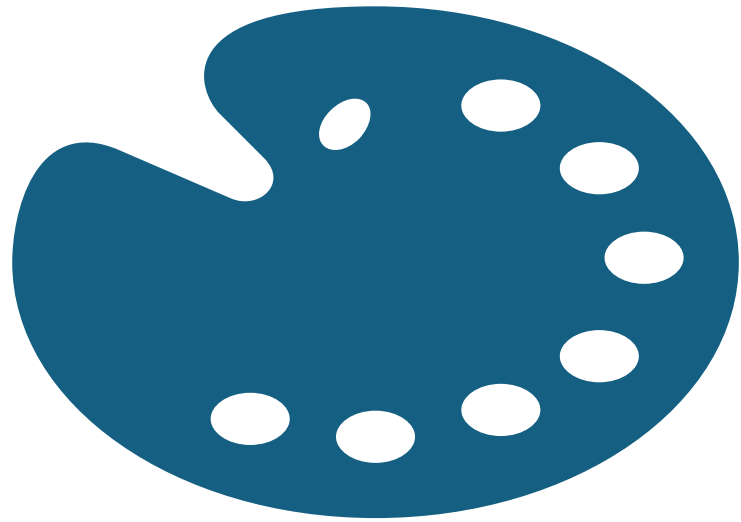




Creative Industry

ADPA5034

AI Statement

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

Module Brief:

Task 1 – Compile a process. Your process workbook will outline your journey through the module and reflect on your learning and skills gained. It will include your SWOT, PDP, CV, networking and your professional promotional material produced

Task 2 – Exhibit elements of your professional promotional material and practical work as part of the end of year exhibition.

Task 3 - At the end of the module you are to give an individual 10-minute presentation. About how you have investigated the Creative Industries, how it has begun to inform your professional promotional material and how you intend to use this going forward.

Task 4 - Reflect upon what you have learnt and commit those thoughts and reflections to a 500-word evaluation.

Learning Outcomes:

1. Demonstrate knowledge and understanding of the creative output and freelance employment opportunities of producing companies in a chosen geographical area.
2. Deploy a range of vocational skills and techniques in a practical, workshop environment.
3. Evaluate personal employability skills and their congruence with the skills required from the entrepreneurial creative practitioners of tomorrow.

Understanding the Module

Freelance employment opportunities (70% of the industry is freelance) – do you know where you'll be based? South-East (London and Brighton) What companies are in that area? What other opportunities are there? How well do you know these companies?

Practical aspect → end of year exhibition (helping to curate it) and personal reflection, beginning to look into portfolios, business cards, websites, etc.

Self-Reflection

Employability skills – what do you need to know to start work right now?

Understand your own professional development, what other experiences, training, courses do you need?

Develop your brand – how do people see you and is it genuine or consistent? What do you enjoy?

What are three words that describe you best?

Energetic, hard-working, and creative.

What role do you want to go into currently?

Model making for film or set design.

→ Consider what your unique selling points are

→ Evaluate when you work best

S.W.O.T.

S.W.O.T

Strengths, Weaknesses, Opportunities, Threats

Strengths:

- ➔ Good organisational skills (schedule creation, paperwork, time management and delegation)
- ➔ Problem solving (creative solutions)
- ➔ Driver's license
- ➔ Modelmaking skills and AutoCAD skills (working in scale)
- ➔ Experience using an ETC Ion Lighting Desk
- ➔ Sewing skills (knowledge of a sewing machine and sewing techniques)

Weaknesses:

- ➔ Overly emotional and sensitive (can often take things too personally)
- ➔ Overthinker on negative things
- ➔ Low confidence and high social anxiety (difficult to talk and take initiative)
- ➔ Lack of digital software knowledge (Fusion and Premier Pro, etc.)
- ➔ Lack of confidence in construction

S.W.O.T.

Opportunities:

- ➔ Family in Brighton and London (good locations for job opportunities) along with South Wales
- ➔ Previous work experience (opportunities to work with them again)
- ➔ Current skill set is a good position for entry level roles
- ➔ The UWTSD network

Threats:

- ➔ No car (limitations of public transport reducing opportunities)
- ➔ Social anxiety impacting networking opportunities
- ➔ Lack of digital software knowledge as the industry moves to a more digital approach
- ➔ Lack of work experience can delay and prevent job opportunities and personal development

Discussing S.W.O.T. and Problem Solving

We discussed our SWOT analysis in small groups to try to turn the weaknesses and threats into opportunities and positives.

We also discussed the necessity of having part-time jobs whilst starting out in the industry to support yourself financially, and the importance of those jobs being flexible in their scheduling so that you can still take industry opportunities,

Lack of work experience → find work experience opportunities and shadowing work to lead to entry level roles

Lack of knowledge → opportunities whilst at uni alongside short courses, take more initiative to learn and develop digital skills

Using your overthinking to solve problems rather than just sit in them

Going to more networking events to build up on your social skills, use your anxiety to help you prepare for these events in depth

Personal Development Plan (Continuous Development Plan)

Name	Cameron Hobby		Date	06/03/2026
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
Digital software skills in premiere pro, photoshop, fusion	Practice using this software whilst under the UWTSD license, watch tutorials online and research the software	Dedicated time towards this, sample projects to practice on, computer with the software downloaded	To be as comfortable using Fusion as I am with CAD and modelmaking, to feel confident in premiere pro and photoshop to handle the basics of the software. Practice also with free versions of this software.	By the end of my degree, I want to achieve my success criteria, as after university the software will no longer be free to me. After university, move onto developing my skills in free software.
Progress my social, networking, and interview skills, improve my confidence and reduce my social anxiety in these situations.	Find methods that help calm me in these scenarios, use my anxiety and overthinking to prepare and plan for these events, attend more networking	Research and experimentation with calming methods. A wide range of options of networking events that I can attend, someone I can	To reduce my social anxiety and to be able to speak comfortable and confidently in front of large groups of people or with strangers. To attend multiple networking	By the end of my degree, I want to be more confident in my interviewing skills and reduced anxiety towards this. I also want to have found calming methods that

	events to practice and develop these skills, take part in interview practice.	practice interviews with.	events to increase my confidence in these settings.	work for me as an individual towards my social anxiety. I want to continue attending networking events regularly post-degree.
Gain more professional work experience in a wide range of roles. Keep in contact with previous work experience.	Contact companies and people in the industry for shadow-work and work experience opportunities. Research into small productions looking for volunteers or entry-level roles. Use the networking events to find more work experience.	Dedicated time towards searching for companies and practitioners to contact, time for contacting them, time towards looking for job adverts on various platforms. Updated CV, Portfolio, Cover Letter. Computer to contact them with.	To increase my professional work experience, to progress and develop my CV and portfolio. To develop my industry and professional skills, alongside technical skills related to certain roles (such as model making, lighting/sound, design process). To increase my employability.	I want to have gained some work experience during the time left in my degree. After my degree, I would like to have more work experience lined up and some connections built ready for going into the industry.

After creating my PDP, I colour-coded each box based on its progress. Orange is for what I’ve begun working on and red is for what I haven’t started yet. Green will be when I’ve achieved it.

Buy a car to increase my opportunities and not be limited by public transport.	Save up money, research into suitable cars for my needs.	Consistent work to save up money from. Budgeting and organisation to put money aside.	To own a car.	By the end of my degree, I would have liked to have either saved up a decent amount of money
				towards this purchase, or to have purchased a car.

Role 1 – Set Designer

(The Stage, Year Unknown)

Description: set designers design and oversee the construction of sets (can be for film/TV/theatre). They use artistic and technical skills to create atmospheres and environments that enhance stories and the overall production aesthetic. They sketch and create the designs and technical drawings, supervise construction, and manage set dressing. They collaborate closely with directors and production designers, making sure they are cohesive with lighting, sound, and costume. (DeGuzman, 2023)



(Jrashid07, 2015)

Why are you interested in this role?

I'm interested in this role as I love the idea of the creation of worlds and environments as well as a suggestion of the world through a small portion. I think set design is exciting and interesting, along with the variety of contexts you would be working in each project. I like the challenge of designing a space to accommodate the action happening as well as the aesthetics needed.

Job Adverts: I struggled to find any adverts for the role of a designers (looking into set, production and general design), I managed to find an advert on The Stage for a Production Design Assistant at the National Theatre. A 12-month fixed term contract, paying £27,050 a year, supporting and assisting established designers. The advert required a degree, skills in AutoCAD, modelmaking, and photoshop, a portfolio of your own work, experience assisting other designers,

(Mitchell, 2023)

(Arts Council England, Year Unknown) and
(The Stage, Year Unknown)

Production Design Assistants

National Theatre

Employer: [National Theatre](#)
Category: Backstage & Technical
Job Type: Full Time
Salary and Benefits: £27,050 per annum

Description

Production Design Assistants

Discipline: Production

Job type: Fixed Term

Salary: £27,050 per annum

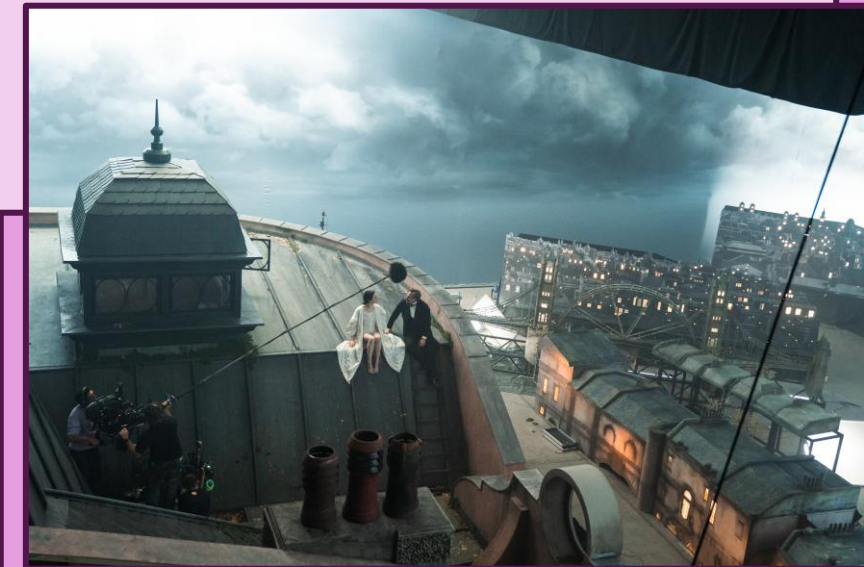
Contact email: recruitment@nationaltheatre.org.uk

Job ref: 011902

Expiry date: 16 Mar 2026 12:00

We are looking for two Production Design Assistants to join the National Theatre's Production team on a 12 Month Fixed Term

National
Theatre



Practitioners

(ASC Staff, 2020)

Dan Leigh: production designer for *Eternal Sunshine of the Spotless Mind*, directed by Michel Gondry, 2004 (*IMDb*, *Year Unknown*). In his interview he talks about removing the logic from the world to create his work (*The Bonus Features*, 2020). Known primarily for *Eternal Sunshine* and *John Wick*. (*TMDB*, *Year Unknown*)



(MMXX, Year Unknown) →



Shona Heath: a surrealist set designer who designs for the fashion industry, photography, and film. She describes her work as “finding the tipping point of where reality becomes fantasy”. Heath is inspired by nature and surrealist paintings. She studied fashion and textiles and has also designed exhibitions (*Sotheby's*, 2020). Heath worked as a production designer on *Poor Things*, directed by Yorgos Lanthimos, and won a BAFTA and Oscar for best production design (*MMXX*, *Year Unknown*).

(MMXX, Year Unknown) →



Advice from production and set designers:

Be honest about what you like, figure out what interests you, learn to express yourself on paper and verbally, get a broad education in different skills, get familiar with architectural history, have the ability to do thorough research and have the ability to change, be good with time management, budgeting, coping with stress and long hours, listen before responding with assumptions, if working in film then understand what the camera sees. (*Oscars*, 2014)

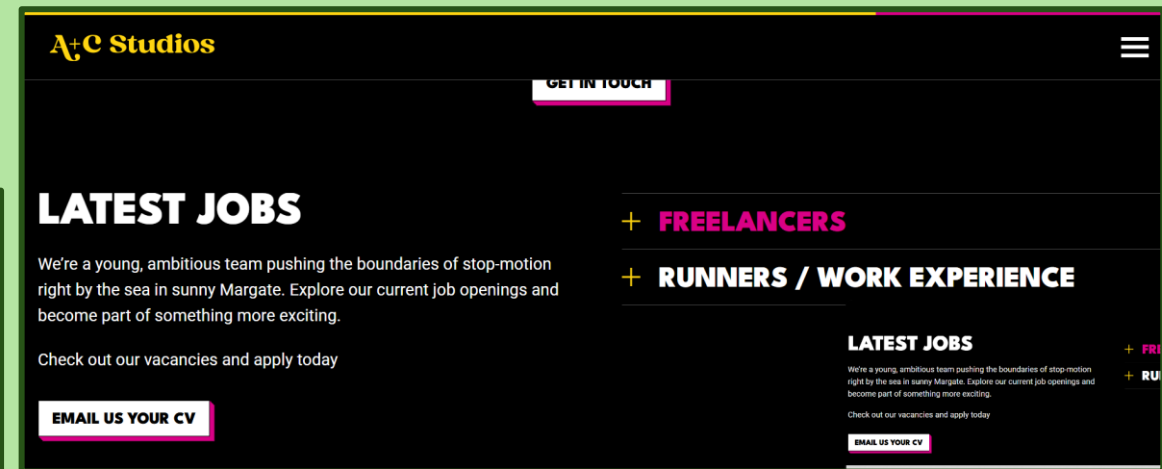
Role 2 - Model Maker

Job description: a model maker creates miniatures and prototypes of objects, structures, and ideas. They create accurate and detailed models. Can work in architecture, film, TV, and product design. They use a blueprint to translate into 3D, working with wood, plastic, metal, clay, etc. these models can be used in special effects or to be photographed, or to test concepts. *(Career Explorer, Year Unknown)*

Job adverts: I found many job adverts for model makers in architecture and even motorsports *(Motorsports Jobs, 2026)*, finding very little for the film and TV industry. I did find A+C Studios, an animation company with work experience opportunities, they also frequently hire freelance modelmakers to join certain projects *(A+C Studios, Year Unknown)* *(Laika, Year Unknown)*.

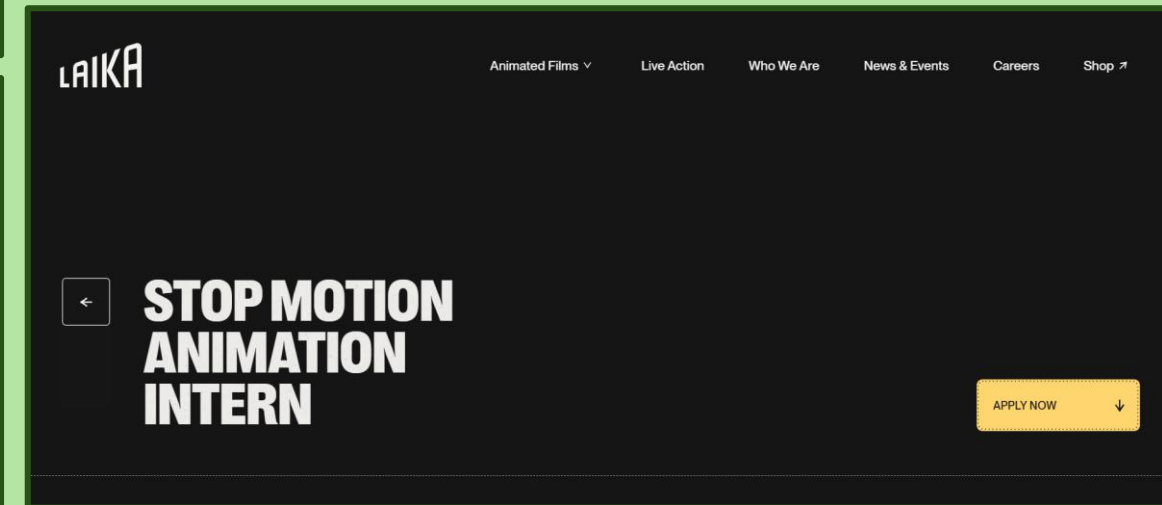
Why are you interested in this role?

I've always loved building miniatures, from Lego growing up, to working on my own designs now. I love model making, it's my favourite part of each module. I love problem solving and sourcing materials to recreate something on a tiny scale. I love creating realism within miniatures and I think working on miniatures in film would be my dream job, whether that's for special effects scenes like star wars, or something more intense like stop-motion for a film like Coraline.



(A+C Studios, Year Unknown)

(Laika, Year Unknown)



Practitioners



I found Paul Huston during my research for our Virtual Production module. He was a model maker and matte painter on the original Star Wars trilogy. He worked for Industrial Light + Magic and studied architecture. Huston discusses the importance of studying storyboards to understand what the camera sees and how much detail it sees. As well as how they began to mould their models due to the large number required from them as they began exploring how to blow up models for battle scenes. They would use various containers and scraps to create their ships, and Huston describes the process as adding shapes and then detail to give the shapes function.

