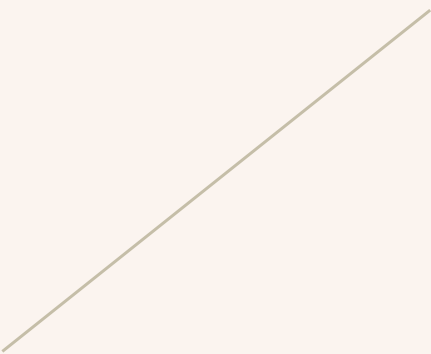




CREATIVE INDUSTRY

Anne Hyde



AI STATEMENT

To my knowledge, there has been no use of AI other than my Grammarly spell checker, which I received through my Disabled Students' Allowance.



TASKS

Task 1 - You will focus on compiling a process workbook – a record of all the areas covered in your lectures along with ideas on how this newfound knowledge contributes to your methodology. This process workbook will take the form of a written and illustrated document (digital or physical) or sketchbook. Your process workbook will outline your journey through the module and reflect on your learning and skills gained. It will include your SWOT, PDP, CV, networking and your professional promotional material produced. You must use Harvard referencing and create a bibliography for your reading and research. This will be submitted via Turnitin or handed in directly to the lecturer.

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

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

Task 4 - Reflect upon what you have learnt and commit those thoughts and reflections to a five hundred-word evaluation. This will be at the end of your process workbook.

GUIDANCE SPECIFIC TO THIS ASSESSMENT

Engagement with Literature Skills

- 1: Demonstrate your ability to engage in meaningful and relevant research of a wide range of creative industry sources and companies.
- 2: Demonstrate your ability to engage in workshops and organise your research, practical explorations and portfolio in a sustained and industry-appropriate way.
- 3: Correct use of Harvard referencing.

Knowledge and Understanding Skills

- 1: Demonstrate your ability to identify relevant areas of research and sources of useful information for your practical and research tasks.
- 2: Demonstrate your ability to use skills developed in previous modules to assess your strengths and weaknesses.
- 3: Demonstrate your ability to use skills developed in previous modules to inform the creation of a useful professional promotional materials.

Cognitive and Intellectual Skills

Guidance specific to this assessment:

- 1: Demonstrate your ability to explore and access the creative landscape and performance industries within your process workbook and professional promotional materials.
- 2: Demonstrate your ability to explore, connect and navigate your skills and creative input in order to create useful and meaningful professional promotional material.

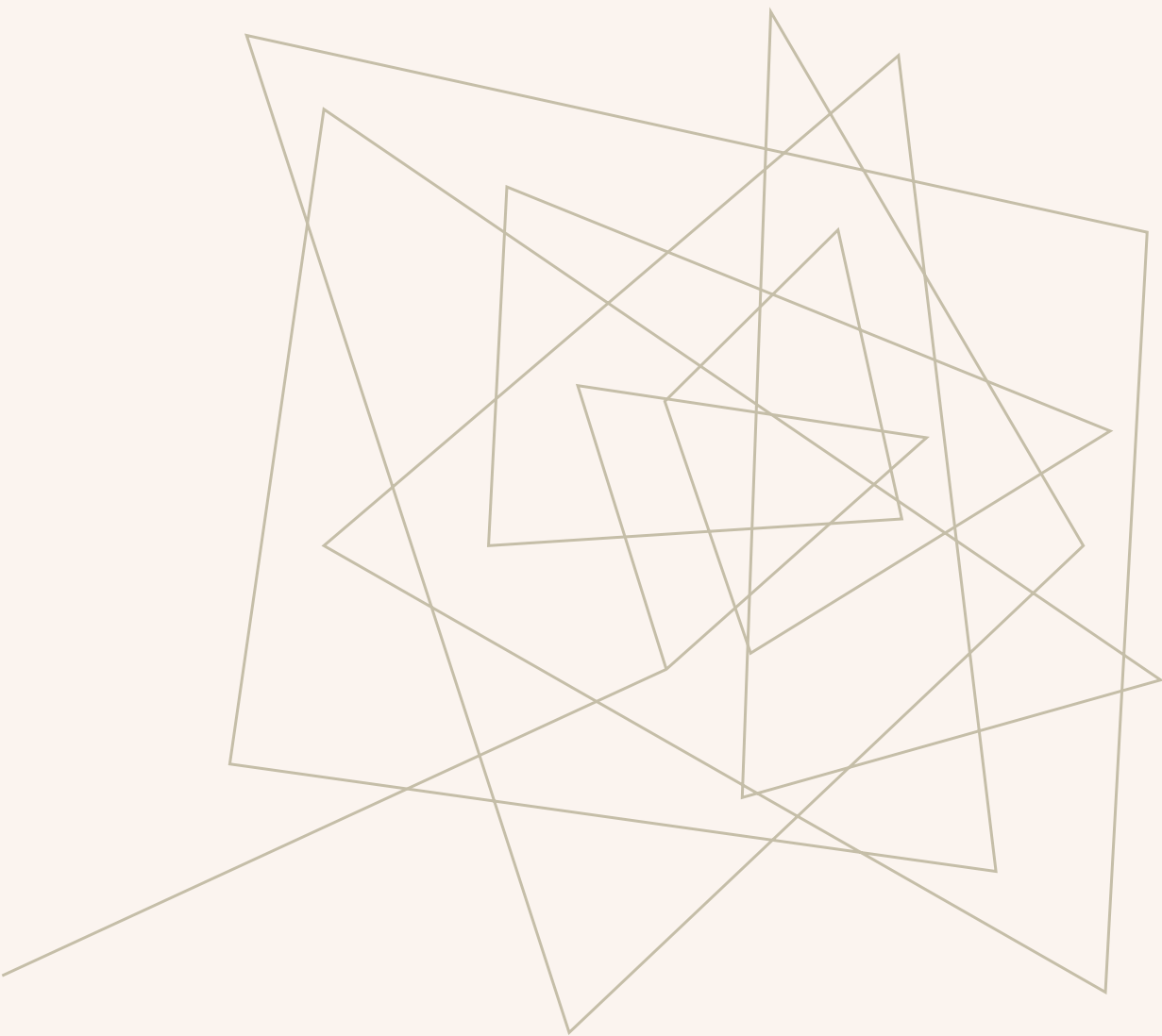
GUIDANCE SPECIFIC TO THIS ASSESSMENT

Practical Skills

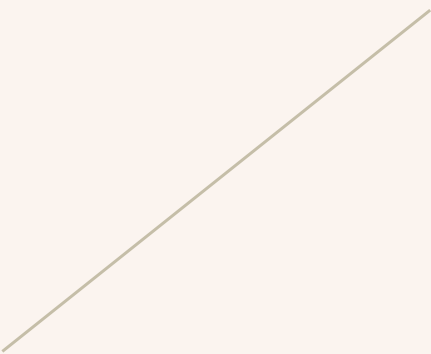
- 1: Demonstrate your ability to collaborate and innovate in order to develop skills and knowledge and create professional promotional material.
- 2: Demonstrate your ability to use your practical skills to identify personal areas of strength and weakness and your personal development plan.
- 3: Demonstrate your ability to explore, connect and navigate your skills and creative explorations in order to make meaningful connections and industry networks.

Transferable Skills for Life and Professional Practice

- 1: Demonstrate personal responsibility and time management.
- 2: Demonstrate your ability to work collaboratively and independently to engage with all tasks in a professional manner.
- 3: Demonstrate your ability to create professional promotional material informed by professional standards and expectations.



PERSONAL DEVELOPMENT



FIRST TASK

Thought about three words we would use to describe ourselves; I came up with;

Creative – I have done a lot of different creative projects and courses throughout my life and so know how to use a lot of different mediums,

Kind – I always try to look for the best in people,

Reliable – I will be there for someone if they need help, and when I say I'm going to do something, I do it.

We then had to come up with what role we would want in the industry. I am still not sure what role I want, and but I have had fun making props and building sets. I also like making costumes in my free time.



SWOT

We filled in a form about our Strengths, Weaknesses, Opportunities and Threats, otherwise known as SWOT. This was really interesting, as I had never thought about what would and wouldn't make me a good choice for employability, quite like that. It was quite eye-opening about how much there was to think about.

Strengths

Kind – I always look for the best in people

Overthinker – I am very good at on little details and making sure things are accurate to real life if need be (such as where flowers grow, what time period objects come from, etc)

Creative – I have spent a lot of my life doing different types of art, and so I have experience in a lot of different media

Dungeons and Dragons – quick thinking, adaptability, improv skills

Hardworking – will stay until a task is done

Weaknesses

Too kind – can overlook problematic behaviours and let people take advantage of my generosity.

Overthinker – I can overthink too much and get carried away with things that aren't important, or complicate things too much, confusing myself

Forgetful – I am prone to forgetting things.

Anxiety – I can get very into my own head about things and doubt myself.

Too Hardworking – will stay until something is done, no matter what.

SWOT

Opportunities

Can drive – I can get to places without relying on public transport as I have my own car.

Potential for first aid training through the university.

Potential for Welsh language classes.

Read some books on freelance careers.

Opportunities to network through the course.

Creating potential networking opportunities through classmates, as we can suggest each other for roles.

Threats

Scoliosis – I can't move most of my back and have chronic pain, which means I have to sit down sometimes to rest it.

Anxiety – I can get really anxious and can start stuttering over my words, especially in things like interviews, which I find very stressful anyway.

Migraines – I get migraines, especially after I've been in a situation of high stress.

Don't live near anywhere in the industry – this can be an issue, as I live in the middle of nowhere with little to no opportunities for experience, so I don't have much industry experience.

Insomnia – I am prone to not sleeping much, and so can be drowsy

Lack of business knowledge for a freelance career.

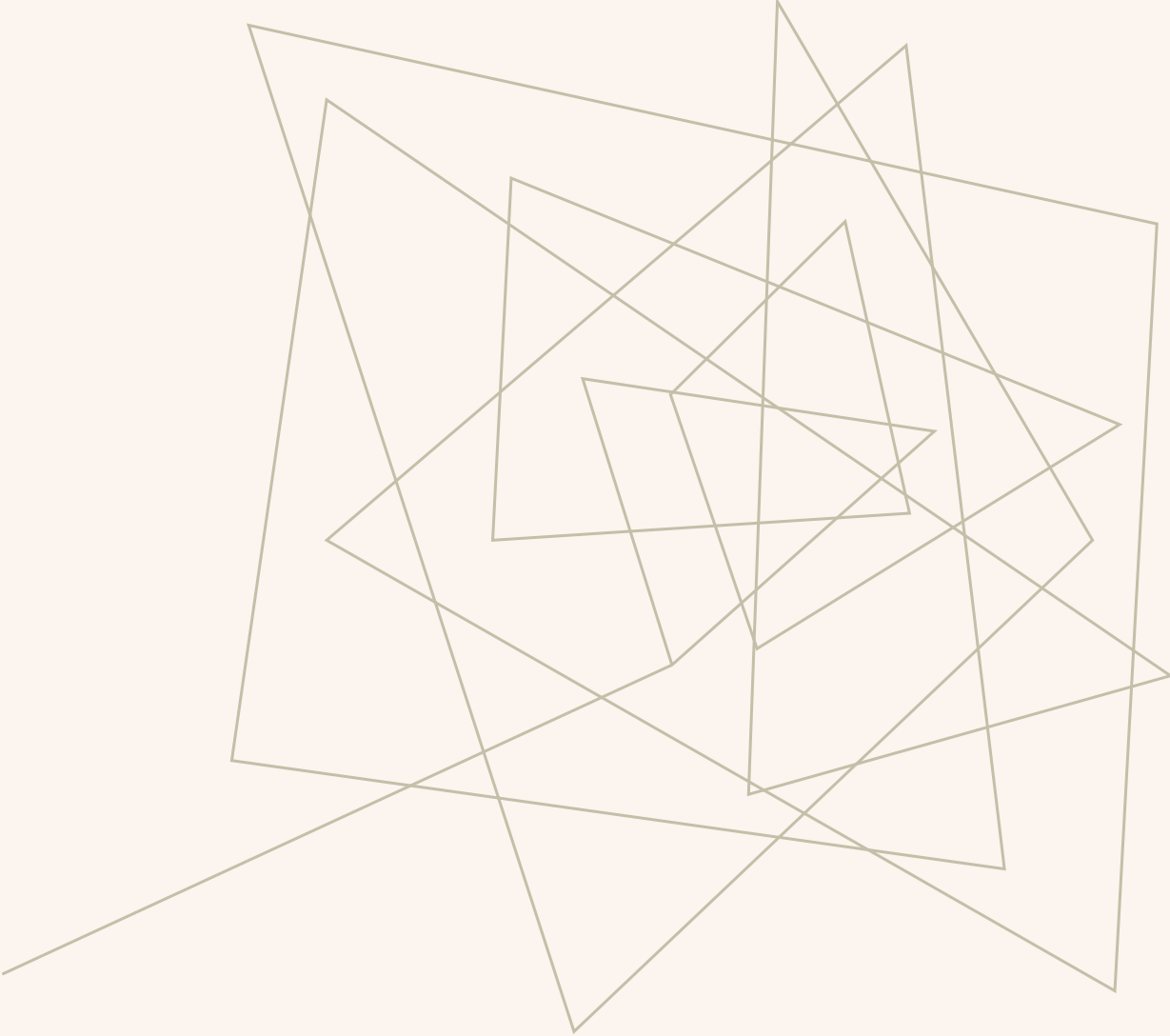
We then discussed what we had written in small groups and helped one another turn our negative traits into positive ones.

PERSONAL DEVELOPMENT PLAN

From there we then moved on to creating our personal development plan.

Name	Anne Hyde		Date	
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
I would like to learn Welsh	Look for Welsh language classes, especially those that happen over the summer. Look into what I can get through the university.	I will need a tutor.	Passing the course and continuing to practice outside of the course.	Find a course by the end of the summer holiday.
I want to get better at managing my time	Keep up to date with writing events on calendars. Create reminders and set timers for tasks so I don't spend too long doing any one thing.	I'd need a calendar that shows every day of the year without having to flick through the pages so I can see exactly what will be happening when, in enough time to prepare for it. To create reminders on my phone.	Keeping it up for a few months to get it into a routine <u>and</u> so I don't start it but forget to continue it or lose motivation. When it becomes a routine and when it becomes second nature	November 2026

I need to do more work experience	Look further away from where I live to find work experience opportunities and look at staying somewhere so I don't have to do too much travelling for it.	Money, time, opportunities	Getting to work on at least one show somewhere to get a better sense of the industry.	Before I graduate
Update my CV	Find my old CV, work out what I have done since I last edited it and then add it in.	My old CV, my computer.	A completed professional CV.	End of July
Continue to develop skills in my own time	Identify what costume and historic craft projects will challenge me in new ways to build on existing skills.	I need to work out what materials I will need to make the objects/clothing, and money to buy the stuff I need.	Completing some new costumes and historic craft projects to a decent standard and adding evidence to my CV/portfolio	End of the summer holiday.
Update my portfolio	Find my digital portfolio and work out what I have done since I last edited it	My old portfolio and my computer.	A completed professional portfolio.	End of August.



INDUSTRY INFORMATION AND PROFESSIONAL ADVICE

PUBLIC SPEAKING

We had a guest speaker, Bronwyn Lloyd from the SU, come in to talk to us about public speaking. She told us about the reasons we would need to use public speaking, such as presenting, even to classmates, at networking events, and in job interviews. It is important to know how to speak publicly as it helps you communicate effectively, build relationships, demonstrate leadership and develop professionally. Public speaking requires confidence, and to help build confidence, you need to prepare for it. To help you prepare, spend time researching the topic, create a structure to guide you, and practice it over and over again. Other common barriers include lack of experience, fear of judgment and perfectionism. Don't get caught up in your mistakes when speaking; just carry on and pretend it didn't happen. You can use your body language to help boost your confidence, keep an open and relaxed posture to give off an air of confidence, gesture along to things you are saying and make eye contact with the audience rather than looking down/at your notes. The more you do public speaking, the more confidence you will get as you will improve at it. You can also reflect on your public speaking and note down your strengths/what went well, weaknesses/what you can improve on, opportunities/identify opportunities to grow and threats/recognise what might impact on your confidence (such as tech issues and questions).

PUBLIC SPEAKING

Bronwen's session was really helpful as there is a lot of public speaking in different ways in the industry and in daily life, and as much as I am afraid of doing it, I know I will have to work on it. It will be very important in the sorts of jobs I would like to do because I want to work freelance, so I will need to pitch my ideas to potential clients. I think it is great that we get so much chance to practise our presentation skills on the course, and although I find it nerve-wracking, it is getting easier. I also talked to my mum's friend about it, as it's something he does a lot of because he is a historian and academics need to share their research with a wider audience. He said that it's really important to know the purpose of what you want to get across and what you want to get out of it. He also said that there is no need to worry about using notes as long as you aren't looking at them all the time instead of the audience. The key thing is to know what you want to say well enough that you can use the notes as a prompt and just look at them to get you started and finished. He thinks it's better to have a script and stay on track than to forget what you were saying, stumble and get lost, because this shows that you are prepared and gives a more professional impression than making mistakes.



I asked him what his main piece of advice was and he said:
Public speaking is a performance. It's just like being on stage – so if you're nervous, take on a persona of someone who has all your passions but with lots of confidence.

PROFESSIONAL BEHAVIOUR

Bronwen Lloyd from the Student Union gave us a talk on professional behaviour. This covered how to act within the workplace:

- Being punctual – being on time creates a good impression. Being early wastes your time, being late wastes theirs.
- How to dress professionally – this might vary depending on the workplace and what job you are undertaking at any given time.
 - Time management – ensuring that you meet all deadlines
 - Organisation – makes you look professional and gives you confidence
- Accountability – take responsibility for your own obligations and actions, learn to delegate to ensure that all work is completed on time and to the best possible standard
- Attitude and Etiquette – be positive about yourself, the circumstances and in communications with others, follow normal social mores
 - Honesty – it is always better to tell the truth.
 - Respect – if you respect others, they are more likely to respect you.

Recognise that the workplace is a different environment to home: we should always be professional at the workplace, with colleagues and clients, at job interviews, at university, at important appointments, on internships and work experience, and in voluntary roles.

Holloway (2010) notes that acting in a consistently professional creates confidence in you as an individual and as part of the production team.

WHAT'S GOING ON IN INDUSTRY

Scrap AI opt-out model or risk causing creatives 'further harm' – House of Lords

NEWS MAR 6, 2026 00:06 BY KATIE CHAMBERS

I looked into some of the recent news from the industry and I found an article on AI. It was really interesting to me as I am personally concerned about how AI can take anyone's work without paying the artist, and having to have the artist opt out rather than give permission for their work to be used is unfair. This article tells us that the House of Lords is recommending that the government should change it from an opt-out system to an opt-in system and that the artists should be paid if they let AI use their work (Chambers, 2026). It identifies AI as a threat to the industry because it can undermine incomes both directly and indirectly. It is not just about theft of artistic outputs, but also about the use of the creative's persona, which is part of their reputation that gains them work. This is important because the House of Lords have a say in government legislation, and it shows that they are sensitive to the needs of creatives and protecting their work.

FACTORS AFFECTING THE CREATIVE INDUSTRIES

- Current affairs affect costs – wars and political decisions can increase prices, meaning that my costs would rise.
- After Russia's invasion of Ukraine in 2022, oil prices rose suddenly on the international markets (Sweeney, 2022). The same thing happened at the outbreak of the USA's war with Iran earlier this year (Jones and Almeida, 2026; Jolly, 2026).
- Unexpected increases like these have an effect not just on petrol prices (which in turn affects the costs of courier services, and the general cost of items which have to be shipped nationally and internationally in order to be sold), but also energy prices more broadly, especially in Britain because we are still dependent on gas and oil for our secondary electricity production – we don't have as much nuclear energy as other countries in Europe such as Germany (Today, 2026). These sorts of price jumps are unforeseen and would affect profit margins as well as the amount of spare cash people have to spend on leisure activities.

month [Support us →](#) [Print subscriptions](#) [Search jobs](#) [Sign in](#)

[Sport](#) [Culture](#) [Lifestyle](#) [Menu](#) **The Guardian** [UK](#)

[Money](#) [Markets](#) [Project Syndicate](#) [B2B](#) [Retail](#)

This article is more than 4 years old

Oil price nears \$100 and stock markets all as Russia orders troops into Ukraine

Investors rattled by risk of fully fledged invasion, pushing shares lower around the world

[Ukraine crisis - live updates](#)



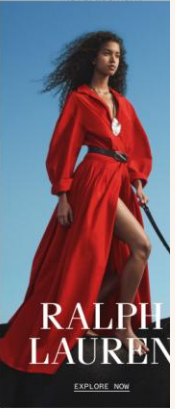
Pro-Russian activists in the self-proclaimed republic of Donetsk. Photograph: Alexander Ermochenko/Reuters

Oil prices surged close to \$100 (£73) and global stock markets fell in early trading on Tuesday after Vladimir Putin [sent troops into Ukraine](#), rattling investors.

