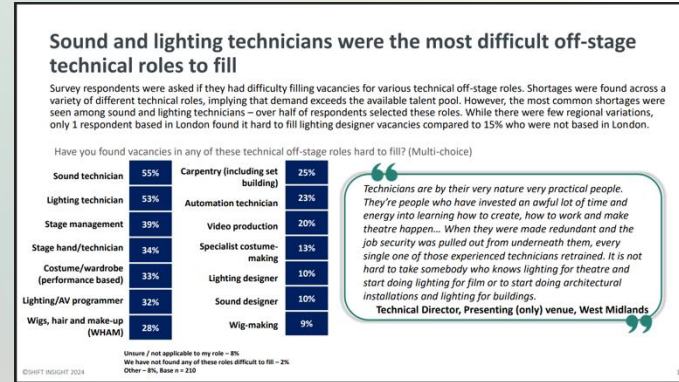


Professional Practice

Set Designer Focused

What are the gaps?

- Skill Shortages Mostly seem to be technical Roles (2024)
- In general, there is a Saturated Job Market
- Also found out during the showcase that people with there's a demand for people who can do technical drawings?



What are you currently aiming for /heading towards currently

- Still need to improve my Digital Modelling skills, Blender specifically.
- Want to learn more and expand my understand of Technical Drawings
- Loads of small indie shows/films/sets in Londonish area that need Set designers/Production Designers – possible starting out experience once graduated.
- Saw a props & Puppet Technician on a Disney cruise line and got so excited at that idea.

Who am i? What are my Goals?

- Mainly Set Designer?
- Want to Experience “Real world” set designing
- Improve Construction confidence?
- Have dabbled in Puppetry, I enjoy it, Look into doing/learning more?
- Set designer assistant is most likely

PDP - Old

Personal Development Plan
(Continuous Development Plan)

Name	Nicole		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
Driving licence	Learn from family then refine with lessons	Money for lessons and free time	Passing my driving test / being able to drive comfortably & confidently	Next 3 years (Before 25)
Create a portfolio for each creative aspect that reflects my skills	Separate all my skills/work into different documents or folders.	Time, Access to all my previous work that I want to show	Having a finished Portfolio I can have digitally and physically	Before end of Uni
Create my own "stock" of design materials	Slowly purchasing <u>materials</u> I know I use to create a supply for designing and model making	Money, Suppliers, knowledge of materials	Having a selection of materials at my disposal to create a Model Box	End Of Uni (Take advantage of Course costs bursary)

Refine Fusion Skills to a professional level.	Dedicate time to practice Fusion, access paid courses or YT tutorials	Money for any courses, free time to spend on it	Being able to comfortably and confidently create a design	Before the End of Uni.
Get more <u>real world</u> experience	Reach out the Contacts I have in the industry/ apply for any jobs in the industry I can access/ do	Money if public transport is needed,	Being able to be selective with what experience goes on my CV	Before the end of uni
Get better at meal prep for late nights	Spend more time during days off cooking meals to freeze	Time to cook and prep meals	Having an excess of frozen meals in the freezer to be able to eat on late nights	Before the end of uni

This is my old PDP which wasn't dreadful however it didn't show what I had done, what I was currently doing and what I hadn't started. So it definitely needed to be updated and also some new plans added.

PDP - New

I was able to complete many of these that I hadn't thought I would. Thanks to my IP I was able to buy a stock of multiple design materials, like foamboard, white card and balsa wood.

Some of these are yellow as they're something that I don't think will ever be completed as the technology is ever changing. like being comfortable in fusion, as the second I feel "comfortable" I need to move to the next level and learn more.

Others are locationally not able to be done, like getting a driving licence, I cant do until i'm home and also have the money for lessons.

Name			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
Driving License	Learn from family then refine with lessons	Money for car & lessons along with free time	Passing my driving test/being able to drive confidently	Next 3 years (before 25)
Create a Portfolio for each creative aspect that reflects my skills	Separate all my skills/work into different documents or folders.	Time, Access to all my previous work that I want to show	Having a finished Portfolio I can have digitally and physically	Before End of Uni
Create my own stock of design materials	Slowly purchasing <u>materials</u> I know I use to create a supply for designing and model making	Money, Suppliers, Knowledge of materials	Having a Selection of materials at my disposal to create a Model Box	End of Uni (Take advantage of Course costs bursary)
Refine Fusion Skills to a point of feeling comfortable in it	Dedicate time to practice fusion, access paid courses or YT tutorials	Money for any courses, free time to spend on it.	Being able to comfortably and confidently create a design	Before the End of Uni

Get more <u>real world</u> experience	Reach out to the contacts I have in the industry/apply for any jobs in the industry I can access/do	Money if public transport is needed,	Being able to be selective with what experience goes on my CV	
Get Better at meal prep for late nights	Spend more time during days off cooking meals to freeze	Time to cook and prepare meals	Having an excess of frozen meals in the freezer to be able to eat on late nights	Before end of uni
Improve Technical Drawing Specifics,	Research into the standards of technical drawings and improve the quality of the drawings I create.	Time to research, and practice	Being able to compare my drawing to a professionally done one and not seeing a difference in quality.	Before the end of Uni

S.W.O.T - Old

S. W. O. T.

Strengths

- Different CAD software usage
- Model Making
- Designing as a whole (be it set, costume, props, lighting etc)
- Attention to detail
- Team Player

Weakness

- Construction
- Sound
- Concentration
- Confidence
- Time management
- Knowing my own limits and saying no.

Opportunities

- Work experience through the Uni
- Volunteering at the Lyric Exhibitions + Boy
- Social Media + publicizing

Threats

- Self confidence
- Anxiety
- Not able to drive
- Health
- Industry is in a dip

S.W.O.T - New

Some of the most recent skills I was able to add to my strengths were new software's that I've learnt, with that being Blender, SketchUp and Photoshop. All of which I got the chance to use in previous productions we've done.

Strengths	Weakness
AutoCAD SketchUp Blender Photoshop Designing Technical Drawings Attention to Detail Sewing Team Player	Construction Confidence Sound Lighting Time Management Knowing my own limits Stage managment
Opportunities	Threats
Reaching out to industry professionals Showcase Social Media Jobs	Self Confidence Anxiety Not being able to drive Health Industry in a Dip

Michael Sheen

After the closure of National Theatre Wales Sheen opened a new Welsh National Theatre, where he not only acts as the artistic director but also personally funds some of the early stages.

