Professional Practice

Imogen Bissett

Who am I and What am I aiming for?

(CV & website profile) → I am an aspiring scenic artist and prop maker, with an enthusiastic and good work ethic. I have knowledge and experience with scenic art, props and construction. I enjoy being hands-on to continually improve my skills and am always excited to learn new methods on the job.

I aspire to work in scenic art as my top role, either for TV and film or theatre.

I am also interested in props, and I also enjoy working backstage so ASM could go with this. Again I like both theatre and TV and film.

I have had much more experience in theatre and live events, which generally would be where I would say my main interest is, especially as theatre is what I enjoy watching more than film. However, I haven't had much opportunity with film and TV so I'd like to try this. I especially like the detail of TV and film, often from examples of work I've seen, TV and film tends to be more detailed and realistic which is something I really enjoy. As theatre is often viewed from more of a distance there is less of a need for all the details, obviously this isn't always the case and it depends on the style of theatre, so I like either.

My dream job would be to work on Westend shows.

Where am I locating?

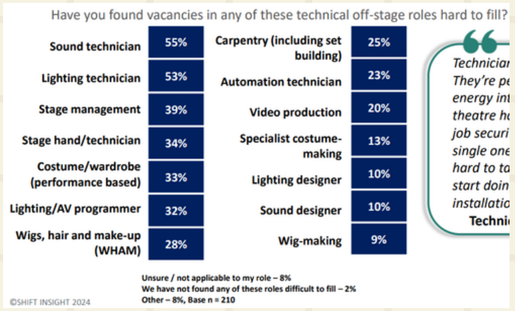
My home base is Oxfordshire, which is likely where I will end up initially as this is where I have family and financial support. This is also where I have made a lot of my industry connections, such as Chipping Norton Theatre - Pip Leckenby, the RSC - Alison Tanqueray, DSH Carpentry and Design - Sarah Holland and Drika and Mi Workshops. Oxford also has quite good connections into London, so although my exact location is more difficult, once I'm at Oxford I can get into larger cities. I need to learn to drive. Other close-by England based contacts include Rachel Chrystie (set dec on Call the Midwife) and Saga Wilkinson (designer).

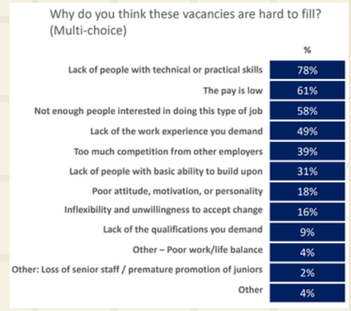
I do also have a base in South Wales currently, and this is definitely somewhere I'd be willing to relocate, with Cardiff being a good film/TV hub currently. The contacts I have here include youth theatre groups and people I've met through these such as Aaron Taylor. Also Elizabeth Marcussen (art department), Torben Schacht (WNO props), Ruth Stringer (designer/sustainability), Daisy Maddison and Hannah Good (location managers), and Hannah Dimelow (Scenic artist).

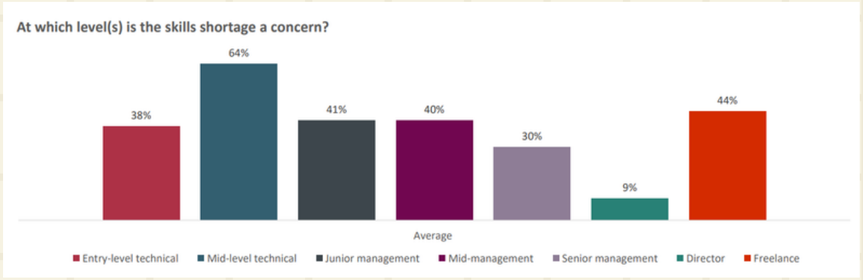
The Current Industry

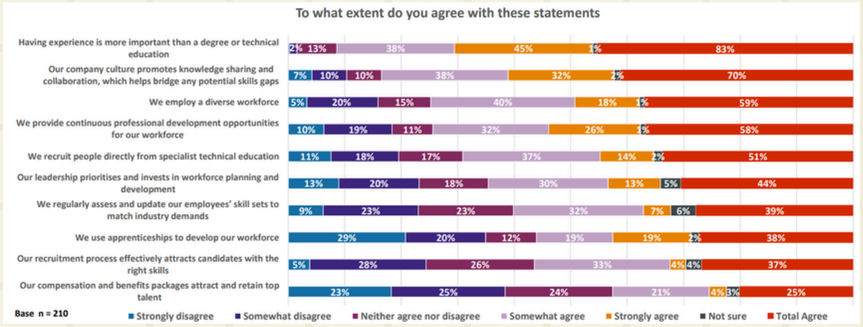
Skills Shortages

The theatre industry in the UK is currently being effected by a skills shortage, particularly in technical theatre, according to the Society of London Theatre (SOLT). This is meaning these roles are struggling to be filled, which also means they could be a more accessible route into the industry as there are more unfilled positions. The main areas of shortages are in mid-level and freelance technical roles, especially sound, lighting and automation technicians, and also in carpentry, and wigs, hair and make-up (WHAM) roles. This has been reported as being due to a lack of specialist experience and preparation from their qualifications. There's also been a reduction in educational and experience opportunities, with less funding and time impacting the availability of on the job training. There are also the lasting effects of Covid-19, when many professionals had to change their careers and there was a shift towards film and tv roles which paid higher and had more favourable conditions. During this change, lower level technicians were promoted sooner than would be normal, causing knowledge gaps and effected the training of new technicians who relied on the skills of their seniors for training. The main way to solve this and encourage people into the roles is through unpaid work experience, workshops and apprenticeships. Real-world experience is seen as more beneficial and important than a degree, which shows getting a good volume of work experience is important to my future, as this is the case not only for technical roles, but other sectors too. Many companies are also reporting that people coming out of degrees are being prepared with the skills and attitudes they need for the roles. Along with a lack of practical skills, low pay rates compared to other sectors and a lack of interest in working in off-stage technical theatre roles has led to these roles being under applied for.







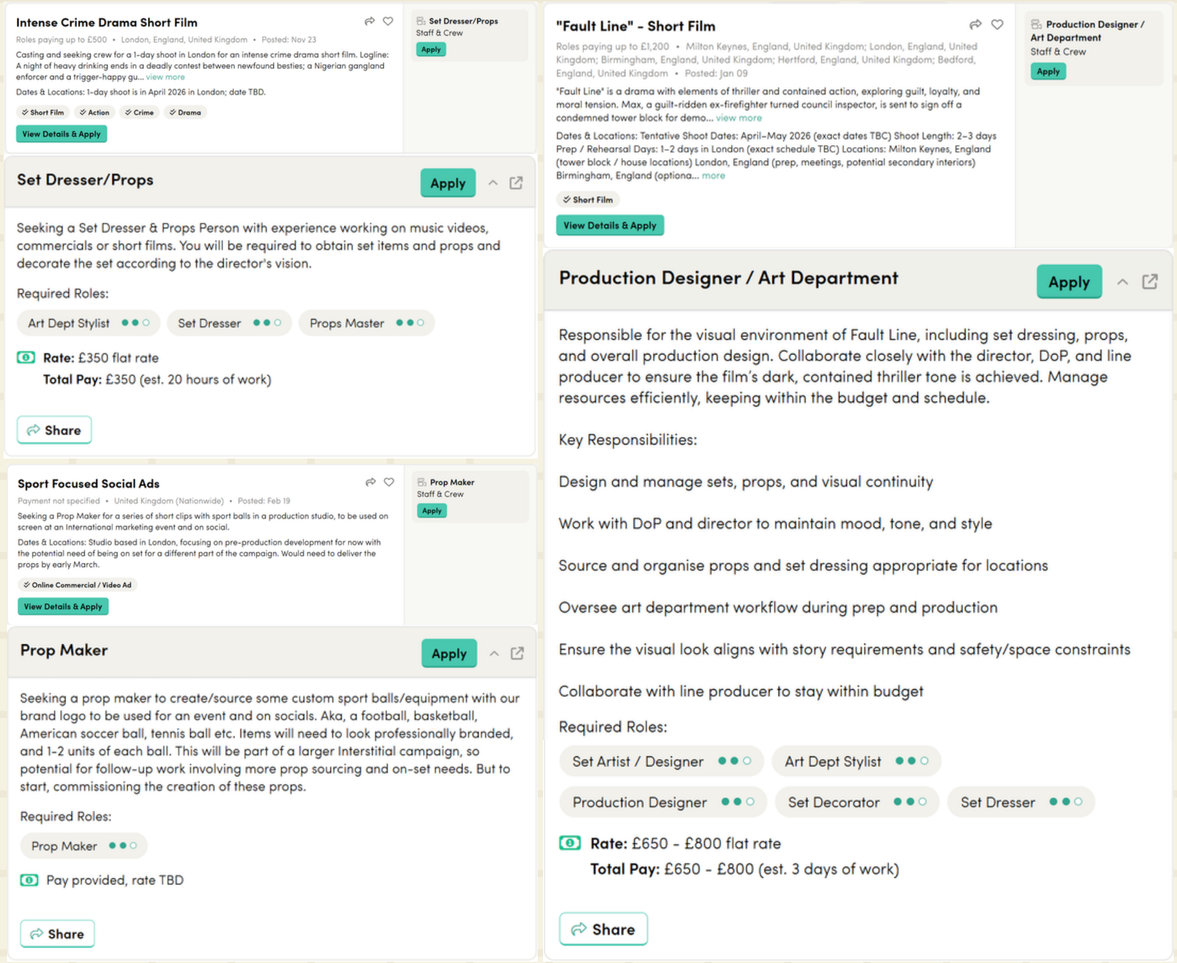


- Bines, K. (2025) *Exploring technical skills gaps in UK theatre*. Available at: https://www.gatsby.org.uk/education/updates/exploring-technical-skills-gaps-in-uk-theatre/ (Accessed: 20 January 2026).
- Mori, K., Gimlette, L., and Dzro, A. (2025) *SOLT & UK Theatre skills shortages research: final report*. Available at: https://www.gatsby.org.uk/app/uploads/sites/2/2025/08/solt-and-uk-theatre-skills-shortages-report-final.pdf (Accessed: 20 January 2026).
- UK Government (2025) *Creative Industries Sector Plan*. Available at: https://assets.publishing.service.gov.uk/media/68920e22dc6688ed50878479/industrial_strategy_creative_industries_sector_plan_accessible.pdf (Accessed: 3 March 2026).

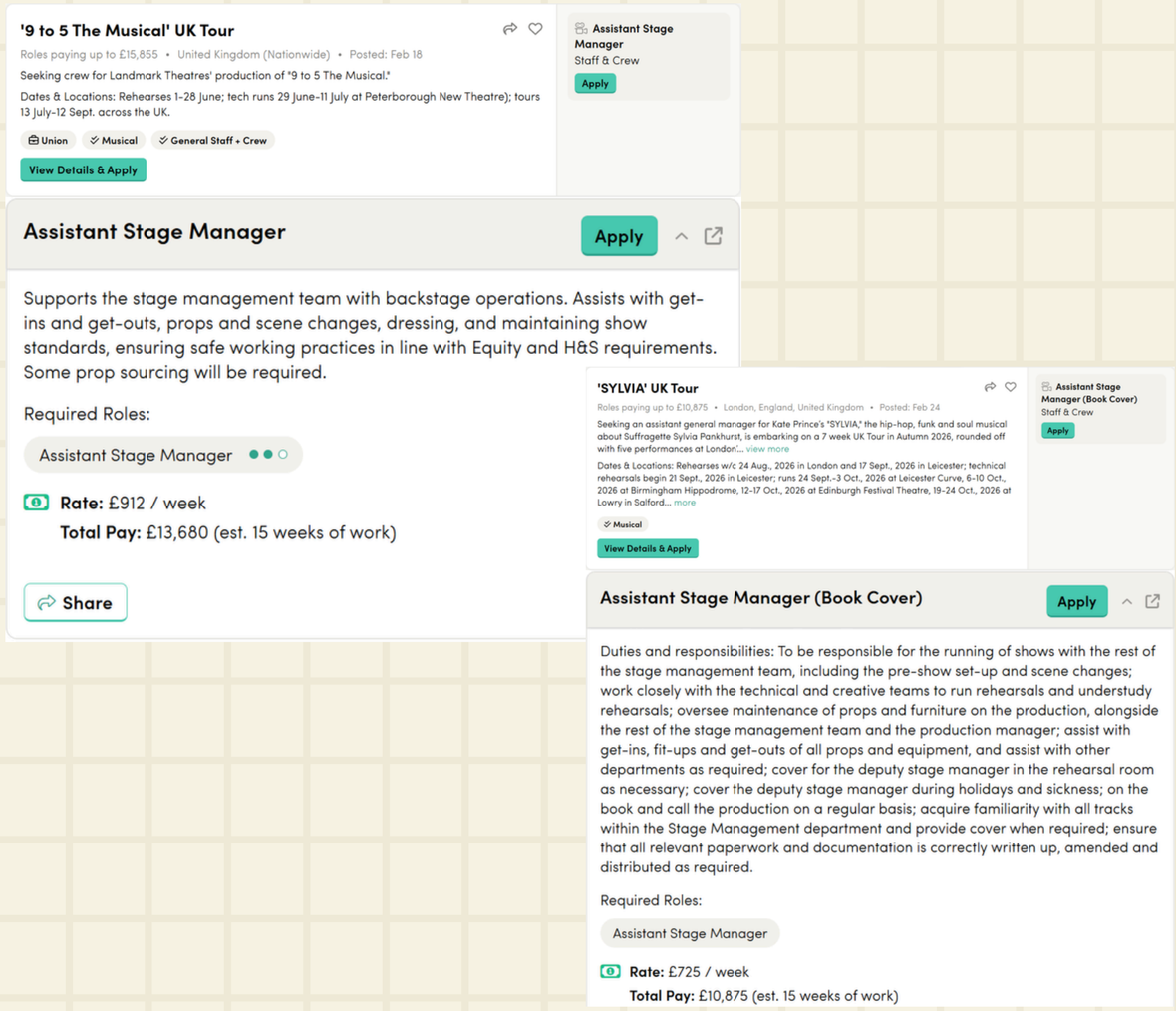
Available Jobs

Mandy

I filtered the Mandy job finder for set artist/designer, art department assistant, prop maker, props buyer, set decorator, and set dresser. These were the relevant results:



I filtered the Mandy job finder for ASM and stage crew in theatre. These were the relevant results:



- Mandy (2026) *Casting Search*. Available at: https://www.mandy.com/uk/jobs/? (Accessed: 3 March 2026).

Personal Development Plan

I made a PDP in 2025, which is this one on the right. My current one looks a bit different as I have added some parts and moved some bits around. I have made progress on some of these. Here, the green boxes are most important, yellow of medium importance, and red the least important.

On the next couple of slides I have put my up to date 2026 PDP.

Name	Imogen Bissett		Date	26/03/2025
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
Driver's licence	Find instructor Book lessons Book test	Money Time	To pass	2027
Scenic painting techniques & equipment	Courses/workshops Practice Work experience Module roles	Money (personal development bursary) Connections Time Materials (course cost bursary)	Continuous improvement in all aspects, but specifically texturing, wood graining, marbling. Gain skills, knowledge and connections	ongoing
Patterning (fabric and foam)	Courses/workshops (Nick Barnes) Practice Patterning books	Money Time Materials (course cost bursary)	Be more confident with making my own patterns from an existing shape Be able to flatten an object into a pattern Specifically plastazote	2026
Food props	Food handling course Allergy knowledge & alternatives Storage	Money Time	Be able to make convincing alternatives for food props Be food safe	2026
Improve confidence	Give myself opportunities	Time Experience	Be able to confidently present, network Be confident in my own work	2025/26
Sculpting and moulding	Individual practice Learn materials and techniques Make accurate replications	Materials – sculptex modelling clay, sculpting tools, Smooth Cast, Ecoflex silicone, silicone pigments, alcohol paints Money	To be able to make accurate replications of items and wounds	2027
Prosthetics	Courses Individual practice I am specifically interested in fake wounds Practice makeup effects	Materials People willing for me to practice on Find tutorials	To make convincing fake wounds Learn different makeup effects and textures Become confident at relevant materials	2027
CV & portfolio	Find/create my style Find website platforms that suit my style Pull together my experience and strengths	Confidence in my skills To find platforms and examples	To make a clear and self-reflective CV and portfolio of my work that accurately displays my abilities	Graduation

- I've worked on my scenic art skills, through work experience and module roles, I still need to find the time to do courses, and as it's ongoing I am always looking to keep improving.

- I've had some practice through modules, but want to do more specific to making my own patterns.