Crude oil was up nearly 4% on Tuesday morning, hitting just above \$99 a barrel, the highest in more than seven years, as fears mounted that supplies would be disrupted.

After sharp falls on Monday, the benchmark MSCI Russia Index was down more than 5% on Tuesday morning, while a broad sell-off of European shares followed earlier losses in Asia. Germany's DAX

Advertisement



RALPH LAUREN

[EXPLORE NOW](#)

FACTORS AFFECTING THE CREATIVE INDUSTRIES

- Many arts projects are funded rather than profit-making
- Many local, regional and touring companies have closed in recent years because they couldn't get funding, or because the world changed around them and they no longer fitted in. This was reported in *The Independent* (Maddox & Ahmed, 2024), when cultural leaders petitioned the new Labour government for much better investment in the cultural sector. For example, The Oldham Coliseum Theatre, one of the most respected theatre charities in the North, closed in 2023 after the Arts Council cut its funding over three years, leaving it with a shortfall of one third of its annual running costs. 70 people were made redundant (Legraian, 2023). Another northern theatre charity, Freedom Studios based in Bradford, also closed after losing its ACE funding in the same round of cuts (Adewale, 2023). For other charities, the impact of these funding cuts took longer to hit. The Stage reported in 2025 that The Stockroom, a workspace for writers, had had to close for the same reason (Chambers, 2025).



FACTORS AFFECTING THE CREATIVE INDUSTRIES

- We need to make a case that they are important if we want them to continue, and companies need to show that they are changing to adapt to the changes in the world. This can be done in a variety of ways, eg making them relevant to social issues, widening participation, increasing diversity and pointing out the health benefits of participating in and watching artistic performances. Exeter's Northcott Theatre, for example, is doing this by working with local artists and producers and casting local amateurs alongside professionals in performance. An article in *The Stage* highlights their innovative approach to production (Waugh, 2024). Sarah Dickenson, a local playwright, was commissioned to write a trilogy of plays based on local history, beginning with one called *The Commotion Time* about a major religious rebellion in the sixteenth century that broke out near Exeter. Dickenson and the production team spoke to historians and historical music consultants in order to inform their production (Hyde, 2026), but rather than taking the traditional male view of the history of this period, Dickenson wrote strong female roles to demonstrate that they had a major role to play in supporting and facilitating the men's actions (ExeterNorthcott, 2024). They are also committed to opening opportunities for young creative practitioners to get involved in internships and work experience. I reached out to Dickenson, who put me in touch with Hayley Grindle, the stage designer for the project, who offered me the chance to apply for three months of work experience working on set and costume design for an accessible Theatre Clwyd production of *Under Milk Wood* this spring (Grindle, 2025). Unfortunately I was unable to apply because it was during term time, but I will be keeping in touch with her to look out for any opportunities in the future.



- There is a tension between the need to keep ticket costs down so that audiences are as inclusive as possible and the rising costs of production.
- Touring shows have bigger promotional budgets because they need to attract audiences in different areas of the country.
- Creative practitioners need to be aware of their responsibilities in providing the right level of content for the right audiences – eg children are maturing earlier now so they want more mature content but there are still things that are inappropriate for them.



EQUALITY, DIVERSITY AND INCLUSION

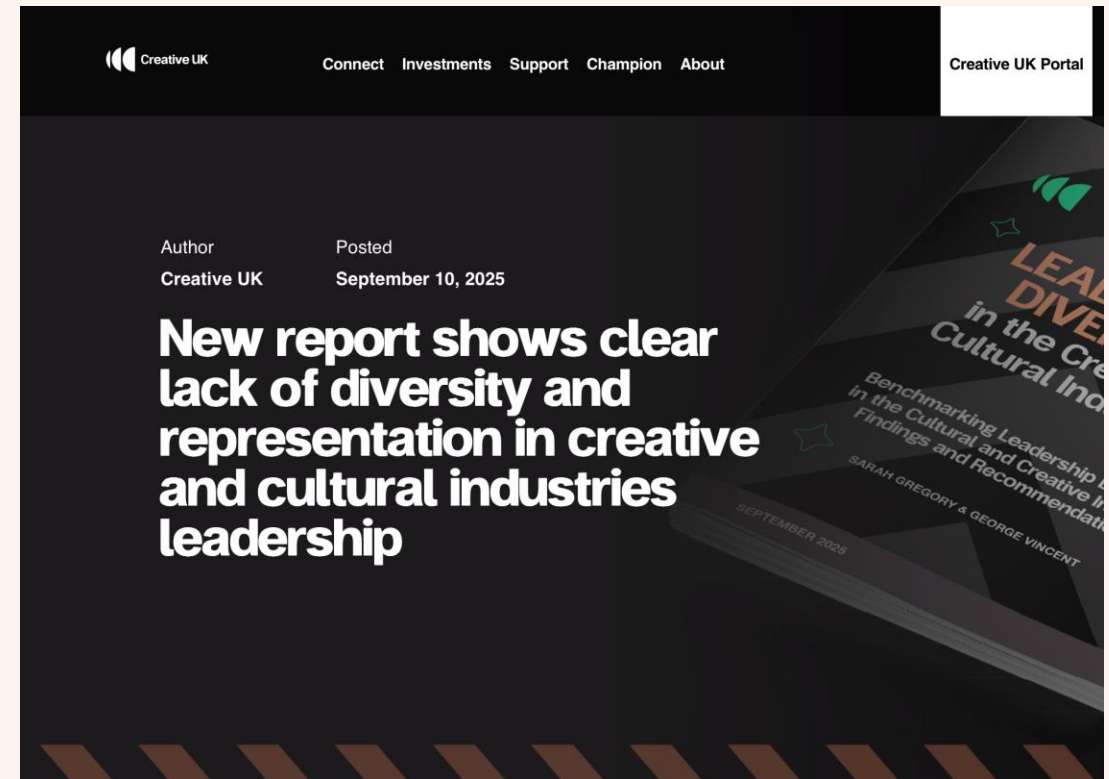
- For many people, awards ceremonies are the only place where they hear about the creative team.
 - Awards ceremonies have changed recently with some creative categories no longer being recognised.
 - They need a diverse panel to accurately represent the field, but they still represent personal choices rather than the general public's view.
 - Men still hold most of the power in the creative industries.
 - If we don't break these cycles the same people will continue to hold all the power. This is an ongoing battle.
 - This is likely to be less of a problem in large-scale theatres etc, while regional and local venues are likely to be more of a problem.
- 

EQUALITY, DIVERSITY AND INCLUSION

A wealth of recent scholarship, including works by Edmond (2023), Malik (2013), O'Brien, Kerrigan and Liddy (2023) and O'Brien and Arnold (2024) has highlighted the benefits brought by the inclusion of underrepresented groups in the creative industries, including the increased marketisation brought about by increased multiculturalism (Malik, 2013) as well as the challenges the industry faces in broadening the scope even further, such as the fact that the new entrants who most clearly recognise the need for a more diverse workforce feel that they have the least power to do so (O'Brien and Arnold, 2024).

This picture is replicated internationally. Women are particularly disadvantaged by the precarious nature of creative employment, informal contracts and the need to be fully flexible over working hours and locations. The informality of working environments characterised by freelancers in the gig economy is replicated in the industry's hiring practices. The pressure to create and maintain strong networks means that reputation is a commodity that is nurtured in face to face situations such as drinks parties and other social occasions. The gender division is further split along lines of class, ethnicity, race and disability (Connor, Gill and Taylor, 2015).

It is reiterated by a report published only in September last year, which notes that "Where data exists, it shows that no diverse demographic – other than those identifying as LGB+ – has fair, equal representation in creative and cultural sector leadership' (Creative UK, 2025).



MARTY SUPREME – AN EXPERIMENT IN INNOVATIVE FILM PROMOTION

In order to make money a film needs to attract an audience to the cinema rather than have everyone watch it later on television. Traditional film promotion includes trailers, interviews and billboards. Withholding information in a trailer can make things seem more exciting but edits on social media can be more effective, not least because many people now have shorter attention spans.

Josh Safdie's *Marty Supreme* (2025), starring Timothée Chalamet, used a variety of unusual methods to engage its audience:

1. They gave behind-the-scenes access to storyboards and sets.
2. This included behind-the-scenes access to how the special effects were done in order to show that it was not real, despite the gore and violence.
3. Chalamet's social media was used to engage fans and the publicity became part of a performance itself. For example, a video was 'leaked' on YouTube of the supposed marketing meeting in which Chamalet pitched more and more ridiculous ideas.

These techniques made people interested in the film because they had seen a human side, but they were also much, much cheaper than traditional promotional campaigns.



CAREER PLANNING AND SELF-EMPLOYMENT

- Careers are likely to start in a relatively small/local way – find out what the local theatre scene is like, for example.
 - The best place to start is to consider your own core values.
 - What type of work do you want to put into the public sphere, as it will reflect me?
 - What am I passionate about?
 - Most creatives are self-employed. This means we chose our own work and we are our own bosses.
 - We need to be as prepared as possible for all eventualities
 - We need to be open to a wide variety of opportunities.
- 

UNIONS

Union membership is useful because they provide group bargaining and often offers legal protection and professional indemnity/public liability insurance. They protect workers' rights and help to ensure standards across the industry, for example, by creating policies. They have more power than an individual so they are able to act on behalf of their members (Roth, Allender-Zivic & McGlaughlin, 2021).

SBTD

Theatre Designers' Association

Focusses on sustainability

ABTT

Theatre technicians

Guidelines for safety etc

Industry rules and regulations

ABTT Theatre Show – June, London

Equity

Traditionally represented actors but now also stage management

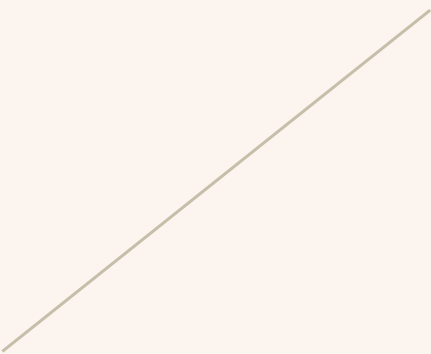
Longstanding and well known

Set rates of pay

Provide public liability insurance and personal accident insurance

Membership starts from £3.60/month and depends on income

Provide professional development information



UNIONS

ALD

Association of Lighting Designers

Free student membership

Lots of resources and guidelines

SMA

Stage Managers' Association

Provide lists of SMs

Provide lots of training courses

ITC

Independent Theatre Council

Regulate rates of pay, including accommodation and food allowances

Under their contracts, you are an employee, not self-employed, so you have different rights.

BECTU

More general union

Membership fees based on salary

Provides public indemnity insurance and legal support

Provides training

Regulates contracts



OPPORTUNITIES AND WHERE TO FIND THEM

- Plaza – annual industry showcase event
- Linbury Trust – prestigious theatre design awards
- RC Annie – offers training for theatre practitioners
- Screen Alliance Wales – provides most of the film/tv opportunities in Wales. Associated with Bad Wolf and Screenskills. Offers opportunities to shadow roles. Sends out monthly newsletters. Provides free e-learning modules
 - The Stage – digital newspaper which advertises theatre and television opportunities alongside news stories
 - Get Into Theatre – collates information about jobs, training and funding
 - ERIC – app which collates creative opportunities from work experience to employment
 - UK Theatre – website listing theatre news, events, jobs and training opportunities
 - Mandy – jobs website for actors and crew
- Arts Professional – news and jobs in creative industries including music and museums as well as theatre
 - British Film Commission – support for production companies wishing to film in the UK

INTERVIEWS

- Be aware that different jobs have different challenges:
 - TV/Film = shorter contracts, more interested in previous experience and credits
 - Theatre = focussed on collaboration, creative thinking and interpreting the brief.
- Preparation is crucial.
 - Understand the political and economic culture around you and the company.
 - Know the company/practitioner and their style/previous productions
 - Look at how you fit with them
- Prepare your portfolio
 - Keep it short
 - Best examples of work – different skills; solo and collaborative; problem solving
 - Best images of your work – good picture quality
 - Likely to be digital – save in a format that can be accessed by everyone eg pdf; ensure that the link works; have a backup on USB/hard copy

INTERVIEWS

- Prepare personal statements
- Prepare answers to standard questions
 - 30-60 second answers
 - Who you are
 - Your creative focus
 - Your beliefs
 - Examples of relevant experience
 - What excites you about the project/company
- Take along everything relevant to the role – risk assessments, CAD drawings etc
- Arrive punctually – well in advance eg 15 minutes before.
- Answer concisely
- Remember that the way you act is more likely to get you the job than what you say – so be enthusiastic, calm and professional



INTERVIEWS

- Be honest and upfront about anything that will get in the way of the job, e.g., holiday plans, etc
 - Remember that employers talk to each other, so even if you don't get the job treat it as a networking opportunity
 - Be genuine – people can tell when you are faking enthusiasm for a project or passion for a subject, but they can also tell when you really care.
 - Take along
 - Printed copy of your CV
 - Notepad and pen (looks better than phone)
 - Showreel
 - A question you can ask them at the end.
 - Wear appropriate clothes
 - For the job and location of the interview
 - That won't distract you/them or be uncomfortable
 - But that reflect your professional personality
 - Get everything ready the night before
- 



GDPR

The General Data Protection Regulations (hereafter GDPR) is a framework for applying the Data Protection Act that came into force in 2018. It is designed to protect citizens' data and forces businesses to consider the ethics of the data that they collect, process and share (Gov.uk, 2024).

It applies to any data that relates to an identifiable individual, obviously including names and addresses, but also other information such as gender, IP addresses etc. The critical thing is whether an individual can be identified either directly from a single piece of information or indirectly through a combination of data, even considering the information that you don't hold yourself but might be available from other sources – it is important to think about what a determined person might do to use the information you hold to find out about an individual (ICO, n.d). There are further categories of data which are considered 'sensitive', and they are subject to much stricter rules. These include information about gender, sexuality and religious belief.

If you are in charge of deciding what data is held, how it is shared and what it is used for, then you are known as a controller. If all you do is follow the controller's instructions, you are known as a processor. Controllers have the greatest responsibility under the law and must ensure that all processors comply with the regulations, but processors are also liable for any breaches that result from their wrongdoing. Controllers not only have to be compliant, but they also have to show that they are compliant with the legislation by having policies and records (ICO, n.d).



GDPR

The principles behind the GDPR are based on transparency, fairness and accountability. It is important, for example, that you collect only the information you actually need and keep it only for as long as necessary. You can also only use it for the purpose it was collected. This would need to be a consideration in both keeping clients' data and having employees. You couldn't, for example, use email addresses given as part of an order process to send promotional emails unless you had asked the client whether they were happy for their email to be used in that way. This would break the rules on 'purpose limitation' (ICO, n.d.).

There are also specific rules around the use of AI, sharing data within a business and beyond, and the ways in which data must be kept securely, either online or in hard copy. Any breach of the Data Protection Law must be notified to the Information Commissioner's Office within 72 hours, and there are fines for breaking the rules. It is also important to remember that any individual has the right to ask to see a copy of all their data that you hold (ICO, n.d).

The Information Commissioner's Office has a useful series of training videos on various aspects of GDPR, and a specific set of web pages aimed at small businesses to help them understand the law (ICO, n.d).

Key definitions –part 1

Personal data is any information relating to an identified or identifiable living person, also known as the '**data subject**'.

The controller is the person or organisation that **decides the purpose and means of the processing**.

In the UK GDPR: article 4 – definitions
On our website: what is personal information - a guide

ico.org.uk/for-organisations/advice-for-small-organisations/

g Started Save to RefWorks

For organisations / Advice for small and medium organisations

Advice for small and medium organisations

Here you'll find advice and guidance for small-to-medium-sized enterprises, start-ups, sole traders, small charities, groups and clubs. Use our easy self-serve tools to get answers to your questions and generate tailored advice, or read our helpful bitesize guidance and tips.



Need help with a subject access request (SAR)?

Watch the recording of our joint webinar with the Federation of Small Businesses – 'A beginner's guide to SARs.' It will help you understand what SARs are, your responsibilities, and the steps to take when one lands in your inbox.



Getting started with data protection and the UK GDPR

Advice, tips and tools for beginners.



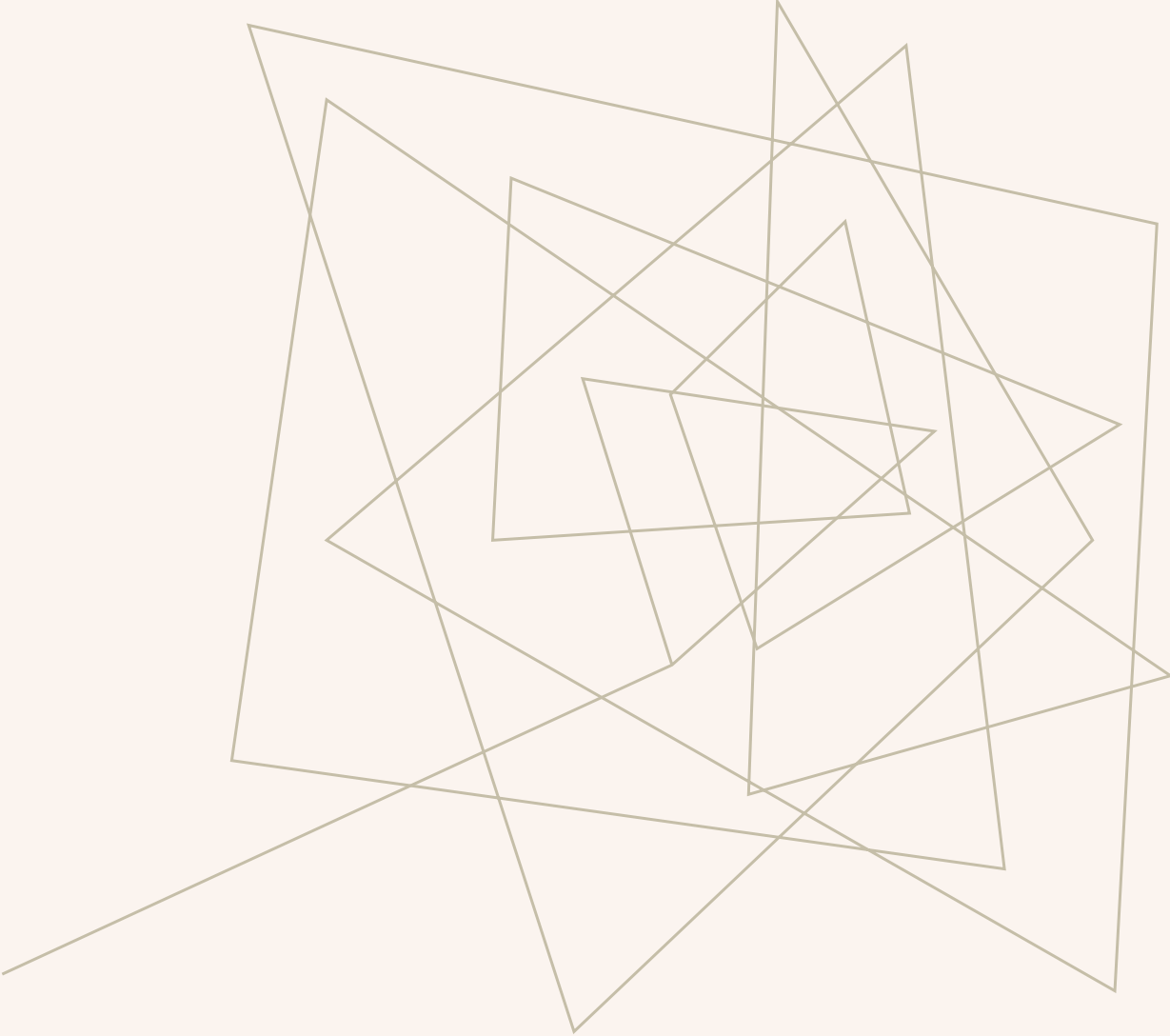
Privacy notices and cookies

What you need to tell people when you're using their personal information.

