

Ashley Knibbs

Professional Practice



Project launch

What are the industry looking for/currently missing?

It seems as though there are no specific areas in more need than the last, however an altogether push for higher quality workers, with more experience and skill is something that the film industry is screaming out for.

An article from The Conversation (2025) says: "freelancers face extreme financial insecurity like never before, alongside increasingly poor working practices". BBC news proves this is potentially not quite the disaster that some believe it is in 2022 news article: "'About 20,000 new jobs are needed in a few years time, to keep track of the historic growth. [...] 'This current opportunity is much bigger than anyone realises'".

What am I aiming for and heading towards?

Personally I have been aiming to join the growing group of creative writers, and therefore will be looking into this in more depth. Although my personal interest in this area is writing for books, I am also interested in script and video game writing. Aside from that, I am interested in costuming, stage management and how to keep environmentally sustainable within all of these areas.

The terrifying truth

Over the past few years there has been a massive boom in want for Films, TV shows, books and all-round entertainment. This, however, isn't all as good as it may seem; "The effect has been a precipitous 22% drop in domestic high-end television commissions in 2024, alongside a 50% decrease in international co-productions. UK broadcasters no longer have the financial capacity to plug the gap in the periods when international investors cut back." As quoted in The Conversation 2025 article. They go on to explain: "In effect, the domestic industry has become dominated by, and heavily reliant on, a handful of international players led by unpredictable economic interests and global market fluctuations. It's no coincidence that the two most notable recent British success stories, Adolescence and Baby Reindeer, are produced by Netflix, which has the financial resources British broadcasters lack." Unfortunately, this is likely to mean that indie companies, and any that are lacking in government funds, are more likely to 'go under' or be absorbed by another, bigger company; such as Netflix. Unfortunately, bigger companies such as these are more likely to produce cheap and unfulfilling exploitation films, B-movies or spaghetti westerns, due to their want for money, and lack of originality.

Writing struggles

“67% of those surveyed reported having to rely on their savings in order to manage day-to-day expenditure, while 37% said they had to rely on their partners’ earnings. More than 70% of respondents had earned £18,000 or less for their writing work in the last financial year. [...] WGGB General Secretary Ellie Peers said, “After living through the dual impact of Brexit and the Covid-19 pandemic, writers are now having to face a severe cost-of-living crisis, as our new survey shows. The UK faces a series loss of writing talent, and this risks pulling the rug from under our world-beating cultural industries, which contribute over £100 billion to our economy and enjoy an enviable global profile. We will be working with our industry partners to address the impact of the cost-of-living crisis on writers, we will continue to campaign and lobby, and we will defend our members against poor practice wherever we find it.” – quote from The Writers Union 2022.

An unoriginal lack of individuality

““The Breakfast Club”[1985] wouldn’t have been the same if it didn’t have the style of the 80s all over it. The hair, wardrobe and “Simple Minds” iconic arrangement, “Don’t You (Forget About Me)” made it one of the best closing shots in cinematic history. All perfectly good reasons why it should never be remade. Remakes are a clear indicator that no one has original ideas anymore, or the studios just refuse to take risks. Either way, it’s unfortunate for viewers” – Ava Francis, Reveille Opinion Columnist 2026.

Although this is a very sweeping statement, I unfortunately find myself struggling to disagree. A vast majority of films being produced by big companies such as Disney are modern remakes of old classics. Films such as *Beauty and the Beast* (2017), *The Lion King* (2019), *How to Train your Dragon* (2025) and many more are just some of the proof that the old classics should be left as they are. We all know the story, we know how they end and who the characters are, so why should we want to see it again in different format? One of the films that almost made it to this sub-genre was *Snow White* (2025); yet more proof that these films are unwanted, with an estimated box-office loss of \$170-200 million. Although there have been other *Snow White* films, such as *Snow White and the Huntsman* (2012) this one was incredibly well renowned with a \$396.6 million income. That, I believe, is purely to do with the fact that the script was new, re-imagined and unique, which is what so many of these big company remakes are missing; originality.

A positive twist

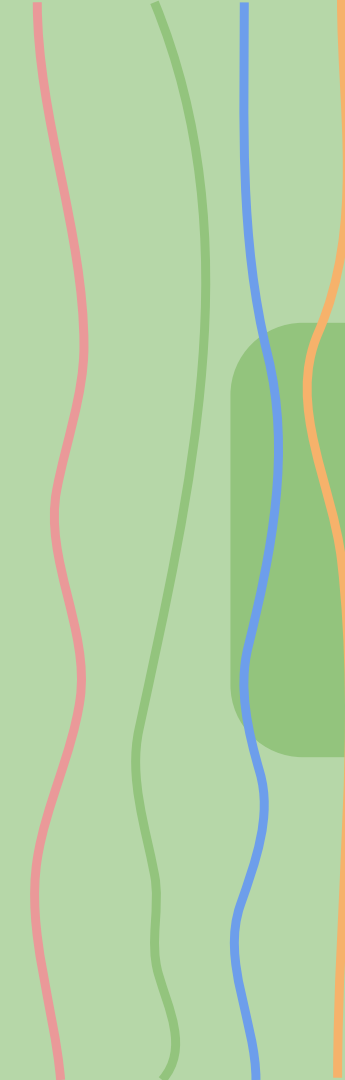
"About 20,000 new jobs are needed in a few years time, to keep track of the historic growth. [...] This current opportunity is much bigger than anyone realises. [...] [Jenny Craig] said BCG worked in partnership with industry experts and offered specialist courses in creative media production, special effects makeup and games and graphic design. More than 120 students were currently in training, she added." – quote from BBC news 2022.

A slightly old quote, maybe, however one that is prevalent to this day. From what I can decipher, and remember from a Rhys Bebb lecture given in our first year, several departments within the TV and film sector are overflowing with applications. This doesn't, however, mean to say that every department is overpopulated, it simply means you have to look harder to find the openings.

Carrying on from Creative Industries



Although the two modules aren't to my knowledge directly related, the Creative Industries module from last year was a sort of pre-cursor to this years Professional Practice module. Last year I began looking into my future plans, created a SWOT, a PDP and my logo. Of these, I have updates for all other than the logo, which I believe still illustrates myself and how I want to present myself.



Personal Development Plan

The old PDP

Complete In Progress Incomplete

Objectives	Actions	Resources	Measures	Timeframes
What do I want/need to do/learn?	What will I do to achieve this?	What will I need?	What will my success criteria be?	Target dates for review & completion
Understand Script writing	Find online courses, do research	Bursary, weekly time schedule, books and videos	Complete a course successfully, reading/watching	Complete within this year
Work in another production	Find sets/theatres in my area	Updated CV and applications	Having done work experience	Over the summer/ before sept 2025
Better my mental wellbeing	Talk to GP about official ADHD diagnosis	Time, planning, support	Receiving an official diagnosis and support	Over the summer
Further costume design skills	Make a garment	Sewing tools and materials	Finishing a garment	Over the summer / sept 2025
Further illustration skills	Draw costume/ character ideas	Drawing tools	Completed illustrations	Over the summer / sept 2025
Albert Qualification	Do the test/ hand in forms etc	Class time, organisation next year	Having the Albert certificate	By the end of year 3
Create logo / CV	Find inspiration	My drawing equipment (ipad etc)	Start to my personal CV/Logo	End of the module

The new PDP

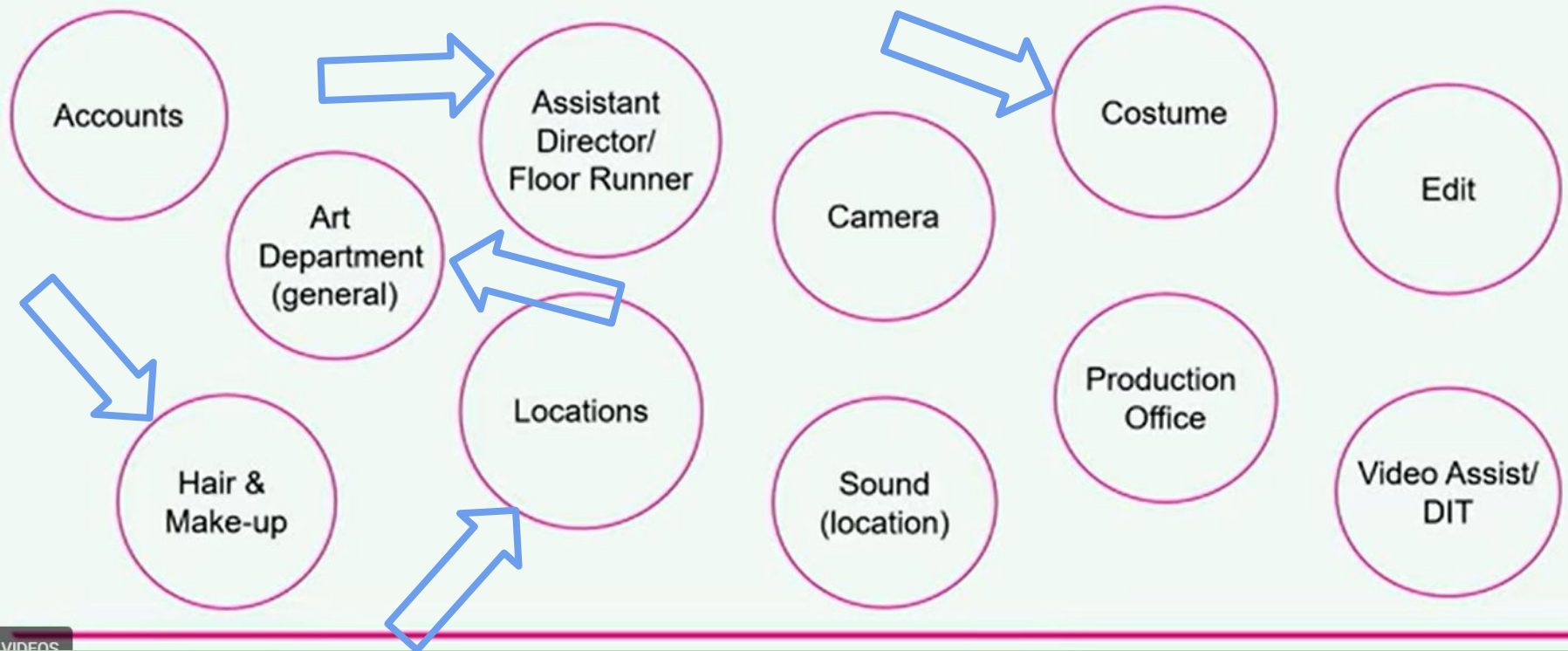
Objectives	Actions	Resources	Measures	Timeframes
What do I want/need to do/learn?	What will I do to achieve this?	What will I need?	What will my success criteria be?	Target dates for review & completion
Get work experience in another production	Contact industry and hand out my CV	networking/ research and the showcase	Having secured work experience for the near future	This time next year(Feb 2027)
Get work experience in creative writing	Contact the uni careers service	A CV and a clear week	Having completed CW work experience	This time next year(Mar 2027)
Complete draft 1 of my book	Dedicate an hour a day (at least) to writing	Time, a practical space to write (library, cafe etc) and self belief	Having the first draft completed	This time next year (Jan 2027)
Plan for the upcoming year after University	Apply for Screen Skills trainee finder course 27-28	Networking opportunities and open days.	Having a plan for the year may 26-may 27	May 2026 (leaving uni)
Potentially join a union	Go to the upcoming Equity talk	The contact of someone within the industry	Finding a course that suits me	When I begin my plan for the year after uni.

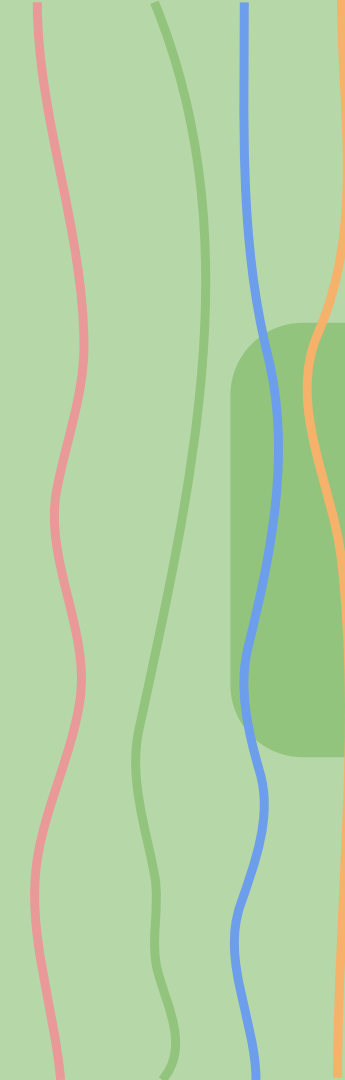
Screen Skills Trainee Finder

As mentioned on the previous page, the screen skills trainee finder course is something that I have been seriously considering for my after University plan. At the beginning of this school year I joined an online meeting for this and learnt that it could be possible for me to join the 2027-2028 group. Unfortunately this course is infamously difficult to get into, and therefore I am not letting my hopes ride on this possibility. My current plan of action is to take a year off after University to save up some money while living with my parents, and then move to Cardiff to either proceed with the trainee finder course, or hopefully begin my first full-time job. During my working year I also hope to complete the book that I am writing.