- I've had a bit of experience through Nights at the Circus and helping Ashling during the Blood Wedding shows, but want to do more detailed work towards this.

- This is something I am constantly working on, but I do feel that in work settings I have become more comfortable and confident to speak up.

- I have made my website, social media and CV, I just need to keep keeping them up to date with my continuing work.

Personal Development Plan
(Continuous Development Plan)

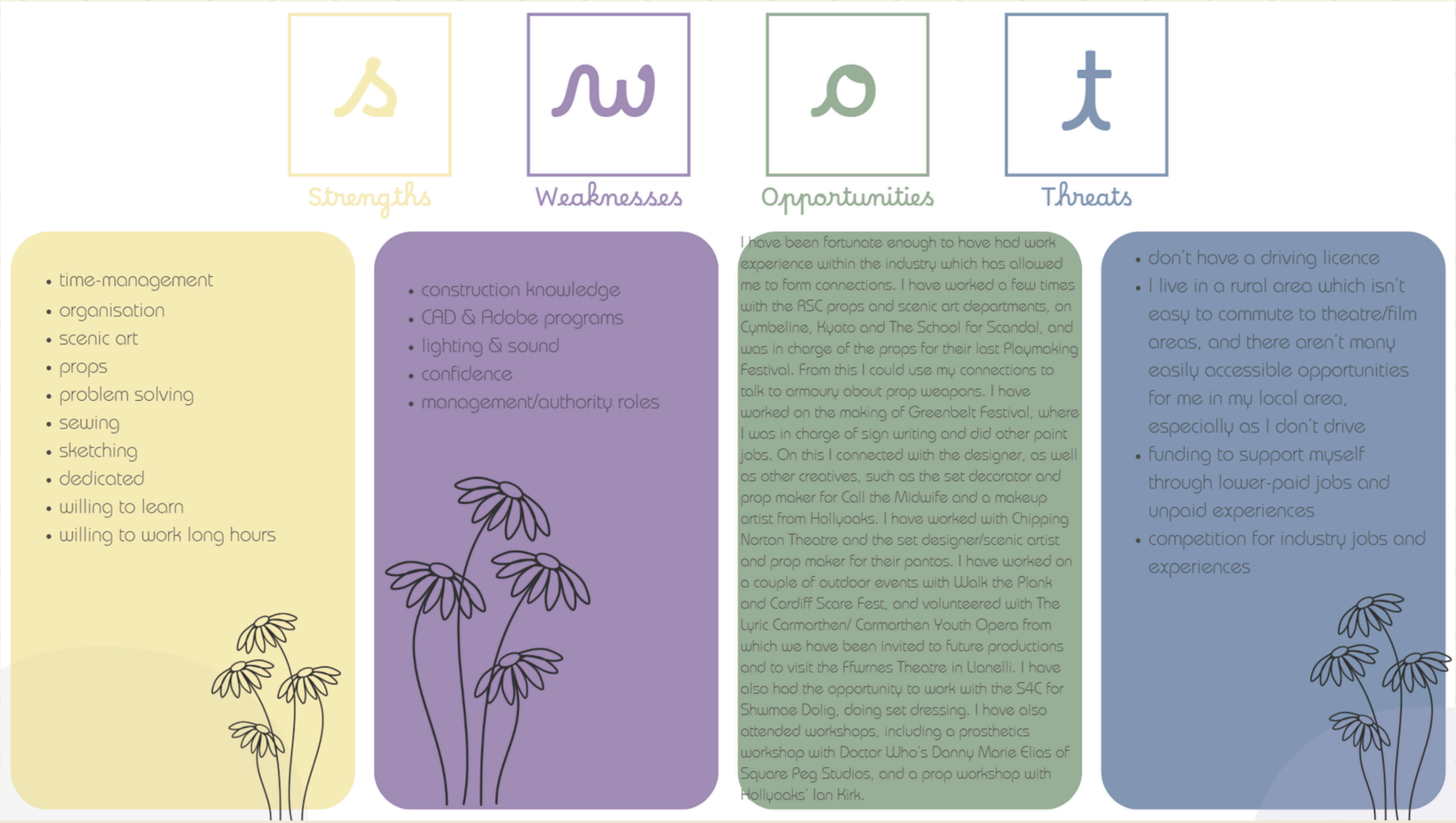
Key: Completed / Started / Yet to Start

Name	Imogen Bissett		Date	21/01/2026
Objectives	Actions	Resources	Measures	Timeframes
What do I want/need to do/learn?	What will I do to achieve this?	What will I need?	What will my success criteria be?	Target dates for review & completion
Driver's licence	Find instructor Book lessons Book test	Money Time	To pass	2026/2027
CV, portfolio & business cards	Find/create my style Pull together my experiences and strengths	Confidence in my skills To keep them updated Money (course cost bursary)	To make a clear and self-reflective CV and portfolio of my work that accurately displays my abilities	Graduation
Improve confidence	Give myself opportunities	Time Practice	Be able to confidently present and network Be confident in my own work	Ongoing
Work more sustainably	Sustainability training Albert, Theatre Green Book Use Carbon Calculators Find and use environmentally friendly / sustainable materials	Time Money as sustainable materials are more expensive Experience and knowledge	To use sustainable methods where possible and encourage others to do the same	Ongoing, Ruth Stringer suggests changing over to sustainable materials slowly, as they are expensive and time consuming to learn
Scenic painting techniques & equipment	Courses/workshops Practice Work experience Module roles	Connections Time Materials (career development bursary)	Continuous improvement in all aspects, but specifically texturing, wood graining, marbling. Gain skills, knowledge and connections	Ongoing

Materials and equipment knowledge	Experimentation and practice with a wide range of materials	Materials (career development bursary) Time	To become more confident and knowledgeable about the choice of materials	Ongoing
Food props	Food handling course Allergy & storage knowledge & alternatives	Money Time	Be able to make convincing alternatives for food props Be food safe	2026
Patterning (fabric and foam)	Courses/workshops (Nick Barnes) Practice	Time Materials (course cost bursary) Patterning books	Be more confident with making my own patterns from an existing shape Be able to flatten an object into a pattern Specifically plastazote	2026
Sculpting and moulding	Individual practice Learn materials and techniques Make accurate replications	Materials – sculptex modelling clay, sculpting tools, Smooth Cast, Ecoflex silicone, silicone pigments, alcohol paints Money	To be able to make accurate replications of items and wounds	2027
Carving	Practice Try different materials (polystyrene, CompostaBlock) Find / watch tutorials	Materials Time	To be able to carve a variety of shapes and sizes well	2026
Prosthetics	Courses Individual practice I am specifically interested in fake wounds Practice makeup effects	Materials People willing for me to practice on Find tutorials	To make convincing fake wounds Learn different makeup effects and textures Become confident at relevant materials	2027

SWOT

Here's my SWOT from 2025, not much has changed. I have had a few more experiences and made more connections. I have worked on some of my weaknesses, but I don't feel completely confident with them yet. I haven't really had many tech experiences since here, and although I haven't had official management roles I have tried to take more control and responsibility in organising meetings and being forward thinking in these, such as through IP and set meetings for Blood Wedding. This has also helped improve my confidence, but it's something I feel I still need to work on.



SWOT

Strengths

- time-management
- organisation
- scenic art
- props
- problem solving
- sewing
- sketching
- dedication
- willing to learn
- commitment
- good work ethic
- adaptability

Weaknesses

- construction knowledge
- CAD & Adobe programs
- lighting & sound
- confidence - communication, self-confidence
- taking on management/authority roles
- lack of driver's licence

Opportunities

Since I last wrote up my opportunities, I have gained a few new experiences through which I've made connections. Through the connections I made with the team as the Lyric in Carmarthen, I got work experience with Forge Drama's 'Beauty and the Beast', and over Easter I am going to work with them again on 'Footloose'. I also got work over summer with DSH Carpentry, who are a scenic art and construction company in Banbury. I worked with them for four months, and made connections with the main scenic artist and her assistant. Every year for the last 5 to 10 years I have worked on a local music festival my family and friends run, on which I have worked as crew and staff, this includes setting up stages and basic lighting. I have also undertaken Sustainability Training with SBTD. I have just applied for work experience with Scratch Built Productions in Basingstoke in June.

Threats

- don't have a driving licence
- I live in a rural area which isn't easy to commute to theatre/film areas, and there aren't many easily accessible opportunities for me in my local area, especially as I don't drive
- funding to support myself through lower-paid jobs and unpaid experiences
- competition for industry jobs and experiences

SBTD Design Futures - Carbon Literacy Training 2026

In January I completed a carbon literacy training course ran by Ruth Stringer with SBTD. Through completing this I have been awarded my carbon literacy certificate and badge and can be considered carbon literate. Sustainability is a very important topic currently in the industry, so having this understanding and commitment will benefit me to be able to strive towards greener working. Some key notes from the training included sustainability/carbon calculators and companies/groups who advocate for sustainability. These include: Metta Theatre, Julie's Bicycle, WWF carbon footprint calculator, SBTD sustainable design group, The Costume Directory, Ecostage, Set Exchange, Albert, ALPD sustainability working group, Set Swap Cycle, Theatre Green Book, Equity, green riders, SBTD sustainable materials guide, as well as sustainable shops like Re-Create in Cardiff, websites like Culture Declares Emergency, and the Designers Green Map on the SBTD and Theatre Green Book websites. Carbon and sustainability calculators are useful on productions to measure it's sustainability and keep this as a key thought throughout, however they aren't always 100% accurate. Ruth suggested it is a good and more prevalent idea now to have sustainability as an agenda point in production meetings, so I am keen to do this during our studio shows. The human carbon footprint should be 5 tonnes per person per day, but in the UK it is more like 11 tonnes, so this is a really important problem to face. This opportunity also gave me the chance to make industry connections which is always important, firstly Ruth is a great contact as a designer but also as someone working with sustainability, but I also got to meet Torben Schacht who is the head of props for WNO and get his contact so I can hopefully contact him in the future for advice or to work with him.

To complete my training I had to do a form, my answers were:

1. **What changes need to be made in order to reduce carbon emissions on a large scale?** Electricity needs to be decarbonised, and coal needs to be phased out more. Heat systems need to be improved in buildings, improving their efficiency and networks. Gas grids could be switched to hydrogen and electricity. Transport should move towards more use of electric vehicles. Fleets of vehicles and large vehicles should gradually be turned to zero emission vehicles.

2. **What is your Individual Action?** Begin to explore more sustainable materials and, where I can, switch my material choice to sustainable alternatives.

Please give one or more examples of a potential result of your Individual Action and how it will reduce carbon. By buying more sustainable materials, less of the harmful materials will be produced meaning in the long run less carbon will be used in the production of materials. By switching to sustainable foams and plastics, for example, it will reduce the amount of scraps going to landfill and the embodied carbon of making props. I will try to reuse as many of the scraps as I can.

How much carbon do you think this action will save? 10s of kg

3. **What is your Group Action?** I will encourage others on my course to think more sustainably in their work, and push to introduce sustainability to our production meetings. I will set up and complete our carbon calculators for our future shows.

Please give one or more examples of a potential result of your Group Action and how it will reduce carbon. By encouraging a group of people to work more sustainably and with sustainable materials, the ripple effect of this good practice will save more carbon as a group, as each person could save 10s of kg in their work, and could also begin to encourage others when they enter the industry. Making the calculation of our carbon will visually demonstrate to the group just how much carbon we are using in our productions, and hopefully encourage them to be more conscious of this.

How much carbon do you think this action will save? 100s of kg

SBTD Design Futures - Carbon Literacy Training 2026



Carbon Literacy Project

This is to certify that via

Society of British Theatre Designers

Imogen Bissett

has met all the requirements of the Carbon Literacy Standard and thus for the purposes of workplace, education and community should be regarded as Carbon Literate.

signed

Jen Wilson, Chair, on behalf of The Carbon Literacy Trust.
Registered Charity Number 1156722

date	certificate no.
13th Feb 2026	00153395/ v2.50

Westford Mill

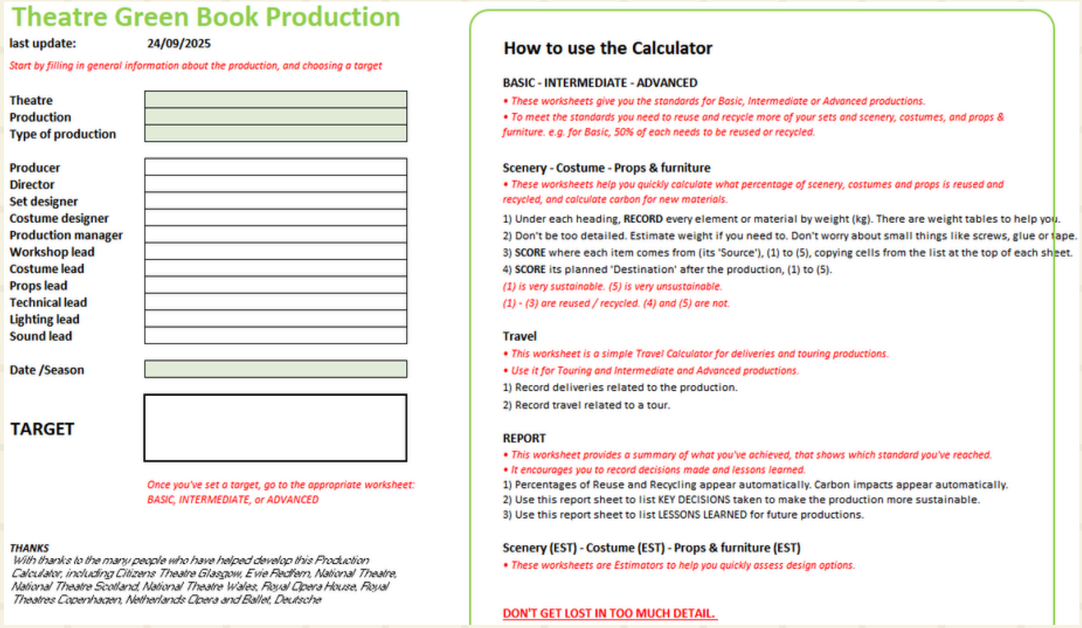
certificate



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

Theatre Green Book Production Calculator Webinar

Following the Carbon Literacy course I attended a webinar with the Theatre Green Book about their Production Calculator. This was held by Laura Sedgwick who is the Theatre Green Book Producer. She went though their calculator, how to find it and how to use it for different targets. It's found under Guidance → Productions and is very easy to use. It has instructions, different levelled targets, and calculators for standard materials. After filling it in it works out everything for you and is easily divided into departments. It uses an estimated weight of materials, where it came from and how it will be disposed of after use to work out how much is recycled/reused. As in my Carbon Literacy pledge I want to complete the calculators for our next shows, this webinar was useful to get more of an understanding, and I now feel confident in using it in and out of uni shows.



Theatre Green Book Production

last update: 24/09/2025

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

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

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

THANKS

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

How to use the Calculator

BASIC - INTERMEDIATE - ADVANCED

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

Scenery - Costume - Props & furniture

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

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

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

Travel

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

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

REPORT

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

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

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

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

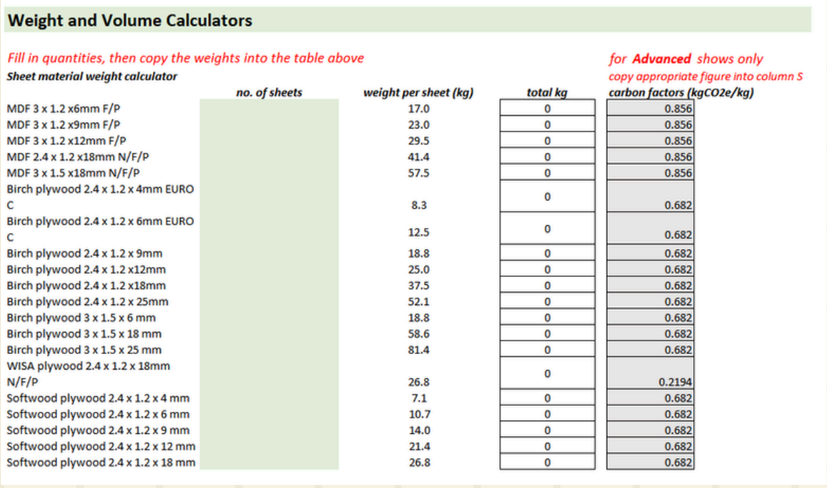
DON'T GET LOST IN TOO MUCH DETAIL.