← *(Laika Studios, 2017)*

(Baver, 2017)



(Baver, 2017)

(Laika Studios, 2017)



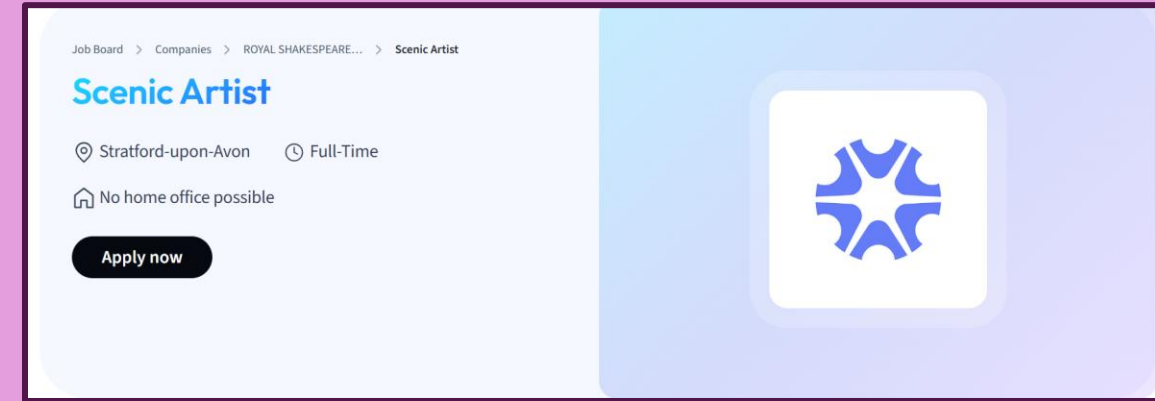
I then looked into Laika studios, the makers of one of my favourite films, Coraline. I love the craftsmanship that goes into stop-motion movies such as this. All of the elements were hand-made, the cherry blossom trees were made from popcorn, thousands of hands and facial expressions were created, and the wigs were handmade out of thread. 3500 light-up flowers were created for the garden. Oliver Jones, in charge of rigging, created the motion of the flower petals opening and closing by attaching petals to a cut up dog toy. Brian McLean and Martin Meunier, in the rapid prototype department, created the series of shower water strands needed to simulate it falling naturally from the shower head. They also used 3D printing to print a mould of the metal hand of the Other Mother, they cast this with silver. *(Laika Studios, 2017)*

Role 3 – Scenic Artist

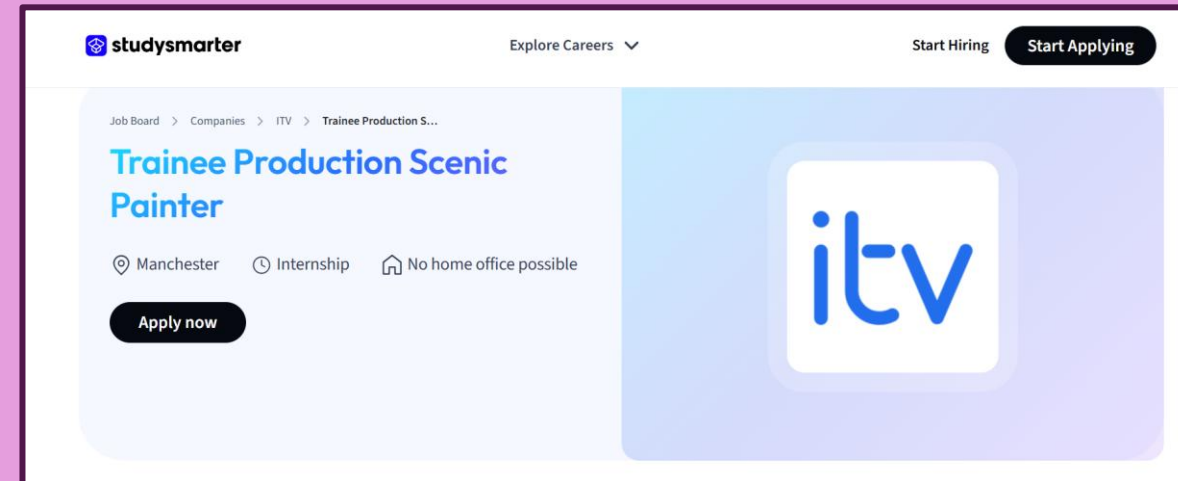
Job description: To create the visual elements of the set, including backdrops, immersive environments, aged surfaces, etc. Scenic artists create texture, perspective and colour on all kinds of surfaces to tell the story. They also maintain their work throughout the production. (DeGuzman, 2023)

Job Adverts:

I found a few adverts for trainee scenic painters and a scenic artist role, one for ITV and the other for the Royal Shakespeare Company. The trainee role was a 5-day contract, whilst the RSC was a fixed term 1 year contract. The RSC wanted experience, ability to paint and draw, problem solving, time management, and creative contributions. (Studysmarter, Year Unknown), a and b)



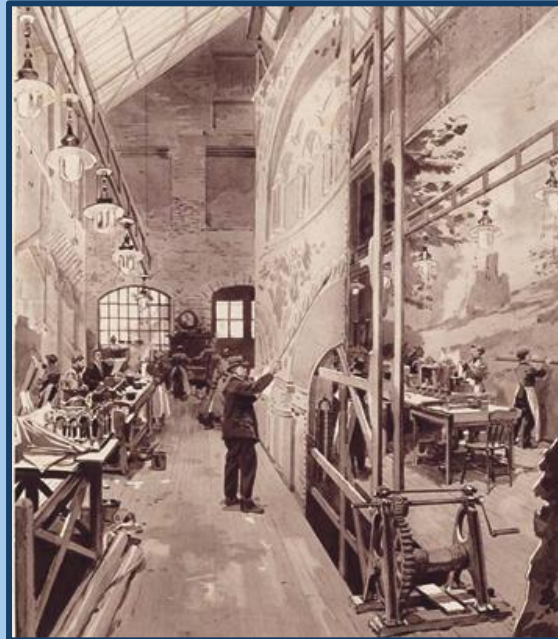
(Studysmarter, Year Unknown), a and b)



Practitioners



(Zuchowska, 2017)



Fiona Clark – Head Scenic Artist at the Royal Lyceum Theatre for the 2010 production of Romeo and Juliet. She explores the model boxes and their importance, alongside the value of finding real world examples of certain materials and textures to create samples from and discuss with the designers for accuracy. Clark describes the role as interpreting what the designer wants and how to achieve that effect accurately and realistically. (*Lyceumtheatre, 2010*)

(Zuchowska, 2017)

Allison Irwin, a freelance scenic artist whose worked on Five Guys Named Moe, discusses how many companies are swapping to cheaper methods such as printing rather than painting large cloths, and how although this saves money, it takes away from the artistry of the job.

(Zuchowska, 2017)



(Smurthwaite, 2017)

Why are you interested in this role?

I'm interested in this role because I like the fact it's not just painting, it's texturing and creating the idea of time within a space and how the set has been changed and altered with what it's been through (such as decay or stains, etc.). I think that's creatively exciting to figure out.

News Articles

(Wood, 2026)

Find an article on something currently happening in the industry that you find interesting.

I found an interesting pattern in news stories in the industry happening currently. There are many articles discussing the closures of theatres and art departments and the financial struggles of the industry. One particular article by Alex Wood, posted on the 11th of March 2026, discusses how although there was a record attendance for people attending the theatre in 2025, there are increasing problems with funding. He states that, according to a study, there were 37 million visits in 2025, in the UK. Theatres are struggling to keep up with financial pressure and increasing production costs, along with building maintenance costs. All whilst trying to keep the cost of tickets the same so as to support accessibility to the theatre (Wood, 2026). I find it quite ironic how important the arts are to so many peoples lives and yet the industry is always struggling with funding and financial stability. I also found an interesting article on the difficulties of being a parent in the industry, by Katie Chambers on the 10th of March 2026. I thought this was interesting because I had never considered how difficult it would be to balance having a child and working in such an unpredictable job- in terms both financial and scheduling. (Chambers, 2026)

[Theatre News](#)

Theatregoing reached record attendance levels – but industry warns of troubling circumstances

The report was published today by the Society of London Theatre and UK Theatre



Alex Wood | Nationwide | 11 March 2026

Last-minute changes to the working day, low pay and "unconscious bias" against parents mean the UK's performing arts industry is lagging behind in terms of supporting parents, according to new research.

The report, entitled [The Motherhood Penalty](#), declares the sector "inhospitable to parents", warning many end up leaving the industry.

"We are effectively narrowing our workforce, not only now, but also for the future, as women and parents will leave and find a different job," one contributor said.

Flexible hours, including hybrid work and better childcare support from arts employers were among the recommendations of the research, which was conducted by playwright and academic Jennifer Tuckett.

Continues...

Theatre 'inhospitable' for working parents – research

NEWS MAR 10, 2026 15:47 BY KATIE CHAMBERS



(Chambers, 2026)

Workshop: Public Speaking

Important skills public speaking develops; communication, leadership, professional development, building relationships.

The logo for TEDx Wilmington, featuring the word "TED" in red, "x" in black, and "Wilmington" in black.

(TEDx Talks, 2024)

Types of public speaking: presenting (pitches, updates, colleagues), networking (pitches, panels, engaging in new conversations), and job interviews (communicating effectively, answering questions, and highlighting experience and qualifications)

Barriers in public speaking:

- Confidence → the more you prepare and practice the more confidence you will have, it is important to put yourself out there.
- Lack of experience → seek more opportunities
- Fear of judgement → no one else is thinking what you are, focus on your message
- Perfectionism → you can be your own worst enemy, embrace your mistakes

Research your topic, create a structure to guide you, and practice. Structuring your public speaking helps you as well as the audience.

Have a clear message, a professional delivery, and manage your time, this will help engage the audience and help them understand your points.

Workshop: Public Speaking Continued

Mistakes:

Don't draw attention to them, don't let them throw you off, and carry on as if they didn't happen.

SWOT reflections and planning can help you develop and prepare for public speaking. Strength → what do you know well about the topic? Weakness → what do you not know and need to learn? Threat → what are possibilities you can prevent, such as preparing the answers to probable questions? Opportunities → what opportunities could come out of this public speaking?

Body language is important in expressing confidence, an open posture and using gestures can help enhance the confidence people see in you as well as to engage the audience more effectively.

Facial expressions impact the levels of engagement also, encourage eye contact and natural smiling.

Confidence is a feedback loop, when you gain confidence, you give a successful presentation which leads to more confidence and more successful presentations.

BBC Talk - Production Workshop

Production Workshop:

1st AD facilitates what directors want to do, they run the floor on set and coordinate with all departments (similar to a Stage Manager)
Translating the director's vision into tasks
Prioritising communication and safety, ensuring the implementation of safety standards on set
Problem solving and efficiency, keeps production on track
Script supervisors → focus on continuity whilst 3rd ADs focus on background action and supporting artists

December 9th Apprenticeship roles released, including Art Department roles
→ unfortunately when I looked at these there were no Art department roles available.

CV → include the locations you can cover (for me: Brighton, London, Carmarthen or South Wales)

Include the GDPR statement and your references on request

1st AD breaks down the script into a detailed shooting schedule

→ Movie Magic is the industry standard scheduling software

It is usually colour coordinated for locations and the 1st AD manages logistics of time and locations, resources and equipment preparation

Skills: good organisation, communication, technical knowledge and departmental knowledge, calm, patient, leadership skills, adaptability

Need: entry-level experience to gain knowledge, scheduling software skills, understanding of regulations, union guidelines, and safety, be able to build relationships and manage teams

BBC Talk - Production Workshop

Risk Assessments:

Where do you draw the line in risk assessments, for example terrorist attacks and what affects the general public.

More likely to create risk assessments in blocks, might be an assessment each episode, each series, or for the whole show, or even for a few episodes.

This helps with the variety of content and episode requirements

Individual departments will also have their risk assessments

Example Task: expose piece (brick attack)

You can notify the police beforehand so they're aware and ready (this can help them respond faster in an emergency)

How do you balance the necessity to expose and the safety of the crew

Practical Task: creating a risk assessment for a short sequence

Cars and traffic → diversions and road closure. Informing the council and police beforehand, notifying everyone that lives on that street (signposting), security to control the area and general public. Anyone driving should be insured and have a valid license. No acting to be done in cars (use a low loader lorry to simulate driving).

Manual labour (carrying bags)

Children → guidelines on hours they can work, rehearse, and be on set. Suitable shoes for running to reduce fall risk, keep them warm and dry before, during, and after takes (due to rain)

Dog and animal handling → unpredictable even when trained, check for allergies

Floor and trip hazards, Cooking on a stove (heat, burns, and fire risk) → have a fire warden and fire escape routes planned (does it have to cook, or can you simulate cooking?), Consuming food (allergies), Light flickering (epilepsy), Fireplace (fire risk), Stunt (glass coffee table crash) → fall under the responsibility of the stunt team, go through their risk assessment and discuss what they need from you
Damp floor (slip hazard), Weather (rain) → protect equipment and reduce slipping risk (umbrellas), might be manufactured rain
Set dressing a kitchen → might be sharp utensils and knife blocks, if not used these can be fake, cutlery such as knives and forks do not need to be replaced.

Consider the psychological impact on the dog and child of mimicking this scene, they might not understand it's not real.

BBC Talk - Screenwriting Workshop

This workshop was given by a story producer from Pobol Y Cwm. We were given the task to write a storyline that lasts over 8 weeks, we chose one episode per week. I found this workshop quite fun and interesting as it was very practical, but I would have liked to learn more about the working environment and process of screenwriting.

Brief: something suspicious/mysterious happens at a high school

Week 3 and Week 7 are down weeks (no episode) as requested by the company.

5 main characters: Sharon (mother and school cook), Mr. Vil (Head Teacher), Shania (protagonist, student), Karen (friend, student), Regina (friend, student)

Week 1: Shania's first day at a new school, established that her mum Sharon is a cook at the school. Shania meets Karen and Regina and becomes friends with them. Established that the food is terrible. The episode ends on a sinister and suspicious interaction with the Head Teacher Mr. Vil.

Week 2: First child goes missing, mentioned in the background. The food is suddenly really good. Mr. Vil interaction.

Week 3: No episode.

Week 4: Loads of children have gone missing from the school. The main group are starting to suspect Mr. Vil of something, due to his odd behaviour.

Week 5: Growing tensions between the main group as they disagree on what's happening with the children and if Mr. Vil is involved. Mr. Vil's first name is revealed to be E. He is Mr. E Vil.

Week 6: Karen goes missing at the start of the episode. Shania and Regina panic, they suspect Mr. Vil is the culprit and are determined to get their friend back. At the end of the episode it is revealed that Shania has been taking all of the children and is killing them, and has taken Karen too.

Week 7: No episode.

Week 8: Regina, Shania, and Karen are below the school in a basement, where all the children have been taken to and killed. Shania is doubting whether she wants to follow through with the plan to kill Karen too. Sharon (Shania's mum) appears, it is revealed that she has been cooking the children Shania kills and feeding them to the school, this is why the food has suddenly 'improved'. Mr. Vil appears (he has been suspicious of all three students and following them). It is revealed that Mr. Vil is Shania's dad, and he left Sharon when she got pregnant. Sharon has been planning her revenge ever since. Mr. Vil had been acting suspiciously throughout the show as he was trying to figure out if Shania was his child. Shania says she doesn't want to kill anymore, Sharon attempts to kill Shania in anger. Mr. Vil sacrifices himself to stop Sharon and to save Karon, Regina, and most importantly, his daughter. The school goes up in flames with Sharon and Mr. Vil stuck inside.

Workshop: LinkedIn

LinkedIn is a professional networking website to help connect people in a wider sphere. It can act as a virtual CV to showcase your experience and establish your brand.

Important to have a **professional headshot** as your profile picture, a background image that links to your personal brand and is industry relevant, as well as to maintain consistency across all social media platforms (using the same pictures and posting the same content). This helps you become recognisable and establish professionalism.

Summary section: explain your story, where you started/are and where you want to go, explain why you're passionate and use industry related key words connecting your skills to your profile (e.g. CAD and Adobe, etc.). End this section with an invite to contact you and links to your portfolio.

Share and create content, relevant to your field. Share articles and things that interest you also relevant to your industry. Create original posts sharing your experiences and thoughts (professional only) using images and videos to help engage people. Engage with your network regularly and always keep reviewing and updating your profile.

Headline → needs to be more than your current status, needs to showcase your specialities and aspirations, and include keywords to help employers find you. Showcase your value and what skills you bring to the table. When selecting that you're open to work, a banner is seen across your profile, be specific with that kind of work you're interested in.

Detail your **education and professional experience** (describing significant roles and achievements), show you are continuously learning and developing your skillset. Explore the **free courses available** on LinkedIn. Don't be afraid to ask for feedback and endorsement of skills, as this builds credibility. Gather recommendations from colleagues and lecturers, make sure to showcase all of your achievements. Connect with people strategically, classmates, alumni, networking events, people in the field you want to go into- personalise this with brief messages. Join groups related to your industry and chat with them.

