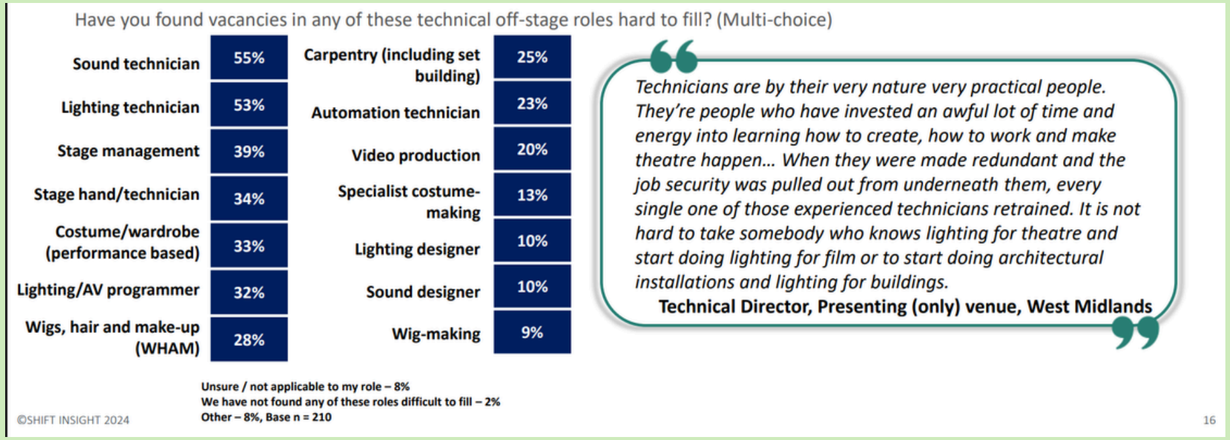
2026

PROFESSIONAL PRACTICE

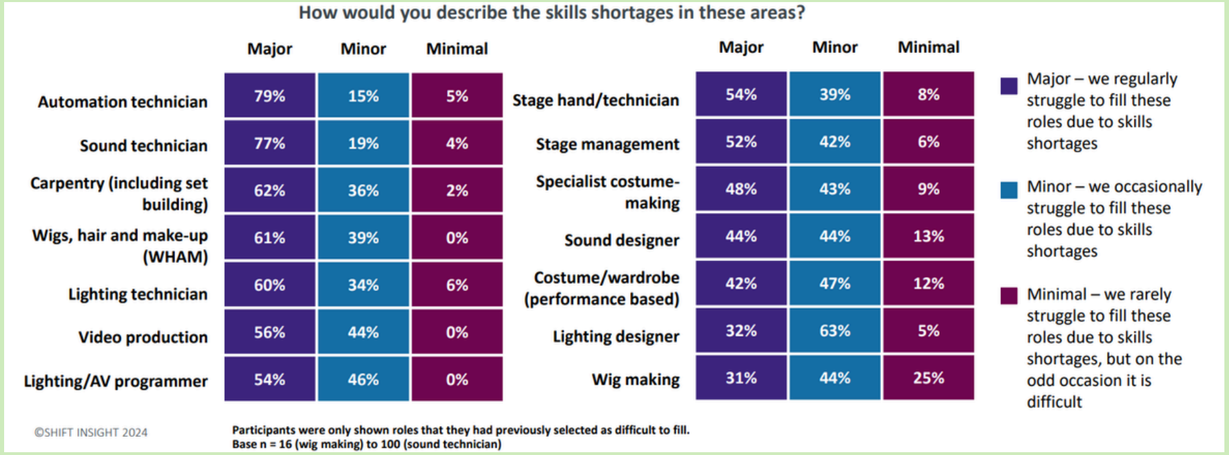
ASHLING RYAN

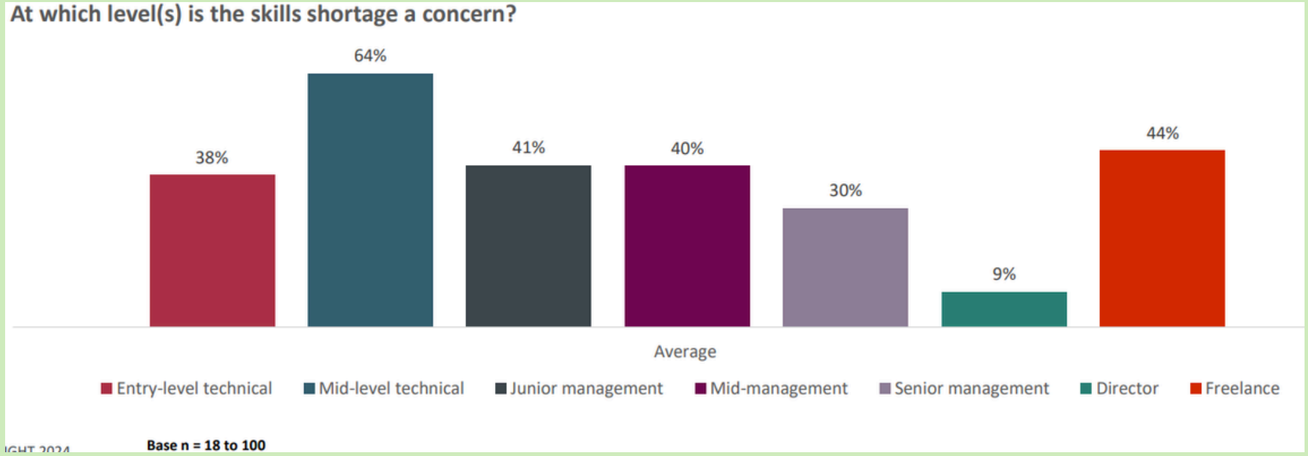
SKILLS SHORTAGE

SOLT & UK Theatre conducted a survey to assess the skills shortages within the industry. The report found that most technical roles had skills shortages, with sound and lighting technicians having a major shortage. Survey respondents stated that they felt that gaining practical experience is more important than a degree. 30% thought that their organisation/industry weren't doing enough to support offstage technical positions. Many said that they didn't have the time or funding to train people on the job. Another reason that respondents felt there was a shortage of required skills was a lack of awareness, with people often thinking only about performance roles rather than off-stage roles. Improving technology is also adding to the shortage as they become more specialist and require more training to work. Having a technical education was seen as a good starting point as a way of getting a foot in the door, however much more is then learnt while on the job. "Some believed that as technology advances, it can be harder to learn on the job, particularly in sound, lighting and automation roles and as a result specialist technical qualifications are more useful in these areas. However, others felt that students should get more generalist qualifications and practical experience before specialising." Mori, Gimlette, Dzro (2025).









Mori, K., Gimlette, L. and Dzro, A. (2025) *SOLT & UK Theatre skills shortages research: final report*. Available at: https://www.gatsby.org.uk/app/uploads/sites/2/2025/08/solt-and-uk-theatre-skills-shortages-report-final.pdf (Accessed: 20 January 2026).

HFC

HALL FOR CORNWALL

The main theatre in Cornwall is the Hall for Cornwall. Over summer, I was able to get in contact with them about working as stage crew. However, by the time they were able to get me on the system, it was the end of summer, and I wasn't able to do any shifts. The theatre was originally built as a municipal centre in 1847 and is a Grade II* listed building. It was then converted to a theatre in 1997. A £30 million investment allowed the theatre to be refurbished between 2018–2021. The funding came from nine separate funders because of the absence of a single capital fund for performing arts venues. This included Arts Council England and the National Lottery Heritage Fund. The refurbishment resulted in a brand new 1,251-seat auditorium, which is fully accessible and has a modernised backstage infrastructure. Since reopening, audience numbers increased by 54%, youth theatre and dance participation has doubled, and local job opportunities have risen by 29%. These changes have also led to an increase in touring shows on a larger scale at the venue. Although there has been an increase, there is still a limit on the size of the show as they are only able to unload one truck at a time into the venue due to weight limits outside the theatre. The trucks must also be unloaded via ramp and through a thin corridor, which can also limit what set can fit in the venue.

TR2

THEATRE ROYAL, PLYMOUTH

TR2 is Theatre Royal Plymouth's Production and Learning Centre. Since 2014, their scenic workshop has grown its turnover from £534,000 to £2.4 million. Despite this, they are limited by their capacity, having to regularly turn away high-profile UK and international commissions. An estimated £30m is needed for the theatre to grow and sustain its business. An additional manufacturing pod at TR2 would have many benefits, allowing them to work on more projects and to create training pathways in areas such as carpentry, welding and costume making, which would help to reduce the skills shortage.

Society of London Theatre & UK Theatre (2025) *The State Of British Theatre In 2025: Growth, Risk And The Urgent Need For Public Investment*. Available at: https://uktheatre.org/wp-content/uploads/sites/2/2025/05/SOLTUKT-State-Of-British-Theatre.pdf (Accessed: 20 January 2026).

CARBON LITERACY TRAINING

20/1/26

The course was run by Ruth Stringer, who I had already been in contact with as part of my research for my independent project. Because of this, she already knew who I was, and we were able to have a conversation about the materials that I had asked her about.

While at the training, I was sat next to Torben, the head of prop at WNO, this was great for networking as I was able to have many conversations with him about his work and my own. I got his contact details and was able to use him for research for my independent project. I also invited him to come and see our showcase, but unfortunatly he wasn't able to attend the afternoon time and was unable to travel to Carmarthen.

By doing this training, I am now able to put on my CV that I am certified carbon literate.

After the training everyone had to fill out a form to demonstrate that they now know about reducing carbon emissions. As part of this everyone had to make an individual and a group pledge for how they are going to reduce CO2 emissions in the future, as well as explaining an impact of this action.

For my individual action I said -

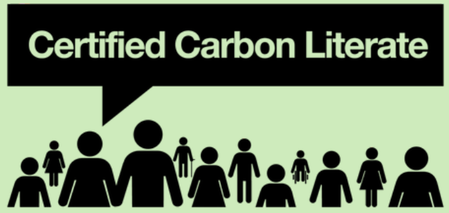
Explore more sustainable materials within prop making and begin to swap out harmful materials like foams where possible.

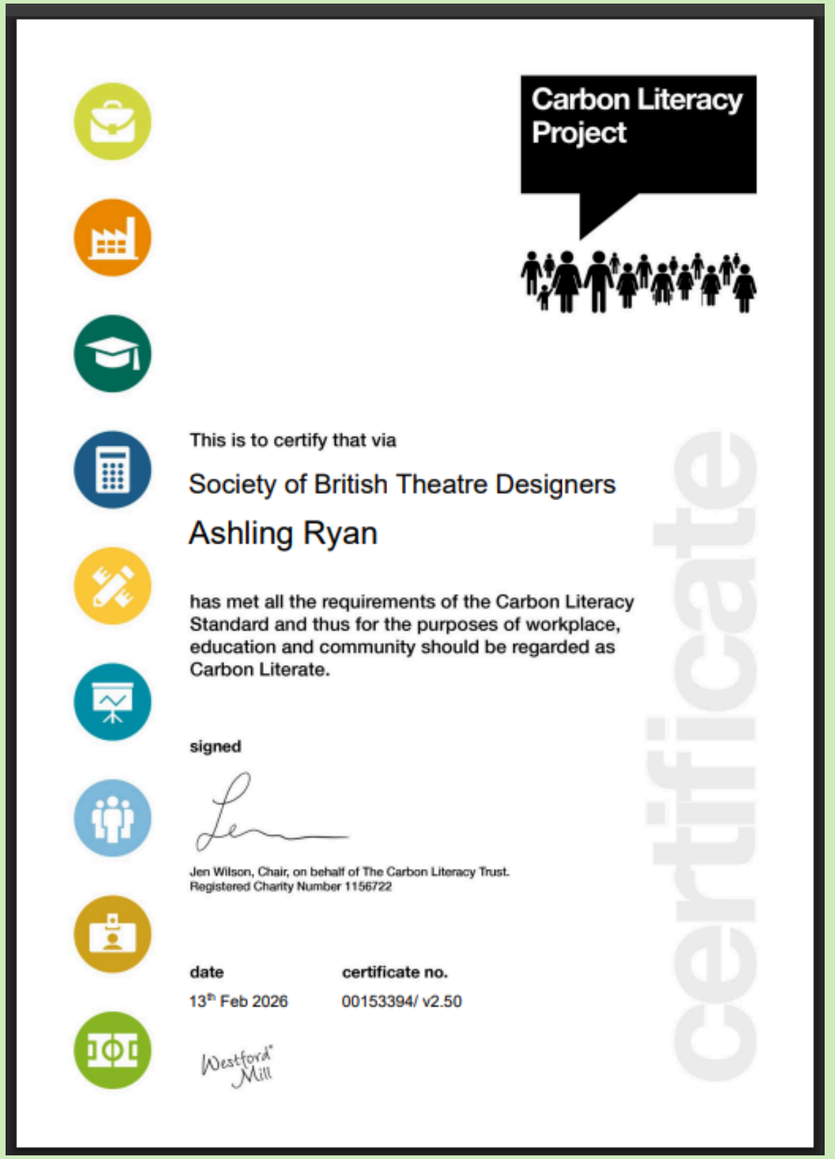
Finding alternatives to foam will reduce the amount of offcuts going to landfill and reduce the embodied carbon of making props. When there are no suitable alternatives I will reduce the amount of foam that I use and reuse offcuts where possible.

For my group action -

Encourage the use of the theatre green book and carbon calculation in the next show at uni. I will also ask for sustainability to be point of discussion within production meetings.

Mentioning sustainability in production meetings will help to remind others within the production to consider the impact of their work on the environment. Calculating the carbon produced by the show and keeping people updated will help the team to be more aware of how much carbon their choices actually produce. Making the team more aware should help to encourage each person to make changes to reduce carbon within their own work.





Stringer, R. (2026) 'Design Futures' [Training]. *SBTD Carbon Literacy,* Cardiff. 20 January.

THEATRE GREEN BOOK

PRODUCTION CALCULATOR WEBINAR 11/2/26

When doing the SBTD Carbon literacy training, I said that my group goal moving forward was to do carbon calculation for the next show. To help with this goal, I have completed a webinar run by Theatre Green Book about using their production calculator. By doing this training, I now feel confident using the calculator for future productions both in and out of university. The calculator works with the estimated weight of items and focuses on where the item came from and how it is used after the show, rather than how much CO2 is created. The most sustainable items, according to the calculator, are those that are reused elements with minor modifications, which, after the show, are reused or recycled immediately. The worst items are those that are new and unsustainable materials, which are then disposed of as general waste.

EUSED element with minor modificatio	1
REUSED with major modifications	2
Made with RECYCLED MATERIALS	3
Made with 'sustainable' NEW MATERIALS	4
ade with unsustainable NEW MATERIA	5

Element REUSED or matertials RECYCLED immediately	1
Element / materials sold to be REUSED or RECYCLED by others	2
Element / materials sent to store for intended REUSE or RECYCLIN	3
Disposed in waste recycling stream	4
Disposed as general waste	5

1-4: Excellent. Safe disposal
5-9: Good. Could be done better?
10-12: Acceptable. Could be done better?
15-16: Bad. Could be done better?
20-25: Unacceptable. Could be done better?

Theatre Green Book Production

last update: 24/09/2025

Start by filling in general information about the production, and choosing a target

Theatre	
Production	
Type of production	
Producer	
Director	
Set designer	
Costume designer	
Production manager	
Workshop lead	
Costume lead	
Props lead	
Technical lead	
Lighting lead	
Sound lead	
Date /Season	
TARGET	

Once you've set a target, go to the appropriate worksheet: BASIC, INTERMEDIATE, or ADVANCED

THANKS

With thanks to the many people who have helped develop this Production Calculator, including Citizens Theatre Glasgow, Evie Redfern, National Theatre, National Theatre Scotland, National Theatre Wales, Royal Opera House, Royal Theatres Copenhagen, Netherlands Opera and Ballet, Deutsche

How to use the Calculator

BASIC - INTERMEDIATE - ADVANCED

- *These worksheets give you the standards for Basic, Intermediate or Advanced productions.*
- *To meet the standards you need to reuse and recycle more of your sets and scenery, costumes, and props & furniture. e.g. for Basic, 50% of each needs to be reused or recycled.*

Scenery - Costume - Props & furniture

- *These worksheets help you quickly calculate what percentage of scenery, costumes and props is reused and recycled, and calculate carbon for new materials.*

1) Under each heading, **RECORD** every element or material by weight (kg). There are weight tables to help you.
2) Don't be too detailed. Estimate weight if you need to. Don't worry about small things like screws, glue or tape.
3) **SCORE** where each item comes from (its 'Source'), (1) to (5), copying cells from the list at the top of each sheet.
4) **SCORE** its planned 'Destination' after the production, (1) to (5).

(1) is very sustainable. (5) is very unsustainable.
(1) - (3) are reused / recycled. (4) and (5) are not.

Travel

- *This worksheet is a simple Travel Calculator for deliveries and touring productions.*
- *Use it for Touring and Intermediate and Advanced productions.*

1) Record deliveries related to the production.
2) Record travel related to a tour.

REPORT

- *This worksheet provides a summary of what you've achieved, that shows which standard you've reached.*
- *It encourages you to record decisions made and lessons learned.*

1) Percentages of Reuse and Recycling appear automatically. Carbon impacts appear automatically.
2) Use this report sheet to list KEY DECISIONS taken to make the production more sustainable.
3) Use this report sheet to list LESSONS LEARNED for future productions.

Scenery (EST) - Costume (EST) - Props & furniture (EST)

- *These worksheets are Estimators to help you quickly assess design options.*

DON'T GET LOST IN TOO MUCH DETAIL.

Weight and Volume Calculators

Fill in quantities, then copy the weights into the table above

*for **Advanced** shows only*

Sheet material weight calculator

copy appropriate figure into column S

	no. of sheets	*weight per sheet (kg)*	*total kg*	*carbon factors (kgCO2e/kg)*
MDF 3 x 1.2 x6mm F/P		17.0	0	0.856
MDF 3 x 1.2 x9mm F/P		23.0	0	0.856
MDF 3 x 1.2 x12mm F/P		29.5	0	0.856
MDF 2.4 x 1.2 x18mm N/F/P		41.4	0	0.856
MDF 3 x 1.5 x18mm N/F/P		57.5	0	0.856
Birch plywood 2.4 x 1.2 x 4mm EURO C		8.3	0	0.682
Birch plywood 2.4 x 1.2 x 6mm EURO C		12.5	0	0.682
Birch plywood 2.4 x 1.2 x 9mm		18.8	0	0.682
Birch plywood 2.4 x 1.2 x12mm		25.0	0	0.682
Birch plywood 2.4 x 1.2 x18mm		37.5	0	0.682
Birch plywood 2.4 x 1.2 x 25mm		52.1	0	0.682
Birch plywood 3 x 1.5 x 6 mm		18.8	0	0.682
Birch plywood 3 x 1.5 x 18 mm		58.6	0	0.682
Birch plywood 3 x 1.5 x 25 mm		81.4	0	0.682
WISA plywood 2.4 x 1.2 x 18mm N/F/P		26.8	0	0.2194
Softwood plywood 2.4 x 1.2 x 4 mm		7.1	0	0.682
Softwood plywood 2.4 x 1.2 x 6 mm		10.7	0	0.682
Softwood plywood 2.4 x 1.2 x 9 mm		14.0	0	0.682
Softwood plywood 2.4 x 1.2 x 12 mm		21.4	0	0.682
Softwood plywood 2.4 x 1.2 x 18 mm		26.8	0	0.682

Sedgwick, L. (2026) 'Production Calculator' [Webinar]. *Theatre Green Book*, Online. 11 February.

