



Professional practice

NinaCampbell

Product Launch

Showcase – week beginning 23rd February

Presentations – week beginning 2nd March

Interview for show roles – 18th February

Figuring out my specialty.

Following and knowing professional guidelines

Keeping track of the research logs.

PDP

SWOT



What am I aiming for?

- ❖ I am aiming to be a set designer.
- ❖ I want to design and create worlds that can tell a story and leave an impression.
- ❖ I want to be able to live from doing work I enjoy and want to keep doing.

What is the industry landscape?

- ❖ 'The United Kingdom's film industry is navigating a complex post-Brexit, post-pandemic landscape.... **Inward investment has surged in recent years** – the UK became a prime location for Hollywood studios and streaming platforms...Trump-era trade tensions and the prospect of renewed tariffs, shifting UK-EU relations after Brexit, and broader geopolitical developments (from war to global inflation) are reshaping the industry's outlook.' (black squid films, 2025)

- ❖ 'the message from the UK screen sector to government heading into 2026 remains clear – 88% of the 11,500 respondents to the UK government's consultation on AI and copyright want to see copyright licenses required for all cases when training AI models on existing works, while **99% of UK film and TV performers who took part in an Equity ballot at the end of 2025 said they are prepared to take industrial action over AI.**' (Screen Daily, 2025)

Year	Total UK Production Spend (Film + High-End TV)	% Change
2019 (pre-pandemic)	~£3.9 billion*	–
2022 (peak boom)	£6.3 billion	+ ~60% vs. 2019
2023 (strike impact)	£4.2 billion	–32% vs. 2022
2024 (rebound)	£5.6 billion	+33% vs. 2023

(black squid films, 2025)

- ❖ '**skills shortages** became apparent, with productions sometimes **struggling to hire experienced staff** or secure enough equipment. Industry veterans lauded the boom for providing unprecedented job opportunities ("I've had a much wider choice of work... levels I've not seen before"), yet **also cautioned that a "lack of skills training" threatened to burst the bubble.**' (black squid films, 2025)

- ❖ 'But whether AI will be the future, or the end, of cinema is still up for debate. It was only two years ago that actors and writers shut down Hollywood with strikes demanding protections from AI. Now the technology is controversially creeping into TV, movies and video games. Two films honoured at the Oscars even used the technology... AI in Hollywood is "inevitable", says Bryn Mooser... "Artists should be at the table," he says, adding that it's better to build the tool for filmmakers rather than get "rolled over by big tech companies"... "This technology is utterly meaningless without the artist at the centre of it; the technology needs to ultimately be subservient to the artist," says Talukdar.' (Reagan Morris, 2025)

- ❖ In demand roles:
 - ❖ Film director
 - ❖ Screenwriter
 - ❖ Cinematographer
 - ❖ Production designer
 - ❖ Film editor
 - ❖ Casting director
 - ❖ Sound designer
 - ❖ Costume designer
 - ❖ Visual effects artist
 - ❖ Film producer
 (Kanoji .D. 2025)

- ❖ 'Interconnected challenges including the longer-run impacts of 'disruptor' streaming platforms, industrial action and the spiralling costs of production (as well as the collapse of TV advertising revenues) have combined to create a 'perfect storm' for the sector. Total revenues earned by UK production companies fell by £392 million in 2023 and the amount spent on commissioning shrunk by over 10%. Exports have contracted by 1.9% in the past year alone... Survey evidence shows that over 70% of indies risk closing down by mid-2025 'if there is not an improvement in market conditions' and many freelance workers could soon leave the sector altogether. The cliff edge is dangerously close.' (Meyrick .C. 2025)

- My grasp of the research I investigated in the film and tv industry is that though lot of money is going into creating show and series, the revenue gained back is not as much as previous years so there are less resources to use towards projects. The mainstream streaming platforms are also taking away from indie film studios and smaller companies as the mega corporations are in charge of the majority of the funding put into the entertainment companies in the UK.

- I have also found that there are many jobs in the industry that are in demand at the moment as we are still recovering from the major loss of jobs during the pandemic, however there is also lots of distrust and concern over candidates being unskilled or unexperienced.

