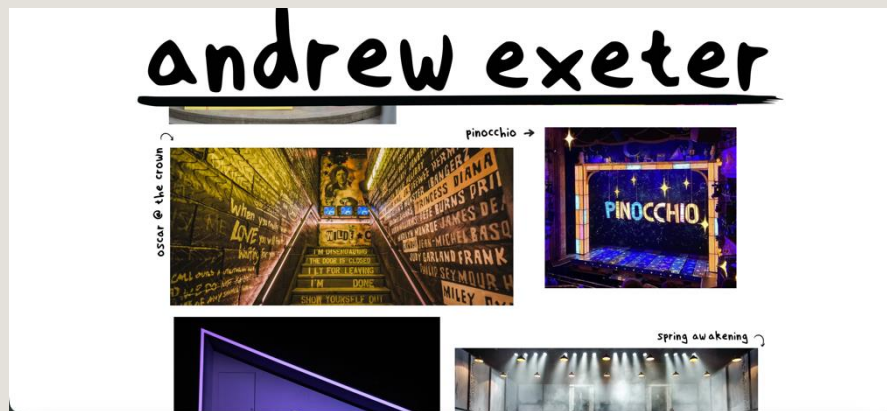
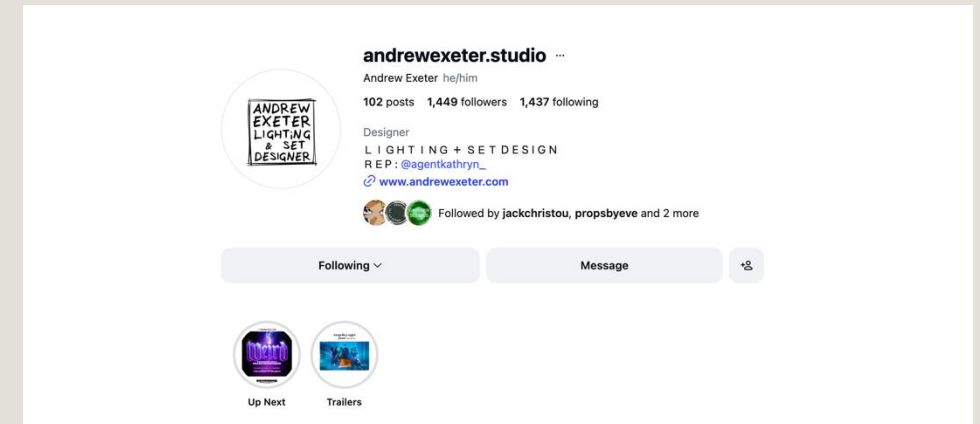
Georgia Fisher (2026) About

Personal Branding

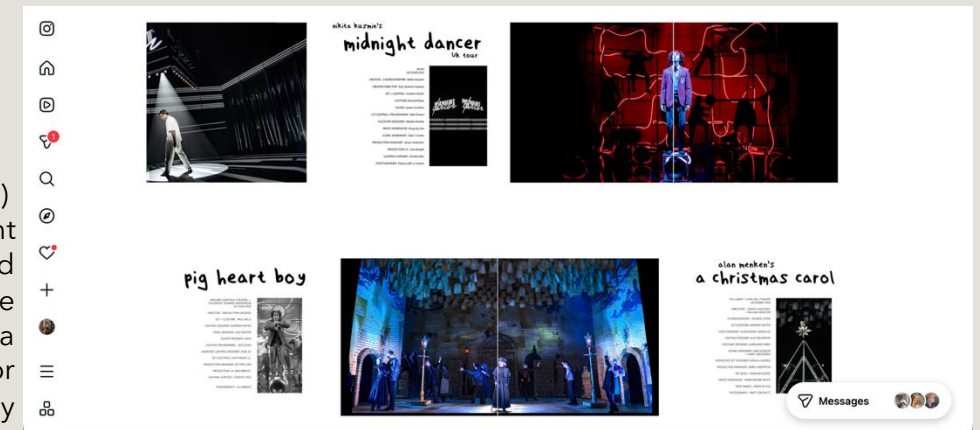
A name I have brought up in previous modules, **Andrew Exeter**, is someone I believe to have a brilliant example of simple yet personable branding, I find his website a great balance of clarity and personality:



Andrewexeter (2026)
Portfolio Website



andrewexeter.studio (2026)
His branding is consistent across his website and public Instagram profile. He has a separate social media profile that is locked for friends and family

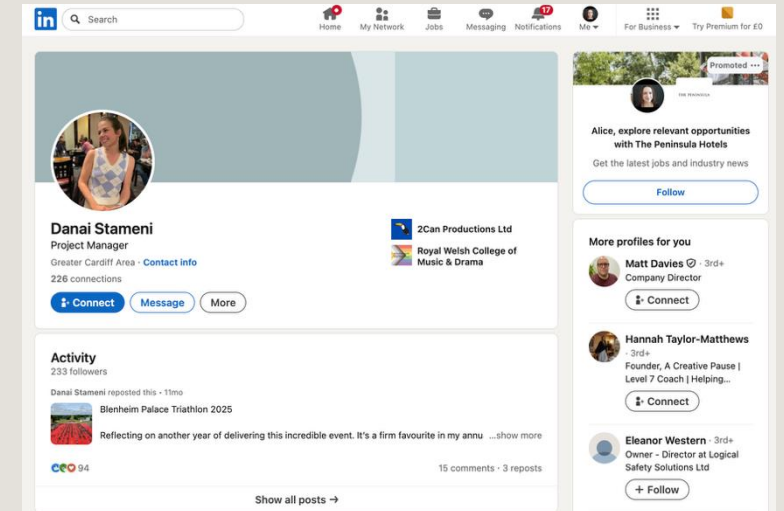


Personal Branding

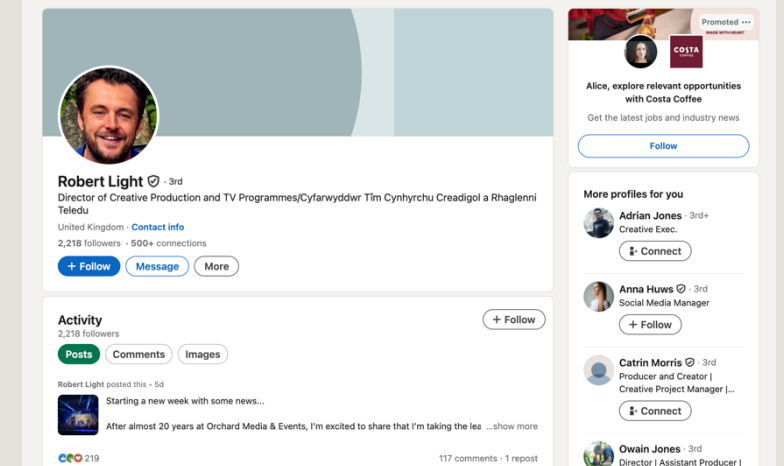
To look at another industry for examples of personal branding, I looked up Production Managers in the South Wales area. I found the following profiles:

Danai Stameni – Danai is a Project Manager and Events Coordinator for 2Can Productions with previous experience as an ASM for BBC studios and Bad Wolf. They don't have a work Instagram, but she does have a LinkedIn. It is simple and clear to read. Listed is their experience, education and companies they have worked with. For someone less established like myself, I would need to add an 'about' profile. Another element to take away from Danai's profile, is that you don't need a super professional head shot as I have noticed with all PM's I was able to find. A smile and casual image makes you seem approachable and suits the industry you are in: one not used to being in front of the camera.