Developing my LinkedIn page

Set Decoration
Costume Designer and Set Decorator at Golden Dust Pictures

Costume Design
Costume Designer and Set Decorator at Golden Dust Pictures

Propping
Costume Designer and Set Decorator at Golden Dust Pictures

Scenic Painting
Painter at Cardiff Halloween Fest
University of Wales Trinity Saint David

Model Making
University of Wales Trinity Saint David

Programming an ETC ION Lighting Desk

Painter
Cardiff Halloween Fest
Oct 2024 - Nov 2024 · 2 mos
Cardiff, Wales, United Kingdom · On-site

Working as a painter on the Cardiff Halloween Fest, I assisted the designers in putting the scene before, very exciting. Great working with everyone involved. Created props such as a 'horse-themed clutch', a 'just married' sign, and flower girl baskets. As well as set dressing the wedding hall and reception hall.

Skills: Scenic Painting

Experience

Costume Designer and Set Decorator
Golden Dust Pictures · Freelance
Aug 2025 - Aug 2025 · 1 mo
Godalming · On-site

Had the pleasure of working on Richard Stride's short film 'Reined In' this summer! I worked on the costumes and set decoration of this comedy short set at Clock Barn Farm. Never worked on a wedding scene before, very exciting. Great working with everyone involved. Created props such as a 'horse-themed clutch', a 'just married' sign, and flower girl baskets. As well as set dressing the wedding hall and reception hall.

Skills: Propping · Costume Design · Set Decoration

 Reined In Poster

 Set Decoration

Skills

All Industry Knowledge

Adobe Photoshop
University of Wales Trinity Saint David

Adobe Premiere Pro
University of Wales Trinity Saint David

AutoCAD
University of Wales Trinity Saint David

Painting

Set Decoration
Costume Designer and Set Decorator at Golden Dust Pictures

I already had a rough LinkedIn page, so I started by changing my profile picture to my lanyard picture as this was professional and a clear shot of my face, with the cover photo as an example of some of my work. I created a short bio/description as this was previously blank, stating where I currently study and what I aim to go into. I updated my experience and skills from what I've worked on since last year. I also followed a few theatre companies to add to my 'interests' section and stay up to date on those companies.



Cameron Hobby [Add verification badge](#)
Aspiring Set Designer and Model Maker | Currently a BA Set Design and Production student at UWTSDD
Carmarthen, Wales, United Kingdom · [Contact info](#)

3 connections [Open to work](#)

About
Specializing in Set Design and Model Making for Theatre and Film.

Top skills
Model Making · Painting · Lighting

[Open to work](#) [Show details](#) [Get started](#)

Education

**Prifysgol Cymru Y Drindod Dewi Sant / University of Wales Trinity Saint David**
Bachelor's degree, Set Design and Production
Sep 2024 - Jun 2027

Currently studying Set Design and Production in Wales, with an interest in Model Making, Lighting for Theatre, and Set Design!

Scenic Painting and Model Making

Interests

Companies Schools

**National Theatre**
148,239 followers
[Following](#)

**Royal Shakespeare Company**
90,540 followers
[Following](#)

[Show all companies](#)

Workshop: Career Planning

Consider what jobs you can bounce around in whilst developing your career. Planning provides direction, identifies your strengths, and helps you prepare for the future.

Explore a variety of career paths until you find what you want.

Do: set realistic goals, keep learning and developing, network regularly, seek feedback and mentorship, stay flexible, research career options thoroughly.

Don't: don't procrastinate, don't limit yourself, don't fear failure, don't compare yourself, don't rush decisions, don't overlook your soft skills (e.g. leadership, communication, etc.)

Job → short term and task focussed
Career → long term and professional growth
Vocation → calling/passion

(Haigen,
Year
Unknown)
→



SWOT analysis and PDP are helpful towards career planning. Understand your career options, the industry roles and how you can progress within them. Understand freelancing and working on a project-to-project basis. Consider specialisation and how you want to deepen your expertise in your field.

Workshop: Professional Behaviour

Important attributes: time-keeping, organisation, accountability, attitude and etiquette, honesty

Respect goes both ways,
maintaining these professional
attributes will bring as well as give
respect.
Keep your personal life separate to
your professional life.

When to behave professionally:
events (networking), with clients and
colleagues, job interviews,
volunteering, important appointments
and meetings, internships, university,
in the workplace

Time-keeping – arrive on time, it shows commitment and reliability, don't miss your deadlines, it has a knock-on effect

Organisation – helps you as well as other people, helps tasks feel more manageable

Accountability – take ownership of your responsibilities and actions/mistakes, delegate tasks if you have the option

Attitude and etiquette – stay positive and be optimistic in situations, politeness is always important, it will create a positive workplace environment

Honesty – always helps, especially in terms of accountability, mistakes, and time

Discussing News Articles

Article on **Timothée Chalamet** discussing ballet and opera, claiming no one cares about it anymore – ironic in that it encouraged people to go and support ballet and opera. Pointing out an important fact that people can't complain about his comment if they themselves are not supporting those industries.

Articles discussing **reliance on CGI and effects**, a reaction is people choosing to do things practically to create nostalgia and interest in the fact they're doing something different to the majority. Making it visually interesting rather than realistic. A recent horror film using the behind the scenes, building process, and storyboards as a method of promoting the movie. A lot of promotional material focuses on actors, rare for it to focus on the production element. Audiences want a human touch – is this a result of oversaturation in AI content. This is similar to the irony in Chalamet introducing people to opera and ballet. AI is encouraging the support of real and small artists and businesses.

Trailers → *What do you find draws you in to watch something?* I've always found that an Instagram edit of a movie makes me want to see it more than a trailer. I feel that modern trailers give too much information away and that less is more is key to drawing audiences in. *How does this compare to the last time you saw something that made you want to see something live?* There's a lack of advertisement and marketing for live performances, predominantly behind the scenes information online that motivates you. There is more local advertisement towards where the performance is actually happening.



(The View, 2026)

Discussing News Articles

Markiplier taking all funding out of marketing to put towards the actual production to be able to achieve the vision he wanted, advertising for free on his social media and his own fans demanding it be shown in theatres.

Consider how you are advertising and how you respond to advertisement, what lies within your responsibility as the consumer and as the practitioner (supporting the industry as a consumer)?

BAFTA Cymru awards, removing production categories, a demand to get them back and a refusal. The refusal to recognise and award production teams. In award ceremonies in general the production awards aren't usually televised. There is a larger focus on the actors or directors. Similar to the marketing of movie/theatre production. It removes the exposure that production roles need and how the public learns about who worked on what productions and gaining an appreciation for it – is this valuable and important in general? Is the voting fair?

Protecting the option for escapism within the art industries, the importance of funding to keep that alive.

There is a serious decline in locations, workers and local theatres, etc. due to funding (a mix of can't afford to keep going and people can't afford to go out) how is the industry adapting to stay in business? Cheaper Tickets and deals to encourage families to come. Employing less people as they're unable to afford it.

(BAFTA, Year Unknown) →



Reflect on your fundamental beliefs and values as a creative practitioner, what type of work do you want to put out there? Understanding the responsibility of being able to change the workplace environment for future generations. Consider the impact of how you cater to audiences that can't see or hear.

Self-employment vs. other options

High percentage of employment will be self-employed and short-term contracts. Considering whether it's what you want, where the work is, the consistency and security of pay. Understand your choices, what would it change or mean for you to not be self-employed in the field you want to go into. There's always going to be risks and fears in freelance work, planning and building foundations can help with this and help prepare you. Common to go through phases of freelance and then employed. Understand your routes. Cruise ships create security with a long-term contract, local venue work (not freelance but still in creative industry), crew work. Freelance may be what you want but not the first steps into it, explore alternative work or starting out work.

Tutorial: Establishing Goals

Research:

Film model difference between theatre and film
Research these standards and expectations

Aim for module:

Portfolio and cv – developing portfolios and creating them (research what format of portfolio you want) example portfolios of people in the film industry
Make sure you understand the industry standard - use all modules to help influence them

Unions

Equity (actors, designers, stage managers), BECTU (broader union), SBTD (designers), ABTT (technicians), ALD (lighting designers), SMA (stage management association). Some are unions, operating on a legal level (equity and bectu), offering representation and advice, whilst associations and societies are collectives within the industry (sharing information and jobs). You can be part of multiple. They're all paid memberships. They will send you newsletters of up-to-date legislation and news.

ABTT – good for set building and technical work, set a lot of guidelines (rules and regulations) you operate against. They also offer courses, seminars, and job options. Put on Plaza (industry showcase event at Alexandra Palace) this is a free event (3rd-4th June). Explore their courses.

SBTD – national exhibition (Coventry, Spring 2027) and exhibition catalogues, offer training courses (explore these), ecostage offers sustainability advice and information within design, design a play course 10-14th August 2026, have a reading list, PDEC, Linbury prize, OISTAT?

SMA – offer the Freelist, all stage managers available (advertising yourself for work), offer training courses, RC-Annie provide firearms training and intimacy training, first aid training available, offer student and graduate membership (£15-38)

Equity – trade union, longest running industry union, information on tax, when freelance there will be 'equity rates' as equity sets the standards for rates of pay, information on insurance, equity membership includes insurance covering a variety of things (personal accident, liability?), students have £3.60 membership (can have a £500 bursary for career/course costs), graduate for two years after graduation, rulebook (things they cover)

Unions

ALPD – lighting and production design, free student membership, practical guidelines, associated with ETC

ITC – independent theatre council, also setting rates of pay, minimum weekly salary for performers/stage manager's is £601 a week, this is only if you are on an ITC/Equity contract, details accommodation allowances (touring), meal allowances, design fee is £3211, weekly fee for set builders is £629

BECTU – memberships are based on your salary, employment law, health and safety rights, pensions, freelance, freelancers are responsible for their own work (look into freelance insurance), keeps you up-to-date with important legal information and amendments to policies (within their newsletters)

Screen Alliance Wales – in association with Bad Wolf, good for TV and Film training and placement providers, can view current job adverts, explore job adverts, education and training resources, offer work shadowing form, annual reports and newsletters, crew profiles

Screen Skills – a lot of free e-learning modules (can list what you've done)
Other websites to look into: The Stage (theatre news), Production Base (database of production-based jobs), Mandy (profile and jobs), Kays (TV Film job), BBC Careers, Get Into Theatre (jobs page), UK Theatre (jobs page), Arts Professional (job page, good for permanent work), British Film Commission
→ where's the closest film studio to you? (Dragon, Aria, studios in Wales as well as Brighton + London)
→ Digital Theatre Plus, a lot of theatre content

Interviews (Techniques and Advice)

It's important to understand the culture, economically and politically, happening all around you in the industry and in the world (this will impact your projects and productions). TV and film interviews might be short and direct and focussed on previous credits and experience (more conversation formatted sometimes). Whilst theatre will focus more on your creative thinking, process, collaborations, skills, experiences (how much you know about the company, how would you interpret a brief, how would you approach something).

Prepare your portfolio, short, sharp, visual, and the best takes from your work. Usually, digital these days but you can have a physical or a hybrid. You can show examples of problem solving in your portfolio, as well as being in a collaborative project. Clean and image focussed. Ensure the portfolio format can be accessed by all (for example pdf). If it's a link, ensure it works, have a backup in case the links don't work or the internet goes down (maybe a physical back-up copy). You might also bring a printed version of your CV for them to keep.

It is **essential you prepare**, research the company and their style, what previous productions or shows have they done, what are key members of the team and company, who are they? This can help you understand if this is the right job for you and if you agree with their values/ethics. This will prevent wasting yours and their time.

When considering websites, portfolios, CVs, **consider your personal statement**. You will be asked to introduce yourself and describe yourself, become comfortable with it and how you want to present yourself. Generally, a 30-60 second overview of who you are and what you do, what is your creative focus and beliefs, short examples of relevant experience for the specific job you're applying for, what excites you about the project or the company. Prepare yourself for the traditional interview questions as well as discussions on project specifics and portfolios. Look into relevant areas for your CV that are relevant for your career path (CAD, modelmaking, photoshop, etc.)

Interviews (Techniques and Advice)

(Principle, 2023)

Basic etiquette and expectations – punctuality critical, be concise and don't waffle (don't panic or overexplain), show enthusiasm not ego/arrogance, when freelance be upfront about availability (ask them for expectations and dates as well as talk about your own, along with any factors that could affect that job)

Networking is important, it helps develop your ability to talk to others. Be aware that you're always networking, in every job and project.

STAR INTERVIEW TECHNIQUE



Interviewers want to see passion, reliability, how you work under pressure, ability to collaborate and communicate without conflict (how you say something and how you handle situations).

Always bring a notepad and pen, to take notes. If you have a show-reel, bring it. Prepare questions for them, opportunity to show your enthusiasm and passion, as well as showing you've researched them, make it about the show and the project not yourself.

Clothing → first impressions can be based on what you wear, you will be judged on it. Reflect your personality, but something professional (how you want to be perceived by the professional world), consider what the role is, where the interview is, what company it is. Make sure you feel comfortable and confident in it. Prepare the night before (clothes, bag, questions, all documents you need to show), make sure you're hydrated and have eaten.

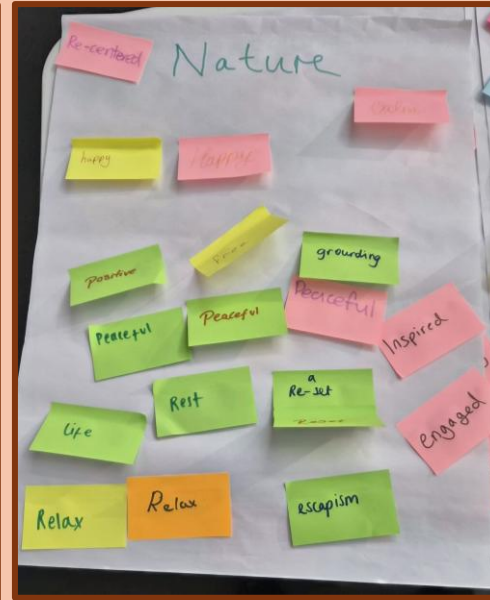
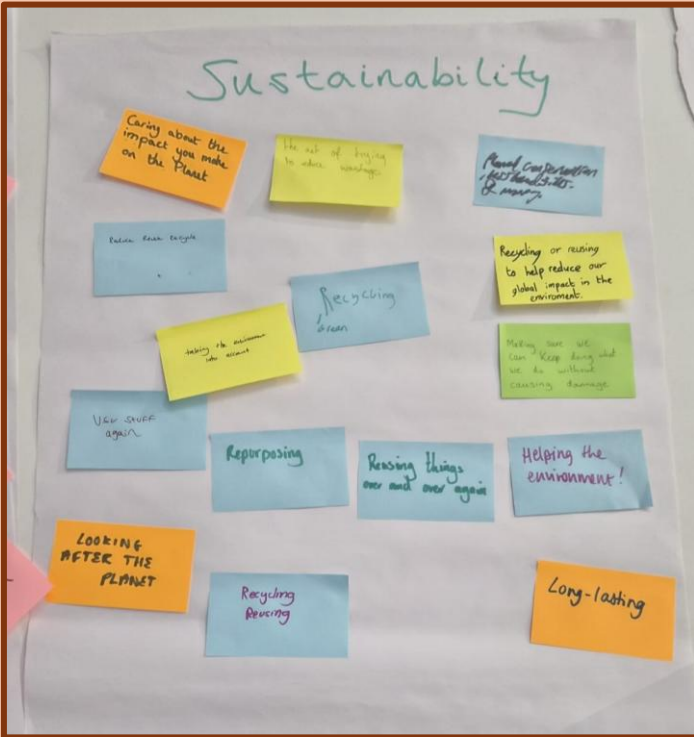
Sustainability Talk

I attended the Sustainability talk given by Tilly Ashton from Severn Screens, where they are a Sustainability Officer. They also run the Sustainable Production BAFTA Albert course.

What does sustainability mean to you? Looking after the planet and thinking about the future.

“Meeting needs of the present without preventing future generations meeting their own needs.”

What does nature mean to you? Peace and happiness. Wales is one of the most nature depleted countries in Europe.



3 pillars of sustainability:
environmental, social, economical.
Humans are a part of nature not
separate to it, reconnecting to it is
key. The connection between fossil
fuels and CO2 levels increasing has
been known for over 100 years. CO2
levels are twice as high now as
they've ever been, leading to a
steady rise in temperature.

2025 has been the hottest year to date, leading to ocean temperatures rising, extreme weather and storms, interrupted supply chains and increasing social inequality. Since 1970 there has been a 73% decline in wildlife, since 1994 Wales has lost 20% of its wildlife. Healthy eco systems help slow global warming, we need healthy soil and oceans. A quarter of all plants and animals are facing extinction.

Sustainability Talk

Sustainability is a new role in the industry covering transport, waste, materials, energy, impact, and disposal.

Scripted dramas are the most emissions generating genre, transport is always the highest impact area. Sustainability is a communication issue. We know how to do it we just need to do it. 70% of people are willing to change for climate crisis, 16% know what to change, and 1 in 3 people have changed their behaviours already.