He also planned to tell Welsh national stories in a English speaking theatre, which has left some tension between those that see it as a great opportunity for Welsh stories to be told, with the majority of Wales not being fluent in Wales, and those that feel it takes away from national identity.

Sheens plan does seem to be working out as he's said "We needed to be able to guarantee to our partners that, yes, we can put [in] between £200,000 and £400,000 in at this point, before any money comes in from ticket sales So I had to say, 'Yeah, OK, I'll do that'. But I haven't had to do it because the money came in. But it makes a big difference when you've got someone who can say, 'All right, if the [effluent] hits the fan then I can do it'. And you have to be prepared to do it, obviously." (Youngs, 2026)



Hollywood actor Michael Sheen is funding a new theatre company to fill the gap left by the folding of National Theatre Wales.

He will be the artistic director of Welsh National Theatre, which will aim to tell "big stories on big stages for big audiences".

The first production, due in autumn 2026 and starring Sheen himself, will be announced in the coming months.

National Theatre Wales **said it had "ceased to exist" last month** after £1.6m in cuts to its core funding from Arts Council Wales.

GDPR

The entire GDPR guidance and resources was INSANELY detailed. Though it was definitely an important read.

Some of the more important information for CV's was individual rights, which spoke on the usage and processing people's information, like what people will do with your CV's depending on what you say. Another is Personal information as it tells you exactly what is classed as personal information.

UK GDPR guidance and resources

- **Subject access requests (SARs)**
What is a subject access request (SAR), how to recognise them and when and how to respond to them.
- **Individual rights**
Writing a privacy notice, responding to a subject access request, and when to delete, change, move or stop processing people's information.
- **Lawful basis, special category data and criminal offence data**
Consent, contracts, legitimate interests, vital interests, public task, legal obligation, special category data, criminal offence data and biometrics.
- **Controllers and processors**
Definitions of 'controllers' and 'processors', how to determine them and their responsibilities.
- **Personal information - what is it?**
Key definitions, what is considered personal information and what "identifiable" means.
- **Principles**
Fairness, transparency, purpose limitation, minimisation, accuracy, accountability, storage and security.
- **CCTV and video surveillance**
CCTV, video surveillance, body worn cameras and drones.
- **Accountability and governance**
DPIAs, accountability principle, internal governance, contracts, documentation, and data protection officers.
- **Exemptions**
When and how you can apply exemptions to the UK GDPR requirements.

Equity-ITC agreement

Equity and the Independent Theatre Council (ITC) have worked together to agree on major improvements to pay and financial provisions for performers, stage management and choreographers.

Equity plans to discuss further changes for directors and designers. – I haven't managed to find anything about this even though they said about a "future" announcement in 2025.

It works to have an increase of 5% in the minimum weekly salary each year running from April 2024 to April 2027. Which was an improvement based on their earlier agreement in 2023-24 where the minimum weekly salary increased by 10% and daily fees increased by 20%.

This all being a vital improvement for Performers and Stage management, with hopes for It to encourage further shifts for designers and directors.

The new agreement for performers, stage management and choreographers runs from April 2024 to April 2027. It sees increases of 5% to the minimum weekly salary each year, rising from the current minimum of £545 to:

- £572.25 in the 24/25 financial year
- £600.86 in the 25/26 financial year
- £630.90 in the 26/27 financial year

"Given the generally younger workforce in the theatre sector as a whole, it's vital for negotiations to encapsulate the experience and voice of our young members, which it did. I'm therefore delighted with the outcome, which I think will not only help young members, but all Equity members working under the agreement."

Dian Cathal of Equity Young Members Committee, part of the working party for negotiations

"Karrim Jalali, Industrial Official for Equity, said:

"We're proud to continue to work with ITC in such a positive direction. It's very easy to give lip-service to the difficulty workers in the industry face, but ITC and its Ethical Manager members consistently demonstrate a genuine commitment to improving the industry. ITC and its Ethical Manager members understand the value of performing arts in dark and difficult times because they know the work is a moral and cultural necessity." " - (Equity, 2024)

Political Party Research

- From the second I was learning about the industry something that was consistently repeated was just how *good* the Labour party was for the entertainment industry.
- I felt however, that since them coming into power as our government I hadn't seen or heard anything they'd done, so decided to research into what they had promised, what they have currently done, and what they are yet to do/have said they wont do.
- This research really surprised me as there were things I hadn't even heard of

Creative Industries Sector Plan

“Labour will take a sectoral approach and be clear-eyed about where the UK enjoys advantages over other countries. Our approach will back what makes Britain great: our excellent research institutions, professional services, advanced manufacturing, and creative industries.” - (Labour Party, 2024)

“Labour will implement our creative industries sector plan as part of our Industrial Strategy, creating good jobs and accelerating growth in film, music, gaming, and other creative sectors. We will work constructively with the BBC and our other public service broadcasters so they continue to inform, educate and entertain people, and support the creative economy by commissioning distinctively British content.” - (Labour Party, 2024)