Theatre Green Book (2026) Productions Calculator. Available at: https://theatregreenbook.com/productionscalculator/ (Accessed: 11 February 2026).

PDP

PROGRESS ON PAST PDP

Objectives	Actions	Resources	Measures	Timeframes	Progress
Drivers licence	Find instructor Book lessons Book test	Money Time	Pass test	2027	I haven't had the money or time to start learning to drive but I plan to start over summer
Scenic painting techniques Texture pattern marbling etc	Find Workshops/courses – wood graining, marbling etc Experience practice	Money – Personal development bursary Time Connections Materials (Paints, Brushes, etc)	Improvement of skills and knowledge	Continuous	I have practiced painting when I have had the chance, but I would like to find more time to work on painting or take a course.
Plastazote patterning	Find Workshop/courses – Nick Barnes Practice	Money – Course cost bursary Time Materials – Course cost bursary (Plastazote, Contact adhesive)	Create plastazote items with my own patterns/adapt patterns	Graduation	While I haven't taken a course on this I have practiced over summer, creating a custom chest plate from plastazote.
Food handling/props	Food handling course	Money Time	The ability to handle food props	Graduation	I haven't taken a course, however working on Blood Wedding has allowed me to work with consumable props.
Paint/Material knowledge	Find Workshops/Courses/Online Courses Experience	Money Time	Improved knowledge of paints and materials	Continuous	I have continually tried new/different materials and will continue to try more.
Confidence	Work on presenting and sharing ideas Gain experience	Time Experience opportunities	Improved confidence Feel more comfortable presenting and networking with people	Continuous	I feel like I have improved on my confidence a lot, particularly through my role of ASM on Blood Wedding. I plan to continue to push myself to improve.
Sculpting	Practice Courses	Materials – Course cost bursary (Sculpting tools, sculptex/clay) Time	Ability to sculpt more complex objects	Continuous	I have had a small amount of practice over summer but plan to continue this.

PDP

UPDATED PDP

Objectives	Actions	Resources	Measures	Timeframes
Drivers licence	Find instructor Book lessons Book test	Money Time	Pass test	2027
Confidence	Work on presenting and sharing ideas Gain experience Practice networking Take on more roles with management elements	Time Experience opportunities	Improved confidence Feel more comfortable presenting and networking with people	Continuos
Sculpting skills	Practice Courses	Materials – Course cost bursary (Sculpting tools, sculptex/clay) Time	Ability to sculpt more complex objects	Continuous
Polystyrene Carving skills	Practice Courses	Materials - Course cost bursary and workshop materials Time	Ability to carve and texture more complex polystyrene props	Continuous
Scenic painting techniques Texture pattern marbling etc	Find Workshops/courses – wood graining, marbling etc Experience practice	Money – Career Development bursary Time Connections Materials (Paints, Brushes, etc)	Improvement of skills and knowledge	Continuous
Plastazote patterning	Find Workshop/courses – Nick Barnes Practice	Money – Course cost bursary Time Materials – Course cost bursary (Plastazote, Contact adhesive)	Create more plastazote items with my own patterns/adapt patterns	Graduation
Food handling/props	Food handling course Continue to work with consumable props	Money Time	The ability to handle food props	Graduation
Paint/Material knowledge	Find Workshops/Courses/Online Courses Experience	Money Time	Improved knowledge of paints and materials	Continuous
Casting and moulding skills	Courses Practice	Materials Time	The ability to mould and cast more complex props	Continuous
Management skills	Practice Gain experience	Experience opportunities Confidence	Ability to lead a team with confidence Taking on roles with management elements	Continuous
Professional Materials	CV Buisness Cards Website/Portfolio Cover Letter	Time Money - Course cost bursary	Complete professional materials that are kept up to date	March

Complete / In progress / Yet to start

SWOT

STRENGTHS

STRENGTHS

- Scenic art/painting
- Props
- Sewing
- Time management
- Organisation
- Problem solving
- Sketching
- Willingness to learn
- Commitment

WEAKNESSES

- Construction
- CAD
- Adobe Programmes
- Lighting/Sound
- Confidence
- Managerial roles
- No drivers licence

THREATS

- I don't have a divers license so have limited transport to get to jobs.
- Living in a rural area making it hard to access film, TV, and theatre.
- Not having money to afford transport for unpaid experience.
- Limited funds for courses such as scenic painting techniques.

OPPORTUNITIES

- I have been to America as a Stagecraft counsellor where I became paint charge for various productions, helped with mics, and did run crew.
- I have also worked on Charlie and the Chocolate Factory doing mics. I have been told that I'm welcome to return and work on a production at Ffwrnes theatre in Llanelli.
- I participated in an introduction to the props department workshop with Ian Kirk, who has worked on Hollyoaks.
- I had the opportunity to help with set dressing for Shwmae Dolig, the S4C Christmas event.
- I was able to try outdoor events, working on Dragons Breath at the botanical gardens with Walk the Plank.
- I took part in a prosthetics masterclass with Danny Marie Elias from Square Peg Studios, who has created prosthetics for Doctor Who.
- I also worked on Cardiff Scarefest in 2023, helping to build the maze within a corn field.

SWOT

STRENGTHS

- Adaptability
- Problem Solving
- Prop making
- Scenic Art
- Organisation
- Sewing
- Time management
- Sketching
- Commitment
- Willingness to learn
- Good work ethic

WEAKNESSES

- Confidence
- No drivers licence
- CAD
- Construction
- Adobe programmes
- Tech roles
- Managerial roles

OPPORTUNITIES

- I will be working Footloose in the Lyric, Carmarthen on 8th & 9th of April
- I will hopefully be working Forge's show in the Lyric, Carmarthen in May
- I have applied for a theatre maker work experience in Basingstoke at Scratch Built Productions at the end of June
- I have completed Design Futures, Carbon Literacy training
- I have gained more contacts within the industry, in Wales and Cornwall.

THREATS

- Having no drivers licence limits the jobs that I can have as some require a licence or are inaccessible by public transport.
- Living in a rural area limits the jobs near me, I am planning on relocating after graduation however I am unsure where currently.
- Limited money for courses to develop my skills
- Limited money to fund unpaid work experience

While my listed weaknesses are the same as my last SWOT, many of my listed weaknesses I have worked on and improved.

While my confidence is still a weakness, I have improved a lot particularly during Blood Wedding. I have tried to speak up more and speak to new people for networking and I plan to continue working on this.

I have improved my construction skills while having the role of construction manager for production for screen. This role also helped me to work on my confidence and managerial skills. While I have improved I still feel that it is a weakness.

I have tried to work on my tech skills, helping with the lighting get in for Blood Wedding and watching the Sound tech for Beauty and the Beast at the Lyric, Carmarthen. I don't enjoy tech roles, however I am trying to improve my skills as they can be beneficial when working backstage.

I have improved my managerial skills through the role of ASM on Blood Wedding, this allowed me work on stage management skills while also working in many different areas. While I feel that I have improved I'm not sure if I am ready for a stage manager role.

BECTU

Bectu is a union, representing almost 40,000 staff, contract and freelance workers in the media and entertainment industries. Members work in a range of areas including non-performance roles in live events, broadcasting, film and cinema, digital media, independent production, leisure, theatre and the arts.

Members have a range of benefits, including exclusive access to financial and legal services, discounts on your energy bills, as well as a range of lifestyle benefits.

SBTD

SOCIETY OF BRITISH THEATRE DESIGNERS

The Society of British Theatre Designers is a professional association run by designers for designers, founded in 1976. They advocate for designers and work closely with the Association of Lighting Production Designers (the ALPD), the Association of Sound Designers (ASD), Stage Directors UK (SDUK), and with the trade unions Equity and Bectu. Anyone can be a member, whether a student, graduate, professional or retired designer

I have a student membership with SBTD, I have also done Carbon Literacy training through them.

ASAM

ASSOCIATION OF SCENIC ARTISTS AND MAKERS

The Association of Scenic Artists and Makers was formed in the Summer of 2020. It was created during the COVID-19 pandemic so that UK theatre designers could meet to start a dialogue. It has then become a community of scenic artists/painters.

They have information on a range of areas, including training, sustainability, suppliers, health and safety, and events.

ASAM (2026) Association of Scenic Artists and Makers. Available at: https://asam.org.uk/ (Accessed: 3 March 2026).
Bectu (2026) Bectu: The union for creative ambition. Available at: https://bectu.org.uk/ (Accessed: 3 March 2026).
SBTD (2026) The Society of British Theatre Designers. Available at: https://www.theatredesign.org.uk/ (Accessed: 3 March 2026).

TAXES AND FREELANCE WORK

- UTR - Unique Tax Reference
- All records and receipts should be kept for 5 years
- When self-employed, you must always submit a tax return, even if you earned nothing
- PAYE - Pay as you earn
- Business costs
  - Cloud storage
  - Work clothes
  - Travel
  - Possibly theatre tickets
  - If you employ someone, the invoice is submitted as a work cost
  - Laptops/iPads can be claimed
  - A car (Capital Expenditure)
- Joining a Union means they will support you legally
  - Bectu
  - Costs of a union can be submitted as a business expense
- If you submit your tax return in April, the tax cost can be spread out. If you wait until the January deadline (31st January), it must all be paid at once
  - Keep money for tax aside so that you have the money to pay
- There is accounting software that can be used to help
  - Sage
  - Quickbooks
  - Xero
- Making friends with your suppliers and speaking to them when buying can get you a discount
- You will need public liability insurance and professional indemnity insurance
- You can set up a pension or pay money into a high-interest savings account
- Bectu has rate cards
- Society of London Theatre (SOLT) has rates of pay for London
- Fringe rates are different
- Get an accountant who knows the industry/freelancers, get recommendations from others
- Sort out receipts at the end of each month rather than waiting to make things easier
- Have a business bank account
- Payment on account - paying for the next year

EQUITY

- Equity is a trade union
  - A trade union is a group of workers who join together to make their conditions of employment as good as the possibly can be
  - They exist to protect you, fight for your rights, organise and represent you at work.
  - They campaign for laws and policies that will benefit you as a worker in the industry
  - The power of a trades union comes from the strength of its membership
- Equity is the trade union for performers and creative practitioners
- It has 50000 members
- There are various benefits to being an equity member
  - Public liability
  - Accident and backstage cover
  - Equity pension scheme
  - Legal services and court fees paid
  - Workplace support and representation
  - Social security and tax helpline
  - Equity card and name
  - Discounts
  - Professional training
- Student membership costs £49.50 a year
  - It includes insurance protection and legal advice
  - Prepares you for work
  - Includes student voices in membership
- Graduate membership costs £99 per year

SAW

SCREEN ALLIANCE WALES

CVs

- Generally don't use humour in applications
  - There are some circumstances where it is appropriate
- In your opening sentence, acknowledge the department you want to work for
- Be positive
- Don't be subjective
- Make it clear it's not spam
  - Title your CV with the role you want
- Make it easy for the employer to see your highlights
- 8-second rule - get it checked
- Keep it to the bare bones
- Use a standard font style and size
- Make it a PDF
- 1 side of A4, 2 sides max
- Save with a job-specific title and your name

CV details

- Personal details
  - Name, phone number, etc
- Personal statement
  - Mention the company's name/the job you want
- Work experience
  - Paid or unpaid
- Awards
- Skills
- Education
- Hobbies and interests
  - Relate them to the job

Interviews

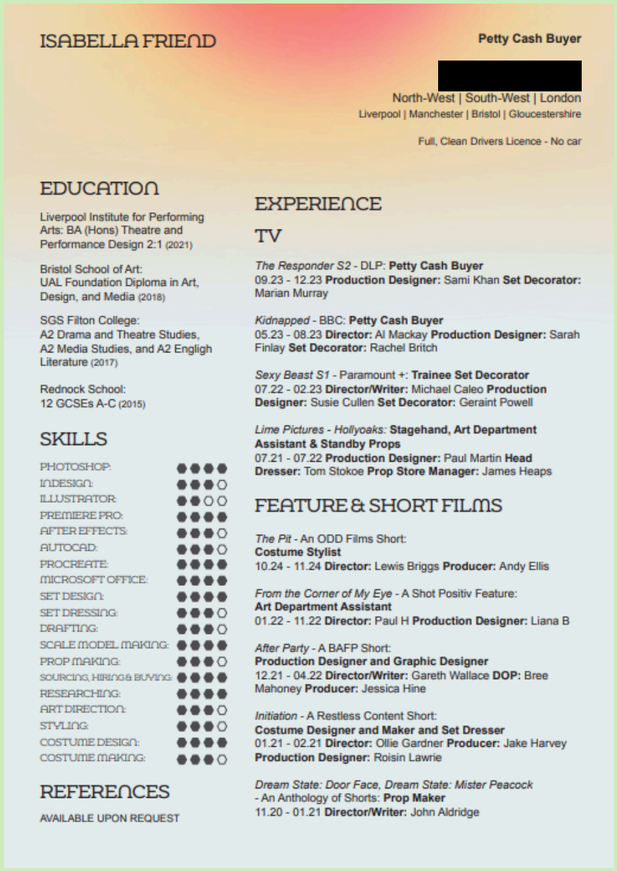
- Do your research
  - What shows has the company done
  - Who is the director, etc
- Call or email companies
- Send a CV
- Some companies don't have a HR department to advertise jobs
- Don't be afraid to follow up/chase things

INTERVIEW PREP

- Research is important
  - Company, director, etc. What have they done?
- Find people on LinkedIn
  - They will be notified that you looked at their profile
- What was the last thing that they directed
- Evidence problem-solving
  - Even if only a discussion point
- Show that you can work collaboratively
- Tailor what you say to the director/script
- Mention your creative process
  - How do you tailor it to a script
- Show you can step up to a challenge
- How do you work within a team
  - Respect
  - Communication
  - Know when to step forward and when to step back
- Why do you want to work in this industry/this script, etc
- Understand the work/style of their stuff
- What interests you about their style
- Look at the job description
- Consider
  - Risk assessments
  - Short deadlines - what did you achieve in that time
  - Problem solving
- Be on time, let them know if you will be late
- Don't waffle
- Be enthusiastic
- They don't owe you the job
- Networking matters
- Don't have overly theoretical answers
- Don't make excuses
- Be mindful of saying bad things about other people/companies
- Don't be overly negative, find the positive
- Prepare a list of questions for them
  - Ask about previous work, etc
  - Shows they enjoyed
  - Specific questions about a script
- Have a good understanding of how you will benefit the company
- What will you bring to the table
- What are your unique selling points

CV

LIKES AND DISLIKES



ISABELLA FRIEND

Petty Cash Buyer

[redacted]

North-West | South-West | London

Liverpool | Manchester | Bristol | Gloucestershire

Full, Clean Drivers Licence - No car

EDUCATION

Liverpool Institute for Performing Arts: BA (Hons) Theatre and Performance Design 2:1 (2021)

Bristol School of Art:
UAL Foundation Diploma in Art, Design, and Media (2018)

SGS Filton College:
A2 Drama and Theatre Studies, A2 Media Studies, and A2 Engligh Literature (2017)

Rednock School:
12 GCSEs A-C (2015)

SKILLS

PHOTOSHOP:
INDESIGN:
ILLUSTRATOR:
PREMIERE PRO:
AFTER EFFECTS:
AUTOCAD:
PROCREATE:
MICROSOFT OFFICE:
SET DESIGN:
SET DRESSING:
DRAFTING:
SCALE MODEL MAKING:
PROP MAKING:
SOURCING, HIRING & BUYING:
RESEARCHING:
ART DIRECTION:
STYLING:
COSTUME DESIGN:
COSTUME MAKING:

REFERENCES

AVAILABLE UPON REQUEST

EXPERIENCE

TV

The Responder S2 - DLP: **Petty Cash Buyer**
09.23 - 12.23 **Production Designer:** Sami Khan **Set Decorator:** Marian Murray

Kidnapped - BBC: **Petty Cash Buyer**
05.23 - 08.23 **Director:** Al Mackay **Production Designer:** Sarah Finlay **Set Decorator:** Rachel Britch

Sexy Beast S1 - Paramount +: **Trainee Set Decorator**
07.22 - 02.23 **Director/Writer:** Michael Caleo **Production Designer:** Susie Cullen **Set Decorator:** Geraint Powell

Lime Pictures - Hollyoaks: **Stagehand, Art Department Assistant & Standby Props**
07.21 - 07.22 **Production Designer:** Paul Martin **Head Dresser:** Tom Stokoe **Prop Store Manager:** James Heaps

FEATURE & SHORT FILMS

The Pit - An ODD Films Short:
Costume Stylist
10.24 - 11.24 **Director:** Lewis Briggs **Producer:** Andy Ellis

From the Corner of My Eye - A Shot Positiv Feature:
Art Department Assistant
01.22 - 11.22 **Director:** Paul H **Production Designer:** Liana B

After Party - A BAFP Short:
Production Designer and Graphic Designer
12.21 - 04.22 **Director/Writer:** Gareth Wallace **DOP:** Bree Mahoney **Producer:** Jessica Hine

Initiation - A Restless Content Short:
Costume Designer and Maker and Set Dresser
01.21 - 02.21 **Director:** Ollie Gardner **Producer:** Jake Harvey **Production Designer:** Roisin Lawrie

Dream State: Door Face, Dream State: Mister Peacock - An Anthology of Shorts: **Prop Maker**
11.20 - 01.21 **Director/Writer:** John Aldridge



EXPERIENCE

THEATRE & STAGE

Peter and the Star Catcher:
Associate Designer
11.24 **Resident Designer:** Charlotte Murphy @ The Hammond

The Boy and The Bird: Folk-Sake Theatre
Set, Costume, and AV Designer
04.23 - 06.23 **Director:** Morven Currie **Writer:** Ollie Thomas @ Hope Street Theatre, Liverpool

Dreamgirls: **Costume Making Assistant**
12.21 **Director:** Casey Nicholaw **Costume Supervisor:** Sabrina Cuniberto **Designer:** Tim Hatley @ Liverpool Empire

Stoning Mary: **Set and Costume Designer**
05.21 - 07.21 **Director:** Daisy Evans **Designers:** Isabella Friend and Imogen Walsh
@ Liverpool Institute for Performing Arts

TEDxLIPA: **Stage Designer** 10.20 - 01.21

Road: **Assistant Set and Costume Designer**
09.19 - 11.19 **Directors:** Matt Rutter & Kate Tredall **Designer:** Isobel Smith @ The Liverpool Everyman Theatre

Kensuke's Kingdom: **LX Crew**
05.19 **Director:** Brendon Burns **Designer:** Alice Whitely **Chief LX:** Euan McDowell

'Move It' 2019 **Costume Assistant, Maker and Standby Costume** 03.19 (x2 dances)

A Matter of Life and Death: **Costume Assistant and Dresser** 02.19 - 03.19 **Director:** James Baker **Costume Designer:** Rebecca McGory

Romeo and Juliet: **Scenic Artist and Set Crew**
01.19 - 02.19 **Director:** Andrew Hall **Set Designer:** Malin J Helland (dance)

Hex: **Prop Maker**
12.18 **Designers:** Isobel Smith and Abbie Jones

Second Person Narrative: **Dresser**
12.18 **Director:** Jonathon Glew **Designer:** Marina Diamantidi

Make More Noise: **Technical Theatre Design Assistant** 05.18 - 08.18 **Director:** Lisa Gregan **Designer:** Anna Orton @ The Bristol Old Vic

MUSIC VIDEOS

Hand Me My Crown:
Stylist
12.24 - Present **Creative Director:** Coco Cannelll

Real Hot 'N' Naughty:
Art Assistant
01.24 **Director:** Elif Gonen **Production Designer:** Ruta Staseviciute

OTHER

GoPlay Studio: Liverpool, UK
Creative Intern
10.24 - Present

FOCUS XR: Liverpool, UK
Production Assistant and Video Editor
06.24 - Present

Immersive Content Creation Assistant Program
04.24

BOOMTOWN 2022 Festival - Brutal London
Volunteer Scenic Artist on Grand Central Stage
08.22

Going Commando Podcast
Co-Producer, Graphic Designer, Writer, Researcher & Host

The Elyseen Collective
Founder and Creative Director
Elyseen: a global, multi-disciplinary collective for emerging creatives and early career artists and practitioners. An accessible and supportive community and directory for artists and makers of all forms of creative expression, encouraging networking and collaboration across different sectors of the arts. A platform and co-operative for creatives, by creatives.