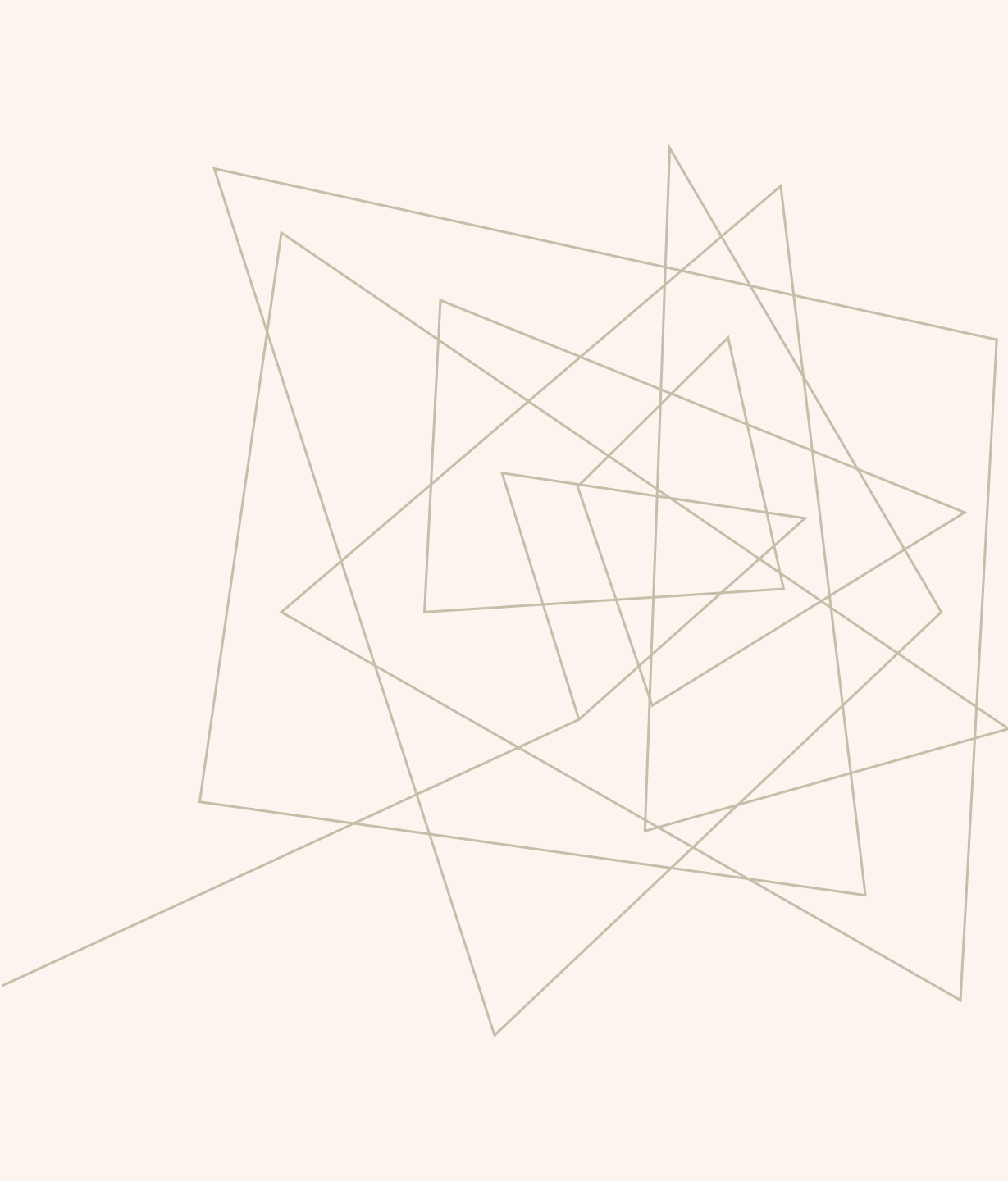


Tools

Find the answers you need to generate tailored advice for your business.



INDUSTRY ROLES RESEARCH

An abstract geometric drawing consisting of several overlapping, irregular polygons and lines in a light beige color. The shapes are layered, creating a complex, web-like pattern. Some shapes are more prominent than others, and the lines intersect to form various smaller geometric figures.

HOMework

The homework was to research three roles in industry. To do this, I had my original research over the next five slides and then I developed them further.

- Historical Props and costumes start on slide 38
- Museum artefacts start on slide 66
- Theme parks and attractions on slide 74

THREE ROLES IN INDUSTRY THAT INTEREST ME

1. Historical and roleplaying prop and costume supplies – there are a lot of businesses that supply historical and roleplaying clothes, weapons and accessories. Some of these include Larp Fashion (Larp Fashion, n.d.), Armor Arena (Armor Arena, 2026), Burgschneider Inc. (Burgschneider, 2025) and Larp Inn (Larp Inn, 2026). This is interesting to me because it combines my love for history, fantasy and reenactment with my love for creating costumes, combat safe weapons and props. It draws on my experience working with John Balshaw's Jigge, and taking part in the Medieval Society and I have seen that there is a market for this at The Original Reenactors Market [hereafter TORM] (The Original Reenactors Market, 2022), Artisan and Reenactors Market [Hereafter ARM] (Artisan and Reenactors Market, n.d.) and Fantasy Forest Festival (Fantasy Forest, n.d.), where everyone dresses up in elaborate fantasy costumes, which has grown so much since their first season in 2019 that they have had to open up a second location to meet demands.



See images on the next slide.



THREE ROLES IN INDUSTRY THAT INTEREST ME



THREE ROLES IN INDUSTRY THAT INTEREST ME

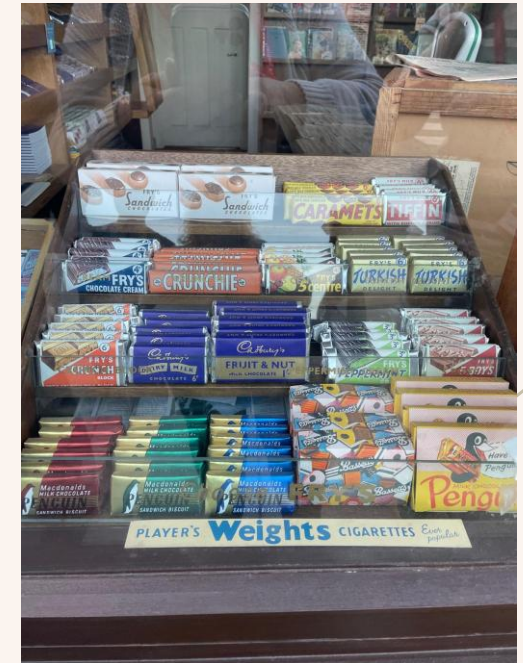


2. Recreating museum artefacts – I find this very interesting, as I am interested in history, and I enjoy making props. This combines two things I am interested in, and it is done to help people learn about artefacts. This can help people teach others about the past without having to use the actual artefacts and risk them getting broken. They can also be used in interactive museum displays without the worry that an expensive artefact will be broken. They can also be made in batches, so if things get worn down or broken, there are already replacements waiting to be brought into the display. The main goal of these artifacts are to preserve history (Dick George Creatives, 2017). They have also been used in period films and TV shows (Dick George Creatives, n.d.).



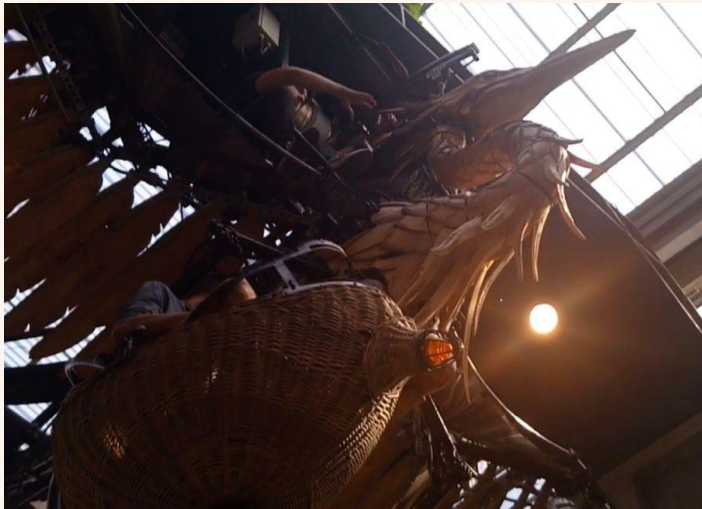
THREE ROLES IN INDUSTRY THAT INTEREST ME

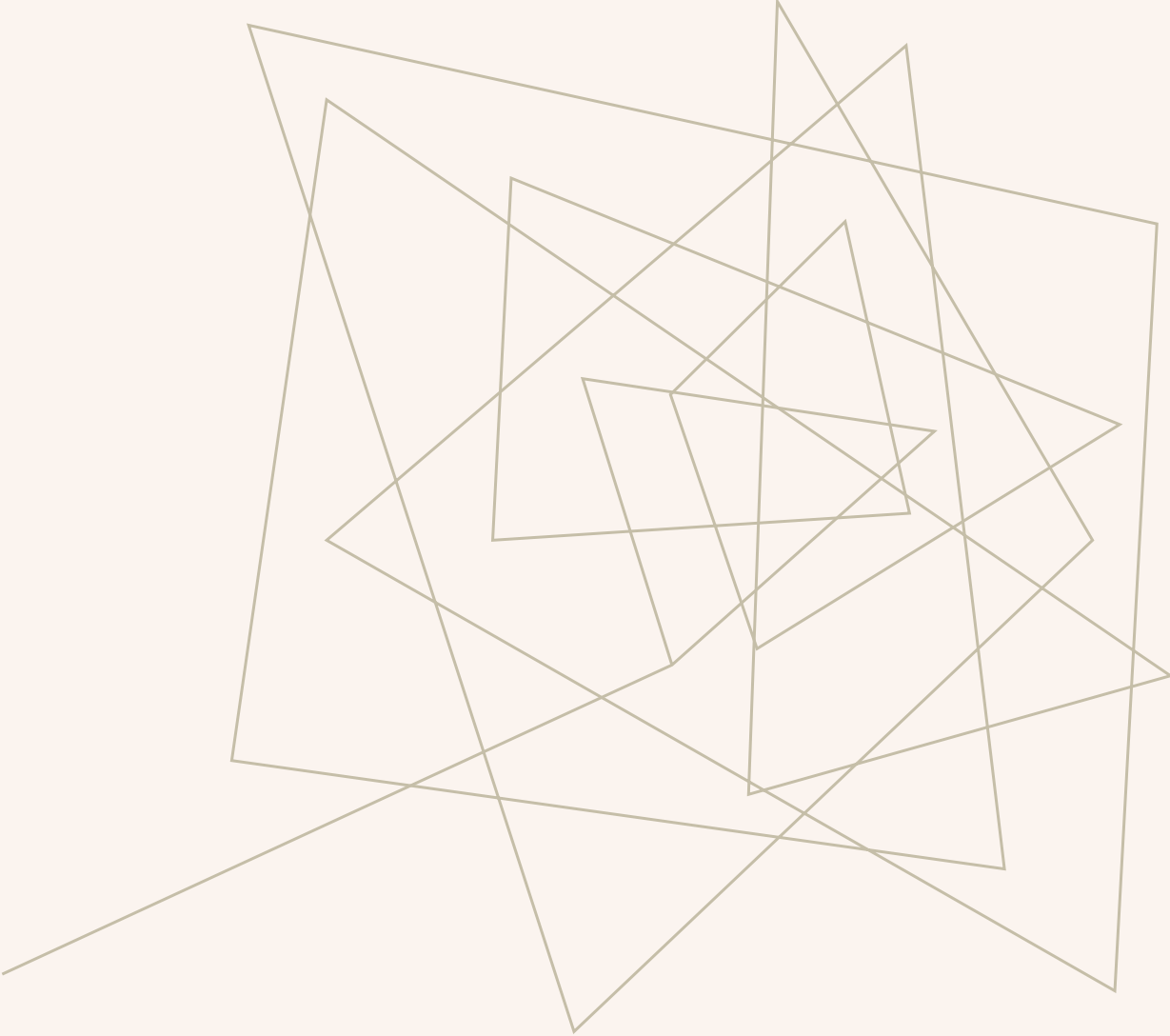
2. This can also be used for living museums such as the Black Country Living Museum (Black Country Living Museum, 2026), where although the buildings are from the mid-twentieth century, almost all of the items in the shops are recreations of actual items that would have been there. I spoke to one of the staff at the Black Country living museum last summer who told me that they had many of the items that are on display in the historical shops made by prop-making firms. They particularly drew attention to the problems that faced them when they needed to create copies of cigarette packets because the rules surrounding this are quite complicated (Anon, 2025). Prior to this, I hadn't considered some of the ethical and legal issues involved in creating historical replicas.



THREE ROLES IN INDUSTRY THAT INTEREST ME

3. Theme parks and attractions – I have been interested in these sorts of things since I visited *Les Machines de l'île* (Les Machines de l'Île, n.d.) in Nantes. I found the machines they made and painted themselves incredibly interesting, and found out about how they did all of their building and decorating in the same workshop. Although I don't have the engineering skills to build the fabric of the machines themselves, I certainly have the skills needed to dress the machines, and it would be a really exciting place to work, as I haven't found another company like *Les Machines de l'île*. It is a regeneration project based on a brownfield site; a formal industrial area which had become derelict. Similarly, there are theme parks that would also use the sorts of skills I have, not just to dress the rides themselves but also to create the sets in which the rides are based.





HISTORICAL PROP AND COSTUME SUPPLIES

JO BADGER – TRADING AS BADGER HISTORIC COSTUMES

Jo Badger makes authentic reproduction clothing from the Romans to the 1950s for men, women and children. She does both individual items and entire outfits and uses techniques and materials as close to what would have been used in the time period as possible. Her clothing is used in Museums, Education Services, Historic Properties and Theatres throughout the country. She has a degree in History and Drama (Badger, n.d.). She is interesting to me as she makes such a large range of period outfits. She trades online and at TORM and other events.



JO BADGER – TRADING AS BADGER HISTORIC COSTUMES

Jo Badger advertises herself using both an Instagram account and a website. Her Instagram account is dedicated to showing off her work and where she is going to be selling her work. It is an informative account but could probably do with posting a bit more frequently, as she hasn't posted since January, which was three months ago.

What I have learned from this is that it is important that when I begin using my professional Instagram account, I need to have plenty of posts ready to go so that I can post regularly to maintain my followers' interest, and that it is important to interact professionally with other accounts and followers so that followers feel like there is a relationship, rather than it all being one-sided.

She also has a website. The web address is historic-costumes.co.uk, which is interesting as it highlights the type of business rather than her personal name. It means that you don't need to know about her as an indication to find her website in a google search. The front page is written in the first person, which makes a connection with the reader. This is reinforced by the close-up profile picture and the picture of her behind a stall at an event. It is important that these are photographs of her in costume, because it shows that she is personally invested in her work. However, I think this page could be more effective if it spoke a little more personally about her – it is really just a list of information, whereas a personal autobiography could present the same information in a more engaging way. This is something I will take on board when I set up my own site.

Working to your specifications, I make authentic reproduction clothing for men, women and children from the Romans to the 1950s.

I can supply individual items or entire outfits made using techniques and materials as close to the original as possible.

My clothing is being used in Museums, Education Services, Historic Properties and Theatres throughout the country.

I provide a range of talks on historical clothing and can tailor any talk to your needs.

JO BADGER – TRADING AS BADGER HISTORIC COSTUMES

The next page is a Gallery, but it has individual pages nested under the header for each period she can produce costumes for, from the pre-medieval to the 20th century. This is effective because it shows the range of work that she can do without confusing the potential client – you don't have to scroll through to find relevant costumes. This would be useful for my site as it will help to differentiate between the different things that I can do – authentic period costumes, fantasy costumes, leatherwork and props.

Each page has a few photographs, some of which are of clients in the costumes at events, some are of costumes on mannequins, and some are laid out flat. The ones of human subjects are most appealing, and I intend to get some better photographs of my costumes as soon as possible – the current ones are not professional enough, as there is too much background clutter and personal effects in them.

The site is not a shop, as such, it is a showcase for the work and prospective clients would need to get in touch with her as each piece is bespoke. Nevertheless, it might be helpful if she gave an indication of how much a complete outfit might cost so that people looking at the site had a reasonable expectation of how much they might need to pay.



JO BADGER – TRADING AS BADGER HISTORIC COSTUMES

There are two more pages on the site. One is a page of talks, as Badger gives talks about historic costume to public groups such as the WI. Although public speaking like this doesn't pay well (my mum does it and gets about £45 per talk) and is intermittent rather than reliable, it will help to raise her profile as a costumier and to supplement her income a little. It lists the titles of the talks she gives, although again, this could be improved by adding a short, enticing abstract to each subject so that they sound appealing to potential audiences. Again, there is no indication as to how much she charges for these events, which some people might find off-putting.

The final page is her contact details. It has a large photograph of a historic costume in period surroundings, and her phone number, email and address. Personally, I would not be comfortable giving out my home address on a website. I think a contact form might be more appropriate so that I don't need to share my personal details.

'The Changing shape of Victorian England' - a look at how the underwear of the period gives the familiar shapes of Victorian era clothing.

'Victoria 200 - Royal Fashions in the age of Queen Victoria' - a look at how Queen Victoria (and her descendants) dressed, mourning dress rules and how she championed British manufacturing.

It's not all about the clothing...

'The Georgians' - a romp through the reigns of the 4 Georges, looking at the Royal Court, manners and Fashions, and clothing of the common people. Also looks at the ways in which society changed through the 18th and early 19th Centuries.

'Following the Drum' - the women of the British Army of the Revolutionary and Napoleonic Wars, their lives and roles.

'The Dudleys of Witley Court' - the Earls of Dudley and the heyday of Worcestershire's Witley Court: Royal visitors, scandals and making money in the Black Country.



JACKIE PHILLIPS – TRADING AS CLOAK'D & DAGGER'D

Cloak'd & Dagger'd is a costuming business that focuses on making period clothing by hand. She supplies historical costumes to reenactors, museums and productions around the world, ranging from Roman to Victorian. 15th and 16th century outfits are her speciality (Phillips, 2009). She also lets everyone know what some of the prices for certain pieces of clothing are. Its £45 for a plain neck shirt, £55 for a split neck shirt which is hand-finished, £35 for braies and £65 for linen shifts, £45 for half-hose in either linen or wool. These are the things that would be standard for everybody but there are some items that have a starting price which would go up depending on the materials and complexity, such as the gowns which start at £155. This is probably also because these would be bespoke items made for individual customers to their specific requirements.



JACKIE PHILLIPS – TRADING AS CLOAK'D & DAGGER'D

Again, Phillips trades at a variety of events, including TORM, and online. Looking at Phillips's website has highlighted to me the importance of creating a really professional public-facing site, as a self-employed creative professional. Although the colour scheme of the website fits with the theme of the costumes being made, as it looks weathered and natural, each in-site link opens in a new tab, meaning that very quickly, you have multiple tabs open, which slows down the machine you are working on. Moreover, the display is not optimised for all interfaces: there are large gaps between the images and texts. I think this is probably because the website was created in 2009, when it was much less easy to put together a website for yourself. Nowadays, with Wix and WordPress, it is easy to create a professional-looking website at a minimal cost.

The following pages contain some of the things I have made in past; I do not have photos of everything I have made – if you are looking for something specific, please feel free to ask.

If you are looking for garments and accessories held in stock, please visit my [Etsy page here](#)



15thC Gown

You can use the Menu (or the Search box) to find something specific, or you can take your time to browse round the site looking for inspiration. When you're ready, take the next step and get in touch.



Wedding Cloak



Tudor Kirtle and Sleeves

We look forward to seeing you at re-enactment [events](#) around the country and to creating your perfect garments for you.

[Back to top](#)

JACKIE PHILLIPS – TRADING AS CLOAK'D & DAGGER'D

Across the top, the website has:

- a homepage with very brief information about the proprietor;
- a page with a link to the Etsy shop (which seems a bit pointless, just to have that on a page on its own);
- another page called About which contains much of the same information as the Homepage;
- one labelled Events which says she no longer trades at events;
- a page of links to material suppliers and prop makers, which makes it clear that the business name (while clever) is not really accurate, as she doesn't make props.
- and one for a contact page. It has a form but also gives out her personal address. The good thing about this is that it shares her trading hours, so customers have a good sense of when they can expect a reply to their enquiries.



CERI LEIGH – TRADING AS VELVETEENA LEIGH

Ceri Leigh uses rich, textured fabrics with historically inspired elements to create bespoke, detailed costumes and cosplays. She started off making dresses for Barbies and has built a career around her love for theatre, creativity, and escapism through costume. She now creates outfits for weddings and conventions. She draws inspiration from sci-fi and fantasy media, along with research into historical periods, to create her outfits. In 2014, she graduated from the University of Hull with a degree in Historical and Performance Costume for Film and Theatre. She has worked on projects, such as multiple runs with the Urban Pantomime at Platinum Performing Arts, and worked on short films such as Boudica. She has also featured in magazines such as The Cosplay Journal, with whom she regularly guests at Fantasy Forest Festival (Velveteena Leigh, 2024). She does more fantasy-focused work than the other people I have looked at, which made her really interesting to me, as I really like creating fantasy-themed costumes.