Robert Light – Robert is a Director of Creative Production and TV Programmes. Orchard Media & Events Group is involved with Tafwyl mainly on the production and media side, rather than as the core organiser. Also a well established practitioner, having worked 'almost 20 years at Orchard Media & Events,' Robert Light keeps his LinkedIn simple. Both Danai and Robert don't have a portfolio as far as I am aware, as they are more in the admin sector than creative within the live events industry. On Robert's LinkedIn you can see his experience as well as his skills and interests.



Danai Stameni
LinkedIn
(2026)



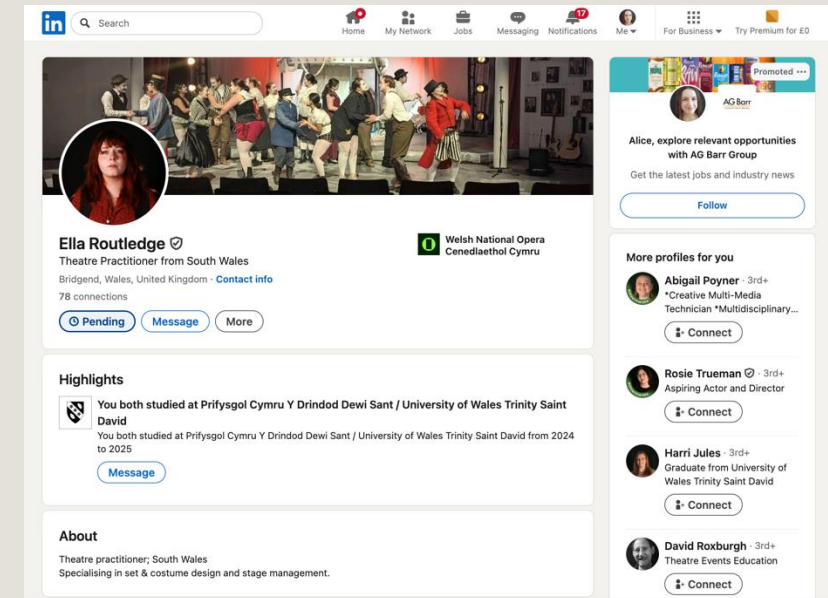
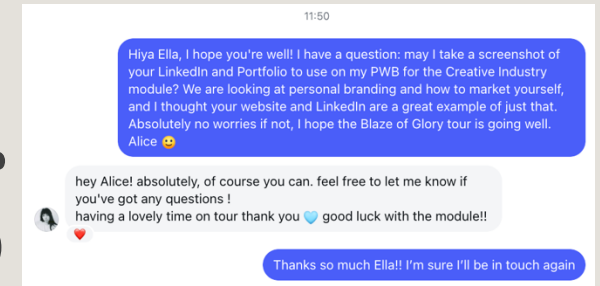
Robert Light
LinkedIn
(2026)

Personal Branding

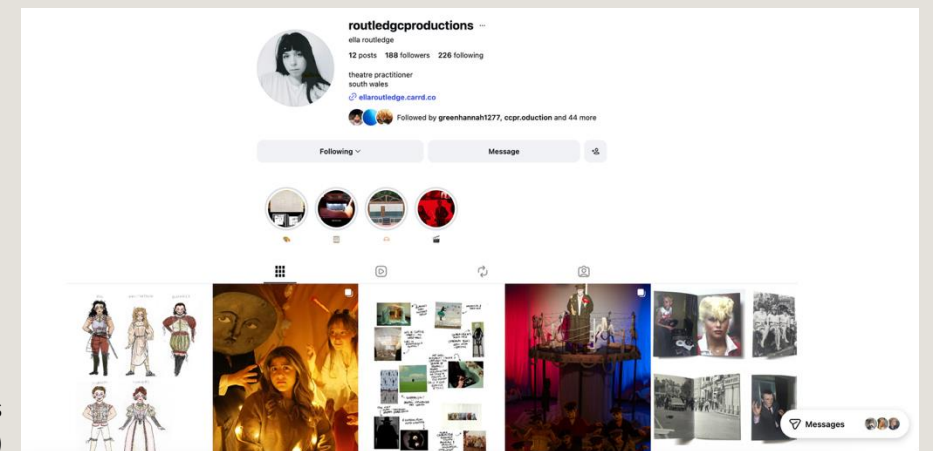
Lastly, I looked at **Ella Routledge**'s online portfolio and LinkedIn. Ella is a student who graduated last year and is now working for the Welsh National Opera as a Touring Stage Technician.

- I like the simplicity of their website design and the easily accessible information. They have a 'card' link in their bio which leads to their website that lists previous credits, an about page and images from their previous work. They also have associated certificates listed like the Albert Sustainability award, and links to their CV, work Instagram and LinkedIn.
- I can use Ella's portfolio for inspiration as they were recently in a similar boat to me as an entry level practitioner. This portfolio is an excellent display of their work despite most of it being student work. It doesn't matter that they don't have lots of professional experience listed, as their hard work and talents are demonstrated through their creative projects both at university and independently.
- I can take inspiration from the phrasing used on their LinkedIn, for instance their experience listed that isn't theatre related. Ella has their work in Hotel Chocolat as a 'Sales Assistant' rather than 'retail worker'. By changing my previous work role titles from 'Waitress' to 'Hospitality Assistant' this includes me in the networks of 'assistants'. Even though it isn't art related, it still makes my role more professional and helps guide potential employers to my profile.

Routledgcproductions
Instagram (2026)



Ella
Routledge
LinkedIn
(2026)



GDPR Laws

What is GDPR?

GDPR stands for General Data Protection Regulation and it is a law designed to protect people's personal data and privacy. It applies to how organisations and individuals collect, store, share, and use personal information such as names, phone numbers, email addresses, CVs, and photographs.

Why asking for permission is important

You must ask permission before sharing someone's contact details or personal information. This ensures people know how their data is being used and who it is being shared with.

Sharing information without consent could break GDPR rules and damage professional trust.

GDPR and CVs

When sending CVs or applications, it is good practice to include a statement explaining that your details may be kept on file for future opportunities.

Example:

'I consent to my personal data being stored for recruitment purposes in line with GDPR regulations.'

Referees and personal data

You should always ask permission before listing someone as a referee.

By including a referee's contact details, you are sharing their personal information with another person or organisation.

It is also important to warn referees that they may receive a phone call or email explaining:

- who is contacting them
- what role it relates to
- why they are being contacted.

Why GDPR matters in the creative industries

In creative industries, people regularly share CVs, portfolios, contact details, photographs, contracts, and project information.

Following GDPR helps maintain professionalism, trust, and respect for people's privacy and data.

Career Aims

Notes from tutorial discussion:

What is my career aim?

- Want a diverse career, want to try Music Videos and film as well as theatre (I don't think I could be less specific if I tried)
- Production manager as a last destination – it is something my tutors can see me in, and I have found through my Production for Screen module that I enjoy managerial yet hands-on roles.
- Ladder career – will start at bottom, to assistant PM (look up or ask industry contact what a PM career ladder looks like and what a career pathway can look like)
- Live events – talk to Maellir, work experience, work a day with him? Give me some names for shadowing – June/ Cardiff Castle, could also find Toucan contact through Stacey Jo and work again for Latitude festival
- Another person to talk to Anranghard - Head and PM of EISTEDDFOD the biggest cultural event in Europe and celebrates Welsh Language – Cardigan
- Stacey Jo will contact her for a conversation or work experience – talk to her about career path
- Cordeilia Ashwell – Live events contact (from Dave)

Production Manager ladder

From online research and from talking to Caryl, Theatr Cymru's Company Production manager, I made the following notes about a PMs route into industry

Start in entry-level roles such as:

- Runner
- Production assistant
- Stewarding
- Local live events or festival crew work

These roles help build an understanding of how productions operate behind the scenes, including working with crews, schedules, equipment, and fast-paced environments. Gain experience working on different types of productions and events to develop confidence and practical industry knowledge. Develop important transferable skills such as:

- Organisation and planning
- Communication with teams and clients
- Time management

- Problem-solving under pressure
- Adaptability in fast-changing environments
- Teamwork and leadership

Progress into roles with more responsibility, including:

- Assistant production coordinator
- Locations assistant or locations manager
- Production secretary
- Production manager assistant

These roles involve supporting the running of productions by helping organise schedules, transport, crew communication, equipment, paperwork, and day-to-day logistics.