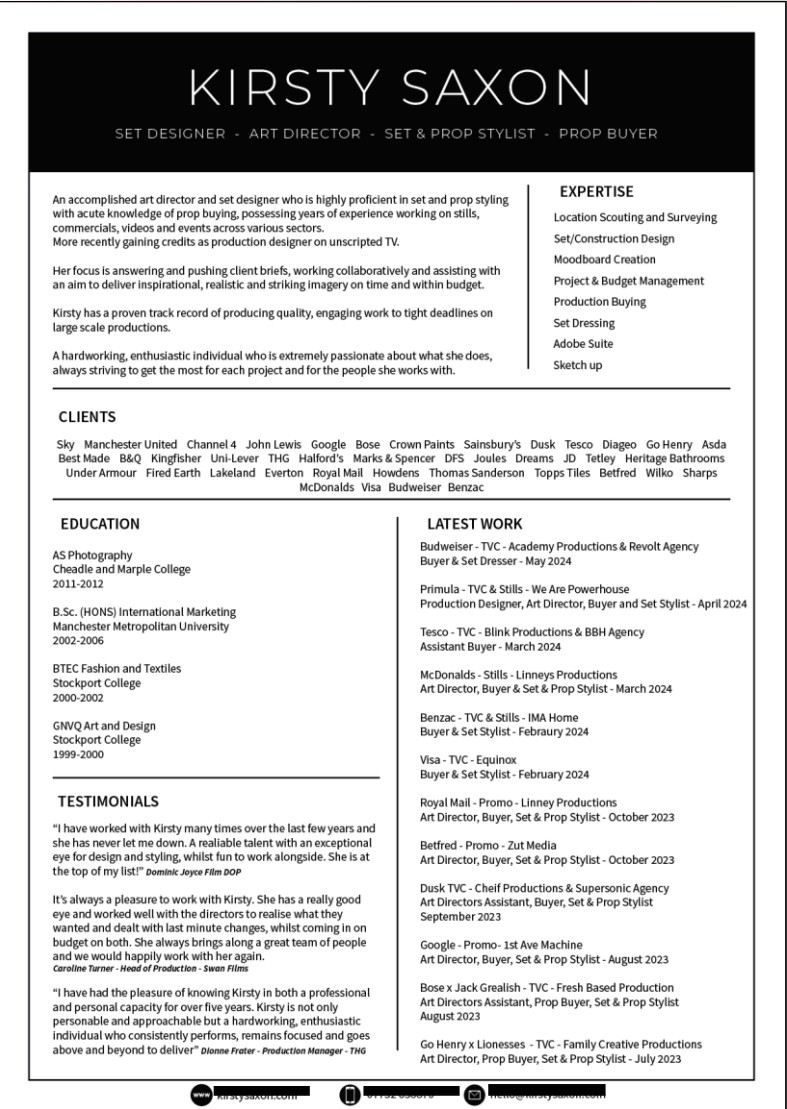
“£380 million boost for creative industries to help drive innovation, regional growth and investment” - (Department for Culture, Media and Sport, 2025)

“Labour will support children to study a creative or vocational subject until they are 16, and ensure accountability measures reflect this.” - (Labour Party, 2024)

So turns out that labour did actually do some things that it promised to do in its 2024 manifesto, an example of this is their creative sector plan, that they have been working towards. Starting with their £380 million intended for the creative industry. With £10m of that going to NFTs (National Film and Television School) to help them train 2,000 new trainees and apprentices. Which also plays into them wanting to make creative education more accessible to those that aren't rich. So at a minimum there are two promises that they have followed through on.

- A £150 million Creative Places Growth Fund for six regions outside London, empowering local Mayors to support creative businesses in their communities with access to finance, mentoring and networking opportunities to help them connect with investors and skills programmes.
- At least £50 million for a new wave of Creative Industries Clusters across the UK to accelerate research and development, doubling investment from UK Research and Innovation (UKRI) in clusters to £100 million. Clusters bring together universities, businesses, local and regional policymakers, and private funders to drive research, innovation and growth in the creative industries.
- £25 million for five new innovative UKRI CoSTAR R&D labs and two showcase spaces, which will develop cutting-edge technologies like those used in Abba Voyage and award-winning theatre productions such as last year's Olivier Award-winning stage adaptation of The Picture of Dorian Gray.

Cvs / Resumes What I do / don't like about them



What I Like	What I Don't Like
• The layout is really great and clear • Clear mention at the top of what roles they do/have done • Font is super clear and clean • Line work makes sections easy to understand	• The inclusion of Testimonials on a CV seems ODD • Clients feels odd on a CV again • As good as roles are, having multiple as a graduate is inadvisable.
What I'll bring to my CV	What i wont bring to my CV
• Expertise / Skills section is a great idea • Education is clear and so is the work section • Layout and design choices, simplistic while still interesting.	• Testimonials is definitely a no, on a portfolio is a maybe but CV no. • Clients is also a no, I don't have clients so would be pointless to include • Specify Roles instead of including all

What I Like	What I Don't Like
- Has fairly clear titles at the top - Font is super clear and clean - I like separating by year (once you've got enough work behind you)	- It VERY wordy and almost smushed - I don't like the online Version of CV's
What I'll bring to my CV	What i wont bring to my CV
- Expertise / Skills section is a great idea - Education is clear and so is the work section - Layout and design choices, simplistic while still interesting.	- Testimonials is definitely a no, on a portfolio is a maybe but CV no. - Clients is also a no, I don't have clients so would be pointless to include - Specify Roles instead of including all

ELLIOTT SQUIRE

SET & COSTUME DESIGN

ABOUT

CV

DESIGNS

EDUCATION

Design for Performance, Scenehouse Programme, 2015 (Edinburgh, UK)

BFA Theatre Design & Production, The University of British Columbia, 2009 - 2013 (Vancouver, BC)

AWARDS & NOMINATIONS

Nomination: Off West-End Award for Design IDEA: *Selecting a Ghost*, Stanley Arts, 2024

Nomination: Off West-End Award for Best Set Design: *Midnight: A New Musical*, The Union Theatre, 2018

Peter Loeffler Memorial Prize in Theatre, The University of British Columbia, 2012 & 2013

DESIGNS

Upcoming

Set Design: *La traviata*, directed by James Hurley, Buxton International Festival

2025

Set & Costume Design: *Sweeney Todd*, directed by Alan Pearson, Mountview

Set Design: *Next to Normal*, directed by Seán Linnen, Mountview

Set & Costume Design: *Yerma*, directed by Roy Alexander Weise, LAMDA

Set & Costume Design: *A Dream*, directed by Chelsea Walker, LAMDA

Set & Costume Design: *Rigoletto*, directed by Nina Brazier, IF Opera

Associate Design: *Orpheus in the Underworld*, directed by Simon Butteriss, IF Opera

Set & Costume Design: *Shorts (Four Innovative New Operas)*, directed by Rebecca Meltzer & Marcus Desando, Buxton International Festival

Set & Costume Design: *Joe Turner's Come and Gone*, directed by Baron Kelly, LAMDA