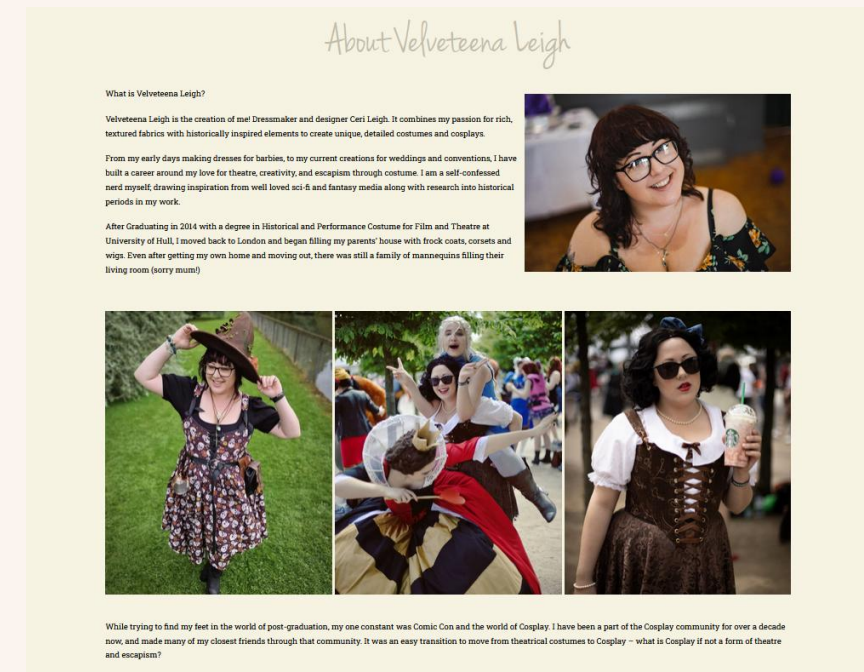


CERI LEIGH – TRADING AS VELVETEENA LEIGH

Velveteena Leigh's website is the most professional-looking site of the three costume designers I looked at. The home page is animated, with professional-standard photographs that showcase the variety of her work, dropping from the top of the screen in turn.

There is a short third-person biography that highlights the main skills she utilises and the range of her activities. Below this, there is a gallery of twelve completed projects – each has a title and an exciting photograph of the recipient in the costume in a professional setting. Each is a link to a short blog post about the costume with more professional photographs. This makes the website quite interactive and exciting, and ensures that a wide variety of content is included on the front page without it looking cluttered. Then, at the bottom, there are short client testimonials.

The header at the top of the homepage contains tabs for other pages. The first is an About page, where Ceri Leigh introduces herself in the first person. There are some really characterful photographs of her, which help to create a sense of her as a person. I think it would be helpful to align the text alongside the photos rather than using a row of photographs together, because it looks a bit like the bottom of the page, and unless you keep scrolling, you wouldn't know there was anything more on the page.



CERI LEIGH – TRADING AS VELVETEENA LEIGH

The next page is titled Fantasy/Cosplay, and turns out to be a nested link. The top page is the Homepage, which I have already described. Beneath it there are pages on Cosplay, Fantasy Costumes, Historical Costumes and Princess Costumes. Each of these pages contains more links to mini blog posts on a selection of costumes.

The Shop page opens a pop-up asking visitors to confirm they are over 18 as it links to various items of fantasy lingerie, with prices, sizes and a shopping cart. Only the least explicit are on the front page of the shop, but if you click on a link, there are more ‘similar products’ that display more erotic products. Although I don’t have any interest in products like these, it is useful to see a costumier having an inbuilt online shop.

A Testimonials page takes the visitor to a page that is split in two unequal columns, with the left-hand one containing short extracts from testimonials and links to the full text, and the right-hand one containing longer testimonials with photographs of the costumes.

**Toby Cooper**
17 May 2025
★★★★★

Velveteena Leigh costumes is the ultimate professional. Moreover, her handmade dresses are sized beautifully. She goes above and beyond searching for the perfect materials and...

[Read more](#)



**Ryan Donelan**
8 October 2024
★★★★★

Ceri's work is outstanding. I have been wanting to upgrade my cloak for a while now and Ceri puts in the time and effort to research the fabrics that closely resemble the costume, and delivers with...

[Read more](#)



**Charlie Lawrence**
31 May 2024
★★★★★

I commissioned from Velveteena Leigh a coat for my cosplay and they more than exceeded expectations. Not only were they a joy to work with, helping me work with my budget, helping L...

[Read more](#)





TJC Cosplays - May 2025

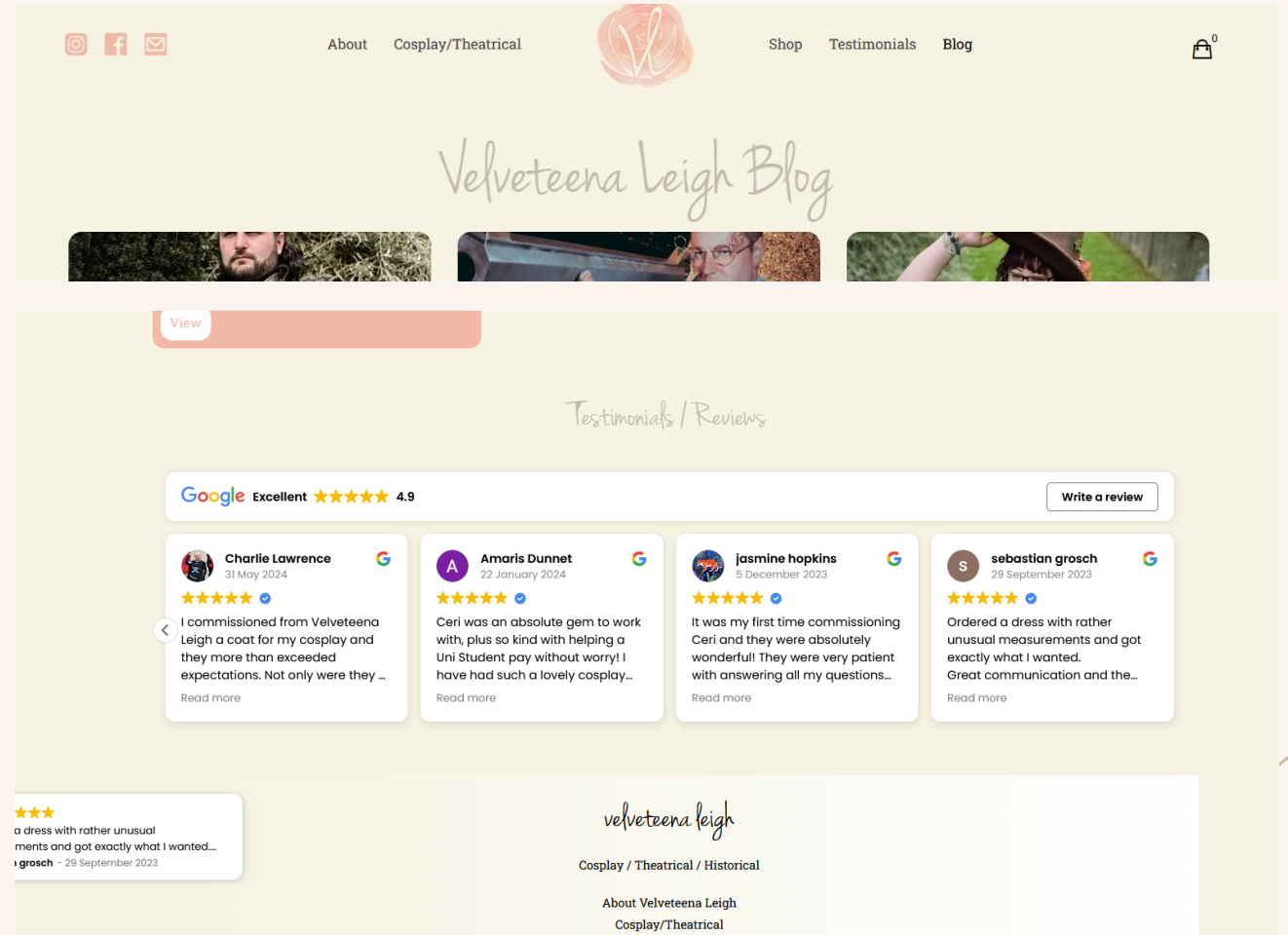
"I had the absolute pleasure of having a bespoke ball gown made by Velveteena Leigh, and the experience was incredible from start to finish. Thanks to her, I have achieved a dream cosplay goal! The gown she created for me was nothing short of breathtaking—a sparkly, stunning masterpiece that exceeded all of my expectations. From the beginning, she set up a fair and manageable payment plan and maintained open, thoughtful communication throughout the entire process. I had three fittings, and she was always willing to make adjustments—big or small—without ever compromising the timeline. In fact, she worked ahead of schedule to ensure everything was ready in time. As someone who is non-binary, I felt completely safe, accepted, and celebrated during the process. She thoughtfully adapted the dress to suit my build, and it made all the difference. I was heard, respected, and made to feel like I truly belonged in the dress we were creating. She poured so much care into every detail—searching meticulously for the perfect fabric and involving me in each step of the design process. Her professionalism, accessibility, and attentiveness made the experience collaborative and joyful. The final result? A gorgeous hybrid of Harley Quinn and Princess Aurora (as originally designed by Mathew Taw) that made me feel like royalty. Not only was the dress visually stunning, but the craftsmanship was also top-notch."

CERI LEIGH – TRADING AS VELVETEENA LEIGH

The final page is labelled Blog, and is just that. There are more posts on this page, and it appears that the blogs that are linked on the other pages originate here. I can't decide whether I like this or not. On the one hand, the site is self-contained and neatly links together; on the other, it means that you've already seen a lot of the posts before you get to the final page.

Another interesting feature of the way the website is integrated is the fact that the icon in the centre of the header section takes the visitor back to the homepage, and there is a link to the testimonials at the bottom of the page.

As this was the most professional of the websites I looked at, I used the contact form to ask Ceri Leigh if she could tell me a bit about her career path and the challenges and advantages of doing this sort of work.



NORTHERN AND UK COSTUME HIRE

This is a costume hire company based in my home county of Lancashire that makes its own costumes to hire out to schools, youth groups, amateur dramatics societies and individuals, as well as working for the BBC and other television companies (Northern & UK Costume Hire, n.d.).

They are all people with a background in the performing arts, on stage rather than in the creative industries, which shows that there is no impediment to working in costume even though most of my professional experience so far has been in set design and prop production. I would need to be able to demonstrate my high standard of costume design and manufacturing in my portfolio.



The banner features a black background with a starry pattern. On the left is a circular logo containing a golden, ornate theatrical mask. To the right of the logo, the text 'NORTHERN & UK COSTUME HIRE' is written in a large, bold, yellow serif font. Below this, 'EST. 1984' is written in a smaller, white, sans-serif font. Underneath that, 'MEMBERS OF THE THEATRICAL TRADERS ASSOCIATION' is written in a small, white, sans-serif font. A horizontal navigation bar with yellow buttons is positioned below the text. The buttons are labeled: 'HOME', 'Schools, Colleges & Youth Theatres', 'Amateur Societies', 'List of Shows', 'Individual Hire', 'Gallery', and 'Contact'. Below the navigation bar, the text 'ABOUT NORTHERN & UK COSTUME HIRE' is displayed in a large, bold, black, sans-serif font. At the bottom, a paragraph of text in a small, black, sans-serif font provides details about the company's location and services.

**NORTHERN & UK
COSTUME HIRE**

EST. 1984

MEMBERS OF THE THEATRICAL TRADERS ASSOCIATION

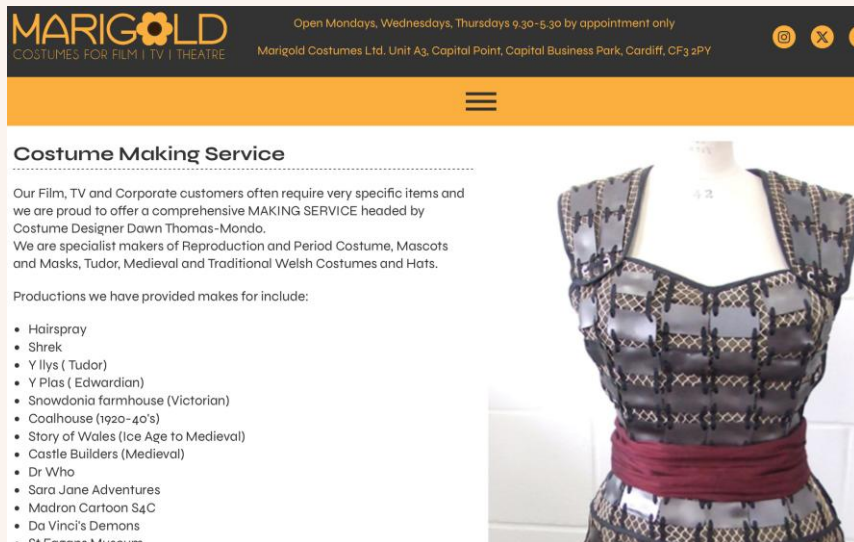
[HOME](#) [Schools, Colleges & Youth Theatres](#) [Amateur Societies](#) [List of Shows](#) [Individual Hire](#) [Gallery](#) [Contact](#)

**ABOUT NORTHERN & UK
COSTUME HIRE**

Northern & UK Costume Hire was founded in 1984. We are located on the North Yorkshire / Lancashire border in Barnoldswick, 7 miles from Skipton and 6 miles from Colne, (end of the M65), which provides easy access to and from the motorway network. Our highly professional members of staff are always ready to help ensure your show or event is

WELSH COSTUME HIRE COMPANIES

This is costume hire company aimed at professional companies such as film tv and theatre. They are based in Cardiff and seem to specialise in historical costumes (Marigold Costumes, 2023).



The screenshot shows the Marigold Costumes website. The header includes the company name 'MARIGOLD' with a flower logo, the tagline 'COSTUMES FOR FILM | TV | THEATRE', and contact information: 'Open Mondays, Wednesdays, Thursdays 9.30-5.30 by appointment only' and 'Marigold Costumes Ltd, Unit A3, Capital Point, Capital Business Park, Cardiff, CF3 2PY'. There are social media icons for Instagram, Twitter, and Facebook. A menu icon is visible on the left. The main content area is titled 'Costume Making Service' and describes their services for film, TV, and corporate customers, mentioning a 'MAKING SERVICE' headed by Costume Designer Dawn Thomas-Mondo. It lists various productions they have provided costumes for, including 'Shrek', 'Yllys (Tudor)', 'Y Plas (Edwardian)', 'Snowdonia farmhouse (Victorian)', 'Coalhouse (1920-40's)', 'Story of Wales (Ice Age to Medieval)', 'Castle Builders (Medieval)', 'Dr Who', 'Sara Jane Adventures', 'Madron Cartoon S4C', 'Da Vinci's Demons', and 'St Fagans Museum'. A photograph of a historical-style costume with a red sash is displayed on the right.

MARIGOLD
COSTUMES FOR FILM | TV | THEATRE

Open Mondays, Wednesdays, Thursdays 9.30-5.30 by appointment only
Marigold Costumes Ltd, Unit A3, Capital Point, Capital Business Park, Cardiff, CF3 2PY

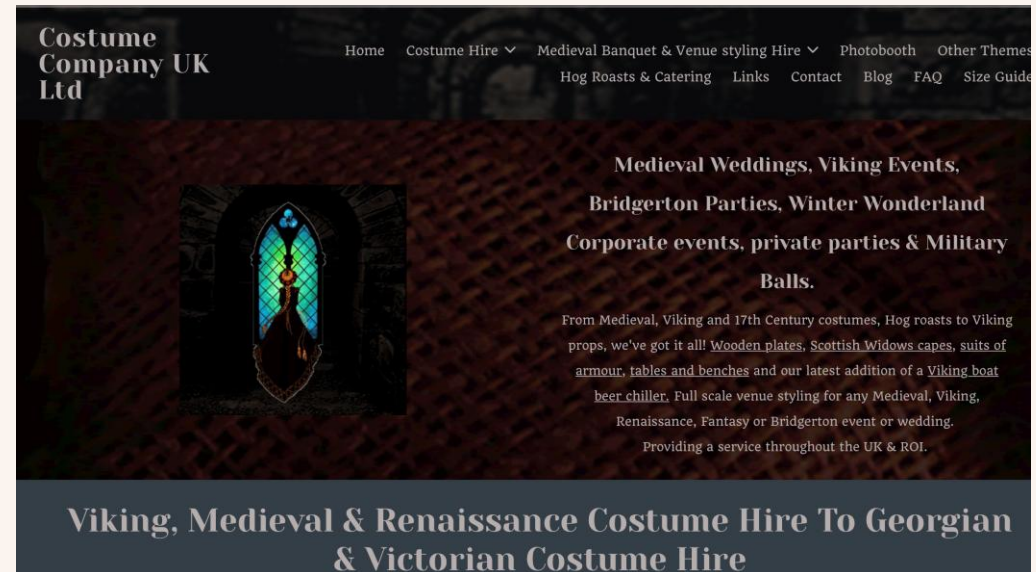
Costume Making Service

Our Film, TV and Corporate customers often require very specific items and we are proud to offer a comprehensive MAKING SERVICE headed by Costume Designer Dawn Thomas-Mondo. We are specialist makers of Reproduction and Period Costume, Mascots and Masks, Tudor, Medieval and Traditional Welsh Costumes and Hats.

Productions we have provided makes for include:

- Hairspray
- Shrek
- Yllys (Tudor)
- Y Plas (Edwardian)
- Snowdonia farmhouse (Victorian)
- Coalhouse (1920-40's)
- Story of Wales (Ice Age to Medieval)
- Castle Builders (Medieval)
- Dr Who
- Sara Jane Adventures
- Madron Cartoon S4C
- Da Vinci's Demons
- St Fagans Museum

Costume Company UK Ltd is a mid-Wales costume and prop hire company that makes most of its own stock for hire for events (Costume Company UK Ltd, 2026).



The screenshot shows the Costume Company UK Ltd website. The header includes the company name 'Costume Company UK Ltd' and a navigation menu with links: 'Home', 'Costume Hire', 'Medieval Banquet & Venue styling Hire', 'Photobooth', 'Other Themes', 'Hog Roasts & Catering', 'Links', 'Contact', 'Blog', 'FAQ', and 'Size Guide'. The main content area features a large image of a medieval-style costume with a red sash. Text on the right lists services: 'Medieval Weddings, Viking Events, Bridgerton Parties, Winter Wonderland Corporate events, private parties & Military Balls.' Below this, it states: 'From Medieval, Viking and 17th Century costumes, Hog roasts to Viking props, we've got it all! Wooden plates, Scottish Widows capes, suits of armour, tables and benches and our latest addition of a Viking boat beer chiller. Full scale venue styling for any Medieval, Viking, Renaissance, Fantasy or Bridgerton event or wedding. Providing a service throughout the UK & ROI.' The footer text reads: 'Viking, Medieval & Renaissance Costume Hire To Georgian & Victorian Costume Hire'.

Costume Company UK Ltd

Home Costume Hire Medieval Banquet & Venue styling Hire Photobooth Other Themes
Hog Roasts & Catering Links Contact Blog FAQ Size Guide

Medieval Weddings, Viking Events, Bridgerton Parties, Winter Wonderland Corporate events, private parties & Military Balls.

From Medieval, Viking and 17th Century costumes, Hog roasts to Viking props, we've got it all! Wooden plates, Scottish Widows capes, suits of armour, tables and benches and our latest addition of a Viking boat beer chiller. Full scale venue styling for any Medieval, Viking, Renaissance, Fantasy or Bridgerton event or wedding. Providing a service throughout the UK & ROI.

Viking, Medieval & Renaissance Costume Hire To Georgian & Victorian Costume Hire

REFLECTIONS ON COSTUME HIRE COMPANIES

The locations for these companies are all over the country, meaning that I could get experience working in one area before potentially setting up my own business in another. Moreover, there is nothing to stop me working a portfolio career, in which I work part-time as an employee for a costume hire company while developing my own bespoke fantasy and historical costume business.

The costume hire firms seem to have a small group of people working for them, while the bespoke costume designers are sole traders. This means that I would need to set up my own business to cater for the people who want a bespoke costume that they can keep, and/or I could join a larger costume hire company and work as an employee. Although I would prefer the freedom to be a sole trader, I can see the advantages of working with others - there might be more security in a larger firm, and it would be less lonely. Moreover, there would be more people around to problem-solve and share creative processes.



MEET OUR STAFF

CAROL SQUIRE

Carol started the business as Masquerade in Skipton, North Yorkshire in 1984 which then became Northern & UK Costume Hire when Margaret joined as a junior partner. She has performed for many years in the theatre having many great moments before training to teach in English, Drama and Media Studies whereupon she began producing shows for schools and youth theatres. Carol is currently Chair of the Theatrical Traders Association as well as dealing with the administrative and business side of the company.

MARGARET GREENWOOD (MAGS)

Margaret is a Licentiate of the London College of Music as well as a seasoned performer and MD in local theatre. Margaret became a junior partner in Masquerade which then became Northern & UK Costume Hire where she has worked on building an extensive stock of costumes which are hired to amateur and professional theatre companies, schools, colleges, youth theatre as well as film and TV.