Production Manager ladder

Build industry contacts and professional relationships through freelance work, networking, and repeat employment on productions and events. Gain experience managing:

- Budgets and expenses
- Production schedules
- Health and safety procedures
- Staffing and crew coordination
- Venue logistics and problem-solving

As experience and confidence grow, progress into a Production Manager role responsible for overseeing the overall organisation and smooth running of productions within Theatre, Film, Television, Live events and festivals

A Production Manager is responsible for ensuring productions run efficiently, safely, on schedule, and within budget while managing communication between departments and crew members.



Theatr Cymru (2026) Caryl McQuilling-Edwards Company Production Manager

CV Development

Notes from my tutorial about my CV, with my latest edition to the right that can be adjusted for theatre or live event work

- Move digital portfolio link to the the top right instead of bottom left
- Take off the 'Aspiring' in job title Production Assistant – could add 'Live events' Production Assistant – can also change the job title for the job you are applying for
- Minimise wording in job role experience descriptions
- Get rid of 'on' Carmarthen Youth Opera – put the company name on a new line
- Instead of February – 'Feb'
- I have too much on my CV in terms of description – people won't want to do all that reading
- Get rid of COVID awareness training – no longer applicable
- On right column – move 'skills' to top, then employment, then training then education (top to bottom order)
- Add proficient with 'power and hand tools' under skills as well as 'hand and machine sewing'; in tech roles put 'lighting and sound rigging'; 'risk assessments' and more
- If applying for a job takeaway last sentence of 'looking for shadowing opportunities' – undersells you

Alice Pearson

Theatre Designer & Production Assistant

I am a creative, enthusiastic, and detail-oriented production trainee with a passion for the art department. I perform well under pressure and in collaborative team environments, striving to deliver work to a high standard of professionalism. Since joining The BRIT School in 2018, I have worked on numerous short films and amateur theatre productions, gaining experience in a range of on-set and backstage roles. I am hard-working, well-organised, and dedicated to my craft. I am currently seeking entry-level opportunities in the art department in theatre production to further develop my skills and grow as a designer-maker.

Experience

Scenery Carpenter, Scenic Artist and Stage Hand

Carmarthen Youth Opera's 'The Sound of Music' Dec 2025 - Feb 2026

- Designed, constructed and painted an original Gazebo set piece for the musical number 'Sixteen Going on Seventeen', combining strong visual designs with safe, durable construction.
- Assisted throughout the performance period as a Stage Hand and Wardrobe Assistant.
- Worked closely with a youth cast aged 8-25, providing practical backstage support and contributing to a positive rehearsal and performance environment.
- Observed and assisted professional and volunteer crew, including stage management, lighting, and sound, gaining experience across departments.

Shadow Work

with Set & Lighting Designer Andrew Exeter 'FRIENDS! The Musical Parody' Sep 2025

- Two-week placement observing the design development process, from pre-visualisation through technical rehearsals to opening night.
- Gained practical insight into professional design development processes, including workflow, scheduling, and communication across departments.
- Assisted the Props Designer with constructing and painting scenic pieces for last-minute adjustments and on-site refinements.
- Observed and worked alongside the wider design team, including associate designers, props supervisor, lighting programmer, and assistant lighting designer.
- Gained practical insight into design workflow, time management, and software used in professional theatre design, including SketchUp and QLab.

Production Designer

Achilles Heel's Visualiser 'Bad Tattoo' July 2025

- Led the art department, overseeing all visual and scenic design elements for the project while supervising one Art Assistant.
- Developed and curated the scenic concept, working within a small team and limited budget to realise the director's vision.
- Conducted location scouting, produced design drawings, and executed all set dressing and prop styling for the shoot.
- Sourced, purchased, and borrowed props efficiently to maximise visual impact while maintaining strict budget constraints.
- Designed and produced practical props and on-set graphics, including chalkboard artwork, framed prints, and realistic prop drinks.

Art Department Assistant

- BFI-funded short film 'Roach' Jan - May 2024
- Worked as one of three members of the art department, supporting the Production Designer on set and with sourcing, collecting, and transporting props and materials.
- Assisted with set dressing and striking sets, ensuring locations were prepared efficiently for filming.
- Collaborated across departments when needed, assisting lighting, sound, and camera teams to support the wider production.

Based in London and South Wales • Willing to relocate
Full UK driving licence (Cat B)
Enhanced DBS Check (Feb 2026)

alicesapearson@gmail.com

+44 7580 432 395

@alicepearson

apearson62.wixsite.com/myportfolio

Skills

- Proficient with power and hand tools
- lighting and sound rigging
- Adobe Photoshop
- Adobe Premiere Pro
- Autodesk AutoCAD
- Autodesk Fusion 360
- Procreate
- Budget Handling (Excel)
- Prop Sourcing
- Petty Cash Buying
- Collating Research
- Location Surveying
- Communication
- Adaptability
- Problem Solving
- Excellent Tea and Coffee maker

Training

- ALBERT Sustainability Workshop: Art Department (2025)
- Film London: Introduction to the Craft Departments Course (2024)
- Screenskills Addressing unconscious bias: basic awareness in the workplace (2024)
- Screenskills Introduction to mental health awareness at work (2024)

Employment

Technical Support & Stage Crew Theatr Cymru & Arad Goch. April - June 2026

Catering Assistant Merlin Restaurant. Jan 2025 - Present

Barista The Breakfast Club. Feb 2023 - Mar 2026

Waitress Sweet Carolina Kitchen & Bar. Feb - Dec 2022

Technician The BRIT School. Sep - Dec 2021

Education

University of Wales Trinity Saint David 2024 - Present

BA (Hons) Set Design and Production

The Brit School 2018-20

UAL Level 3 Extended Diploma in Creative Media Production

Distinction

Overton Grange High School 2013-18

9 GCSE'S A-C including Maths and English (June 2018)

References available on request. This CV may be kept on file and distributed for employment purposes

Exhibition

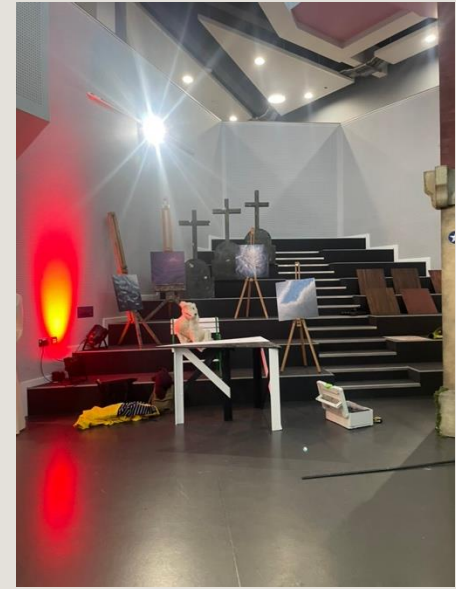


As part of our module brief, we were required to exhibit elements of our professional promotional material and practical work as part of the end of year exhibition. To do this, we needed to get certain elements into the foyer space within the S4C building.