Just FX Pyrotechnics Training & Safety Awareness Course 02.19

GDPR Statement: consent given for keeping my CV on file and distributing for employment services.



NICOLE GREEN

https://www.nicolegreen-propmaker.co.uk/

PROPS | MODELS | ARTWORK

Glasgow, Scotland [redacted] [redacted]

SKILLS & SERVICES

. MOULDMAKING | CASTING
1 or multiple part moulds, matrix moulds, fibreglass, plaster, latex, RTV silicone, jesmonite, alginate
Polyurethane and polyester resins, plaster, jesmonite, fibreglass, latex, rigid & flexible PU foam, solid casting, slush casting and multi-piece casting.

. SCULPTING
Water and oil based clays, poly and foam carving and wood

. PAINTING | SCENIC ART
Faux wood, metal and stone effects, sign writing, texturing, break down, French polishing, airbrush, gravity spray gun, stencilling and flocking.

. WOODWORK
Woodturning, carving, furniture making, frames and basic joinery.

. MODELMAKING

. METALWORK
Semi automatic MIG MAG and flux cored arc welding (level 5), cold metal shaping, hot metal shaping, soldering.

. UPHOLSTERY | FABRIC WORK | LEATHERWORK

. PAPER PROPS | PHOTOSHOP

. RTITB B1 COUNTERBALANCE FORKLIFT TRUCK CERTIFICATION

. LANGUAGES:
Fluent in written and spoken English and French, B2 Level in written and spoken Spanish

. FIRE MARSHALL TRAINING

EMPLOYMENT HISTORY

. Prop Making Tutor - (Royal Conservatoire of Scotland)
4 weeks (Sept - Oct. 2025)

Temporary Props Tutor: Facilitating practical learning for 2nd and 3rd year Prop Making students with production based work.

. Freelance Prop and Model maker
2021 - Present

Model Maker for Sir David McVicar and Hannah Postlethwaite | Der Ring des Nibelungen | Teatro alla Scala (2024-2026)
Prop Maker for Scottish Ballet, National Theatre of Scotland, Dundee Rep. Theatre and Itison Events.

. Prop Workshop Supervisor (Scottish Opera)
Sept. 2022 - Mar. 2025

Working as an in house prop maker on large and small scale touring Opera productions as well as commissions for outside companies (English National Ballet, Scottish Ballet, Cirque du Soleil, Grange Park Opera, Nevada Opera...)
Monitoring stock and carrying out maintenance of the Props workshop.

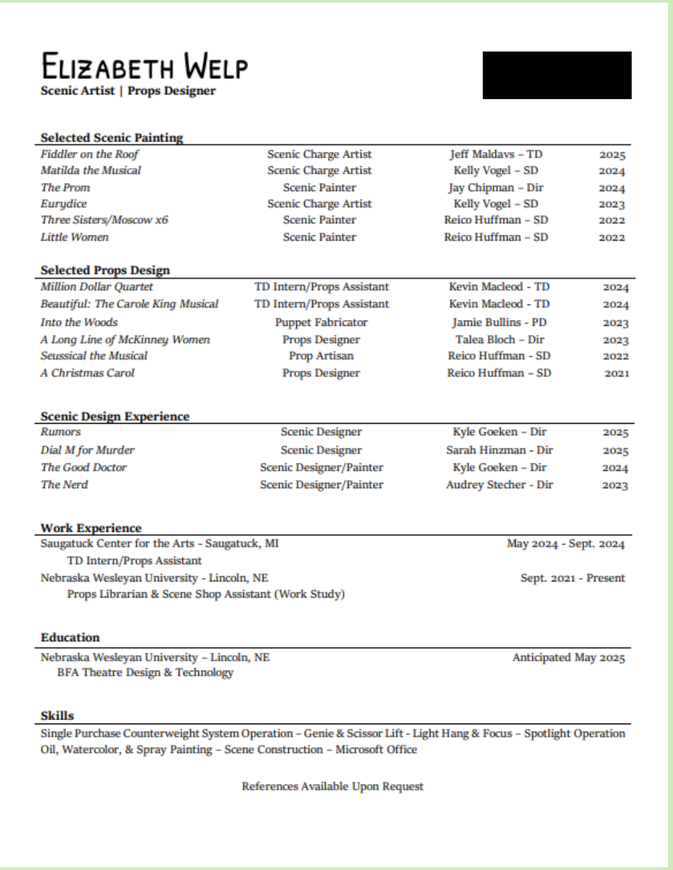
. Prop Maker (Scottish Opera)
July 2021 - Sept 2022

Working as an in house prop maker on large and small scale touring Opera productions as well as commissions for outside companies (English National Ballet, Scottish Ballet, Cirque du Soleil, Grange Park Opera, Nevada Opera...)

. Assistant Prop Maker (Scottish Opera)
Oct 2018 - July 2021

EDUCATION

. BA Production Arts and Design | Prop Making | Royal Conservatoire of Scotland
. Baccalauréat International Général L | (Mention: Très Bien)



ELIZABETH WELP

Scenic Artist | Props Designer

[redacted]

Selected Scenic Painting

Fiddler on the Roof	Scenic Charge Artist	Jeff Maldavs – TD	2025
Matilda the Musical	Scenic Charge Artist	Kelly Vogel – SD	2024
The Prom	Scenic Painter	Jay Chipman – Dir	2024
Eurydice	Scenic Charge Artist	Kelly Vogel – SD	2023
Three Sisters/Moscow x6	Scenic Painter	Reico Huffman – SD	2022
Little Women	Scenic Painter	Reico Huffman – SD	2022

Selected Props Design

Million Dollar Quartet	TD Intern/Props Assistant	Kevin Macleod - TD	2024
Beautiful: The Carole King Musical	TD Intern/Props Assistant	Kevin Macleod - TD	2024
Into the Woods	Puppet Fabricator	Jamie Bullins - PD	2023
A Long Line of McKinney Women	Props Designer	Talea Bloch – Dir	2023
Seussical the Musical	Prop Artisan	Reico Huffman - SD	2022
A Christmas Carol	Props Designer	Reico Huffman – SD	2021

Scenic Design Experience

Rumors	Scenic Designer	Kyle Goeken – Dir	2025
Dial M for Murder	Scenic Designer	Sarah Hinzman - Dir	2025
The Good Doctor	Scenic Designer/Painter	Kyle Goeken – Dir	2024
The Nerd	Scenic Designer/Painter	Audrey Stecher - Dir	2023

Work Experience

Saugatuck Center for the Arts - Saugatuck, MI — May 2024 - Sept. 2024
TD Intern/Props Assistant
Nebraska Wesleyan University - Lincoln, NE — Sept. 2021 - Present
Props Librarian & Scene Shop Assistant (Work Study)

Education

Nebraska Wesleyan University – Lincoln, NE — Anticipated May 2025
BFA Theatre Design & Technology

Skills

Single Purchase Counterweight System Operation – Genie & Scissor Lift - Light Hang & Focus – Spotlight Operation
Oil, Watercolor, & Spray Painting – Scene Construction – Microsoft Office

References Available Upon Request

I like that this one is colourful and has a unique text while still being easy to read. I personally don't really like the skill ratings.

I like the 2 columns and clear layout. There is no GDPR statement or a statement about references.

I don't really like the layout of this CV, I prefer when the page is split into two columns, as I find that easier to read and include everything needed.

Friend, I. (2025) *Isabella Friend Petty Cash Buyer.* Available at: https://www.crewmanchester.co.uk/wp-content/uploads/listing-uploads/my-cv/Isabella-Friend-Petty-Cash-Buyer-CV-25.pdf (Accessed: 27 January 2026).

Green, N. (2025) *Nicole Green Props Models Artwork.* Available at: https://static1.squarespace.com/static/677ebcc630efaa5adebfb4ed/t/68ed7ac27d313f2cf4badace/1760393922395/NICOLE+GREEN+_+CV+2025.+%285%29.pdf (Accessed: 27 January 2026).

Welp, E. (2025) Elisabeth Welp Scenic Artist Prop Designer. Available at: https://www.nebrwesleyan.edu/sites/default/files/inline-files/elizabeth_welp_-_resume.pdf (Accessed: 27 January 2026).

CV

LIKES AND DISLIKES



About Me

I am a Midlands based freelance Scenic Artist who is happy to travel for work. I am passionate about the entertainment industry and I particularly enjoy working on a large scale to creatively solve problems. Taking a design from concept into reality gives me a huge sense of pride. I am continuously honing my creative skills with a willingness to learn new skills on each job.

Education

First Class BA (Hons) Theatre Practice, Scenic Art - Royal Central School of Speech and Drama.

Skills

Drawing Skills
Painting Techniques
Spraying
Signwriting
Trompe L'oeil
Clothwork
Texture
Design Interpretation
Scaling Up
Colour Matching
Proficient Fine Artist
Working at Height
Woodgraining
Marbling
Stenciling
Guilding
FEV's
Glittering
Protective Finishes
Scheduling
Budgeting
Dyes
Wallpapering
Basic Carpentry

AMY RODGER
Scenic Artist

Mobile: [redacted]
E-mail: [redacted]
Website: https://amyloucreates.com/pages/scenic-art

General Information

Computer Literate
Basic understanding of First Aid
Full, Clean, UK Driving Licence
References available upon request

Experience

Scenic Artist: *42 Balloons*, MI Workshops, April 2024
Working as part of the team in the workshop to create a large sprayed ombre effect for the scenery and on some large props.

Scenic Artist: *Lost City of Lyonesse Mini Golf Course at Lands End*, Saturn Rock Creative, March 2024
Working on site to touch up the existing attraction ready for the height of the season. Work included problem solving, faux effects and creative problem solving.

Scenic Artist: *Urban Artist Mini Golf Holes for Seven*, Holovis, December 2023 - February 2024
Working solo in the Holovis warehouse to realise a range of painted finishes for a mini golf course. Working directly onto laminate and to realise a given brief.

Scenic Artist: *Lead Float for the Lord Mayors Parade*, MI Workshops, October 2023
Working in the workshop to create the faux effects for the model of Tower Bridge that adorned the float.

Scenic Artist: *Creepy Caves*, Chessington World of Adventures, Unlocked Vision Entertainment, September 2023
Working on site on a new attraction in preparation for Halloween. Fiberglassing. Polycarving.

Scenic Artist: *MI Workshops June 2022 - November 2023*
Working in the workshop on a range of productions. Including: Snow White Pantomime for Wolverhampton Grand, designed by David Shields. Cinderella Pantomime. Dick Whittington Pantomime for Cheltenham designed by Philip Witcomb. Peter Pan Pantomime for Imagine Theatre. Lavender Hill Mob designed by Francis O'Connor. Beauty and the Beast Pantomime designed by Mark Walters.

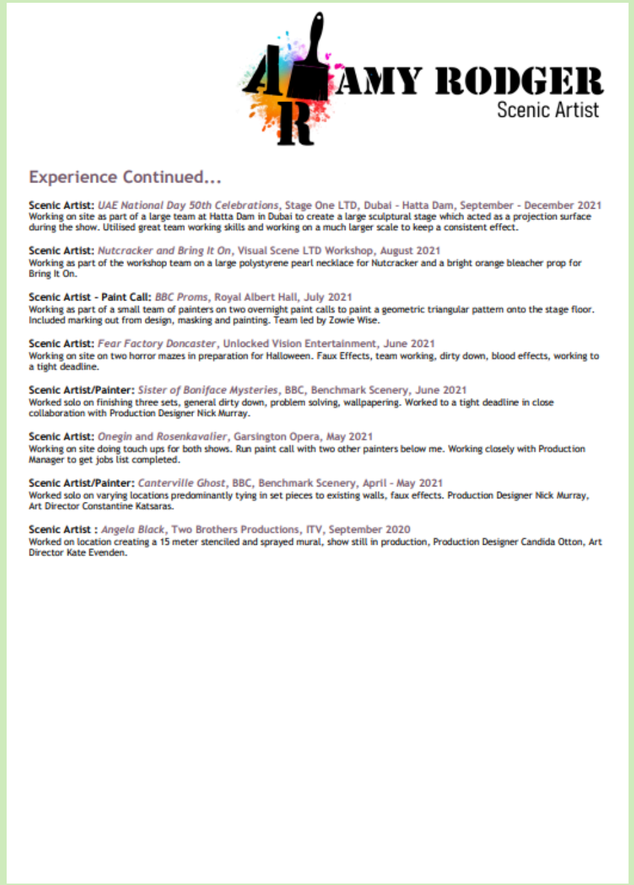
Scenic Artist: *Google on the Beach*, Stage One, June 2022
Working on site in a small team working with a variety of materials to create a washed driftwood effect for a corporate event.

Scenic Artist: *Milan Exhibition for Neff*, MI Workshops, May 2022
Working at the workshop in a team of four scenic's on full themed exhibition including texture, faux plaster walls, terracotta tiling. I also am about to go on site to fit up the exhibition.

Scenic Artist: *Nothello*, Belgrade Production Services, April 2022
Working at the workshop to create faux chipped marble floor and gold metal work for this piece of new writing. Designer Simon Kenny. I also worked on some other productions including Burke and Hare.

Scenic Artist: *Bonnie and Clyde*, MI Workshops, March 2022
Working at the workshop in a team of three scenic's on full set. Included multiple faux effects, projection cyclorama working closely with designer Philip Witcomb.

Scenic Artist: *Android Exhibition Mobile Conference*, Stage One LTD, Barcelona, February 2022
Working on site as part of a small team at Hatta Dam in Dubai to fit up two stalls of the android exhibition, including tying everything in, texture and working at height.



AMY RODGER
Scenic Artist

Experience Continued...

Scenic Artist: *UAE National Day 50th Celebrations*, Stage One LTD, Dubai - Hatta Dam, September - December 2021
Working on site as part of a large team at Hatta Dam in Dubai to create a large sculptural stage which acted as a projection surface during the show. Utilised great team working skills and working on a much larger scale to keep a consistent effect.

Scenic Artist: *Nutcracker and Bring It On*, Visual Scene LTD Workshop, August 2021
Working as part of the workshop team on a large polystyrene pearl necklace for Nutcracker and a bright orange bleacher prop for Bring It On.

Scenic Artist - Paint Call: *BBC Proms*, Royal Albert Hall, July 2021
Working as part of a small team of painters on two overnight paint calls to paint a geometric triangular pattern onto the stage floor. Included marking out from design, masking and painting. Team led by Zowie Wise.

Scenic Artist: *Fear Factory Doncaster*, Unlocked Vision Entertainment, June 2021
Working on site on two horror mazes in preparation for Halloween. Faux Effects, team working, dirty down, blood effects, working to a tight deadline.

Scenic Artist/Painter: *Sister of Boniface Mysteries*, BBC, Benchmark Scenery, June 2021
Worked solo on finishing three sets, general dirty down, problem solving, wallpapering. Worked to a tight deadline in close collaboration with Production Designer Nick Murray.

Scenic Artist: *Onegin* and *Rosenkavalier*, Garsington Opera, May 2021
Working on site doing touch ups for both shows. Run paint call with two other painters below me. Working closely with Production Manager to get jobs list completed.

Scenic Artist/Painter: *Canterville Ghost*, BBC, Benchmark Scenery, April - May 2021
Worked solo on varying locations predominantly tying in set pieces to existing walls, faux effects. Production Designer Nick Murray, Art Director Constantine Katsaras.

Scenic Artist : *Angela Black*, Two Brothers Productions, ITV, September 2020
Worked on location creating a 15 meter stenciled and sprayed mural, show still in production, Production Designer Candida Otton, Art Director Kate Evenden.



MEG GEORGE

Scenic Artist | [redacted]

Television and Film Work

Head scenic artist "Industry" (TV/Series 3)
des. Noam Piper
Bad Wolf/BBC One/HBO
Wolf Studios Wales, April-July 2023

Chargehand scenic artist "Young Sherlock" (TV/Series 1)
des. Tom Burton
Amazon Prime Video/Motive Pictures
Great Point Seren Studios, June 2024-January 2025

Scenic artist "Doctor Who" (TV/Series 15)
des. Phil Sims
Bad Wolf/BBC One/Disney+
Wolf Studios Wales, September 2023-May 2024

Scenic artist "The Traitors" (TV/Series 2)
des. Mathieu Weekes
Bizibot Productions/Studio Lambert/BBC One
Ardross Castle, Scotland, August 2023

Scenic artist "Doctor Who" (TV/Series 14)
des. Phil Sims
Bad Wolf/BBC One/Disney+
Wolf Studios Wales, January-April 2023

Scenic artist "Doctor Who - The Church on Ruby Road" (TV/Special Episode)
des. Phil Sims
Bad Wolf/BBC One/Disney+
Wolf Studios Wales, October 2022 - January 2023

Other Work

Scenic artist "Lohengrin" (Opera)
des. Tim Yip
New York Metropolitan Opera
September - October 2022

Scenic artist "Creative Aquatic Christmas Party" (Private Event)
Creative Aquatic, Frome
December 2019

Decorative artist and sign painter "The Philharmonic" (Bar/restaurant)
interior des. Andrew Shipley,
The Philharmonic, St Mary's Street, February 2019

Decorative artist and sign painter "Retro" (Bar/restaurant)
interior des. Andrew Shipley,
Retro Bar, Cardiff, January 2019

Scenic artist, "RAFT"
des. Becky Davies,
Gwyn Emberton Dance, UK Tour, Autumn 2017

Designer and maker, "The Puppet Master Willow Sculpture"
Boomtown Fair, Temple Valley Hampshire, July-August 2017

Scenic artist, "Spamalot", "The Vicar of Dibley" & "Macbeth"
des. Anna Kelsey,
Cardiff Open Air Theatre Festival, Sophia Gardens, June 2017

Decorative artist and sign painter "The Philharmonic" (Bar/restaurant)
interior des. Andrew Shipley,
The Philharmonic, St Mary's Street, May 2017

I like that this CV has colour and includes their logo, however, the logo is not the same one as on their website. I don't like the photos as they don't show much of their work, as the photos are small. I think they are unnecessary as their website with a portfolio is included in their CV.

This CV is my least favourite. I find the light grey and yellow hard to read. I also don't like that all the text moves outwards from the centre rather than left to right like a standard format.