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

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

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



Weight and Volume Calculators

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

*for **Advanced** shows only copy appropriate figure into column S*

Sheet material weight calculator

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

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

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

Societys, Guilds, Unions, Associations

The Society of British Theatre Designers (SBTD)

- a professional association run by designers for designers
- advocates for designers at every stage of their career
- represent the knowledge, expertise and concerns of members regarding fees, working practices and conditions with the Independent Theatre Council (ITC), UK Theatre and the Society of London Theatres (SOLT). These govern the majority of the industry's rights
- they have a designers gallery for members to advertise themselves
- they also offer courses and training
- as a student I have signed up with SBTD for free student membership, graduate membership is £20 for the first year after graduating

Association of Scenic Artists and Makers

- community of scenic artists/painters formed in 2020
- for professional scenic artists and makers at any stage in their careers
- they have a list of training opportunities, sustainability advice, suppliers, health & safety

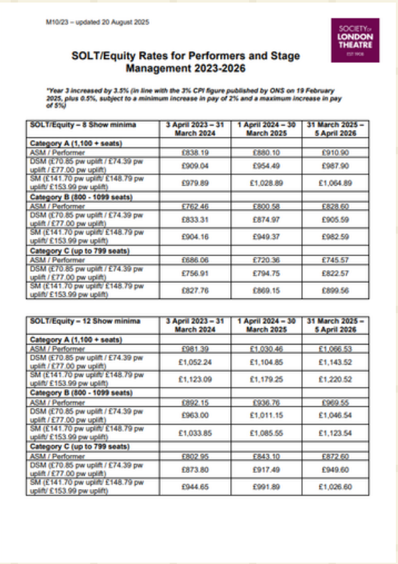
BECTU

- a union that represents nearly 40,000 staff, contract and freelance workers in the media and entertainment industries, non-performer roles
- support members when something goes wrong at work, stand up for their rights and protect their jobs
- access to financial and legal services, discounts on energy bills, and lifestyle benefits
- negotiate pay and working conditions with employers
- networking events and career development opportunities
- membership cost depends on salary:

Salary range	Monthly subs (£)
£12,501 – £15,000	£10.00
£15,001 – £17,500	£11.25
£17,501- £20,000	£13.33
£20,001 – £22,500	£15.41
£22,501 – £25,000	£17.50
£25,001 – £27,500	£19.58
£27,501 – £30,000	£21.67
£30,001 – £32,500	£23.75
£32,501 – £35,000	£25.83
£35,001 and above	£29.17
or 1 per cent of earnings where evidence is provided to show that this is a lower amount and subject to a minimum monthly subscription of £5.	

Society of London Theatre (SOLT)

- covers performers and Stage Management for West End productions
- work with Equity and Bectu to negotiate and set rates of pay for London theatre workers



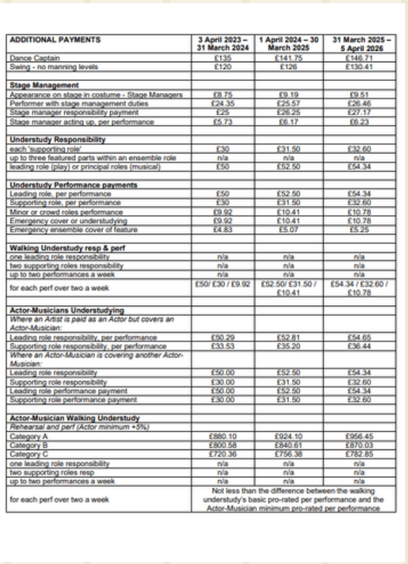
M10/23 – updated 20 August 2025

SOLT/Equity Rates for Performers and Stage Management 2023-2026

**Year 3 increased by 3.5% (in line with the 3% CPI figure published by ONS on 19 February 2025, plus 0.5%, subject to a minimum increase in pay of 2% and a maximum increase in pay of 5%)*

SOLT/Equity – 8 Show minima	3 April 2023 – 31 March 2024	1 April 2024 – 30 March 2025	31 March 2025 – 5 April 2026
Category A (1,100 + seats)			
ASM / Performer	£838.19	£880.10	£910.90
DSM (£70.85 pw uplift / £74.39 pw uplift / £77.00 pw uplift)	£909.04	£954.49	£987.90
SM (£141.70 pw uplift/ £148.79 pw uplift/ £153.99 pw uplift)	£979.89	£1,028.89	£1,064.89
Category B (800 - 1099 seats)			
ASM / Performer	£762.46	£800.58	£828.60
DSM (£70.85 pw uplift / £74.39 pw uplift / £77.00 pw uplift)	£833.31	£874.97	£905.59
SM (£141.70 pw uplift/ £148.79 pw uplift/ £153.99 pw uplift)	£904.16	£949.37	£982.59
Category C (up to 799 seats)			
ASM / Performer	£686.06	£720.36	£745.57
DSM (£70.85 pw uplift / £74.39 pw uplift / £77.00 pw uplift)	£756.91	£794.75	£822.57
SM (£141.70 pw uplift/ £148.79 pw uplift/ £153.99 pw uplift)	£827.76	£869.15	£899.56

SOLT/Equity – 12 Show minima	3 April 2023 – 31 March 2024	1 April 2024 – 30 March 2025	31 March 2025 – 5 April 2026
Category A (1,100 + seats)			
ASM / Performer	£981.39	£1,030.46	£1,066.53
DSM (£70.85 pw uplift / £74.39 pw uplift / £77.00 pw uplift)	£1,052.24	£1,104.85	£1,143.52
SM (£141.70 pw uplift/ £148.79 pw uplift/ £153.99 pw uplift)	£1,123.09	£1,179.25	£1,220.52
Category B (800 - 1099 seats)			
ASM / Performer	£892.15	£936.76	£969.55
DSM (£70.85 pw uplift / £74.39 pw uplift / £77.00 pw uplift)	£963.00	£1,011.15	£1,046.54
SM (£141.70 pw uplift/ £148.79 pw uplift/ £153.99 pw uplift)	£1,033.85	£1,085.55	£1,123.54
Category C (up to 799 seats)			
ASM / Performer	£802.95	£843.10	£872.60
DSM (£70.85 pw uplift / £74.39 pw uplift / £77.00 pw uplift)	£873.80	£917.49	£949.60
SM (£141.70 pw uplift/ £148.79 pw uplift/ £153.99 pw uplift)	£944.65	£991.89	£1,026.60



ADDITIONAL PAYMENTS	3 April 2023 – 31 March 2024	1 April 2024 – 30 March 2025	31 March 2025 – 5 April 2026
Dance Captain	£135	£141.75	£146.71
Swing - no manning levels	£120	£126	£130.41
Stage Management			
Appearance on stage in costume - Stage Managers	£8.75	£9.19	£9.51
Performer with stage management duties	£24.35	£25.57	£26.46
Stage manager responsibility payment	£25	£26.25	£27.17
Stage manager acting up, per performance	£5.73	£6.17	£6.23
Understudy Responsibility			
each 'supporting role'	£30	£31.50	£32.60
up to three featured parts within an ensemble role	n/a	n/a	n/a
leading role (play) or principal roles (musical)	£50	£52.50	£54.34
Understudy Performance payments			
Leading role, per performance	£50	£52.50	£54.34
Supporting role, per performance	£30	£31.50	£32.60
Minor or crowd roles performance	£9.92	£10.41	£10.78
Emergency cover or understudying	£9.92	£10.41	£10.78
Emergency ensemble cover of feature	£4.83	£5.07	£5.25
Walking Understudy resp & perf			
one leading role responsibility	n/a	n/a	n/a
two supporting roles responsibility	n/a	n/a	n/a
up to two performances a week	n/a	n/a	n/a
for each perf over two a week	£50/ £30 / £9.92	£52.50/ £31.50 / £10.41	£54.34 / £32.60 / £10.78
Actor-Musicians Understudying			
Where an Artist is paid as an Actor but covers an Actor-Musician:			
Leading role responsibility, per performance	£50.29	£52.81	£54.65
Supporting role responsibility, per performance	£33.53	£35.20	£36.44
Where an Actor-Musician is covering another Actor-Musician:			
Leading role responsibility	£50.00	£52.50	£54.34
Supporting role responsibility	£30.00	£31.50	£32.60
Leading role performance payment	£50.00	£52.50	£54.34
Supporting role performance payment	£30.00	£31.50	£32.60
Actor-Musician Walking Understudy			
Rehearsal and perf (Actor minimum +5%)			
Category A	£880.10	£924.10	£956.45
Category B	£800.58	£840.61	£870.03
Category C	£720.36	£756.38	£782.85
one leading role responsibility	n/a	n/a	n/a
two supporting roles resp	n/a	n/a	n/a
up to two performances a week	n/a	n/a	n/a
for each perf over two a week	Not less than the difference between the walking understudy's basic pro-rated per performance and the Actor-Musician minimum pro-rated per performance		

- ASAM (2026) *Association of Scenic Artists and Makers*. Available at: https://asam.org.uk/ (Accessed: 3 March 2026).
- Bectu (2026) *Bectu: The union for creative ambition*. Available at: https://bectu.org.uk/ (Accessed: 3 March 2026).
- SBTD (2026) *The Society of British Theatre Designers*. Available at: https://www.theatredesign.org.uk/ (Accessed: 3 March 2026).
- SOLT (2025) *SOLT/Equity Rates for Performers and Stage Management 2023-2026*. Available at: https://solt.co.uk/wp-content/uploads/200825-SOLT-Equity-Performer-and-Stage-Manager-rates-2023-2026-plus-A-Ms.pdf (Accessed: 3 March 2026).
- SOLT (2026) *Society of London Theatre*. Available at: https://solt.co.uk/ (Accessed: 3 March 2026).

Tax Talk

- unique tax reference → UTR, goes on invoice
- keep all records for 5 years
- HMRC
- be organised digitally (can get cloud storage as a work cost/business expense)
- register as a sole trader (UTR)
- have a separate work bank account
- you can have another job alongside but need to do a self assessment, need to file a tax return even if you've earned nothing from self employment
- PAYE → pay as you earn
- class 2 regular employment, class 4 self employment
- P45 → when you stop working for an employer
- P60 → summary of the tax you have paid for the year
- register self employed if annual income is less than £90,000
- tax threshold changes each year (5th April)
- work out what's tax deductible → work clothes, tools, theatre tickets, Disney+/Netflix subscriptions can be argued as research & networking, depends on accountant and reasoning
- receipts to keep → travel costs, fuel, train tickets, accommodation when away, stationary, work clothes, tools, laptop, software, car (capitol expenditure)
- join a union → Equity & Bectu best/strongest ones (business expense) / ITC
- financial year → 6th April - 5th April (have until end of/last working day of January to submit)
- example invoice, small business toolbox (£9 a month)
- software to help → SAGE, Quickbooks, Excel and Word, Xero
- How much to invoice
  - some fees are predetermined (designers, SMs, technicians)
  - makers need to work out materials cost & add their daily/weekly fee to it
  - add on a little for contingency if you are a maker
  - contact suppliers about best products for you & make a deal
- need insurance, business insurance for your vehicle, public liability insurance (comes with/buy through Equity and Bectu)
- public liability insurance → cost of claims made against you by a client if injury or damage happens
- pensions?
- London has SOLT rates (minimum/agreed rates)
- accountant that knows the industry/freelance work → Theatre Accounts
- do taxes at the end of each month
- payment on account, pay forward onto next year when earning more

Rhys Bebb → Screen Alliance Wales

12h February 2026

Don't use humour in applications (mostly, but in some situations it may be acceptable).

Understand the different departments.

Application tips:

- acknowledge the human element
- be positive
- don't be subjective, give examples
- make it clear it's not spam, and make it specific to the role
- make it easy for employers to find your hightlights
- 8 second rule, employers will look for 8 seconds

CVs:

- 8 second rule
- bare bones
- standard font & size
- PDF it!
- 1 side of A4, 2 at most
- save it as job specific name & your name

CV order:

- personal details (+ location, driving status)
- personal statement (name role & company)
- work experience
- awards
- skills
- education
- hobbies & interests (maybe)

Apply for the job not the career.

Research the company, production, interviewers etc.

Understand industry landscape.

Companies Map on SAW website based around Cardiff.

Keep in touch / chase politely until told to stop.

Bebb, R. (2026) 'Screen Alliance Wales Talk' [Presentation]. *Screen Alliance Wales*, Carmarthen. 12 February.
Screen Alliance Wales (2026) *Screen Alliance Wales.* Available at: https://www.screenalliancewales.com/ (Accessed: 12 February 2026).

CV EXAMPLES I DON'T LIKE

These are examples of scenic artist's CVs I could find online, they're ones I don't like. A lot of the examples available online are website versions of their CVs so the layout can be a bit different.

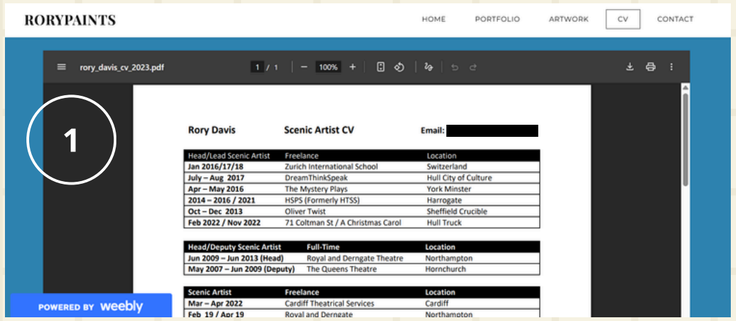
1 . This one has a document page on their website, which means the CV sits in a file box that makes it diffuclt to view the whole thing. It looks like it's in edit mode, and it feels quite aggressive and tabley.

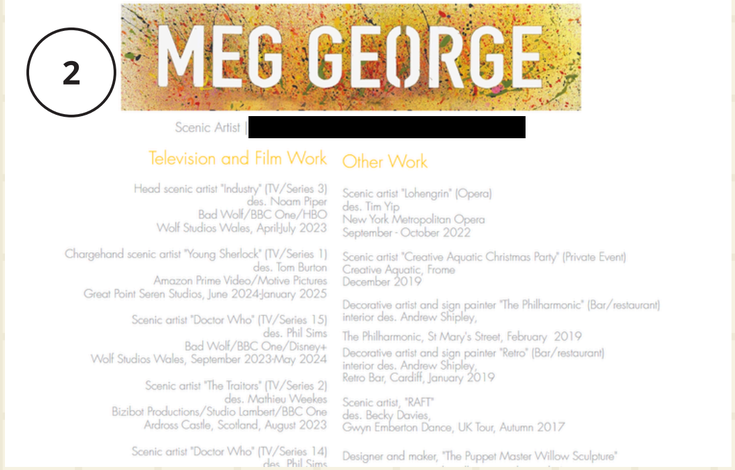
2 . This one is one of my least favourites as it is spidery and pale, it isn't natural to read as it splays from the centre.

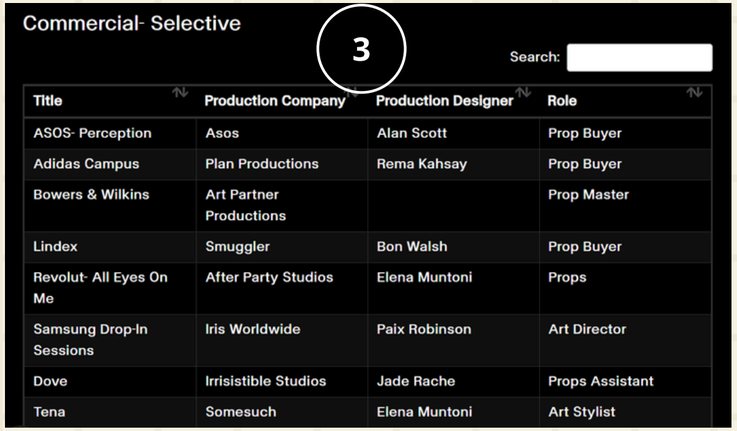
3 . It's an interesting idea, but an odd one too, it has photos and search bars but therefore feels more like a website or shop.

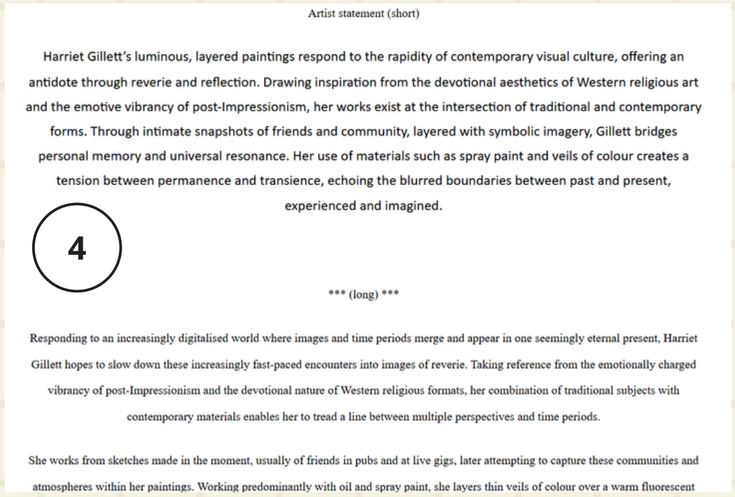
4 . There is way too much writing on this one, as well as the screengrab of these paragraphs, there are 4 more paragraphs before we get to the work, which is then difficult to navigate.