SWOT ANALYSIS

Weaknesses	Threats
• I often think too much about small aspect of my work and working environment which causes me to have unnecessary stress. • I worry more about other peoples work than my own which leads me to take on more jobs than I am able to complete. • Cannot drive • Perfectionist	• I am nervous about being rejected so tend not to make suggestions of things I think will improve the quality of work. • Overthinking • Reduced number of jobs due to finding cuts • Large demand for jobs with not enough opportunities • Lack of paid experience
Strengths	Opportunities
• I am good at taking charge in situations where people would normally panic. • I can think on my feet and come up with creative solutions to problems that others may not be able to solve. • Learning to drive • Initiative • Creativity • Problem solving	• I am able to reach out to those I have worked with and want to work with in the future with confidence and ease. • I enjoy looking back on my work and learning what I have done really well in and how I can improve upon myself for the next project. • Lots of opportunities in field • Large networking group • Large online communities • Perfectionist I have done a lot of unpaid work experience

Personal Development Progress

Done	
In progress	
Not started	

Name:	Nina Campbell		Date: 21/01/2026	
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
Get my driver's licence to get to jobs	Take driving lessons	Money Car Time	Passing my driving test	End of third year
AutoCAD models for construction	Take lessons and watch tutorials	Computer Access to software	Completing a project	End of third year
Getting experience on a film set	Wath out for opportunities and make sure to take up offers for any job that I may find on a film set	A good network Confidence	Working on a film set	As soon as possible
Expand my tool kit	Buy and apply for the bursary on tools that I need for my kit eg a drill	Money /Bursary	A larger tool kit	End of third year
Improve my sfx wounds	Taking a course Practice	Money/ Bursary Laptop / stable connection	Completing the course	End of third year
Learn photoshop	Take lessons and tutorials on photoshop	Laptop / stable connection	Completing a project	End of third year
Shadow a location scout	Find an opportunity to shadow a professional on set	Transport Money Network	Shadow on a set	As soon as possible

Taxes and self employment

1. You are a sole trader
2. Solely in charge of your own workload
3. Must pay tax and national insurance
4. You must invoice who you work for - UTR – unique tax reference number needed.
5. You must keep all records, receipts invoices tax returns and formal documents for 5 years

HMRC has articles to talk you through registering as a sole trader and working for yourself.

WHAT DO YOU NEED TO DO

1. Be organised - keep receipts so you can claim them back against being a business
2. Register as a sole trader
3. A bank account
4. Business cards/websites/digital Presence

You can still work a normal job along side of being self employed.

When you have submitted tax return and have PAYE employment you need P60 or P45 forms to fill in details of earnings.

PAYE – pay as you earn

Class 2 and 4 contributions – NI for the health care system

Tax codes – diff codes depending on how much you are earning - calculates by the HMRC – these determine how much you pay depending on your income.

P45 - the form from when you stop working for an employer

P60 - tax summary for the year ,you receive one for each job you hold.

Continued...

WHAT RECEIPTS SHOULD I KEEP

1. Travel costs, fuel, train tickets, accommodations when away
2. Stationary
3. Work specific clothing, blacks, overalls, safety boots
4. Tools and equipment
5. Laptop, expensive software, car (capitol expense)

UNIONS:

1. EQUITY
2. BECTU
3. SBTU
4. SMA
5. ALD
6. ABTT
7. ITC

The UK tax year is 6th April to 5th April the next year

You have until the following January to submit your self assessment.

Small business toolbox – information on being a small business and how to run it. £9 a month.

SOFTWARES TO HELP OUT:

- SAGE (app based – upload pictures of receipts and it put together your self assessment.)
- QUICKBOOKS
- EXCEL AND WORD
- XERO

HOW TO WORK OUT HOW MUCH I INVOICE:

Get in - some fees will be predetermined, designers, stage managers, technicians etc
 Work out – makers will need to work out material costs and add their daily/ weekly fee to it
 Add on – add on a little for contingency if you are a maker
 Contact – contact suppliers and speak to the about the bet product for you to try and make a deal.

Agree rates beforehand.

INSURANCE

You will need business insurance for your vehicle
 You will need public liability insurance to cover the cost of claims against you
 You will need professional indemnity insurance

PENSIONS

You will need to find and create your own pension savings.

Equity

What is a trade union:

- Groups of workers who join together to make conditions of employment as good as they can possibly be
- Campaign for laws and policies that will benefit you as a worker in the industry
- All the power comes from the members. 95% of performers and stage managers in the west end are with equity.

What does Equity provide?