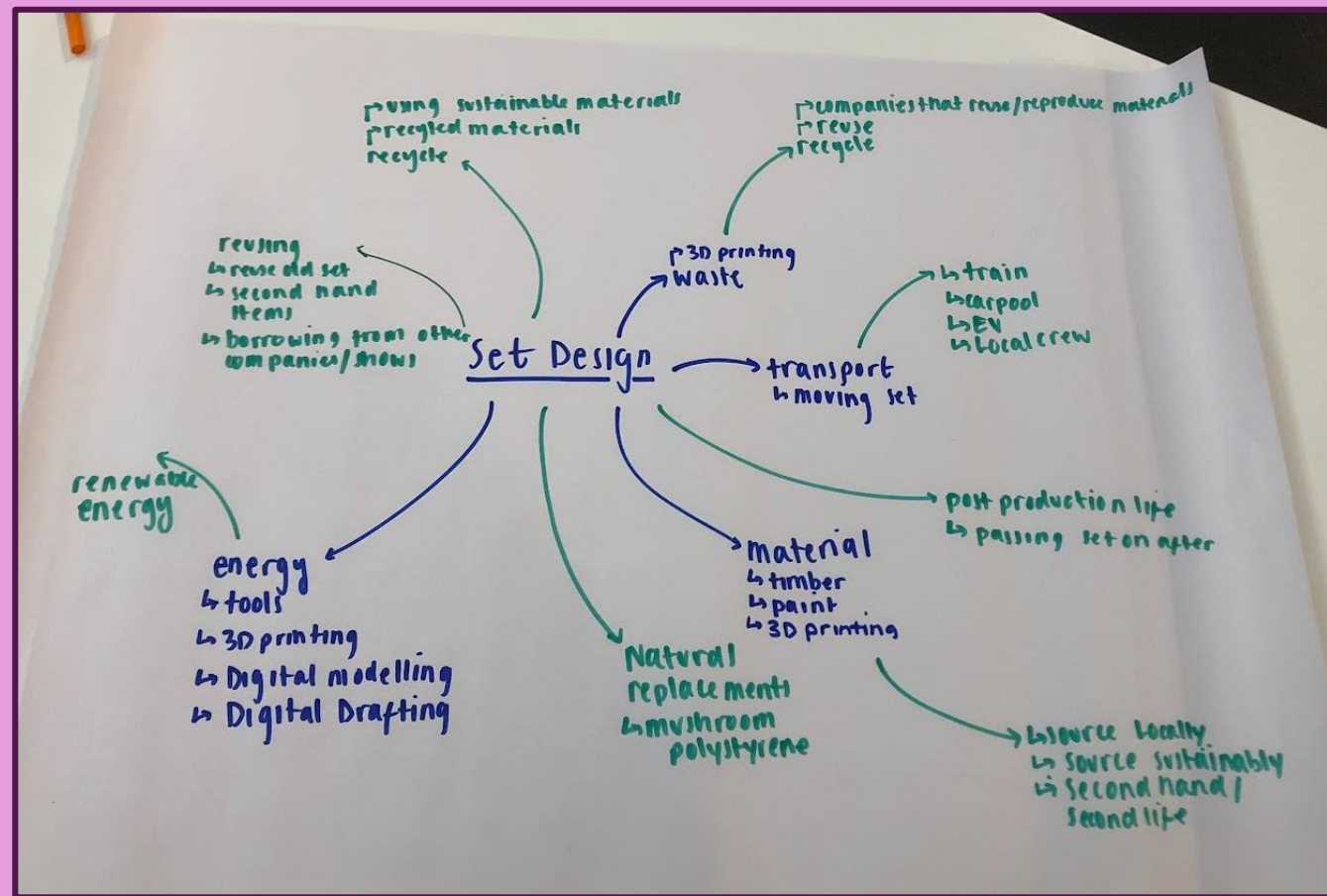
Green Rider is an agreement between actors and production crews to lower emissions through communication and compromise.

Investors and broadcasters will have their own carbon reduction goals which filters down into the rest of the production crew.

Fundamentals: start early (consider it early in production process), have clear goals, have positivity, shift your habits, and keep talking about it

Consider how catering impacts the footprint, consider how you can create vegan days to lower this impact.

Goals: electrify (hybrid and electric vehicles), decarbonise, measure and manage the high impact areas, create a circular economy, efficiency.



We separated into Production groups to discuss the impacts of our chosen field and the possible solutions. I worked in the Set Design group.

Sustainability Talk

All Welsh studios run on 100% green energy, some by wind and solar panels. Work with your suppliers to be green (HVO is hydro vegetable oil, it can power trucks). LED lighting is 90% less power consumption. Fully electric trucks and plant-based foods. Hybrid tower lights, running on HVO for 3 hours until battery is charged and then runs for 11 hours on battery alone. Portable rechargeable batteries on wheels. Downsizing vehicles and efficient schedule planning/carpooling to reduce transport impacts. Downsize generators where possible, plan your power usage efficiently. CGI explosives to avoid emissions or using organic powder explosions created without fossil fuels.



Anaerobic digester, recycles food. Food in landfills release methane into the atmosphere, whilst digesters turn it into electricity that goes into the national grid. It can also create free fertiliser for farmers.

What can you show on screen to support the crisis?

Electric cars, solar panels, nature, someone cycling, recycling, severe weather and storms impacting communities.

Tour of WMC and WNO Dress Rehearsal

We got the opportunity to have a tour of the Wales Millenium Centre and see Blaze of Glory, an opera by the Welsh National Opera. The tour was given by Dan Saddington, the Head of Stage at the WMC. They have 5 loading docks and around 15 trailers for each production when on tour, Blaze of Glory is a much smaller production, due to budget restraints, needing only one trailer when touring. This is the second time they're doing Blaze of Glory, and they usually tour in Birmingham, Bristol, Milton Keynes, mainly Wales and South-West London. They spend 4-5 weeks in Cardiff rehearsing shows, with the last week having a show every night. As they put on multiple productions, they have multiple rehearsal spaces, these are extremely large rooms to account for sizes of sets, especially as operas tend to have extremely large productions. Rehearsal room one has motors so that they can hang things, as well as a connecting door to the stage, allowing for large scene changes. (Instagram Tritico- 3 operas in the same night). We got to see the Flying Dutchmen's flying system in operation during rehearsals in order to fly an actor, they are using a counterweight system, with one person climbing up a truss and dropping when needed. The WMC contains 1800 seats, and the orchestra pit can raise up and down, creating either more seating or more stage space.

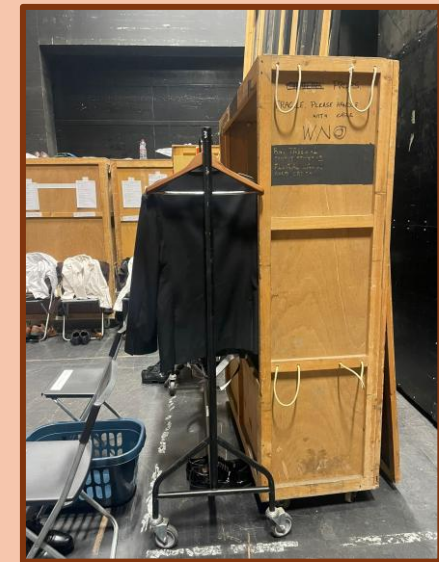


Tour of WMC and WNO Dress Rehearsal

The set of Blaze of Glory had printed cloths and pillars as the legs of the stage, with a wheel at the back that can rotate. The stage in Cardiff is large, but they have to account for touring and the much smaller theatres they might be performing in, considering how to adapt. Each seat in the WMC is designed to absorb sound as if there was a person sat in it, this is ideal for sound design and testing. Backstage they had wardrobe tents. The grid is 27 meters up and they use a manual counterweight system. One cradle can hold 750 kilos, the red tape on the flies is to mark the dead and they use another colour to coordinate which show it's for.

The weights are 10kg each and must be alternated when stacking. I thought the show was interesting, I've never seen an opera before and was aware this was considered a modern opera. I enjoyed it and would love to see a more traditional opera now to compare. I was expecting a more extravagant set due to the stereotypes of opera having large sets and so I would love to see an opera that includes this. I really enjoyed my experience. We also got to speak to a previous student of the university who is currently working at WNO. The use of the sheet lifted into a tent roof was really effective.

They also had some model boxes displayed in the WMC, seen in the pictures to the right. I found the miniature house set really interesting and the detail was incredible with the printed wallpaper.



I also thought the 3D people were interesting and wonder whether they were moulded or printed.



Sound of Music CYO

Over February Reading Week, I got the opportunity to work on the Carmarthen Youth Opera's production of The Sound of Music, which we built elements of the set for. I was really glad we got this opportunity as I wanted to see how our set pieces looked on stage and whether we were successful in making them fit into the hired set as well as meet the performance and storage requirements. I got to watch and assist in the dress rehearsals at the start of the week, assisting with set changes where possible. During the shows I was on the mic desk backstage, it started out with multiple of us there but as the week went on, I ended up alone on the desk. My responsibilities were placing the mics on the actors and ensuring their mic pack was secured, as well as organising and completing the mic swaps that were needed- we had a mic plot that I highlighted for these changes. I was also in charge of collecting all of the mics at the end of each show, ensuring we had all of the mics and that they were organised into their correct section of the taped-out table, as well as removing the batteries so that the Sound Designer knew which needed swapping.



Sound of Music CYO

There weren't many issues with mics, although during one show Gretl's microphone stopped working and so I coordinated with costume as she has a quick change, deciding she should get changed first so that she was ready to go on in case there were more microphone problems, I then checked the wire was screwed on tight and I checked the connection on the screen of the mic pack as well as the batteries were correctly inserted into the case. On some shows I assisted with scene changes when they were down a crew member. I then assisted with the get-out, first organising the mics and the area I had been working in before assisting on stage with removing everything on the flies and then taking apart the set upstage, organising this and loading it into the truck. I'm really glad I got this opportunity as it had been a while since I had done a theatre show, although they had many crew members and so there wasn't much to do at the start of the week, by the end I was really glad to learn how to do the mics.



Draft Cover Letters and Research

Introduction:

Dear (insert name),
I hope you are well. I am emailing to enquire about a possible work experience/shadowing opportunity with you/your company. My name is Cameron and I'm currently a second-year student at the University of Wales Trinity Saint David, studying a degree in Set Design and Production.

Why I'm interested in the company:

My interests and passions and experience:

I have a specific interest in set design and modelmaking, hoping to work towards a career in this area. Insert modelmaking stuff (Coraline, etc.)
Please find my Portfolio and CV attached to this email, I hope to hear back from you on this exciting opportunity.

Templates and Guides:

<https://www.grammarly.com/blog/resumes-cover-letters/cover-letter-format/>

Cover letters are usually around 3 paragraphs long and less than a page. Dedicate one to the introduction, one to the main body, and the last to the conclusion. Include your contact information at the end when including in the body of an email, with a clear greeting and sign-off. Consider using bullet points for longer bulky sections to make it easier to read. Common conclusions are: 'regards', 'sincerely', etc.

Draft Cover Letter

I want to refine this further, as I don't feel like it flows very naturally.

As I want to apply for work experience for the summer, I decided to create a draft cover letter that I could use as a basis for all applications and emails. Below is the draft I created based on research that cover letters should be 3 paragraphs, one introducing yourself and why you want to work with them, the next discussing your experience, and then a conclusion.

Dear [insert name],

I am emailing in regards to a possible [work experience/shadowing] opportunity with your [company/studios]. My name is Cameron Hobby and I am currently in my second year at the University of Wales Trinity Saint David, studying a BA degree in Set Design and Production. I am particularly interested in specialising in model making and pursuing a career in this along with set design. I found your [company/studio] through [insert how] and really admired the work you're producing and what I've read about you on [insert something you've discovered]. I'm hoping to build up my portfolio and professional connections in the industry to hopefully lay foundations for my career after university.

Throughout my degree and personal hobbies, modelmaking and design has been at the heart of everything I'm passionate about. From working on miniature kits to moving onto designing and creating a replica of the house from Coraline, working on this in my free time to develop and improve my modelmaking skills as well as to learn and experiment with new materials. Within my degree, I specialise and focus on set design and scenic art, within which I use modelmaking, designing whole sets or specific set pieces for a brief specific module. For example, one of our more recent projects was designing and building the set for Carmarthen Youth Opera's production of The Sound of Music. As I am lacking in professional work experience, I would love to work with you in developing my skills and experiencing the industry environment.

Although I am content with a shadowing experience, I would love to assist you in a more hands-on approach. I am confident in working in scale, using AutoCAD, Adobe Photoshop, and Adobe Premiere Pro, as well as having the very basics of Fusion under my belt also. Please see the attached files containing my CV and Portfolio. I hope to hear from you soon.

Kind regards,

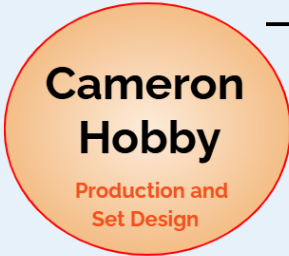
Cameron Hobby

07596146501

cameron.hobby123@gmail.com

CV Work

I started with my previous CV from summer 2025, updating the experience and certain sections, I altered the format slightly before deciding I wanted a completely different format. I went through the Google Docs templates until I found one I liked with separate vertical sections like ones I'd seen on other people's CVs. I updated the information, creating a version with all of my experience and then creating a copy of the document which I only kept the most important experience on. I altered the font and colour scheme to light blue and orange, as I feel this stands out and I love these colours. I want to print this to see how well the orange turns up on paper.



Cameron Hobby
BRIGHTON // CARMARTHEN
BN2 1FH // SA31 3EP

07596146501
cameron.hobby123@gmail.com

About Me

I am currently a Set Design and Production student at the University of Wales Trinity Saint David, but I live in Brighton outside of University. I'm specifically interested in Scenic Art, Modelmaking, Costume, and Lighting. I have experience using an ETC Ion Lighting Desk.

Experience

Spring Awakening / Lighting Operator
December 2023 - March 2024, Worthing
I worked on Northbrook College's production of Spring Awakening as a Lighting Operator, assisting the Lighting Designer in rigging, patching, and programming. As well as operating the ETC Ion Desk during performances.

Coalesce Dance Show / Production and Stage Manager

CAMERON HOBBY

Production and Set Design

BRIGHTON | LONDON | SOUTH WALES

+44 7596146501
cameron.hobby123@gmail.com

EXPERIENCE

Reined In — Wardrobe Assistant | Set Dresser | Prop Maker
August 2025, Godalming, Surrey
I worked on the short film 'Reined In' directed by Richard Stride, during August of 2025. In pre-production I created several props, such as a custom sign, painted handbag, and baskets. As the Wardrobe Assistant, I sourced items, organised 60 extras, and fixed any issues during shooting. As a Set Dresser, I set up the wedding ceremony hall as well as the reception hall, including decorations, furniture, and food props.

CYO's The Sound of Music — Stage Sound | Crew
February 2026, Carmarthen, Carmarthenshire
Working on Carmarthen Youth Opera's production of 'The Sound of Music', assisting with scene changes and being responsible for putting microphones on cast as well as solving any problems that arose with mics during performances.

SKILLS

- Model Making
- AutoCAD
- Q-Lab
- Ability to operate an ETC Ion Lighting Desk
- Hand and Machine Sewing
- Adobe Photoshop
- Adobe Premiere Pro
- Scenic Art
- Clean UK Driver's License

CYO's The Sound of Music — Construction & Design

December 2025 - February 2026, Camarthen, Carmarthenshire
As part of my BA degree at the University of Wales Trinity Saint David, I was part of a production team creating set pieces for the Carmarthen Youth Opera's production of 'The Sound of Music'. I was personally involved with the design, construction, and painting of a 1930's Austrian Gazebo, designed to break apart for storage and for actors to dance/stand on.

Commissioned Work — Artist, Painter

January 2023 - July 2023, Brighton, East Sussex
I have been commissioned to create several paintings for people, working mainly with paint and sometimes with oil pastels.

EDUCATION

University of Wales Trinity Saint David — Bachelor's Degree in Set Design and Production
September 2024 - Present; Carmarthen, Wales
Currently studying Set Design and Production in Wales, hoping to specialise in Set Design and Model Making.

REFERENCES

References on request. I consent to this CV being kept on file and distributed for future employment purposes.

Northbrook College, Chichester College Group — Level 4 Diploma in Technical Production for Theatre
September 2023 - June 2024; Worthing, England
Achieved a Distinction in my Level 4 Diploma, covering Stage Management, Production Management, Lighting and Sound in depth.

Portfolio Work

I first found a template on Canva which I liked, I then made a list of all of my work and what it showcased, collecting pictures for each of these and uploading them onto the template. I rearranged the order to fit what I would want employers to see first, putting the Sound of Music gazebo and Adding Machine set, as well as my external experience on Reined in at the start of the portfolio and any extras towards the end.

To include:

Nights at the circus set design → showcases my independent design process

Adding Machine - German expressionism + collaboration + scenic art

Sound of Music - construction and scenic art + realism + designing for a client

Virtual production practice - modelmaking

Coraline house - modelmaking and independent project

Reined in - set dressing and prop making

Spring awakening - lighting operation

Coalesce dance show - production management



CREATIVE PORTFOLIO

CAMERON HOBBY
PRODUCTION AND
SET DESIGN



I chose some fonts I was happy with and wrote brief descriptions of the project and outcomes within each slide. I then chose the colour scheme of a light blue and orange, to match my CV. Once I was finished, I added in some orange circles and flowers to add more visual interest, changing the opacity of these to not take away from the content of the page. I would like to put in some stills from the Virtual Production Practice film, as I feel this showcases more model making skills. I will also add in my Coraline House as soon as it is complete.