Set & Costume Design: *The Glue*, directed by Caroline Leslie, LAMDA

Set & Costume Design: *A Streetcar Named Desire*, directed by Seán Linnen, Mountview

Assistant Set Design: *Cruel Intentions: The Musical*, designed by Polly Sullivan, UK Tour

2024

Set & Costume Design: *The Curious Incident of the Dog in the Night-Time*, directed by Cressida Carré, Guildford School of Acting

Set & Costume Design: *Head Over Heels*, directed by Alex Sutton, Guildford School of Acting

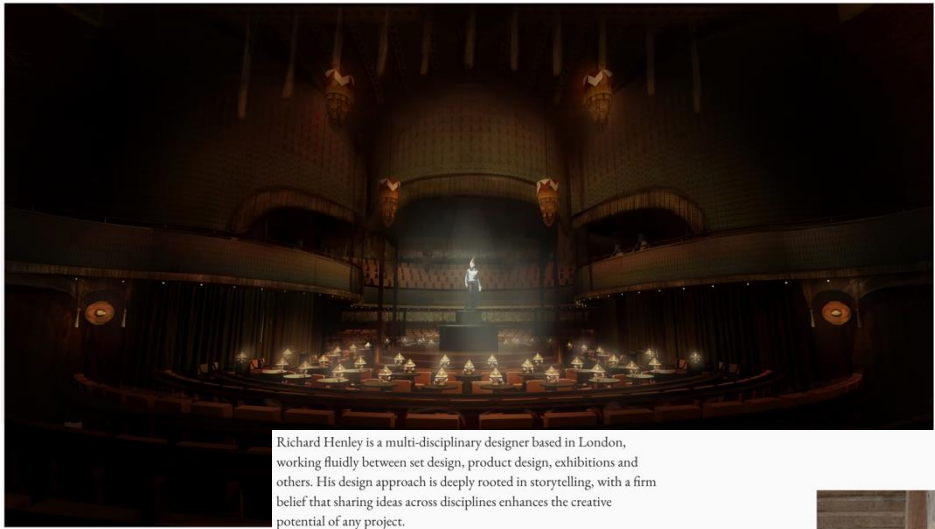
Set Design: *Selecting a Ghost*, directed by Phil Cheadle, Stanley Arts

Set Design: *Cavalleria rusticana*, directed by Harry Fehr, Blackheath Halls Opera

Associate Set Design: *Die Fledermaus*, directed by Simon Butteriss, IF Opera

Set & Costume Design: *The Boatswain's Mate*, directed by Nick Bond, Buxton International Festival

Richard Henley



Richard Henley is a multi-disciplinary designer based in London, working fluidly between set design, product design, exhibitions and others. His design approach is deeply rooted in storytelling, with a firm belief that sharing ideas across disciplines enhances the creative potential of any project.

As a set designer, he has contributed notable designs to major feature films including *Wicked*, the Broadway theatre revival of *Cabaret*, and catwalk sets for Alexander McQueen. In this field, he often works in close-knit design teams from visual concept to final delivery, interfacing with workshops and contractors to realise the final design.

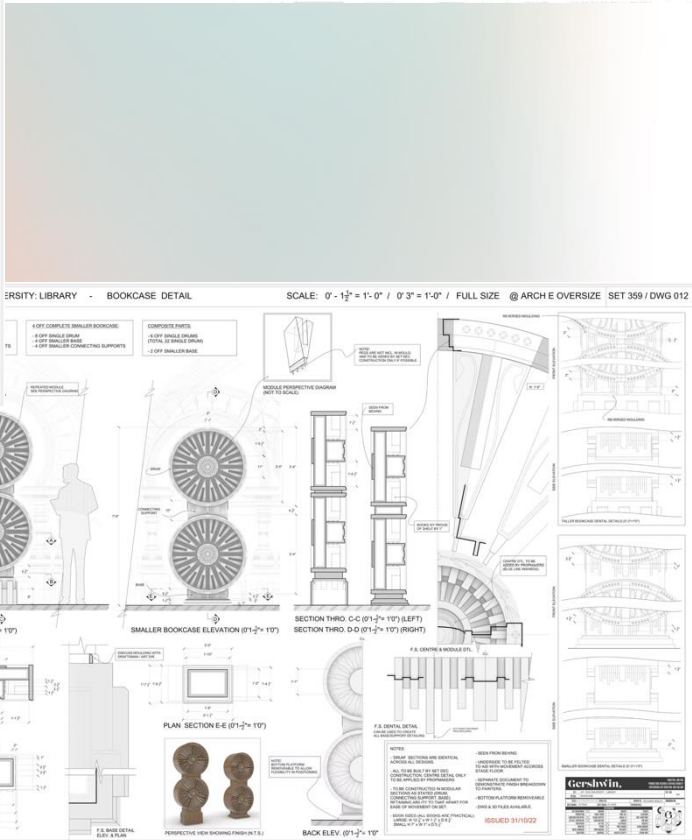
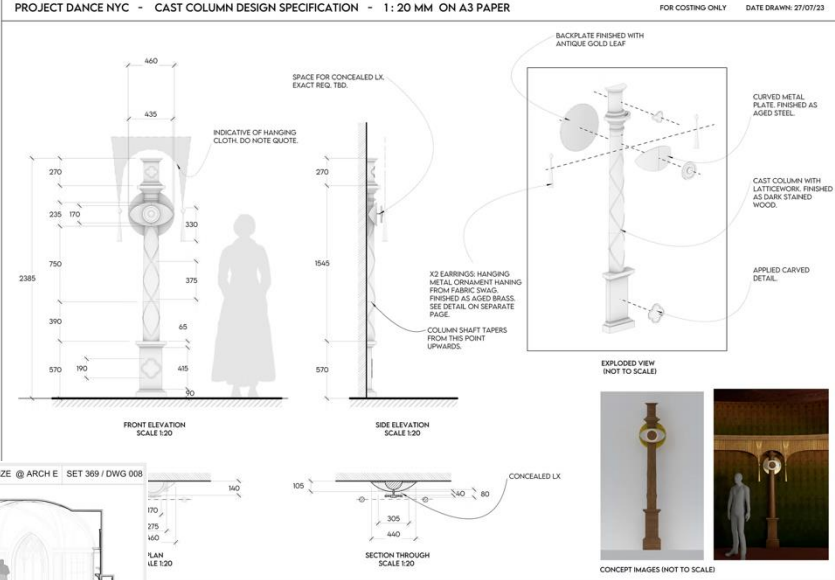
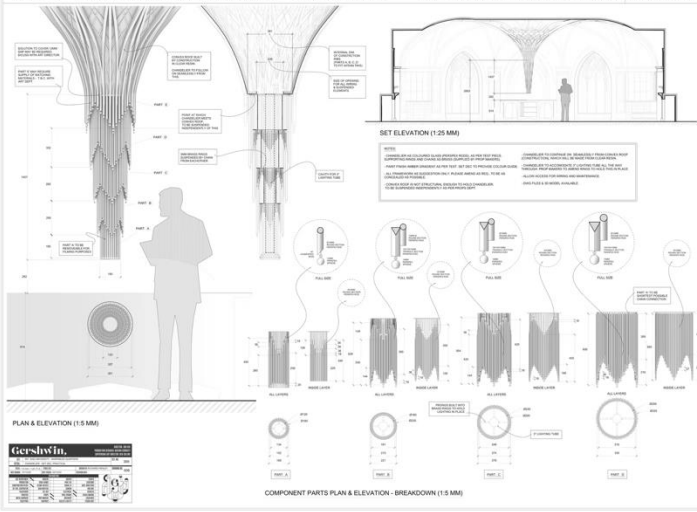
Richard's work as a product designer represents a more tangible connection to craft, and has led him to build relationships with skilled craftspeople both in the UK and abroad. He has done this particularly in Southeast Asia, where he works with ceramics, textiles and traditional paper-making in his designs. At the core of this is a belief that work made by hand is an act of resistance against automation, and that we have a duty to protect and regenerate these long-held craft traditions.