- public liability insurance
- Pension
- Legal services
- Equity rates and agreements
- Workplace support and representation
- Social security and tax helpline
- Equity card and name
- Discounts
- Professional training

Website development

'Wix.com, the Israeli platform enabling users worldwide to build and manage websites, has raised USD 1 billion through an oversubscribed convertible notes offering.

The capital injection significantly enhances Wix's cash reserves, giving the company greater flexibility to pursue strategic initiatives and future growth opportunities.

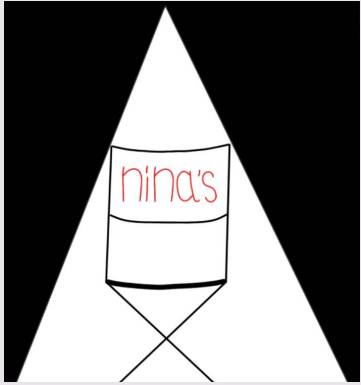
Investor demand for the notes exceeded expectations, reflecting strong confidence in Wix's long-term outlook and its ability to leverage global capital markets.' (Isreal desks, 2025)

I decided to rebuild my website amid the recent Israel Palestine conflicts as the website is Israel owned and I don't want to fund a genocide.

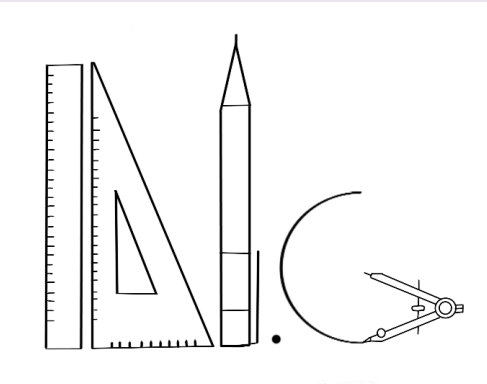
I ended up changing to Pixieset a privately owned organisation based out of Vancouver. (Pitchbook, 2026)



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

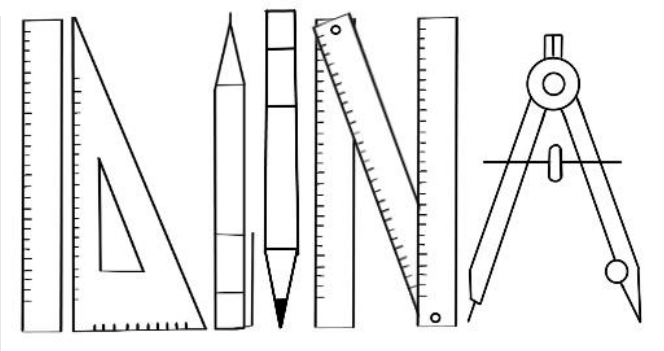


← Old logo



← New logo

↓ New revised logo



Logo Development

I realised the logo didn't match what I was advertising myself as, so I decided to redesign it with drafting tools. I then chose to swap to a logo that read as my first name rather than initials.

'Logos are one of the most vital elements of any advertising campaign. As the visual face of a brand, a logo conveys what a company or product is all about at a glance

...

Logos provide instant brand recognition, allowing companies to communicate without words in diverse advertising formats.

Consistent logo usage builds familiarity and trust, enhancing consumer loyalty throughout the buyer's journey.

Simple, professional logos signal competence, significantly influencing buyer perceptions and conversion rates.' (Stuart L. Crawford, 2025)

Production designer cv

- Simple
- Just the facts
- Easy to understand layout
- Not too much colour
- Obvious name to see who's it is.
- Lists?