SOUND OF MUSIC

As part of my degree I worked in a team of four to design, construct, and paint an old romantic stone gazebo, located in a 1930s Austrian garden, for Carmarthen Youth Opera's production of *The Sound of Music*

December 2025 - February 2026



THE ADDING MACHINE

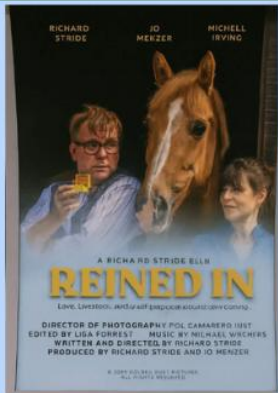
November 2025

I worked in a small production team to design, construct, and paint the set for the scene of our choice from Elmer Rice's play *'The Adding Machine'*.



Designed in a German Expressionist style with forced perspective and including a revolving backdrop, created out of a sewn and painted backcloth attaching to scaffolding poles and PVC tubes, and operated manually.

In this project, I created the Scenic Art designs and personally painted the cityscape seen out of the window in the backcloth. As well as assisting in the construction of each flat.



REINED IN

August 2025



I dressed the Wedding Hall and Reception, seen in the image to above. As well as coordinated the costume of the main cast and 60 extras.



I had the pleasure of working on the short comedy film *'Reined In'*, directed by Richard Stride. I worked as the Wardrobe Assistant, Set Dresser, and Prop Maker. I created certain props such as the hand-painted purse to the left and the hand-painted sign above.

NIGHTS AT THE CIRCUS

October 2025

I worked as the Set Designer to create a design proposal for a production of *'Nights at the Circus'* by Angela Carter, as part of my degree course. Creating my design based in Ancient Greek Theatre techniques, such as Periaktoi, and influences from pop-up books to create a layered 2D set.



My favourite part of this design being the double-sided house, opening up to reveal the interior, like a dolls house. Helping to create a surreal and immersive performance.



COMMISSIONED WORK AND MODEL MAKING



January - July 2023



I have created several commissioned pieces, my largest being the central painting, a requested adaptation of a piece by David Spiller. Made in Acrylic and Oil Pastel, measuring 1mx1m.

In my free time and within my degree I love model making. These images to the right are models I have created for **The Adding Machine** (top) and **The Sound of Music** (bottom). I loved recreating the scenic art and aging on the stone work within the gazebo model, as well as creating smaller furniture within the German Expressionist set.



PREVIOUS WORK: NORTHBROOK



Production and Stage Manager: Coalesce Dance Show 2024 (Northbrook College); Responsibilities - budget and order forms, organise and lead production meetings, lead get-in and get-out, creation of production schedule



LX Operator: Spring Awakening 2024 (Northbrook College); Responsibilities - rigging, patching, bar weights, risk assessment, operation of the ETC Ion Lighting Desk during shows, programming it during tech-time.



CAMERON HOBBY GET IN TOUCH

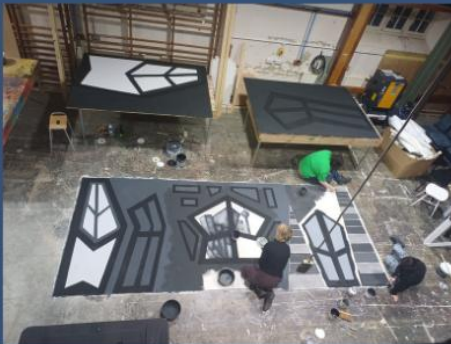
EMAIL:

cameron.hobby123@gmail.com

MOBILE NUMBER:

+44 7596146501

Open to work.



I'm really happy with this as a starting point for my portfolio, as I've never created one before it felt quite intimidating to start. I would like to get other people's opinions on it as well as do research into what professional practitioners portfolios look like. I feel that the content at the end is quite irrelevant and messy/random, but I do feel like it bulks up my skillset and experience.

Researching Companies for Work Experience

Within the blogs and sites, I had found through my model making research, I collated a list of UK-based companies, finding their contact information, where they were based, and interesting projects they had worked on.

During this, I also applied for this open call advert, sent to the UWTSD SDP group chat.

I then worked on refining my cover letter so that it flowed better and better described my experience, making another version for general set design and props rather than limiting myself to only model making. I found it interesting how many model making companies are based in Bristol.

PRACTICAL EFFECTS THAT ARE GOOD ENOUGH TO EAT YOU

OPEN CALL FOR EMERGING WELSH ARTISTS

Afanc is a new centre for practical effects excellence in Wales, established in connection with *Excalibur* — a £13 million Arthurian fantasy feature film now in pre-production.

We're looking for raw creative talent: makers, sculptors, painters, prop builders, creature artists, fabricators, costume makers. We're **not** interested in your CV. We want to see your work!

You **don't** need experience, just talent.

WHAT TO SEND

- Photos or video of work you've made — anything physical, practical, or built
- No formal application or CV required. Just your work and a line or two about yourself

The best submissions will be invited to work with us on a paid basis. The very best may find themselves credited on a major Welsh feature film.

This opportunity is **only open to artists based in Wales**.

SEND YOUR WORK TO

artists@afanc.wales

We look at everything. We reply to the ones we want to take further.

We're sorry we can't give feedback on unsuccessful submissions.

1.jobs@aardman.com

Aardman are based in Bristol, the creators of Wallace and Gromit

2.info@mackinnonandsaunders.com

Based in Manchester, produced puppets for Fantastic Mr. Fox

3.jobs@aplusc.tv

Based in Margate, Kent

4.mikey@parabellastudios.com

Based at Aardman in Bristol, worked on some cool things, also a lot of adverts

5.info@amalgam-models.co.uk

Also based in Bristol, working in a variety of sectors other than TV and Film, including TV and Film

6.info@asylumsfx.com

Based in London, worked on the great creating rollercoaster

7.<https://www.artem.com/contact-us>

Based in London, Manchester, Glasgow, working in special effects and props

8.hello@mangostone.org

Based in Bristol, created many cool things for theatre and film, including cage for You and telescope for Bridgerton

9.hello@objectsoup.com

Based in Bristol, women-owned, worked for Amalgam

Draft Cover Letters

I created a general cover letter, following the 3-paragraph format I had researched, I then tailored it to the company I was emailing and used examples from their portfolios on their websites, finding collaborations between them which I discussed. Below is an example email.

Good Afternoon,

I am emailing in regards to a possible work experience/shadowing opportunity with Amalgam. My name is Cameron Hobby and I am currently in my second year at the University of Wales Trinity Saint David, studying a BA degree in Set Design and Production. I am particularly interested in specialising in model making and pursuing a career in this, along with set design. I found Amalgam through my research for university as well as a few model making blogs, and I really admire the work you're producing. I'm specifically interested in the Film and TV side of your projects but I am open-minded to any sectors of model making. I've also seen a lot of the work produced in Amalgam by the artists who went on to create the model making company Object Soup, which has drawn me to the company even more. I'm currently looking for work experience opportunities to build up my portfolio and professional connections in the industry to hopefully lay foundations for my career after university.

Throughout my degree and personal hobbies, model making and design has been at the heart of everything I'm passionate about. From working on miniature kits when I was younger to currently designing and creating a replica of the house from Coraline, working on this in my free time to develop and improve my model making skills as well as to learn and experiment with new materials. My portfolio mainly consists of set design specific examples, but I am more than happy to discuss other projects and examples with you in more detail. Within my degree, I specialise and focus on set design and scenic art, within which I use modelmaking, designing whole sets or specific set pieces for a brief specific module. For example, in my most recent project I designed and built a model spaceship to be puppeted in front of LED screens, with the ability to light up through LED lights that I had soldered onto it. Another of our more recent projects was designing and building the set for Carmarthen Youth Opera's production of The Sound of Music, within which I helped to design, construct, and paint an old romantic gazebo. As I am lacking in professional work experience, I would love to work with you in developing my skills and experiencing the industry environment, specifically as model making is a career path I would love to pursue.

Although I am more than happy with shadowing experience, I would love to assist you in a more hands-on approach. I am confident in working at scale, using AutoCAD, Adobe Photoshop, and Adobe Premiere Pro, as well as having the very basics of Fusion under my belt also. Please see the attached files containing my CV and Portfolio, providing you with examples of my construction and scenic art skills. I hope to hear from you soon.

Kind regards,
Cameron Hobby
07596146501
cameron.hobby123@gmail.com

☐		Draft	Object Soup - Good Afternoon, I am emailing in regards to a possible work experience/s...	14:39
☐		Draft	Mangostone - Good Afternoon, I am emailing in regards to a possible work experience/s...	14:36
☐		Draft	Asylum - Good Afternoon, I am emailing in regards to a possible work experience/shado...	14:36
☐		Draft	Amalgam - Good Afternoon, I am emailing in regards to a possible work experience/sha...	14:36
☐		Draft	Aardman Animations - Good Afternoon, I am emailing in regards to a possible work exp...	14:36
☐		Draft	Mackinnon & Saunders - Good Afternoon, I am emailing in regards to a possible work ex...	14:36
☐		Draft	A + C - Good Afternoon, I am emailing in regards to a possible work experience/shadowi...	14:35
☐		Draft	Parabella Studios - Good Afternoon, I am emailing in regards to a possible work experie...	14:35
☐		Draft	Artem - Good Afternoon, I am emailing in regards to a possible work experience/shado...	14:26

Values as a Practitioner

What are my fundamental values and beliefs as a creative practitioner?

- I believe in sustainable practices and the importance of looking after our planet over storing sets from productions that ended years ago, I think it's important to use the resources available to us before looking for new ones.
- I believe in showing respect to other creative practitioners, as well as performers, and treating everybody as equals whilst maintaining your integrity as a person (if something isn't right it should be addressed).
- I think it's important to end the stereotypical gender roles within the industry, especially ending male-dominated fields that become a negative environment to work in if you are a non-male person.

What type of work do you want to put out there?

I want to create work that is exciting for the imagination.

Branding: Practitioners

(Carr, 2019)

Andrea Carr – After becoming a member of SBTD, on a student membership, I explored their designer's gallery. This is how I found Andrea Carr. (*SBTD, Year Unknown*).

<http://www.andreacarr.co.uk/>

- Describing themselves as an eco-scenographer and artist.
- Using three words to present a clear vision for their values.



- On their home page they go into detail about their values, primarily discussing sustainability. They then include a 'news' section of their recent exhibitions/projects
 - They do a lot of exhibitions and performance art. The about sections discuss their experience rather than a personal introduction and skills set like Arciszewska.
 - Their portfolio page is the same except with a little more detail for each production. They also have black and white although they had a small logo/icon on the home page. Each person also had a contact page.
- (Carr, 2019)



Bronya Arciszewska - Costume Designer in Theatre and Film, I found them in the SBTD designer's gallery (*SBTD, Year Unknown*). They have a WIX website.

<https://bronyaarciszewska.wixsite.com/design/about>

In her 'About' section she had a profile similar to a cover letter, describing herself and her passion for the industry before going into her specific skills. At the bottom she had references from people.

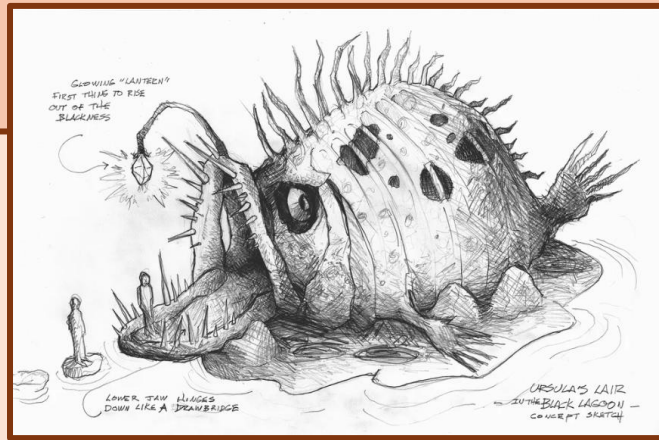
They had a portfolio section with only a list of all the productions they'd worked on with a cover photo and their role.

She then had a projects section which listed a version of the portfolio with years and directors, etc.
→ the branding was simple and plain, only black and white with no other imagery to the portfolio pictures. Although she included a headshot of herself on the 'About' page. (*Arciszewska, 2014*)

(Arciszewska, Year Unknown)

Branding: Practitioners

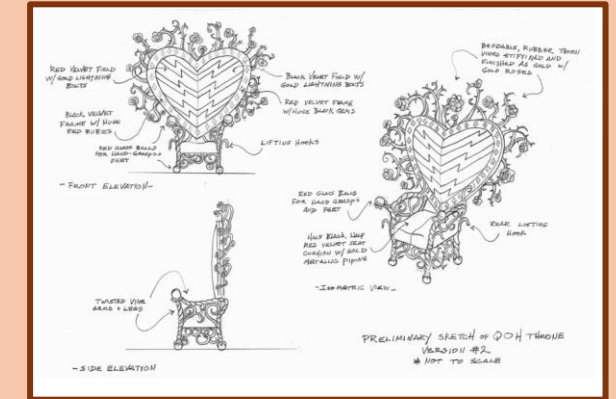
Shona Heath, a set designer and fashion photographer I found earlier in the module during practitioner research, who worked on *Poor Things* (2023) directed Yorgos Lanthimos and she has a much smaller website. <https://shonaheath.com/>. She has the main page with her name and an automatic gallery going through images of her work (mainly her photography rather than set design). Underneath she has contact details (through the agencies and companies she works for). A lot simpler and a lot less information, a little bit easier and less daunting than the other websites but I don't feel it showcases her work as effectively as it could. (*Heath, Year Unknown*)



(Hofeling, Year Unknown)



(Heath, Year Unknown)



(Hofeling, Year Unknown)

<https://www.visionartists.co.uk/production-designers> → a good gallery of designers

Mark Hofeling - found online, the designer for many Disney films (High School Musical series, Descendants, etc.)

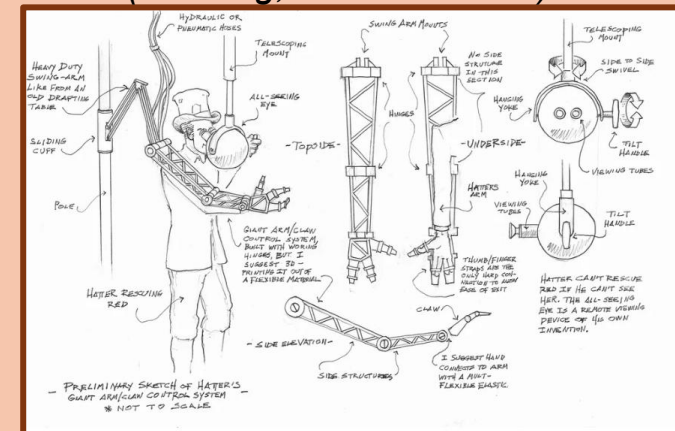
<https://www.markhofeling.com/credits>

Hofeling's website's front page is his portfolio, all pictures with the title, no other information. He has showreels as well. He has a section of other work, including interior design, murals, exhibitions, competitions, etc.

There is a sketchbook section with extremely cool drawings of his process as well as various other sketches.

He also has an about section. None attach their CVs, all are monochrome.

(Hofeling, Year Unknown)



(Hofeling, Year Unknown)

Branding: Practitioners

Annie Atkins – prop maker and graphic designer

<https://www.annieatkins.com/>

Her website feels more personal than the rest.

She's worked with Wes Anderson a few times, creating props for his movies. The layout of her website is very symmetrical and looks like a shot from a Wes Anderson film, clearly marketing herself for the type of work she wants to create.



Annie Atkins

(Atkins, Year Unknown)

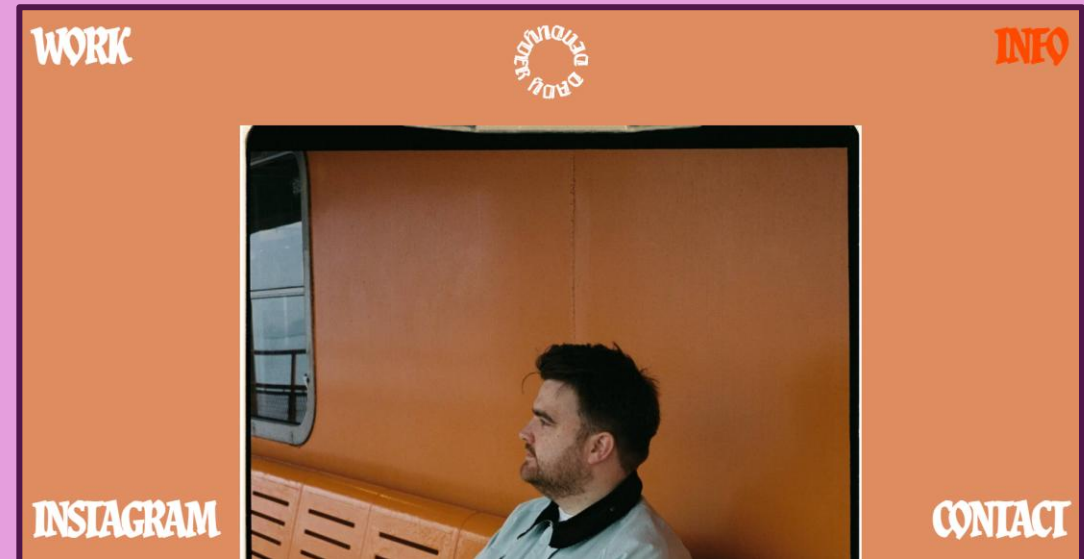
Davy Denduyver – designer and creative director

<https://www.davydenduyver.com/>

A much more interesting website, colourful, front page full of portfolio pictures, four options in the corner for more information

Cool font and a spinning logo at the top.