At this point, we hadn't made a concrete plan of what we wanted to showcase so we planned on getting the necessary items into the building first to see what remaining space we had for more pieces. The first bits we moved were: The Sound of Music gazebo and bridge from Y Llwyfan. For this, we were able to use a Sprinter van with the help of ratchet straps to move these over in two trips.

Meanwhile, the first years brought in their sky-scapes, Witch King masks, face casts and wounds, and Ghostbusters set. Whilst we waited for them to piece together the Ghostbusters flat, Jim, Mary, Anne, Sarah, Ant, Cam and I retrieved Jim and Ashling's IP from the Halliwell. Their set, inspired by Cardiff Castle, was constructed as one unit in the Halliwell so couldn't be taken apart. This was no match for us second years, with almost the entire 2nd year group, we were able to move it up the hill.

After lunch, we were able to add LEE frosted filters to the Ghostbuster windows, and now that we had the most important items in the room, we began gathering smaller props, sets and models including Anne's foam dagger from the first module, Cam's space ship from VPP, Mary, Sarah and I's fireplace from 1st year and more. We asked both first and third years to bring over anything they wanted to display.



Exhibition

Then the first years helped us grab easels whilst I began retrieving the square black tables used for showcase, we also found the white shelves.

Both needed a little TLC, so I touched them up with paint along with our black & white table from our Design Realisation module. I also added shelves to the white shelves as these weren't cut to the correct size initially, and we put these in place by drilling through the metal then poking screws through to support the shelves, with white tape beneath to conceal the screws, as we didn't have the correct clasps.

Ant put together a show reel which included our VPP films and latest cut of the trailer from our Production for Screen module. He also collected some projects from the first years to put onto it like Gilly's animations.

Once everything was in place including the speakers, lights, display items and we had swept and cleared away the dust sheets and washed up the paint buckets, it was time to create a schedule.

This was for us to be monitoring the exhibition for the next two days, splitting us in half for Llwyfan and S4C shifts then in half again for morning or afternoon shifts - from 10-15.30, then 15.30 to 21.00.



	Morning (10 – 3:30)	Evening (3:30 – 9)
Friday 15/5/26	Cam	Mary
	Anne	Sarah
	Alice	Ant
	Annie	Alaya
Saturday 16/5/26	Mary	Cam
	Alaya	Anne
	Ant	Alice
	Annie	Sarah

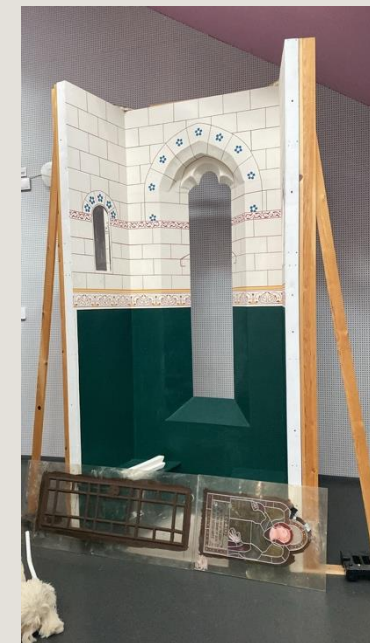
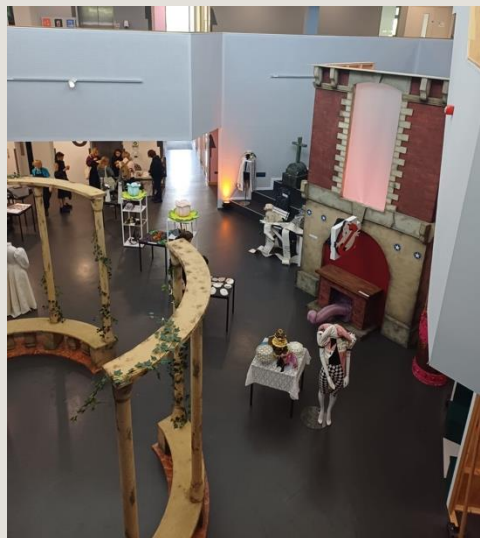
Start in Llwyfan

Start in Yr Egin

Swap spaces at 1pm

Take lunch/ dinner one at a time

Exhibition



My Presentation

My Script & Slides

CHANGE SLIDE (to q1)

How have you investigated the creative industries?

- For one of our research tasks, I looked at how people in a similar industry to what I want to go into (Production management and theatre production) have marketed themselves

↳ I have looked at their:

- website design
- professional Instagram accounts
- LinkedIn

↳ for pointers in how I could present myself but also to find my likes and dislikes in their personal branding so I can develop my own style for mine – which I will go into a bit more detail about in the next question

CHANGE SLIDE (THE STAGE)

- As part of another research task, I subscribed to The Stage Newsletter to stay up to date with industry news

- Most recently these articles have stood out to me: 'Equity calls on new Welsh government to bolster cultural workforce' May 13
Hattie Fisk – in light of recent Senedd election in Wales where Plaid Cymru have overtaken from over 100 years of Labour dominance.
- I also found there was a follow up from the drama surrounding Chalamet's comments earlier this year that "no-one cares" about ballet or opera anymore
- ↳ Royal Ballet and Opera chief exec told the Times: 'the largest portion of our audience by age is 20 to 30-year-olds... And you know what? Our post got 2.5 million engagements and half a million shares – just on Instagram. And our ticket sales got an immediate boost I did find it quite surprising that the largest portion of the audience for the Royal Ballet & Opera is 20-30 year olds, this could be thanks to initiatives that offer discounts to under 25 year olds.

CHANGE SLIDE (UNDER 25 DISCOUNTS)

My Presentation

This led me down a rabbit hole of similar promotions such as:

- ↳ The Tate collective: for 16-25 year olds worldwide giving access to £5 exhibition tickets
- ↳ National theatre: UK residents aged 16-25 years old can book tickets priced £10 or under, for any of our shows at the South Bank
- ↳ Almeida Theatre: Aged 25 or under? Get a £5 ticket for every production at the Almeida.
- ↳ BFI Southbank 25 and under: Aged 16 to 25? Sign up for a free BFI 25 and Under account to get your hands on festival tickets for just £6, including red-carpet premieres!
- ↳ Barbican: As a Young Barbican member, you can buy a maximum of two discounted tickets per event one for you and one for a friend also aged 16-25.

To name a few...

CHANGE SLIDE (Theatr Cymru application process)

- Also as part of my investigation into the creative industries - I did a lot of research into Theatr Cymru and Arad Goch as part of my application and interview preparation for Miss P
- ↳ Specifically, I looked up each practitioner that was interviewing me so I could speak about relevant topics to them that we can relate on, and I thought doing my research could help make me more memorable and may have earned me my role now.
- One of those people was Caryl Mcquilling Edwards, which after a very quick google, you can find is Theatr Cymru's company Production manager, who has worked as a Stage Manager since 2014 and more recently worked in television and live music events. She also happens to be professional power lifter who's competed in the Welsh championships
- I was also able to find the Lighting designer for this project - Cara Hood
- Sound designer - Eadyth Crawford

My Presentation

I was able to speak about how as a woman interested in the live events/ tech/management side of things, its really exciting to find an opportunity that is led by a female dominated production team, something I don't see a lot of in the stage crew/tech side of things

↳ As part of this process, I also prepared some questions to ask them, one of these was:

'What is one piece of kit you can't live without?'

I received the recommendation to get a Leatherman, Impact driver and a Peli case for wheeling kit around

I did also get the answer of 'I couldn't live without the people' from Llinos which is what helped me to know that I wanted to work with these companies - as we share similar values in the emphasis on character and attitude over skill level .