Last Updated: 21/11/2018  Sally Lock- Production Designer/ Art Director +44 (0)7941 9379679 sallylock@gmail.com www.sallylock.com <u>Recent Work</u> Married at First Sight-Series 4: Production Designer CPL Productions/ Channel 4 Producer: Trish Powell/ Jon Cahn Director: Jon Cahn The Restaurant that Mak CPL Productions/ Channel 4 Producer: Trish Powell/ Lo Puppy School- Productic Red Sky Productions/ Channel 4 Producer: Jane Rogerson Old People's Home for 4 CPL Productions/ Channel 4 Producer: Trish Powell Dir Classy- Production Desig MTV/ Nickelodeon Line Producer: Octavia La The Circle- Production D Studio Lambert/ Channel 4 Producer: Daisy Lilley Dir Will Ferrell & Molly Shar The Royal Wedding Live HBO/ Funny or Die/ Fulcrum Show Runner: Bellamie BI Hellbron/ Carly Shackleton			Chris Richmond, BFOG PRODUCTION DESIGNER DOB: 19/03/1973 BRITISH IMDB: www.imdb.com/name/nm0725086/ WEBSITE: www.production-designer.co.uk AGENT: Richard Robinson AGENTS EMAIL: richard.robinson@unitedtalent.com AGENTS MOBILE: +44 7580 029626/+1 (323) 875-9401 MOVIES/FEATURES: HURA (SAUDI ARABIA) PRODUCER: MOHAMED AL DARADJI, DIRECTOR: SHAHAD AMEEN BEIT AMEEN GILGAMESH (IRAQ) PRODUCER: MOHAMED AL DARADJI, DIRECTOR: MOHAMED AL DARADJI HUMAN FILMS THE BAGMAN (BULGARIA, USA) PRODUCERS: MARTY BOWMAN, JOHN FISCHER, DIRECTOR: COLM MCCARTHY LIONSGATE STUDIOS/TEMPLEHILL PRODUCTIONS NO ONE GETS OUT ALIVE (IR) PRODUCERS: WILL TENANT / SHEPHERD (MULL/ GLASGO) PRODUCER: SAM DRAMS, DII THE BANISHING (YORKSHIRE) PRODUCERS: JASON NEWM/ MOVIES/FEATURES: (CONTINUED) LEAVE TO REMAIN (LONDON, UK): PRODUCER: KATE COOK, DIRECTOR: BRUCE GOODISON STARLINE ENTERTAINMENT DREAMS OF A LIFE (LONDON, DUBLIN): PRODUCER: CAIRO CANNON, DIRECTOR: CAROL MORLEY MORLEY PRODUCTIONS THE AMAZING MR BLUNDEN - TV FILM (LONDON, UK): PRODUCER: ISABEL BALLANCE, DIRECTOR: MARK GATISS SKY STUDIOS/ADDERABLE MEDIA THE SISTER - 6 PARTS (LONDON, UK): PRODUCER: JONATHAN CURLING, DIRECTOR: NIAL MCCORMICK ITV/HULL/ EUSTON FILMS SAFE - 8 PART SERIES (MANCHESTER, UK): PRODUCER: MICHAELA FEREDAY, DIRECTOR: JULIA FORD, DANIEL NETTHEIM NETFLIX/CANAL + SONNY LISTON: LIVES OF A PARIASH (CAPE TOWN, SA) PRODUCER: SIMON GEORGE, DIRECTOR: SIMON GEORGE SHOWTIME CATASTROPHE SERIES 4 - 8 PARTS (LONDON, UK): PRODUCER: TOBY WELCH, DIRECTOR: JIM O'HANLON AMAZON PRIME/AVALON ORIGINS (CAPE TOWN, SOUTH AFRICA) PRODUCER: SIMON GEORGE, DIRECTORS: NIAL MCCORMICK, CELSO GARCIA NATIONAL GEOGRAPHIC/ASSYLUM MURDERED BY MY FATHER (LONDON, UK): PRODUCER: TOBY WELCH, DIRECTOR: BRUCE GOODISON BBC/BBC STUDIOS WALTER (LONDON, UK) PRODUCER: CATHERINE GOSLING FULLER, DIRECTOR: DAMON THOMAS ITV/ITV STUDIOS DEATH IN PARADISE SERIES 3 (GUADELOUPE, CARIBBEAN) PRODUCER: TIM BRADLEY, DIRECTORS: CILLA WARE, DUSAN LAZERAVICZ BBC/RED PLANET PICTURES DUBLATE DRAMA (LONDON, UK) PRODUCER: SARAH COX, DIRECTOR: MARK SIMON HEWIS CHANNEL 4/TRILOGY PRODUCTIONS		
Keith Dunne Production Designer <u>TELEVISION</u> LOST BOYS & FAIRIES Production Designer *2025 BAFTA TV AWARD (NOMINEE) Limited Drama Dir: James Kent Duck Soup P: Adam B ALEXANDER: THE MAKING OF A GOD Production Designer Dir: Hugh Ballantyne Netflix P: Tony Mi THE PACT (S2) Production Designer Dir: Nicole Volavka & Christina Ebohon Green Little Door P: Adam K DI RAY (S1) Production Designer Dir: Alex Pillai HTM Prod P: Charlott YOUNG WALLANDER: KILLER'S SHADOW Production Designer Dir: Jens Jonsson & Mani Maserrat Yellow Bird P: Marshai YR AMGUEDDFA / THE MUSEUM (S1) Production Designer Dir: Rhys Powys Boom Cymu P: Paul Jon THE MALLORCA FILES (S2) Production Designer Dir: Bryn Higgins, Craig Pickles & Christina Ebohon BBC Studios / Clerkwell Films P: Dominic Barlow HARLOTS (S3) Production Designer Dir: Robin Sheppard, Chloe Thomas & Debs Paterson Monumental Pictures / BBC / Hulu P: Pat Tooke-Dickson DEAD PIXELS (S1) Production Designer Dir: Al Campbell Channel 4 P: Matthew Mulet RED DWARF (S12) Production Designer Dir: Doug Naylor Baby Cow Productions P: Kerry Waddell ROSAMUNDE PILCHER Production Designer Dir: Marco Scafriti, Stefan Bartmann, Hans-Jürgen Tögel & Uli Moeller FFP New Media P: Elvira Bolz & Heidi Ulmke			MARK HOFELING PRODUCTION DESIGNER 001 865 7602 MARK.HOFELING@GMAIL.COM WWW.MARKHOFELING.COM AGENCY FOR THE PERFORMING ARTS CREDITS PRODUCTION DESIGNER "Descendants 4: The Rise of Red" "Under Wraps 2" "Disney's Zombies 3" "The Mighty Ducks" (pilot) "Julie and the Phantoms" "Disney's Zombies 2" "Descendants 2" "Blood Money" "Invisible Sister" "Descendants" "Cloud 9" "Teen Beach Musical" "Let It Shine" "Good Luck Charlie: The Movie" "My Future Boyfriend" "Christmas Cupid" "Sharpey's Fabulous Adventure" "Den Brother" "Starstruck" "Wizards of Waverly Place: The Movie" "10 Things I Hate About You" (Pilot) "My Fake Fiance" "High School Musical 3" "Dadnapped" "Minutemen" "High School Musical 2" "Cheetah Girls 2" "Read It And Weep" "High School Musical" "Life Is Ruff" "Go Figure" "Buffalo Dreams" "Edge Of America" "Just A Dream" "Con Express" "See You In My Dreams" "Jumping for Joy" "Nobody's Baby" "Return to the Secret Garden" "Substitute III" "Standing on Fishes" "Stray Dog" "No More Baths" Disney Channel Disney Channel ABC/Disney Television Netflix Disney Channel Disney Channel Envision Media Arts Disney Channel Disney Channel Disney Channel Disney Channel Disney Channel ABC Family ABC Family Disney Channel Disney Channel Disney Channel ABC Family ABC Family Wait Disney Studios Disney Channel Disney Channel Disney Channel Disney Channel Disney Channel Disney Channel Showtime Cinetel Films CBS/Randwell Productions Feature Films for Families Fox Searchlight Feature Films for Families Detention Productions Big Hair Productions Lynch Entertainment Feature Films for Families		