He directs the artistic design for many musicians. His website communicates his intent on keeping up with trends and presenting himself as a very current and exciting designer.



(Denduyver, Year Unknown)

Elise Schatz

(Schatz, 2024) →

Schatz is a designer and director I've followed for a while on Instagram – her content is a mixture of the behind the scenes and final shots of music videos and short films she works on.

Her website is quite personal. I like these more than the professional ones as they feel more enjoyable to read. I've always found her social media interesting to watch, I definitely want to create a professional Instagram page to create a mixture of behind the scenes and final shots.

I love the variety you can see within her work for extremely contrasting design briefs but a clear style throughout. I'm quite interested in looking into design for music videos, this isn't something I've considered before, and I think it would be very exciting.



(Schatz, 2024)



(Schatz, 2023)



(Schatz, 2023) →



Branding: Practitioners

Levente Bagossy posts a lot of model boxes on his Instagram page, showing the process and the finished product, I would like to utilise my social media more to show more model making examples, without limiting my presentation to just model making.

Camila Edz is a modelmaker, marketing herself as a concept artist and fine scale artist, posting her miniature work on Instagram and Youtube but not with a website.

<https://www.youtube.com/user/chuchayful>

Looking at LinkedIn profiles → previous UWTSD student Ella Routledge – her page is good because it's broad and doesn't limit her too much to a specific department, Jade Song, a set designer at Welsh National Opera doesn't have a lot on her page, only her experience and current job
Researching for shadowing designers:

<https://esdevlin.com/information> → contacted Es Devlin for work experience at her studio, where she has a team helping her to create her designs.

<https://www.annareiddesign.com/contact> → contacted for shadowing experience

<https://soutragilmour.com/about/> → contacted for shadowing experience



(Bagossy, 2023)



(Devlin, Year Unknown)

Changes to Cover Letter

I am seeking professional work experience and would love to work with you in developing my skills and experiencing the industry environment, specifically as model making is a career path I would love to pursue.

I would love to assist you in a hands-on approach or in a shadowing placement. I am confident in working at scale, using AutoCAD, Adobe Photoshop, and Adobe Premiere Pro, as well as having the very basics of Fusion under my belt also. Please see the attached files containing my CV and Portfolio, providing you with examples of my construction and scenic art skills. I hope to hear from you soon.

Kind regards,

Cameron Hobby

07596146501

cameron.hobby123@gmail.com

Based on my tutorial with Stacey going over my cover letter, I altered certain sentences that had a negative tone to them. Changing 'I am lacking in professional work experience' to 'I am seeking professional work experience'. As well as changing 'Although I am happy with shadowing, I would love to assist you in a hands-on approach' to 'I would love to assist you in a hands-on approach or in a shadowing placement'. The second sentence made it seem as though I wouldn't actually be happy with a shadowing placement and I want to create the idea that I'm open to any experience opportunities, no matter how small it is. I've used this new cover letter in the shadowing placements I've applied for recently, with designers.

SBTD Membership



**MEMBER OF
THE SOCIETY OF BRITISH
THEATRE DESIGNERS**

admin@theatredesign.org.uk
www.theatredesign.org.uk

I joined SBTD with a free student member ship, making the most of this whilst I am still a student, as well as utilising their pages for research into designers. They allow you to use a copyright banner as well as a banner at the end of your emails displaying your membership. I have updated my email signature include this banner, as well as links to my LinkedIn and professional Instagram page. I think it will help me look more professional when emailing for work experience opportunities.

Kind Regards,
Cameron Hobby

LinkedIn: [My LinkedIn Page](#)

Instagram: [My Instagram Page](#)



**MEMBER OF
THE SOCIETY OF BRITISH
THEATRE DESIGNERS**

admin@theatredesign.org.uk
www.theatredesign.org.uk



**© COPYRIGHT FOR THESE DESIGNS
RESTS WITH THE DESIGNER**

SIGNATURE

DATE

MEMBERSHIP NO.

**PERMISSION TO USE THESE DESIGNS FOR PURPOSES
OTHER THAN THOSE AGREED IN THE CONTRACT FOR
THIS WORK MUST BE SOUGHT FROM THE DESIGNER.**

Reined In

Over the summer, I got work experience on the short film 'Reined In' directed by Richard Stride. I got this experience after joining a filmmaker's group on Facebook for the

Brighton area, I replied and sent out my CV and a cover letter to multiple crew calls until I got a response from this director. I applied for the role of Wardrobe Assistant but, after going for my interview with the director, I realised my role would be a lot larger than I expected. Rather than assisting a costume designer (as I'd hoped to learn from them) I ended up being the only costume person, as this was a small production. I was also the set dresser and prop maker/sourcer (with the director assisting in sourcing props and costumes). I analysed the script, created mood boards, prop and costume lists, as well as researched the filming location. The short film was a comedy set on a farm, following a hopeless farmer attempting to propose to the woman he's loved for a long time. There were two main locations, the farm and the wedding ceremony/reception. These were all filmed at the same location which was really helpful, as whilst they were filming certain scenes, I could set up for later ones and still be available if they needed me. In the pre-production stages I created a number of props, such as a gold clutch which I painted small horse silhouettes onto using a stencil, a 'Just Married' sign which I cut out of mountboard and hand painted, as well as several wicker baskets which I sewed ribbons onto and created a soft base by cutting up silk fabric and sewing it over the top before stuffing pillow stuffing into it (these were for the ring bearer and flower girls).



Reined In



For the costumes, I spent time with the director sorting through his own personal costume store that he'd collected over the years, setting aside certain items we wanted and organising these into sealed plastic bags which I labelled, making sure we had multiple options for each character. I sourced some items from my own wardrobe, including my dad's old jacket which I used for the father of the bride. I also managed to source a wedding veil in a charity shop. One of my responsibilities were the extras for the wedding scene, of which there were 60, I created a spreadsheet with all of their contact details on. I then created an email introducing myself and asking them to contact me to discuss what they would be wearing (as all extras would come dressed in their own clothes). As each person replied I described the colour scheme and formal wedding theme and asked them for pictures of what they were considering) I made sure to add all of these pictures to a mood board to see how they would look together, finding there were too many floral patterns, I went back to certain people to get more solid colours. I colour coded my spreadsheet as I went to stay on top of how many people were confirmed and updated the director regularly. I also contacted suit hire companies in the local area in an attempt to source suits to hire, the director wanted them for free but unfortunately, I was only able to find places offering a discount, thankfully the director managed to find a hire company willing to do it.

D.O.P	POL CAMARERO JUST	34 611187733	7am	7.20am	6pm
Camera Assistant	Cristian Morales Medina	+34 667 00 68 39	7am	7.20am	6pm
2nd Camera Assistant	Adrian Tsang	07786 887576	7am	7.20am	6pm
1st AD / Supporting Artists	Cordelia Carmichael	07855 374649	7am	7.20am	6pm
Supporting Artists / 2nd AD	Lee Richards	07818 456109	7am	7.20am	6pm
2nd AD	Jasmine Weeks	075138 70687	7am	7.20am	6pm
3rd AD / Supporting Artist / Props.	Toni Jane Parker	07784 974958	7am	7.20am	6pm
Lighting (Gaffer)			7am	7.20am	6pm
Sound	Christian Davis	07901 820862	7am	7.20am	6pm
Stills Photographer	Tony Cole	07535 103966. / 01420 84610	10am	10.30am	3pm
Costume	Cameron Hobby	07596 146501	9am	10am	6pm
Make up			9am	10am	6pm

REINED IN — Shot

Written & Directed by:

Richard Stride

D.O.P POL
CAMARERO JUST

Genre: Comedy

Shooting Days: 5

Version Date: 2nd August,

Emergency Procedures

Nearest A&E: Royal Surrey County

Tel: 01483 571122

Fire Assembly Point: Gravel courtyard

First Aid Kit Location: Unit Base

All cast and crew must sign in/out daily

INT. / EXT. = Interior /

D/N = Day / Night

= Shot number

CAM = Camera movement

EQUIP = Equipment used (tripod, dolly, Steadicam, drone, etc.)

WEATHER

Sun Rise.

6.06am BST

Sun Set. 8pm.

BST

Weather

Partly cloudy. 24 degrees

Godalming Taxis

Abacus Taxis 07966 536035

Godalming Cars: 01483 666 999

C & C Taxis: 01483 415 866

Ajax Taxis: 01483 414 718

LOCATION - UNIT BASE

Clock Barn Hall

Clock Barn Farm

Hambleton Road

Godalming

Surrey

GU8 4AY

Reined In

We had a week for the filming, the first four days were dedicated to the first half of the film, set around the farm and in the farmhouse. I set up my designated costume room, hanging up all of the costumes on the rack and organising it by character, as well as creating a props table, and my own station which I had all the equipment I might need, such as thread, needles, pins, scissors, buttons, etc. During the filming I acted as a runner for most of it, grabbing things for them as needed. I really enjoyed observing the process of filming as this was the first film I had ever worked on, I loved watching through the camera and how different it looked to real-life.



I helped to create one prop of the wheel-barrow of horse manure for the lead actress to push, as the wheel-barrow was too heavy when completely full, but they wanted it to look full, I laid out cardboard boxes in the bottom (propped up to reach halfway up the wheel-barrow)

and then filled the top with the manure, covering the cardboard to hide it, this made it a lot lighter. For one scene, the lead actor had to kneel in horse poo and get it on his hands, for this we used Christmas cake, as when mushed up it looks very similar, but smells a lot nicer.



Reined In

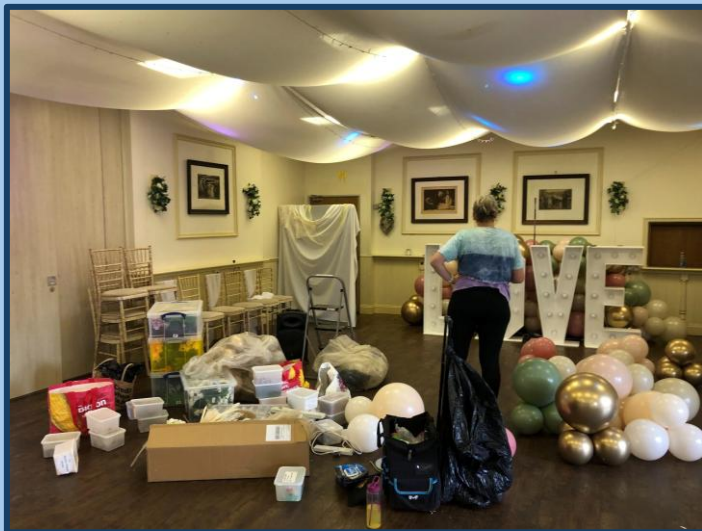
We worked with real horses on a working farm and so had to be patient with various work noises going on and the horses choosing to do their own thing. I loved working with horses and would always volunteer for an animal-centred production again, I got the opportunity to feed them and assist with up-close shots as certain crew were scared of them. At one point they realised the lead actors zip on his trousers was reflecting off of the light too much and they asked me to sew the fly shut to hide it, I got the correct coloured thread and began sewing it up, it felt extremely awkward to be doing this with the actor still in the trousers but I feel everyone acted professionally and it helped move the production forward faster. During some of the breaks I was also able to sew up the back of his waistcoat which had ripped. Towards the end of the week, I began setting up for the wedding scene, using the image reference he had given me and the location's own supplies (as it also hosted weddings), I set up the hall with chairs and decorations, laying out the white carpet last and hoovering it to avoid people coming in and out. I set up the tables and chairs in the other room for the reception scene but left the rest of it as we were due to get food and balloon deliveries the next day.



Reined In



The last day of the shoot, the wedding scene, was the longest and busiest day as on top of the set dressing and costume responsibilities, I had many extras asking me many questions, I feel that I handled it well, assisting them where possible but being able to continue my own tasks, such as setting up all of the food in the reception room whilst they filmed the ceremony. After they had moved into the reception room, I packed away the ceremony room so that we were ready to go once filming had finished, as we didn't have a get-out day/time scheduled. This meant that after filming, we only had to focus on the reception room and there were many people available to help. I packed up the costume room and organised what needed to go back to the director and then was able to watch the rest of the filming. I got to go to the premiere of the film in December, held at the farm we filmed at, it was lovely to see everyone again and see the final product, although it was a shame that some of my props didn't make it to the final cut, I understand that that happens a lot in the industry.



I feel I made some good connections with the people I worked with, as they offered me other opportunities they were working on, unfortunately I couldn't agree due to being back at university, but it was nice to know they would work with me again.



Tutorial Notes for CV

- Add a personal statement at the top of the page, possibly then able to move education into one line
- Link your Instagram and LinkedIn
- More references to the bottom
- Change uni degree to BA (Honours)
- Remove education descriptions to create more space
- Change uni date to graduation date
- Could put experience in bullet points
- Ensure fonts are the same size
- Remove the word CYO from experience
- Add waitress experience
- Send this by next Friday as a pdf

Updates to my CV

I created a professional Instagram page, setting it up so that my LinkedIn profile picture and Instagram profile picture match, adding the same bio as well.

I followed several people, including other students on the course along with artists and designers that I like to start curating my page. I then linked these profiles into my CV

I then added a statement to introduce myself, a bit similar to my cover letter and detailing my specific interests I want to specialise in.

I refined certain sections as discussed in my tutorial, making sure the fonts are a consistent size. Moving the education section to one column and the references to the bottom.

CAMERON HOBBY

Production and Set Design

BRIGHTON | LONDON | SOUTH WALES

EMAIL: cameron.hobby123@gmail.com

LINKEDIN: [My LinkedIn Page](#)

INSTAGRAM: [My Instagram Page](#)

I am currently in my second year at the University of Wales Trinity Saint David, studying a BA in Set Design and Production. I have a strong passion for design and model making, which I develop both through my studies and independent projects. I have built skills in creativity, problem-solving, and working with a range of materials and techniques. I aim to pursue a career in set design where I can apply and further develop my skills within the creative industries.

EXPERIENCE

Reined In — Wardrobe Assistant | Set Dresser | Prop Maker

August 2025, Godalming, Surrey

I worked on the short film 'Reined In' directed by Richard Stride, during August of 2025. In pre-production I created several props, such as a custom sign, painted handbag, and baskets. As the Wardrobe Assistant, I sourced items, organised 60 extras, and fixed any issues during shooting. As a Set Dresser, I set up the wedding ceremony hall as well as the reception hall, including decorations, furniture, and food props.

The Sound of Music — Stage Sound | Crew

February 2026, Carmarthen, Carmarthenshire

Working on Carmarthen Youth Opera's production of 'The Sound of Music', assisting with scene changes and being responsible for putting microphones on cast as well as solving any problems that arose with mics during performances.

The Sound of Music — Construction & Design

December 2025 - February 2026, Camarthen, Carmarthenshire

As part of my BA degree at the University of Wales Trinity Saint David, I was part of a production team creating set pieces for the Carmarthen Youth Opera's production of 'The Sound of Music'. I was personally involved with the design, construction, and painting of a 1930's Austrian Gazebo, designed to break apart for storage and for actors to dance/stand on.

Commissioned Work — Artist, Painter

January 2023 - July 2023, Brighton, East Sussex

I have been commissioned to create several paintings for people, working mainly with paint and sometimes with oil pastels.

Waitress - Stadium

February 2024 - February 2026, Brighton, East Sussex

Experience serving and assisting customers.

SKILLS

- Model Making
- AutoCAD
- Q-Lab
- Ability to operate an ETC Ion Lighting Desk
- Hand and Machine Sewing
- Adobe Photoshop
- Adobe Premiere Pro
- Scenic Art
- Clean UK Driver's License
- Mathematics Award 2021

EDUCATION

University of Wales Trinity Saint David — BA (Honours) in Set Design and Production

September 2024 - June 2027; Carmarthen, Wales

Northbrook College, Chichester College Group — Level 4 Diploma in Technical Production for Theatre

September 2023 - June 2024; Worthing, England

REFERENCES

References on request. I consent to this CV being kept on file and distributed for future employment purposes.