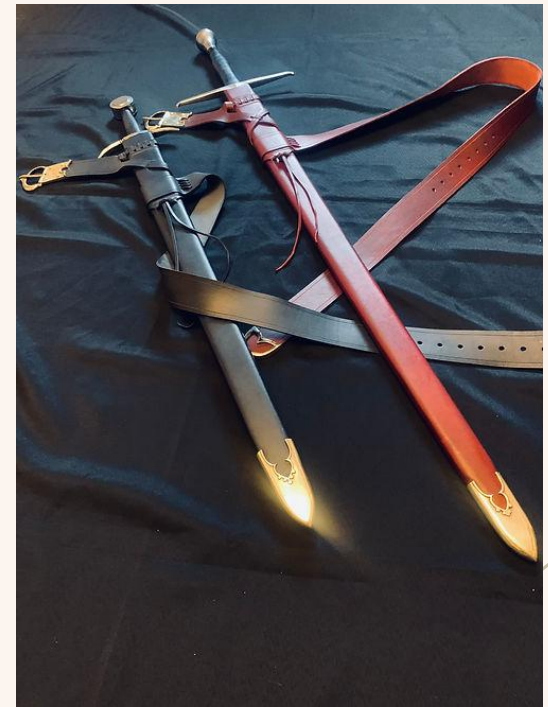
NIKKI LANGTON

A graduate of the University of Chester with a degree in Drama and Theatre Studies with Events Management, Nikki began working for Northern & UK Costume Hire upon graduating and is occasionally spotted trying out costumes, if not she will be beavering away in the office dealing with enquiries and bookings from our customers.

ROSEMARY GUNN (BOB)

BUFFY LEATHER

Buffy Leather combines making things on commission, they trade at ARM and online and for films. They have worked as the Master Armourer for the Witcher, and they became the full-time in-house Armoury Leather worker at Netflix Studios for Seasons 4 and 5. They have also done work on the Lost King, Gladiator 2 and Highlander (2026) (Buffy Historical Leatherworks, 2020). Their website is a lot easier to navigate than Jackie Phillips's and benefits from modern business website solutions, as it is a Wix site with a gallery feature that really shows off the items they have made. It also has a strong colour scheme based on black and white, and all the items are displayed in the same way, making it look really coherent.



LEATHERWORKING COURSES



In order to develop my leatherworking skills and ensure that I can show to potential clients that I am capable of doing the work, I am planning to undertake a leatherworking course. There are a number of options. I could take a course with a local master craftsman, such as Nigel Armitage at Armitage Leather in Shropshire (Armitage Leather, n.d.). Nigel is a member of the Guild of Master Craftsmen and offers group and one-to-one courses, as well as bespoke courses for those who want to develop particular skills. A 1-day beginners course is £165, while a 5-day course for intermediates is £825. I also sent him an email to ask about his career path:

- Hi
- I'm a set design and production student at University of Wales Trinity St David and I am currently undertaking a careers module which includes using our skills outside of theatre, film and tv. My mum is a historian, and I've grown up being really interested in history as well as costume design, and since coming to university, I've joined a reenactors' group in which I have done a little bit of leatherworking. I wondered if you might be able to tell me a little about how you got into leatherworking as a career, what the challenges are and what the highlights have been.
- Best wishes
- Anne

LEATHERWORKING COURSES



In response, he told me he got into leatherworking as he wanted to get things made out of leather, drew out diagrams and went to see if he could get someone to make it. When he found out they wouldn't make it, he got some leather to make it himself. He then went home and found out how to make it himself. He was able to make it, and he was amazed by how it awoke a creative side of him he didn't know existed. He then went round sales to find second-hand items made out of leather that he could repurpose. After a while, he found someone to formally teach him.

He also told me that one of the main challenges he faced was that there was not a lot of advertising for places that teach leatherworking. At first, he decided he would go to the library and find any leatherworking books they had there to help him learn, but they were old books, and they didn't really teach him a lot. In the end, he found some training and started working in the saddlery side of leatherworking, as he thought it was the only way for him to learn. A challenge he faced when becoming a business was that when he was learning, everyone who taught him was really secretive, and he didn't get straight answers to his questions. They were worried that he would steal the customers from them, so they didn't answer all of his questions. Nowadays, it is much easier to find answers to questions as we have access to the internet and people are being a lot more vocal about things.

He talked about how his favourite thing to make is boxes and tubs. He doesn't know exactly why, but he does know he loves the complexity and challenge of making them. He compares the process of making them to solving a jigsaw (Armitage, 2026).

LEATHERWORKING COURSES

Another alternative would be the Diamond Awl Workshop (picture right) in Oldham, which runs courses over the summer, ranging from 1 to 5 days. The five-day course covers all the main skills and costs £1750, including all materials and lunches (Diamond Awl Workshop, 2026). The problem is that for both these courses, I would need somewhere to stay, which would make them even more expensive. The closest to my home is Wolf Workshop in Wigan, which offers a range of group and individual workshops for different levels (The Wolf Workshop, 2024). The basic group 1-day beginners course is £120. Their courses are all currently full, but I have asked to be put on a waiting list in case any places become available.

There are also nationally recognised SEG and City & Guilds qualifications in Saddlery, which is another term for leatherwork and doesn't always include making equestrian equipment. The Society of Master Saddlers has a list of accredited training providers and independent providers (Society of Master Saddlers, 2026). As these are longer term courses, I would need to consider applying for one when I finish my BA.



DEVELOPING MY COSTUME SKILLS

As a result of the research that I have done for this module, I realised that the costumier side of my CV needed developing, and I needed more costume material for my portfolio. So I came up with a project to work on alongside the module to help with this. Over the Easter break, I spent some time continuing to develop my skills in costume design and manufacture by working on a personal project to design and create a costume for the upcoming summer masquerade ball.



DEVELOPING MY COSTUME SKILLS



I decided to make a costume inspired by Pomni from *The Amazing Digital Circus*, including a matching set of trousers, shirt, waistcoat, collar, hat and cape.

DEVELOPING MY COSTUME SKILLS

Although I have created various costumes before, this project developed my skills considerably because it required some challenging techniques, such as slashing the legs of the trousers to reveal another colour underneath. This meant I could not simply use a published pattern but had to research how to adapt it, using a video to find out how to add the slashes. The same was true of the cloak.

If I had had more time, I would have loved to have embellished it with embroidery.



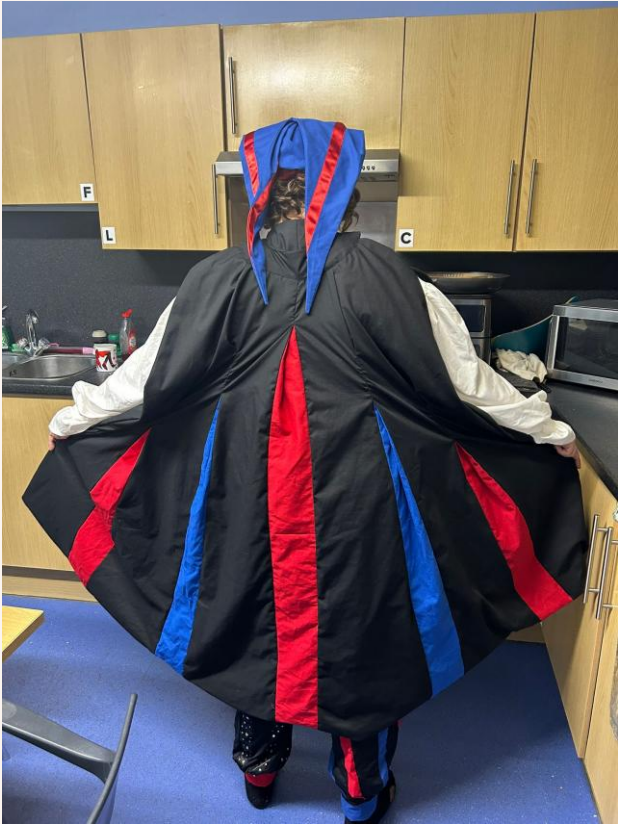
DEVELOPING MY COSTUME SKILLS



DEVELOPING MY COSTUME SKILLS



EASTER BREAK



EASTER BREAK

Another thing I have been working on in my free time is showing a friend of mine how to sew and make costumes.

They had never used a sewing machine, so the first thing I had to do was teach them how to use my own. This wasn't a very long process as they are quick learner and they were soon making the mock-up, having it altered and then making the final costume, needing less and less advice as they went.



EASTER BREAK

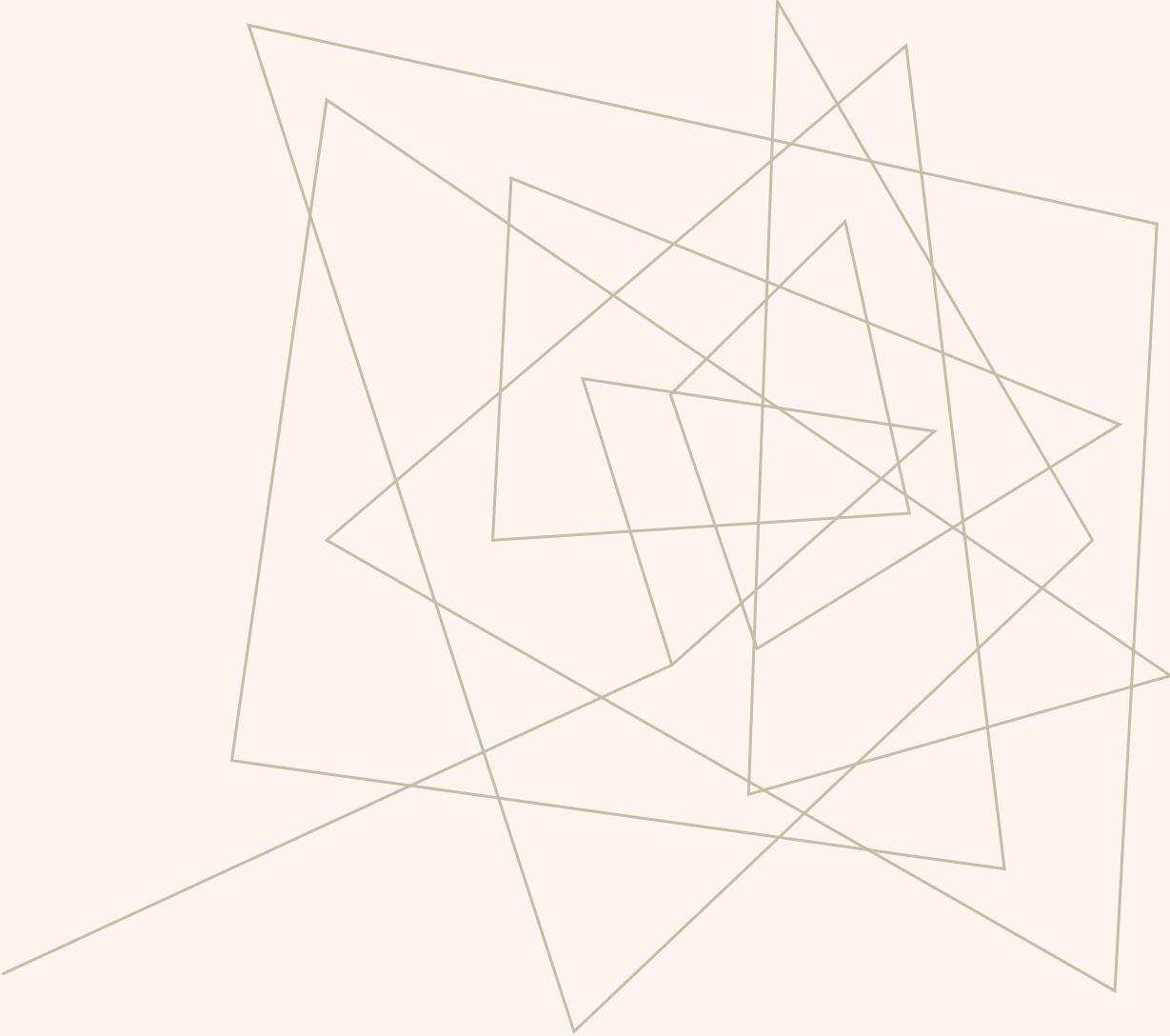


FABRIC RESEARCH

I then started looking into different types of interesting fabrics and where to get them. Fabric Future (2026) is an Instagram account I am following, which does regular posts on unique fabrics. One of the most recent posts is on a type of polyurethane and polyester fabric that, when stretched, turns from black to red. I also live near an Abakhan, which is a fabric shop that sells fabric by its weight rather than by the meter.



					
Cotton Lawn Fabric Pale Blue 140cm	Cotton Lawn Fabric Pink 140cm	Cotton Lawn Fabric Lemon 140cm	Cotton Lawn Fabric Cream 140cm	Cotton Lawn Fabric White 140cm	Cotton Lawn Fabric Black 140cm
100% Cotton Abakhan	100% Cotton Abakhan	100% Cotton Abakhan	100% Cotton Abakhan	100% Cotton Abakhan	100% Cotton Abakhan
£5.26	£5.26	£5.26	£5.26	£5.26	£5.26
					
Shantung Satin Fabric Cream 147cm	Shantung Satin Fabric Turtledove 147cm	Gaberline Fabric Navy 150cm	Gaberline Fabric White 150cm	Gaberline Fabric Black 150cm	Gaberchino Fabric Khaki 148cm
100% Polyester Abakhan	100% Polyester Abakhan	65% Polyester 35% Cotton Abakhan	65% Polyester 35% Cotton Abakhan	65% Polyester 35% Cotton Abakhan	80% Polyester 20% Cotton Abakhan
£5.50	£5.50	£7.00	£7.00	£7.00	£7.00

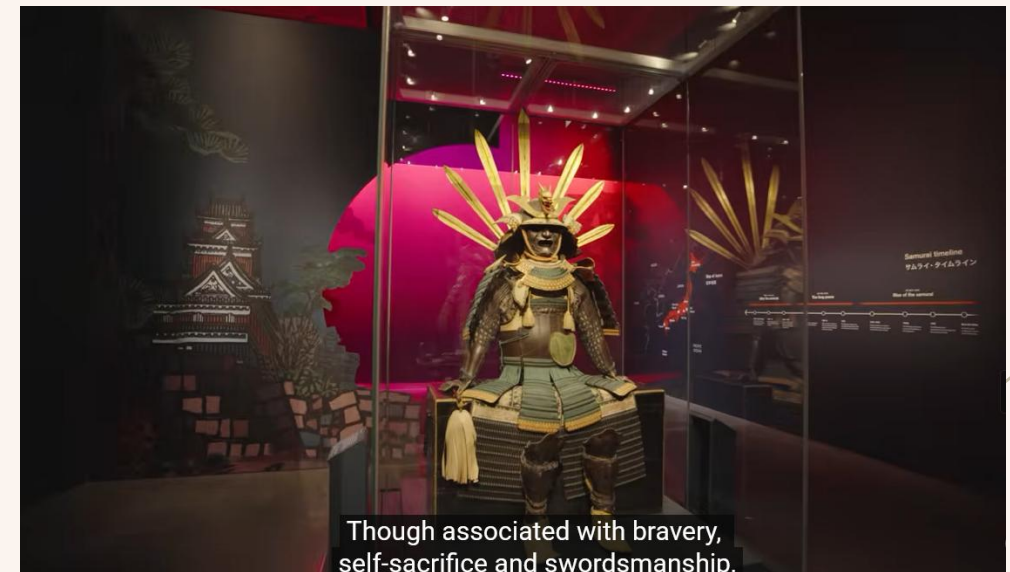


MUSEUM ARTEFACTS

MUSEUM REPLICAS

There are a lot of overlaps between some areas of museum replica manufacture, and some aspects of costume design. Likewise, there are overlaps between museum replicas and the theme park sets because museums often 'stage' their temporary and permanent exhibitions in wider sets – like these examples from the British Library's Samurai exhibition (British Library, 2026).

There is a section of the Museums + Heritage (2026) website where you can advertise your company that can work with/for museums. It is also a great place to look for a job.



Though associated with bravery, self-sacrifice and swordsmanship,

MUSEUM REPLICAS

There are a lot of ethical issues in presenting replicas rather than real objects in exhibitions (International Council of Museums, 2010), but it is undeniable that the use of replicas means that the originals are less likely to suffer wear and tear.

The use of replicas also allows people to handle objects to get a sense of how they would feel and have been used. This is particularly important for blind and partially sighted people, who rely on touch as their main way of understanding the world. This means that they are critical for widening participation and making museum collections accessible to the disabled community (Karaduman, Alan & Yiğit, 2023), which is a growing priority for the heritage sector (Eardley & Jones, 2025).

Moreover, there is a growing move towards 'replica museums' which help to protect original sites and artifacts whilst still allowing visitors to experience wider narratives about the past than they would otherwise be able to access (Leane, Winter & Salazar, 2016). Since the 1990s and early 2000s, the museum sector has embraced theatrical design and scenography in order to stage the past in a more immediate and affecting way, so that visitors feel part of the exhibition and are able to identify with the past more effectively (Barndt & Jaeger, 2024). These sites all require people with set and prop building experience that they can combine with high levels of historical knowledge and excellent research skills, as well as a strong sense of storytelling (Barndt & Jaeger, 2024).

A recent article by Museums + Heritage (2026) also shows how replicas can be used when the original item has been damaged or destroyed.

MUSEUM REPLICAS

As Smith (2019, p. 131) notes, 'spatial narratives', or the curated 3D environment in which a modern museum visitor moves, create meaning because 'the spatial arrangement of text, media, and artifacts shape narrative storylines and suggest sequences, connections, progressions, and pathways within and between exhibits'.

There are significant issues to consider when designing and building these narratives. For example, the Titanic Belfast museum originally planned to build a full size replica of the ship, which was the largest ocean going liner in 1914. However, they realised that this would undermine the grandeur of the story that they wanted to tell, because Titanic has long since been dwarfed by much bigger modern cruise ships, many of which visit Belfast themselves (Grek Martin, 2025)

Moreover, the galleries inside the museum provide 'embodied and three dimensional engagement' with parts of the ship such as the cabins and promenade deck (Grek Martin, 2025, p. 103). Criticised for creating a 'disneyfied' experience which is thought to undermine the serious nature of the subject matter (Neill, Murray & Grist, 2014), the museum has proved immensely popular with visitors from all over the world, having had above 7 million visitors (Grek Martin, 2024).

KARL ROBINSON

Karl Robinson makes historically accurate medieval, Tudor and Stuart leatherworking for re-enactment, museums, theatre and the heritage industry. He has been working with leather for twenty-five years, and all his work is made by hand using only the materials and techniques available to the craftsmen of the time. He will only use leathers that were commonly available, and he dyes and dresses them himself using recipes from the period. Everything he makes is hand-sewn, and all the designs he uses are drawn from surviving examples or paintings and prints, making them as accurate to the period as possible (Robinson, 2024). On his website, the items are clearly labelled with the time period and price, so you know exactly what you are getting.



Small Belt Wallet
14th - 17th Century
Price: £26



Medium Belt Wallet with a
Square Front
16th/17th Century
Price: from £35



Medium Belt Wallet with a
Round Front
16th/17th Century
Price: from £35



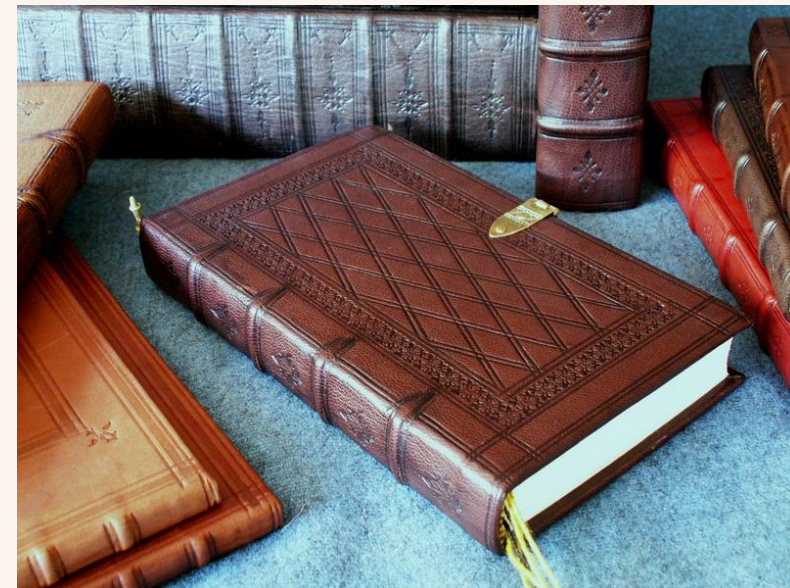
Belt Wallet with a Square
Front and Side Gussets
16th/17th Century
Price: from £55



Belt Wallet with a Round
Front and Side Gussets
16th/17th Century
Price: from £55



Large Belt Wallet with a
Square Front
16th/17th Century
Price: from £45



DICK GEORGE CREATIVES

As well as providing period sets for film and modern stage pieces for theatre, film and even company events, Dick George Creatives have built replica artifacts for museums including detailed replicas of fossils (Dick George Creatives, n,d,). They use both modern and period materials depending on the job. Their website stresses the need for excellent communication skills to keep the client informed about the project, so this is something I should try to highlight in my CV.