Set designer cv

- Less of a list
- More designed
- Easy to read font
- Standard formatting
- Nothing fancy

alexander woodward

802.299.9444 - woodward.design@gmail.com - www.alexanderwoodward.com - theatrical design

Education

MFA Scenic Design - Yale University School of Drama - Donald M. Oenslager Fellow - Class of 2016
BFA Theatrical Production Arts Design Concentration- Ithaca College - Cum Laude - Class of 2009
The Krymov Lab - Dmitry Krymov Intensive specializing in the plays of Anton Chekhov - 2015

Affiliations & Awards

USA 829 (United Scenic Artist - Scenic Designer - Local 829 - Member in Good Standing)
Wingspace Theatrical Design Collective - Elected 2018-19 Executive Board - Member in Good Standing
United States Institute for Theatre Technology - Member in Good Standing (current)
Founding Organizer of: In the Wings a Design/Tech Showcase - Williamstown - 2014 - 2019
Equity Through Design Mentorship - Mentor - 2021 - 2022 Academic Year
Broadway Green Alliance - UConn Student Chapter - Mentor - 2019 - 2023
New York Times Best Show of 2018 - Williamstown Theatre Festival - *The Sound Inside*
Opera America Robert L.B. Tobin Director Designer Showcase Winner, *Eugene Onegin*
Connecticut Critics Circle Nomination for Outstanding Scenic Design, *The Moors* (Yale Rep)
Donald M. Oenslager Fellow - Yale School of Drama - Academic Years 2013 - 2016
Outstanding Research & Creative Practice Award - University of Connecticut SFA - 2022
Diversity, Equity & Inclusion Leadership Award - University of Connecticut SFA - 2023