Modelmaking Standards and Processes

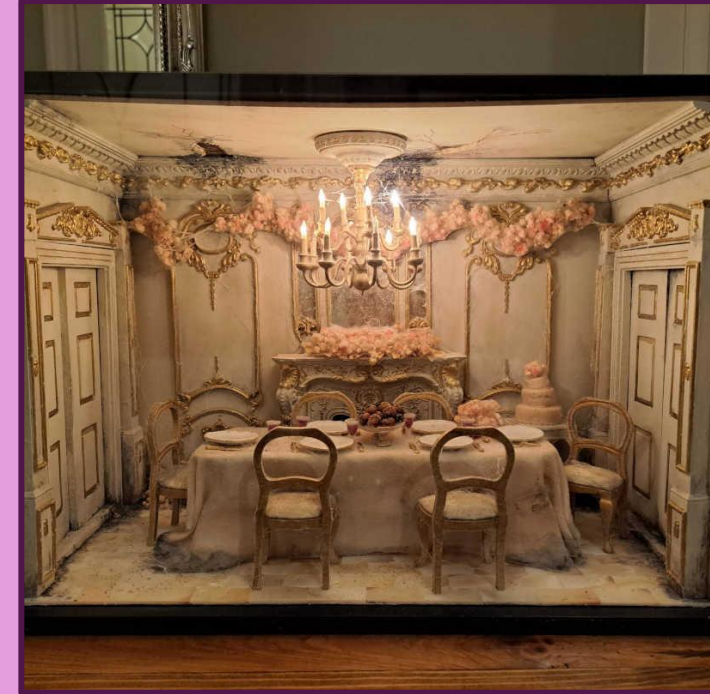
Some of this information was found in the previous module, during research for model making techniques and processes, I have interpreted the same sources from the perspective of a career progression and the standards of the industry.

There is a clear difference between modelmaking for film (used in visual effects, etc.) and modelmaking for theatre set design. Model making for film is an active model, it is used and changed and needs to almost be created as if it were a finished piece of set. In the same way you create and prepare sets, you need to test materials and create samples, even technical drawings for what you're building. Creating mood boards and colour palettes within the pre-production process. It makes more sense to compare a film model to a theatre set rather than a theatre model. You need a good understanding of scale and how it relates to anything else around it, this even being a green screen. It might be helpful to use softwares, such as CAD or Fusion, within the pre-production process.

Software for 3D animation modelling: Blender, Maya, RenderMan, 3Ds ax

Physical models: casting foam, latex, silicone, modelling clay such as plasticine.

Modelmakers work with concept artists, character designers, riggers, animators, and directors. Some modelmaking firms are Artem and Asylum. (*ScreenSkills, Year Unknown*)



(*Miniatura, Year Unknown*)

Architectural models are a big part of the modelmaking industry. They require pristine and minute detail accuracy, whilst film models require them to fit into the world aesthetically and add to the environment, so will include more scenic art approaches such as aging and distressing.

White card models are a very basic representation during the design process, whilst the refined model is information for the scenic art and the finalised design. For modelmaking in theatre, you should contact designers, whereas for modelmaking in film you should contact companies. (*Neat, 2021*)

Advice from Set Designers

(Creative Lives
in Progress,
2020) →

Christopher Melgram - set designer

After his degree he moved to London working as a runner on various TV shows, getting the role of art department assistance on ITV's Mr Selfridge

His advice: be open to any opportunities as you never know what it will introduce you to and where it could lead. (Creative Lives in Progress, 2020)

George Ledo

- Don't rush the design process, even if on a short timescale, take your time when designing
- Don't skip research to rush into building
- Don't settle for the first idea you come up with
- Don't focus on the details too soon, allow yourself time to develop the space as a whole
- Communicate with the director throughout the design process before finalising any of your decisions
- Don't think in specific scenic elements, such as flats, design first then create logistics after
- Don't make everything realistic, theatre sets are tricky to create realistic to the world around us - there are so many things to consider, such as sightlines, that will affect this, allow yourself to stray from realism
- Don't look for outside suggestions in the design process, only discuss your ideas with the director who has the visuals for the production in mind- you will only receive conflicting opinions which will cause confusion and doubt in your design process
- Don't avoid inspiration, designers can be scared of accidentally copying someone's work, this doesn't mean avoid researching it. Allow yourself to visit galleries and exhibitions and look into other set designers and artists in different industries to allow yourself to find inspiration within other art.

(Ledo, Year Unknown)



Modelmaking Standards and Processes

(Forge, Year Unknown)

Websites and companies:

<https://miniatura.co.uk/makers/>

<https://www.4rfv.co.uk/>

<https://model.shop/organisations>

<https://www.mackinnonandsaunders.com/>

<https://www.aardman.com/>

<https://aplusc.tv/>

<https://www.amalgam-models.co.uk/>

<http://www.parabellastudios.com/>

<https://www.artem.com/>

<https://www.networkmodelmakers.com/>

[/about](#)

<https://asylumsfx.com/>

<https://www.scalemodelsweston.com/>

<https://www.artsjobs.org.uk/artsjobshome/>

<https://modelshop.co.uk/Static/Jobs>

→ Galleries of model making companies which I've used to create a contact list for work experience

(Neat, 2021)

Workshop

Make: Space

Overview	Venue	Pricing
Mon 19 Jan - Thu 2 Apr	Linbury Gallery	Free

(Dolls House & Miniatures, 2026)

[dolls house](#) & MINIATURE FAIRS

HOME SUMMER FAIR WINTER FAIR BOOK A STAND NEWSLETTER SIGN UP BOOK TICKETS

Dolls House & Miniatures Fair

8th November 2026

(Met Minis, 2026) →

I began researching exhibitions and workshops happening over the summer, as well as looking into events in Canada for the Autumn term I will be there.

Miniature Enthusiasts of Toronto - METminis & Friends · Join
metminis · Admin · 14 March

The 2026 MET Show is scheduled for Oct 17th and Dealer registration is now open. Join us at the biggest little show in Canada!

#dollhouseminiatures #dollhouseminiatureshows #miniatureshow #dollhousecollector #miniatureartisan #miniaturecollectors

METminis 47th Annual Show & Sale of DOLLHOUSE MINIATURES

Viewer's Choice Awards Sat. Oct 17, 2026 10:00 - 6:00 Juried Exhibit Award

Dealer Registration is Open!

(Met Minis, 2026)

New Blades 2026

TBC

18 Jun 2026 London, UK

Posted 5 months ago

Visit Website

(Model Shop, 2026)

Next club workshop:
Monday, June 15, 2026

Sharon Da Costa will lead a mini-knitting workshop

Workshop details



Sock Monkey
(pattern by Barbara Richmond)



Izzy Doll

Exhibition

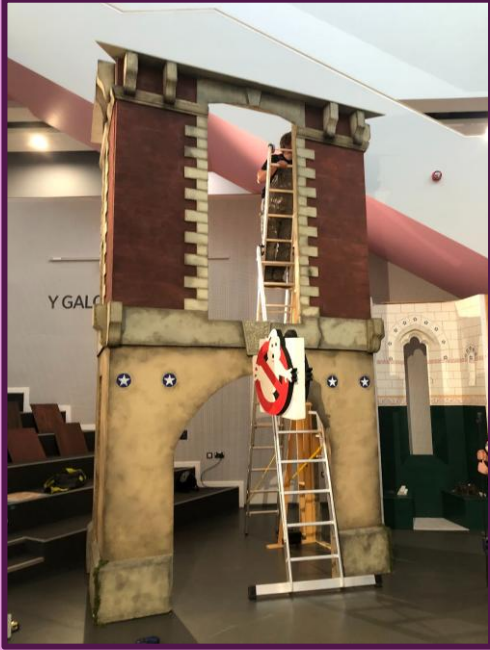
Setting up both spaces: We started by clearing the Llywfan space of everything we didn't need, leaving the TV to show pictures if needed, setting up two costumes on mannequins and creating a lighting state.

We moved everything into the S4C building, including our CYO set, assembling the gazebo on the space.

Rearranging and gathering tables to display models on along with the first year's projects. After the ghostbusters house was set up, I assisted in covering the window holes with frosted paper, we displaying models and pieces from VPP and the table from Adding Machine, bringing two fireplaces over as we had the space. We ideally wanted the gazebo to be front facing, but it can act as a seat instead when turned towards the screen, which Ant edited together a show reel to put on loop. Painting over any tables and cleaning dusty surfaces, I painted over the scratches on the gazebo which had exposed the white polystyrene. After my presentation I went to set up the Llywfan space. I had an issue with the lights as the cue didn't seem to work, we ended up setting all channels to 60, I then adjusted several where needed.



Exhibition



I also moved the boom back to its original position to get the light coming through the ship windows and moved the mannequin to be in the light. There was an issue with sound, I had to set up a different speaker and Dave linked the two channels, this seemed to fix the problem. I put on the Pirates of the Caribbean soundtrack to create atmosphere. Thoughts on third year shows: Really loved the set of VSo9 and the atmosphere created. The first show was quite challenging and harrowing to watch, really emotional and incredible use of sound to enhance this. The props for the second show were also great, use of food and drink props was cool to see and I found the ending very beautiful.

We organised a schedule in order to work the exhibition in groups, I worked Friday morning, 10-15:30, and Saturday evening, 15:30-21:00. Not many people visited the Llywfan space, but we got a lot of visitors in the S4C due to the 3rd year shows!

Presentation

How have you investigated the creative industries?

5 mins

Most of my investigation into the creative industries was centred around practitioners in the departments I'm interested in, focussing on set design/production design for film and model makers. I'm going to talk through some of my favourite practitioners, some I found before the module, and others I discovered due to it. Shona Heath is described as a surrealist set designer, she started in fashion photography and made the transition to film recently, my favourite of her works being 'Poor Things' released in 2023 and directed by Yorgos Lanthimos, which she was a production designer on, this film went on to win an Oscar for best Production Design. I really feel inspired by her work, and I think this is strongly connected to her surrealist influences and she's quoted as describing her designs as 'finding the tipping point where reality becomes fantasy' (Sotheby's 2020). I think she's influenced me in my process of figuring out what kind of designer I want to be. I then looked into her website to see how she markets herself, as I feel quite aligned with her style. She has a very minimalistic website in comparison to other ones I've looked at, with only a showreel page displaying her work and some basic contact information beneath. I found this quite refreshing as some websites can be an information overload and so I want to take influence from this within my own marketing, as I think less is more, even when in a surrealist and even maximalist style.

Looking into model making as a career, I found the practitioner Paul Huston, who I actually found during research for a previous module, as he was the model maker for the original Star Wars Trilogy and works for Illuminated Light Magic. He started out in architecture before moving into film and within his interview with Kriston Blakey in 2017 he discussed all of the modelmaking techniques used within the trilogy. I found this a lot while researching modelmaking. The best way to learn and discover new things about the industry is through blogs and interviews with current modelmakers discussing their experimentation process and different materials they've used. I know that it's important going forward to experiment as much as possible as there is no set standard for creating miniature effects and a lot of it is in the moment. For example, with the research I did into Laika Studios, who created the movie Coraline (2009) directed/designed by Henry Selick the process of creating a flower blooming was done using a cut up dog-toy ball with a stick attached to the bottom that they could you to push it inside out, connecting petals to the top, creating that blooming effect. As well as things such as popcorn for the cherry blossom trees.

Through my model making research I found this blog by David Neat, which has so many pages of valuable information describing different techniques to create different effects, but it also contained a lot of information on where to find other modelmakers and galleries/exhibitions that happen annually over the UK that I could attend to both network and to discover more about the craft.

Shona Heath

Surrealist Set Designer.

“Finding the tipping point where reality becomes fantasy.”
- Heath in an interview with Sotheby’s 2020.

(MMXX, Year Unknown)

Shona Heath’s Website:

SHONA HEATH STUDIO

GALLERY VIEW



(MMXX, Year Unknown)

(Heath, Year Unknown)



Paul Huston



(Baver, 2017)

Laika Studios



(Laika Studios, 2017)

David Neat



(Neat, 2021)

Presentation

How have you investigated the creative industries?

Within this module I became an SBTD member and discovered the designers gallery that they have, listing many different designers and links to their portfolios and websites, through this I found people like Bronya Arciszewska who is a costume designer for film, her website was very similar to a cover letter, and I found it interesting as she had references included on her website. I also found Mark Hofeling, the designer for a lot of Disney films. What I loved about his website was that it included a lot of illustrations in a sketchbook style. I found that the best websites were more personal and artistic in the way that they displayed their work in a way that communicates their style as a designer without you even having to look at their work. Such as with Annie Atkins, a prop maker, who has worked with Wes Anderson, her website is laid out in a symmetrical style very similar to the visuals of a Wes Anderson film.

Someone I've followed for a while, was Elise Schatz, she is a designer and director for music videos, a lot of her content is through Instagram, adding to the personal touch and providing behind the scene processes as well as the final product. I love her style and variety of her work seen through each music video brief. It introduced the idea of going into design for music videos to me, as I had never considered the variety of concepts and more freedom within design.-

I then wanted to look into job adverts and how you can find them or what they list as required for you to apply so that I could know more about what areas I'm lacking in. I found it really difficult to find job adverts for designer roles, I'm sure a large part of that is networking and who you know, I found some job adverts on The Stage, which was interesting as I didn't know they advertised there. This was for a Production Design Assistant role, requiring you to have a degree, Auto CAD, photoshop, modelmaking, portfolio, experience assisting and experience designing outside of college. I'm lacking on the digital side, I'm quite confident with CAD now but need to progress more within photoshop and CAD. I found that I definitely need to gain more work experience with designers and shadow them in order to help me in this area. Something I found a lot was how much Facebook groups are used to advertise jobs, such as the one I'm part of for theatre backstage work, which has a variety of department roles advertised daily ranging from small productions to the West End, as well as a local film group I'm part of in Brighton which is how I got work experience last summer, as a wardrobe assistant, props maker, and set dresser on a short film production. Discussing with them at the time that they found Facebook was where they found their jobs and LinkedIn supported their applications with seeing who they knew and were 'connected to'

I also attended some workshop sessions before Easter, provided by the Student Union here. I attended the public speaking one, the LinkedIn one, the career planning one and professional behaviour one. I found the LinkedIn session the most helpful as it really informed me on how to get started on my page and the professional ways to lay out your information/how much information you should give. As well as the BBC talks I attended before Christmas which explained more about the departments within the TV industry.

Bronya Arciszewska



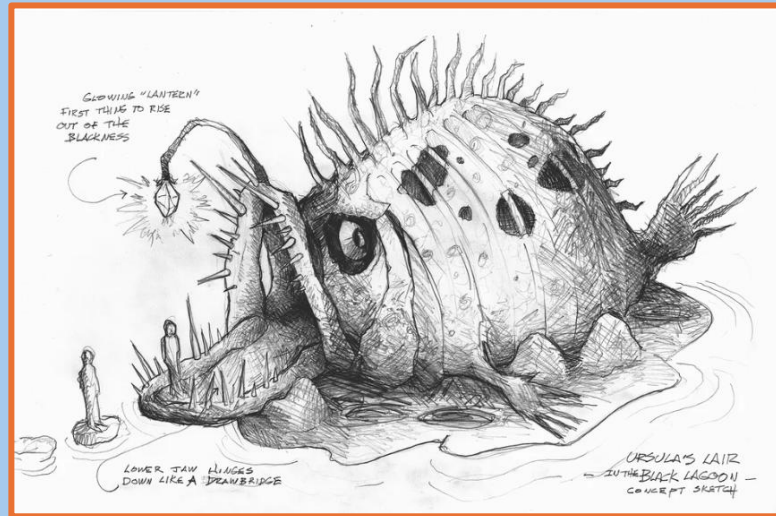
(Arciszewska, Year Unknown)



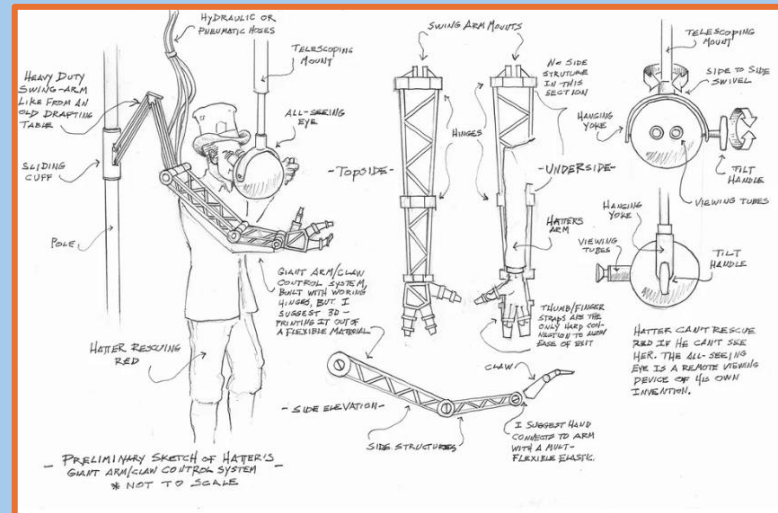
(Arciszewska, Year Unknown)

Mark Hofeling

(Hofeling, Year Unknown)



(Hofeling, Year Unknown)



(Atkins, Year Unknown)

Annie Atkins



Annie Atkins



Elise Schatz



(Schatz, 2024)



(Schatz, 2024)

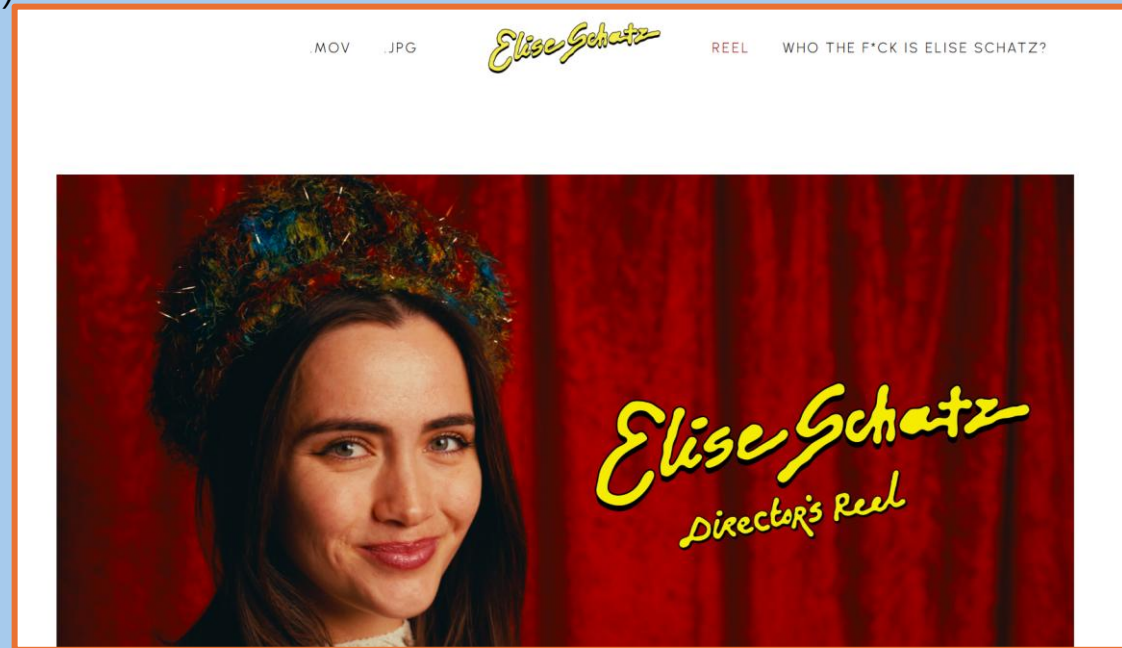


(Schatz, 2023)



(Schatz, 2023)

Designer and Director
for music videos.