George, M. (2025) *Meg George CV.* Available at: https://www.meggeorge.com/cv (Accessed; 27 January 2026).
Rodger, A. (2024) *Amy Rodger Scenic Artist.* Available at: https://static1.squarespace.com/static/66321bb53e22ba14f42b1149/t/664329a8168bf30cf6406e63/1715677609348/Amy+Rodger+CV+19.04.2024.pdf (Accessed: 27 January 2026).
Rodger, A. (2024) *Scenic Art.* Available at: https://www.amyloucreates.com/scenic-art (Accessed: 27 January 2026)

CV

LIKES AND DISLIKES



CAROLINE SHELLEY

SCENIC ARTIST / PAINTER | SET DEC & PROPS PAINTER

[redacted] www.carolineshelley.com @carrie_shelley IMDB

PROFILE

Experienced scenic artist / painter & creative, with over 15 years' experience. An established history of working in the entertainment & retail industries.
Painting scenery primarily for large scale TV, Film, Theatre: West End, national & international tours and designer retail window & interior displays.
Skilled in painting techniques for hard & soft scenery, murals and creating high quality effects. Regularly working in workshops and on location, in different teams & independently. Experience leading sections of larger projects and managing less experienced painters.
Extensive knowledge of production & administration processes. Proficiency in meeting short deadlines, proactive & adaptable.

Passionate about creating convincing environments, whether realistic or fantastical.

Looking to do more Film and HETV work.

SKILLS

Techniques: research, interpreting (models / CAD drawings / reference images), translating (scaling and drawing up), colour mixing, preparing (filling, sanding, priming), Trompe L'Oeil, spraying, texturing (tool application & hopper), basic polycarving, faux finishes (wood graining, marbling, stone, concrete, brick), wood staining, lettering, wallpaper painting, tapestry painting, stencilling, aging and distressing, lining in, finishes (matt, silk-matt, silk, satin, gloss, traffic).

Materials: velour / gauze / canvas (softs / cloths), woods, metals, plastics, polystyrene, fillers, texture (Idendun, Jesmonite, rubber crumb, polyfibres, vermiculite, sand, sawdust, artex, one coat plaster).

Paints: Oil & water based. 1K paints & thinners. Scenic (Rosco, Bristol, Flints, Mylands, Hato), emulsion, dyes, metallic, fluorescent, invisible UV, UV, fabric, plastic, wood stains, waxes. Shellac, meths, button polish. Glazes & varnishes. Spray Paints.

Equipment: *OWN:* spray guns, mini spray gun, brushes, drawing equipment, basic texture tools, grainers, PPE
USE: hopper, hand tools

Digital: Mac & PC. Microsoft Office, Adobe Photoshop, basic html coding. Social media presence, websites (portfolio + ecommerce store) & blog.

TRAINING

Props Painting (Makinarium – Pinewood)	Sep. 2023
MEWPS (TAL Card)	Dec. 2019
Safe Use Of Abrasive Wheels	Dec. 2019
Harness Awareness	Apr. 2019

EDUCATION

MA Arts Administration & Cultural Policy (DISTINCTION)
Goldsmiths, University of London 2014

BA (Hons) Theatre Practice: Scenic Art (2:1)
Royal Central School of Speech & Drama, UoL 2008

WORK HISTORY / EXPERIENCE

SCREEN (Film / TV / Music Video)

The Buccaneers [Season 1] (Apple TV+), The Forge Entertainment - G1 Scenery
Scenic Pointer
September – December 2022 HETV

Don't Turn Out The Light (Tom Fletcher - Youtube), TMF Productions - Happy Ent.
Art Director
2019 MUSIC VIDEO

Worzel Gummidge (BBC), Leopard Pictures - Footprint Scenery
Scenic Painter (Dailies)
2019 TV

Time Crashers (Channel 4), Wall 2 Wall
Scenic Painter (Dailies)
2015 TV

Lee Kern's Celebrity Bedlam (E4), Objective Productions
Props Painter
2012 TV

The Fast Show: Faster Special (BBC2), Fosters Funny - CINECO
Scenic Artist
2011 TV

The Legend of Dick and Dom (BBC)
Painter (Dailies)
2009 TV

DISPLAY & OTHER (Display / Mural / Theming)

Wimbledon 2022 (Bond St.), Ralph Lauren
Scenic Artist
2022 Window DISPLAY

Black Mirror Labyrinth (Thorpe Park), Freemont Baxter
Scenic Artist
2020 THEMING

Dynamic Forms (Schroders, City of London), Hugo Dalton
Scenic Painter
2019 MURAL

Entrance Mural (Shaftesbury Avenue), Happy Entertainment
Artist
2018 MURAL

Various Schemes (Bond St. / Regent St. - London / Glasgow / Europe), Ralph Lauren
Scenic Artist / Props Painter
August 2009 – November 2018 Window & Interior DISPLAY

Love Story Collection (NEXT), NEXT
Scenic Artist
2015 ADVERTISEMENT

Blood Swept Lands & Seas of Red (Tower of London), Historic Royal Palaces
Poppy Planter
2014 INSTALLATION

Bally (Harrods, Knightsbridge), Millington Associates
Scenic Artist
2013 Window DISPLAY



STAGE (Theatre / Live Event / Immersive Experience)

2023	Snow White	Wolverhampton Grand Theatre	MI Workshops	Scenic Artist
2022	Nickelodeon The Experience (The Luna Cinema)	U.K. Tour	Illusion Design and Construct	Scenic Artist
2022	Dirty Dancing (Secret Cinema)	Gunnersbury, London	Illusion Design and Construct	Scenic Artist
2022	Girl on an Altar	Kiln Theatre, London	Illusion Design and Construct	Scenic Artist
2022	Peaky Blinders The Rise (Immersive Everywhere)	Camden, London	Illusion Design and Construct	Scenic Artist
2020	Rusalka (English National Opera)	London Coliseum	Royal Shakespeare Company (RSC)	Scenic Artist
2020	The Comedy of Errors (2021 UK Tour)	S-U-A / U.K. Tour / Barbican	Royal Shakespeare Company (RSC)	Scenic Artist
2020	The Winter's Tale (BBC 2021)	Royal Shakespeare Theatre, S-U-A	Royal Shakespeare Company (RSC)	Scenic Artist
2020	The Whip	Swan Theatre, Stratford-Upon-Avon	Royal Shakespeare Company (RSC)	Scenic Artist
2019	Fairview	Young Vic	Royal Shakespeare Company (RSC)	Scenic Artist
2019	As You Like It / Taming of the Shrew / Measure for Measure	Barbican & U.K. Tour	Royal Shakespeare Company (RSC)	Scenic Artist
2019 – 2020	The Boy In The Dress	Royal Shakespeare Theatre, S-U-A	Royal Shakespeare Company (RSC)	Scenic Artist
2019	Cinderella (English National Ballet)	U.K. Tour	Rocket Scenery	Scenic Artist
2019	Jellyfish	Dorfman, National Theatre	Footprint Scenery	Scenic Artist
2019	Joseph & The Amazing Technicolor Dreamcoat	London Palladium	Rocket Scenery	Scenic Artist
2019	On Your Feet	Curve Leicester / London Coliseum / U.K. Tour	Rocket Scenery	Scenic Artist
2019	Amelie The Musical	Watermill Theatre / U.K. Tour	Rocket Scenery	Scenic Artist
2019	The King and I (Lincoln Center)	U.K. Tour	Rocket Scenery	Scenic Artist
2019	War Horse (National Theatre)	International Tour	Rocket Scenery	Scenic Artist
2018	Annie	UK Tour	Rocket Scenery	Scenic Artist
2018	White Christmas	Curve Leicester / Dominion Theatre	Rocket Scenery	Scenic Artist
2018	War Horse (National Theatre)	National Theatre & U.K. Tour	Rocket Scenery	Scenic Artist
2018	Nativity	National Theatre & U.K. Tour	Rocket Scenery	Scenic Artist
2018	Motown The Musical	U.K. Tour	Rocket Scenery	Scenic Artist
2018	Benidorm Live	U.K. Tour	Rocket Scenery	Scenic Artist
2018	The Importance of Being Earnest	Vaudeville Theatre	Rocket Scenery	Scenic Artist
2018	Me and My Girl	Chichester Festival Theatre	Rocket Scenery	Scenic Artist
2018	The King and I (Lincoln Center)	London Palladium	Rocket Scenery	Scenic Artist
2018	An Ideal Husband	Vaudeville Theatre	Rocket Scenery	Scenic Artist
2018	An Officer and a Gentleman	U.K. Tour	Rocket Scenery	Scenic Artist
2018	Frozen	Theatre Royal Haymarket	Rocket Scenery	Scenic Artist
2018	Peppa Pig Live	Singapore	Rocket Scenery	Scenic Artist
2017	Lady Windermere's Fan	Vaudeville Theatre	Rocket Scenery	Scenic Artist
2017	A Woman of No Importance	Vaudeville Theatre	Rocket Scenery	Scenic Artist
2017	Evita	Johannesburg, SA / Australia	Rocket Scenery	Scenic Artist
2017	Beautiful	U.K. Tour	Rocket Scenery	Scenic Artist
2016 – 2017	42nd Street	Theatre Royal Drury Lane	Rocket Scenery	Scenic Artist
2016	The Bodyguard	U.S. Tour	Rocket Scenery	Scenic Artist
2016	Cinderella (First Family Panto)	Kings Theatre, Glasgow	Rocket Scenery	Scenic Artist
2016	Sister Act	U.K. Tour	Rocket Scenery	Scenic Artist
2015	Mack and Mabel	Chichester Festival Theatre	TR2	Scenic Artist

(KEY / RECENT PRODUCTION CREDITS – Full List, from 2006, Available on LINKEDIN / WEBSITE)

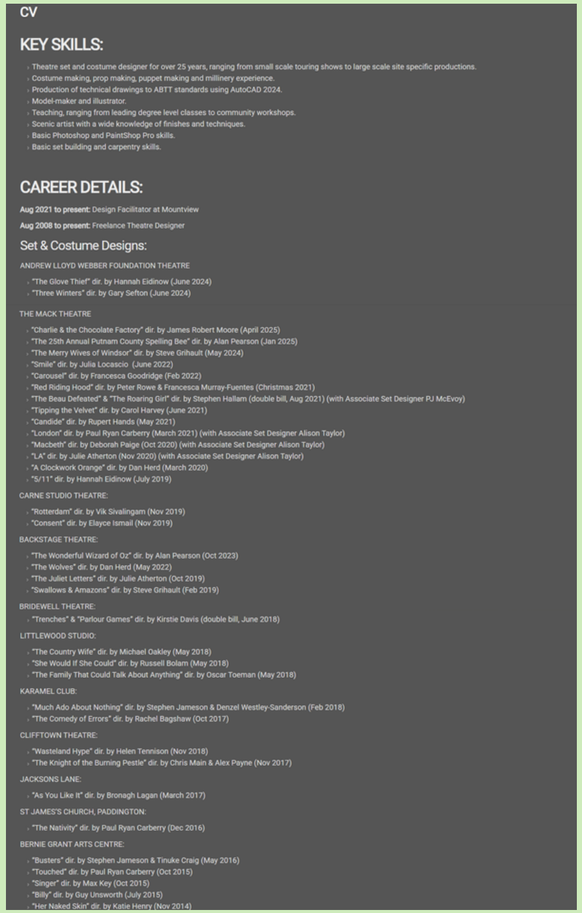
KEY APPOINTMENTS

Scenic Artist (Grade 2/3)	Royal Shakespeare Company (RSC)	Full Time (Fixed Term)	August 2019 – March 2020 (6 Months)
Senior Scenic Artist	Rocket Scenery	Freelance (Recurring)	July 2016 – August 2019 (3 Years 1 Month)
Scenic Artist	Ralph Lauren	Freelance (Recurring)	August 2009 – November 2018 (9 Years 4 Months)
Office Assistant	Almeida Theatre	Part Time (Internship)	April – September 2014 (6 Months)
Scenic Artist / Counselor	Stagedoor Manor (NY, USA)	Full Time (Fixed Term)	June – August 2011 (3 Months)

REFERENCES

Kirsty Glover	HOD Scenic Artist	G1 Scenery	Contact details on request
Rebecca Ashley	Head of Scenic Art	Royal Shakespeare Company (RSC)	Contact details on request
Fernando Vasquez	Production Manager	Ralph Lauren	Contact details on request

This CV may be kept on file and distributed for employment purposes (GDPR statement).



CV

KEY SKILLS:

- Theatre set and costume designer for over 25 years, ranging from small scale touring shows to large scale site specific productions.
- Costume making, prop making, puppet making and millinery experience.
- Production of technical drawings to ABTT standards using AutoCAD 2024.
- Model-maker and illustrator.
- Teaching, ranging from leading degree level classes to community workshops.
- Scenic artist with a wide knowledge of finishes and techniques.
- Basic Photoshop and PaintShop Pro skills.
- Basic set building and carpentry skills.

CAREER DETAILS:

Aug 2021 to present: Design Facilitator at Mountview

Aug 2008 to present: Freelance Theatre Designer

Set & Costume Designs:

ANDREW LLOYD WEBBER FOUNDATION THEATRE

- "The Glove Thief" dir. by Hannah Eidinow (June 2024)
- "Three Winters" dir. by Gary Sefton (June 2024)

THE MACK THEATRE

- "Charlie & the Chocolate Factory" dir. by James Robert Moore (April 2025)
- "The 25th Annual Putnam County Spelling Bee" dir. by Alan Pearson (Jan 2025)
- "The Merry Wives of Windsor" dir. by Steve Grihault (May 2024)
- "Smile" dir. by Julia Locascio (June 2022)
- "Carousel" dir. by Francesca Goodridge (Feb 2022)
- "Red Riding Hood" dir. by Peter Rowe & Francesca Murray-Fuentes (Christmas 2021)
- "The Beau Defeated" & "The Roaring Girl" dir. by Stephen Hallam (double bill, Aug 2021) (with Associate Set Designer PJ McEvoy)
- "Tipping the Velvet" dir. by Carol Harvey (June 2021)
- "Candide" dir. by Rupert Hands (May 2021)
- "London" dir. by Paul Ryan Carberry (March 2021) (with Associate Set Designer Alison Taylor)
- "Macbeth" dir. by Deborah Paige (Oct 2020) (with Associate Set Designer Alison Taylor)
- "LA" dir. by Julie Atherton (Nov 2020) (with Associate Set Designer Alison Taylor)
- "A Clockwork Orange" dir. by Dan Herd (March 2020)
- "S/11" dir. by Hannah Eidinow (July 2019)

CARNE STUDIO THEATRE:

- "Rotterdam" dir. by Vik Sivalingam (Nov 2019)
- "Consent" dir. by Ellayce Ismail (Nov 2019)

BACKSTAGE THEATRE:

- "The Wonderful Wizard of Oz" dir. by Alan Pearson (Oct 2023)
- "The Wolves" dir. by Dan Herd (May 2022)
- "The Juliet Letters" dir. by Julie Atherton (Oct 2019)
- "Swallows & Amazons" dir. by Steve Grihault (Feb 2019)

BRIDEWELL THEATRE:

- "Trenches" & "Parlour Games" dir. by Kirstie Davis (double bill, June 2018)

LITTLEWOOD STUDIO:

- "The Country Wife" dir. by Michael Oakley (May 2018)
- "She Would If She Could" dir. by Russell Bolam (May 2018)
- "The Family That Could Talk About Anything" dir. by Oscar Toeman (May 2018)

KARAMEL CLUB:

- "Much Ado About Nothing" dir. by Stephen Jameson & Denzel Westley-Sanderson (Feb 2018)
- "The Comedy of Errors" dir. by Rachel Bagshaw (Oct 2017)

CLIFFTOWN THEATRE:

- "Wasteland Hype" dir. by Helen Tennison (Nov 2018)
- "The Knight of the Burning Pestle" dir. by Chris Main & Alex Payne (Nov 2017)

JACKSONS LANE:

- "As You Like It" dir. by Bronagh Lagan (March 2017)

ST JAMES'S CHURCH, PADDINGTON:

- "The Nativity" dir. by Paul Ryan Carberry (Dec 2016)

BERNIE GRANT ARTS CENTRE:

- "Busters" dir. by Stephen Jameson & Tinuke Craig (May 2016)
- "Touched" dir. by Paul Ryan Carberry (Oct 2015)
- "Singer" dir. by Max Key (Oct 2015)
- "Billy" dir. by Guy Unsworth (July 2015)
- "Her Naked Skin" dir. by Katie Henry (Nov 2014)



ELLEN GOULD

Some details are redacted from online version. A PDF may be available upon request.

[redacted] · www.ellen-gould.com

I am a RADA-trained senior prop maker/modeller, highly experienced with the large variety of materials and techniques required by the demanding requirements of prestigious production environments.

EMPLOYMENT

NOW - Senior Prop Modeller, ***Upcoming Production*** - DC STUDIOS

2025 - Prop Modeller, ***NARNIA*** - NETFLIX

2025 - Prop Modeller, ***AVENGERS: DOOMSDAY*** - MARVEL

2025 - Prop Modeller, ***THE RUNNING MAN*** - PARAMOUNT PICTURES

2024 - Prop Modeller, ***WAKE UP DEAD MAN - A KNIVES OUT MYSTERY*** - LIONSGATE

2023 - Prop Modeller, ***VENOM: THE LAST DANCE*** - SONY MARVEL

2023 - Prop Modeller, ***GHOSTBUSTERS: FROZEN EMPIRE*** - COLUMBIA PICTURES

2022 - Prop Modeller, ***BACK IN ACTION*** - NETFLIX

2022 - Prop Modeller, ***LOKI*** (s2) - DISNEY MARVEL

2022 - Prop Modeller, ***MICKEY 17*** - WARNER BROTHERS

2022 - Prop Modeller, ***FAST X*** - UNIVERSAL PICTURES

2021 - Prop Modeller, ***KRAVEN THE HUNTER*** - SONY PRODUCTIONS

Undertaking both autonomous solo projects working as part of a team to create set dec pieces and hero props, using a wide range of materials and methods. Supervising and training junior members of staff, leading small groups of makers on projects, or on recces and fit ups of location sets. Working on set as well as production workshops. Acting as liaison between members of art department, HOD, prop master and makers. Quantifying for orders and stock checking and processing. Fire warden and monitoring health and safety within the department.

2021 - Set Dec Prop Modeller, ***CITADEL*** (s1) - AMAZON STUDIOS

2016 – 2021 - PROP MAKER **- GLYNDEBOURNE OPERA**

Creation of props and small set pieces from designer's scale models through construction to final paint finishes, using a wide range of materials and methods, repairs and alterations to pre-existing props and set pieces, set dressing, workshop and prop storage maintenance, prop cataloguing. I also was a part of the team for the large 2017-2019 workshop move and establishment of Glyndebourne's new Production Hub. (Promoted from Assistant Proper Maker in 2018.) Productions to date have included Il Turco in Italia, Alcina, Die Zauberflöte, La Damnation de Foust, Cendrillon, Pelléas et Mélisande, Vanessa, Hamlet, Hipermestra, La clemenza di Tito, Béatrice et Bénédict, Il barbiere di Siviglia.