Residency and Academic Appointments

University of Connecticut - Area Head of Theatre Design and Technology - Appointed 2022 (current)
University of Connecticut - Assistant Professor of Design - Scenic Design for BFA & MFA (current)
Williamstown Theatre Foundation - Resident Scenic Design Supervisor - Seasons 2014-2019

Teaching & Research Interests

Theatrical Design, Costume Design, Projection Design, Stagecraft, Drafting, Drawing, Computer Aided Drafting & Modeling, Sustainable/Green Theatre, Accessible Opera, EDI through Theatrical Activism.



May 2023 - ongoing
Assistant to
ZAHRA MANSOURI:
SET AND COSTUME DESIGNER

Productions include:
Black Spider - Opera North
Susanna - Opera North
Love Life - Opera North



April 2022 - ongoing
Assistant to
STEWART J CHARLESWORTH:
SET AND COSTUME DESIGNER

Productions include:
Book of Mormon - Folkestone, Oslo
Pinocchio - Stratford East Theatre Royal,
Fly before you Fall - Southwark Playhouse,
Ballad Of Thamesmead - Greenwich +
Docklands International Festival,
Audra Macdonald, Live at the Palladium -
London Palladium
Pigs Might Fly - Golden Toad Theatre
Company
Sister Act - English Theatre Frankfurt
From Here to Eternity - Charing Cross
theatre



September 2019 - ongoing
Assistant to
NICKY SHAW:
SET AND COSTUME DESIGNER

Productions Include:
L'Elisir D'Amore - English National Opera
La Boheme transfer to Montpellier Opera
Rebecca - Charing Cross Theatre
Land of Might Have Been - Buxton Opera
La Sonnambula - Buxton Opera
Flight - Royal College of Music
The Whip - Royal Shakespeare Company
La Boheme - Irish National Opera
Parisier Leben - Schlossgarten Festival,
Neustrelitz, Germany
Cenerentola - Irish National Opera



November 2022 - April 2023
Freelance Design Assistant to
**ROYAL SHAKESPEARE
COMPANY**

Rejuvenating existing theatre model boxes
and making new theatre model boxes for
the Swan Theatre; with Fran Norburn

Design studio organisation and care,
packing Design set models

Preparation for visiting designers, set-up
of Model Boxes for presentations and
supporting care of set design model

David Cromer
Kevin Thomas
Kevin Thomas
Jackson Gay
Jackson Gay
Mike Donahue
Jessica Holt
Jessica Holt
Kareem Fahmy
Loginald Douglas
Loginald Douglas
Loginald Douglas
Loginald Douglas
Jessica Holt
e Campbell-Holt
e Campbell-Holt
von Stuelpnagel



NINA CAMPBELL

Set Deisgner

PROFILE

An enthusiastic and hardworking set design student who has a passion for film and cinema, possessing strong communication skills, both written and verbal, and a commitment to exceeding customer expectations.

WORK EXPERIENCE

- **May 2025**
???
Beuty and the Beast
Forge Drama
The Lyric Theatre
- **January - February 2025**
Set designer/ builder/ stagehand
Carmarthen Youth Opera
Charlie and the Chocolate Factory
The Lyric Theatre
- **October 2024**
Pyrotechnic/ Stage Manager
Botanical Gardens
Dragons Breath
Walk the plank
- **June 2024**
Scenic artist
The Other Room
- **December 2023**
Assistant Stage Manager
Pantomime
The Lyric Theatre

EDUCATION

- 2023 - Current**
UWTSD CARMARTHEN
 - BA Set Design and Production
- 2021 - 2023 A level**
WYCOMBE HIGH SCHOOL
 - Product design - B
 - Psychology - B
 - Computer Science - C

- 2016 - 2021 GCSE**
WYCOMBE HIGH SCHOOL
 - 7 GCSEs B-As

SKILLS

- Communication - Excellent
- Teamwork - Excellent
- Patience - Excellent
- Time Management - Excellent
- Resilience - Excellent

CONTACT

Nina Campbell
Address: UWTSD Carmarthen Campus
Phone: 07596657463
Email: ninamcc135@outlook.com

LANGUAGES

- English
- Welsh (basic)
- French (basic)

HOBBIES

- Physical Exercise
- Avid Lord of the Rings Enjoyer
- Watching Theatre Productions

REFERENCES UPON REQUEST
NINA CAMPBELL | LINKEDIN

THIS CV MAY BE KEPT ON FILE AND DISTRIBUTED FOR EMPLOYMENT PURPOSES

My CV

Old CV

Updated CV

‘ On average, recruiters will read your CV for 30 seconds before deciding if you're a good fit or not’ (Andrew Fennel, 2025)

It is necessary to have the most important information e.g. contact details, name and role at the top of the page.