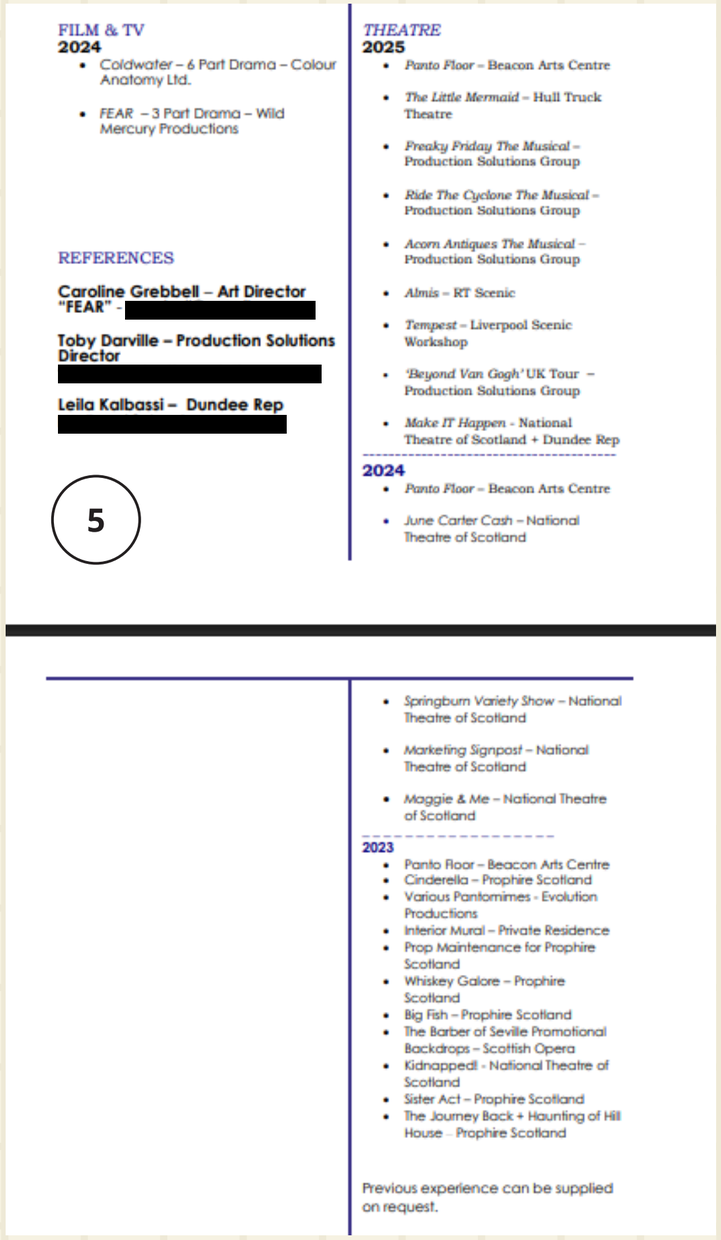
5 . I like the organisation of this one, but it feels backwards to me, I don't like how it's done in sides but the right side continues much longer than the left, as we read left to right it'd feel more comfortable to be the left that's longer if anything. A lot seem to do this.











- Barsegian, L. (2026) *Lucia Barsegian*. Available at: https://www.visionartists.co.uk/crew/art/assistant-art-director/lucia-barsegian (Accessed: 27 January 2026).
- Davis, R. (2022) *Rory Davis Scenic Artist CV*. Available at: https://www.rorypaints.com/rory-davis-scenic-artist-cv.html (Accessed: 27 January 2026).
- George, M. (2025) *CV Meg George Scenic*. Available at: https://www.meggeorge.com/cv (Accessed: 27 January 2026).
- Gillett, H. (2025) *Harriet Gillett Art - About / CV*. Available at: https://harrietgillett.co.uk/about (Accessed: 27 January 2026).
- Ness, T. (2025) *Tyler Ness Resume.* Available at: https://static1.squarespace.com/static/63ecde2a8731a5266d2f49cf/t/6952aa07305047337409ec5f/1767025159725/Tyler+Ness+Resume+2025.pdf (Accessed: 27 January 2026).

CV EXAMPLES I LIKE

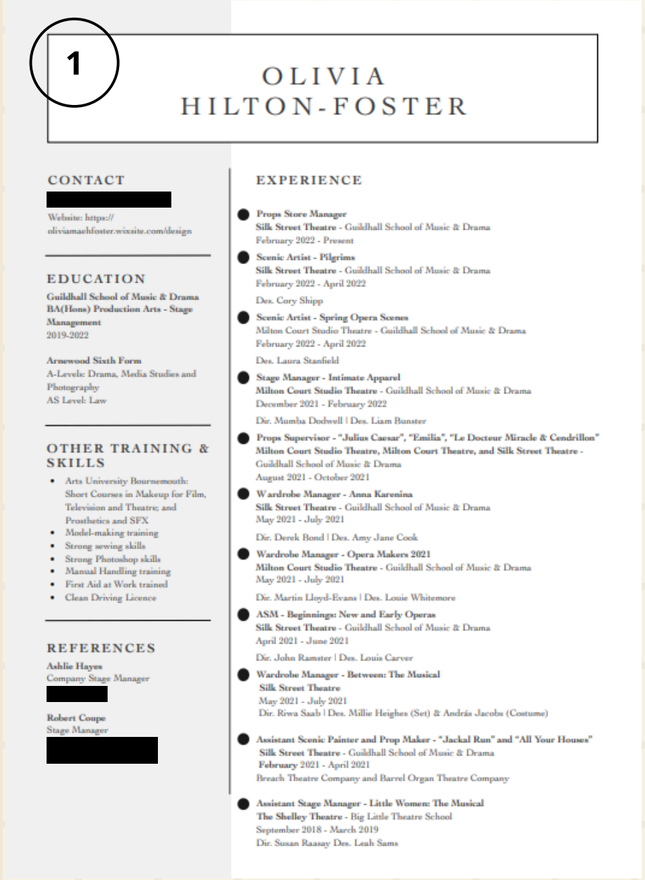
These are examples of scenic artist's CVs I like that I could find online. A lot of the examples available online are website versions of their CVs so the layout can be a bit different, but I did manage to find some PDF versions as well which I tended to prefer.

1 . I really like the organisation of this one, it's clear and easy to read which makes me more drawn to reading it. I like the separation of the contact details, education etc. down one side and their experience down the other, it makes it easy to look at what you want to know. It looks very professional, but I think I prefer a bit of colour as it just makes it more eye catching, as long as it doesn't take away from the information. This is also an example of a PDF version which I like.

2 . This is a website CV, but as far as they go I quite like this one. It's clearly separated into each job and is consistent. They then have their education and skills at the bottom, which generally feels like the wrong way round, but I think on a website this works.

3 . This is neat and consistent, it clearly lists all the work and I find that it is more eye catching, however it is a little bit too condensed and list like for me.

4 . I like that this one is clearly separated into tv & film, theatre, commercials etc. and each job is individual so easy to see. I think some of this information is lost a bit though, or in the wrong order but it is all there so I think this is just my personal opinion.


1

OLIVIA
HILTON-FOSTER

CONTACT
[redacted]
Website: https://oliviamaehfoster.wixsite.com/design

EDUCATION
Guildhall School of Music & Drama
BA(Hons) Production Arts - Stage Management
2019-2022

Arnewood Sixth Form
A-Levels: Drama, Media Studies and Photography
AS Level: Law

OTHER TRAINING & SKILLS
- Arts University Bournemouth: Short Courses in Makeup for Film, Television and Theatre; and Prosthetics and SFX
- Model-making training
- Strong sewing skills
- Strong Photoshop skills
- Manual Handling training
- First Aid at Work trained
- Clean Driving Licence

REFERENCES
Ashlie Hayes
Company Stage Manager
[redacted]

Robert Coupe
Stage Manager
[redacted]

EXPERIENCE

Props Store Manager
Silk Street Theatre - Guildhall School of Music & Drama
February 2022 - Present

Scenic Artist - Pilgrims
Silk Street Theatre - Guildhall School of Music & Drama
February 2022 - April 2022
Des. Cory Shipp

Scenic Artist - Spring Opera Scenes
Milton Court Studio Theatre - Guildhall School of Music & Drama
February 2022 - April 2022
Des. Laura Stanfield

Stage Manager - Intimate Apparel
Milton Court Studio Theatre - Guildhall School of Music & Drama
December 2021 - February 2022
Dir. Mumba Dodwell | Des. Liam Bunster

Props Supervisor - "Julius Caesar", "Emilia", "Le Docteur Miracle & Cendrillon"
Milton Court Studio Theatre, Milton Court Theatre, and Silk Street Theatre - Guildhall School of Music & Drama
August 2021 - October 2021

Wardrobe Manager - Anna Karenina
Silk Street Theatre - Guildhall School of Music & Drama
May 2021 - July 2021
Dir. Derek Bond | Des. Amy Jane Cook

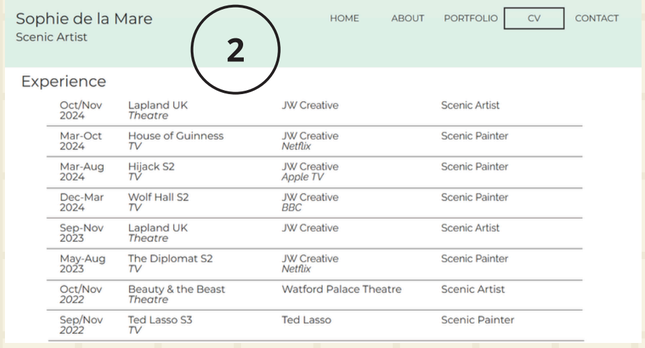
Wardrobe Manager - Opera Makers 2021
Milton Court Studio Theatre - Guildhall School of Music & Drama
May 2021 - July 2021
Dir. Martin Lloyd-Evans | Des. Louie Whitemore

ASM - Beginnings: New and Early Operas
Silk Street Theatre - Guildhall School of Music & Drama
April 2021 - June 2021
Dir. John Ramster | Des. Louis Carver

Wardrobe Manager - Between: The Musical
Silk Street Theatre
May 2021 - July 2021
Dir. Riwa Saab | Des. Millie Heighes (Set) & András Jacobs (Costume)

Assistant Scenic Painter and Prop Maker - "Jackal Run" and "All Your Houses"
Silk Street Theatre - Guildhall School of Music & Drama
February 2021 - April 2021
Breach Theatre Company and Barrel Organ Theatre Company

Assistant Stage Manager - Little Women: The Musical
The Shelley Theatre - Big Little Theatre School
September 2018 - March 2019
Dir. Susan Raasay Des. Leah Sams

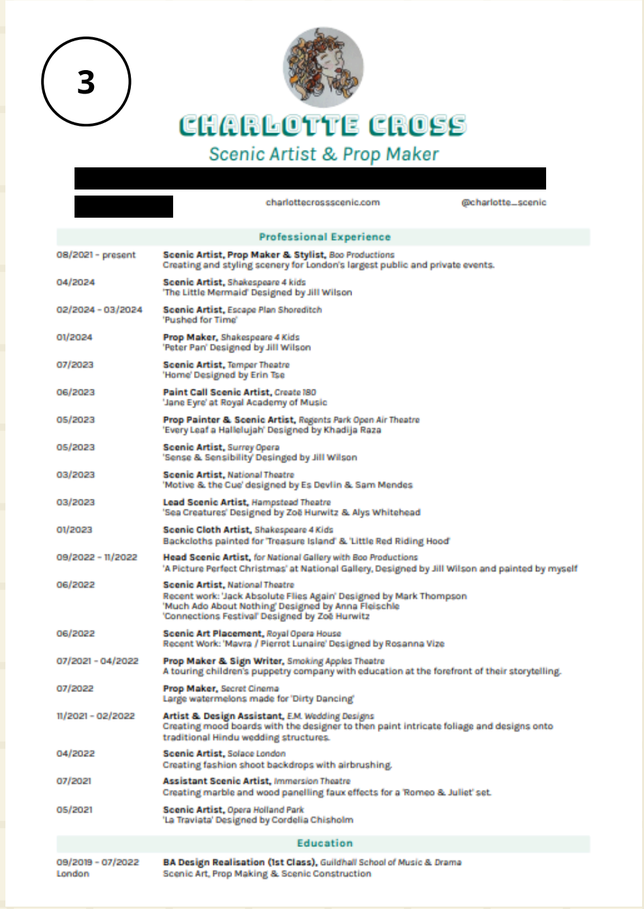

Sophie de la Mare
Scenic Artist

2

HOME ABOUT PORTFOLIO CV CONTACT

Experience

Oct/Nov 2024	Lapland UK *Theatre*	JW Creative	Scenic Artist
Mar-Oct 2024	House of Guinness *TV*	JW Creative *Netflix*	Scenic Painter
Mar-Aug 2024	Hijack S2 *TV*	JW Creative *Apple TV*	Scenic Painter
Dec-Mar 2024	Wolf Hall S2 *TV*	JW Creative *BBC*	Scenic Painter
Sep-Nov 2023	Lapland UK *Theatre*	JW Creative	Scenic Artist
May-Aug 2023	The Diplomat S2 *TV*	JW Creative *Netflix*	Scenic Painter
Oct/Nov 2022	Beauty & the Beast *Theatre*	Watford Palace Theatre	Scenic Artist
Sep/Nov 2022	Ted Lasso S3 *TV*	Ted Lasso	Scenic Painter


3

CHARLOTTE CROSS
Scenic Artist & Prop Maker

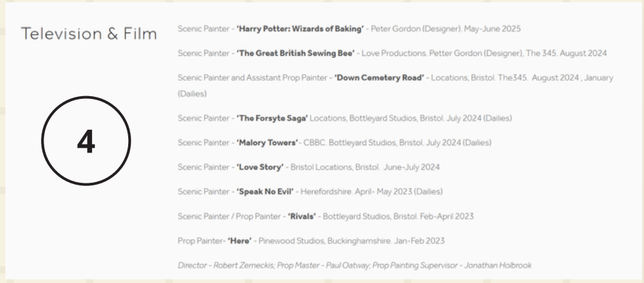
[redacted] charlottecrossscenic.com @charlotte_scenic

Professional Experience

08/2021 - present	**Scenic Artist, Prop Maker & Stylist,** Boo Productions Creating and styling scenery for London's largest public and private events.
04/2024	**Scenic Artist,** Shakespeare 4 kids 'The Little Mermaid' Designed by Jill Wilson
02/2024 - 03/2024	**Scenic Artist,** Escape Plan Shoreditch 'Pushed for Time'
01/2024	**Prop Maker,** Shakespeare 4 Kids 'Peter Pan' Designed by Jill Wilson
07/2023	**Scenic Artist,** Temper Theatre 'Home' Designed by Erin Tse
06/2023	**Paint Call Scenic Artist,** Create 180 'Jane Eyre' at Royal Academy of Music
05/2023	**Prop Painter & Scenic Artist,** Regents Park Open Air Theatre 'Every Leaf a Hallelujah' Designed by Khadija Raza
05/2023	**Scenic Artist,** Surrey Opera 'Sense & Sensibility' Designed by Jill Wilson
03/2023	**Scenic Artist,** National Theatre 'Motive & the Cue' designed by Es Devlin & Sam Mendes
03/2023	**Lead Scenic Artist,** Hampstead Theatre 'Sea Creatures' Designed by Zoë Hurwitz & Alys Whitehead
01/2023	**Scenic Cloth Artist,** Shakespeare 4 Kids Backcloths painted for 'Treasure Island' & 'Little Red Riding Hood'
09/2022 - 11/2022	**Head Scenic Artist,** for National Gallery with Boo Productions 'A Picture Perfect Christmas' at National Gallery, Designed by Jill Wilson and painted by myself
06/2022	**Scenic Artist,** National Theatre Recent work: 'Jack Absolute Flies Again' Designed by Mark Thompson 'Much Ado About Nothing' Designed by Anna Fleischle 'Connections Festival' Designed by Zoë Hurwitz
06/2022	**Scenic Art Placement,** Royal Opera House Recent Work: 'Mavra / Pierrot Lunaire' Designed by Rosanna Vize
07/2021 - 04/2022	**Prop Maker & Sign Writer,** Smoking Apples Theatre A touring children's puppetry company with education at the forefront of their storytelling.
07/2022	**Prop Maker,** Secret Cinema Large watermelons made for 'Dirty Dancing'
11/2021 - 02/2022	**Artist & Design Assistant,** E.M. Wedding Designs Creating mood boards with the designer to then paint intricate foliage and designs onto traditional Hindu wedding structures.
04/2022	**Scenic Artist,** Solace London Creating fashion shoot backdrops with airbrushing.
07/2021	**Assistant Scenic Artist,** Immersion Theatre Creating marble and wood panelling faux effects for a 'Romeo & Juliet' set.
05/2021	**Scenic Artist,** Opera Holland Park 'La Traviata' Designed by Cordelia Chisholm