Something I learnt in this module is that interviews aren't just for the employer but for you to find out for yourself what kind of person they are looking for and if that sounds like you and a job you are prepared to work hard at.

CHANGE SLIDE (Physical Toolkit)

↳ Then off the back of this question I started pestering everyone I knew with industry experience what kit I should get in preparation for my summer work experience

- From Mae, he told me to get Dirty Rigger gloves for general wear onsite and during get ins and recommends a tool pouch from Klein tools
- From Rox, I received the recommendation of Stanley belt bags and for a cheaper alternative to Peli cases - look into getting a Clarke tool case for a portable work station or any toolbox on wheels will be just as adequate and more than half the price on eBay
- Dave recommended me the Allen keys (which I got as a hand me down from someone I am in the process of getting work experience with)
- Dave also recommended the Eclipse spanner from Charlies as well as a quad spanner wrench

My Presentation

CHANGE SLIDE (q2)

How has it begun to inform your professional promotional material?

- In terms of my own professional promotional material, from investigating other creative Practitioners portfolios, I have found Instagram to be the most common form of online portfolio and one I want to develop for myself
- Since it's a casual social media website made for socializing over networking - it can be somewhat informal and show a bit more of your personality

CHANGE SLIDE (SCREENSHOTS OF WEBSITES, LINKED IN AND INSTAGRAMS)

To expand on my previous point, about examples I had looked at...

Set Designer Andrew Exeter's website

↳ I like its simplicity - lets the work speak for itself yet also has a bit of character by using his own handwriting over a generated font

Looked at Creative Director Georgia Fisher's website - super colourful and fun, caters to her industry and line of work - she shows she is on trend and down to earth which is likely what her

clientele would look for in her work

Looked at LinkedIn - found that those on the production side of live events do not rely on portfolios or any solid branding perhaps since their work isn't as 'Instagrammable.' From the little I can see of an online presence, they must not rely on one because their work ethic/style speaks for itself and they have built a solid in-person network.

CHANGE SLIDE (my professional stuff)

- From this, I decided for my branding I want to utilise Instagram, LinkedIn and my online portfolio to maximise employment opportunities

• Website:

↳ I want to refine my website further by making it more focussed to the theatre and live event industry whereas it is currently quite film based

↳ I like its casual yet professional feel but I do feel it could have a bit more personality through my choice of wording and by adding a bit of colour

My Presentation

- Instagram:
 - ↳ For the purpose of being more accessible
 - ↳ I am in the process of posting my work from last year to today and I am only about a third of a way through all that I want to post but I'm not doing it all at once hence why its not all there yet
 - ↳ Llinos suggested an Instagram too, she asked us if we have a work Instagram so we can form connections on tour with Miss P
- Linked in:
 - ↳ I want to keep it to the same branding as my website and Instagram
- need to update this further and build connections
- I want to be checking it two to three times a week and make current posts about what i get up to like trips to WNO or BBC Studios Cardiff rather than just displaying a list of my previous employers on my profile
- As mentioned earlier, as part of my process in applying for Miss P for which I went for Set builder, props and tech Assistant:
 - I wrote separate covering letters and emails and updated my CV to cater to theatre production
 - I then improved my CV again after my most recent Creative Industry tutorial

CHANGE SLIDE (q3)

- How do you intend to use this going forward?
- I intend to use Instagram to follow up on connections I have already made from work experience and continue those relationships through commenting and sharing their work
- I will also use Instagram to network on the Miss P tour, I met Eadyth and Cara at the production meeting earlier this week and when I have my first formal discussion with them when they are not just seeing the set for the first time in person, I want to exchange details - or this might happen at the end of the tour - whatever happens organically

My Presentation

- Whilst I was really hoping to get live events work this summer, I have been very busy at this time with the study abroad paperwork and Miss P work experience which has already begun so I haven't found time to be applying to full time work experience opportunities or paid live event work but I have got a day or two lined up in July with a sound engineer at Lazydays festival in south end on sea
 - Otherwise, I want to keep finding my own way in the industry - follow my nose, and find what piques my interests
- CHANGE SLIDE (Instagram posts I want to make)
- Lastly, I plan to be uploading more to my Instagram as I have an awful lot I want the world to see so I can visually showcase my dedication to the industry and hard-working attitude.

CHANGE SLIDE (schedule Miss P)

- For me, navigating this industry also means translating material into a way I understand it as someone who doesn't do well with a wall of text - for example, I began making a template for a schedule I can use for work
- Another way I will be using this going forward is developing some further skills around freelance work in our 3rd year like deciding on a day rate for which I can also use unions like Equity and BECTU for help with

My Presentation



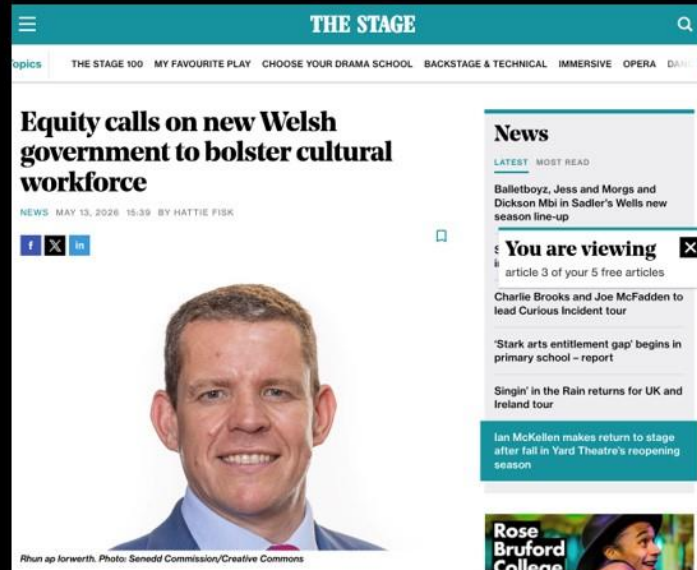
My Presentation



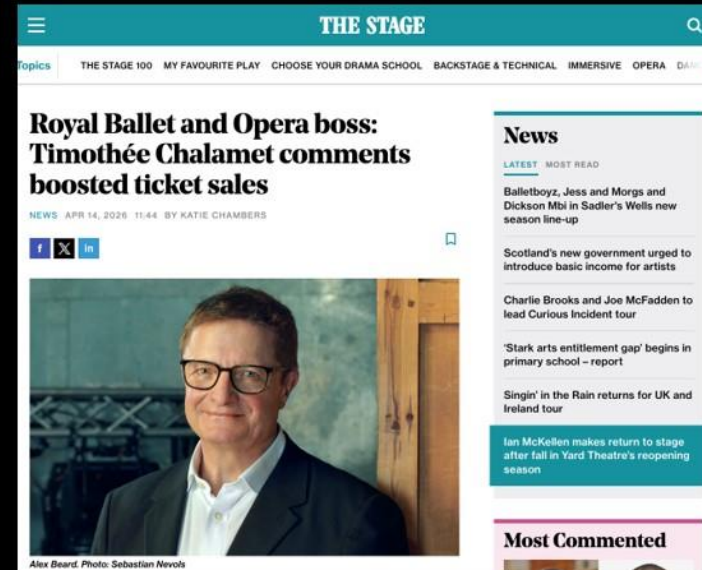
**How have
you investigated
the creative
Industries?**

- Research tasks
 - Keeping up to date with recent industry news
 - Theatre Cymru & Arad Goch application and interview preparation
 - Building my physical toolkit
- 

My Presentation



The Stage (2026) Fisk, H. *Equity calls on new Welsh government to bolster cultural workforce*



The Stage (2026) Chambers, K. *Royal Ballet and Opera boss: Timothée Chalamet comments boosted ticket sales*

My Presentation

Almeida Theatre (2026)



National Theatre (2026)

Barbican (2026)

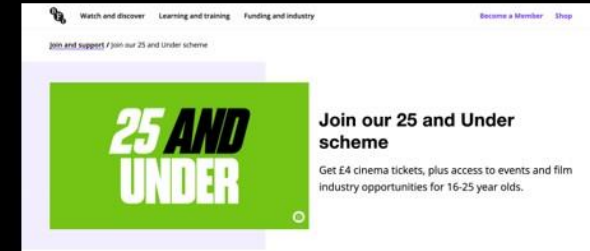


Experience culture for less.