Keep text to the left aligned or the page as we read from left to right.

Only put the information that is needed, you don't need lots of designs, its distracting and not relevant to the recruiter.



NINA CAMPBELL

Set Deisgner



REFERENCES UPON REQUEST

©Nina.Productions
Nina Campbell

CONTACT

ninamcc135@outlook.com
07596657463

EDUCATION

2025
DOUGLAS COLLEGE
BA Stage Craft and
Production Technologies

2023 - 2026
UWTSD CARMARTHEN
BA Set Design and
Production

SKILLS

Communication
Teamwork
Patience
Time Management
CAD
Drafting
Stage Design

LANGUAGES

- English
- Welsh (basic)
- French (basic)

HOBBIES

- Physical Exercise
- Avid Lord of the Rings Enjoyer
- Watching Theatre Productions

THIS CV MAY BE KEPT ON FILE AND DISTRIBUTED FOR EMPLOYMENT PURPOSES

EXPERIENCE

■ **September - November 2025**
Stage Manager
The Real Inspector Hound
Douglas College, Vancouver, Canada

■ **May 2025**
Sound Technician
Beauty and the Beast
Forge Drama
The Lyric Theatre

■ **April - May 2025**
Artistic Director
The Georgian Manor House
UWTSD, Carmarthen

■ **January - February 2025**
Set designer/ Builder/ Stagehand
Carmarthen Youth Opera
Charlie and the Chocolate Factory
The Lyric Theatre

■ **October 2024**
Pyrotechnic/ Stage Manager
Botanical Gardens - Dragons Breath
Walk the plank

■ **June 2024**
Scenic artist
The Other Room Theatre

■ **December 2023**
Assistant Stage Manager
Pantomime
The Lyric Theatre

Final Iterations



NINA CAMPBELL

Set Designer and Maker

REFERENCES AVAILABLE UPON REQUEST

ABOUT

An enthusiastic and hardworking set design student who has a passion for film and Theatre, possessing strong communication skills, both written and verbal, and a commitment to exceeding expectations.

CONTACT

ninamcc135@outlook.com

07596657463

Instagram: Nina.Productions

LinkedIn: Nina Campbell

SKILLS

- Autodesk Sketchbook
- Drafting
- Stage Design
- Costume
- Construction
- Hand and Machine Sewing
- Costume design
- Prop Making

EDUCATION

DOUGLAS COLLEGE
BA Honours Stage Craft and
Production Technologies

UWTSD CARMARTHEN
BA Honours Set Design and
Production

LANGUAGES

- English
- Welsh (basic)
- French (basic)

HOBBIES

- Physical Exercise
- Avid Lord of the Rings
Enjoyer
- Watching Theatre
Productions

EXPERIENCE

■ STAGE MANAGER
September - November 2025
The Real Inspector Hound - Directed by Petras Thrasso
Douglas College, Vancouver, Canada

■ SOUND TECHNICIAN
May 2025
Beauty and the Beast - Directed by Alana Thomas
Forge Drama
The Lyric Theatre, Carmarthen, Wales

■ ARTISTIC DIRECTOR
April - May 2025
The Georgian Manor House
UWTSD, Carmarthen, Wales

■ SET DESIGNER/ BUILDER/ STAGEHAND
January - February 2025
Carmarthen Youth Opera - Directed by Daniel Williams
Charlie and the Chocolate Factory
The Lyric Theatre, Carmarthen, Wales

■ PYROTECHNIC/ STAGE MANAGER
October 2024
Welsh National Botanical Gardens - Dragon's Breath
Walk the plank,