As well as this I have found a similar course with Screen Skills surrounding animation. “Returning for a new two year period, we aim to select a cohort of up to 25 new trainees whose focuses will range from 2D, 3D and stop motion animation, storyboard artist, production assistant, art department and edit.” Screen skills say on their website. Animation has also been an interest of mine for a long time and becoming an animation Storyboarder would be a job that well suits me, I believe. Unfortunately this clearly will also be tough to get into, and so my previous statement stands.

Screen Skills Trainee Finder - available roles





SWOT assessment

The old SWOT

Strengths

- Unique style/ take on subjects
- Communications
- Interpreting situations
- Sewing, painting, drawing, writing, creativity etc
- Driven/ motivated - this is not fully developed
- Can work individually or in a group

Opportunities

- Upcoming 3rd year experience
- Work experience
- Family connections/ friends in the industry

Weaknesses

- Holding myself back/ self doubt
- Time management - procrastination
- Dis-organisation - admin (paperwork), prioritisation
- Not knowing where to start

Threats

- Travel/ not owning own transport/ getting to career opportunities
- Living in an area with little job opportunities
- AI development, creative industry underfunded More applicants/less jobs - too general/not personal enough

The New SWOT

Strengths

Unique sense of style
Relevant experience
Drive and want to succeed
Industry links
ADHD - drive, need to prove myself, unique puzzle solving brain

Weaknesses

Confidence and self belief
The need within the industry for new designers
ADHD - procrastination, time management, self doubt, overthinking
Using software - CAD, anything to do with lighting/sound always confuses me
Being seen as having a lack of knowledge in comparison to those who have been in the industry for years
Lack of work experience

Opportunities

Creative writing experience through the University
The Showcase
Screen Skills Trainee Finder Course 2027-28
Industry contacts - Bev, Dale, Duncan etc
Friends in the industry - Props Robin, Director Robin, Maya, Actor friends, SDP friends etc

Threats

Lots of recent graduates and therefore competition
Current industry economy
Being a graduate
Other graduates becoming competition
Home location - portsmouth is not great for the film industry
Having to save up to move - will I have the funds?
Politics and expectations

Branding Myself

Costume Designer, Script
Writer, Designer, other...

Something that I am going to find difficult over the course of this module is branding myself. I know that I am a very indecisive person, it is in fact the reason I chose to study this specific course as I could dabble in many elements of stage crew. I was hoping that by this time (3rd year) I would have whittled my options down, and in a way I have. However the question still stands: who am I?

Creative writer, Costume Designer or Stage Manager?

It has been my lifelong dream to produce books. And although this is a great opportunity for the development of my script writing abilities, it is not what I have been studying for the past 3 years and therefore is not relevant. And so for the sake of that, I have decided to present myself as a Stage Manager. Although costume is also another route that I would like to pursue, I believe that it is easier to prove my costume skills from within a stage management standpoint than the other way around. As well as this I believe for the final production at University I would rather try my hand at Stage Management again, while still under the guidance of my lecturers. This doesn't close any Costume Design 'doors' for me however - as the Screen Skills trainee finder course offers a costume design placement, which I am very interested in.

Contacts

Current contacts

As of current I am in infrequent contact with a few industry professionals.
This includes:

Bev Ayre

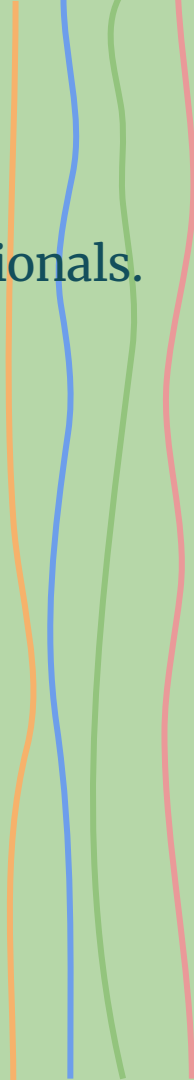
Kristie Thompson

Dale Ferguson

Duncan Hallis

Danny Muir

Anna and Iona of Stories in the Dust



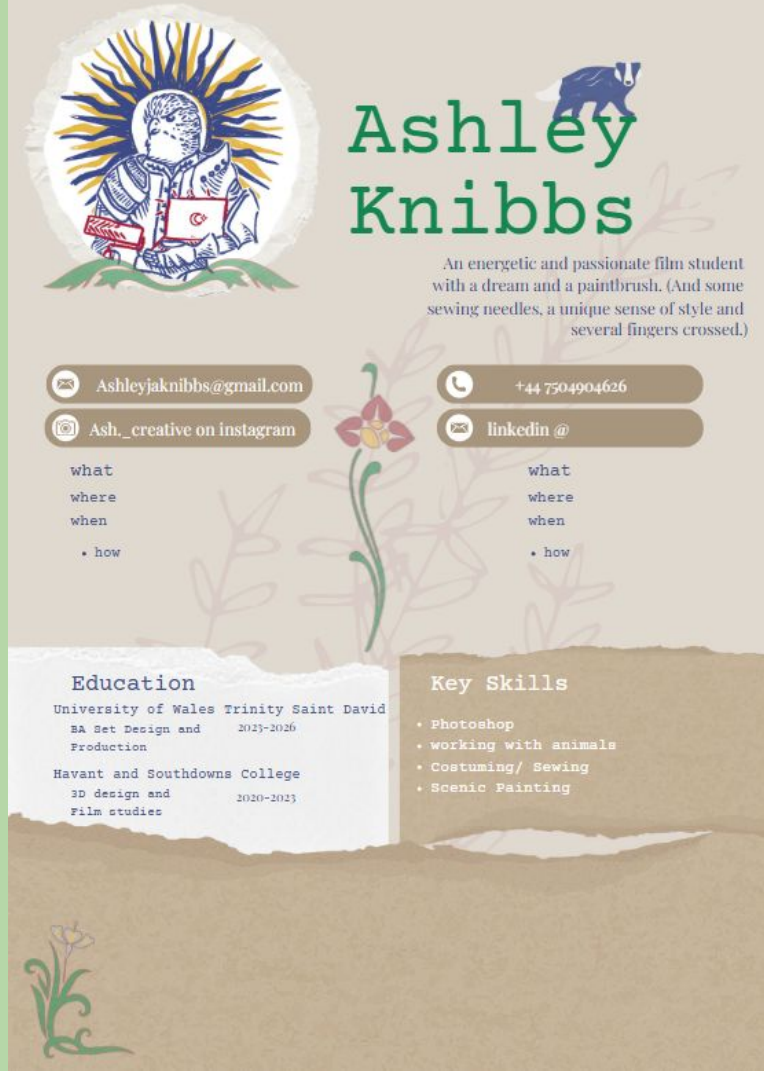


C_v

Current CV

This is a revised and simplified version of my CV to date.

The version from last year is very busy – although I still understand that I was trying to create a unique look I believe that this will just come across as childish and unprofessional. Therefore my new version will be plainer and much more simplified.



Industry CVs - Costume

INDIA MILLAR Costume Trainee

CONTACT 07716 340 184
indiamillarcostume@gmail.com

PROFILE

I am a walking inventory with a background in theatre and an eagle eye for detail. Adaptable to working on set, on the truck or doing returns, my excellent memory and creative problem-solving ability are utilised wherever I'm needed. I'm particularly passionate about period costuming, and am happiest when given something to organise! West Midlands & London based.

SKILLS

- Competent at sewing, alterations and repairs
- Competent at continuity including Sync on Set software
- Principal standby experience
- Lining up
- Assisting with fittings
- Working well within a team
- Problem solving
- Highly organised
- Attention to detail
- Fast learner
- Full UK license and own car

EDUCATION/COURSES

Coronavirus Basic Awareness on Production Training
ScreenSkills, June 2020

Costume Department Essentials, Creative Media Skills, Mar 2020

Film and Theatre BA - 2:1
University of Bristol 2014-2017

REFERENCES

Jacky Levy 07768923727
Sinéad Skinner 07921392850

EXPERIENCE

TELEVISION

Ted Lasso | Warner Brothers
Principal Truck Mistress (stepped up)
Jul - Nov 2019
Costume Designer: Jacky Levy
Supervisors: Caroline Ring, Louise Egan

Queens of Mystery | Sky Fox
Principal Costume Trainee

ENTERTAINMENT TELEVISION

Young Musician of the Year | BBC
Wardrobe Assistant
Sept - Nov 2019
Costume Designer: Charlie Knight
Supervisor: Sinéad Skinner

FEATURE FILM

People Just do Nothing | Roughcut
Trainee Maker/Crowd Standby (Daily)
December 2019 (9 days)
Costume Designer: Leonie Hartard
Supervisor: Sinéad Skinner

SHORT FILM

Noise | Costume Assistant
Losing It | Costume Assistant
Batty Boy | Costume Assistant
Designer: Yamin Ross
Designer: Patrick Whelan
Designer: Patrick Whelan
Nov 2017
Nov 2017
Nov 2017

COMMERCIALS

Made in Chelsea | Costume Assistant
Nestlé Meritene | Costume Assistant
Westjet Airline | Costume Assistant
Designer: Patrick Whelan
Designer: Patrick Whelan
Designer: Patrick Whelan
Mar 2019
Nov 2018
Feb 2018

THEATRE

Regents Park Open Air
A Midsummer Night's Dream
Supervisor: Lucy Martin
Buyer/Returns (Daily)
Jun - Jul 2019

Regents Park Open Air

Hansel & Gretel (Opera)
Supervisor: Fiona Parker
Asst. Costume Supervisor
May - Jun 2019

The Old Vic

Present Laughter | HOD: Fiona Lehmann
All My Sons | Wardrobe Cover
The American Clock | Dresser
A Christmas Carol | Dresser
A Monster Calls | Dresser
July 2019 (2 days)
Apr - May 2019
Jan - Mar 2019
Nov 2018 - Jan 2019
Jul - Aug 2018

Bristol Old Vic

A Monster Calls | Line Manager: David Haraway
The Nature of Why | Wardrobe Maintenance
SHOW | Laundry & Maintenance
May - Jun 2018
May 2018 (3 days)
May 2018 (3 days)

Festival Theatre, Edinburgh

The Addams Family Musical
Supervisor: Jackie Holt
Costume Assistant
Mar - Apr 2017

OTHER WORK

Bristol Costume Services | Work experience
Mask Boutique | Mask & headress Maker
Mar 2017 (4 weeks)
Jul 2012 - Oct 2014

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

India Millar's CV is incredibly plain, without any photos but all of the proper requirements such as references etc.

Libby Da Costa's CV is much more memorable, with a large image of herself. However it seems that the link that this CV is under is of someone else's name, as its title is "Ellie Evans CV". This type of mistake may not have been down to Da Costa herself, however it could result in the loss of a job due to confusing potential employers. I did email Ms Da Costa in regard to her CV being mislabelled.