Join Young Barbican – it's free for ages 16–25.

Discover theatre, music, film, exhibitions and talks at the Barbican for a fraction of the price. Young Barbican gives you exclusive access, discounted tickets and curated recommendations – plus you can bring a friend.

BFI (2026)



Tate (2026)

92

- dec. 1940s
- Third Cinema**
 - Since 1960s, Latin American cinema to be the heart of commercial third cinema
 - a burning question: funded with state money or private cinema?
 - Emphasis on classic works as well as experiments
 - Facilitating widespread participation, policy
 - Vision = to be both revolutionary & popular moment
 - Margaret Sauter: basic frame for Latin American
 - putting cinema as its primary role
 - **Artistic Director** = Carlos Prío (1962)
 - 1st work in 1963 = a short film directed by
 - **Michael Rom** (now living in Mexico) in 1963 = 2nd
 - **Rafael Gelpi** = short films with two Phillips
 - **Chaf Eche** = Angolan Jones Leffe
- And Gosh**
 - Based on geography and culture
 - **Stars** private & family audiences
 - **First** company founded 1959 when a bilingual
 - full-time Cinema Theatre And Gosh
 - **Colombian Cinema** as a part of Gosh Culture
 - Produced up to 5 short public pictures
 - Along socially & for other theatres, festivals =
 - pop ups
 - **Reaches** 24,000 young people annually
 - **Artistic Director** = **Thim Van Hoven**
 - A short story production - **shorts** in the company's community - leading young clubs



Dr. Sarah E. Hays is an Associate Professor of Psychology at the University of North Carolina at Charlotte. She received her PhD from the University of North Carolina at Chapel Hill and completed her postdoctoral fellowship at the University of North Carolina at Charlotte. Dr. Hays is currently a member of the American Psychological Association and the American Association of University Women.



Alice Pearson

Aspiring Production Assistant

I am an early-career production assistant with a background in theatre and film production, looking to move into live event production. I'm particularly interested in backstage and festival environments, and have some previous experience through stewarding and event work, alongside my theatre background. I'm practical, reliable, and enjoyed working as part of a team, whether that's on stage or backstage, and I'm confident I can contribute to whatever's needed in the moment. I am currently seeking entry-level or shadowing opportunities to gain further experience.

Experience

Scenery Carpenter, Scenic Artist and Stage Hand on *Carmichael Youth 'n' The Sound of Music* Dec 2023 – February 2024.

- I'm particularly interested in backstage and festival environments, and have some previous experience through stewarding and event work, alongside my theatre background. I'm practical, reliable, and enjoyed working as part of a team, whether that's on stage or backstage, and I'm confident I can contribute to whatever's needed in the moment. I am currently seeking entry-level or shadowing opportunities to gain further experience.
- Assisted throughout the performance period as a Stage Hand and Wardrobe Assistant.
- Worked alongside with a youth cast aged 8-25, providing practical backstage support and contributing to a positive rehearsal and performance environment.
- Observed and assisted professional and volunteer crew, including stage management, lighting, and sound, gaining experience across departments.

Shadows Work with Set & Lighting Designer Andrew Exeter on *TRENDS! The Musical Parody* September 2025.

- Two-week placement observing the design development process, from pre-visualisation through technical rehearsals to opening night.
- Gained practical insight into professional design development processes, including lighting, rigging, scheduling, and communication across departments.
- Assisted the Props Designer with constructing and painting scenic pieces for last-minute adjustments and on-site refinements.
- Observed and worked alongside the lead design team, including scenic designers, props supervisor, lighting programmer, and assistant stage manager.
- Gained practical insight into design workflow, time management, and software used in professional theatre design, including SketchUp and QLab.

Festival Steward at Latitude Festival, July 2024 and July 2025.

- Provided front-line support across a large-scale, multi-stage festival environment, assisting artists and visitors with navigation and site information.
- Managed capacities and public areas using radio communication to report incidents and coordinate with event control teams.
- Supported crowd management during peak periods, including post-event cleanup and helping with site maintenance.
- Worked long shifts in varied weather conditions, maintaining professionalism and awareness in a high-pressure environment.

Art Department Assistant

on BFI-funded short film *Roach* Jan - May 2024.

- Worked as one of three members of the art department, supporting the director with set dressing, props sourcing, collecting, and transporting props and materials.
- Assisted with set dressing and striking sets, ensuring locations were prepared and ready for filming.
- Collaborated across departments when needed, assisting lighting, props, and camera teams to support the video production.

References available on request. This CV may be kept on file and distributed for employment purposes.

Digital portfolio: <https://www.alicepearson.co.uk/portfolio>

Based in South Wales & London • Willing to relocate

0475 7880 3325

alice.pearson@gmail.com

I hold a full UK driving licence (Cat B)

Enhanced DBS Check (issued Feb 2026)

Training

- ALBERT Sustainability Workshop: Art Department (2023)
- Film London: Introduction to the Craft Departments Course (2023)
- Advanced Understanding of the Craft: basic awareness in the workplace (2024)
- Screenskills Introduction to mental health awareness at work (2024)
- Screenskills Coronavirus basic awareness on production training (2022)

Skills

- Adobe Photoshop
- Adobe Premiere Pro
- Autodesk AutoCAD
- Autodesk Fusion 360
- Procreate
- Budget Handling (Excel)
- Problem Solving
- Location Surveying
- Communication
- Adaptability
- Problem Solving
- Excellent Tea and Coffee maker

Education

The University of Wales Trinity St. David
2024 - Present
Set Design and Production (BA Hons)

The Brit School 2015-20
UAL Level 3 Extended Diploma in Creative Media Production

Distinction

Overseas Stage School 2013-18
9 GCSEs A-C, including Maths and English (June 2018)

Employment

Technical Support & Stage Crew for *Theatyr Cymru & Ard Goch*, April - June 2026

Technical Assistant at *Morriston Theatre*, Jan 2025 - Present

Barista at *The Breakfast Club*, Feb 2023 - May 2024

Waitress at *Swart Carolina Kitchen & Bar*, Feb - Dec 2024

Technician at *The BRIT School*, Sep - Dec 2021

My Presentation



Erbauer Connex Modular Storage Rolling Trolley & toolbox
 500L & shipped by 980
 4.5 (10)
 New 500 Save £375
£55.25
 Pay in 3 interest free payments of £18.42 with [PayPal](#) [Learn more](#)
 10% off Erbauer tools, workwear & storage. Discount already applied.
 See more products in this offer.
 Check availability
 Enter your postcode and we'll provide you with your delivery and collection options.