Currently, he is working on a number of set design projects within Tom Scutt Studio, as well as continuing to develop his own design work independently. Please don't hesitate to get in touch for any commissions, product enquiries or collaborations.



Visualisation

MM & 1:25 MM & FULL SIZE @ ARCH E SET 359 / DWG 008



VISUALISATIONS

All concept images are created digitally with either Rhino, V-Ray and/or Photoshop.

Aileen Kelly – Costume & Set Designer

- "Set and costume designer for theatre can be quite different to my TV work so that's great to always be learning new skills. It's been great to have both those jobs working alongside each other because the first half the year working in TV you're working in longer days so it's lighter it's daylight and it frees me up for the winter months where I can be working in theatre where you've got pantomime season you've got Christmas shows so it can be busy then."
- "My additional job as a gallery assistant is that it fills in the gaps between my theatre and TV work so in those quieter weeks I can go back to Baltic back to as a gallery assistant to have that steady income."
- "Sewing it's always a skill that you should have I think in this kind of a job also ironing and washing knowing how different fabrics react."
- "As a designer for theatre I would have chat with a director read the script and I would create a model box and costume sketches whereas for designing for short films I've had shots with a director but then we've came up with mood boards and reference images and that informs the design instead."
- "Another skill which is vital to have and works across all sectors is purchasing buying and also to returning items it's a really important part of the job so it's definitely a skill that applies to all sectors."
- "Top tip number one would be to reach out to those people whose work you admire and meet for a coffee. My second tip would be to have a portfolio but maybe not just one portfolio maybe you could tailor that to these different industries so you could have a TV portfolio and then you could have a separate theatre portfolio showing your costume design work or your set design work."
- "Making people aware that you are passionate about working in TV even though you've just taken a theatre job I think being able to show your passion and being able to communicate that really helps and everybody wants to employ somebody who's passionate about that project."

Michael Adefehinti's - prop maker & creative technologist

- “Virtual production is essentially an umbrella term for a lot of techniques that are used in film, in video games, in television mostly to capture the real world, capture performances and essentially blending the digital and the physical worlds together coming at it from a prop making angle.”
"I managed to merge those two worlds of the physicality of prop making with, you know, the avenues of digital lighting, immersive technologies, digital backdrops.”
- "Skills that I developed during my prop making days came in handy when understanding how to light objects, the physicality of texturing, how the light bounces and all of this actually translates on digital world one to one.”
- "In the physical prop making very often you create a prop based on how it's going to be used on camera so very often you create only the facade and the back of it is actually going to look a lot rougher or a lot locked you know if it's not in shot.”
- "At the beginning I did not even understand necessarily lighting or the engineering behind productions really I merely understood the production process because of my knowledge of prop making and of theater in the past but the technical side the programming languages video signals engineering all of that I had to fill in and I had to spend many nights studying and working to kind of fill these gaps.”
- "I think that you need to have a lot of initiative on driving your own career and understanding where your technical blind spots might be and trying to fill them up and compensate through studying through even just spending time with people that would know certain elements better than you.”

Emma Fairley – Production Designer

- "It's not just one subject in school... art history for your basics because this opens up your world... you get a good sense of understanding and being able to look at something and immediately know what its story is."
- "You need many more tools... like math in order to conceptualize the space and understand how to build and then... colour work and the paint understanding composition."
- "If you're not a school person, don't waste your time just get in there and start working and learn the skills and do like every job in the art department you possibly can and work for good people."
- "Working with experienced designers and learning from them can be incredibly valuable... you learn by working with people."
- "You can't stick with this job unless you really really love it because the hours are so long a lot of pressure... when someone has it it's outstanding... you can just placement of something and you know immediately like oh my gosh they've got it."
- "Having an interest in the character so you actually have to understand like characters or be interested in the story or the actor or the character you're talking about."
- "I definitely work for people who weren't good and you learned from that too like you learn by working with people but I worked with really great designers like as I was learning great designers and god you learn so much."
- "I said, 'If you remember on November 27th to send me a text saying hey it's Frank just reminding you and now that you're back from your doing the film I'm available for what I said just if you remember to do that then I will hire you.' And now that you're back from your doing the film I'm available."