Libby da Costa Costume Designer

0797130215
www.costume-design.co.uk
@libbydacosta.costume

Education

2008-2011 BA Costume Design
Winchester College of Art
2007-2008 Fashion Foundation
London College of Fashion

Costume History for TV & Feature Films

INDIA MILLAR (FEATURE FILM) FT. JACOB FORTUNE LLOYD, EMILY WATSON & EDDIE MARSAAN
Costume Designer
Set from 1950 - 1967
Amazon Prime / Cinema Release in the USA & Australia / Studio Five
Director: Joe Stephenson

CHARLOTTE LINK, 'LOVELY NIGHT' (DRAMA)
Costume Designer
Contemporary
Amazon Prime / Cinema Release in the USA & Australia / Studio Five
Director: Joe Stephenson

DOCTOR DEWILL (FEATURE FILM)
FT. EDDIE IZZARD
Costume Designer
Contemporary
Amazon Prime / Cinema Release in the USA & Australia / Studio Five
Director: Joe Stephenson

LORD OF MISDEED (FEATURE FILM)
FT. TUPENCE ROSE, LINDSEY WOOD & NATHAN IRESON
Costume Designer
Contemporary
Amazon Prime / Cinema Release in the USA & Australia / Studio Five
Director: William Bennett

KINGING (FEATURE FILM)
FT. MIA MCKENZIE, BRUCE GIBBY, FLO & TARA RYDERGALD
Costume Designer
Contemporary
BBC / Linecity Film
Director: Charles Hughes

CRIPPLES (DRAMA) FT. LIZ CARR & RUTH MADLEY
Costume Designer
Set in 1900, 1960 & Present Day
BBC
Director: Vania

JILL DANDO (DRAMA)
Costume Designer
Set in 1959
Netflix
Director: Marcus Pongitt

THE GREATEST SHOW NEVER MADE (DRAMA)
Set in 1920
Amazon Prime / Big Good Picture Company
Director: Andy Vasey

CYNTHIA LEMMON (SHORT FILM) FT. ELOISE SMYTH
Costume Designer
Set in 1950
Produced by Adam Leman / Dubbing Film
Director: Ben Gwynne

SECRET INVASION (DRAMA) FT. SAMUEL L. JACKSON & OLIVIA COLEMAN
Assistant Costume Designer
Contemporary
Director: Niall

THIS ENGLAND (DRAMA) FT. KEMETIUS BRANAGHAN
Assistant Costume Designer
Contemporary
Director: Vania

HANNA SERIES 3 (DRAMA)
Crowd Costume Supervisor / Crowd Designer
Contemporary
Amazon Prime
Director: Vania

THE LAST LETTER FROM YOUR LOVER (FEATURE FILM)
Crowd Costume Supervisor / Crowd Designer
Set from 1900, 1950 & Present Day
Netflix
Director: Augustin Fajal

DOWNTOWN ABBEY THE MOVIE (FEATURE FILM)
FT. MAGGIE SMITH & HUGH BONVILLE
Key Womenwear & Childrenswear Crowd Puller / Buyer / Fitter
Set in 1930s
Director: Michael Engle

EASTENDERS (SOAP)
Costume Designer
Contemporary & 1980s
BBC

BFL GHOSTED (SHORT) FT. ALISON STEADMAN
Costume Designer
Set in 1980s
Director: Nick

THE PICK UP (SHORT) FT. MANDEEP DOLLOON
Costume Designer
Contemporary
Director: G. Chester

BRIDGEON SERIES 3 (DRAMA)
Daily Principal Stand by
Set between 1911 - 1920
Netflix
Director: Rossini Adams

MALEFICENT MISTRESS OF EVIL (FEATURE FILM)
FT. ANGELINA JULIE
Daily Principal Stand by
Fantasy
Director: Joachim Rønning

Costume History for Music Videos & Events

EDDIE IZZARD HAMLET
AND GREENWICH THEATRE NYC
Costume Designer

EDDIE IZZARD GREAT EXPECTATIONS
AT THE NYC & LONDON PALAQUEUM
Costume Designer

PEAKS BABY MUSIC VIDEO, SONY
Costume Designer

VEN, TREATS MUSIC VIDEO, SONY
Costume Designer

ALL THERE IS MUSIC VIDEO, SONY
Costume Designer

BYE ALRIGHT MUSIC VIDEO, SONY
Costume Designer

PERRY PERFORMANCE ICE CREAMS
Costume Buyer

DOOR CINEMA CLUB MUSIC VIDEO
Assistant Costume Designer

BREACH JACK MUSIC VIDEO
Assistant Costume Designer

OLYMPICS, BEACH VOLLEYBALL & DANCERS / PRIDE LOT DANCERS
Costume Maker & Principal Stand by

NO WINDOW AND STORE DISPLAY, OFFICE CIRCUS
An Assistant and Visual Merchandiser

KE MUSIC VIDEO, 'A CASE OF YOU' FT. MEGAN KALL
He Stand by and Costume Assistant

U & LONDON A SHOW WEEK 520
MUSIC VIDEO 'BAD ROMANCE'
Costume Designer

EXHIBITION @ THE V&A MUSEUM
Costume Maker

for Commercials

EE STILL'S SHOOT
Costume Designer
Tom Clabon Photography

ST STILL'S SHOOT
Costume Designer
Tom Clabon Photography

HEIR COMMERCIAL
Costume Designer
Director: Rossini Adams

VODAFONE COMMERCIAL
Costume Designer

KOTOHOUT, FOR MRS SELFDRIDGE
TH HANNAH AND KARA TAYLOR
Stylist
Jul 2017

RADIO TIMES PHOTO SHOOT WITH DANNY O'NEAL & KELLIE BRIGHT
Costume Designer

CAPTAIN MORGAN RUN VIRAL
Assistant Costume Designer

HEINEKEN COMMERCIAL FT. DANIEL CRAIG
Costume Assistant

HEINEKEN SERENADE LIVE
Principle Stand by

Libby Da Costa Email

Dear Ms Da Costa,

I hope this email finds you well! I'm currently looking into costume design at University and creating my CV. I was taking a look at yours for inspiration and noticed that the file is named "Ellie Evans CV". I'm not sure if this is a mistake but I thought I should let you know.

In the meantime I was wondering if you might be open to giving any advice/answering emails to do with CV writing and working in the costume industry?

Regards,

Ashley-Jane Knibbs (She/Her)

Kate Carin

This is another CV which I found. This one is of an english costume designer. This CV is a lot simpler and easier to read, as well as the lay out being the best that I have seen.

Although it is relevant, because the designer is from the same country, and therefore has a similar understanding of the industry as I, it is still that of a Costume designer, rather than a Stage Manager. This may cause differences.



Loop Talent LTD
Audley House
13 Palace View
London SW1E 5HX
+44203 488 6599
james@looptalent.co.uk

KATE CARIN

COSTUME DESIGNER / katecarin.com

AWARDS

Winner 'Best Costume Design' Canadian Screen Awards - The Book Of Negroes
Winner 'Outstanding Costumes for a Variety/Music Program or a Special' Emmy Awards - Gettysburg
Nominee 'Best Achievement in Costume Design' - Regeneration

TELEVISION

THE BUCCANEERS Series 1 - 3

Prod. Apple TV, The Forge Entertainment
Dir. Various
Cast: Guy Remmers, Christina Hendricks

VIGIL Series 2-3

Prod. World Productions, BBC, ARTE
Dir. Various
Cast: Suranne Jones, Rose Leslie

GOOD OMENS Series 2 - 3

Prod. Amazon Studios, BBC Studios
Dir. Rachel Talalay
Cast: David Tennant, Michael Sheen, Francis McDormand

INVASION S2

Prod. Apple TV+, Platform One Media
Dir. Alik Sakharov, Brad Anderson, Mick Garris

RAISED BY WOLVES S1&2

Prod. HBO Max, Scott Free
Dir. Ridley Scott, Luke Scott, Alex Gabassi
Cast: Travis Fimmel, Niamh Algar

GRANT

Prod. Radical Media, Lionsgate Television
Dir. Malcom Venville
Cast: Justin Salinger

Terry Cooley

I managed to find Beyonce's Stage Manager of the last decade is Terry Cooley, who I believe is the same Terry Cooley who was an actor in the 90's and early 2000's. Although I couldn't find his CV online, his career change gives me comfort in the fact that I will not just be stuck in one career and will have the opportunities to try different career paths.

Unfortunately, after some more digging, I found that after 20 years of work Terry Cooley was let go as Beyonce's Stage Manager due to being physically unable to carry out the requirements of the job because of illness. It is discouraging and disappointing to see how quickly this career can change the trajectory of someones life so quickly, and is important to keep in mind the ruthless nature of the career as I progress into it.

Paper

As according to several online sources I should be looking for 100-120gsm paper. As to be in-keeping with my theme and colours I would like to have coloured paper, with cream or ivory as the base. It needs to be close enough to white that it does not make the text hard to read, but also I want it to stand out and come across as well-thought through. As well as this I believe I struggle to focus if the paper is plain and therefore others may also have this struggle and I want to be considerate of that. I have found a few sources who make the paper that I am looking for.

Home > Paper Products > Copier and Printer Paper > A4 Paper - 80gsm

Trophée



Trophée Colour Paper A4 Ivory 120gsm (250 Pack) 1242P240C

Trophée Colour Paper A4 Ivory 120gsm (Pack of 250) 1242P240C. Use this multipurpose A4 Trophée Coloured Paper to colour-code your presentations files or reports. This A4 paper is compatible with laser inkjet and copy machines.

Product Code: 1224317

OEM: 7355627

In Stock

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inc. VAT

1

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Colour Name: **Cream**

£6.75 (€0.11 / count)	£6.75 (€0.11 / count)	£6.75 (€0.11 / count)

Size Name: **Standard (60 sheets)**

Sampler (30 sheets)	Standard (60 sheets)	Work Pack (120 sheets)
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A current list of all my work experience:

Titchfield Festival Theatre: Twelfth Night
- February 2021 - Stage Crew

The Groundlings Theatre - April 2022 -
Stage Crew

FFP Newmedia: Headline Love -
September 2022 - Trainee (several
elements) Costume/Props/Runner

Shane Nickels: The Wedding Improv
Show - April 2024 - Costume Designer

NightOwl Studios: Nights at The Circus -
September 2024 - Project Manager/Set
Designer

Walk the Plank: The Dragons Breath -
October 2024 - Costume designer/ Fire
Technician/Stage Crew

UWTSD: Oh, What a Lovely War! -
February 2025 - Set Painter/Builder

Carmarthen Youth opera: Charlie and The
Chocolate Factory - February 2025 -
Props and Set Designer/ Builder

The Georgian Manor: Short film project -
May 2025 - Set Dressing/Set Decorator/
Design and Builder

Duncan Hallis: Blood Wedding -
September 2025 - Stage Manager



ASHLEY KNIBBS

Stage Manager

www.ashleyknibbs.co.uk

smeashleyknibbs.co.uk

ash_creative

ABOUT ME

A creative Stage Manager with a unique view and position within the industry. I live and breathe creation, filling my spare time with writing, music, embroidery, and a passion for upcycling charity shop finds. I stage manage with a strong head, and point with a delicate hand. A very adaptable practitioner, capable of offering assistance to any and all departments, I am a diligent and engaging team member with an affinity for problem solving and communication. As well as this I am always working towards becoming more environmentally friendly. I have a range of hobbies and interests including miniature model making, fashion design, photography, photo/video editing, creative writing, illustration/character design and hand/machine sewing.

PERSONAL SKILLS

Personable	Creative Writing
Model making	Sustainability
Organisation	Prothetics
Costume Design	Power tools
Photoshop editing	SFX makeup

EDUCATION

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

A Level 3D Design and Film Studies
Havant and Southdowns College 2021-2023

EXPERIENCE

Blood Wedding

Stage Manager/DSM

UWTSD Dir. Duncan Hallis September 2025

Stage Managed and called an immersive show.

The Georgian Manor

Set Dresser & Decorator/ Props Designer

UWTSD student short film May 2025

Source all props and set furniture on a limited budget and then up-cycle the pieces while considering period accuracy.

Charlie and the Chocolate Factory

Prop and lighting designer/ Builder

Carmarthen Youth Opera February 2025

Built floating LED lit props, produced several large-scale photoshopped vinyl stickers and helped to build, design and paint several other elements.

Nights at the Circus

Project Manager/ Set Designer

Student project November 2024

Proposed the set for a unique student lead production within my own production team.

The Dragons Breath

Costume designer/ Fire Technician

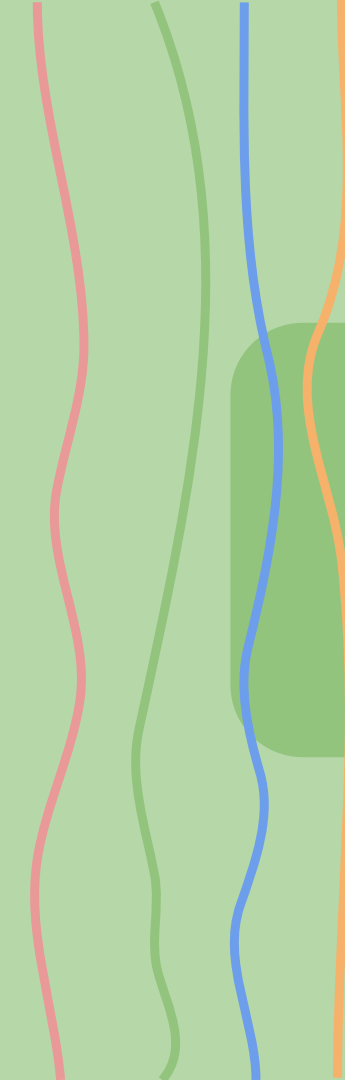
Walk the Plank, Dir. Bev Ayre October 2024

Source, size and create fireproof costumes for 12 actors. Work alongside a large group of stage crew to produce a high-quality fire display.