Education

09/2019 - 07/2022 London	**BA Design Realisation (1st Class),** Guildhall School of Music & Drama Scenic Art, Prop Making & Scenic Construction


Television & Film

4

Scenic Painter - **'Harry Potter: Wizards of Baking'** - Peter Gordon (Designer). May-June 2025

Scenic Painter - **'The Great British Sewing Bee'** - Love Productions. Petter Gordon (Designer), The 345. August 2024

Scenic Painter and Assistant Prop Painter - **'Down Cemetery Road'** - Locations, Bristol. The345. August 2024 . January (Dailies)

Scenic Painter - **'The Forsyte Saga'** Locations, Bottleyard Studios, Bristol. July 2024 (Dailies)

Scenic Painter - **'Malory Towers'** - CBBC. Bottleyard Studios, Bristol. July 2024 (Dailies)

Scenic Painter - **'Love Story'** - Bristol Locations, Bristol. June-July 2024

Scenic Painter - **'Speak No Evil'** - Herefordshire. April- May 2023 (Dailies)

Scenic Painter / Prop Painter - **'Rivals'** - Bottleyard Studios, Bristol. Feb-April 2023

Prop Painter- **'Hero'** - Pinewood Studios, Buckinghamshire. Jan-Feb 2023

Director - Robert Zemeckis; Prop Master - Paul Oatway; Prop Painting Supervisor - Jonathan Holbrook

- Cross, C. (2024) *Charlotte Cross Scenic*. Available at: https://www.charlottecrossscenic.com/_files/ugd/1a3dd1_30b9dcfc2b7d4011a46745d7de78c0fb.pdf (Accessed: 27 January 2026).
- de la Mare, S. (2024). *CV*. Available at: https://www.sophiedelamaresa.com/cv (Accessed: 27 January 2026).
- Hilton-Foster, O. (2022) *CV - Olivia Hilton-Foster*. Available at: https://www.gsmd.ac.uk/sites/default/files/2022-05/H-F%20CV%20-%20Updated.pdf (Accessed: 27 January 2026).
- Tonks, P. (2025) *CV - Phoebe Tonks.* Available at: https://www.phoebetonks.com/pagecv (Accessed: 27 January 2026).

My CV



IMOGEN BISSETT

SCENIC ARTIST/PROP MAKER

imogen.bissett@gmail.com
07908 941333
Oxfordshire/South Wales
imogenr._production
www.imogenbissett.com

EDUCATION

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

SKILLS

- **Prop Making:** sculpting, casting, using plastazote and foam patterning
- **Scenic Art:** wood graining, texturing, cloth painting, colour matching, sign writing, weathering and aging
- **Fine Art:** drawing, sketching, painting
- **Sewing:** basic use of sewing machine and hand sewing
- **Photoshop:** basic photoshop skills
- **Construction:** basic knowledge and use of tools

AWARDS

- Bronze Duke of Edinburgh Award
- Silver Duke of Edinburgh Award
- Gold Duke of Edinburgh Award
- Grade 5 Flute
- Grade 4 Piano
- The Arts Society Cotswolds Anne Stevens Bursary Award 2023

REFERENCES

References available upon request.

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

PROFILE

I am in my second year of my BA Set Design and Production degree at the University of Wales Trinity Saint David, during which I have gained knowledge and experience with scenic art, props and construction. My passion is translating the design into the full scale elements and seeing the process through to the end result.

WORK EXPERIENCE

May 2025
Forge Drama | Beauty and the Beast JR.
Stage Crew

February 2025
Carmarthen Youth Opera | Charlie and the Chocolate Factory
Prop Maker/Stage Hand

December 2024
S4C | Shwmae Dolig
Set Decorator

October 2024
Walk the Plank | Dragon's Breath
Stage Manager

August 2024
Greenbelt Festival
Scenic Artist/Sign Writer

June 2024
Royal Shakespeare Company | Playmaking Festival | The School for Scandal
Prop Maker

November 2023
The Theatre Chipping Norton | Cinderella
Scenic Artist

October 2023
Cardiff Pumpkin Festival | Scarefest
Set Builder

February 2023
Royal Shakespeare Company | Cymbeline
Prop Maker/Scenic Artist

October - November 2022
The Theatre Chipping Norton | Dick Whittington
Scenic Artist

October - November 2021
The Theatre Chipping Norton | Rapunzel
Scenic Artist

This is my old CV I made last year, it needed some formatting and colour changing as it no longer really fits my colour scheme. I like the clear division of sides, especially as this is what i found works on CVs I've viewed.



IMOGEN BISSETT

SCENIC ARTIST/PROP MAKER

imogen.bissett@gmail.com | 07908 941333 | Oxfordshire/South Wales | imogenr._production | www.imogenbissett.com

PROFILE

I am in my third year of my BA Set Design and Production degree at the University of Wales Trinity Saint David, during which I have gained knowledge and experience with scenic art, props and construction. My passion is translating the design into the full scale elements and seeing the process through to the end result.

EDUCATION

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

SKILLS

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- **Scenic Art:** wood graining, texturing, cloth painting, colour matching, sign writing, weathering and aging
- **Fine Art:** drawing, sketching, painting
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- **Photoshop:** basic photoshop skills
- **Construction:** basic knowledge and use of tools

AWARDS

- Bronze Duke of Edinburgh Award
- Silver Duke of Edinburgh Award
- Gold Duke of Edinburgh Award
- Grade 5 Flute
- Grade 4 Piano
- The Arts Society Cotswolds Anne Stevens Bursary Award 2023

REFERENCES

References available upon request. This CV may be kept on file and distributed for employment purposes.

EMPLOYMENT

June 2025 - September 2025
DSH Carpentry and Design
Scenic Artist

WORK EXPERIENCE

July 2024, 2025
Dean and Chadlington Summer Music Festival
Crew

May 2025
Forge Drama | Beauty and the Beast JR.
Stage Crew

February 2025
Carmarthen Youth Opera | Charlie and the Chocolate Factory
Prop Maker/Stage Hand

December 2024
S4C | Shwmae Dolig
Set Decorator

October 2024
Walk the Plank | Dragon's Breath
Stage Manager

August 2024
Greenbelt Festival
Scenic Artist/Sign Writer

June 2024
Royal Shakespeare Company | Playmaking Festival | The School for Scandal
Prop Maker

November 2023
The Theatre Chipping Norton | Cinderella
Scenic Artist

October 2023
Cardiff Pumpkin Festival | Scarefest
Set Builder

February 2023
Royal Shakespeare Company | Cymbeline
Prop Maker/Scenic Artist

October - November 2022
The Theatre Chipping Norton | Dick Whittington
Scenic Artist

October - November 2021
The Theatre Chipping Norton | Rapunzel
Scenic Artist

Initially, I changed the colour to the same as my website, updated my profile, and moved my contacts to across the top. I also added an employment section.



IMOGEN BISSETT

SCENIC ARTIST & PROP MAKER

imogen.bissett@gmail.com | 07908 941333 | Oxfordshire/South Wales | imogenr._production | www.imogenbissett.com

PROFILE

I am an aspiring scenic artist and prop maker, with an enthusiastic and good work ethic. I have knowledge and experience with scenic art, props and construction. I enjoy being hands-on to continually improve my skills and am always excited to learn new methods on the job.

EDUCATION

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

SKILLS

- **Scenic Art:** wood graining, texturing, cloth painting, colour matching, sign writing, weathering and aging
- **Prop Making:** sculpting, casting, using plastazote and foam patterning
- **Fine Art:** drawing, sketching, painting
- **Sewing:** basic use of sewing machine and hand sewing
- **Construction:** basic knowledge and use of tools
- **Photoshop:** basic photoshop skills

AWARDS

- Gold, Silver and Bronze Duke of Edinburgh Award
- Grade 5 Flute
- Grade 4 Piano
- The Arts Society Cotswolds Anne Stevens Bursary Award 2023
- SBTD Carbon Literacy 2026
- Albert Grad Certificate (TBC)

REFERENCES

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UWTSD | Blood Wedding

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Then I added some new awards and combined the work experience and employment.

My CV



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After a test print the colour came out way too bright, but also too saturated, so I made it paler and more transparent. It was suggested to remove the checks at the top as it was too crowded.



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University of Wales Trinity Saint David
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The Theatre Chipping Norton | Rapunzel

This colour printed much better, but I didn't like the disconnect between my overall theme now that I'd removed the checks, so I put them back in. I also think this helps as the colour isn't exactly on theme as it needs to be legible.



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- Grade 4 Piano
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October - November 2021 | Scenic Artist
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I also then added my logo as a watermark to link it together better, and changed the font to match my theme. Having all my work, paid and unpaid, under one experience section was agreed to be better.

My CV - then and now

Some tips from Izzie Norwood, who is a stage manager and lighting dep on the Westend, in a video she did about successful CVs, is to have your name and role, and location/contacts clearly across the top. The profile doesn't need to be really detailed, short and concise is better and it should be tailored to the role. Skills should be relevant to the job you want, not so much things like team work and hard worker, they can be mentioned elsewhere.



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- **Photoshop:** basic photoshop skills
- **Construction:** basic knowledge and use of tools

AWARDS

- Bronze Duke of Edinburgh Award
- Silver Duke of Edinburgh Award
- Gold Duke of Edinburgh Award
- Grade 5 Flute
- Grade 4 Piano
- The Arts Society Cotswolds Anne Stevens Bursary Award 2023

REFERENCES

References available upon request.

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

PROFILE

I am in my second year of my BA Set Design and Production degree at the University of Wales Trinity Saint David, during which I have gained knowledge and experience with scenic art, props and construction. My passion is translating the design into the full scale elements and seeing the process through to the end result.

WORK EXPERIENCE

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Stage Crew

February 2025
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Royal Shakespeare Company | Cymbeline

October - November 2022 | Scenic Artist
The Theatre Chipping Norton | Dick Whittington

October - November 2021 | Scenic Artist
The Theatre Chipping Norton | Rapunzel

This colour prints out slightly brighter than it looks on screen, but I am happy with how it looks. I think my overall theme across all my professional materials is cohesive and looks professional.

I hadn't realised how much my CV had changed, but through a lot of trial and error and peer feedback I am happy with my finalised CV.

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

Artistic Director - Ffion Wyn Bowen →

Arad Goch Theatre Company

30th January 2026

Arad Goch → interactive theatre for children in Aberystwyth

In design, think about the perspective of the audience, child height, imagination, how much language they understand & therefore how else to portray the story.

Working in schools → think about transportation, team size, set size, childproofed, tech availability, safety, access, time.

Very mininal sets, with props/interactive things and areas/worlds created with surrounds of material, like dens.

Their summer shows are a bit bigger & they have more set, but are still small - mid scale.

A lot of set & story ideas come from the children through workshops to see how children act & interact with the props to make a story and design.

CVs are good but often just get put on file if they aren't hiring, so invite people to actually seeyour work, showcases etc.

Wyn Bowen, F. (2026) 'Professional Talk' [Presentation]. *Arad Goch*, Carmarthen. 30 January.

Stage Manager - Carys Ifan → Director of Yr Egin

6th February 2026

UK Gov Tax → unique tax reference

Started as an ASM → DSM → SM → company stage manager

2nd Assistant Director → runs base: makeup, call sheets, changes, coordinates runners.

Ymddiried website (https://www.ymddiried.cymru/en/) → grants & funding opportunities

→ in industry but want to further skills

Arts Council Wales → funding (create)

Arts Council Wales (2026) *Create*. Available at: https://arts.wales/funding/create (Accessed: 6 February 2026).

Ifan, C. (2026) 'Professional Talk' [Presentation]. *Yr Egin*, Carmarthen. 6 February.

Ymddiried (2026) *Media Grants*. Available at: https://www.ymddiried.cymru/en/ (Accessed: 6 February 2026).

Business Cards

From business cards I've seen, wither from previous year groups or externally, I knew I liked the more fun and colourful cards, as I find they are most eye catching and engaging. I also know I prefer the feel and look of the cards with rounded corners. When designing mine I kept this in mind, I started with the base colour of my website as the background, and the gingham style pattern. I went through a few variations of my name, role and logo, but knew I wanted to keep within the same font scheme as my website and CV. For the back I used the cream from my website as this was easier to read smaller print on. I designed them on Canva.

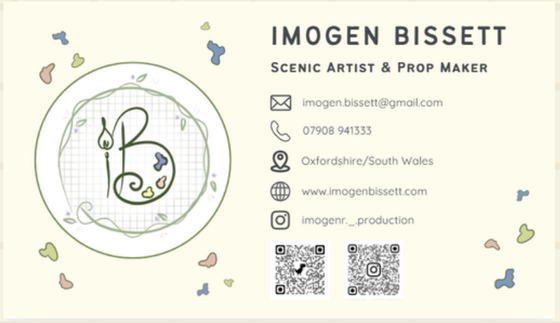


Business Cards

I put my email, phone number, location, website and instagram on the back. I tried adding QR codes for my website and instagram, but the instagram one only seemed to work on iPhones, and the layout with just the website one didn't work so in the end I decided against QR codes.

Having decided on my business card provider (Vistaprint), I sized the designs to their measurements by editing the page size on Canva. The measurements of the Vistaprint cards (and standard business cards) is 85mm by 55mm, some elements of my design had to be shifted a little bit in, but it didn't change the overall look. After some test prints, I had to adjust the colour a little bit to get it to print to as close to my colour scheme as I could get it.











Canva

Canva do offer a printing service, however I wanted to use a trusted business card provider, to ensure the quality was good, as this is not Canva's main purpose. Their cards are also a different size, they are 88mm by 50mm which I didn't like the feel or look of, and had fewer finish options. For 100 cards it usually costs £36, but is currently discounted to £27.

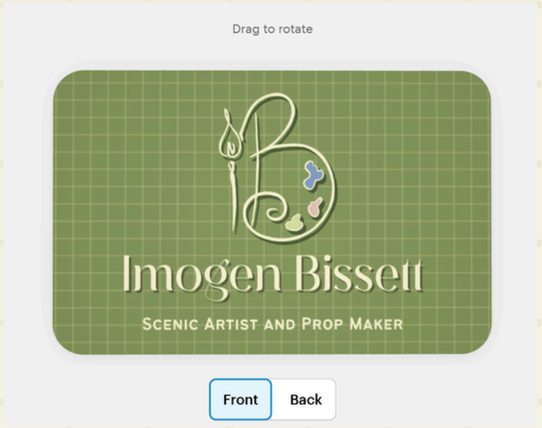
They do however have a useful feature which shows you how they would look printed in different forms, including a 360 view. I also sized the screen to the size of a test card I have, so I could see how mine would look to scale and make sure all the writing was visible. From a few test prints I could also make sure the writing was big enough and it was clear and the right colour.