ANCIENT ARTS

Ancient Arts specialises in creating museum-standard replica artefacts for collectors and teaching purposes as well as for museum display. They also undertake the building of replica traditional buildings for visitor sites (Ancient Arts, n.d.). They have done work for the British Museum as well as more regional heritage venues.

This is a really exciting business because it creates pieces from ancient and medieval history, which is a passion of mine, and it is based in Conwy, so it is a potential business to contact about possible work experience.



Reconstructed Iron Age spears.



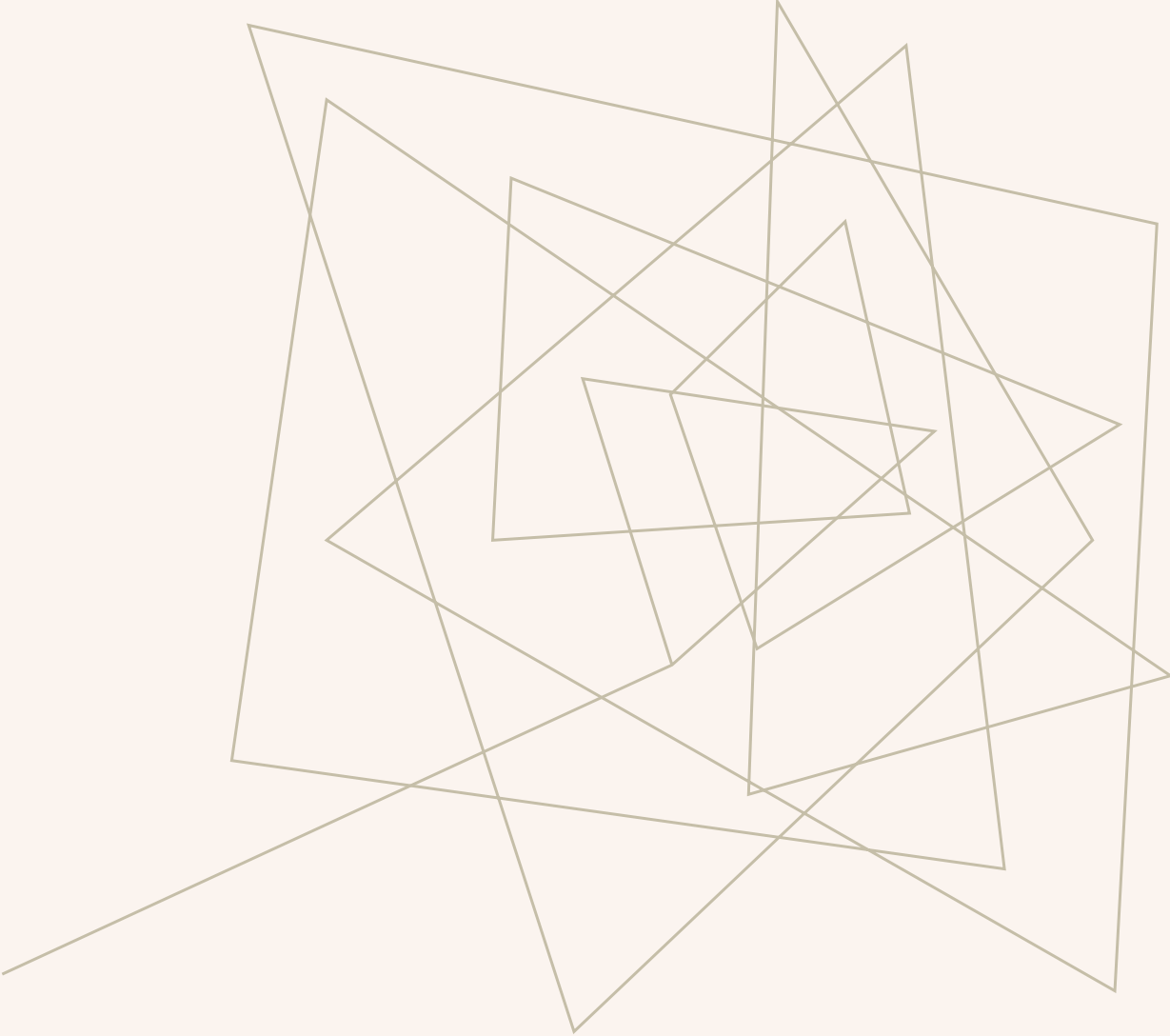
The reconstructed Llyn Cerrig Bach gang or slave chain.

REPLICA LTD

Replica is a company based on making food props. They have moulds for thousands of different foods, but even so, they mostly make bespoke food projects. A lot of the food recreations they do are from old recipes, and so they research how the original recipes would have been made and how they would have looked. Despite the business being twenty years old, they still experiment with new techniques and materials to make the food look as realistic as possible. They are currently focused on trying to expand the range of historic food and prop replicas available (Museums + Heritage, 2026).

They have worked in arts, events, film, heritage, hospitality, museums, retail, theatre, TV and visual merchandising (Replica, 2026).



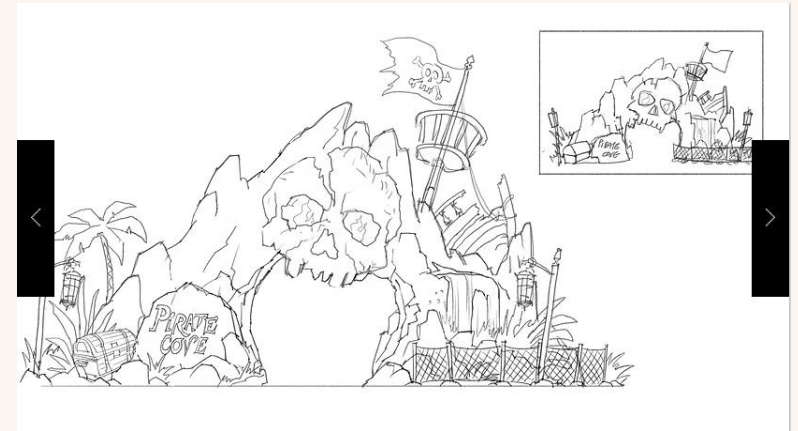


THEME PARK AND ATTRACTION

KATAPULT

Katapult Designs have more than 25 years of experience in designing and building theme park sets for clients such as Lego and Alton Towers (Katapult Designs, n.d). Their team includes art designers with experience in turning design ideas into 3D models. It appeals because they have done projects for a variety of realistic, fantasy and historical environments.

This would be a completely different sort of role, as it would be employment in a small business rather than self-employment in my own business. Their website actively encourages prospective employees to submit speculative applications by submitting their CVs through an online portal. They will keep the CVs on file until an opportunity becomes available. As they are based in Derby, I would be interested in contacting them to see if I can do some work experience with them during a vacation. In order to do this, I would need to create a different CV to one for costume design, because it would need to highlight my set and prop building experience alongside design elements in CAD and model making. I could also reach out to them on LinkedIn to begin networking, as they all have links to their LinkedIn profiles.



DEAD WALK DESIGNS

Dead Walk Designs is a Dorset-based company that puts together sets for theme parks and exhibitions. The managing director, Shaun Davies, has no formal set design qualifications but his CV demonstrates the key skills he gained from each of his experiences. This is something that I could do with my own resume. He worked on the Gruffalo trail at Twycross Zoo (Dead Walk Designs, 2023).



SHAUN DAVIES

ENTERTAINMENT VIZAG 2021
Date of Birth: 15-09-81

ABOUT ME

Based in Dorset, I have been working on a variety of creative design & build projects since 2001, a number of which have been in various locations around the world.

In the early 2000's I held the position of art department and project manager at Creative Solutions in Dorset. In 2008 I made the move to London, managing numerous projects worldwide as a freelance designer & artist before returning to Dorset in 2015 to create my own company, Dead Walk Designs LTD, with my partner Rachel Bernrose. Over the years I have taken the lead on projects with values of up to £400k.

I use the latest legitimate software for design and management projects and also have many practical skills with experience in a wide variety of materials & media.

I also have a long list of trusted contacts to build a full team, including designers, builders, joiners, muralists, sculptors, tank builders, technicians etc, so am able to take a project from brief to completion.

EMPLOYMENT

Art Department & Project Manager
Jan 2005 - July 2008 Creative Theming Ltd
Key Role Tasks:

- Design and project management of projects
- Project budgeting and quotations
- Hiring staff and setting schedules
- Client liaison
- Management of staff and allocation of materials
- Maintaining personal & staff safety on site

Scenic Artist, Sculptor, Prop maker & Designer
Dec 2001 - Jan 2005 Creative Solutions (DL) Ltd
Key Role Tasks:

- Meeting deadlines and working under pressure
- Understanding of overall vision
- Applying specialised techniques e.g. Sculpting, Carving and Planning
- Working as part of a team to achieve targets
- Working long hours in all weather conditions
- Working in a design studio producing 3D models, photoshop artwork and CAD plans

EXPERIENCE

Managing Director
Nov 2015 - Present Dead Walk Designs LTD
Projects: Boomtown Festival - Set Design & management
Bear Grylls Adventure Birmingham
Tank Museum Dorset
Hamlands Cornwall
Lost Horizon Virtual Festivals
Lost City Adventure Golf Nottingham, Hull
Castleford D-Day Museum Portland, Dorset
Longest Salan Park Warrimoor
Barry's Amusements Portsmouth, Northern Ireland
Sea Life Centres Brighton, Great Yarmouth, Birmingham
National Museums of Liverpool
National Marine Aquarium Plymouth
Land of Legends Antalya, Turkey
Flip Out Transporens Parks London, Manchester, Basingstoke
Tribal Gathering Panama
Explora Aquarium Portlery Northern Ireland
Caulia World of Adventure Mauritius

Freelance Sculptor/Attraction Designer
Dec 2008 - Nov 2015 Nautilus Attraction Developments
Projects: National Aquarium Malta
Royal Gunpowder Mills Essex
Ocean World Orkney, Ireland
Blue Reef Aquarium Bristol
Chester Zoo UK
Championship World of Adventure UK
Kelly Taitton's Aquarium Auckland, New Zealand
Sea Sanctuary Cornwall
Sea Life Centres UK London, Brighton, Birmingham, Hamilton
Weymouth, Great Yarmouth, Scarborough
Sea Life Centres Germany Konstanze Oberhausen, Kongspeicher
Sea Life Centre Benidorm, Spain

Scenic Painter
July 2021 (2 weeks) Roundabout Productions
Project: HBO's The News - SDI E6/08/09

Poly Sculptor / 3D Painter
July 2015 (2 weeks) Hothouse IWC
Project: Warhammer Total War - Gamescom Booth 'Atracheal'

Rock Sculptor
July 2011 - Sept 2011 RockArt UK
Project: World of Golf Glasgow - Jurassic Park Adventure Golf

Set Builder
Nov 2008 (2 weeks) Maria Ray
Project: Ted Baker - Christmas Window Displays

Mould Maker / Laminator
Oct 2008 (5 weeks) 2D 3D
Project: AC/DC - Runaway Train

EDUCATION

A-Level: Fine Art
A/S Level: Graphic Design
10x GCSE Grades A-C: Including grade B in Maths & English

TRAINING

SCSC Card: Expiry November 2022
Pasma Working at Height: Expiry Oct 14th 2021
First Aid at Work: Expiry July 2021

SKILLS

Practical Skills:

- Sculpture (Polystyrene, Concrete, Clay, Plaster etc)
- Prop & Model Making
- Fibreglass & GIP Products
- Mold Making (including Silicone, GIP & Plaster)
- 3D & Scenic Painting (Brushes, Spray, UV Effects)
- Prosthetics & SFX Make Up
- Carpentry (Saw, Plunge Saw & Hacks, Router & Other Power Tools)
- Moulding (Acrylics, Emulsion, Cellulose, UV Effects)
- LED Light Features
- Basic Animatronics & Triggered Effects

Design Skills:

- 3D Design (Cinema 4D, Octane, V-Ray, Sketch Up, Blender)
- VR Visuals & 360 Images (see Basic Unreal/Unity Development)
- 2D & Technical Design (Photoshop, InDesign, Basic AutoCAD)
- Animation (After Effects, CAD Animation)
- Restoration & Technical Drawing
- Aquarium & Zoo Design
- Design For Public Spaces (To Regulations)

Management Skills:

- Live Team & Time Management
- Detailed Budget & Cost Analysis
- Detailed Schedules
- Client Liaison
- Budget & Scheduling Software (Microsoft Project, Excel)
- Material & Prop Sourcing
- International Logistics

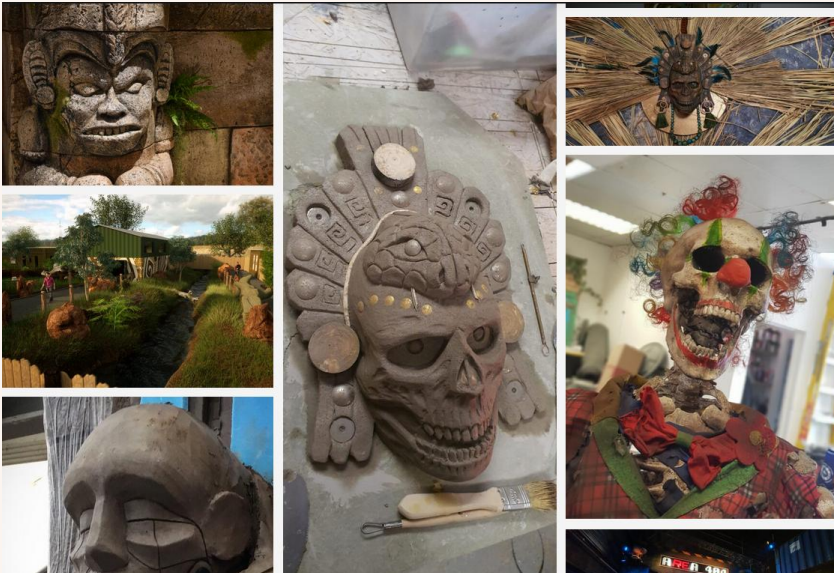
INTERESTS

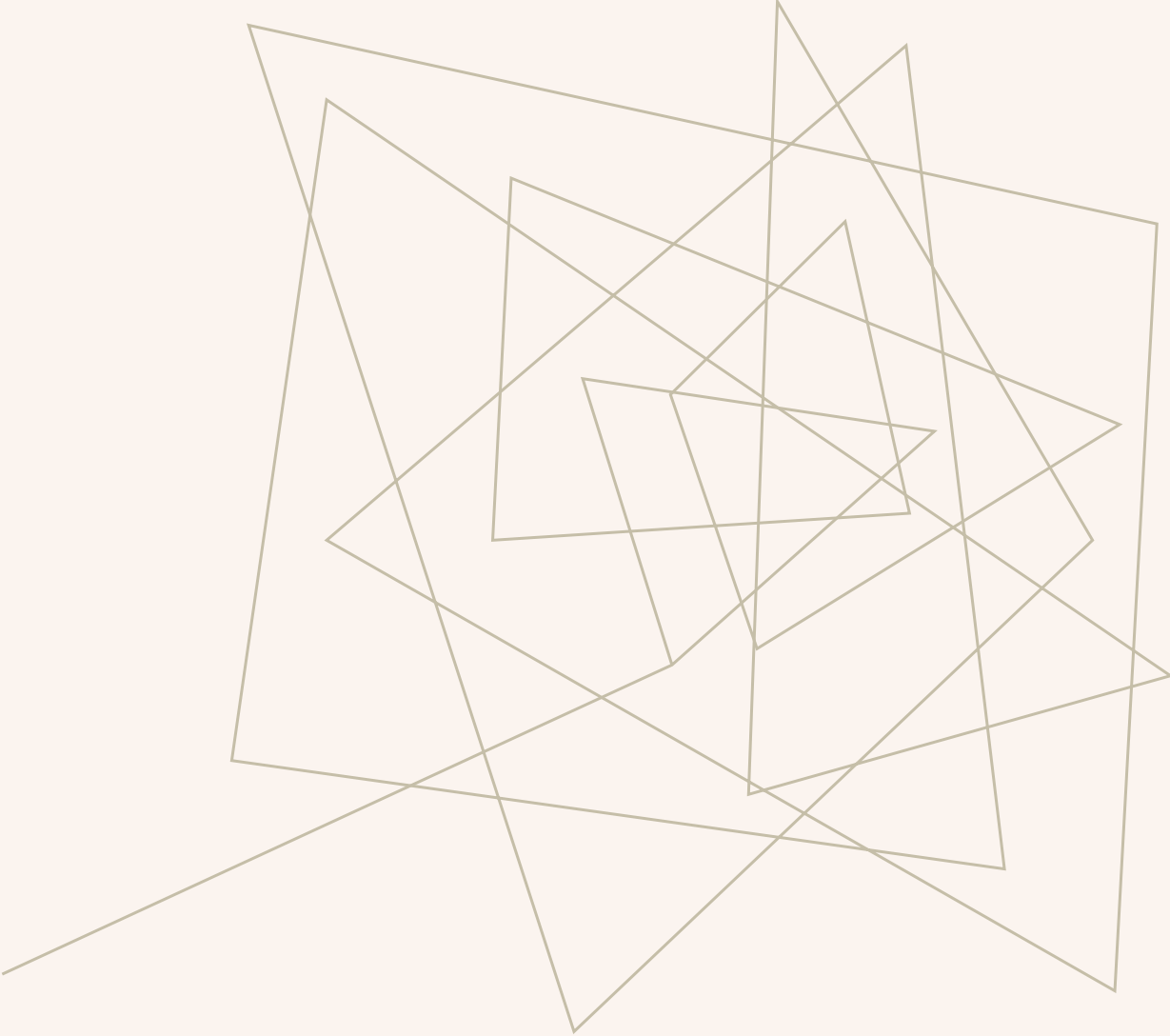
On a personal level I enjoy art, music, reading and travel. I like to attend music festivals and visit galleries. I enjoy playing video-games and appreciate game design and environment creation. I am very passionate about film and creature effects. In my spare time I enjoy creature sculpture in clay.

REFERENCES

Available upon request.

shaun@deadwalkdesigns.com www.deadwalkdesigns.com +44 (0)7817 460 140





DEVELOPING MY PROFESSIONAL PERSONA



FIRST PRIORITIES

Now I have done research into various careers and the skills required, I need to think about how to prepare for my final year and leaving university. This means I need to start thinking really carefully about networking and work experience.

The first priority in developing my professional persona, as identified in my SWOT analysis, is updating my CV and portfolio.

My CV is several years out of date and needs to include key skills as well as work experience and education.

My portfolio needs updating, too, and I need to create a digital one that is accessible to people who might want to employ me. I think I will set this up as a website that includes my CV and portfolio in one place. In the longer term, I will be able to develop it so that I can sell my work through it if I decide to make basic, low-value, off-the-peg items such as smocks, that don't require bespoke creation, and to use it as a shop front for commissioned work.



CURRICULUM VITAE

To work on my CV, I looked for examples of real costume-maker CVs to help influence my own decisions.

Hanna Wilkinson's website (Wilkinson, n.d.) includes her CV. It is divided into two columns, with simple information such as address, phone numbers, education, courses, professional skills and key skills down a narrow column on the left and a wider right-hand column containing more detailed information such as a short and snappy 'About' section in full prose, and a long list of her work experience. It also provides a link to her digital portfolio. At the bottom, it provides the contact details of two referees, but I have been told it is better to simply say that their details are available on request, as this is compliant with GDPR. Nevertheless, it includes a lot of information in the two pages, and looks creative because it includes colour and a logo. However, she hasn't kept the CV up to date, as it hasn't been updated since 2019.

Kitty Power's (Power, 2023) website includes a short About page, a digital portfolio and an online CV. She is a freelance costume designer based in London, but has worked on lots of theatrical projects. The CV only includes her post-18 education, work experience and the short/evening courses that she has completed. There are no skills listed, and there is no short description of her as a person either. The most recent item on the CV is from 2023.

I found some information on Indeed about how to write a resume for a costume designer (Indeed, 2026), which I will use to help me remodel my CV, but I need to think about how to reshape my experience to showcase my skills in costume design. This is difficult as so far much of my work experience is set and prop-related, whereas my costume work is for personal projects.

The problem is that these CVs are for people who aren't really working in the same field as I want to – they are working on theatrical productions, even though they are freelancers. Although I will, of course, update my CV accordingly, I think it is equally important to create a website with my portfolio as this is likely to be the main way customers engage with me as a small, independent business.