References available upon request.

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

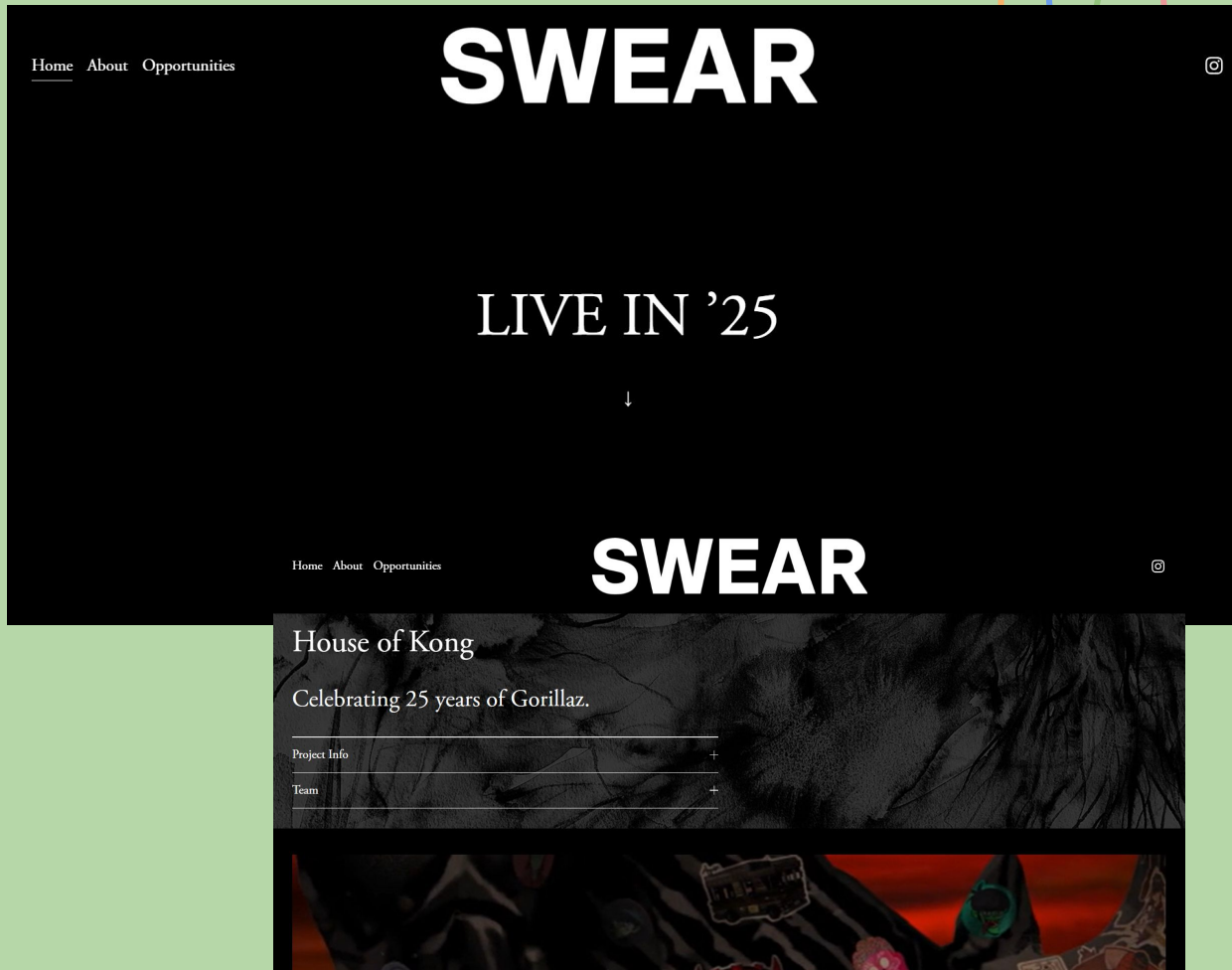
Here is the final look of my CV. It went through several development stages and several test prints. It also needed minor changes to the background decoration as to be visible on the coloured paper. Personally I really love the outcome, however I believe in the future I'm going to need to add more about my experience on a film set, as I have not included that, and potentially talk more about my interest in sustainability.



Website

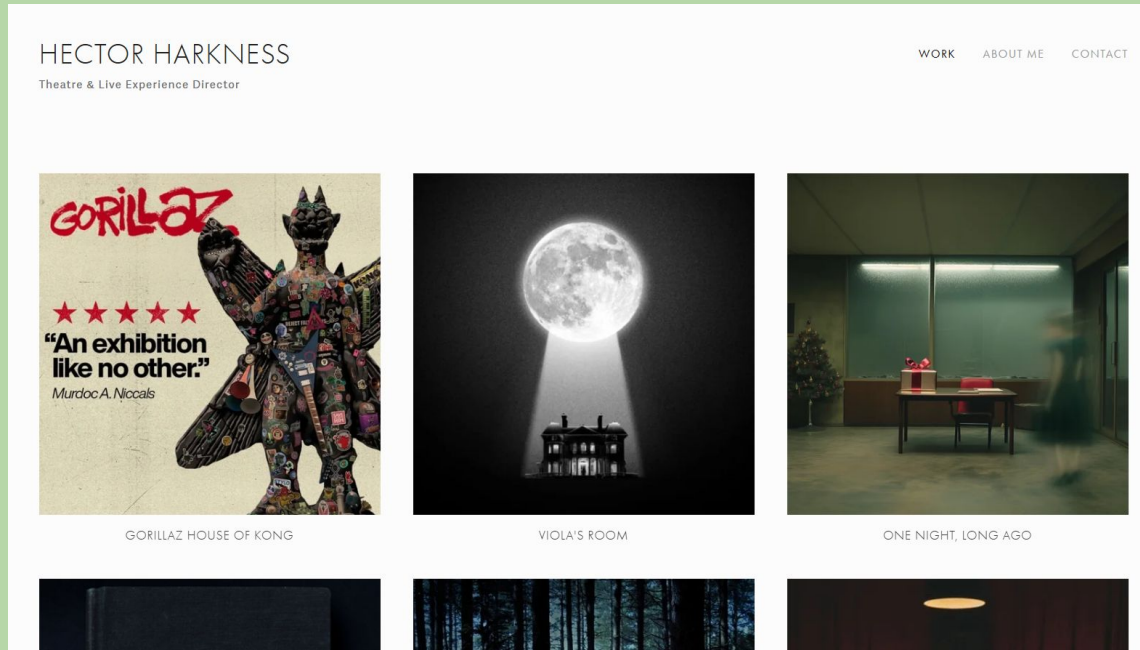
Swear studios

Swear studios is a company that I am looking into in regards to my Independent Project. However their website is also very interesting and has been an inspiration for my own. The plain yet gothic aesthetic that they have used perfectly fits what the company advocates and creates.



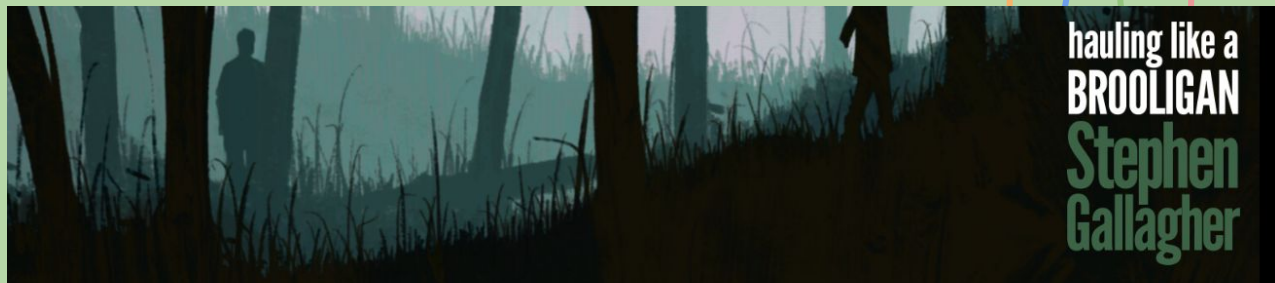
Hector Harkness

Having worked for both Swear Studios and Punch Drunk, Director Hector Harkness is a perfect candidate for my research into both my current modules. His website is simple and easily navigable, putting his work experience front and centre.



Stephen Gallagher

In my research into Swear Studios I found Stephen Gallagher is the main Artistic Director. However the website that I found was in an older looking format which I didn't believe was quite right. I emailed him and it turns out he was the wrong Stephen Gallagher. Nevertheless I asked him some questions regarding his career and he was happy to give advice.

[home](#)[books](#)[screen](#)[audio](#)[comics](#)[Doctor Who](#)[blog](#)[about](#)[contact](#)

Stephen Gallagher Showreel



Watch Later



Share



Dear Mr Gallagher

I hope this email finds you well. I'm Ashley-Jane, currently a Set Design and Production student at University looking to create a piece of immersive theatre for my dissertation. I have been incredibly inspired by The House of Kong exhibit put on by Swear Studios, and have found that you are one of the writers of this piece. As someone who is aspiring to become a writer as well, I would love it if I could ask you a few questions regarding your work on THK and your career as a writer.

I look forward to hearing from you.

Kind regards,

Ashley-Jane

Stephen Gallagher <mailbox@stephengallagher.com>

to me ▾

Mon 2 Feb, 15:20



Hi Ashley-Jane

Right name, wrong person; an understandable mistake, and the Stephen Gallagher you're looking for should be reachable here:

<https://www.swear.studio/about>

Best of luck with your dissertation piece.

Hi Other Stephen,

ah ... not embarrassing at all! Thanks for letting me know. I did find this email address on <https://stephengallagher.com/> ... is that you? If it is, would you potentially have any tips for an aspiring writer anyway??

Thanks again and sorry for the misunderstanding!

Ashley

Yes, that's me. I've been doing this for some time so I need to be wary of offering outdated advice, but my bullet points would be:

- Make stuff with your mates
- We may start out by imitating what we love, but as we work at it we'll start to see our own style and themes coming through. Be alert for that.
- Research your subjects.
- And learn to bounce.

On that last point, I've belatedly realised that the route to each of my best experiences has been via some earlier disappointment. So if there's a trick, it's to keep going. I can't offer you any guarantees but you have my good wishes for some fun and adventures along the way.

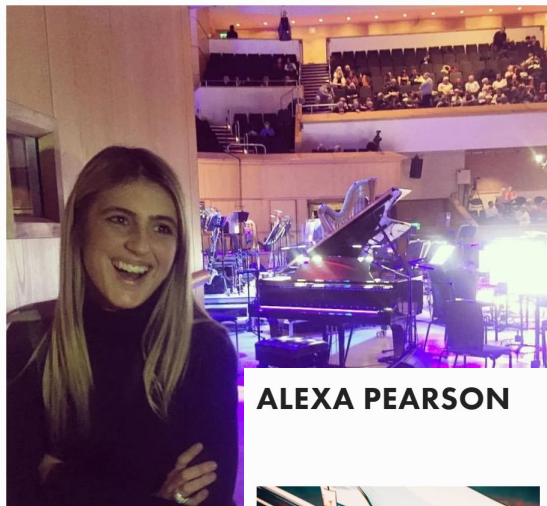
Stephen G

Alexa pearson

Another person who works for Swear Studios is creative producer Alexa Pearson. Her website is also easy to navigate and largely centres around her work experience. However after looking into several websites I am beginning to see a pattern of white background and large images, and these therefore do not stand out from one another.

ALEXA PEARSON

PORTFOLIO BIO



ALEXA PEARSON

PORTFOLIO BIO

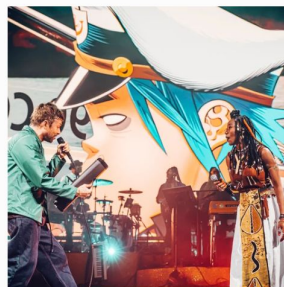
Creative Producer of live and digital experiences including music events, art exhibitions and video content. In other words I make s**t happen.

I lead a team with ease, bring vision to life with creative flair and conviction. Always on time, within budget and with a big smile.

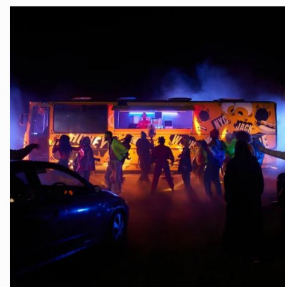
Take a look through this website to see some of the projects I've been fortunate enough to help create.