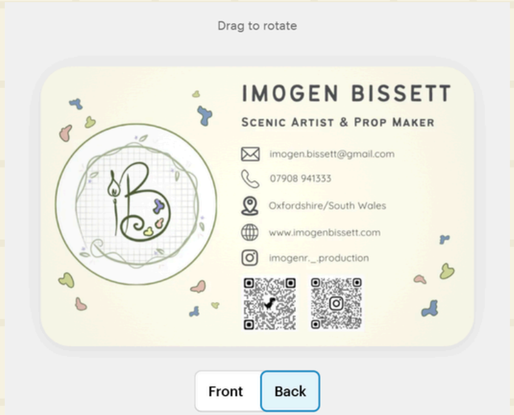


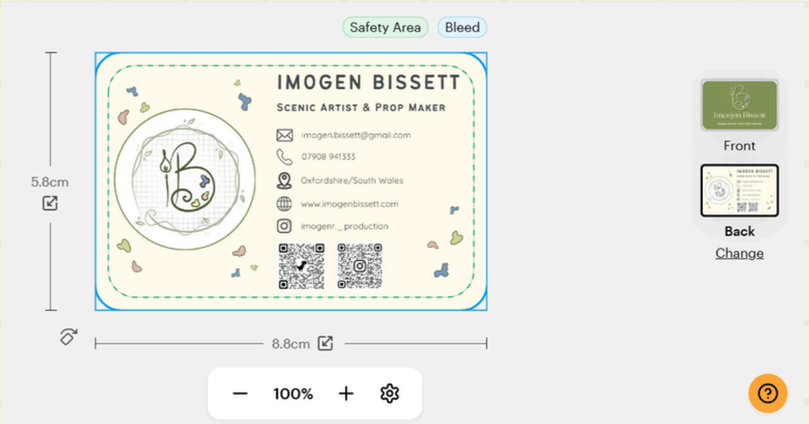


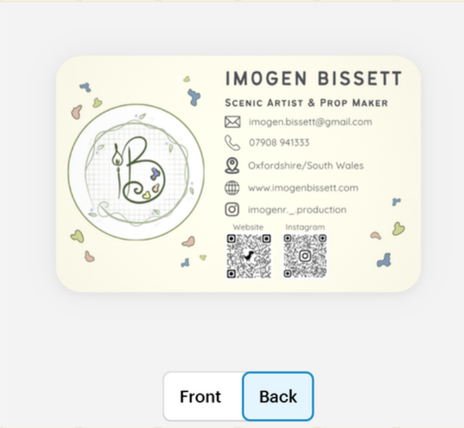
Vistaprint

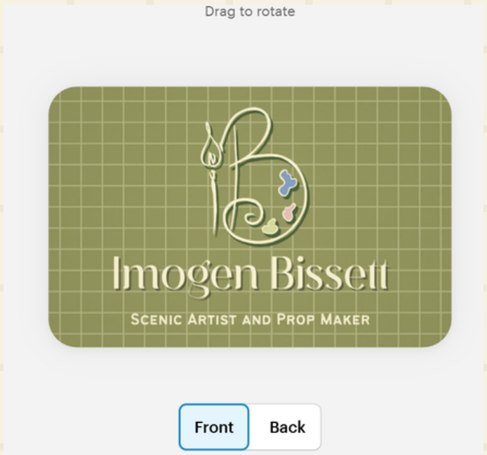
Vistaprint is the company I ended up deciding on. They had a lot of card options, and different finishes. I got a sample pack and decided on the soft touch rounded corners business card. For 100 business cards it costs £27.99 including VAT. Having designed my cards I could upload my designs to the website and fit it to the bleed border. I could then get a 360 view and a proof copy pdf.

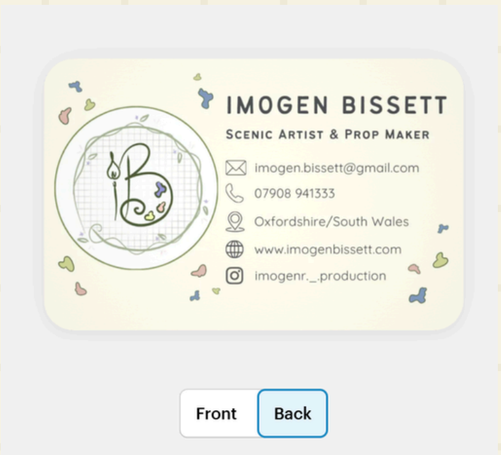












Other companies I looked at were:

- Moo - these were a lot more expensive for 100 soft touch rounded corners, at £58
- Printed - these were cheaper, only £18.46 + delivery for 100, but they didn't have rounded corners or the same soft touch, and from the sample pack I got I didn't like the quality so much

- Moo (2026) *Super Business Cards*. Available at: https://www.moo.com/uk/business-cards/super (Accessed: 27 January 2026).
- Printed (2026) *Business Cards.* Available at: https://www.printed.com/ (Accessed: 27 January 2026).
- Vistaprint (2026) *Rounded Corner Business Cards*. Available at: https://www.vistaprint.co.uk/business-cards/rounded-corners (Accessed: 29 January 2026).

Simon Curtis → Equity

12th February 2026

Equity is a trade union who protect their members, fright for their rights, organise and represent them at work. They campaign for laws and policies that will benefit them as a worker in the industry. Their power comes from the strength of its membership. Trade unions are a group of workers who join together to make their conditions of employment as good as they can possibly be.

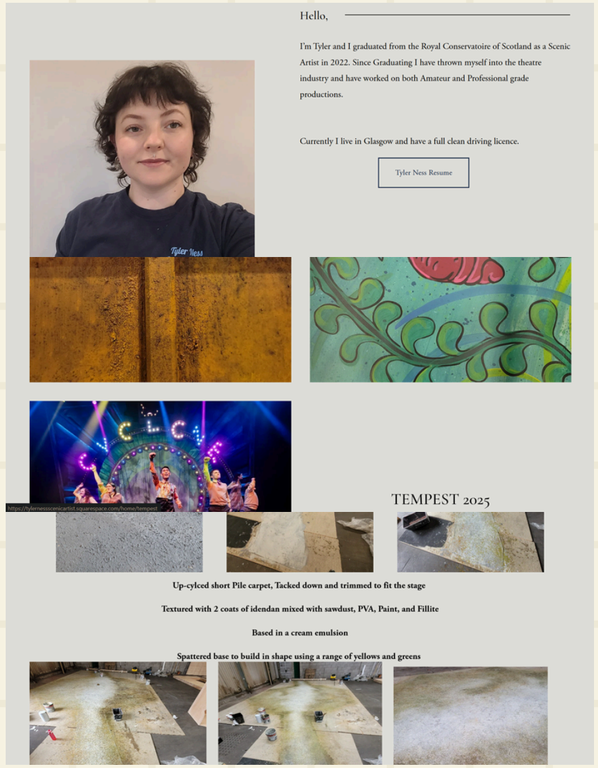
Equity is the trade union for performers and creative practitioners in the creative industries.

Member benefits

- insurance: £10m public liability
- accident & backstage cover
- Equity pension
- legal services
- Equity rates & agreements
- workplace support & representation
- social security & tax helpline
- Equity card & name
- discounts
- professional training
- student memberships

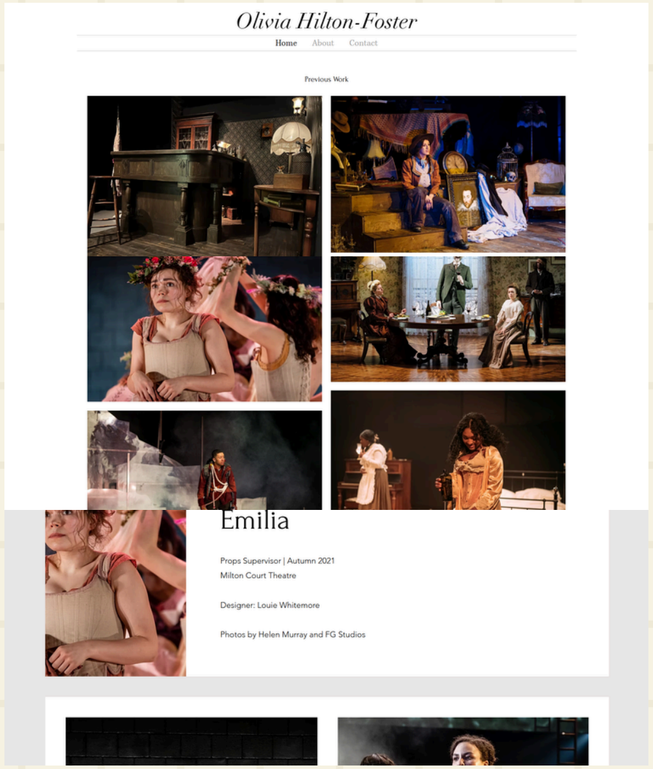
Curtis, S. (2026) ‘Equity Talk’ [Presentation]. *Equity*, Carmarthen. 12 February.
Equity (2026) *We are the performing arts and entertainment trade union.* Available at: https://www.equity.org.uk/ (Accessed: 12 February 2026).

Website Examples



What I like: easy to follow, project pages, not too wordy, CV available

Don't like: all set up in one page so have to scroll a long way



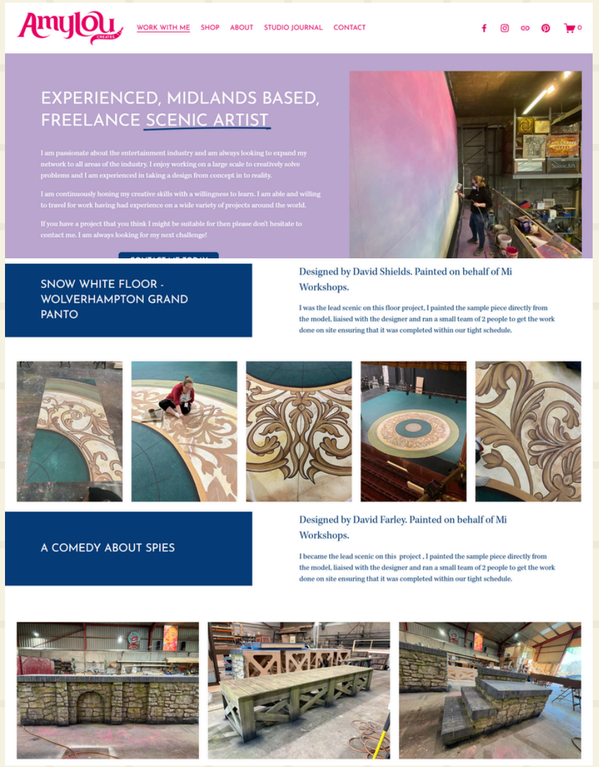
What I like: project pages, not too wordy, CV available, highlight photos

Don't like: page names seem backwards to me



What I like: project pages, CV on website, student example, aesthetic, scenic techniques page

Don't like: portfolio pictures aren't interactive



What I like: project sections, CV available, aesthetic

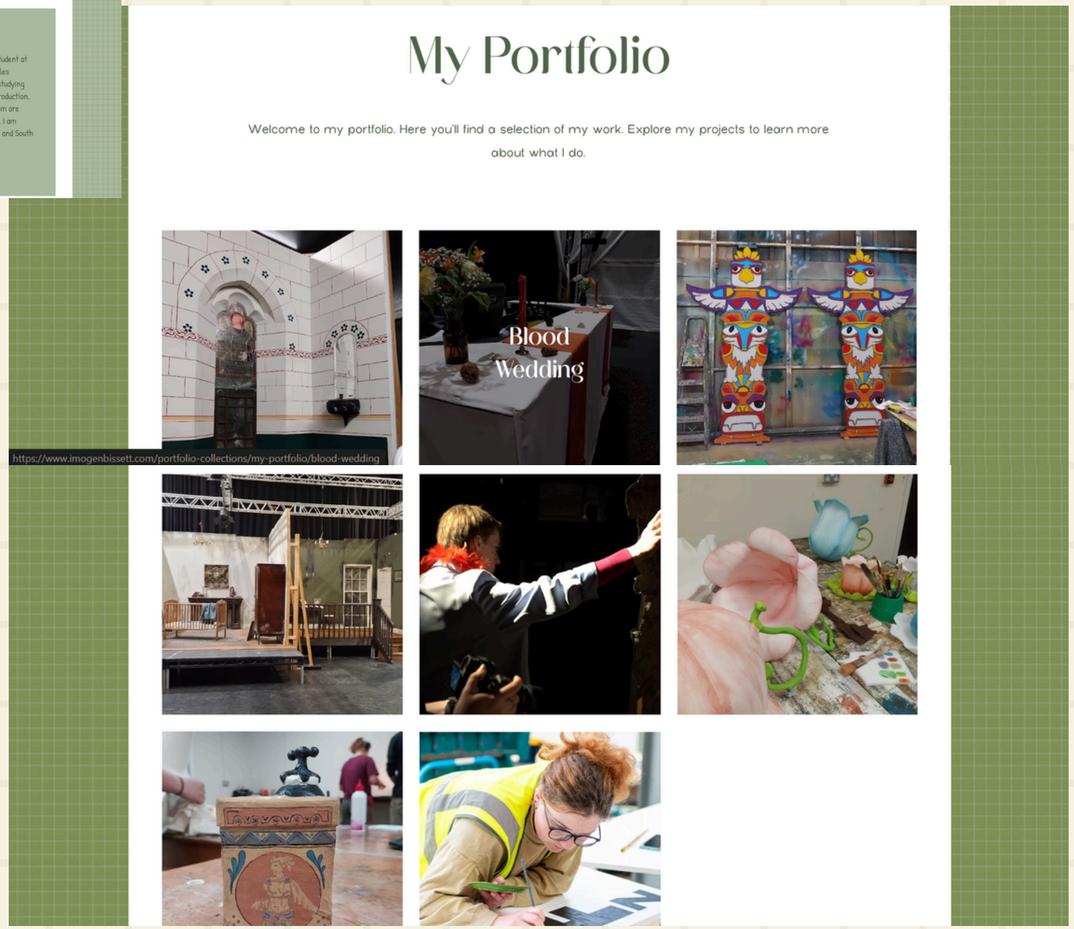
Don't like: all set up in one page so have to scroll a long way

- Derrick, K. (2025) *Kaya Derrick*. Available at: https://kayalpderrick.wixsite.com/my-site-1? (Accessed: 27 January 2026).
- Hilton-Foster, O. (2022) *Olivia Hilton-Foster*. Available at: https://oliviamaehfoster.wixsite.com/design/about (Accessed: 27 January 2026).
- Ness, T. (2025) *Tyler Ness Scenic Artist*. Available at: https://tylernessscenicartist.squarespace.com/ (Accessed: 27 January 2026).
- Rodger, A. (2026) *AmyLou Creates.* Available at: https://www.amyloucreates.com/scenic-art (Accessed: 27 January 2026).

Website







- Bissett, I. (2026) *Imogen Bissett.* Available at: https://www.imogenbissett.com/ (Accessed: 2 March 2026).

Website

Cardiff Castle Recreation

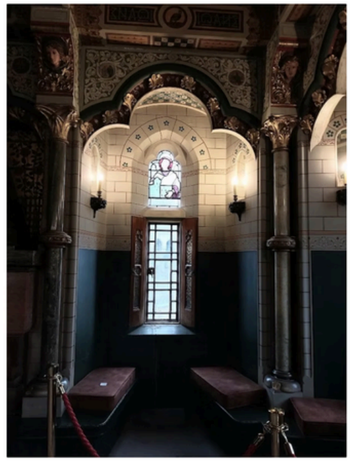
Scenic Artist

February 2026

For my independent project of my third year of university I am looking into the effects of scenic art in historic locations, specifically for TV and film, and studio vs location. For my practical element I am making a recreation of a local historic location, to replicate the advantages and disadvantages of recreating in a studio setting. For this I have chosen to recreate a window alcove of Lord Bute's Bedroom in Cardiff Castle. The finished set will be used in collaboration with other elements built and acted by my production team to create a short film.

Here is my current progress.