Bursary claim backs:

Macbook

- Highlighters
- Workshop trousers
- Get a larger pencil/tool case
- Get an on-set/backstage belt bag
- Get more workshop trousers (see Nina's link)

More purchases I could make/ claims

- MacBook case
- theatre blacks
- Petrol to and from rehearsal/venues
- Leatherman multitool
- Charlie's spanner (blue eclipse)
- Quad Spanner 13/17mm, 19/21mm wrench
- Allen keys set
- Spanner set (autojack)
- Pica dry pencil
- Dirty riggers
- Tough Tags (labelling kit, Callum has link)
- New hot glue gun
- Sharpies
- Gaff/electrical tape
- High vis





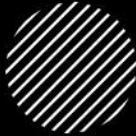


Autojack 12-Piece Combination Spanner Set, Multi-Coloured Metric Wrenches 8-19mm, High-Torque Chrome Vanadium Steel
 Visit the Autojack Store
 4.5 (10) | Search this page
£19.99
 4.5 (10) | Search this page
 FREE Returns
 Save up to 10% with business pricing. Sign up for a free Amazon Business account.
Combo

My Presentation



How has it begun to inform your professional promotional material?

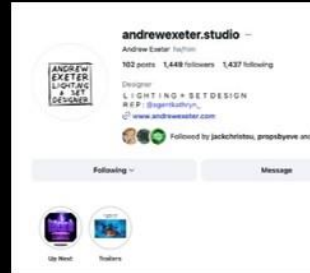
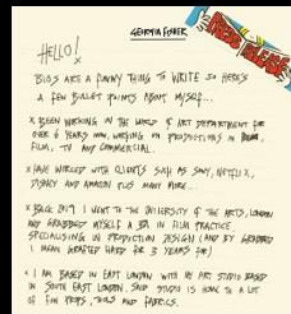


- Taking inspiration from creative practitioners' online portfolios, Instagram and LinkedIn
- Keeping multiple versions and updating my CV to apply to a specific role

My Presentation



Georgia Fisher website homepage (2026) Creative Director



Andrew Exeter Instagram & website (2026) Set and Lighting Designer



Alan Ellis website & LinkedIn (2026) Designer

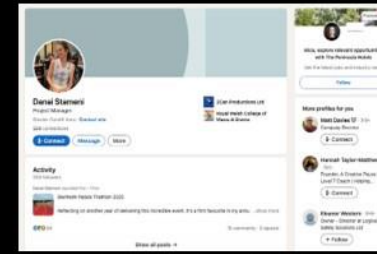
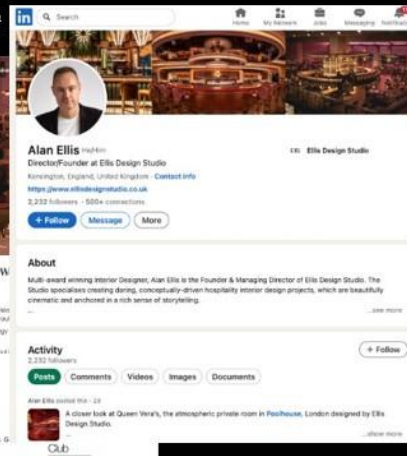


We are a multi award winning hospitality interior design studio. We concepts and extraordinary, memorable, inspiring destinations.

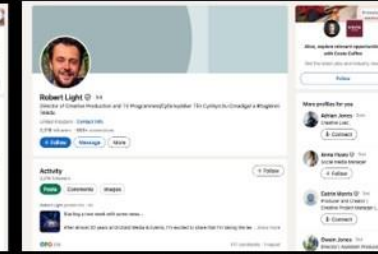
Specialising in designing bars, restaurants, hotels and event spaces, the design studio was founded with a vision and passion for formal elegance. Our work focuses on the delivery of beautiful and unique design solutions that we are also leaders in developing sustainable hospitality design, seamlessly blending cutting edge technology of guest experience that sets our client's concept apart from the competition.

We provide design, research, development, interior architecture, construction management, which can be used in a variety of project phases and stages.

our clients

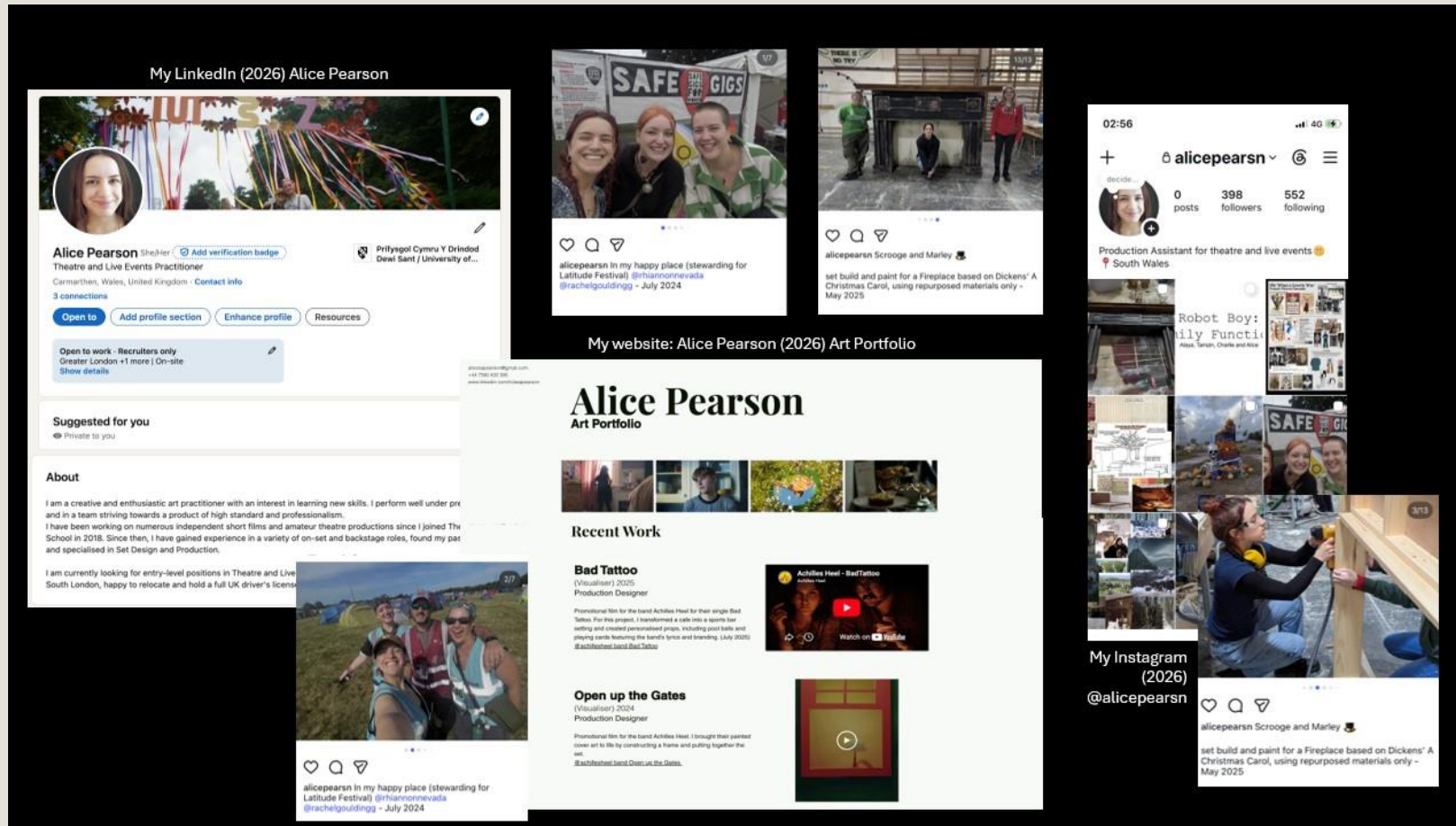


Danai Stameni LinkedIn (2026) Project Manager for 2Can



Robert Light LinkedIn (2026) Director of Creative production

My Presentation



My Presentation



**How do you
intend to use
this going
forward?**



- Use Instagram to follow up on previous connections
- Network and make connections through Miss P theatre tour
- Find contacts for live events work (possibly for next year)
- Keep exploring, find what I enjoy
- Navigate an approach to the industry that works for me – translating schedules, taking notes, learn how I work best