Recent projects include Gorillaz Live at the O2 (2021), Gorillaz Song Machine Live [virtual performance] (2020), Live At Worthy Farm (2021) and IICON Digital (2021).

alex.pearsona@gmail.com | (+44) 789077231



GORILLAZ LIVE AT THE O2 (2021)



LIVE AT WORTHY FARM (2021)



GORILLAZ SONG MACHINE LIVE (2020)



A memorable CV

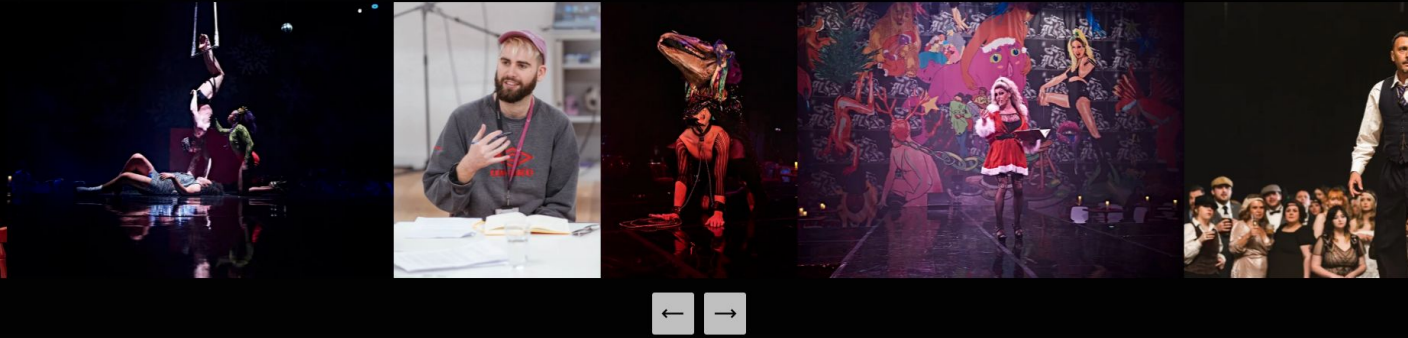
Duncan Hallis, the Director of *Blood Wedding* (2025) which we produced in our previous module had one of the most memorable websites that I have seen. Not only the aesthetic of the website but the way in which he addresses the reader and talks about himself is engaging and I personally find this format easier to connect with.

Duncan Hallis

[Who am I?](#) [Director](#) [What else?](#) [Projects](#) [Workshops](#) [Contact](#) [@](#) [T](#)

Hi there! You look nice ;)

My name is Duncan. I'm a director, theatre-maker and creative practitioner.



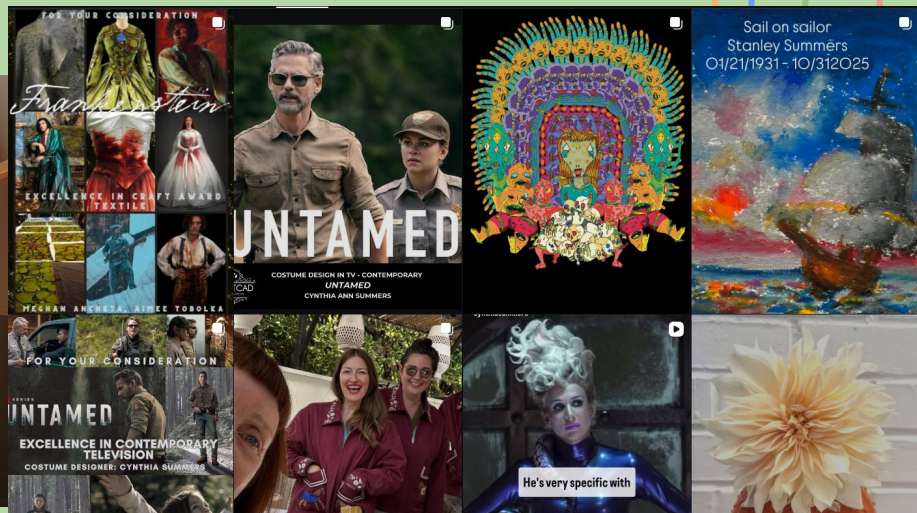
Therefore I have decided that for my website I would like to attempt to showcase how personable I am in the way I address it. However, I do still have to make sure that it is clear that I have the qualities of a hireable professional.

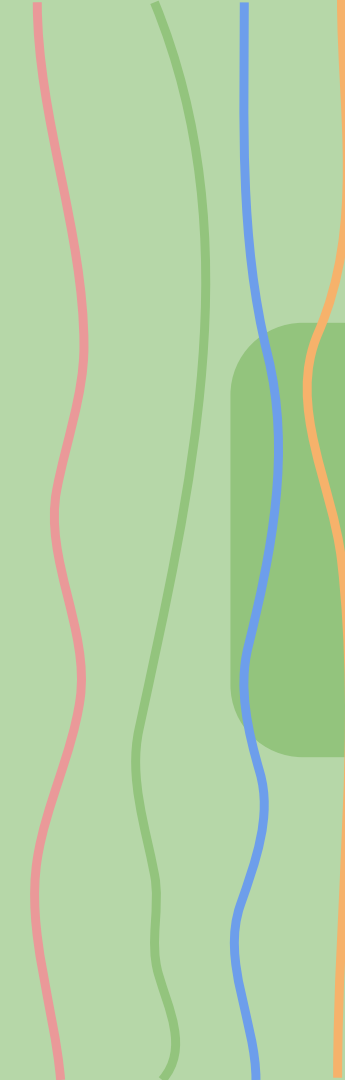
Cynthia Ann Summers

One of my most favorite costume designers, Cynthia Summers, has a brilliant online presence. She has worked on productions such as *The Last Of Us* and *A Series Of Unfortunate Events*. However, she is Canadian, therefore meaning her CV and industry practice will be fairly different from my own. This being said, her website and social media profile is one to take inspiration from as it done so well.

Social media notes:

- Lots of professional advertisements.
- Minimal mention of family and political/religious beliefs.





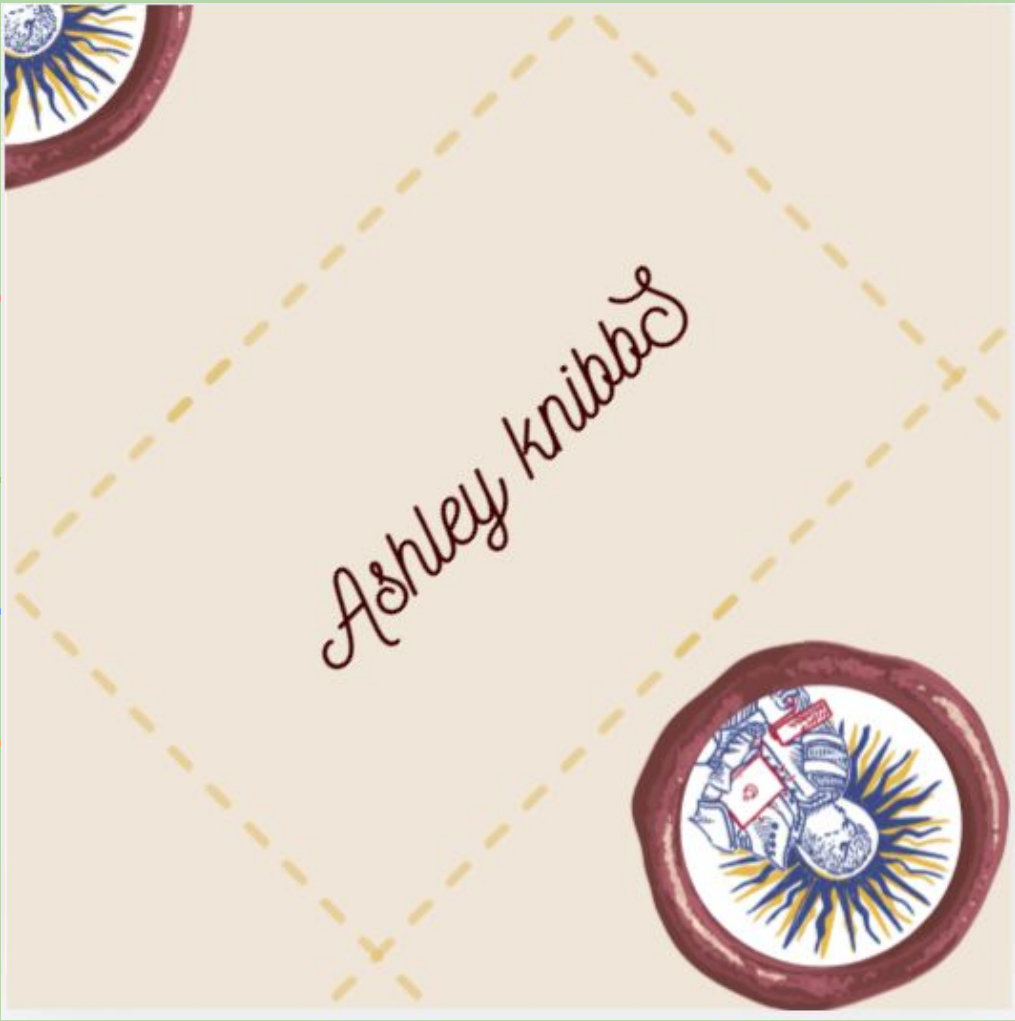
Business cards

Notes

I have been recommended to look into 300-350 gsm for business cards as it is a good thickness due to business cards needing to be higher quality and durable.

Canva are able to print.

Emma Taylor of the Printed Blog says “Uncoated Standard 350gsm and 400gsm options are a popular choice for businesses looking for a natural, tactile feel. Uncoated paper offers excellent writability and a smooth, modern finish without any surface coating. It’s soft texture adds a touch of sophistication to your print, giving colours a refined, slightly muted look. Ideal for those who value both function and style”. This style is available (and cheaper than other styles) on Canva and so this is what I am aiming for.



Ashley Knibbs

This was the original design for my business card. Once folded it would look like a miniature envelope which I planned on adding because I believe it would give an air of creativeness while still being sleek and professional. However after conferring with my classmates and lecturers, I decided this would add more steps to my process than needed and also may become a hassle as business cards are meant to be easily accessible, and one that gets caught on everything and has too many edges is counterproductive.

Because of my interest in sustainability I had suggested to my lecturer that I could use recycled or “plant” paper. By this, I mean paper with seeds in which can be planted and turn into flowers rather than being littered. Although this is something that I would love to do in the future, as of right now it is not within my budget to spend £75 on business cards (price found from *Printed.com*). As well as this of course business cards are made to be kept on hand, and so one that promotes itself being discarded is maybe not the best idea.



SEED PAPER BUSINESS CARDS

From £75.00 (ex. VAT)

★★★★★ 5.0

We get it. Networking can be dull. So up the ante with our plantable business cards, printed on high-quality UK seed paper.

Good for bees. Good for business.

Download Templates

[Ai](#) [Id](#) [Pdf](#)

Size

85mm x 55mm

Printing

[Single Sided](#) [Double Sided](#)

Artwork *

Shop Business Cards by Paper

Create the best Business Cards online in a few easy steps. From premium Business Cards to extra fancy, all printed on sustainably sourced paper.



Original Business Cards

50 cards from **£18.00**
(£15.00 ex. VAT)

- 350gsm paper weight
- Our “feel good” premium paper
- Available in matte or gloss finish
- Great quality and great value
- FSC® Certified

[Shop Original Business Cards >](#)



Super Business Cards

50 cards from **£24.00**
(£20.00 ex. VAT)

- 380gsm paper weight
- Silky smooth, strong and durable
- Available in Soft Touch/ High Gloss
- Add foils or Special Finishes
- FSC® Certified

[Shop Super Business Cards >](#)



Luxe Business Cards

50 cards from **£30.00**
(£25.00 ex. VAT)

- 600gsm paper weight
- 4-Layer Mohawk Superfine® paper
- Eight eye-catching colour seams
- Uncoated - write on either side!
- FSC® Certified

[Shop Luxe Business Cards >](#)



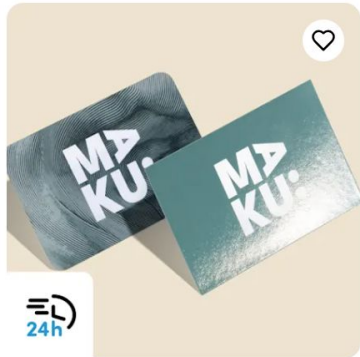
Cotton Business Cards

50 cards from **£24.00**
(£20.00 ex. VAT)

- 298gsm paper weight
- Made from cotton linters
- Uncoated, naturally bright white
- Lightweight yet durable
- Sustainably sourced paper

[Shop Cotton Business Cards >](#)

I also found this brand – Moo. They have specialised paper (even cotton cards!!) and are FSC certified (meaning all their paper comes from a sustainable, forest-friendly resource).