Scenic Artist (Castle) – Imogen Bissett
Props and Sculptural Construction (Castle) – Ashling Ryan
Construction (Castle, Pirate Ship) and Scenic Artist (Pirate Ship) – Rob Axtell
Puppets – Sam Measor
Miniatures – Callum Casey









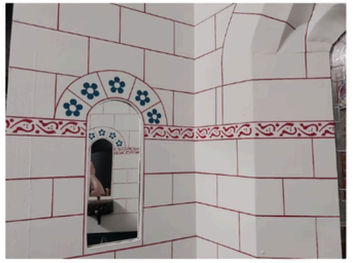


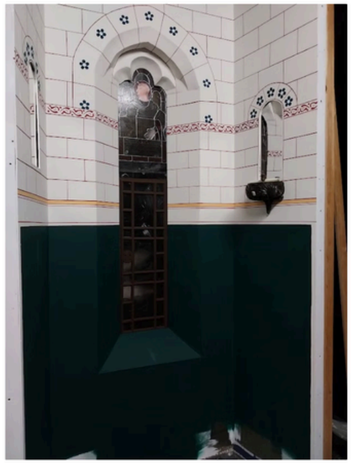




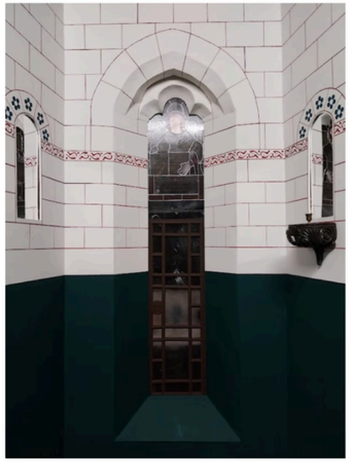










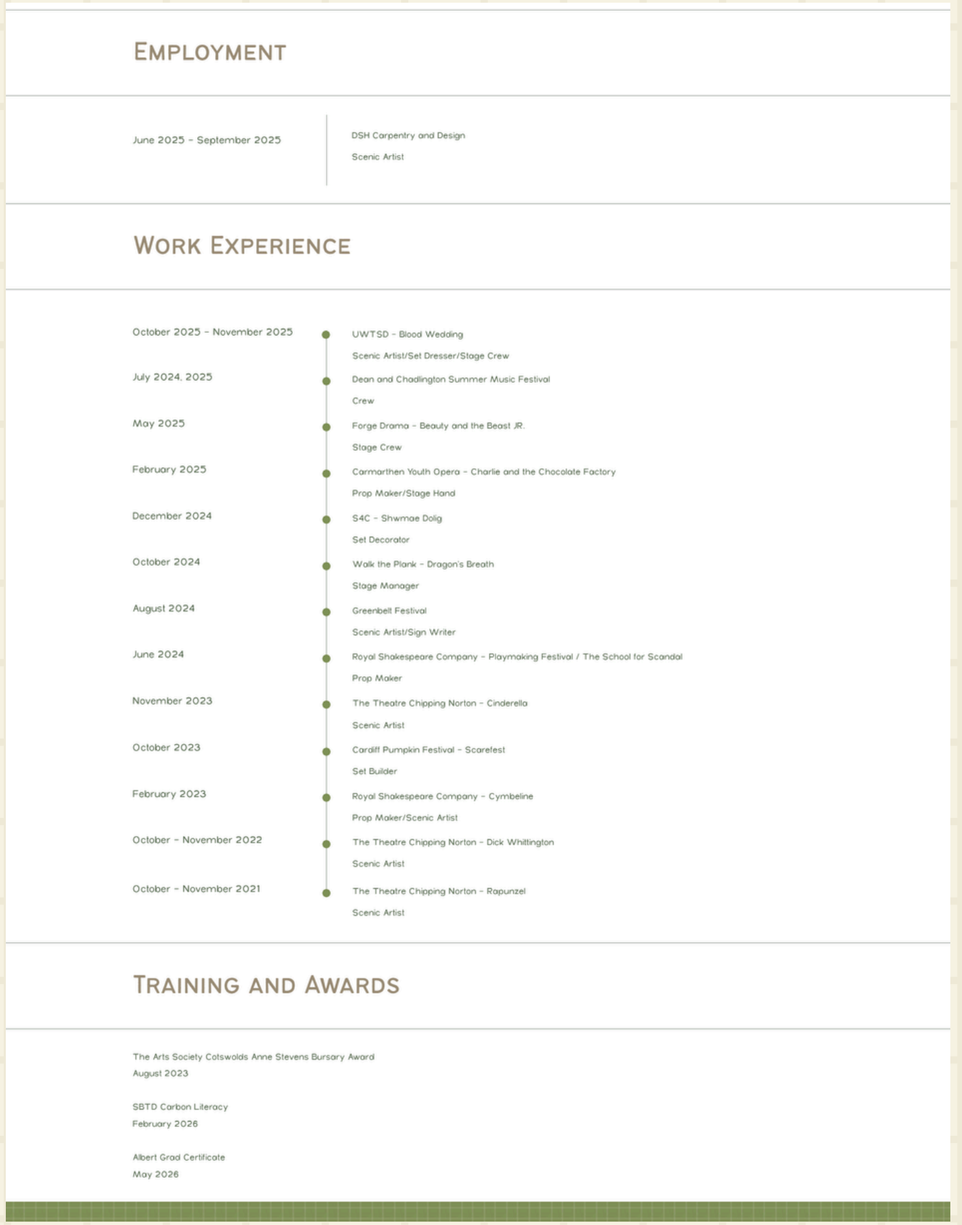


- Bissett, I. (2026) *Imogen Bissett.* Available at: https://www.imogenbissett.com/ (Accessed: 2 March 2026).

Website

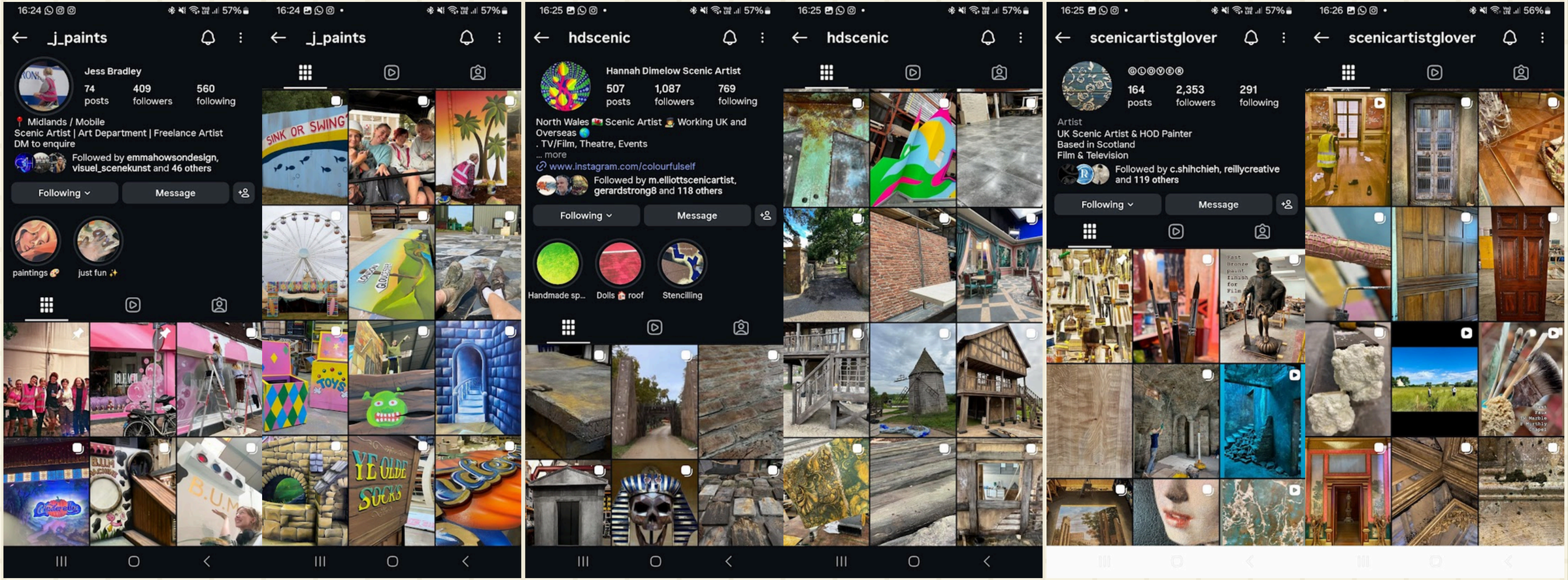
I made my website and portfolio last year during the creative industries module, which has been helpful to me as it gave me more time to focus on my new material, as I only needed to make small changes. I was still happy with my website (although I changed the colour to suit me better and the font, as seen on the previous slides), and having looked at other scenic artist/prop makers' websites, mine still had everything that is expected, although as the professionals I spoke to last year said, there isn't necessarily a specific way it needs to be done. Most websites I've found have an about page, portfolio page and contact page, some have a CV page so I added this this year. I changed my profile to be the same as on my CV, which takes out that I am a student and advertises myself as a professional. I've updated my portfolio with my recent projects, so it now has my summer work with DSH Carpentry and Design, Blood Wedding, and my IP Cardiff Castle Set. Along with this I have been updating my professional Instagram, I'm not quite fully up to date as I was waiting for the professional photos from Blood Wedding, so now I have these I can continue with this.





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- imogenr._.production (2026) [Instagram] Available at: https://www.instagram.com/imogenr._.production/ (Accessed: 2 March 2026).

Scenic Instagram Examples



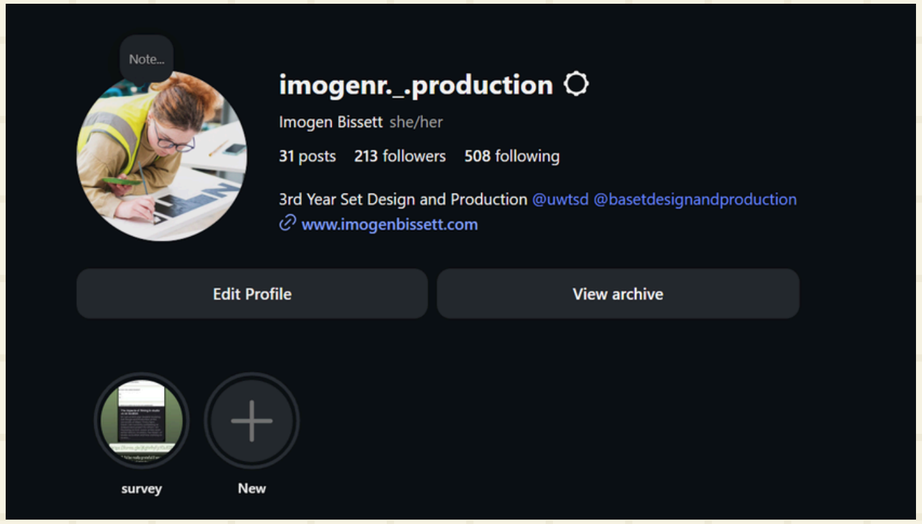
- hdscenic (2026) [Instagram] Available at: https://www.instagram.com/hdscenic/ (Accessed: 18 February 2026).
- _j_paints (2026) [Instagram] Available at: https://www.instagram.com/_j_paints/ (Accessed: 18 February 2026).
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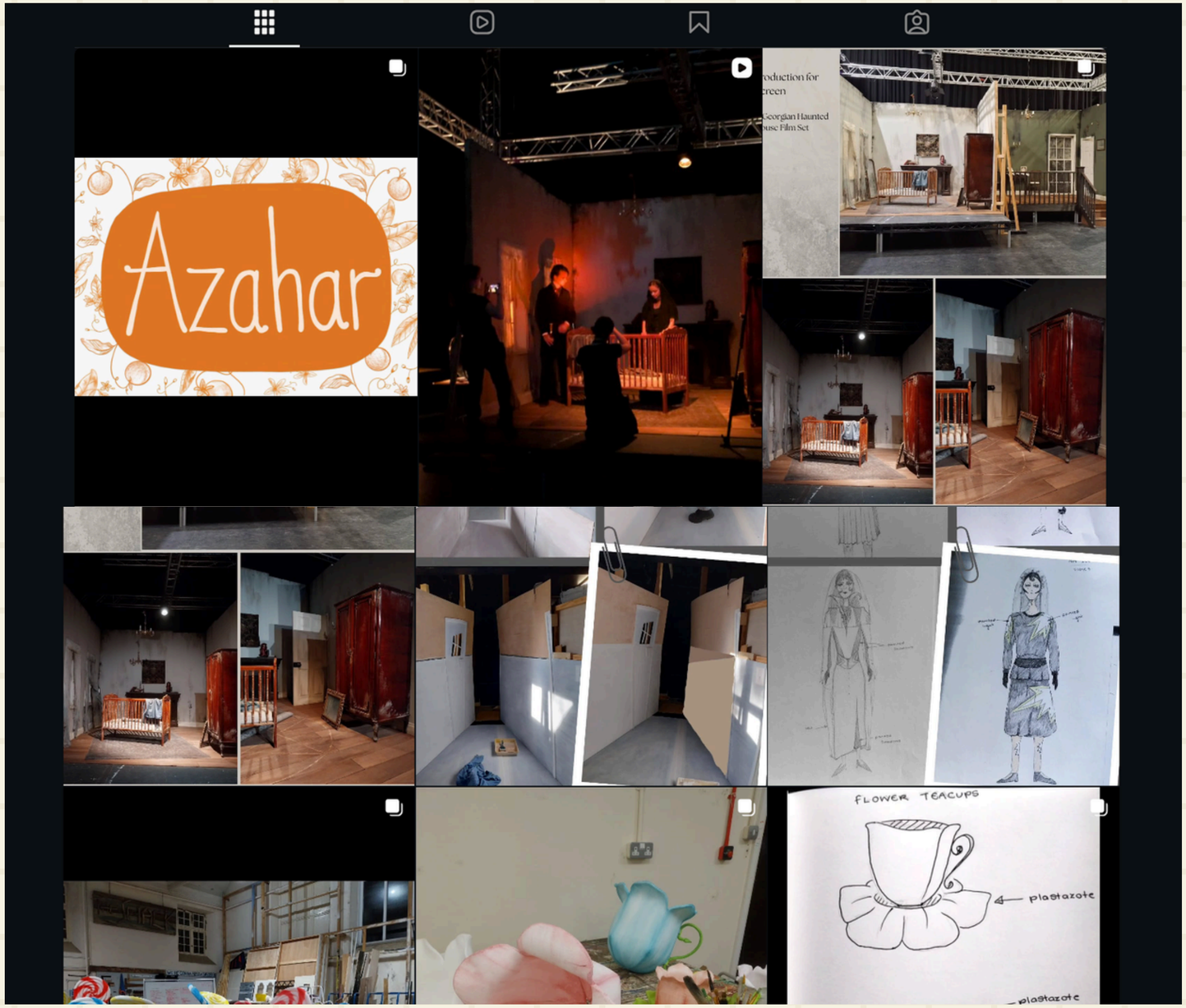
Instagram

Here is my professional Instagram, with a portion of my portfolio. I try to keep up to date with this, I have all my past projects up to Blood Wedding. I am going to finish adding Blood Wedding, put in my IP practical, and photos from showcase.

In my profile I have linked my website.

Any scenic artist/prop makers' accounts are similar, in that they all show a selection of their work, often working as a portfolio sometimes in place of a website.





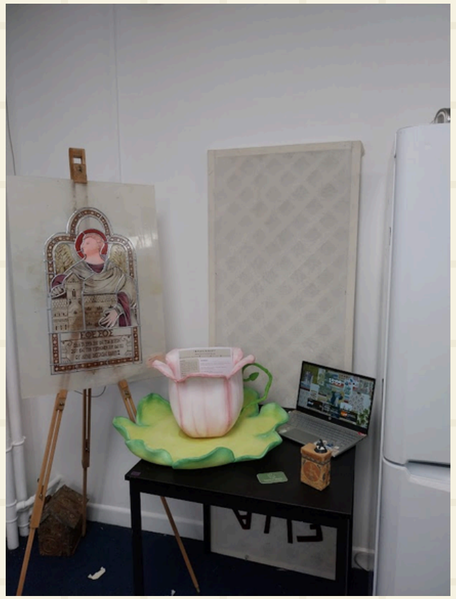
- Chrystie, R. (2025) Whatsapp to Imogen Bissett, 27 April.
- Dimelow, H. (2025) Instagram message to Imogen Bissett, 26 April.
- imogenr._.production (2026) [Instagram] Available at: https://www.instagram.com/imogenr._.production/ (Accessed: 2 March 2026).

Interview Prep

- 2 way, ask them questions
- research interviewers/company → last thing each directed, go and see them
- be specific to job
- speak about: how you analyse a script, how you research, collaboration, problem solving, practical, stepping up to challenges, health & safety, communication, risk assessments
- respect for all departments
- clear communication, when to step in/not overstep
- why you want to work in the industry → passionate, interesting
- how strengths relate to the job
- job/company goals
- tight turn arounds
- read job spec/outline
- might have practical/written exams
- don't waffle → be honest
- be aware/in tune of question
- enthusiasm
- be transparent with availability
- they want to see reliability, communication, collaboration without conflict, passion etc. more than skills
- don't: overly theoretical answers, make excuses for gaps, draw forward complaints/drama, too academic, waffle
- how will I benefit the company, unique selling points (SWAT) → commitment, organised, attention to detail etc.
- have a list of questions for them → what was the last thing they saw/enjoyed type thing; or about script; how would you describe the creative vision of the script?; what values do you look for?; what's a typical day/week look like in the role?; typical challenges the role faces?; why last person left/turn over; are there opportunities to collaborate creatively?; do you support/offer training opportunities, eg. sustainability?; how do you handle tight deadlines?; what would success look like for me in the first few weeks/months?; what excites you most about the project?; how do you support wellbeing on the team?; is there any of my work you want me to expand on?
- think about clothes, hair etc.