2011 – PRESENT FREELANCE PROP MAKER, ENGLISH NATIONAL OPERA; BBC; THE NATIONAL THEATRE'S TEMPORARY THEATRE; AAA THEATRE; SPUR CREATIVE; &c.
2015SCENIC CARPENTER & PROP MAKER, PBM PRODUCTIONS, 'Snow White', Harlow Playhouse.
2015 PROP MAKER & SOURCING, RSC (Professional placement)
2015 ASM, PROP MAKER, RADA, 'Acting Shakespeare' Summer School: 'All is True', Jerwood Vanbrugh Theatre. SET BUILDER, RADA, MA Theatre Lab production of 'The Raft of Medusa'.
2014 SET BUILDER, RADA, Schools Tour of 'Pericles'.
2014 TEAM LEADER, 'BLOOD SWEPT LANDS AND SEAS OF RED', Installation by Paul Cummings, Tom Piper.
2013-2014 GENERAL TECHNICIAN, SARAH THORNE MEMORIAL THEATRE.
2011 DESIGNER & SCENERY BUILDER, ROYAL HOLLOWAY, Masters directing course production of 'The Goat or Who is Sylvia'.
2010/2011 PERFORMER & COLLABORATOR, EDINBURGH FRINGE FESTIVAL, Two full runs of devised collaborative theatre.

EDUCATION

2014-2015 **- TECHNICAL THEATRE & STAGE MANAGEMENT, SPECIALISING IN PROP MAKING (DEGREE DISTINCTION) ROYAL ACADEMY OF DRAMATIC ART**

Course included crewing final year shows in all departments (ASM, lighting, dressing, prop making, scenery building, stage crew) and HOD roles in our chosen departments. I was also the Design Coordinator and props HOD for The Sugar Wife, directed by Deborah Paige. This involved taking on major makes and leading a team in construction and prop sourcing.

2009-2011 - DRAMA & THEATRE STUDIES (B.A. FIRST CLASS HONS.) ROYAL HOLLOWAY, UNIVERSITY OF LONDON

I like that the first page has two separate columns; however, I feel that there is too much included, as it includes work dating back to 2013 rather than just recent work. I also don't like the format of the second page.

I don't like CVs that are light text on a dark background, as I find them hard to read.

I don't like that the text size changes halfway through the list of experience. The work at the bottom of the list is also in a very different format from the top, which I don't like.

Gould, E. (2025) *Ellen Gould.* Available at: https://www.ellen-gould.com/pagecv (Accessed: 27 January 2026).
Shelley, C. (No Date) *Caroline Shelley.* Available at: https://www.carolineshelley.com/_files/ugd/39b5f7_96686e41bd204d8e8b314d1742872192.pdf (Accessed: 27 January 2026).
Richardson, R. (2026) *CV.* Available at: https://www.rhyannon.co.uk/cv/ (Accessed: 27 January 2026).

CV

LIKES AND DISLIKES



CURRICULUM VITAE

I love the excitement of making something from nothing.

Starting with a pallette of materials, whether that is paint, wood, foam, cloth or something else and creating something new.

Thank you for taking the time to look at my past experience.

If you would like a PDF copy of my CV, please email me using the contact page.

Contact & Commissions

THE BASICS

REFERENCES

References are available upon request

EDUCATION

BA Hons Theatre Design Royal Welsh College of Music and Drama

DRIVING

I have a full clean driving license

SKILLS

- Poly carving and turning
- Model Making
- Metal Antiquing
- Leather work and distressing
- Fibreglassing
- Jesmonite
- Flocking
- Wood graining
- Spray painting
- Basic airbrushing
- Computer skills (Croma cutter, Basic AutoCAD, Basic Photoshop)
- Casting (alginate, silicone, vinyl, latex, plaster, fast cast polyurethane resin, renoflex)
- Clay sculpting
- Use of power tools
- Basic carpentry
- Prop sourcing
- Dyeing and distressing costumes
- Simple costume construction
- Budget management
- Scenic art and Paint effects (Cracked paint, Rust, FEV effects, Bark, Terracotta, Stone, Metal etc.)

PROFESSIONAL EXPERIENCE

Prop Maker
- Glyndebourne Opera House (2019 - Present)

Assistant Prop Maker
- Glyndebourne Opera House (2015 - 2019)

Sculptor and Painter
- K D Decoratives - Meadowhall, Lakeside, Braehead, Watford Christmas Grotto (2014 - 2015)

Poly Sculptor and Painter
- Theatre Royal College of Music - The Faust Ensemble, Britten (2014)

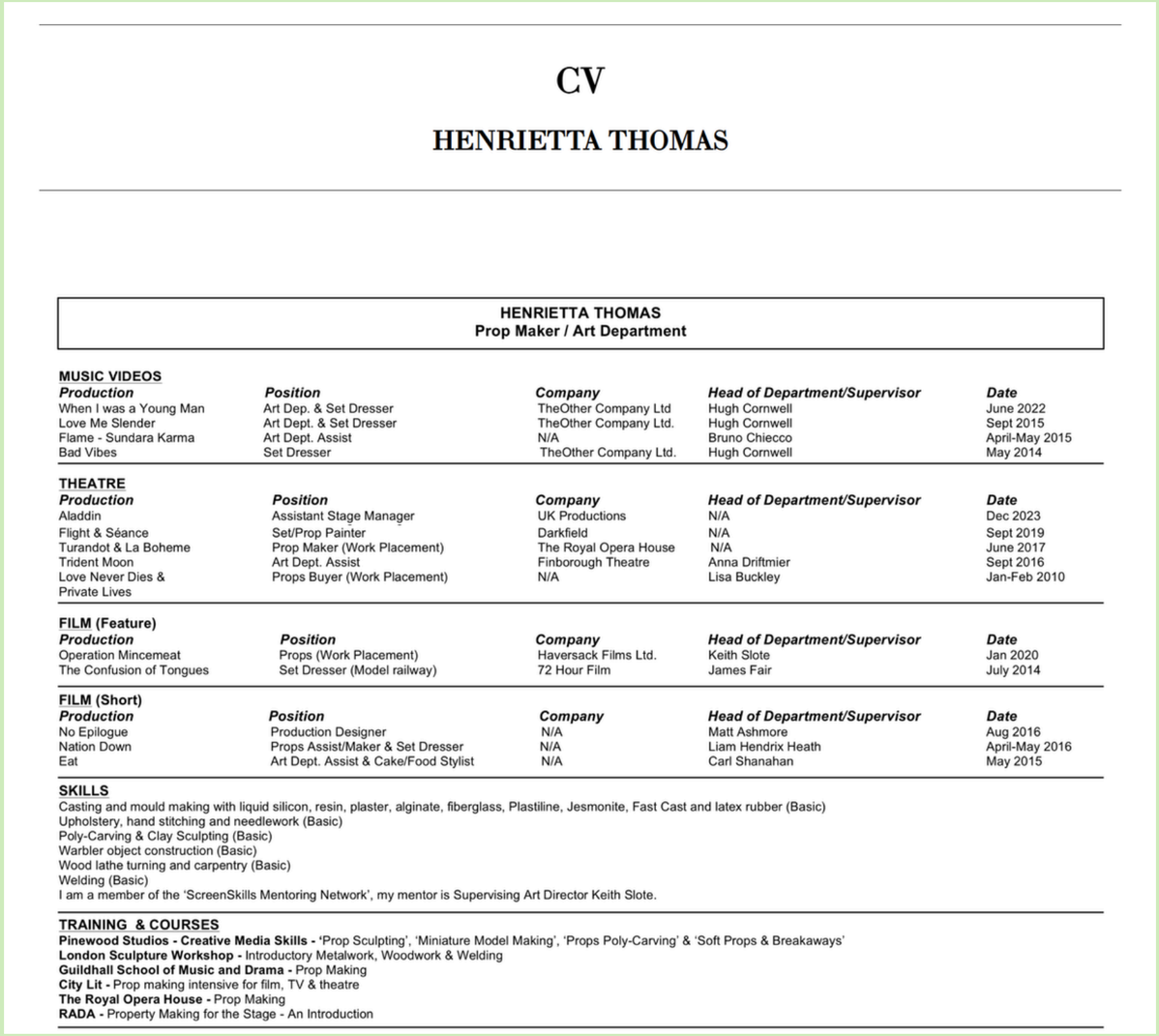
Poly Sculptor and Painter
- K D Decoratives - Westvied, Royal Victoria Palace, P&O, Telford Christmas Grotto, Paultons Theme Park (2013 - 2014)

Prop Maker Placement
- Wizards vs. Aliens Series 2, BBC, Dir: Mark Everest (2013)

Prop Maker Placement
- Wild Creations - Capital One Cup, Charlie and the Chocolate Factory, Dir: Sam Mendes (West End) (2013)

I like that this CV has images to make it more interesting, however, I find it much easier to read when there is a plain light background with dark text.

While I like that it has been separated into different categories, such as film and theatre, I don't like that it is all arranged in rows.



CV

HENRIETTA THOMAS

HENRIETTA THOMAS
Prop Maker / Art Department

MUSIC VIDEOS

Production	*Position*	*Company*	*Head of Department/Supervisor*	*Date*
When I was a Young Man	Art Dep. & Set Dresser	TheOther Company Ltd	Hugh Cornwell	June 2022
Love Me Slender	Art Dept. & Set Dresser	TheOther Company Ltd.	Hugh Cornwell	Sept 2015
Flame - Sundara Karma	Art Dept. Assist	N/A	Bruno Chiecco	April-May 2015
Bad Vibes	Set Dresser	TheOther Company Ltd.	Hugh Cornwell	May 2014

THEATRE

Production	*Position*	*Company*	*Head of Department/Supervisor*	*Date*
Aladdin	Assistant Stage Manager	UK Productions	N/A	Dec 2023
Flight & Séance	Set/Prop Painter	Darkfield	N/A	Sept 2019
Turandot & La Boheme	Prop Maker (Work Placement)	The Royal Opera House	N/A	June 2017
Trident Moon	Art Dept. Assist	Finborough Theatre	Anna Driftmier	Sept 2016
Love Never Dies & Private Lives	Props Buyer (Work Placement)	N/A	Lisa Buckley	Jan-Feb 2010

FILM (Feature)

Production	*Position*	*Company*	*Head of Department/Supervisor*	*Date*
Operation Mincemeat	Props (Work Placement)	Haversack Films Ltd.	Keith Slote	Jan 2020
The Confusion of Tongues	Set Dresser (Model railway)	72 Hour Film	James Fair	July 2014

FILM (Short)

Production	*Position*	*Company*	*Head of Department/Supervisor*	*Date*
No Epilogue	Production Designer	N/A	Matt Ashmore	Aug 2016
Nation Down	Props Assist/Maker & Set Dresser	N/A	Liam Hendrix Heath	April-May 2016
Eat	Art Dept. Assist & Cake/Food Stylist	N/A	Carl Shanahan	May 2015

SKILLS

Casting and mould making with liquid silicon, resin, plaster, alginate, fiberglass, Plastiline, Jesmonite, Fast Cast and latex rubber (Basic)
Upholstery, hand stitching and needlework (Basic)
Poly-Carving & Clay Sculpting (Basic)
Warbler object construction (Basic)
Wood lathe turning and carpentry (Basic)
Welding (Basic)
I am a member of the 'ScreenSkills Mentoring Network', my mentor is Supervising Art Director Keith Slote.

TRAINING & COURSES

Pinewood Studios - Creative Media Skills - 'Prop Sculpting', 'Miniature Model Making', 'Props Poly-Carving' & 'Soft Props & Breakaways'
London Sculpture Workshop - Introductory Metalwork, Woodwork & Welding
Guildhall School of Music and Drama - Prop Making
City Lit - Prop making intensive for film, TV & theatre
The Royal Opera House - Prop Making
RADA - Property Making for the Stage - An Introduction

Rolfe, M. (2019) *Curriculum Vitae.* Available at: https://www.melissarolfe.co.uk/cv (Accessed: 27 January 2026).
Thomas, H. (2023) *CV Henrietta Thomas.* Available at: https://www.henriettathomas.com/c-v (Accessed: 27 January 2026).

CV

MY CV FROM LAST YEAR



ASHLING RYAN

SCENIC ARTIST/PROP MAKER

07488 293262
ashlinglillianr@gmail.com
South Wales/Cornwall
www.ashlingryan.com
ash.r.production

EDUCATION

BA Set Design and Production
University of Wales Trinity Saint David
2023 - 2026

Foundation Diploma in Art and Design
Truro College
Merit
2022 - 2023

SKILLS

Prop Making - sculpting, using plastazote and foam patterning, casting
Scenic Art - wood graining, texturing, cloth painting, colour matching, weathering and ageing
Sewing - basic use of sewing machine and hand sewing, basic alterations
Construction - basic knowledge of tools
Photoshop - basic Photoshop skills
Fine Art - Drawing, Sketching, Painting

REFERENCES

Available on request

PROFILE

I'm in my second year of studying BA Set Design and Production at the University of Wales Trinity Saint David, during which I have gained knowledge in a range of areas including scenic art, props, and construction.

WORK EXPERIENCE

STAGE CREW
Forge Drama | Beauty and the Beast Jr
May 2025

PROP MAKER/STAGE HAND
Carmarthen Youth Opera | Charlie and the Chocolate Factory
February 2025

SET DECORATOR
S4C | Shwmae Dolig
December 2024

STAGE MANAGER
Walk the Plank | Dragon's Breath
October 2024

THEATRE STAGECRAFT COUNSELOR
French Woods Festival
May - August 2024

SET BUILDER
Cardiff Pumpkin Festival | Scarefest
October 2023

VOLUNTEERING

BROWNIE LEADER
Girlguiding
2022 - Present

This CV may be kept on file and distributed for employment purposes

I like the CV that I made last year, so rather than making a new one, I am just going to update and edit my old one.

Changes -

- Add my logo
- Swap scenic artist/prop maker to be prop maker/scenic artist as my preference is prop making
- Add training. Carbon literacy and Albert
- Add Blood Wedding
- Update profile

As Norwood (2026), a lighting dep/stage manager on the west end, says, your CV should have your name, location and contact details at the top. She has a different CV for each role she wants. The bio/profile should be short, the cover letter is where you can add extra. Your skills listed should be relevant to your job. When first starting in the industry, she says that credits don't have to be overly relevant, instead they just need to show that you are willing to get experience. Most relevant experience should be at the top. Whether you put education at the bottom or top depends on how relevant it is and what experience you have. As you build up more credits, the less relevant ones can be removed.

MY UPDATED CV



ASHLING RYAN

PROP MAKER/SCENIC ARTIST

07488 293262
ashlinglillianr@gmail.com
South Wales/Cornwall
www.ashlingryan.com
ash.r.production

VOLUNTEERING

BROWNIE LEADER
Girlguiding
2022 - Present

TRAINING

SBTD CARBON LITERACY
2026

ALBERT GRAD CERTIFICATE
TBC

SKILLS

Prop Making - sculpting, using plastazote and foam patterning, casting
Scenic Art - wood graining, texturing, cloth painting, colour matching, weathering and ageing
Sewing - basic use of sewing machine and hand sewing, basic alterations
Construction - basic knowledge of tools
Photoshop - basic Photoshop skills
Fine Art - Drawing, Sketching, Painting

REFERENCES

Available on request

PROFILE

I'm an enthusiastic, hard working individual, aspiring to be a prop maker/scenic artist. I have knowledge in a range of areas including scenic art, props, and construction, but I'm always willing to learn new skills. I am passionate about theatre and love being creative.

WORK EXPERIENCE

ASM / PROPS
UWTSD | Blood Wedding
October - November 2025

STAGE CREW
Forge Drama | Beauty and the Beast Jr
May 2025

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October 2023

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2023 - 2026

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Truro College
Merit
2022 - 2023

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Norwood, I. (2026) [Instagram] 7 January. Available at: https://www.instagram.com/p/DTNPDJyjKWD/ (Accessed: 20 January 2026).

CV

CV CRITIQUE



ASHLING RYAN
PROP MAKER/SCENIC ARTIST

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2022 - Present

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SBTD CARBON LITERACY
2026

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2023 - 2026

Foundation Diploma in Art and Design
Truro College
Merit
2022 - 2023

This CV may be kept on file and distributed for employment purposes

We have printed out all of our CVs to critique

My opinions:

- I don't like how the green has printed. It looks much more yellow than it did on my laptop.
- The top of my logo has been removed when printing, is that because of this specific printer or do I need to move it away from the edge.
- I don't think the Instagram logo is quite lined up with the rest.

Group feedback:

- Mention the director for shows
- BA Hons
- Make the gap down the centre of the page smaller
- Move skills further up
- Add Georgian House
- Add CAD to skills
- Remove basic from construction knowledge
- Change Work experience to Experience

UPDATED CV



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PROP MAKER & SCENIC ARTIST

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TRAINING

SBTD CARBON LITERACY
2026

ALBERT GRAD CERTIFICATE
TBC

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Girlguiding
2022 - Present

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PROFILE

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October 2024

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May - August 2024

SET BUILDER
Cardiff Pumpkin Festival | Scarefest
October 2023

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2023 - 2026

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Merit
2022 - 2023

CV
UPDATE

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TRAINING
SBTD CARBON LITERACY
2026
ALBERT GRAD CERTIFICATE
TBC

VOLUNTEERING
BROWNIE LEADER
Girlguiding
2022 - Present

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CAD - basic knowledge of AutoCAD and Solidworks

TRAINING
SBTD CARBON LITERACY
January 2026
ALBERT GRAD CERTIFICATE
May 2026

VOLUNTEERING
BROWNIE LEADER
Girlguiding
2022 - Present

REFERENCES
Available on request

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PROFILE
I'm an enthusiastic, hard working individual, aspiring to be a prop maker/scenic artist. I have knowledge in a range of areas including scenic art, props, and set construction, and I always embrace the opportunity to learn new skills.

EXPERIENCE

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2023 - 2026

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Merit
2022 - 2023

I tried finding a green that was less yellow so that it would be closer to my website. I tried two different greens, but these ended up printing much more blue than I intended.
I also updated the font at the top of my CV as I updated my website font and wanted them to still match.

CV
UPDATE

#D7EEA0	#A2B676
#172F1A	#E2EFC6
#5F8C64	E1E6D5
#90E099	
#AFE5B5	
#C8FFCE	
#B2CEB6	
#AAFFB4	
#6DB272	

The colours weren't coming out quite how I wanted them to. My laptop screen shows the colours slightly different, so I created some colour swatches to test print before deciding on my final colour.
I wanted the colour to match my website, however, the green that I have used is very dark and so won't work for my CV. Instead, I have tried to find a lighter green that goes with the green on my website.

Upcoming work experience -
I will be working Footloose with After Forge at the Lyric over easter.
At the end of May, I will be working Annie Jr with Forge Drama at the Lyric



ASHLING RYAN
PROP MAKER & SCENIC ARTIST

07488 293262
ashlinglillianr@gmail.com
South Wales/Cornwall
www.ashlingryan.com
ash.r.production

SKILLS
Prop Making - sculpting, using plastazote and foam patterning, casting
Scenic Art - wood graining, texturing, cloth painting, colour matching, weathering and ageing
Sewing - basic use of sewing machine and hand sewing, basic alterations
Construction - knowledge of tools
Photoshop - basic Photoshop skills
Fine Art - drawing, Sketching, Painting
CAD - basic knowledge of AutoCAD and Solidworks

TRAINING
SBTD CARBON LITERACY
January 2026
ALBERT GRAD CERTIFICATE
May 2026

VOLUNTEERING
BROWNIE LEADER
Girlguiding
2022 - Present

REFERENCES
Available on request

This CV may be kept on file and distributed for employment purposes

PROFILE
I'm an enthusiastic, hard working individual, aspiring to be a prop maker/scenic artist. I have knowledge in a range of areas including scenic art, props, and set construction, and I always embrace the opportunity to learn new skills.