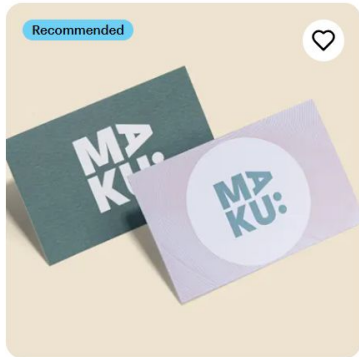


Basic Papers

Reliable and versatile paper stock options designed for everyday use.

★★★★☆ 4.5 (18279)

From £13.99
£0.06 each / 250 units
Incl. VAT

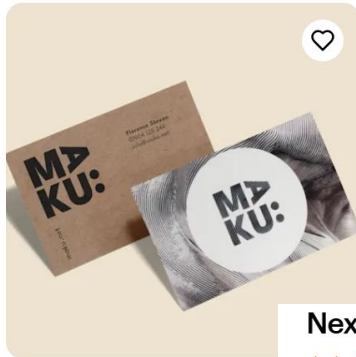


Unique Textures

Speciality papers with subtle tactile surfaces that delight both eyes and hands.

★★★★☆ 4.5 (266)

From £16.99
£0.17 each / 100 units
Incl. VAT

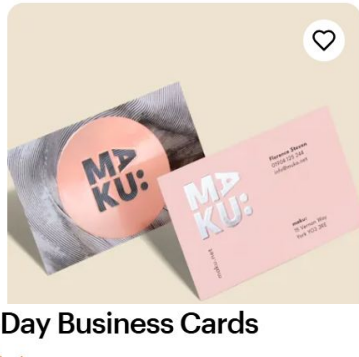


Natural Papers

More sustainable paper choices with unpaper for an authentic feel.

★★★★☆ 4.2 (175)

From £17.99
£0.18 each / 100 units
Incl. VAT



Next-Day Business Cards

★★★★☆ 4.3 (579)

[Order by 11 am](#)

Create custom business cards with overnight delivery. Order before 11 am and receive your cards the next business day. After 11? Your order will arrive in 2 business days.

[See details](#)

£14.99

£0.06 each / 250 units
Incl. VAT

Delivery to SW1 1AA [More options](#)

📅 Wednesday, 4th Mar £10.95 incl. VAT Fastest delivery

📅 Monday, 16th Mar £4.50 incl. VAT Free on orders over £40.00 (incl. VAT)

Paper Weight

300 gsm Matte

360 gsm Matte

Quantity

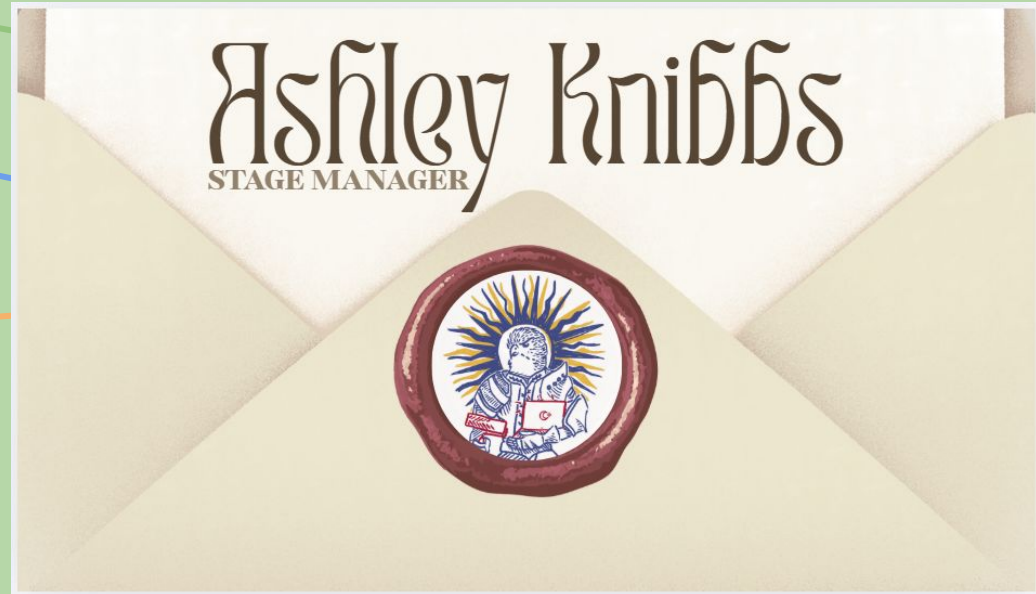
100 £11.99 £0.12 / unit

250 **£14.99** £0.06 / unit

50% savings
[Chat with us](#)

After looking into more depth I found that vistaprint does 'Natural Papers' which are both more cheap and more affordable. Unfortunately by the time I found this I had already ordered my cards through Canva due to anxiety surrounding arrival time.

By the time I had finalised my business card I had little to no time to order them and so I ordered them directly from Canva. The quality of the cards was fine, there was a small change in the print which was disappointing as somehow the placement of the words had moved - not noticeable to anyone other than myself in all honesty - however in the future I would love to order from a more environmentally friendly company.





Ashley Knibbs
STAGE MANAGER



ASHLEY KNIBBS
Stage Manager



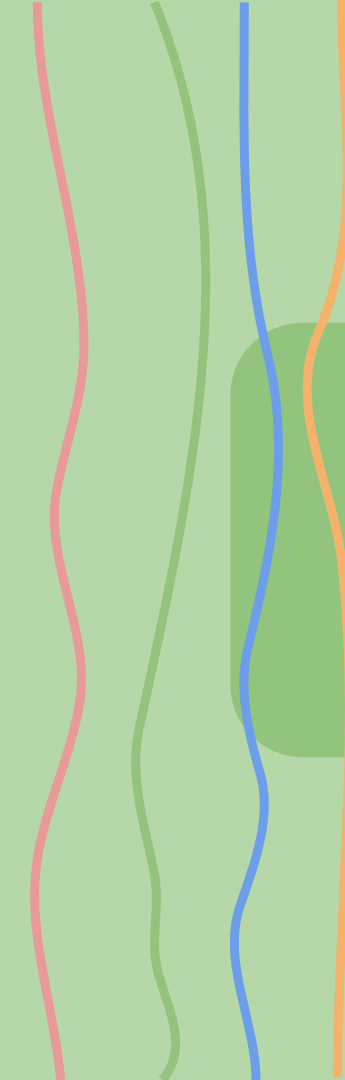
ash._creative

www.ashleyknibbs.co.uk

ashleyjaknibbs@gmail.com

South England/South Wales

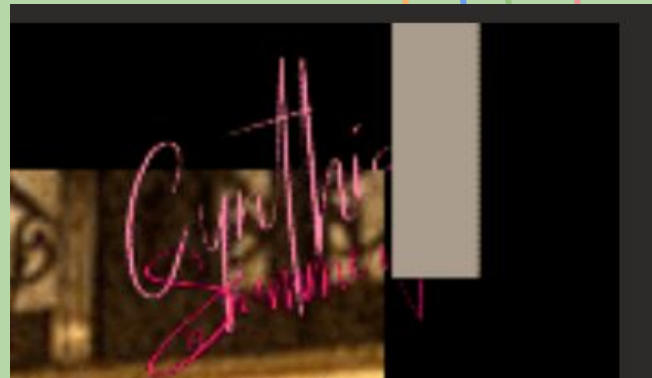




Portfolio

Cynthia Ann Summers portfolio

As previously noted C.A.S is an artist who has been an influence of mine. This is why I have mainly taken inspiration from her portfolio. It is a mixture of behind the scenes and in action shots as well as planning/notes. As well as this it is in a separate format which is easily downloadable; I believe this would be a good route for my own portfolio. I have also taken note of the fact that she has trademarked every sheet with her signature/logo and done the same with mine.



CS PORTFOLIO 2019



Patrick Lee Johnson

Notes:

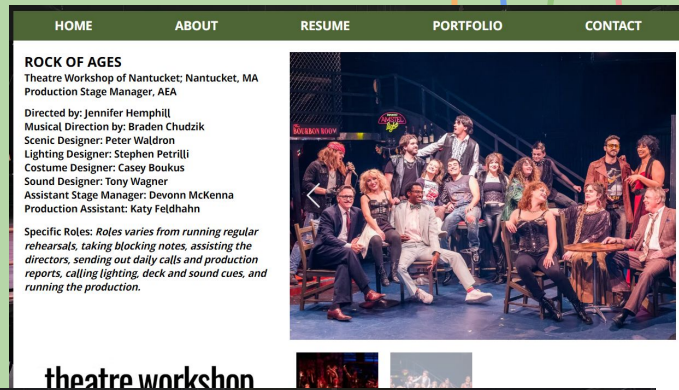
Stage Manager

Interesting format which stands out

Limited photos and information
– could be to do with how renowned he already is

Font is difficult to read due to strange L shape

USA based



Shannon Humiston

Notes:

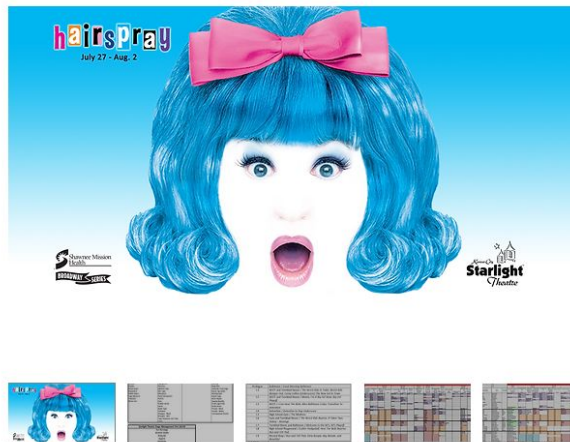
Stage Manager

USA based

Plain white background yet still engaging due to images.

Evidence of organisation

Lots of show details such as co-workers etc



Hairspray

Book by Thomas Meehan and Mark O'Donnell
Directed by Jerry Jay Cranford

Stage Management Intern
Mary R. Honour, Stage Manager; Brooke Redler, 1st Assistant Stage Manager; Afton Earp, 2nd Assistant Stage Manager
Starlight Theatre - Kansas City, MO
Cast of 38

Unique Elements

- Outdoor Theatre Venue
- Positioned on stage left during show run and rehearsals
- Multiple large set pieces entering and exiting
 - At times had actors riding on
- Actor climbed ladder up from the pit to enter stage
- Worked with multiple departments throughout run and rehearsal process
- Converted show files from set rental facility into digital files

Shannon Humiston
shannon.n.humiston@gmail.com
(816) 785-1476

HOME ABOUT ME PORTFOLIO RESUME GALLERY VIDEOS

King Lear					
Saratoga Shakespeare Company - Alfred Z. Solomon Stage - July 23-Aug 3, 2018					
First	Last	Position/Role	Phone	Email	
Lucy Kaine	Opitz	Agent			
Adriana	Bo	Servant 2			
Winley	Brouk	Director			
Leila	Brouk	Minister			
Kami	Conger	Ensign			
Mark	Cyren	First of Gloucester			
Marcus	Fulmer	Director - Tempest			
Susantha	Garnwood	Costume Designer			
Daniel	Glard	Lead's First			
Down	Goodman	Assistant Stage Manager			
Illiana	Green	Assistant Director			
Clara	Horta	Cordelia			
Shannon	Humiston	Stage Manager			
Grace	Hude-Beyers	Captain			
Ivy	Isaacs	Stage Manager - Tempest			
Mari	Lytle	Editor			
Houlihan	Mason	Edmund/Flight Director			
Kevin	Miller	Technical Director			
Wesley	Nowlin	First of Kent			
Barbara	Opitz	Managing Director			
Lary	Opitz	King Lear/Archie Director			
Down	Schubert	ASM - The Tempest			
Judy	Sorell	Drum			
Catherine	Sullivan	Servant 1			
Adrian	Summers	Servant 2			
Robert	Sylvester	Second Designer			
Jonathan	Van De Lin	Costume			
Erin	Walton	General			
Tracy	Wicks	Director			

King Lear

Written by William Shakespeare
Adapted by Lary Opitz
Directed by Wesley Broulik

Stage Manager
Saratoga Shakespeare Company - Saratoga Springs, NY
Devin Goodman, Assistant Stage Manager
Cast of 18, Crew of 8

Unique Elements

- Outdoor, uncovered playing space
- Two-level playing space
- Three separate stages throughout the park
- Tech rehearsal in 90°+ heat
- Called mic cues
- Intern company ensemble
- Live drumming

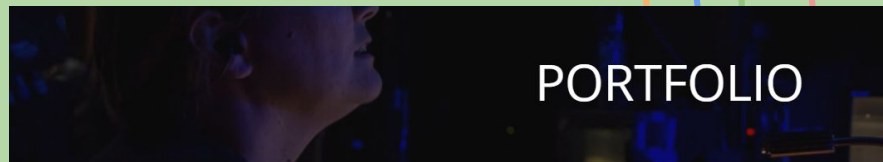
Erin Joy Swank - Website fail

Putting down fellow practitioners is not something that enjoy – however it needs to be noted that becoming ‘loose’ with the writing style of a website can become unprofessional. In the case of this Stage Manager, her website failed in several areas, and has been left with footnotes and chatty comments while she updates it. Unfortunately in this case I believe it doesn’t make her seem personable, but disorganised, unprofessional and out of touch. It is important that I avoid this at all costs.