Whitney Adams - Costume Designer

- "Kindness, generosity, and helping others are the biggest lessons I learned from my mentors like Tony Walton and Julie Andrews."
- "Actors need to feel confident in their costumes to perform well; it's my job to make sure they do."
- "Costume design is so much more than style; you have to be a historian, a psychologist, and a manager all at once."
- "The entertainment industry isn't always glamorous; I remember trudging through 3 feet of snow to finish a Beyoncé costume."
- "The costume department's work is often invisible when done well, but it's backbreaking labour and a huge managerial role."
- "I catalogued every cosplay I could find online for Five Nights at Freddy's to make the costumes authentic and a love letter to the fans."
- "I have a personal uniform of black clothing for work so I don't have to think about what to wear and can focus on designing."
- "I'm very concerned about AI in costume design because it can't replicate the handmade quality and creativity we bring."
- "My podcast, Tales from a Costume Designer, is about learning from people in the industry and their creative processes."

Nicole Julier-Goodwin

41 Careys Wood,
Smallfield, Surrey,
RH46 9PA

Date of birth 5th October 2002
Home: 01342 842034 • Mobile: 07545 686 210 • Nicole@julier-goodwin.co.uk

Personal statement

I am an enthusiastic and energetic person, I work really well as part of a team and as an individual. I'm a hardworking individual and have previously worked in a restaurant so I am an incredibly resilient employee. I'm always punctual and like to bring a positive energy to wherever I work.

Key Skills

- I am a very quick learner and can quickly pick something up after being told/ shown to do it once or twice.
- I am very proficient when it comes to reading and writing. I can read something very quickly and then rectify it.
- I have good leadership skills as I had to lead a team of other students to precisely build complicated scenery for my shows at The BRIT School.

Education

Oakwood School, Horley (2014 – 2019)

Studied 8 GCSEs, including Maths, English and Combined Science

The BRIT School, East Croydon (2019 - 2021)

Studied a UAL Level 3 Extended Diploma in Production Arts, Specialising in Set design and construction. And achieved A Merit (Equivalent to three A levels.)

University of Wales Trinity St David (2022 - now)

Currently working towards a BA in Set Design and Production.

Work Experience

- **The Harlequin Theatre, Redhill**
(Panto Season 2019)
Worked as a casual crew member during panto season, worked on multiple roles but was mainly one of two follow spots.
- **Haskins Garden Centre, Snowhill**
(October 2021 – May 2022)
Working as a restaurant Assistant serving food for customers and ensuring a clean environment for customers to be in.

References

References are available upon request.

© 2020, page 12 template by cvcv.co.uk

The image displays a professional resume for Sacha Dubois, a Secretary. The layout is clean and modern, with a color scheme of brown, gold, and blue. At the top left, there is a circular profile picture of Sacha Dubois, a woman with long dark hair, wearing a light brown blazer over a dark green top, holding a yellow folder. To the right of the photo is a stylized logo consisting of three nested triangles pointing right. The resume is organized into sections: 'ABOUT ME' (a paragraph about her experience), 'WORK EXPERIENCE' (a section for 'Aldenaire & Partners' from 2012-2015), 'Secretary' (a section for 'Warner & Spencer' from 2015-present), 'CONTACT' (phone, email, and address), 'EXPERTISE' (three skill areas with progress bars), and 'EDUCATION' (Bachelor of Arts in Legal Studies from Yael Amari University). The footer features a row of ten gold dots. The overall design is professional and visually appealing.

NICOLE
JULIER - GOODWIN
SET DESIGNER

CONTACT

07545686210
nicole@julier-goodwin.co.uk
London
juliergoodwin_production
www.nicolejuliergoodwin.com

SKILLS

Autodesk AutoCAD
Autodesk Fusion
Adobe Photoshop
Adobe After Effects
Trimble Sketch-Up
Blender

References

Joe Collins
Freelance Stage Manager
07510 968410
jhc.collins@gmail.com

ABOUT ME

I am an enthusiastic and energetic person, I work really well as part of a team and as an individual. I'm a hardworking individual and have previously worked in a restaurant so I am an incredibly resilient employee. I'm always punctual and like to bring a positive energy to wherever I work.

WORK EXPERIENCE

Set Designer Casual Member
Black Wedding | University of Wales Trinity Saint David
2025
Organized 7-9 week productions, prepared notes for all participants, and negotiated with venue hosts to enhance meeting atmosphere, improving both engagement and productivity.

Set Designer
Little Revolution | The BRIT School
2021
Designed the Set for Little Revolution which was produced during Covid. I worked closely with the director along with experiencing five streaming the performances to comply with Covid regulations.

Casual Crew Member
Jack and the Bearstalk | The Harlequin Theatre
Panto 2019
Worked on the 2019 Jack the bearstalk Panto at The Harlequin Theatre in Redhill as a crew member. My role consisted of mostly working one of two followspots, along with being a stage hand too.

EDUCATION

University of Wales Trinity Saint David
2022-Present
Currently studying for a BA in Set Design and Production.

The BRIT School
2019-2021
Studied a UAL Level 3 Extended Diploma in Production Arts, Specialising in Set design.

I Consent to this CV being kept and distributed for future Opportunities

What I thought was my Final CV



CV Notes Personal Notes

- Photo rounded edges or circles? Do I even like having the photo on there?
- Font size - Ensure "body text" is all the same I like the body text size of Work experience
- In name, Surname is longer than Name, make it same length?
- Missing Charlie and the chocolate factory work
- Edges are cut off - printer setting OR alter layout to not get cut off
- Maybe make the side section smaller?
- Add logo?
- Skills is mostly just digital software skills? Add physical skills?
- Location Mention (south?) Wales? (After Uni either move or would cost 100 either way)
- My about me is OLD focused on restaurant work - Needs to be updated
- Printer used to print out CV is the FINAL version printer too

Stacey Notes General

- MENTION DIRECTORS "Directed By
- Trinity SAINT David NOT ST
- BA Hons not just BA
- Don't put References on CV, put "References Available on request"
- Remember Brains read left to right, important stuff on left side

Classmate's notes

- Likes skill rating x2 –
- Colours make it a bit difficult to read
- Spacing on Education is weird
- Director for Charlie was Daniel Williams Little revolutionary - John Cockerill Jack and the Beanstalk
- Font sizes too close to title
- About me is "block layout instead of left"
- References space Empty box looks weird

Dave's Notes

- Like colour
- Swap Skills & Contact
- References don't tell people's info
- List skill don't grade it - could swap for logo of software

Dave's Self employment and Tax Talk

Don't take the piss financially and they might be employed.
as practitioner needs insurance.
public liability & professional indemnity insurance.
argue with yourself over annual fee.

being self employed gotta build own retirement.
incremental but.