EXPERIENCE
ASM / PROPS
UWTSD | Blood Wedding directed by Duncan Hallis
October - November 2025
STAGE CREW
Forge Drama | Beauty and the Beast Jr directed by Alana Thomas
May 2025
CONSTRUCTION MANAGER
UWTSD | Haunted Georgian House
March - May 2025
PROP MAKER / STAGE HAND
Carmarthen Youth Opera | Charlie and the Chocolate Factory directed by Daniel Williams
February 2025
SET DECORATOR
S4C | Shwmae Dolig
December 2024
STAGE MANAGER
Walk the Plank | Dragon's Breath
October 2024
THEATRE STAGECRAFT COUNSELOR | PAID WORK
French Woods Festival
May - August 2024
SET BUILDER
Cardiff Pumpkin Festival | Scarefest
October 2023

EDUCATION
BA (Hons) Set Design and Production
University of Wales Trinity Saint David
2023 - 2026
Foundation Diploma in Art and Design
Truro College
Merit
2022 - 2023

CV

LAST YEARS CV

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REFERENCES

Available on request

PROFILE

I'm in my second year of studying BA Set Design and Production at the University of Wales Trinity Saint David, during which I have gained knowledge in a range of areas including scenic art, props, and construction.

WORK EXPERIENCE

STAGE CREW
Forge Drama | Beauty and the Beast Jr
May 2025

PROP MAKER/STAGE HAND
Carmarthen Youth Opera | Charlie and the Chocolate Factory
February 2025

SET DECORATOR
S4C | Shwmae Dolig
December 2024

STAGE MANAGER
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Cardiff Pumpkin Festival | Scarefest
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VOLUNTEERING

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FINAL CV

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October - November 2025

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December 2024

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Walk the Plank | Dragon's Breath
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May - August 2024

SET BUILDER
Cardiff Pumpkin Festival | Scarefest
October 2023

EDUCATION

BA (Hons) Set Design and Production
University of Wales Trinity Saint David
2023 - 2026

Foundation Diploma in Art and Design
Truro College
Merit
2022 - 2023

BUISNESS CARDS

I want to have my logo as the main focus on the front, with a clear font for my name and job role. The green is the same green as my website so that there is consistency. I went with white as the background on the back of the card as I find having light text on a dark background harder to read and didn't want the green to be too much. The font that I am using is the same as the titles on my website and CV so that all 3 are linked. I wanted the back of the business card to have more than just my details but having the logo would take up a lot of space and may look too much. Instead I have taken the leaf from my logo and added just that. I feel that the leaf frames the details nicely.





BUISNESS CARDS

Because I was making the layout for my business cards on Canva, I was able to see what the cards may look like once printed. From looking at other people's business cards, I found that I preferred the rounded edges and standard size cards.
I also ordered a business card sample pack from Vistaprint and decided that my favourite feel was the soft touch cards. I also liked that the card wasn't too thin like some of the other samples.





BUISNESS CARDS

I decided to add QR codes to my business cards so that it is easy for people to access my website and Instagram. I decided that I would order from Vistaprint, so I put their template over my design to check that it fit well as my Canva document was a slightly different size.
Using the template also helped me to make the spacing even.







BUISNESS CARDS

I wasn't sure if the white background on my business card was too plain, so I used the green from my CV on the back of my cards (I later changed the green on my CV). I didn't like this as much, and I got feedback from others in the class who agreed that the green didn't look as good as the white.
I also tried different spacing of the QR codes. I tried to make them as large as possible so that they could easily be scanned. I then printed out the business card to test the sizing. When doing this, I found that the Instagram QR wouldn't scan. After getting others to try, I found it only works for iPhones, and so decided to remove it as I didn't think it would look professional if it didn't work. I tried different layouts with just the website QR but I felt that it looked unbalanced and so I decided to remove it and make my details larger.













BUISNESS CARDS

I decided to change the font on my website and the white background, and so made the same changes to font and colour on my business card so that it would still match. I tried various off-white options on my business cards before updating my website. The biggest challenge that I found was that colours looked very different on my laptop than on other devices, which made it hard to know the exact colour. The two on the right look very red/orange, whereas on my phone, they look cream. In the end, I decided that I liked the colour on the left the most.
I also tried different sizes for the prop maker & scenic artist line. I decided on the smaller option as I felt it looked best when smaller than my name.
I updated prop maker and scenic artist to prop maker & scenic artist as I felt it looked better. I then also made this change on my website to match.







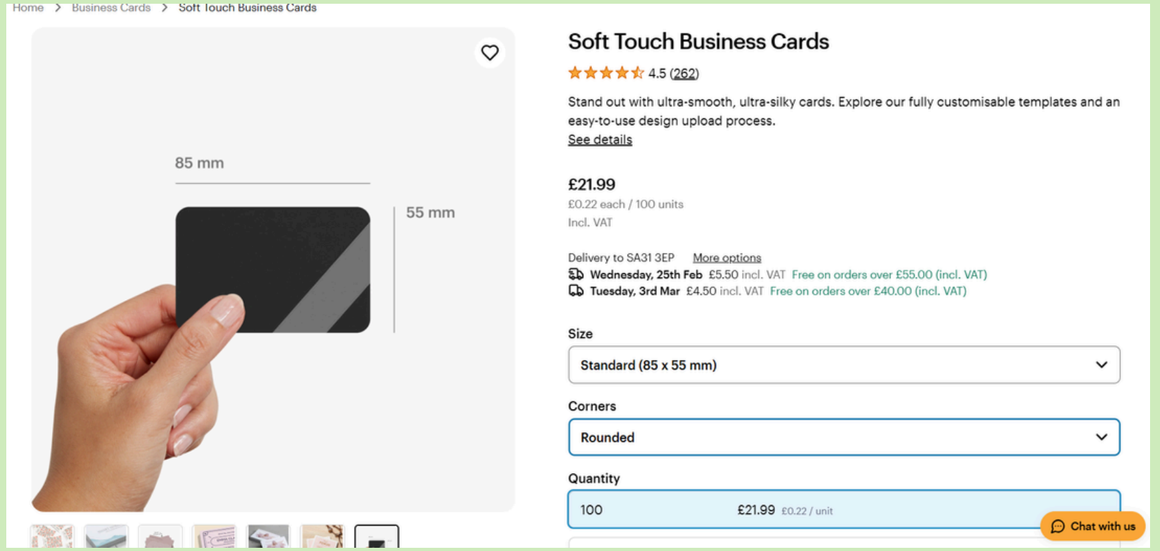


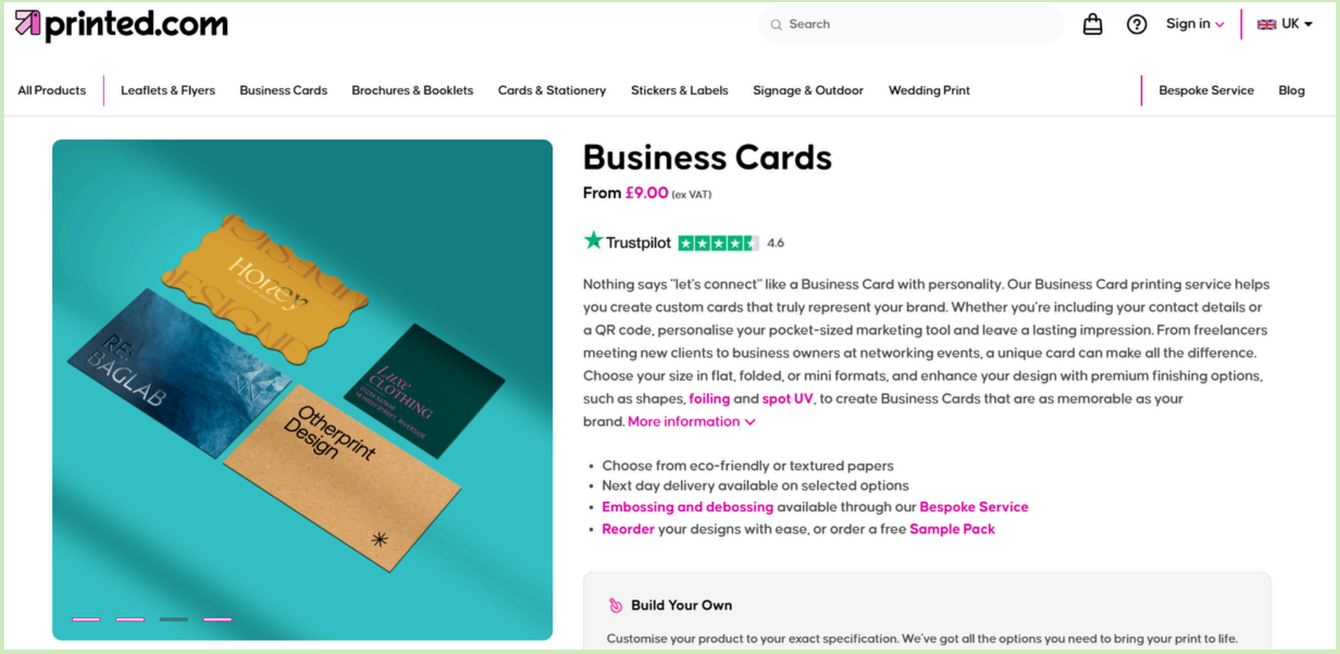


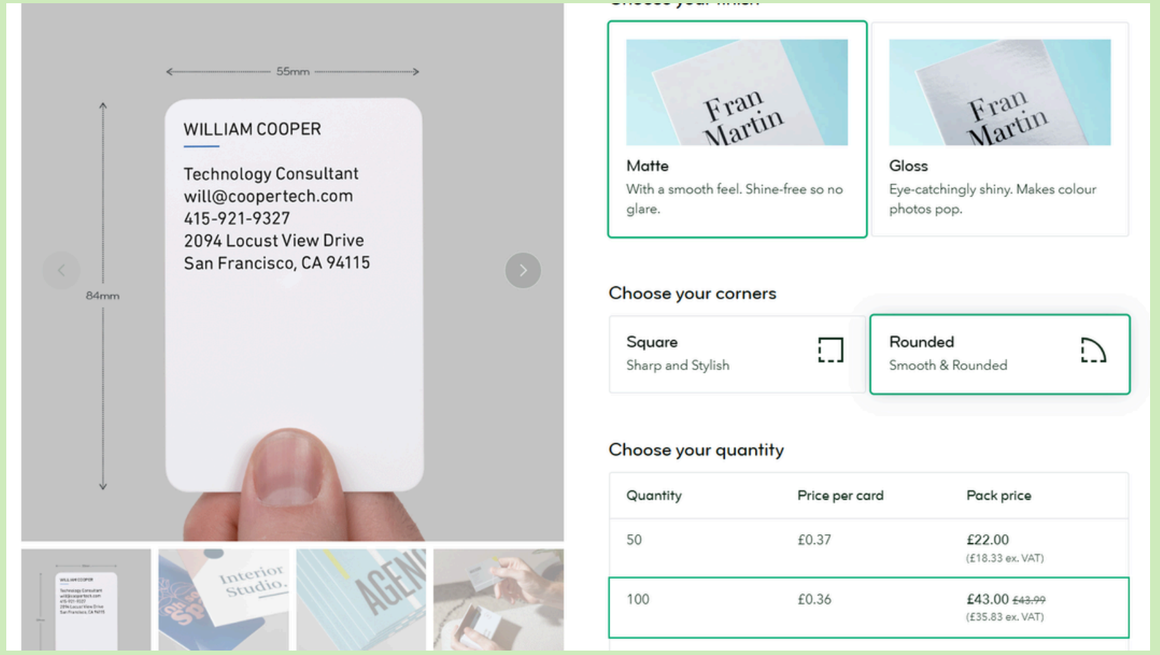


BUISNESS CARDS

Before ordering my business cards, I looked at various places to buy from. While I did like the quality of the Moo business cards, they were the most expensive. I looked at Printed, and while they were cheaper, they didn't have the finish that I wanted. After ordering a sample pack, I decided that I liked Vistaprint, specifically their soft-touch finish. Vistaprint was good quality while still being affordable.







Moo (2026) *Original Business Cards*. Available at: https://www.moo.com/uk/business-cards/original (Accessed: 17 February 2026).
Printed. (2026) *Business Cards*. Available at: https://www.printed.com/business-cards (Accessed: 17 February 2026).
Vistaprint. (2026) *Soft Touch Business Cards*. Available at: https://www.vistaprint.co.uk/business-cards/soft-touch (Accessed: 17 February 2026).

BUISNESS CARDS

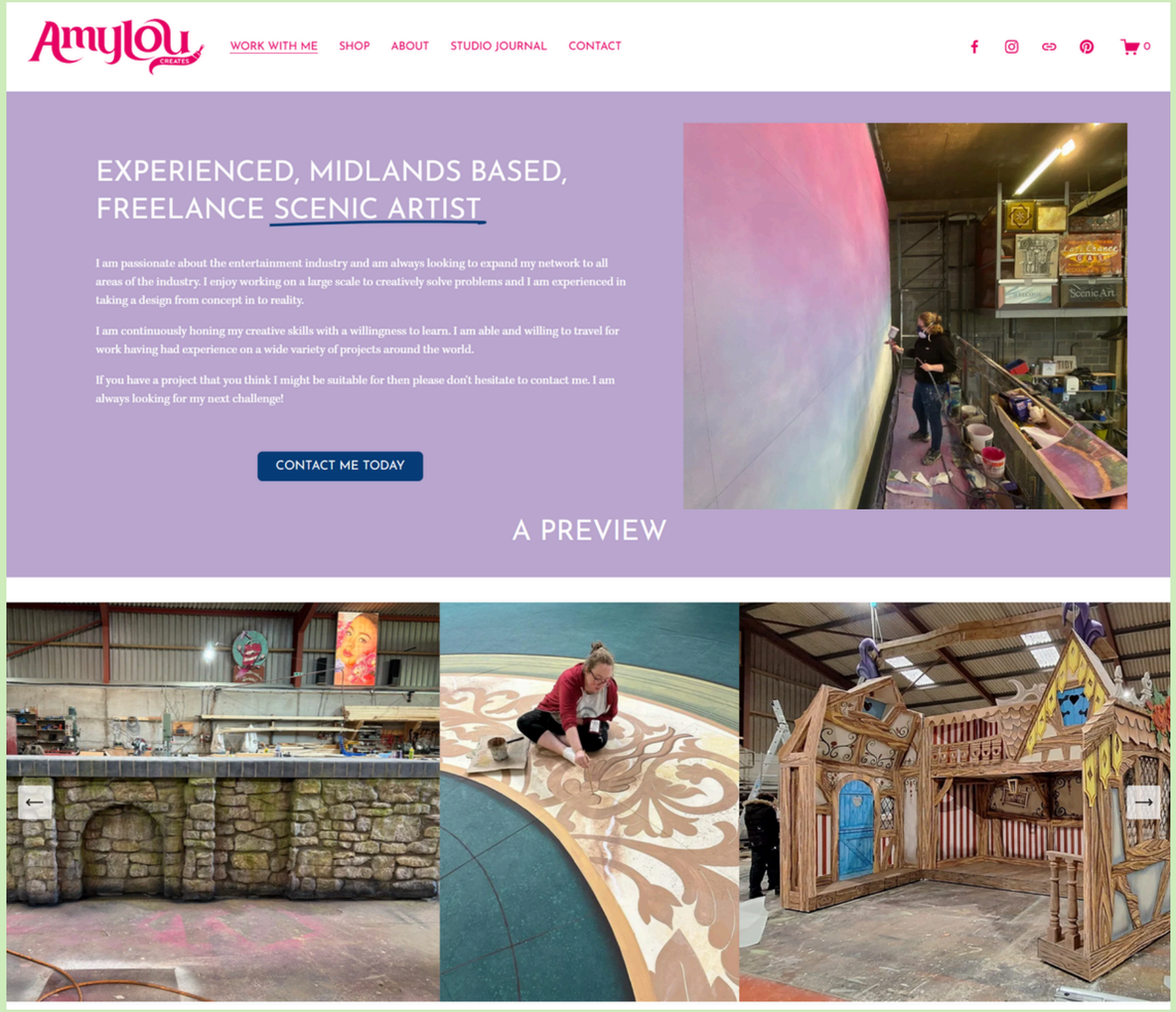
I’m really happy with my final business cards. The colours were printed how I wanted them, something that I was concerned about when ordering them.



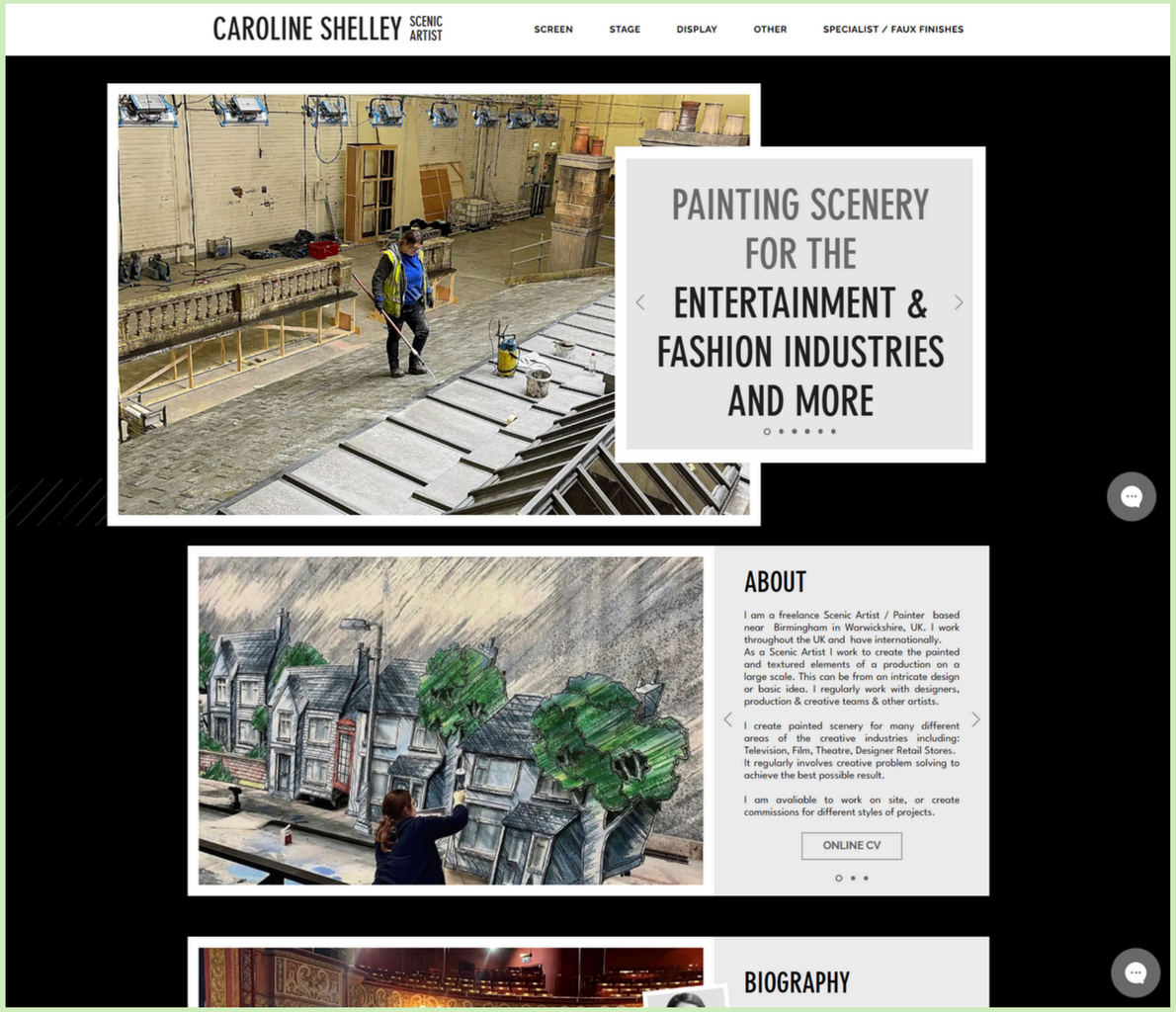


WEBSITE

EXAMPLES



I like the simple layout and colour scheme. I don't like that you have to scroll through each project on her portfolio to get to the next, I prefer it when you can click into each.