Showcase Table

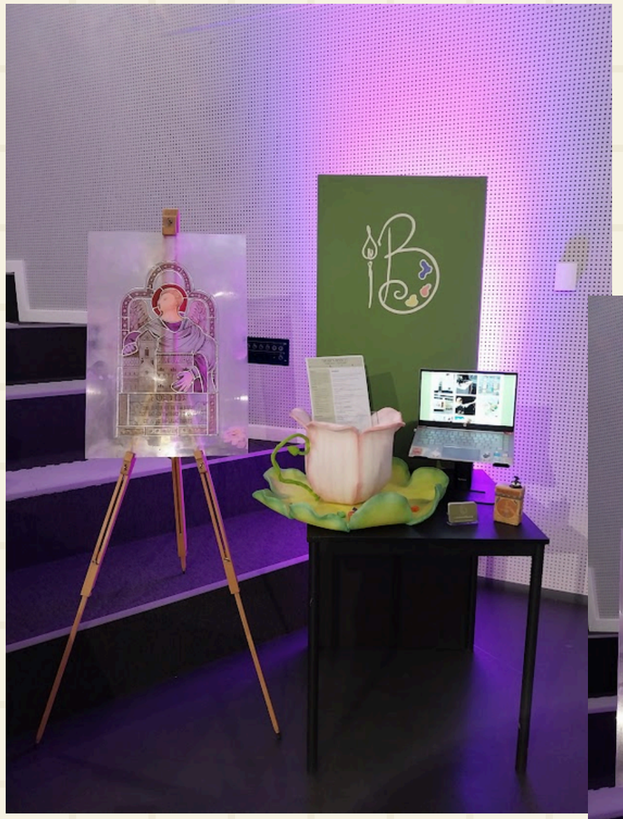
When formatting my table, I new I wanted to showcase some of my recent work I am proud of, that shows both of my advertised roles. I chose my stained glass window as this is a project I am currently working on so it is a good talking point, I am also really happy with its quality and use of materials. I also chose one of the teacups from Charlie and the chocolate factory as this shows props skills and something that was used in a public performance. I also had my Nights at the Circus bomb, because it is something that people could interact with and hold, and I was proud of the quality of it. I also new I wanted a backboard to finish of the look as this is something I remember liking from previous years, and it is also another chance to represent scenic art skills, so I found one from last year and re-canvassed and painted it. I found a colour from B&Q that matched my website and got a tester pot which was enough to paint my backboard. I painted my logo on which is eye catching and shows who I am. For the rest of my table I had my laptop with my portfolio, my business cards, and I stood my CVs in a holder inside the teacup. Y Egin is quite bright so I new everything would look as I wanted. I had previously visited Porter's in Cardiff to watch a show, so I new the rough space we'd have and was also aware that it was quite dark in the room we'd be in, so I was slightly worried that the look of my brand wouldn't be what I wanted, but it came out fine in Porter's too.







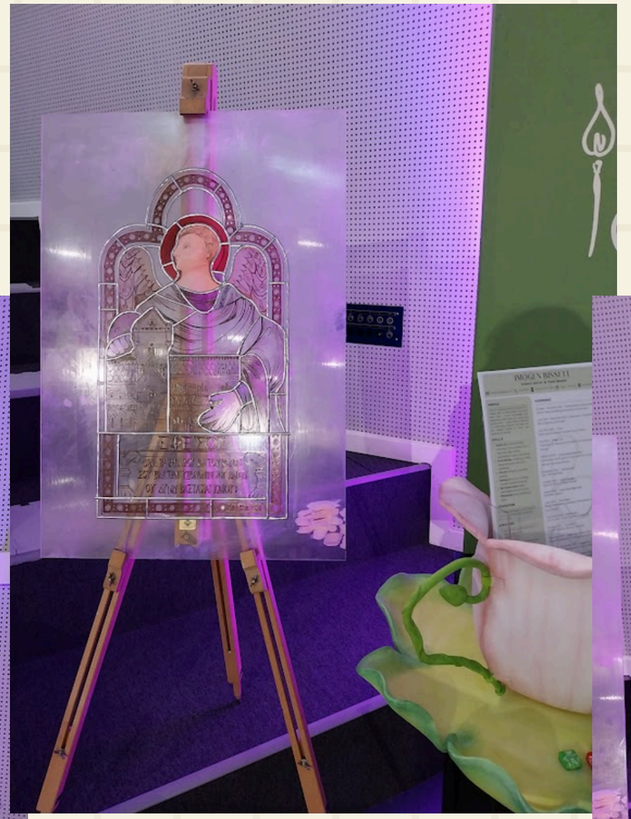
Showcase



This is my final showcase stand, set up for our showcase in Y Egin. I am very happy with how it looks, I think it is eyecatching and specified to my role.

Showcase was a good networking opportunity, it was very different to how I'm used to networking, but it was a good experience, and I think it helped force me to be more comfortable and confident networking, which was helped by having a selection of my work to start conversations.



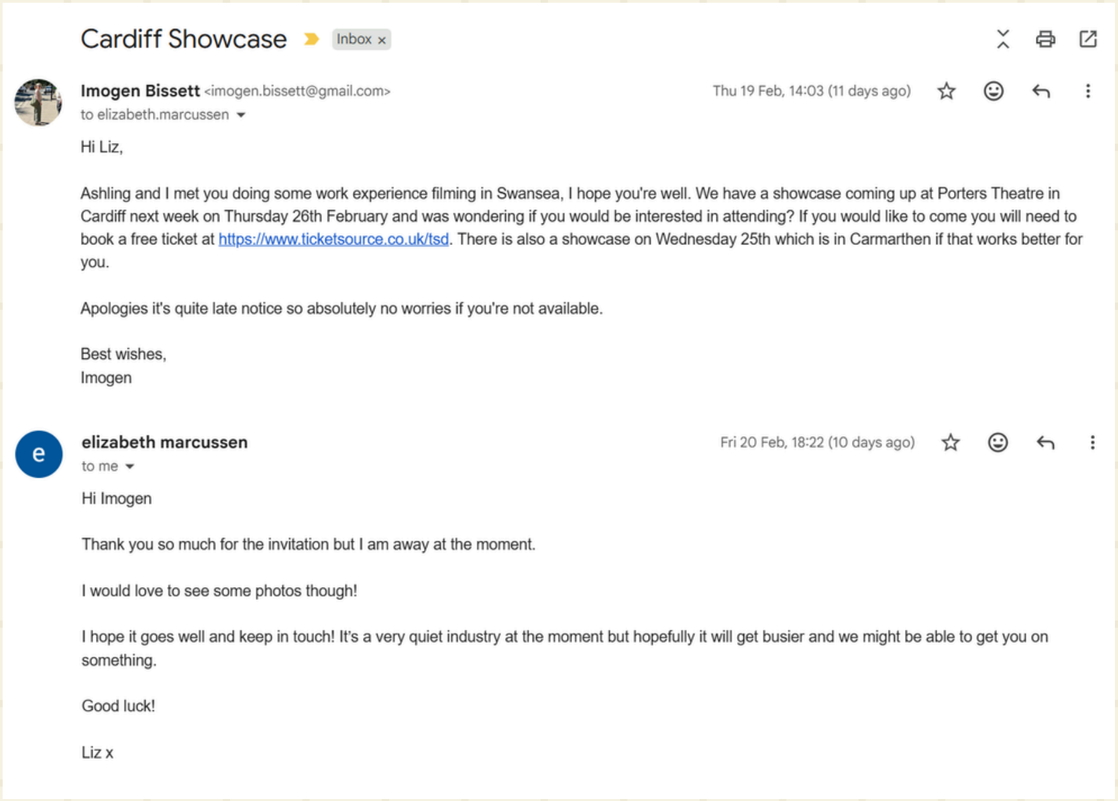


I invited Elizabeth Marcussen (art department), Hannah Dimelow (scenic artist) and Ian Kirk (prop master), but unfortunately all were unavailable. Nina invited Aaron Taylor (SM and grip) who we have worked with, and he managed to come.

From seeing my work Aaron offered to pass on my CV to the art department of a short medieval film he's working on soon. I am also working with him again soon on Footloose and Annie with Forge Drama. I also met representatives from Bluestone, Bay Productions and Torch Theatre, amongst others.



Invites



Cardiff Showcase Inbox ×

Imogen Bissett <imogen.bissett@gmail.com> Thu 19 Feb, 14:03 (11 days ago)
to elizabeth.marcussen

Hi Liz,

Ashling and I met you doing some work experience filming in Swansea, I hope you're well. We have a showcase coming up at Porters Theatre in Cardiff next week on Thursday 26th February and was wondering if you would be interested in attending? If you would like to come you will need to book a free ticket at https://www.ticketsource.co.uk/tsd. There is also a showcase on Wednesday 25th which is in Carmarthen if that works better for you.

Apologies it's quite late notice so absolutely no worries if you're not available.

Best wishes,
Imogen

elizabeth marcussen Fri 20 Feb, 18:22 (10 days ago)
to me

Hi Imogen

Thank you so much for the invitation but I am away at the moment.

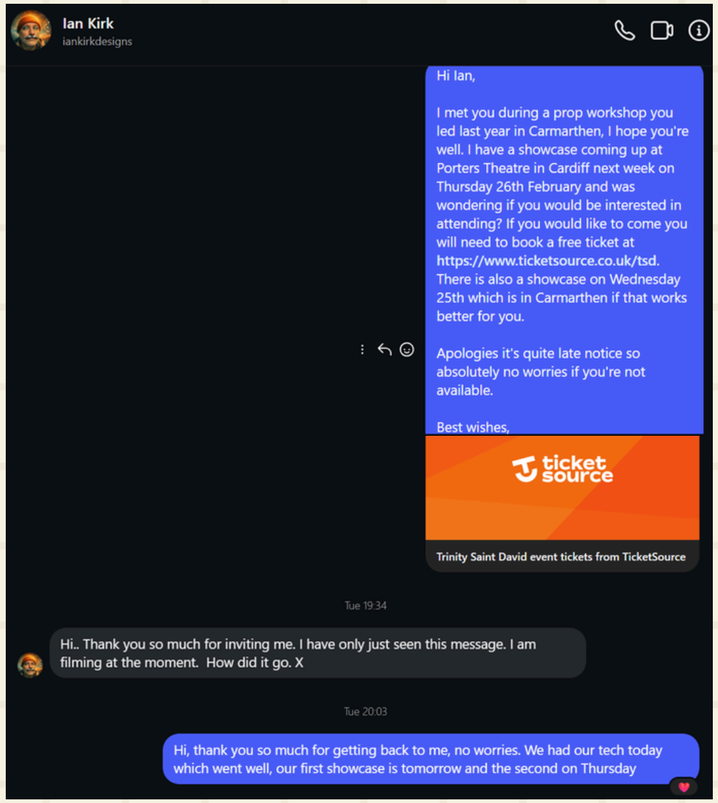
I would love to see some photos though!

I hope it goes well and keep in touch! It's a very quiet industry at the moment but hopefully it will get busier and we might be able to get you on something.

Good luck!

Liz x

I invited Elizabeth Marcussen, who was the head of the art department on a TV show I got the opportunity to work on recently. Unfortunately she was unavailable, but I have sent her my website and photos of my showcase.



Ian Kirk
iankirkdesigns

Hi Ian,

I met you during a prop workshop you led last year in Carmarthen, I hope you're well. I have a showcase coming up at Porters Theatre in Cardiff next week on Thursday 26th February and was wondering if you would be interested in attending? If you would like to come you will need to book a free ticket at https://www.ticketsource.co.uk/tsd. There is also a showcase on Wednesday 25th which is in Carmarthen if that works better for you.

Apologies it's quite late notice so absolutely no worries if you're not available.

Best wishes,

ticketsource

Trinity Saint David event tickets from TicketSource

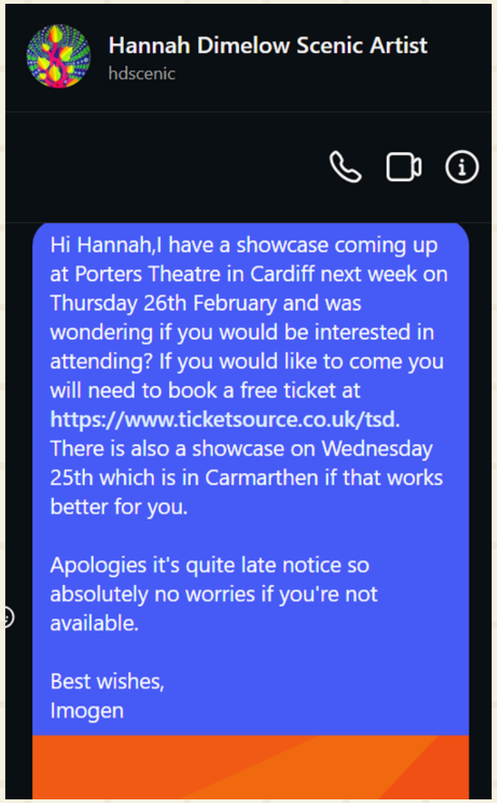
Tue 19:34

Hi.. Thank you so much for inviting me. I have only just seen this message. I am filming at the moment. How did it go. X

Tue 20:03

Hi, thank you so much for getting back to me, no worries. We had our tech today which went well, our first showcase is tomorrow and the second on Thursday

I also invited Ian Kirk, who lead a props course I did last year, but he was also unavailable unfortunately. I contacted him from my professional Instagram.



Hannah Dimelow Scenic Artist
hdscenic

Hi Hannah,I have a showcase coming up at Porters Theatre in Cardiff next week on Thursday 26th February and was wondering if you would be interested in attending? If you would like to come you will need to book a free ticket at https://www.ticketsource.co.uk/tsd. There is also a showcase on Wednesday 25th which is in Carmarthen if that works better for you.

Apologies it's quite late notice so absolutely no worries if you're not available.

Best wishes,
Imogen

I invited Hannah Dimelow, who is a North Wales based scenic artist I have had frequent contact with over the past few years through my professional Instagram.

- hdscenic (2026) [Instagram] Available at: https://www.instagram.com/hdscenic/ (Accessed: 19 February 2026).
- iankirkdesigns (2026) [Instagram] Available at: https://www.instagram.com/iankirkdesigns/ (Accessed: 19 February 2026).

Biography

The biography I wrote for the showcase program, I included my role, where I'm based, my training and experience:

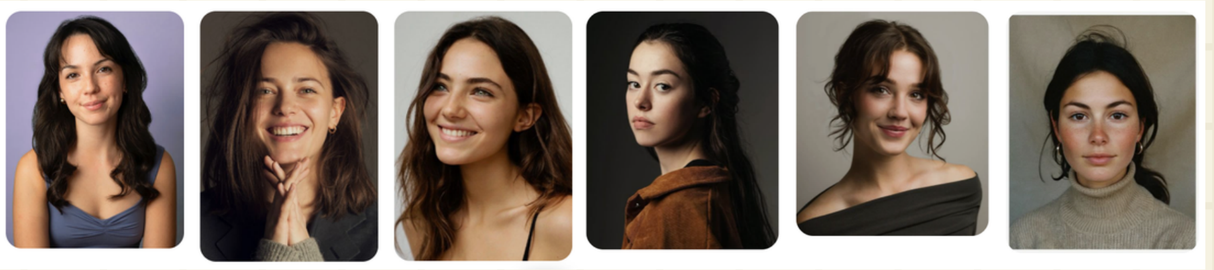
Imogen Bissett (she/her)

Scenic Artist and Prop Maker

Imogen is a scenic artist and prop maker based in Oxfordshire and South Wales. She is training at UWTSD on the BA Set Design and Production course. She has gained experience with a variety of shows and companies, working backstage as well as in the scenic art and prop departments, including time with the RSC. Throughout these and her time training she has discovered her passion for scenic art and props, and enjoys having the opportunity to advance her knowledge and skills.

Headshots

I had the opportunity to get my headshots taken by Nekorrah Raynor. I found some styles I liked to take inspiration from, these were generally basic face on photos as this was the easiest for me to achieve. I liked the colouring of these.



Pinterest (2026) *Headshots*. Available at: https://uk.pinterest.com/0etquxdb0xwd1ywkmknwut3ovpucuk/headshot/ (Accessed: 10 February 2026).

These are the final headshots I chose that I was happiest with.



Personal Development Plan

3rd March 2026

Through this module I have been able to work on elements of my PDP and SWOT. A main one being my professional materials, such as my CV, website and business cards. I now have all of these up to date. From here I will keep updating them with my work, so that my portfolio is current. I have created a professional style that is cohesive between all my materials.

I have also worked on my scenic art skills through my IP module alongside this, so I feel confident to say I have been continually improving my skills.

From sustainability training and learning more about using carbon/production calculators I feel I have and can comfortably continue to work on this aim as well. I wouldn't say I have completed this, but gradual improvement and learning is suggested.

As always, I feel I have been able to work on my confidence through this module too. This is social, networking and personal confidence, which showcase definitely gave me the opportunity to work on. Also by having interviews for studio during this module, I could learn some interview techniques. Especially as we had one in person and one online I found this really useful, as it was my first proper interview practice. I think they both went relatively well, I felt more comfortable and calm than I though I would, I think because I have research, answers and questions ready. Also because I am confident in my work and I could have my portfolio in front of me as a talking point. I much preferred the in person interview as I could have more control and connection, the online one came with external difficulties I couldn't control, such as camera permissions and lighting.

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