Drop me a line. I look forward to “chatting” with you!

Note – **DO NOT ASK ME UNEMPLOYMENT QUESTIONS** through this form, as it is too personal on my end. Feel free to make a comment on a blog post itself and I will do my best to answer there what I know. Besides, someone else may have your same question, and it protects more of both of our privacy.

ACK! I discovered this form has failed me miserably, not recorded messages, and not forwarded them on to me. I’m working on a new form. In the meantime, my email is my full name AT gmail....



PORTFOLIO

(NOTE: This page did NOT convert well on my recent WordPress update – Under Construction!)

Do Stage Managers Need a Portfolio?

It's funny...I've never needed to have a portfolio before. Sometimes if I bring sample paperwork to an interview, the person I'm talking to is surprised. Then again, most of my interviews are by phone or word of mouth, too.

However, most college stage managers these days are required to have one. Heck, it was even required of my SM friends one year below me. (I was the last to graduate with my Directing/Stage Management degree – after that, it became a concentration within Design/Technology – and I'm old enough to be a parent of a college student these days.) For many years, I've been in charge of coordinating [USITT's Portfolio Reviews and Interview Materials Prep \(PRIMP\)](#) for the national conference, too, so I have been thinking about putting something together myself. Check out the [Stage Management](#)

Kelsie Gripentrog

While in search for a style I came across this Stage Manager; I love the style of this page – it's a similar style to what I'm going for. In this website, which is US based, Kelsie is clear yet amiable. The style of her website is also similar to the aesthetic of what I am hoping to achieve.

Montana Repertory Theatre
Missoula, MT
October 2022 - December 2022

Directed by Michael Legg
Scenic Design by Jesse Dreikosen
Lighting Design by Nathan Greeneisen
Costume Design by Megan Merhar
Sound Design by Spencer Perry

Hearth: A Yuletide Tale is a new works World Premier musical. Collaborated with playwright to ensure pagination during rewrites, rehearsed, teched, and called technical elements of show; Designed and sourced props.



PAPERWORK EXAMPLES:

PRESHOW CHECKLIST

PROP LIST

FLOOR TAPING VIDEO

LINE NOTE TEMPLATE

STAGE MANAGEMENT

HOME STAGEMANAGEMENT LIGHTINGDESIGN UPCOMING ABOUT

STAGE MANAGEMENT PORTFOLIO!

Each production is organized by date with a range of work as a Stage Manager, Assistant Stage Manager, and a Stage Management intern work. A sample of paperwork is included with each production for context.



HEARTH: A YULETIDE TALE (2022)



MASTER CHEF JUNIOR LIVE! (2022)

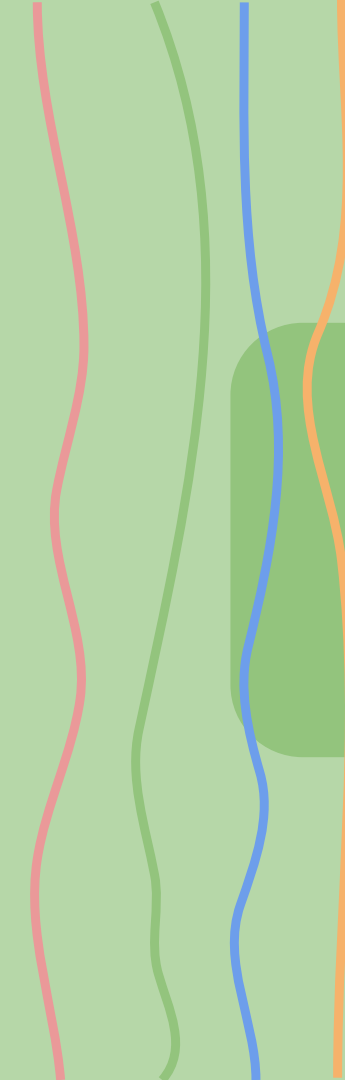
Portfolio

Upon looking back on it, something I have noticed about several of these website based portfolios is the fact that there is a subsection per piece of work experience. Personally I find websites like these difficult to navigate due to the constant back and forth between pages and feeling turned about a lot. However I do have to consider the fact that people within the industry may prefer this style of portfolio, and so upon updating my website in the future (which I am sure I will be doing soon) I will be sure to keep this in mind. Alongside this there are several elements of my work which I believe I have missed from my portfolio, such as the mic plot from my work as Stage Manager on Blood Wedding, as this is good proof of organisation.

Through my research I have found the majority of portfolios are available via websites, and are therefore are not outstanding documents to be sourced/downloaded. Although there is not many like it, Cynthia Ann Summers' Portfolio stands out to me still, as it is unique. This style of portfolio is something that suits me and is therefore what I want to display to employers. Because of this I have decided to create my portfolio in a slideshow format and then input it into my website separately. The style of this is in-keeping with my CV and business cards, following the same colour scheme and font.

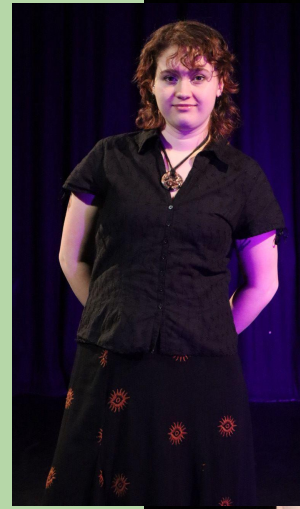
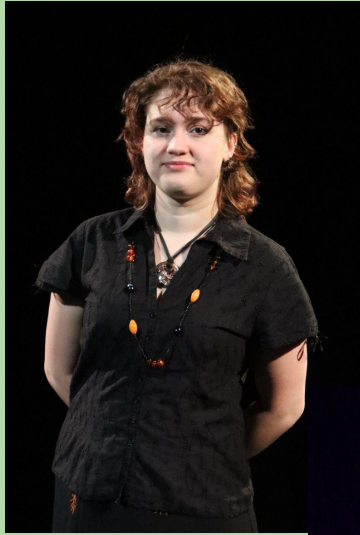
I believe this style suits me, and how I want to present to potential employers as creative, unique, but still understanding of the importance of professionalism within the workspace (due to the muted background but pops of colour and engaging font).





Website

Headshots



At first I wanted to go with a more serious picture like the one to the right, however after some advice from my lecturer I decided to go with the one on the next page as I appeared open and approachable.

Alongside making my portfolio I made my website with similar elements. Unfortunately I struggled with the fonts having to be different, however I believe the overall aesthetic has worked.



[Home](#) [Portfolio](#) [Gallery](#) [Contact](#)

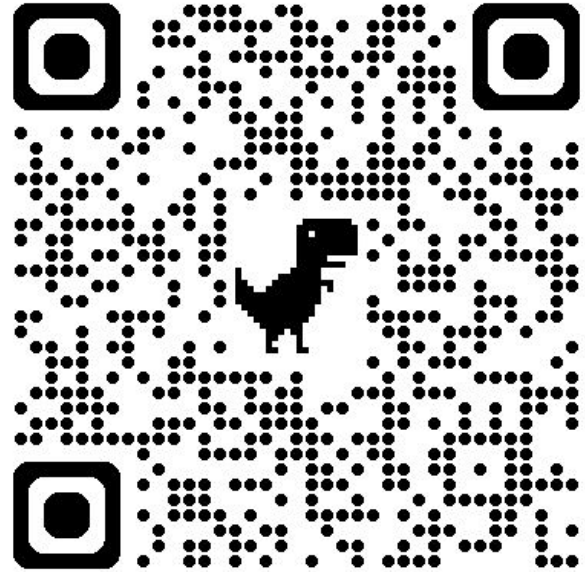


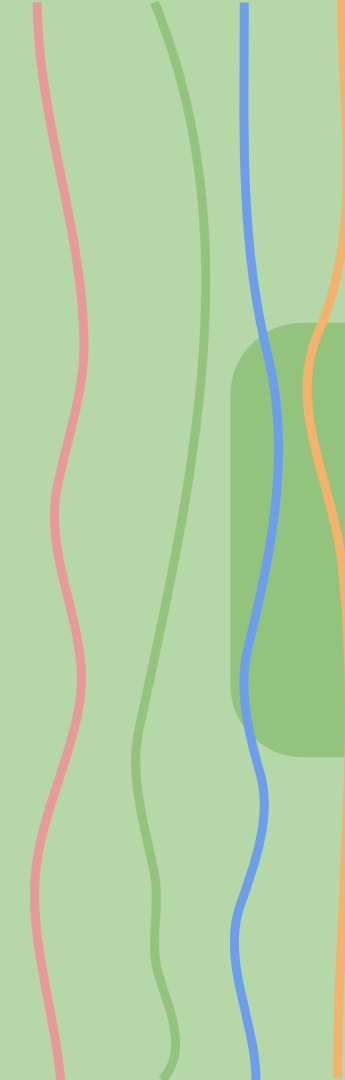
WELCOME!

I'm so glad you found me. Have a look around, take your time.

ashleyknibbs.co.uk

Alongside making my new website, I have attached it to a new email; stagemanager@ashleyknibbs.co.uk. This is to be able to keep my work and home contacts separate. Unfortunately I had not set this up in time to having it on my business cards, and therefore I will need to change the address for when I next print them.





Equity

Equity talk

Something I have began considering this year is the use of unions. Recently we had a guest lecturer come in and talk about Equity – a trade union for those within the arts & entertainment. Some parts mentioned were an interest in green/ sustainable practice. Simon Curtis, who gave the lecture, talked about the reuse of sets and costume, as well as separate sectors of the union which specialised in things such as creative writing, female support within a male dominated industry, sustainability and many more. I cannot find these online, and instead I have emailed Simon Curtis directly to talk in further detail about the potential of joining equity.

Welcome to the Brighton and Sussex Branch

The Brighton & Sussex Branch meets nine times a year on the second Saturday of each month, except January

The 10th gathering is our much-anticipated Christmas Party in December.

Meeting Details:

We meet at The Friends' Meeting House, Ship Street, Brighton, BN1 1AF.

Doors open for coffee and conversation at 10am; meetings run from 10.30am – 1pm.

The first part of our meetings focus on issues that matter most to members: ongoing campaigns, updates on pay and working conditions, concerns about digs and audition fees for drama schools, cuts to arts funding, and the growing impact of AI on our industry.

We also prioritise safeguarding, equality and diversity, ensuring a space where everyone's voice can be heard.

The second part of the meeting includes inspiring guest speakers from all aspects of the industry whose insights and stories are always a highlight, or a workshop.