Job Adverts

Production Design Assistants

National Theatre

Employer: [National Theatre](#)
Category: Backstage & Technical
Job Type: Full Time
Salary and Benefits: £27,050 per annum

Description

Production Design Assistants

Discipline: Production

Job type: Fixed Term

Salary: £27,050 per annum

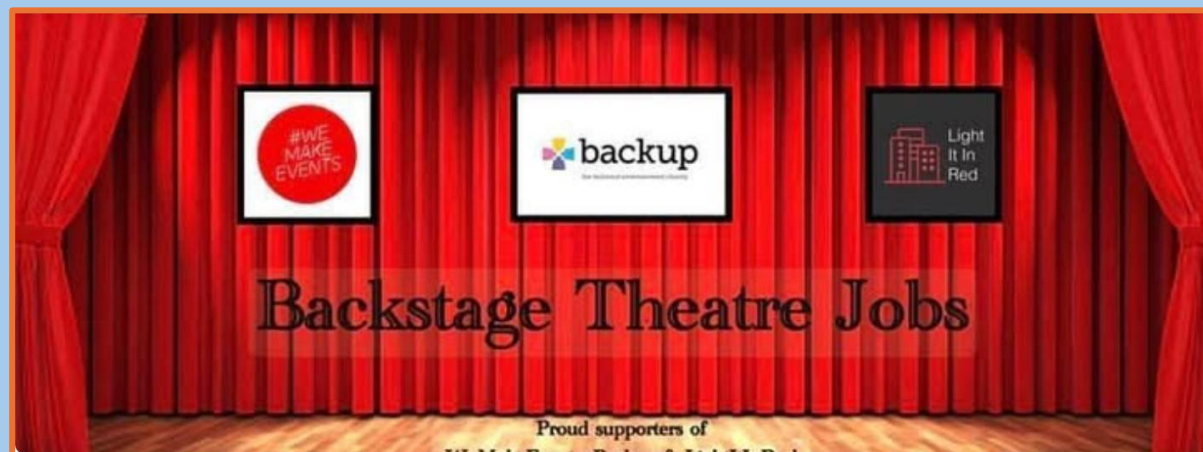
Contact email: recruitment@nationaltheatre.org.uk

Job ref: 011902

Expiry date: 16 Mar 2026 12:00

We are looking for two Production Design Assistants to join the National Theatre's Production team on a 12 Month Fixed Term

National
Theatre



Backstage Theatre Jobs

Private group · 29.3K members



+ Invite

Share

Joined ▾

About

Discussion

Featured

Members

Events

Media

Files



Brighton Filmmakers

Private group · 8.8K members



+ Invite

Share

Joined ▾

About

Discussion

Featured

Members

Events

Media

Files



Presentation

How has it begun to inform your professional promotional material?

3 mins.

My main priority after researching into the industry and evaluating the areas I needed to work on, was to find some work experience, or work towards finding work experience. So, I wanted to start off by creating a CV and Portfolio that I was happy with, that I felt presented me as a designer accurately, and which was professional and cohesive. As this could be a basis for my marketing style. For the CV, I used a template that I liked the layout of, using clear columns, and started with a colour scheme and topics I needed such as experience, skills, education. For both my portfolio and CV I went with a light blue base colour with orange writing and accents. My favourite colour is orange, and I love the way the two colours look together, almost as if it's a calmness mixed with some excitement. The font I used for my name is the font I want to use across my work it's even the font I use for my workbooks. I love the professionalism of it but it's still slightly stylistic. Altering my CV after tutorials to include a short introduction to me. As well as linking my LinkedIn and professional Instagram page. This was the first time I had used Canva to create something, using it for the portfolio, the organisation of the images used is what I've followed through into my Instagram. Creating this with the same profile picture and bio as my LinkedIn to create consistency throughout my platforms, as suggested. I also made sure to follow practitioners and artists that I like and admire in order to both influence my feed to provide me with more designers and modelmakers that I might be interested in but also to create a clear direction for my profile.

Once I was happy with these as a base to build off of and expand on, I began working on a cover letter draft that I could alter and personalise for different companies and practitioners, looking for work experience. I researched into the format of a cover letter to create three concise paragraphs describing me, my work, my goals and my interest in the company/designer. I sent many emails out to companies that I found mostly through the model making blog, researching each one and creating personal tweaks to the letter to display my interest in their personal work. One of these got back to me, Mangostone saying they could put me on the contact list for larger projects.



CREATIVE PORTFOLIO

CAMERON HOBBY
PRODUCTION AND
SET DESIGN



SOUND OF MUSIC

As part of my degree I worked in a team of four to design, construct, and paint an old romantic stone gazebo, located in a 1930s Austrian garden, for Carmarthen Youth Opera's production of *The Sound of Music*

December 2025 - February 2026



CV

CAMERON HOBBY

Production and Set Design

I am currently in my second year at the University of Wales Trinity Saint David, studying a BA in Set Design and Production. I have a strong passion for design and model making, which I develop both through my studies and independent projects. I have built skills in creativity, problem-solving, and working with a range of materials and techniques. I aim to pursue a career in set design where I can apply and further develop my skills within the creative industries.

EXPERIENCE

Reined In — Wardrobe Assistant | Set Dresser | Prop Maker

August 2025, Godalming, Surrey

I worked on the short film 'Reined In' directed by Richard Stride, during August of 2025. In pre-production I created several props, such as a custom sign, painted handbag, and baskets. As the Wardrobe Assistant, I sourced items, organised 60 extras, and fixed any issues during shooting. As a Set Dresser, I set up the wedding ceremony hall as well as the reception hall, including decorations, furniture, and food props.

The Sound of Music — Stage Sound | Crew

February 2026, Carmarthen, Carmarthenshire

Working on Carmarthen Youth Opera's production of 'The Sound of Music', assisting with scene changes and being responsible for putting microphones on cast as well as solving any problems that arose with mics during performances.

The Sound of Music — Construction & Design

December 2025 - February 2026, Carmarthen, Carmarthenshire

As part of my BA degree at the University of Wales Trinity Saint David, I was part of a production team creating set pieces for the Carmarthen Youth Opera's production of 'The Sound of Music'. I was personally involved with the design, construction, and painting of a 1930's Austrian Gazebo, designed to break apart for storage and for actors to dance/stand on.

Commissioned Work — Artist, Painter

January 2023 - July 2023, Brighton, East Sussex

I have been commissioned to create several paintings for people, working mainly with paint and sometimes with oil pastels.

Waitress - Stadium

February 2024 - February 2026, Brighton, East Sussex

Experience serving and assisting customers.

BRIGHTON | LONDON | SOUTH WALES

EMAIL: cameron.hobby123@gmail.com

LINKEDIN: [My LinkedIn Page](#)

INSTAGRAM: [My Instagram Page](#)

SKILLS

- Model Making

- AutoCAD

- Q-Lab

- Ability to operate an ETC Ion Lighting

- Hand and Machine Sewing

- Adobe Photoshop

- Adobe Premiere Pro

- Scenic Art

- Clean UK Driver's License

- Mathematics Award 2021

EDUCATION

University of Wales Trinity Saint David — BA (Honours) in Set Design and Production

September 2024 - June 2027; Carmarthen, Wales

Northbrook College, Chichester College Group — Level 4 Diploma in Technical Production for Theatre

September 2023 - June 2024; Worthing, England

REFERENCES

References on request. I consent to this CV being kept on file and distributed for future employment purposes.

Portfolio



cam.does.design



Inspo needed...

Cameron Hobby

7 posts

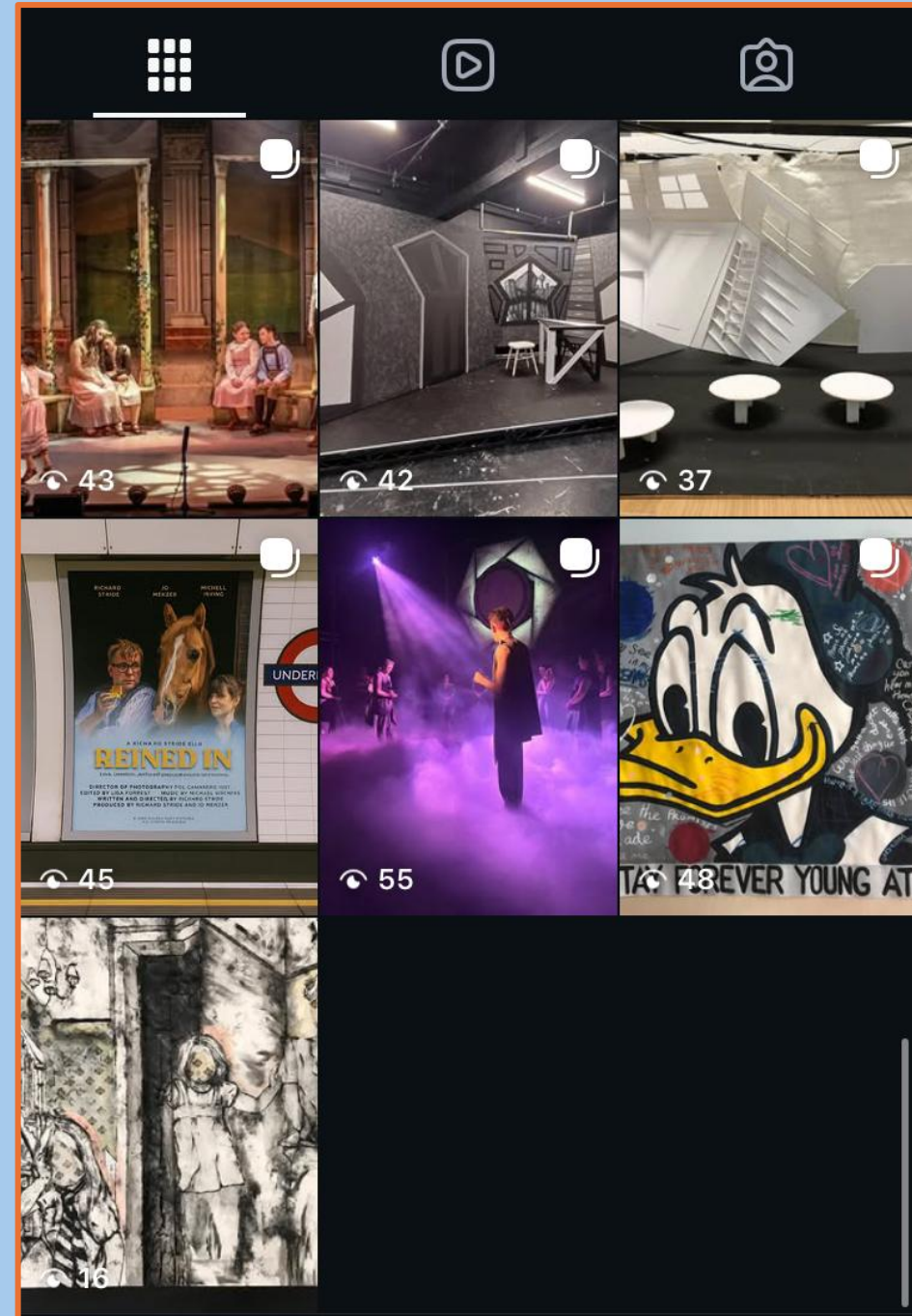
26 followers

46 following



Aspiring set designer and model maker!
Currently a BA Set Design and Production student at UWTSD

Instagram & LinkedIn



Cameron Hobby

[Add verification badge](#)

Aspiring Set Designer and Model Maker | Currently a BA Set Design and Production student at UWTSD

Carmarthen, Wales, United Kingdom · [Contact info](#)

6 connections

Open to

Add section

Enhance profile

Resources



Golden Dust Pictures



University of Wales Trinity Saint David

Presentation

How do you intend to use this going forward?

2 mins

Going forward, I want to make sure I keep my Instagram and LinkedIn up to date, I want to incorporate my Facebook into a professional account due to finding how much work is advertised on there. And begin to consider the creation of a website or even a Youtube channel, specifically for model making, as I've found a lot of model makers post videos of the building process on Youtube rather than having a website, maybe even both. Whilst doing this I hope to find some shadowing and work experience to further my skills and portfolio. Whether or not I do find this, I intend to work independently on my digital skills as well as my modelmaking, as I feel this would benefit both career paths. Such as the project I'm currently working on, which is building a large replica of the house from Coraline, completely just from watching the film and no other influences/information. Looking back at the personal development plan we created earlier in the module, I feel I've begun working on the digital software side of things, trying out Fusion, but I want to make an effort over summer to expand my networking and interview skills, hopefully leading to work experience.

Future Goals



Evaluation

My favourite part of this module has been pushing myself to analyse how I want to present myself as a designer and practitioner, as well as exploring the different possible routes to get into the industry through other practitioner's stories and work. I also really enjoyed the research aspect, looking into practitioners in the areas I'm interested in and how they market themselves. I think it made the concept of marketing more approachable, as I could begin to consider what I like and dislike about websites/CVs and how I can communicate to others my style through the visuals of these documents.

I think the creation of my CV and Portfolio went better than I expected, along with the cover letter. I was expecting the cover letter to be a lot more difficult than it was and I'm really glad that I've built a foundation of things such as the cover letter and CV that I can continue to build off of and develop in the future.

I think I've improved in processing and planning where my weaknesses and strengths are and how I can work on these in order to develop myself as a practitioner, as well as educating myself to what's out there in order to improve in certain skillsets.

I found it quite difficult to get started on a lot of the promotional material (this being the CV and Portfolio) as I tend to procrastinate this stuff quite a lot, but this was a great opportunity to force myself to get it started, I think the time pressure of a module really influenced this as I tend to avoid working on marketing/job application materials.

Evaluation

I really want to improve on my networking skills, in a professional and casual capacity. As mentioned, a lot in my SWOT and PDP analysis, a lot of my difficulty comes from feeling unable to approach people and make new connections within the industry. I definitely still have a long way to go with it, although I think I began working on other areas such as improving my digital software skills, networking is another topic that I tend to avoid when possible. I hope to push myself in the future to take part in events where this is an option so that I can gradually make it easier and less intimidating. I also want to improve on my self-reflection, in a professional capacity, as I think understanding how I work and where my faults lie can really help me progress and improve as a designer as well as a person, possibly leading to improvements in those technical/soft skills that I'm lacking in.

I have learnt a lot about companies and designers that influence and inspire me, and I definitely want to take the research aspect of this module further as I think that exploring other designers can be such a huge part of the design process itself (as well as building connections within the industry). I discovered so many practitioners that I don't think I would have come across without this module and definitely want to continue doing so.

I would also like to continue considering my values as a practitioner, even after thinking about it for quite a while, I felt quite stumped with what to say. I think considering this throughout my life and career would be very beneficial.

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