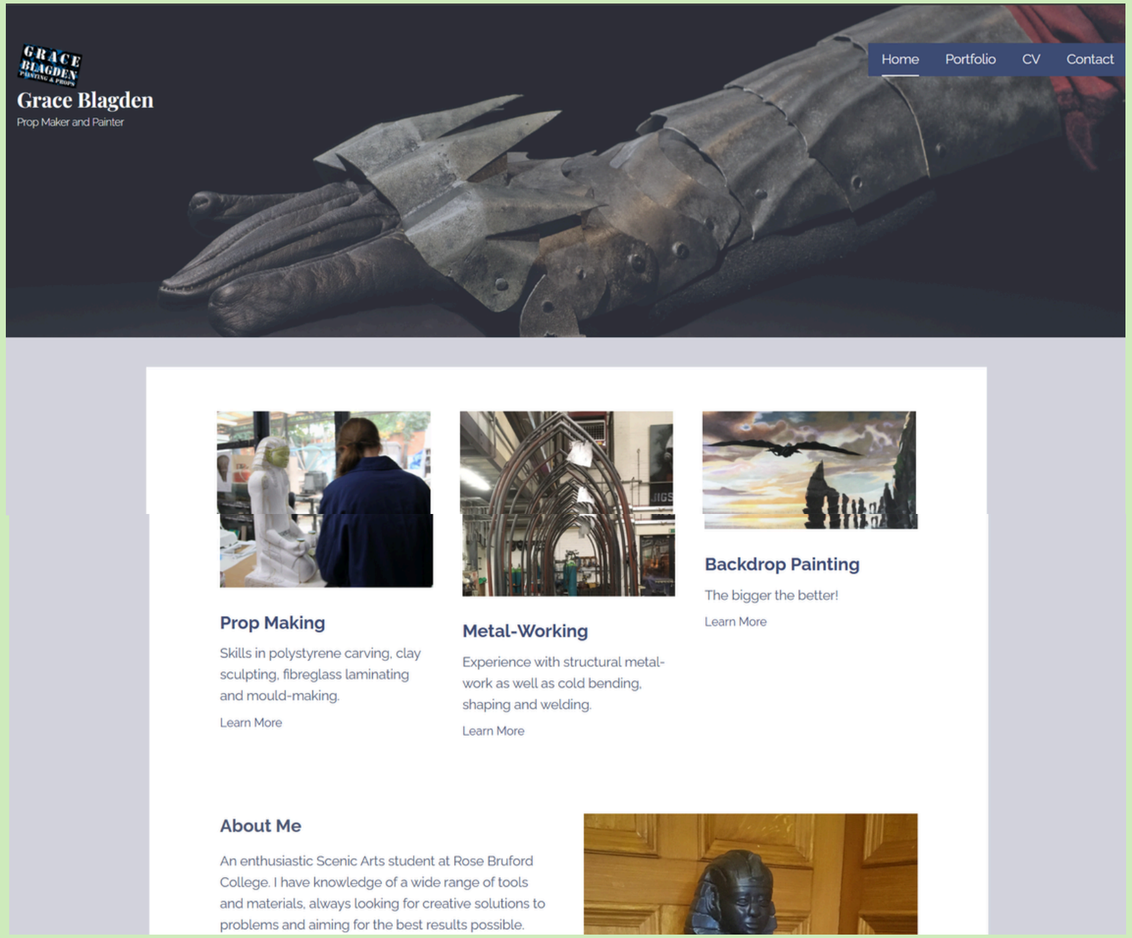


I like that it's very clear who she is and what her job role is. I also like that she has videos of her working in her portfolio.

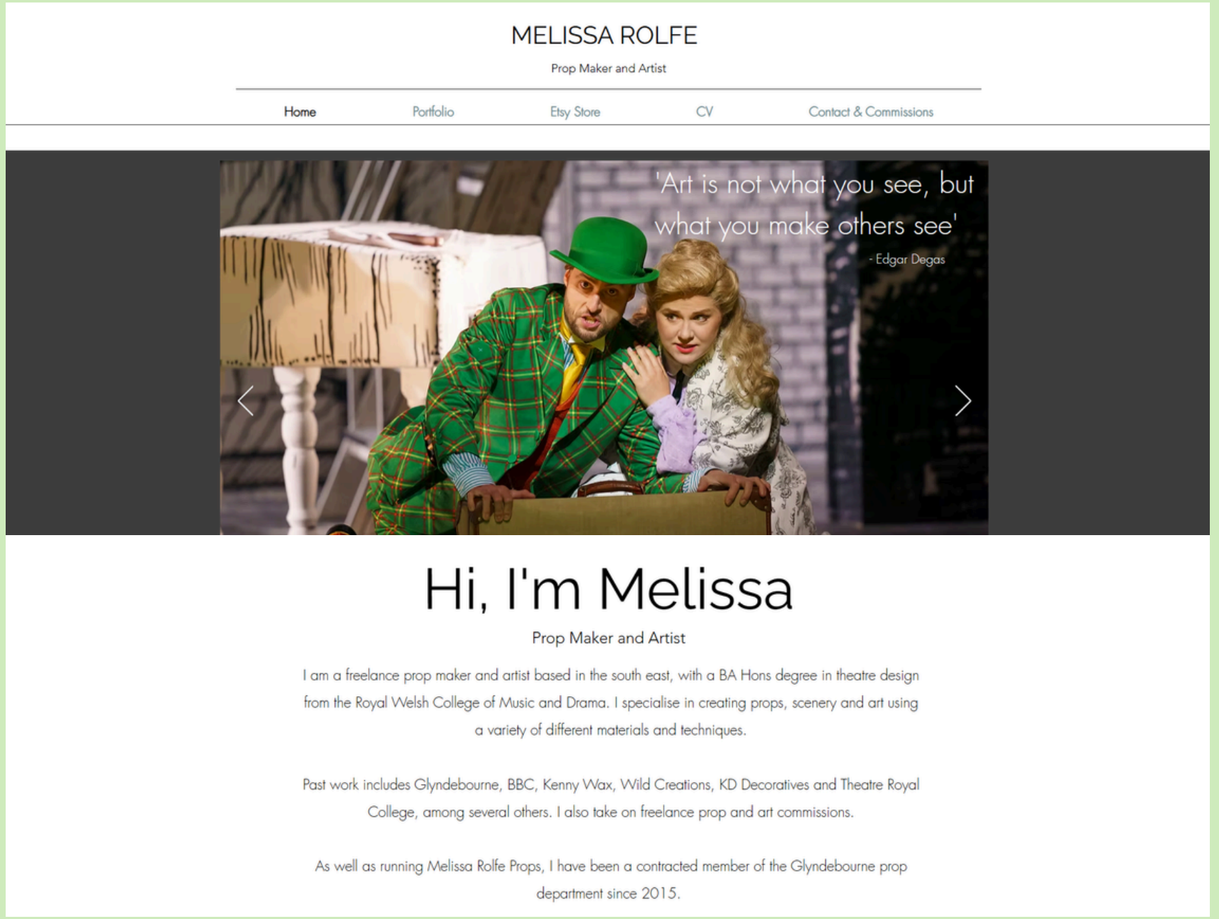
Rodger, A. (2024) *Scenic Art.* Available at: https://www.amyloucreates.com/scenic-art (Accessed: 27 January 2026).
Shelley, C. (2024) *Caroline Shelley.* Available at: https://www.carolineshelley.com/ (Accessed: 27 January 2026).

WEBSITE

EXAMPLES



I like that the website is very easy to navigate, with separate sections for her portfolio, CV, etc. I also like that within her portfolio she has separate sections for prop making, metal working, and backdrop painting, so it is easy to find each type of project.



I like how simple this website is. It is very clear what they do. They also have their portfolio separated by type of job.

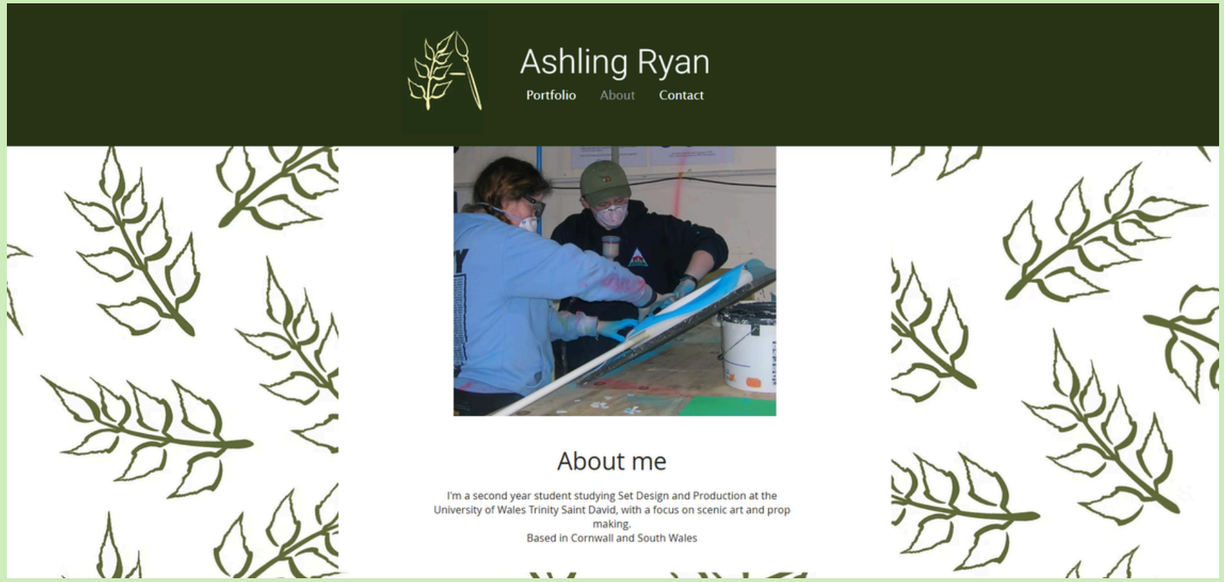
Blagden, G. (2026) *Prop Maker and Painter.* Available at: http://www.graceblagden.co.uk/portfolio/prop-making/ (Accessed: 27 January 2026).

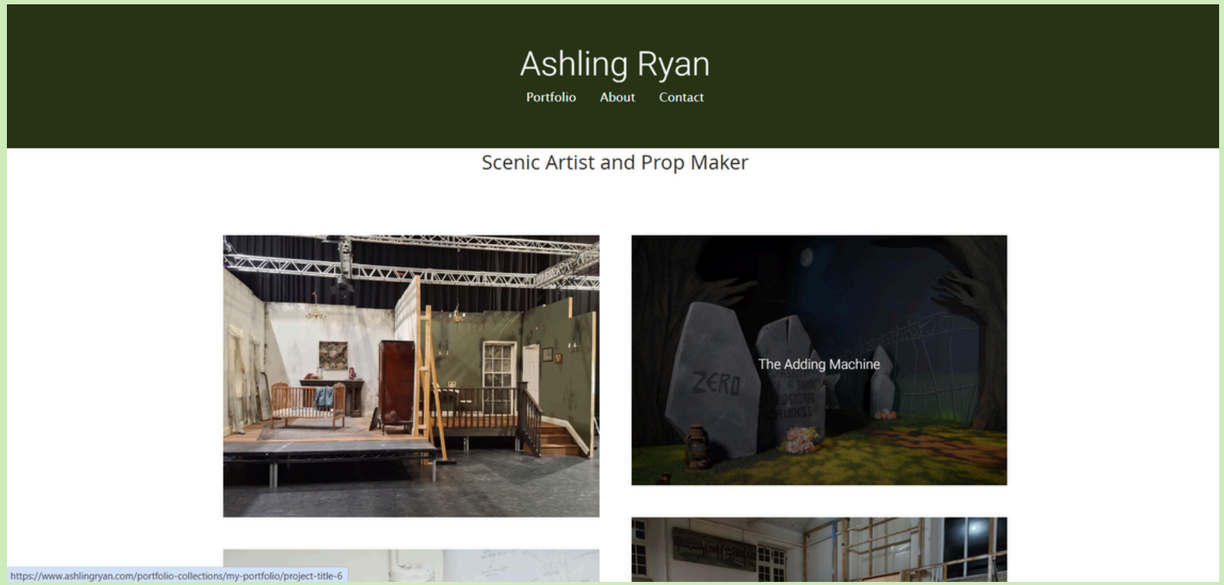
Rolfe, M. (2024) *MELISSA ROLFE*. Available at: https://www.melissarolfe.co.uk/ (Accessed: 27 January 2026).

WEBSITE

THINGS TO CHANGE

My website at the start of the module





I created a website last year, which I liked, and so I used that as a starting point.

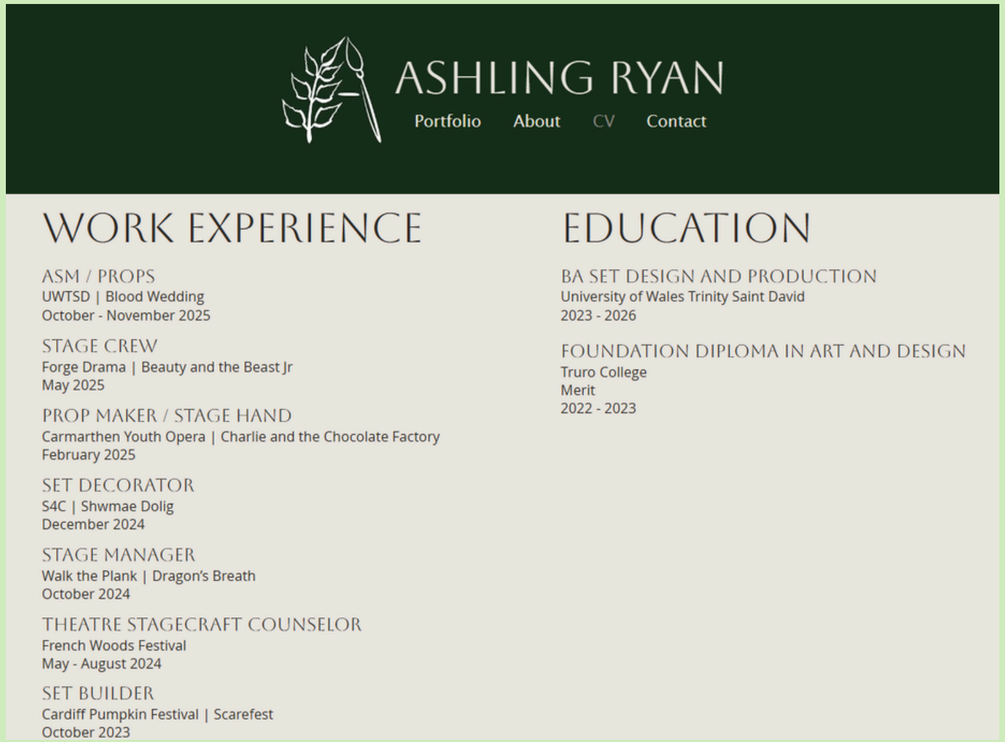
Things I need to update/change -

- Find a professional photo of me, headshot or working
- Remove 'I'm a student' focus on what I am aiming to do
- Update Georgian House cover photo, add a more final photo
- Add IP
- Add Blood Wedding
- Add CV
- Update photo descriptions/title
- Add more detail to project info
- Change the green
- Change the font
- Change the white to an off white colour

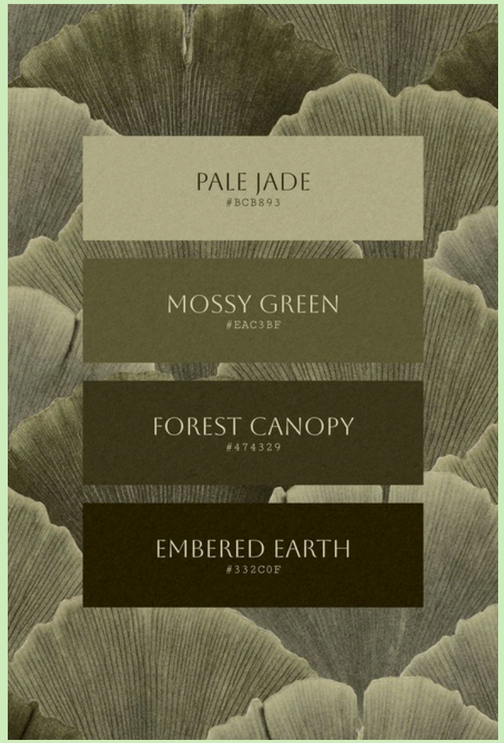
WEBSITE

THINGS TO CHANGE

I decided to change the colours on my website. While I liked the green, I didn't like the white, as I felt it looked too bright and clean. I looked at Pinterest for options on colour schemes and found one that had a vintage look. I didn't like the colours, however, I did like the font, and so found a similar one to use on Wix. After experimenting with different off-white colours on my business cards, I found a slightly grey one which I really liked. Initially, I looked at cream colours, but I found that I didn't like the warm colours and they often looked yellow. I then update the green to be slightly cooler than my initial one to match the grey.
As well as updating the font, I chose to add a CV tab, initially I only put work experience and education. I then felt that my training courses were also important to add, especially since sustainability is important to me.