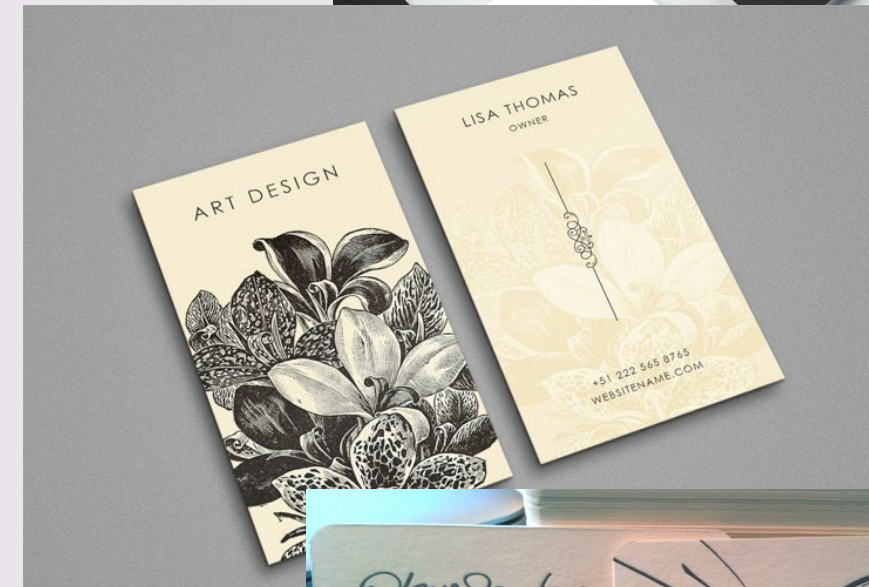
■ SCENIC ARTIST
June 2024
The Other Room Theatre

■ ASSISTANT STAGE MANAGER
December 2023
Jack and the Beanstalk Pantomime - Directed by Pip Minnithorpe
Imagine Theatre
The Lyric Theatre

Business Cards



- Tailored to the role you do
- Simple designs
- Easy to read
- Simple colour scheme
- Only the details you need
 - Name
 - Role
 - Contact details.



My Business Card



Original design



New design



Showcase ideas

- Large sheets of paper with sketches on them
- Finish suit of armour - make chainmail
- Display sketch books
- Website on laptop
- Printed cv
- Printed business cards
- Big Logo
- Simple colour scheme
- Cover table in large canvas sheet? White?
- Table set up as a drafting table, slanted desktop.
- Wall with picture holders

'How Can You Keep Your Brochures Organised and Accessible?

Try leaflet holders.

Pro tip: opt for clear acrylic leaflet holders to keep the focus on your content.

For added impact, consider tiered designs to showcase multiple leaflets in one compact space.

Communicate Your Key Messages Clearly

Design tip: use bold fonts and eye-catching visuals on your signs to ensure your message is visible even from a distance. For a polished look, choose sign holders that match the aesthetic of your brand, such as brushed metal or sleek acrylic.

Networking Should Be Seamless

Business card holders are essential.

Best practices: position your business card holder in a prominent spot on your table and keep it well-stocked throughout the event. Consider pairing it with a small sign encouraging visitors to take a card.

Add Depth and Dimension To Your Displays'

UK POS (2024)

Showcase display

- Updated armour
- Chainmail skirt
- Printed photos of projects and labels
- Website on laptop
- Cv
- Business cards
- Ancient book project
- sketchbook



Interview techniques

- Questions have criteria to meet
- Research the interviewer / company
 - what were the last things they directed/ put on
 - Awards etc
- Prepare portfolio
 - Keep short, and visual just a show of your best work
- Mention collaborative work
- Speak about how you analyse a script or brief, what your design process is, and how ideas evolve into new ones as well as giving examples.
- Working with a team?
 - Respect with all departments
 - Clear communication
 - Knowing when to step forward or back, as well as trusting things are going to get done.
- Why do you want to work with this company?
- Why do you want to work in the industry?
- Understand the work/style of the company
- Does your work and your strengths compliment each other?
- Don't waffle/ bullshit.
- Make sure you aren't taking too long to answer a question
- Be enthusiastic and passionate not egotistical.
- Don't be theoretical – keep it factual and concise.
- Don't make up excuses for gaps
- Don't bring complaints or dramas into the interview.
- Always have a prepared list of questions for them.
- Watch new shows. YOU CANT WORK IN THE INDUSTRY IF YOU HAVENT SEEN SHOWS.
- Have a good understanding of what you can bring to the company.
- What are your unique selling points? Creative problem solving? Time management? Collaboration?

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