Hanna Wilkinson

Contact
07975753828
hanna.wilk@yahoo.co.uk

Address
17 Mossford Street
London, E3 4TH

Portfolio
[www.cargocollective.com/
HannaWilkinson](http://www.cargocollective.com/HannaWilkinson)

Education
London College of Fashion
BA(Hons) Costume for
Performance | 2:1
2013- 2016

Central Saint Martins
Foundation Diploma in Art and
Design, Performance Design
and Practise | Distinction
2012- 2013

Other Courses
Bespoke Tailoring Diploma
Newham College
Level 2
2021

Central Saint Martins
Set Design for Performance
Short Course
2018

About Me

Creative, highly skilled and hard working graduate of BA(Hons)
Costume for Performance at the London College of Fashion. Experience in the
costume departments of theatre, musicals, opera, film and TV productions;
running wardrobe, dressing, costume making, alterations, repairs, maintenance
and breaking down. Currently working towards an additional Diploma in
Tailoring to enhance my sewing, making and fitting skills.

Work Experience

Phantom of the Opera | World Tour
Costume Maker | August 2019

Phantom of the Opera | Her Majesty's Theatre
Wardrobe Assistant (cover) | February - March 2020
Costume Maker | August 2019
Wardrobe Assistance | July 2018 - September 2018
Dresser / Maintenance | July 2017 - July 2018

Phantom of the Opera | UK Tour
Costume Assistant / Seamstress | September 2019 - February 2020

& Juliet | Shaftsbury Theatre
Costume Maker | June-August 2019

Only Fools and Horses the Musical | The Haymarket Theatre
Wardrobe Deputy Cover | Summer dates 2019
Wardrobe Assistance / Seamstress | January 2019 - February 2019

Macbeth | Antic Disposition, Temple Church and Tour of France
Costume Supervisor | July 2019

Moghal Mowgli (2019) | Feature film directed by Bassam Tariq
Costume Trainee | March 2019 - April 2019

Nine Night | National Theatre Production at Trafalgar Studios
Wardrobe Assistant | November 2018 - February 2019

Strictly Ballroom the Musical | Piccadilly Theatre
Wardrobe Assistant | August 2018 - November 2018

Much Ado About Nothing | Antic Disposition, UK tour
Costume Supervisor | July 2018



Hanna Wilkinson

Professional Skills

Machine and hand sewing

Soft Tailoring

Designing

Dressing

Alterations

Fitting

Sourcing

Buying

Pattern drafting

Breaking down

Embroidery

Millinery

Hot stoning

Historical and contemporary
costume knowledge

Costume research

Script analysis

Set and costume illustration and
realisation

Other Skills

Clean drivers licence

Van driving experience and
experience driving in Europe

Team Work

Working independently

Organisation

Budgeting

Time management.

Work Experience

Call the Midwife | Neal Street Productions for the BBC
Seamstress Daily | April 2018

A Christmas Carol | Antic Disposition, Temple Middle Hall
Costume Assistant | November 2017 - December 2017

Richard III | Antic Disposition, Tour UK & France and Temple Church
Costume Assistant | July 2017 - August 2017

Disney Cruise Line | 10 stage shows, including 3 Broadway style
productions such as Disney's Aladdin
Costume Technician | February 2017 - June 2017

Sinbad the Sailor | The Theatre Royal Stratford East
Dresser | November 2016 - January 2017

GATSBY | Ruby in the Dust Theatre, The Leicester Square Theatre
Designer/Supervisor | October 2016 - January 2017

The Resurrectionist | Golden Age Theatre, The Camden Etcetera,
Designer/Supervisor | August 2016 - October 2016

Victoria and Abdul (2017) | Feature film directed by Stephen Frears
Junior Seamstress | August 2016 - September 2016

White Horse Theatre | Costume Maker | August 2015 - September 2015

FirstBorn (2016) | Feature film directed by Nirpal Bhogal
Costume Assistant | April 2015

Madam Butterfly | Raymond Gubbay at The Royal Albert Hall
Costume Assistant and Dresser | January 2015 - March 2015

Laura Webb Alterations | Seamstress | July 2012 - September 2012

References

Ceris Donovan
Head of Wardrobe at
Phantom of the Opera

Nicola Jackson
Head of Wardrobe

phantomwardrobe@googlemail.com
nicolasusanjackson@hotmail.co.uk

Skills suggested by ScreenSkills (2026)	Where I've applied them
Costume design and creativity	My own costumes I have designed and made including the costume I made for Fantasy Forest and the Universities' Masquerade Ball.
Knowledge in the areas of history of dress and an understanding of the construction of garments	My work on the Jigge, tudor costumes used by my mum, my training on the costume module.
Script breakdown and communication of costume requirements	We covered this in both the first year and second year of university.
Costume budget and resource management	I had to manage my money when saving up to make both the masquerade ball costume and the fantasy forest costume. I also managed it when Annie and I brought our spending from Production for Screen down by half.

Skills suggested by ScreenSkills (2026)	Where I've applied them
Communication	EPQ, written work for university, presentations.
Teamworking	A lot of my university modules show my teamworking skills including the Sound of Music module and the Adding Machine module.
Problem-solving	I had to alter patterns when making the masquerade ball costume and the fantasy forest costume.
Negotiation	This is a skill I need to work on a bit more. I have, however, had to negotiate with myself when making something I've designed as sometimes my designs just aren't possible or I can't find the right material for.
Research and analytical	Historical costumes (Tudor), workbooks for uni, research into historical periods for work on adding machine and the other plays.

CURRICULUM VITAE

Using my research into costume designers' CVs, I started editing my own to make it look more like a costume designer's CV. In the end, this is what I came up with.

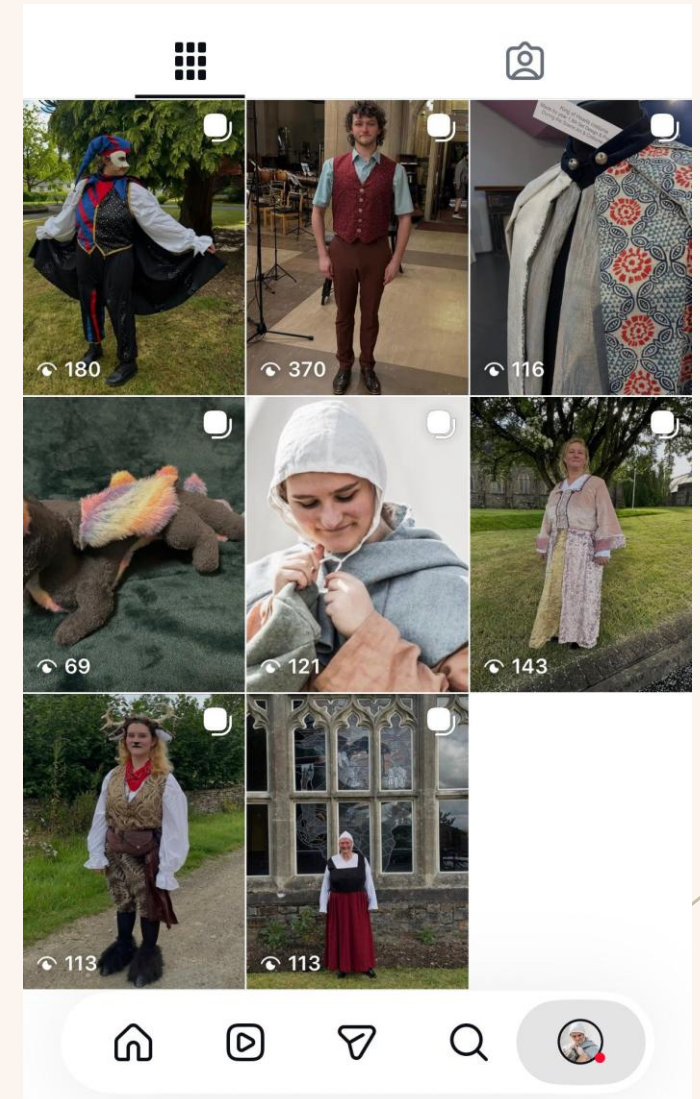
ANNE HYDE	
Email: a.h.a.hyde@gmail.com Instagram: hydeproductiondesign	
Creative costume designer with superb attention to detail and a strong foundation in garment construction, from pattern cutting and fabric selection to fitting and finishing. Historical and fantasy costumes a speciality.	
EDUCATION	
Sept 2024-Present	BA Set Design and Production, University of Wales Trinity Saint David
Sept 2023-Dec 2023	Open University Introduction to Creative Writing (online, part-time)
Sept 2021-July 2023	Cardinal Newman College, Preston, Lancashire A level Fine Art – A BTEC Foundation Diploma Performing Arts - Distinction Extended Project Qualification – A *
Sept 2016-Aug 2021	Longridge High School, Longridge, Lancashire 9 GCSEs from grade 7 to grade 9, including English Language and Mathematics.
From July 2023 to September 2024, I took a gap year to develop my costume-making skills.	
WORK EXPERIENCE AND VOLUNTEERING	
21-22 March 2026	Nordic Tales, Taraneh Orchestra, Manchester: Concert Assistant
Sept 2025 – Present	UWTSD Medieval Society: Treasurer
Sept 2024 – Present	Historia Normannis Reenactment Society: Wales Branch
1 Dec - 27 Feb 2026	Sound of Music, Carmarthen Youth Opera, Carmarthen: Set Designer, Set Builder, Scenic Artist
1-9 July 2025	Social History Society Annual Conference, Black Country Living Museum, Dudley: Event Assistant
May-July 2024	Bespoke commission – 2 x Tudor costumes, elite and commoner
1 May-17 June 2023	John Balshaw's Jigge: A Live Performance, Regional Heritage Centre, Lancaster University: Set Designer, Properties Manager and Stage Manager
PROFESSIONAL AND KEY SKILLS	
- Costume design - Designing - Budgeting - Teamworking - Clean driving licence - Sewing - Sourcing - Script breakdown - Problem-solving - Pattern altering - Creativity - Communication - Research and Analysis	
REFERENCES	
Available upon request	

IDEAS FOR MY OWN WEBSITE

- I am going to use my research from looking at other peoples websites to influence my own.
- I will create an exciting and engaging home page with a short autobiography written in the first person, with some pictures of me in costume.
 - The Gallery will contain nested pages for each of my activities.
 - Each link will open in the same browser window.
- I will create a separate webpage for my leatherwork, as this is a rather different aspect of the business with different skills and specialist training, and a different market.
- I will include customer testimonials, compliant with GDPR by asking them for permission to use their comments or specifically asking them to write a testimonial.
- I will use a contact form rather than giving out my personal information, although I will indicate the area in which I am based, as people might need to visit for measuring and fittings.
- I will give an indication of how long my costumes take to make, and how much they might cost, whilst also noting that as each piece is individually made, the prices vary depending upon materials and complexity.
- I will use Wix or WordPress as they offer professional-looking websites that, in the first instance, are free. They have a variety of themes that are already set up, and I will need to choose one that suits the audience and the product. They also optimise the display for phones, tablets and laptops.
- I will need to register my own domain name with Nominet so that I don't need to have 'wix' or 'wordpress' in the web address. There is a charge of £100 for two years for a .uk domain name registration (Nominet, 2026).
 - I will then need to redirect the site to my web address.
- Piscopo (2003) suggests finding your own individual niche and showing it through your images and text.

PORTFOLIO

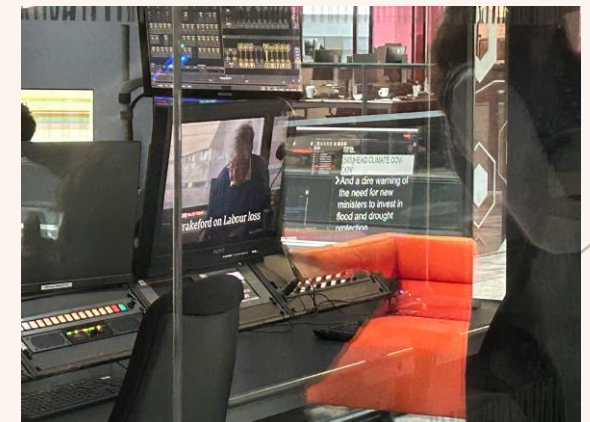
- For my portfolio, I want to make it online so I don't have to take a physical portfolio wherever I am applying.
- Taylor (2012) states that a good portfolio needs a balance between industry requirements and your own personal expression.
- Taylor (2012) also states that to look into what the job calls for, they might want to see how adaptable you are or want to see how specialised you are in one thing.
- I started by making an Instagram account and uploaded all of the things I have worked on so far. This is quite a useful way of making a portfolio as it is easy to keep track of what you have and haven't done.



BBC TOUR

I also went on a tour of the BBC Cymru Corporate Headquarters in Cardiff. This was interesting as we got to see some of the rooms they use for filming and some of the behind-the-scenes. We got to see one of the green screen setups which they were going to use for reporting on the football. They showed us how there were tape marks on the greenscreen floor to tell the news reporters not to walk, as they use Augmented Reality to make the sets look more immersive. This room is a green screen, as the topics they talk about there might vary, and so it's easier to change the layout of the room if needed. This reminded me of all the work we did in Virtual Production Practice when we looked into greenscreens and LED volumes, so it was fascinating to see a greenscreen in a studio.

We were also taken near one of their immersive rooms, where the daily news is announced. This was interesting as we were then also taken to the screens they use to watch the footage as it goes out and we also got to see how fast the text the news reporters have to read is. This room is made up of LED panels as they use the room for the same thing multiple times a day so it doesn't need to change as much.



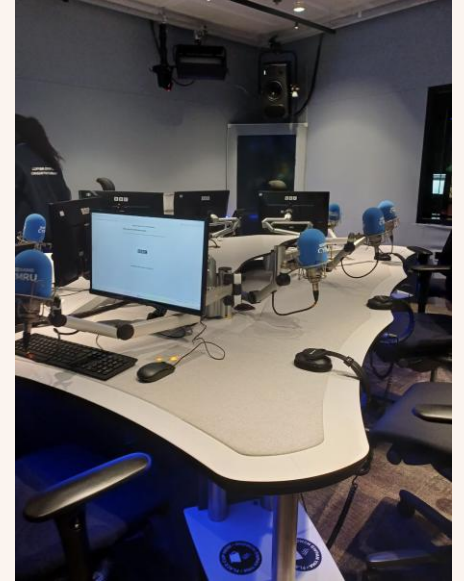
BBC TOUR



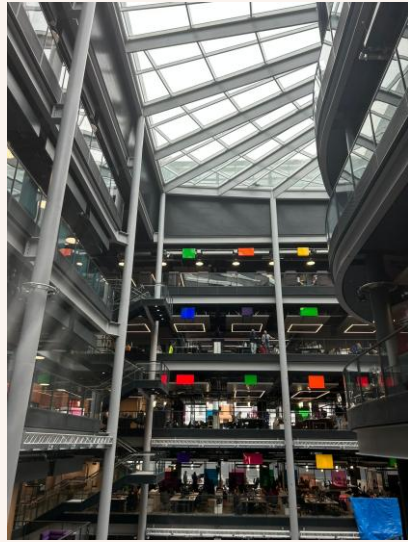
We also got to see one of the radio show's broadcasting rooms. This was interesting as it's something I had never thought of doing before. The people who work in radio all have to have at least some understanding of how the technology works. This is because, as they are on air, they need to be able to solve any issues as fast as possible.

They also mentioned that there is a new radio channel called BBC Radio Cymru 2, which is mostly Welsh but is broken up with some English songs. This makes it easier for anyone who is primarily English-speaking and learning Welsh, as there are some parts they will understand more easily.

They also talked a lot about transferable skills and how jobs that might not seem related at all can have overlapping skills. This can mean that, although you might not have experience in the job you want, you can use similar or even the same skills from a different job to help you get the job.



BBC TOUR



It was fascinating to see the layout of the building. A lot of it was open-plan desks, and so everyone was being really quiet to not disturb any of the filming. This meant that there were also a lot of soft furnishings and heavy curtains to help dampen out the sound, and all of the filming booths had padded walls; this is all to help keep the sets quiet. One thing I noticed was that even things like buckets they were using to catch drips from leaks had been muffled with kitchen roll to dampen out the sound of the drips landing in them.



After going on this tour, I am almost certain that working on the radio and news is not for me. It is extremely high-pressure and very technology-focused, and I don't think that I would thrive in that environment. I will, however, keep in mind what they told me about transferable skills and also about looking into wherever you are trying to work before you go for interviews.

PRESENTATION

How you have investigated the creative industries?

I looked into multiple different roles in the creative industry, including recreating museum artefacts, Historical and roleplaying prop and costume supplies, prop hire companies and attractions' sets.

First I looked into Theme parks and attractions. Inspired by a trip to a theme park in Nantes in France, where they make exciting and fantastical mechanical attractions based on the natural world. I realised that I don't have the mechanical engineering skills to build the machines, but my prop building skills might be suitable for dressing them.

I also thought about working as a set designer and builder for attractions like Legoland Windsor, Alton Towers and even places like the Sea Life Centres. I discovered that the people who design these sets are often freelancers, or that they work in small companies that also do event props for commercial promotions. This would be a different sort of role, as I would probably need to start by working as a salaried employee for someone else. Eventually, with more experience, contacts and a stronger portfolio, I would be able to set up a business of my own.

I grew up in a household where we were often taken to heritage sites, and I am really interested in history, so I looked up images in museums in order to work out the best way that the creative industry would turn these items into props or replicas. I enjoy the concept of creating handleable props that mimic the fragile museum artefacts and understanding the use of historical props within the creative industries, such as historical theatre and TV.

PRESENTATION

Here again, there are some small companies and some freelancers. I spoke to one of the staff at the Black Country living museum last summer who told me that they had many of the items that are on display in the historical shops made by prop making firms. They particularly drew attention to the problems that faced them when they needed to create copies of cigarette packets because the rules surrounding this are quite complicated. Prior to this, I hadn't thought about some of these ethical and legal issues involved in the creation of historical replicas.

This fed into my interest in live action role play and fantasy props. I've also looked into armor arena which create items specifically for historical reenactment and live action role play also known as LARP. Armor arena have a website where you can buy pre-made recreations and order custom creations that suit your needs and it is very clear that there is a high level of historical research behind their designs.

I have also been to the original reenactment market known as TORM where I have seen costumes from various periods from ancient to modern, replica weapons, costume jewellery, and replicas of everyday items such as combs and crockery. There are even old fashioned games and dice. These markets and websites open up a potential for amateur theatre and content creators to access historical recreations that they would otherwise be unable to handle outside of very specific circumstances.

My research has also shown that there is a niche market for people producing bespoke costumes for fantasy and role-playing games and even for weddings. These are closely linked in many cases to historical costumes and this is an area that I am really interested in going into. I reached out to some of the people who do this, including a bespoke costume designer called Ceri Leigh and Nigel Armitage, a master leatherworker, to ask how they got into the business and what advantages and disadvantages they faced, but I haven't yet had a response.

PRESENTATION

How has it begun to inform your professional promotional material?

I have also looked into different people who work in each of these industries to learn about what they do and to see how they advertise their work.

I started by looking into people who work in Historical Props and Costumes. This was really interesting as I was able to see what worked really well on their accounts and websites and what didn't work quite so well.

The first thing I noticed was that they all had professional photos of their work, and from that I realised I didn't have many professional photos of my own. I immediately went and got photos taken of the costumes I had made to put in my portfolio.

I then looked closely at their websites. I realised that the most professional were set up using a commercial site such as Wix or Wordpress, which make it really easy to use themes and colour schemes to make a site look really well made without needing to learn to code.

Although I haven't yet set up my own website, because I would need more material to populate it, I have identified several features I would like to include, such as a contact form, information about prices, blogs about how the pieces were designed and made, and testimonials from clients when I have completed professional work.

PRESENTATION

Finally, as a result of this research, I planned a project to work on over the course of the module, because I realised that my CV and experience needed developing to showcase my costume design and production skills. I decided to make a masquerade costume, which took inspiration from a television series called The Amazing Digital Circus.

It really helped me to develop my skills in designing a costume that drew inspiration from a television show without directly copying it so that I didn't infringe intellectual copyright.

I designed a complete outfit including trousers, shirt, waistcoat, cloak, collar, hat and mask. I had to cut my own pattern for the collar and alter others to make them fit the design. I then sourced the materials, as I only had black lining material and some perfect buttons in my stockpile. I bought blue and red cotton fabric and some black fabric with sparkles, as well as some embellishments. This was a very successful project, and the costume won the prize for best-dressed at the ball. This helps me to promote my work because I can use the designs and the photographs on my Instagram account. Once I have a website, I will be able to write a blog post about how I came up with the ideas, adapted some existing patterns and cut my own patterns to complete the outfit, using the process photographs that I took as I went along.

PRESENTATION

How do you intend to use this going forward?

The research I have done for the creative industries module has really helped me to clarify my ideas about a future career, and given me insight into what I need to develop over the next year and after graduation.

I have started to build up my Instagram portfolio taking inspiration from the Instagram account that I have looked at by Badger Historic Costumes. Jo Badger posts short sets of photos of her costumes, often in historic settings, with descriptive captions, but no audio. I have also posted short groups of photos, with captions that describe interesting features of each project and tag anyone else involved, but I have also added audio, which I think adds an extra dimension and makes posts more interesting. Going forward, I will continue to do this over the coming months, as I also intend to spend the summer working on more costume designs and making them into garments to build up my CV and portfolio.