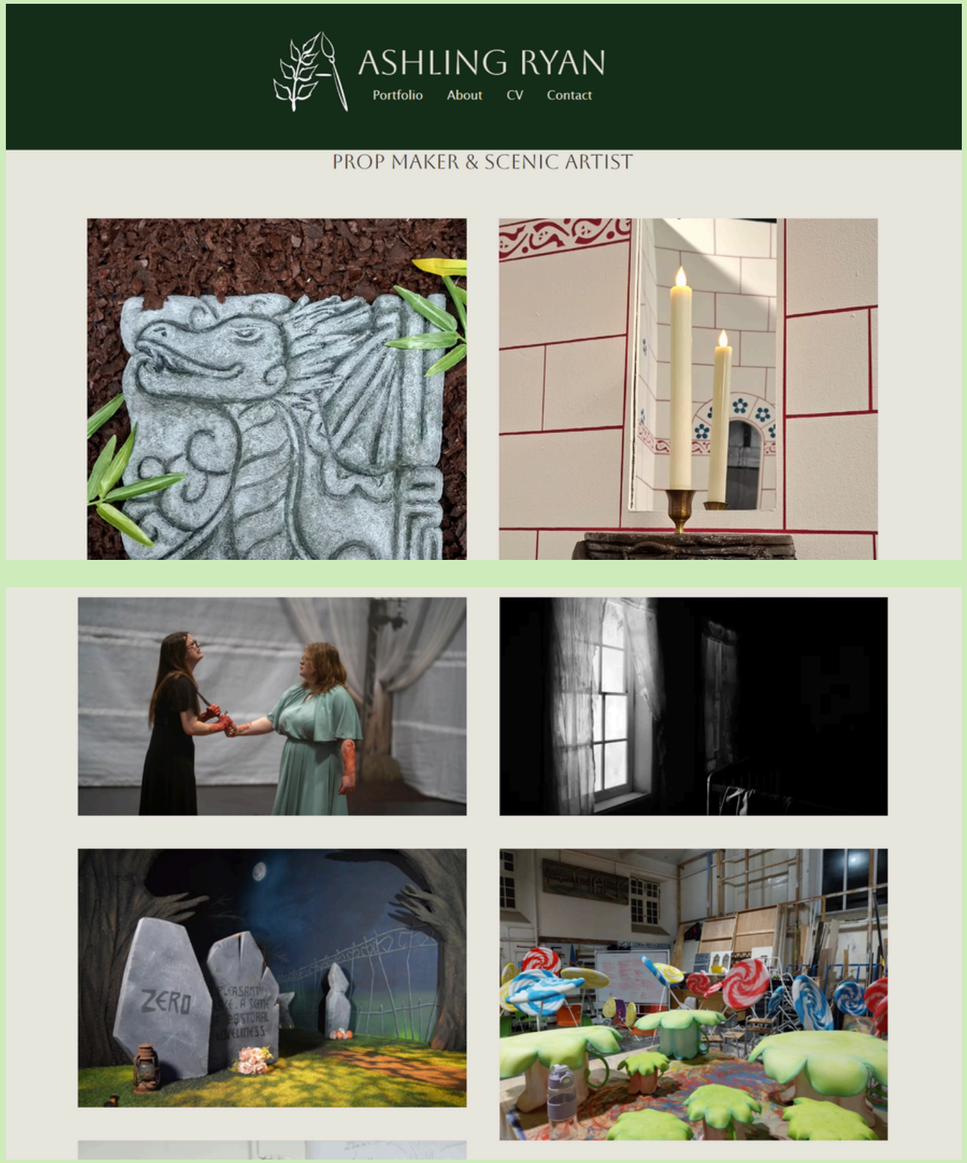




Pinterest. (2026) *vintage font for media*. Available at: https://uk.pinterest.com/pin/596234438211494604/ (Accessed: 11 February 2026)

WEBSITE

FINAL WEBSITE



Final changes

- And → & to match business cards
- Update about me
- Cut down making photos in portfolio, only show the key steps

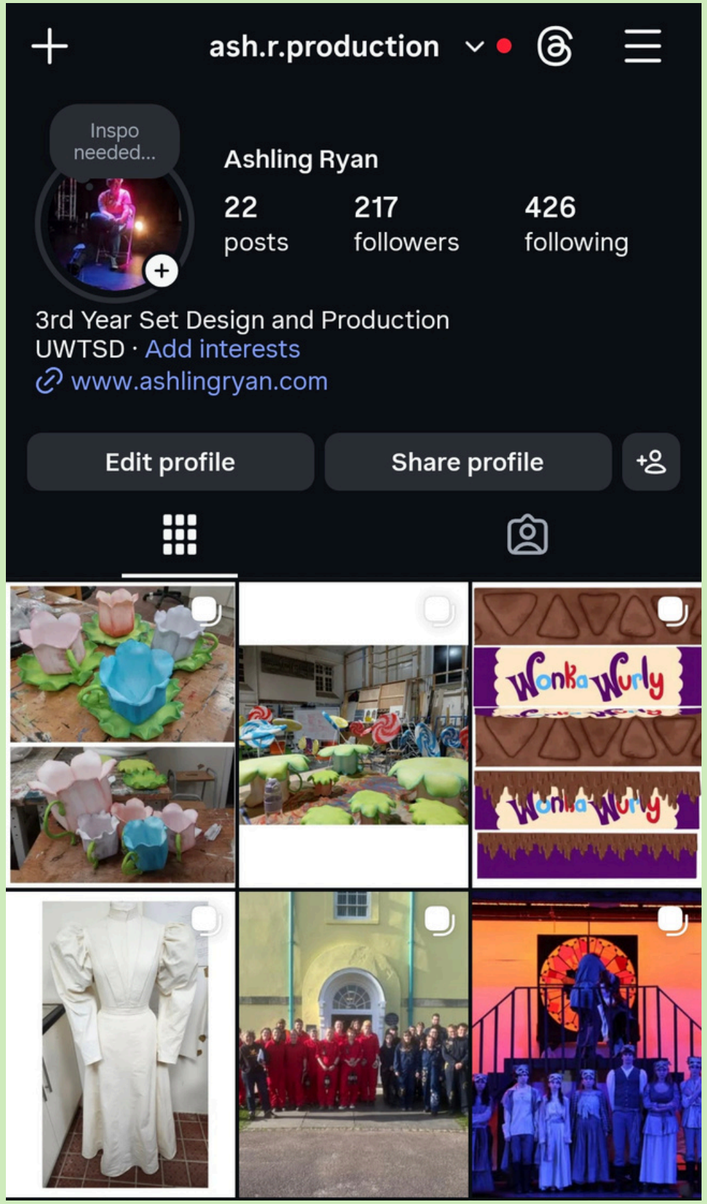
I chose not to change the colour of the leaf pattern as the lighter green matches my CV and makes the pattern a little more subtle than using the dark green.

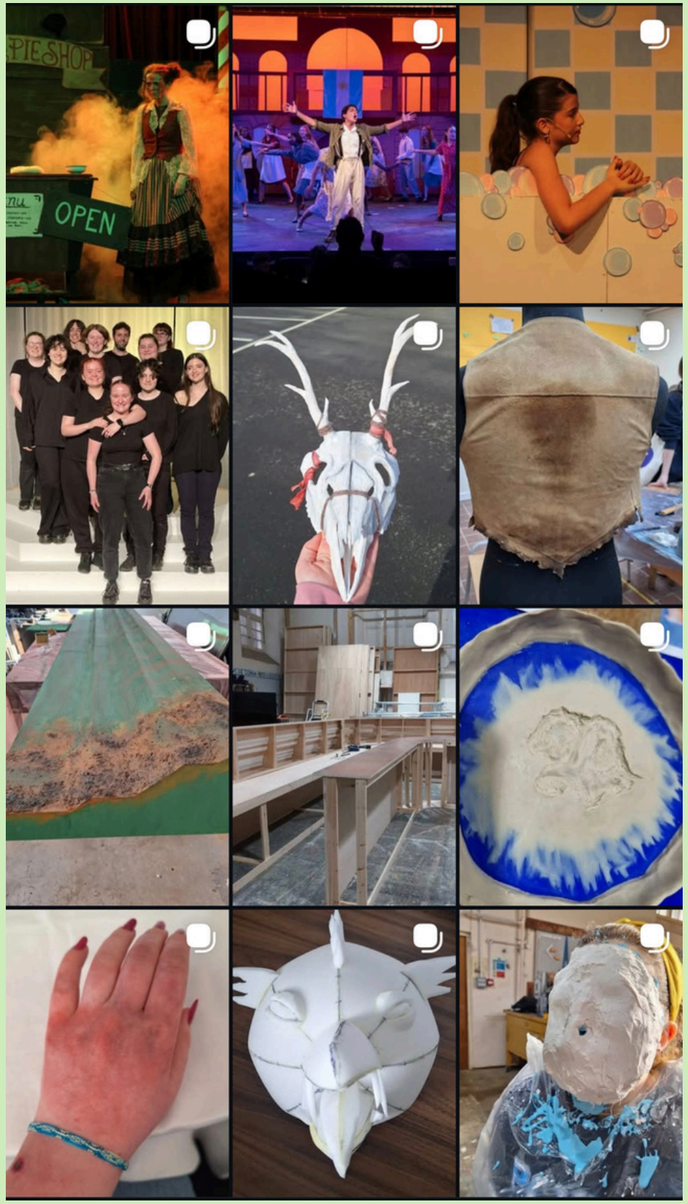
I removed the pattern from some pages as only some was visible, making it distracting.

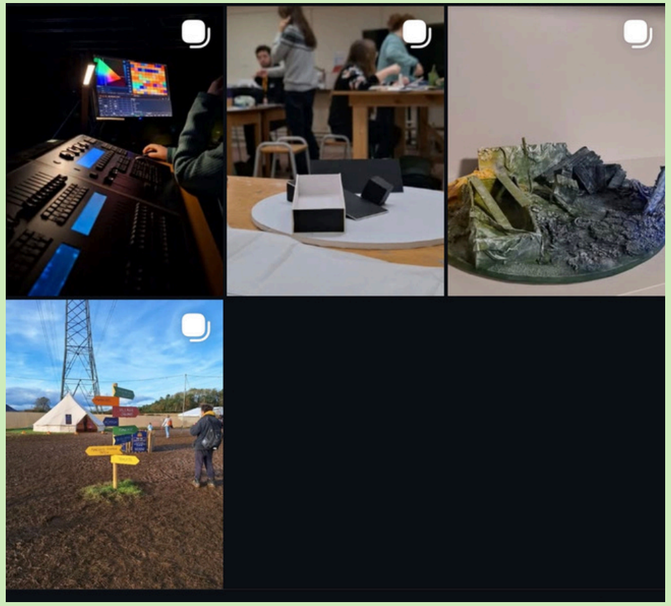


Ryan, A. (2026) *Prop Maker & Scenic Artist.* Available at: https://www.ashlingryan.com/ (Accessed: 2 March 2026).

INSTAGRAM







I have a production Instagram, which I have kept up to date since my first year. Unfortunately I had some technical difficulties and haven't been able to post my latest projects. This issue has now been fixed, so I will be updating it. I will also be adding a better photo for my profile picture once I have my headshots.

ash.r.production (2026) [Instagram] Available at: https://www.instagram.com/ash.r.production/ (Accessed: 17 February 2026).

HEADSHOTS

I had headshots taken by Nekorrah Raynor to use for the showcase programme and for things like my website. I went in with a Pinterest board of headshots that I liked. I mainly liked the ones that looked more relaxed and casual, rather than the ones that looked overly formal. I also liked the ones that were generally darker colours, particularly green. I chose to wear green for the photos as it is a colour/outfit that I feel comfortable in and it matches my website/CV.

Biography for the programme -

Ashling Ryan (she/her)

Ashling is a prop maker and scenic artist based in Cornwall and South Wales. She is currently studying at UWTSD doing Set Design and Production. Throughout her study she has gained experience on various shows including 3 months at French Woods Festival, a performing arts camp in New York. Through these experiences she discovered her passion for scenic art and prop making as well as working as ASM backstage.

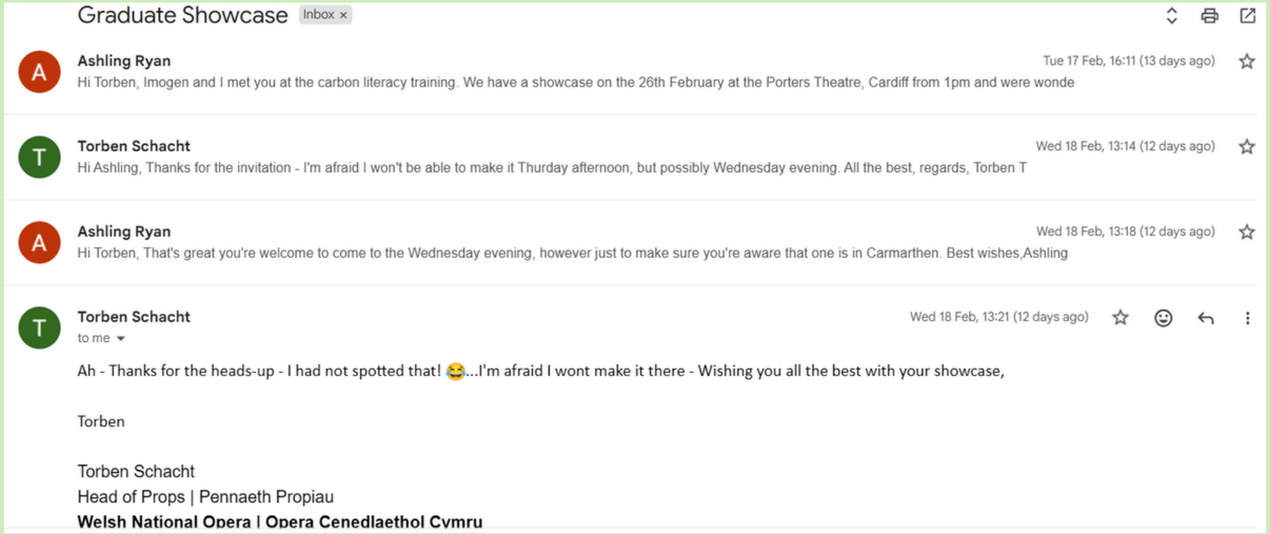




SHOWCASE INVITES

I invited Torben Schacht, the head of props at the Welsh National Opera, who I met at the Carbon Literacy Training, to see the showcase. Unfortunately, he wasn't able to attend either of the times/locations.
I have also previously emailed him as part of my independent project research, as, while at the training, we discussed the sustainable practices he already follows in the workshop.

Imogen and I also decided to invite Elizabeth Marcussen, who we met while shadowing the art department on a film. Unfortunately, she was away, however she did ask that we send her photos of our tables. We also sent her our websites.
Nina and I decided that we would invite Penny Harvey, who works in the art department at Casualty. We met her at an outreach day. She initially said that she would come to see the showcase, however, she had to cancel last minute.
Nina, Imogen, and I also invited Aaron Taylor, who we met at Beauty and the Beast in the Lyric when he was DSM.



Graduate Showcase Inbox ×

Ashling Ryan Tue 17 Feb, 16:11 (13 days ago)
Hi Torben, Imogen and I met you at the carbon literacy training. We have a showcase on the 26th February at the Porters Theatre, Cardiff from 1pm and were wonde

Torben Schacht Wed 18 Feb, 13:14 (12 days ago)
Hi Ashling, Thanks for the invitation - I'm afraid I won't be able to make it Thurday afternoon, but possibly Wednesday evening. All the best, regards, Torben T

Ashling Ryan Wed 18 Feb, 13:18 (12 days ago)
Hi Torben, That's great you're welcome to come to the Wednesday evening, however just to make sure you're aware that one is in Carmarthen. Best wishes,Ashling

Torben Schacht Wed 18 Feb, 13:21 (12 days ago)
to me

Ah - Thanks for the heads-up - I had not spotted that! 😂...I'm afraid I wont make it there - Wishing you all the best with your showcase,

Torben

Torben Schacht
Head of Props | Pennaeth Propiau
Welsh National Opera | Opera Cenedlaethol Cymru

Schacht, T. (2026) Email to Ashling Ryan, 18 February.

SHOWCASE IDEAS

What would I like to show:

- Buisness Cards
- CV
- Website
- Stone tablet from my IP
- Candle holder from my IP
- First blade recreation
- Possibly Ma Nelson costume

What do I need:

- Stand for the blade
- Shelf and/or backboard for stone tablet and candle holder
- CV stand
- Business card holder

After testing possible layouts, I settled on my final one. I ended up needing to order an iPad stand as it sat too low behind my blade to be seen from a distance.
I chose to include the Ma Nelson costume because it shows that I can sew and use/alter a pattern, even though costume isn't my focus.

I chose to include my stone tablet as this shows carving, texturing, and painting skills, as well as highlighting my interest in sustainability.
The Candle holder also shows carving skills as well as a different paint finish to the stone.
I wanted to include my blade as it shows some of my work with foam and my sculpting with foam clay.
I painted my backboard the same colour as my website so that everything was linked.

I was worried about networking at first, but soon started to improve. I spoke to various people, including representatives from Bluestone, Bay Productions and the Torch Theatre. I also got to speak to Aaron Taylor, someone who I have previously worked with at the Lyric. Speaking to him was very beneficial as I was able to discuss the two upcoming shows which we are both working on, Footloose over easter and Annie in May. He also said that he would try to get me a trainee/standby props role on an upcoming historical drama.



My final showcase table

PDP

FINAL UPDATED PDP

Objectives	Actions	Resources	Measures	Timeframes
Drivers licence	Find instructor Book lessons Book test	Money Time	Pass test	2027
Confidence	Work on presenting and sharing ideas Gain experience Practice networking Take on more roles with management elements	Time Experience opportunities	Improved confidence Feel more comfortable presenting and networking with people	Continuos
Sculpting skills	Practice Courses	Materials – Course cost bursary (Sculpting tools, sculptex/clay) Time	Ability to sculpt more complex objects	Continuous
Polystyrene Carving skills	Practice Courses	Materials - Course cost bursary and workshop materials Time	Ability to carve and texture more complex polystyrene props	Continuous
Scenic painting techniques Texture pattern marbling etc	Find Workshops/courses – wood graining, marbling etc Experience practice	Money – Career Development bursary Time Connections Materials (Paints, Brushes, etc)	Improvement of skills and knowledge	Continuous
Plastazote patterning	Find Workshop/courses – Nick Barnes Practice	Money – Course cost bursary Time Materials – Course cost bursary (Plastazote, Contact adhesive)	Create more plastazote items with my own patterns/adapt patterns	Graduation
Food handling/props	Food handling course Continue to work with consumable props	Money Time	The ability to handle food props	Graduation
Paint/Material knowledge	Find Workshops/Courses/Online Courses Experience	Money Time	Improved knowledge of paints and materials	Continuous
Casting and moulding skills	Courses Practice	Materials Time	The ability to mould and cast more complex props	Continuous
Management skills	Practice Gain experience	Experience opportunities Confidence	Ability to lead a team with confidence Taking on roles with management elements	Continuous
Professional Materials	CV Buisness Cards Website/Portfolio Cover Letter	Time Money - Course cost bursary	Complete professional materials that are kept up to date	March

Complete / In progress / Yet to start

Since the beginning of the module I have improved various areas of my PDP. I have now created business cards and updated my CV and website. I have also worked on polystyrene carving as part of my independent project, resulting in a complex polystyrene candle holder. I have continued to improve my plastazote patterning, creating an archway over a window for Imogen's castle set. I have also decided to take on the role of stage manager for the next module, something that will help me to improve my management skills and my confidence.

BIBLIOGRAPHY

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ash.r.production (2026) [Instagram] Available at: https://www.instagram.com/ash.r.production/ (Accessed: 17 February 2026).

Bectu (2026) Bectu: The union for creative ambition. Available at: https://bectu.org.uk/ (Accessed: 3 March 2026).

Blagden, G. (2026) *Prop Maker and Painter.* Available at: http://www.graceblagden.co.uk/portfolio/prop-making/ (Accessed: 27 January 2026).

Friend, I. (2025) *Isabella Friend Petty Cash Buyer.* Available at: https://www.crewmanchester.co.uk/wp-content/uploads/listing-uploads/my-cv/Isabella-Friend-Petty-Cash-Buyer-CV-25.pdf (Accessed: 27 January 2026).

George, M. (2025) *Meg George CV.* Available at: https://www.meggeorge.com/cv (Accessed; 27 January 2026).

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