Email us at: brighton&sussex@equitybranches.org.uk

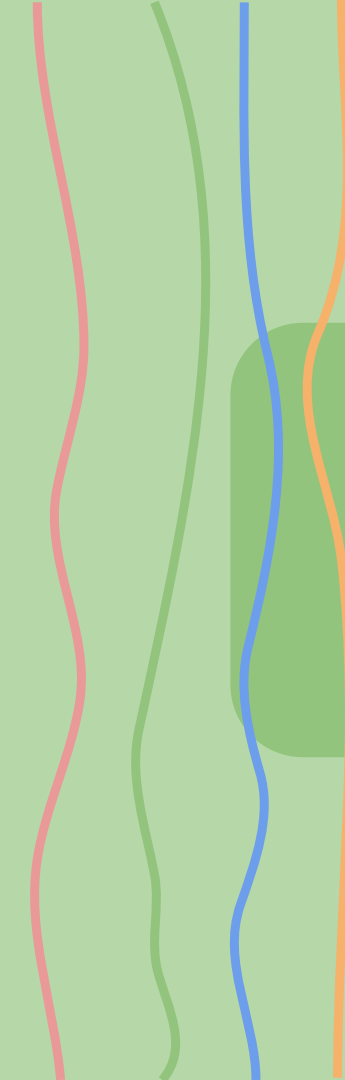
scurtis@equity.org.uk

Student talk

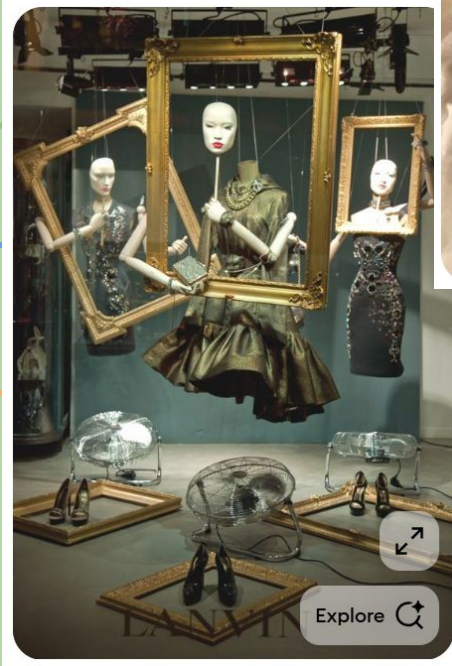
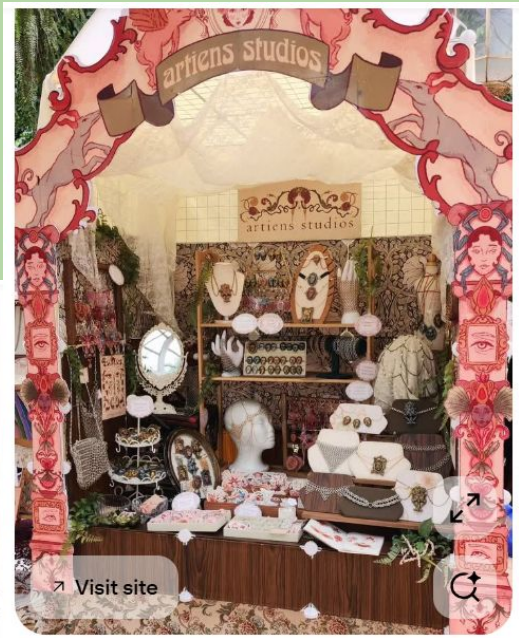
Dear Mr Curtis,

I hope this email finds you well. My name is Ashley, you recently came and gave a talk which I attended at UWTSD about joining Equity. I have been looking into Equity and was wondering if you may be free to answer some questions for me? I am trying to find the sectors within Equity, mainly those surrounding creative writing support etc. I remember you covering a few of them within the Lecture but cannot seem to find them online. Any help that you can provide would be much appreciated.

Kind regards,
Ashley Knibbs (she/her)

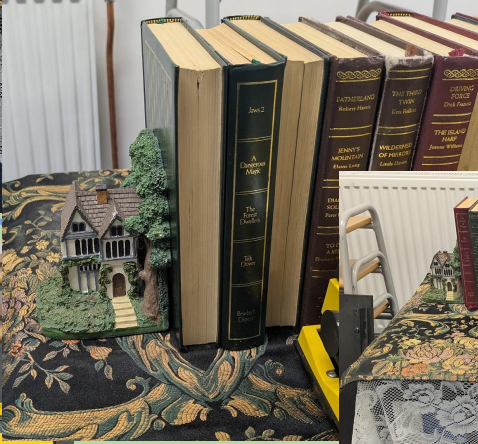
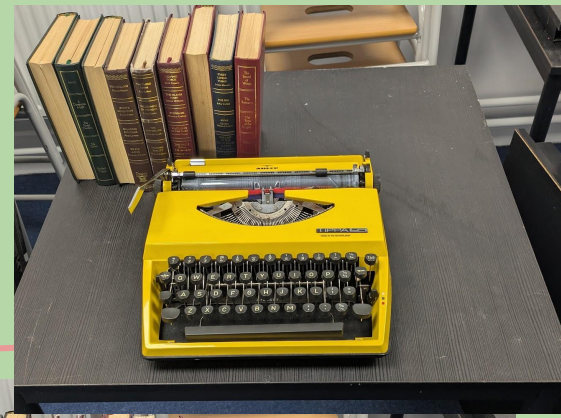


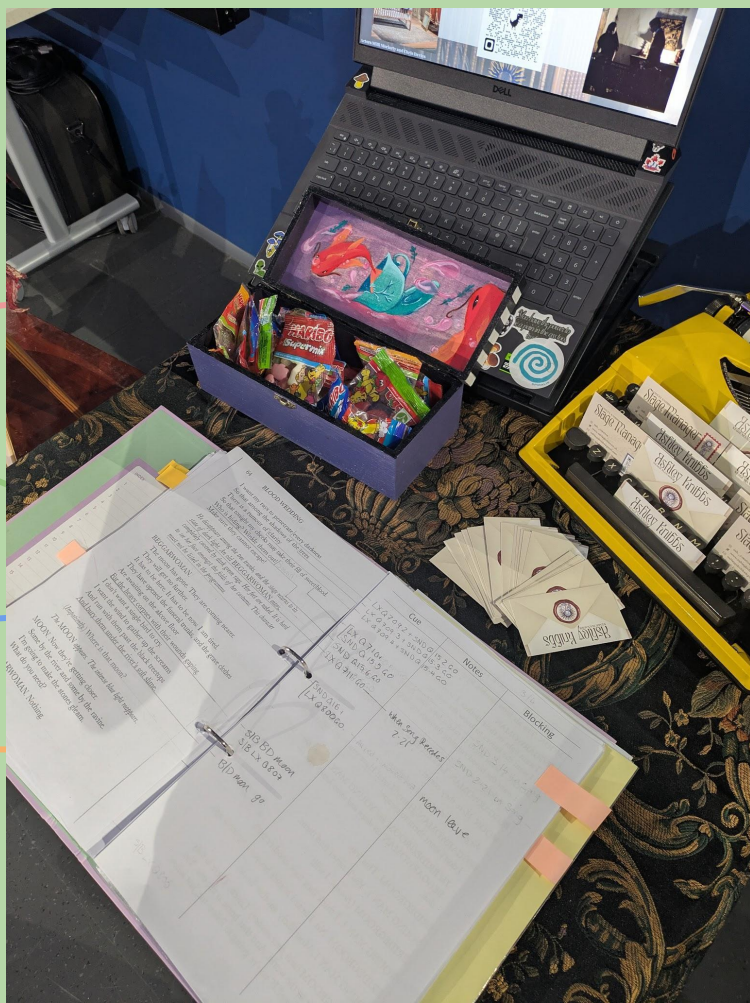
Showcase table



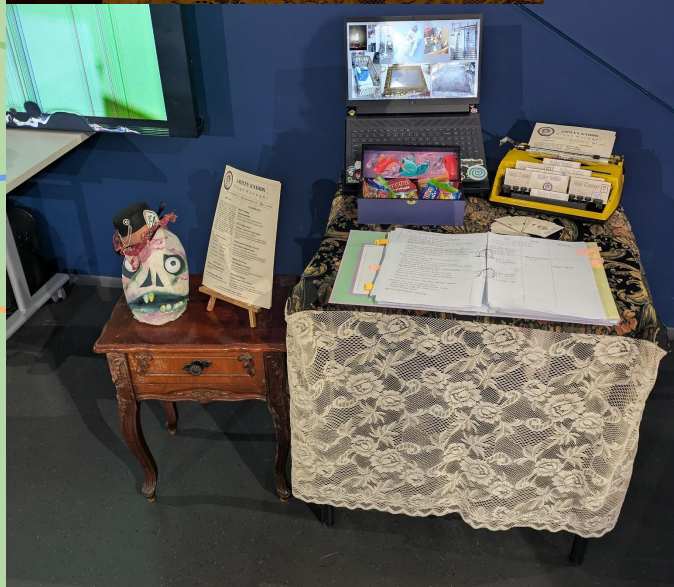
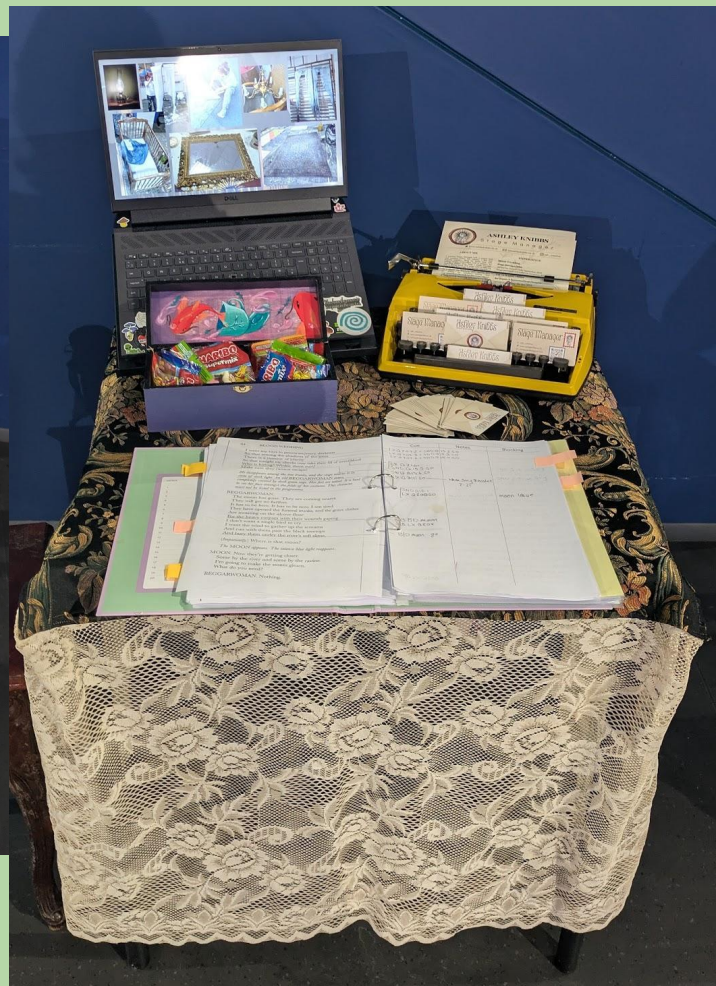
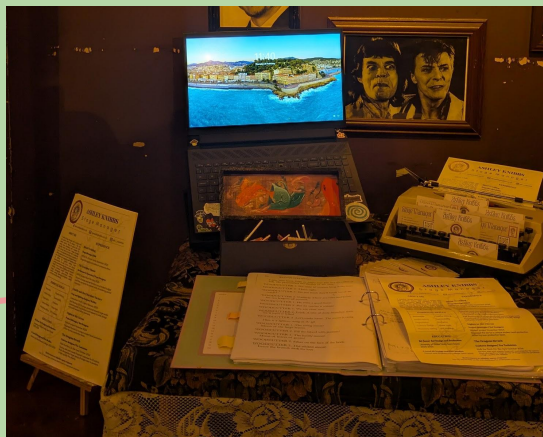
Sparkling ideas

As for the display table that I will be making for the showcase I have been struggling to come up with ideas. This is due to the fact that I want to at least hint at my interest in creative writing and costume design. As well as this I want the aesthetic to fit my creative and vintage-looking cards, portfolio and CV. I have used the format of a newspaper on my CV and an envelope on my business cards and as such I believe something following the same lines would be best. Luckily I have a vintage typewriter, the vintage style draws from when I was Set Sresser for The Georgian Manor and some spare materials from which I picked (and dyed) the ones I thought best fit the colour scheme. I also considered using vintage books to hold my business cards like bookmarks, however ultimately these did not work, nor fit on the table. After this was just the arduous task of arranging everything in a way in which it was easily accessible and pleasing to the eye.





Due to my consideration of sustainability I decided that I wanted to make every effort to source the items on my table second hand, or at least make them reusable. This is why I decided that the typewriter was the best display for my business cards and CV, as it is second hand. Although I had previously been advised against using it, I personally believe it showed innovation and creativity, as well as a consideration for avoiding single use card holders.



Cue	Notes	Blocking
7:02 - 5:00/15:00		
7:03 - 5:00/15:00		
7:04 - 5:00/15:00		
7:05 - 5:00/15:00		
7:06 - 5:00/15:00		
7:07 - 5:00/15:00		
7:08 - 5:00/15:00		
7:09 - 5:00/15:00		
7:10 - 5:00/15:00		
7:11 - 5:00/15:00		

During the showcase

Although I was glad to have had guidance to develop and refine my table, I am ultimately glad that I kept to my own style and stayed true to myself. I had several compliments on the use of my typewriter from fellow students and members of the industry. I did invite a few industry members including Duncan Hallis, Danny Muir, and the one of the directors of our next module; Will Kingshott (since we have not yet met in person). Luckily I managed to see Duncan, Danny and several other members of industry at this event, all of whom seemed interested in my work and took a business card and/or CV. I believe my table, website, portfolio and other elements worked out excellently, and although I am aware there is still elements of improvement needing to be made, I am confident in my first professional networking experience within the industry.

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