In particular, I will work on a steampunk owl costume that I have been planning for some time, and a romantic medieval fantasy dress in mint green. You can see the costume designs here, which I created on my ipad. The steampunk-inspired masquerade costume includes a pair of trousers, an apron and a tailcoat, which I will accessorise with a steampunk hat and glasses that I have already bought. However, although I have already bought some material that is the perfect colour for the coat, as I have developed my skills and knowledge over the last two years I am beginning to wonder whether the heavy wool-like material is the right fabric. I will watch some YouTube sewing courses over the summer to learn which fabrics are best used for which projects.

PRESENTATION

I would like to develop my hand and machine embroidery skills. I will develop some costume projects that involve embroidery techniques, and in the final projects, I will take close-up photographs of the embroidery work to showcase my new skills.

I am actively investigating whether there is a leatherworking course that it is feasible for me to attend. At the moment, I haven't found one locally that isn't booked up, but I will continue to look and contact the providers and ask to be put on a waiting list for any places that might become available.

Finally, my research into the costume business highlighted that there were a number of costume hire firms that employ a number of designers and sewers. Building up my skills as a costumier might allow me to look for a job working with one of them when I graduate, and I will begin contacting them, sending my CV and portfolio, to see if they have any openings from early next year.

Ultimately, the module has been very useful helping me to reflect on how far I have come and what I need to develop in order to succeed in my chosen career.

NEXT STEPS ON COSTUME

THE TUDOR TAILOR

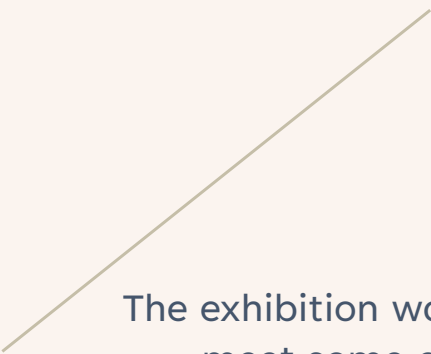
Reconstructing 16th Century Dress



As I think I have decided that costume-making is something I would like to pursue further after university, I have contacted family friends at the Manx National Theatre to ask whether there is any work experience I can undertake with them on the Isle of Man over the summer vacation. As I write, we are still trying to organise this.

I am also going to contact some historical costume makers such as The Tudor Tailor (Tudor Tailor, 2026) to see if I can shadow them too. My family also has a contact at Lancaster University who is an expert in historical costume (Cathy Amor) so I will get in touch with them.

Finally, I will continue to develop my costume skills by following online sewing courses and developing two ongoing costume projects that I can use for my portfolio.

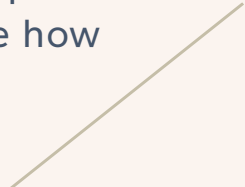


EXHIBITION

The exhibition was interesting as not only did we talk to anyone who was curious about what we had done, but we also got to meet some of the Set Design alumni. This was fun as we got to talk to them about what they have done since leaving university. I realised just how many different jobs people have gone into. Some people have stuck with doing theatre and film projects, in various different roles, and some have gone into completely different jobs, such as advertising and firefighting.

They also got to ask us about how the classes have changed and what we are interested in doing after university. It was really nice to talk about everything and realise that not everyone ends up in the industry they were expecting to go into.

The exhibition itself was a really nice way to finish the module and the year. It really put everything we have done this year into perspective. We had the bridge, gazebo, pirate ship set, tavern set, the model houses, the model spaceship and my foam sword from the start of the year. We also had some of the videos we had made throughout the year on screen for people to watch. This included the adding machine video, the space bakes intro, the time-travellers video, the cowboys video and part of the most recent pirate trailer for people to see. We really managed to get a lot done this year, and I didn't quite realise how much we had done until I saw it all there in the room.

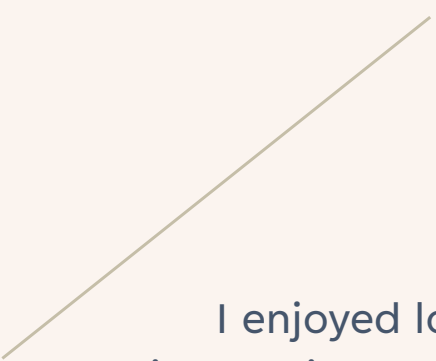


EXHIBITION



EXHIBITION





500 WORD EVALUATION

I enjoyed looking into aspects of the industry I hadn't thought of looking into much before. It was really interesting to look into different aspects of the industry, such as theme parks and attractions, and to consider how they would need set building and decorating to feel immersive, which I had never thought about before. This was eye-opening, as looking at it now, it seems obvious that someone has designed and made everything but I had never heard about someone who had done it before.

I think I definitely need to check websites like The Stage more often to stay up to date with everything going on in the creative arts industry. I don't keep up to date with what is going on as I should, and I want to improve my understanding of how things going on in the world can affect the industry. This might also mean taking more of an interest in current affairs more broadly, and I could also listen to Front Row on BBC Radio 4, as it covers lots of new works in the creative industries too and includes discussions with industry figures and creatives.



500 WORD EVALUATION

I have also learnt how important it is to think about transferable skills when looking for jobs. Just because you haven't done a specific job before doesn't mean you don't have the skills you need to do it. Quite often, you will have picked up the same or similar skills in different jobs, and you just need to understand how to apply them differently. I have begun to think about how I can evidence my transferable skill set, and plan to work on making a log of evidence over the summer, which I can keep easily up to date over the course of next year, so that when I need to apply for jobs, I have a bank of evidence that I can use for application letters and personal statements.

In the end, this module has really helped me to clarify my ideas about my future career because it has forced me to think about my skills, priorities and ambitions. I have realised that I do not want to be based in a city and I do not want to be working in an environment which is constantly high-pressure. Therefore, I have really found that I have a lot more interest in making historical and fantasy props and costumes. This links my interests in fantasy, history and crafting together nicely. This also links to my love for live action role play, as it combines the costumes and the props you use when at LARP events. It also takes elements from recreating historic artifacts as all of the costumes and props are based on items from different time periods. I will continue to look into all of these aspects of industry; however, as I want to keep my options open and not focus on only one role and then feel like I have no choice but to go into it.

Abstract geometric lines in the top left corner of the page, consisting of several overlapping, irregular polygons and lines in a light beige color.

BIBLIOGRAPHY

Adewale, A. (2023) 'Theatre Charity Closes after Losing Arts Council England Funding', Third Sector, 20 December. Available at: <https://www.thirdsector.co.uk/theatre-charity-closes-losing-arts-council-england-funding/finance/article/1900667> (Accessed: 13 May 2026)

Ancient Arts (n.d.) *Ancient Arts*. Available at: <http://www.ancient-arts.org/index.html> (Accessed: 12 March 2026)

Armitage Leather (2026) *Armitage Leather Courses Here at the Workshop*. Available at: <https://armitageleather.com/armitage-leather-courses/> (Accessed: 18 April 2026)

Artisan and Reenactors Market [ARM] (n.d.) *Artisans & Reenactors Market*. Available at: <https://www.armarket.uk/> (Accessed: 12 March)

Armor Arena (2026) *Featured Categories*. Available at: https://www.armorarena.co.uk/?srsltid=AfmBOoooHzRIKVHhEPJEoP9f-6tNzc8z6AmpPN1W3NA0XUam0Czf_zsD (Accessed: 12 March 2026)

Badger, J. (n.d.) *Jo Badger - Bespoke Historical Clothing of all Eras*. Available at: <https://www.historic-costumes.co.uk/#> (Accessed: 7 April 2026)

Barndt, K., and Jaeger, S. (2024). 'Introduction: Museums, Narratives, and Critical Histories' pp 1-22 in *Museums, narratives, and critical histories: narrating the past for the present and future*. ed. Kerstin Barndt. de Gruyter

Black Country Living Museum (2026) *a place where history lives*. Available at: <https://bclm.com/> (Accessed: 12 March 2026)

British Library (2026) *The ultimate guide to the Samurai exhibition at the British Museum | Curators' Tour*. Available at: <https://youtu.be/-c8XPfla5qc?si=Sinlu39P6L1NCY7e> (Accessed: 12 March 2026)

Buffy Historical Leatherworks (2020) *Buffy Historical Leatherwork*. Available at: <https://somsite.wixsite.com/buffyleather> (Accessed: 12 March 2026)

Burgschneider (2025) *Medieval Clothing*. Available at: <https://burgschneider.com/en-uk/collections/medieval-clothing> (Accessed: 12 March 2026)

Chambers, K. (2026) 'Scrap AI opt-out model or risk causing creatives 'further harm' – House of Lords'. Available at: <https://www.thestage.co.uk/news/scrap-ai-opt-out-model-or-risk-causing-creatives-further-harm-house-of-lords> (Accessed 7 March 2026)

- Conor, B., Gill, R., & Taylor, S. (2015). 'Gender and Creative Labour'. *The Sociological Review*, 63(1_suppl), 1-22.
- Costume Company UK (2023) *Costume Company UK*. Available at: <https://www.costume-company.co.uk/faq> (Accessed: 7 May 2026)
- Creative UK (2025) *New Report Shows Clear Lack of Diversity and Representation in Creative and Cultural Industries Leadership* Available at: <https://www.wearecreative.uk/diversity-leaders-report/> (Accessed 14 May 2026)
- Dead Walk Designs (2023) *Dead Walk Designs LTD*. Available at: <https://www.deadwalkdesigns.com/> (Accessed: 20 March 2026)
- Diamond Awl Workshop (n.d.) *Diamond Awl Leather Workshop*. Available at <https://www.diamondawl.co.uk/> (Accessed: 18 April 2026)
- Dick George Creatives (n.d.) *Museum Artifacts & Replicas*. Available at: <https://dickgeorge.co.uk/services/museum-artifacts-replicas/> (Accessed: 8 March 2026)
- Dick George Creatives (2017) *Making History – the Art of Museum Props*. Available at: <https://dickgeorge.co.uk/2017/10/museum-props/> (Accessed: 8 March 2026)
- Eardley, A. F., & Jones, V. E. (Eds.). (2025). *Museum Accessibility Spectrum : Re-imagining Access and Inclusion*. Routledge.
<https://doi.org/10.4324/9781003382713>
- Edmond, M. (2023). 'Enduring Inequalities: Fifty Years of Gender Equality Talk in the Media and Cultural Industries'. *European Journal of Cultural Studies*, 26(3), 428–445
- Exeter Northcott Theatre (2025) *The Commotion Time Review Roundup*. Available at: <https://exeternorthcott.co.uk/news/the-commotion-time-review-roundup/> (Accessed: 14 May 2026)
- Exeter Northcott Theatre (2025) *The Commotion Time Official Rehearsal Trailer* [Online Video]. Available at: <https://www.youtube.com/watch?v=k6J1zwe6tlc> (Accessed: 14 May 2026)
- Fabric Future (2026) 20 March. Available at: https://www.instagram.com/reel/DWGGzEshk24/?utm_source=ig_web_button_share_sheet (Accessed: 14 May 2026).
- Fantasy Forest (n.d.) *Discover our Events!*. Available at: <https://fantasyforest.co.uk/> (Accessed: 12 March 2026)
- Glitch Productions (2025) *The Amazing Digital Circus*. Available at: <https://www.glitchprod.com/digital-circus> (Accessed: 6 April 2026)
- Government Digital Service (2024) *Meet the Requirements of Data Privacy Regulations*. Available at: <https://www.gov.uk/guidance/meet-the-requirements-of-data-privacy-regulations> (Accessed: 23 April 2026)
- Grek-Martin, J. (2025). 'Conjuring the 'Ship of Dreams': Spatial Narratives and Making the Absent Present Around and Within Titanic Belfast'. *Memory Studies*, 18(1), 92-108.

Grek-Martin, J. (2024) Heritage trails and the framing of place authenticity in Belfast's Titanic memoryscape, *Journal of Heritage Tourism*, 19:2, 151-171,

Grindle, H. (2025) Email to Anne Hyde, 4 August.

Holloway, J. (2010). *Illustrated theatre production guide* (2nd ed.). Focal Press/Elsevier.

Information Commissioner's Office (n.d) *UK GDPR Guidance and Resources*. Available at: <https://ico.org.uk/for-organisations/uk-gdpr-guidance-and-resources/> (Accessed: 23 April 2026)

Indeed Editorial Team (2025) *How To Write a Costume Designer Resume (With Example)* Available at: <https://www.indeed.com/career-advice/resumes-cover-letters/costume-designer-resume> (Accessed: 1 May)

International Council of Museums (2010) *ICMAH - ICOM International Committee for Museums and Collections of Archaeology and History*. Available at: <https://icom.museum/wp-content/uploads/2018/07/Actes-Shanghai-complet2.pdf> (Accessed: 1 April 2026)

Jolly, J. (2026) 'Interest in EVs Surges in Europe as Fuel Prices Jump After Iran War', *The Guardian*, 12 April. Available at: https://www.theguardian.com/environment/2026/apr/12/interest-evs-surge-europe-fuel-prices-iran-war?CMP=Share_iOSApp_Other (Accessed: 13 May 2026)

Jones, C. and Almeida, L. (2026) 'Gas prices soar and oil jumps as Iran war pushes down global stock markets', *The Guardian*, 2 March. Available at: https://www.theguardian.com/world/2026/mar/02/oil-prices-iran-war-strait-of-hormuz-shipping?CMP=Share_iOSApp_Other (Accessed: 13 May 2026)

Karaduman, H., Alan, Ü., & Yiğit, E. Ö. (2023). Beyond “do not touch”: the experience of a three-dimensional printed artifacts museum as an alternative to traditional museums for visitors who are blind and partially sighted. *Universal Access in the Information Society*, 22(3), 811–824. <https://doi.org/10.1007/s10209-022-00880-0>

Katapult (n.d.) *Katapult*. Available at: <https://www.katapult.co.uk/careers> (Accessed: 10 April 2026)

La Machine Compagnie (n.d.) *François Delarozière*. Available at: <https://www.lamachine.fr/en/francois-delaroziere/> (Accessed: 20 March 2026)

Larp Fashion (n.d.) *LARP*. Available at: <https://www.larp-fashion.co.uk/larp/> (Accessed: 12 March 2026)

Larp Inn (2026) *Popular Products*. Available at: <https://www.larpinn.co.uk/> (Accessed: 12 March 2026)

Leane, E., Winter, T., & Salazar, J. F. (2016). Caught between nationalism and internationalism: replicating histories of Antarctica in Hobart. *International Journal of Heritage Studies* : IJHS, 22(3), 214–227. <https://doi.org/10.1080/13527258.2015.1114010>

Legraien, L. (2023) 'Theatre Charity Confirms Closure and 70 Redundancies After ACE Funding Loss', *Civil Society*, 17 March. Available at: <https://www.civilsociety.co.uk/news/theatre-charity-confirms-closure-and-70-redundancies-after-ace-funding-loss.html> (Accessed: 13 May 2026)

Museums + Heritage (2026) *Don't ignore the value of replicas, new guidance urges heritage professionals*. Available at: <https://museumsandheritage.com/advisor/posts/dont-ignore-value-replicas-new-guidance-urges-heritage-professionals/> (Accessed: 9 May 2026)

Museums + Heritage (2026) *Featured Directory Suppliers*. Available at: <https://museumsandheritage.com/advisor/supplier-directory/#all-suppliers> (Accessed: 9 May 2026)

Museums + Heritage (2026) *Food for Thought: Replica Seeks Heritage Expansion as it Marks a 20 Year Milestone*. Available at: <https://museumsandheritage.com/advisor/posts/food-thought-replica-seeks-heritage-expansion-marks-20-year-milestone/> (Accessed: 9 May 2026)

Les Machines de l'Îl (n.d.) *The Artistic Project*. Available at: <https://www.lesmachines-nantes.fr/en/the-project/the-artistic-project/> (Accessed: 12 March 2026)

Maddox, D. and Ahmed, J. (2024) 'Hundreds of Theatres and Museums Face Closure as Crisis in Sectors Laid Bare', *The Independent*, 24 December. Available at: <https://www.independent.co.uk/news/uk/home-news/uk-arts-funding-regional-theatre-museum-culture-government-b2665778.html> (Accessed: 13 May 2026)

Malik, S. (2013). "Creative Diversity": UK Public Service Broadcasting After Multiculturalism. *Popular Communication*, 11(3), 227–241

Marigold Costumes (2026) *Marigold Costumes*. Available at: <https://www.marigoldcostumes.co.uk/making.html> (Accessed: 7 May 2026)

Neill WJV, Murray M, Grist B (eds) (2014) *Relaunching Titanic: Memory and Marketing in the New Belfast*. New York: Routledge.

Armitage, N. (2026). Email to Anne Hyde, 15 May.

Nominet (2026) *UK Pricing Schedule*. Available at: <https://registrars.nominet.uk/uk-namespace/managing-account/payments/fee-schedule/> (Accessed: 30 April 2026)

Northern and UK Costume Hire (n.d.) *Northern and UK Costume Hire*. Available at: <https://www.northerncostumehire.co.uk/meet-our-staff> (Accessed: 7 May 2026)

O'Brien, A., & Arnold, S. (2024). Creative industries' new entrants as equality, diversity and inclusion change agents? *Cultural Trends*, 33(2), 174–188.

O'Brien, A., Kerrigan, P., & Liddy, S. (2023). Conceptualising change in equality, diversity and inclusion: A case study of the Irish film and television sector. *European Journal of Cultural Studies*, 26(3), 336–353.

Phillips, J. (2009) *Welcome to Cloak'd & Dagger'd*. Available at: <https://www.cloakedanddagged.com/> (Accessed: 7 April 2026)

Piscopo, M (2003) 'The freelancer's survival guide'. *Peoria*. Volume 19. (Issue 4,) Page 25-26, 20. Available at: <https://www.proquest.com/docview/213234167?accountid=130472&parentSessionId=DU4Mue5Zn0du2UOymZy1G1DfG09SQ4cm6getkPT8Vss%3D&pq-origsite=primo&searchKeywords=website%20design%20for%20freelance%20creatives&sourcetype=Trade%20Journals>

Power, K. (2023) *Kitty Power Costume Portfolio*. Available at: <https://www.kittypowercostume.co.uk/resume> (Accessed: 1 May 2026)

Redworth, G. (2026) Conversation with Anne Hyde, 14 May

Replica (2026) *About us*. Available at: <https://replica.co.uk/about-us/> (Accessed: 8 May 2026)

Robinson, K. (2024) *Hand Made Medieval Tudor and Stuart Leatherwork*. Available at: <https://www.karlrobinson.co.uk/index.php> (Accessed: 7 April 2026)

Roth, E., Allender-Zivic, J., & McGlaughlin, K. (2021). *Stage management basics : a primer for performing arts stage managers* (2nd ed.). Focal Press.

ScreenSkills (2026) *Costume designer skills*. Available at: <https://www.screenskills.com/skills-checklists/scripted-film-and-tv/costume-department/costume-designer-skills/> (Accessed: 6 May 2026)

Smith SA (2019) Heritage tourism and new western history: a narrative analysis of six Colorado museums. *Journal of Heritage Tourism* 14(1): 1–18.

Society of Master Saddlers (2026) *Saddlery - How to Train*. Available at <https://www.mastersaddlers.co.uk/training/craft-how-to-train/> (Accessed: 18 April 2026)

Sweney, M. (2022) 'Oil price nears \$100 and stock markets fall as Russia orders troops into Ukraine', *The Guardian*, 22 February. Available at: <https://www.theguardian.com/business/2022/feb/22/oil-price-stock-markets-russia-ukraine> (Accessed: 14 May 2026)

Taylor, F (2012) *How to create a portfolio & get hired: a guide for graphic designers and illustrators*. 2nd edn. Laurence King Publishing.

The Original Reenactors Market (2022) *Traders by Department*. Available at: <https://www.reenactorsmarket.co.uk/> (Accessed: 12 March 2026)

The Tudor Tailor (2026) *The Tudor Tailor*. Available at: <https://www.tudortailor.com/> (Accessed: 22 May 2026)

Today (2026). BBC Radio 4, 14 May.

Velveteena Leigh (2024) *About Velveteena Leigh*. Available at: <https://velveteenaleigh.co.uk/about-velveteena-leigh/> (Accessed: 7 April 2026)

Waugh, R. (2024) 'How Exeter's Northcott Theatre is Taking a Fresh Approach to Local Artists and Community Engagement', *The Stage*, 25 September. Available at: <https://www.thestage.co.uk/features/how-exeters-northcott-theatre-is-taking-a-fresh-approach-to-local-artists-and-community-engagement> (Accessed: 14 May 2026)

Wilkinson, H. (n.d.) *Hanna Wilkinson CV*. Available at: <https://cargocollective.com/HannaWilkinson/Hanna-Wilkinson-CV-1> (Accessed: 1 May 2026)

Wolf Workshop (2024) *Welcome to the Wolf Workshop*. Available at <https://www.thewolfworkshop.co.uk/> (Accessed: 18 April 2026)