Beetu is generally good for all

ITC have a look at.

SOLT Rates for London

Fringe rates.

work from home can claim some bills, phone bills etc.

if Home office and people come to your need business insurance for it.

Join a Union
SBTP, Beetu

Shake is way up & down with cost

Gilm & Co more structured pay.

people rarely do taxes in April
tend to leave it till January 31st
last working day

* Small business jobs
example invoice.
SAGE, QuickBooks, Excel & word,
XERO

pay is def up and down & Joe

Budget often includes your fee

if they ask for your fee say more because you will be bothered down

learn from how paid jobs to argue your value

work out parameters of your work.

Tax talk

ty & firm paye works like a company folds at end.

↑ 60k needs to be digitized.

- accountant is good.

VT R = Unique tax reference

all records keep for 5 years.

Utilize cloud storage, can claim back financial year = ^{from} April - ^{to} April

Need a separate bank accounts.
professional out look, signature?

Can have a normal job too.

even if you don't earn anything still need to do a self assessment.

P60 = every April.

people on paye can be over taxed
always worth doing self assessment to possibly get tax returns

12k to 10k tax
12 & 21 tax 20%

National Insurance = Class 2 & 4

tax codes done by HMRC
will be different each job.

Keep P60

if less than 90k you are self employed
if more than 90k you are VAT

want to marginalize profit.
earn 10k spend 10k.

Keep housing & food etc

Can argue that tickets / streaming subs

Can employ others, need to give invoice, I will pay myself
agree cost before hand

Travel costs, stationary work clothing
tools & equipment, laptop expensive
soft ware, car.

keep on top of every thing each month.

When you earn more be aware of payments on account?

Porters is confirmed
and travel is confirmed.

am pick up porters for 10:30.

Paper Weight research CV & Business Card

70gsm to 140gsm paper

Standard copier and printer paper tends to be anywhere from 70 to 100 GSM. Meanwhile, stationery such as letterheads and compliment slips usually come in 100gsm to 120gsm, signifying their importance. These paper products, also known as offset paper, are uncoated and designed for rapid and repeated printing. You can find paper of this GSM in the [paper](#) section of our site.

150gsm to 200gsm paper

Thicker paper under this class is ideal for posters and brochures with UV coating, giving them a glossy finish. The combination of UV coating, which provides some resistance to the elements, and heavier weight, makes these paper products ideal for outdoor use.

200gsm to 290gsm card

Paper and cardstock under this GSM range are ideal for card making, paper crafting, wedding stationery, die-cutting and scoring. These cards are thicker than poster paper but still have some bend to them. We stock card in this GSM range in the [card](#) section of our site.

300gsm to 350gsm card

Cards under this GSM range have an undeniable heft and rigidity to them, making them perfect for formal wedding invitations, greeting cards, presentation folders, and business cards. If you are looking for cardstock with superior finish and quality, our 300-350gsm [card blanks](#) with and [without envelopes](#) will prove a good choice.

35gsm - 55gsm

Very thin, typically what newspapers are made from.

70gsm - 90gsm

Typical weight of office printer paper.

100gsm - 140gsm

A heavier paper that can withstand a little more wear and tear.

150gsm - 200gsm

In this range is heavier papers and lightweight cardstock. Flyers and posters are usually made within this GSM.

200gsm - 230gsm

A thinner card perfect, for layering, die cutting and crafts.

240gsm - 290gsm

The perfect weight for handmade cards – card within this range still has a bit of bend to it. They can also make good wedding invites.

300gsm - 350gsm

A heavier cardstock, card in this range has a higher quality feel to it and is often used for business cards. This range is also suitable for wedding invitations and handmade cards.

Font Psychology

Serif fonts

Serif fonts have historically been used in academic contexts and formal institutions, commonly utilized in books and any manner of physical media. As a result, serif fonts are often associated with tradition, respect, trust, authority, reliability, and sophistication.

Serif's classic appearance makes it a good fit for branding in industries such as law, finance, or insurance.

Examples of serif fonts: Times New Roman, Garamond, Georgia, and Palantino

Sans-serif fonts

Sans-serif fonts lack the "serifs" that these other font styles have, thus giving them a modern, crisp feel. As a result, sans-serif fonts are often associated with straightforwardness, cleanliness, and clarity. Because the letters require less space, they are also great for using in modern device display.

Examples of sans-serif fonts: Arial, Century Gothic, and Helvetica

Slab-serif fonts

Belonging to the same serif family, the slab-serif font is more squared off, giving it a chunkier look. Slab-serif comes with many of the emotions associated with the original serif font, but can appear bolder, more youthful, and confident.

Examples of slab-serif fonts: Courier, Rockwell, and Museo

Script fonts

Script fonts can look like handwriting, and are often seen as feminine, elegant, whimsical, fun, and romantic. Use sparingly, though, as they're not the most readable fonts for larger blocks of text.

Examples of script fonts: Lucida Script, Lobster, and Zapfino

Decorative fonts

Decorative fonts often take elements from major typefaces to craft a unique font for a specific solution. As a result, the emotions evoked by a decorative font can vary, but many typically come with a very casual, creative, and flexible feel.

Examples of decorative fonts: Phosphate, Chalkduster, Graffiti, Grunge, and Stencil

The weighting of your font is also important when it comes to crafting your design. Some types of font weights are more appropriate for different types of text such as headings or body text and can impede the readability and effectiveness of your design when used incorrectly.

Light font weight: Fonts of this weight are best for paragraph text but should be paired with fonts in a bold weight for headings. Due to its thinner look, this type of font is often associated with feelings of gentleness and softness.

Medium font weight: Medium-weighted fonts are perfect for paragraph and long-form body text, particularly due to their readability. This type of font will appear crisp and clean in your designs.

Bold font weight: Bold-weighted fonts are perfect for headings and titles as they naturally grab attention. Bold-weighted fonts are usually used to highlight the most important text elements of your design and can be great for logo design. Bold fonts are often associated with power and strength.