My Presentation

Schedule I received

[illegible]

My version of the schedule

	Mon	Tue	Wed	Thu	Fri	Sat	Sun
5	Larry & Michael Get-in (Lyric)	Larry & Michael Teach 1 and 2	Larry & Michael Teach 3,4 and 5	9.30-19.30 Teach 6 9.30-12.30 Dress Run #1 15.00 Notes	9.30-19.30 Dress Run #2 11.30 Notes	Hum visits Camera Run 9.30-19.30 Show #1 13.00 (RSL) Show #2 18.00	9.30-18.00 Hum visits, I move on
6	Lynic, Cameraman 9.30-18.00 Show #3 (Schools) 10.00 Show #2B (Schools) TBC 12.00	9.30-19.30 Show #4 (Schools) 10.00 Show #2B (Schools) TBC 12.00 Travel to Cardiff	9.30-19.30 Show #4 (Schools) 10.00 Get-in (Sherman Cardiff) 10.00 Focus 18.00-19.30	9.30-19.30 9.30-19.30 Quick time/ swaps Cuts to cut 14.30-18.00 Show #5 17.30 (RSL)	9.30-18.00 Show #6 (Schools) 10.00 Show #7 (Schools) 13.00	9.30-19.30 Camera Run 10.00 Show #8 13.00 (RSL) Hum visits (Travel)	9.30-18.00 Get-in (TBC)
7	9.30-19.30 Get-in (Theatre Edinburgh)	9.30-18.00 Show #10B (Schools) 10.00 TBC Show #9 (Schools) 13.00	9.30-19.30 Show #10 (Schools) 10.00 Travel Hum visits (Travel)	9.30-19.30 Get-in (Aberystwyth)	9.30-18.00 Show #11 (Schools) 10.00 Show #12 (Schools) 13.00	Leavea finds 9.30-19.30 Show #13 (Schools) Show #13B 16.00 TBC	9.30-18.00 Get-in (Aberystwyth)
8	Theatre Fairfields, Dyrhyf Aeron 9.30-19.30 Get-in (Fairfields)	9.30-19.30 Show #14 (Schools) Show #15 (Schools) 13.00 Get-in (Travel)	34 9.30-19.30 Get-in (Gates) Cameraman	35 9.30-19.30 Show #15B (Schools) 10.00 Show #16 (Schools) 13.00 Show #17 17.00	36 9.30-19.30 Show #16B (Schools) Show #17 (Schools) 13.00 Get-in (Sherman, Cameraman) (Travel)	37 9.30-19.30 Show #18 (Schools) 13.00	38 9.30-19.30 Get-in (Fairfields)
9	Howald Dyrhyf Aeron, Centre Fairfields 9.30-19.30 Get-in (Fairfields Theatre, Rylg)	39 9.30-18.00 Show #20 (Schools) 10.00 Travel Hum visits (Travel)	40 9.30-19.30 Show #20B (Schools) 10.00 Travel Hum visits (Travel)	41 9.30-19.30 Show #21 (Schools) 10.00 Show #22 (Schools) 13.00 Travel Hum visits (Travel)	42 9.30-19.30 Show #23 (Schools) 10.00 Show #24 (Schools) 13.00 Travel Hum visits (Travel)	43 9.30-19.30 Show #25 (Schools) 10.00 Show #26 (Schools) 13.00 Travel Hum visits (Travel)	44 9.30-19.30 Show #27 (Schools) 10.00 Show #28 (Schools) 13.00 Travel Hum visits (Travel)

My Presentation

Work Instagram posting plan

Work instagram posting order:

Most recent to earliest:

- Miss P tour
- Production for screen - golden age of piracy April-May 2026
- Miss P - week spent building the set April 2026
- WNO trip - backstage tour march 2026
- Space bakes - VPP module March 2026
- The sound of music set builder and stage crew/wardrobe assistant Jan 2026
- Wes Anderson Design Museum December 2025
- The Adding Machine November 2025
- Shadow Work with Set & Lighting Designer Andrew Exeter on 'FRIENDS! The Musical Parody' September 2025.
- Bad tattoo visualiser July 2025
- Open up the Gates visualiser
- Victorian Fireplace set build December 2024 to Jan 2025  POST DRAFT AFTER ROBOT BOY
- Robot Boy white card model December 2024 - *Edit caption to: Robot Boy: 'Family Functions'*
- Set design and white card model making exercise using Tim Burton's Robot Boy as a brief - December 2024**
 - Mood board making exercise for Oh! What a Lovely War! By..... and *Love song* by Abl organ Dec 2024 
 - Halloween fest oct 2024  take out mentions from caption - tag images instead **USE ANNIES PROF ACCOUNT NAME - ruby.stage.management**
 - Latitude Festival stewarding July 2024  take mentions from caption
 - Controlled Experiment 48 hour Sci Fi Challenge March 2024 (repost) 
- Film London's Equal Access Network: Introduction to the Crafts Departments Course March 2023 - Pitch project (Part 2) 
- Film London's Equal Access Network: Introduction to the Crafts Departments Course March 2023 - visit to red girl, puppet talk, costume sands house (Part 1) 



Evaluation

The Creative Industry module has allowed me to begin to really think about my future career and where I fit within the industry. For a long time, I felt stuck in a strange position between being a student and trying to become a professional. I had previously attempted to find freelance work without much success and had also started a film production degree before eventually dropping out. Although I knew I wanted to work within the creative industries, I often felt I lacked the practical and employable skills needed to confidently pursue a career. My knowledge of technical theatre, construction, industry standards, and creative working practices was limited, which made the industry feel difficult to access.

Throughout this module, however, I have begun to recognise how much my skills, confidence, and direction have developed. Gaining more practical experience through theatre-based projects has helped me realise that I really enjoy technical and hands-on work. Before starting the module, I still believed my future would most likely be within film, but working closely in small teams on theatre production briefs has changed my perspective. I enjoy the fast-paced and live nature of theatre and live events, where there is often only one opportunity to get things right. I particularly enjoy the problem-solving involved in technical production, such as creating sets that are both lightweight and structurally sound.

One of the biggest things I struggled with before this module was not knowing where to specialise. I often felt pulled in too many directions, which made it difficult to focus my energy and plan a realistic career path. Through researching the creative industries, networking, and reflecting on my strengths and interests through my SWOT analysis and PDP, I have started to gain a clearer sense of direction. I realised I enjoy combining creativity with organisation, teamwork, and technical problem-solving, which has led me to become increasingly interested in theatre production and live events work.

This became even clearer when thinking about how I wanted to spend my summer. I have previously worked as a steward at festivals, which I enjoyed because it combined live production, teamwork, and outdoor environments. During some of this work, I found myself spending time in production office spaces and became interested in the communication and coordination involved behind the scenes. This made me realise there may be a way to combine my interest in live productions with my enjoyment of outdoor events and festivals.

Evaluation

Since beginning this module, I have also secured a role with Theatre Cymru and Arad Goch on the touring production Miss P. This opportunity feels like an important next step for me because it will allow me to gain first-hand technical theatre experience, travel across Wales as part of a touring production, and continue building professional connections within the industry. It will also strengthen my CV and give me more confidence moving into third year.

Although I still wish I had spent more time refining my portfolio during the module, I am pleased that I created a professional Instagram account to document my work and begin building an online presence. Moving forward, I plan to continue networking by reconnecting with contacts and reaching out to professionals within the industry. Overall, this module has helped me develop not only professional materials and employability skills, but also a much stronger sense of confidence, direction, and motivation for my future career within technical theatre and live events production.

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