What is font psychology?

Font psychology is the study of how different fonts and typographic styles affect the thoughts, feelings, and behaviors of those viewing the design in the subconscious mind. When designing, different fonts will stir up different emotions and associations so it's important to pick a font that matches the tone of your purpose. For example, a brand that wants to be seen as serious and professional should choose to use fonts that align with this tone. On the flip side, if you're crafting a poster for a children's event, a font that appears approachable and friendly would be a more appropriate choice.

CV Final Version?

Took all the advice I was given and fixed it.
But I still wasn't quite happy with this,
Something felt wrong with it and I couldn't
quite figure it out.

After a day of pondering over it I realised it
didn't fully feel like me So I once again
changed it, I also needed to find a way to
link it to my business card idea.



NICOLE JULIER - GOODWIN SET DESIGNER

ABOUT ME

I am an enthusiastic and energetic person, I work really well as part of a team and as an individual. I'm a hardworking individual and have previously worked in a restaurant so I am an incredibly resilient employee. I'm always punctual and like to bring a positive energy to wherever I work.

SKILLS

-  Autodesk AutoCAD
-  Autodesk Fusion
-  Adobe Photoshop
-  Adobe After Effects
-  Trimble Sketch-Up
-  Blender
-  Skill
-  Skill
-  Skill

CONTACT

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-  nicole@julier-goodwin.co.uk
-  London
-  juliergoodwin_production
-  www.nicolejuliergoodwin.com

REFERENCES

References Available Upon
Request

WORK EXPERIENCE

Set Designer Assistant

Blood Wedding | Directed By Duncan Hallis
University of Wales Trinity Saint David | Nov 2025

Organized 7-9 weekly meetings, prepared notes for all participants, and negotiated with venue hosts to enhance meeting atmosphere, improving both engagement and productivity.

Designer

Charlie and the Chocolate Factory | Directed by Daniel Williams
Carmarthen Youth Opera | Feb 2025

Organized 7-9 weekly meetings, prepared notes for all participants, and negotiated with venue hosts to enhance meeting atmosphere, improving both engagement and productivity.

Set Designer

Little Revolution | Directed by John Cockerill
The BRIT School | Apr 2021

Designed the Set for Little Revolution which was produced during Covid. I worked closely with the director along with experiencing live streaming the performances to comply with Covid regulations.

Casual Crew Member

Jack and the Beanstalk | Directed by Di Cooke
The Harlequin Theatre | Dec 2019

Worked on the 2019 Jack the beanstalk Panto at The Harlequin Theatre in Redhill as a crew member. My role consisted of mostly working one of two followspots, along with being a stage hand too.

EDUCATION

University of Wales Trinity Saint David

2022-Present

Currently studying for a BA in Set Design and Production.

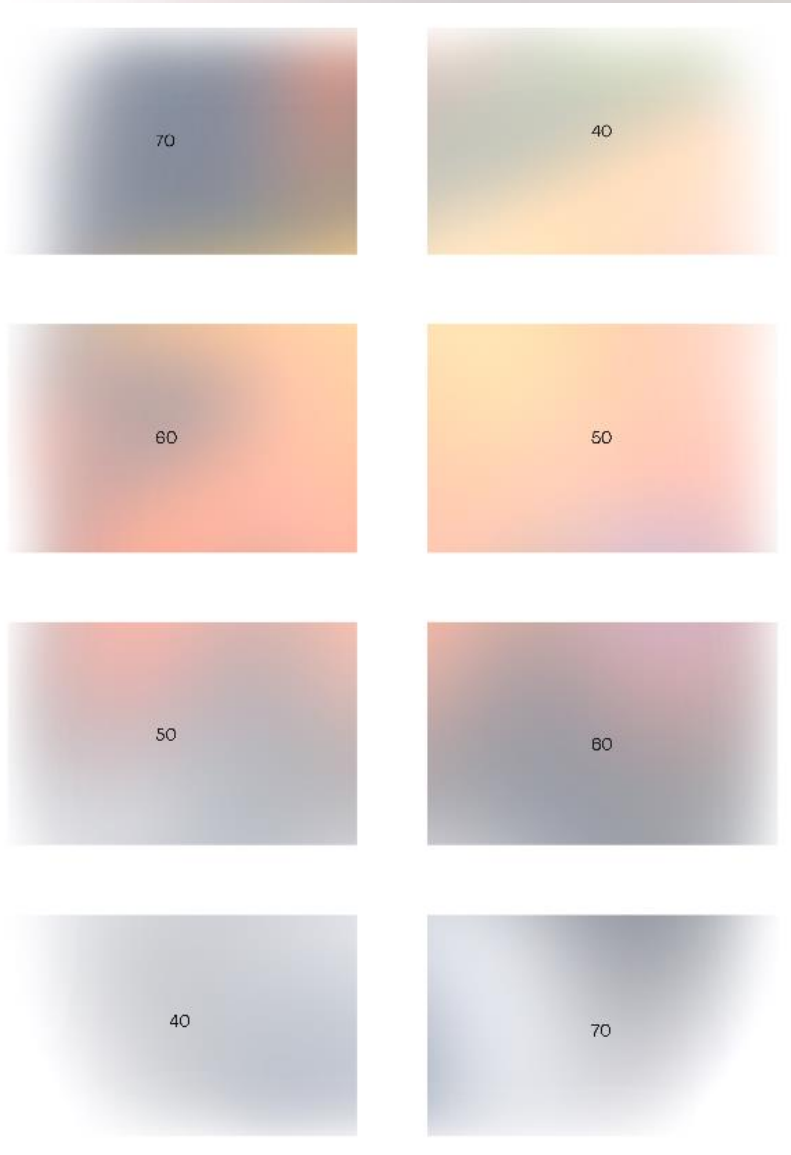
The BRIT School

2019-2021

Studied a UAL, Level 3 Extended Diploma in Production Arts,
Specialising in Set design.

I Consent to this CV being kept and distributed for future Opportunities

Final CV Colour grading



Colour gradient I did for figuring out how pale the background needed to be to not be distracting to the actual content. Also included to opacity percentage over the top of each one.

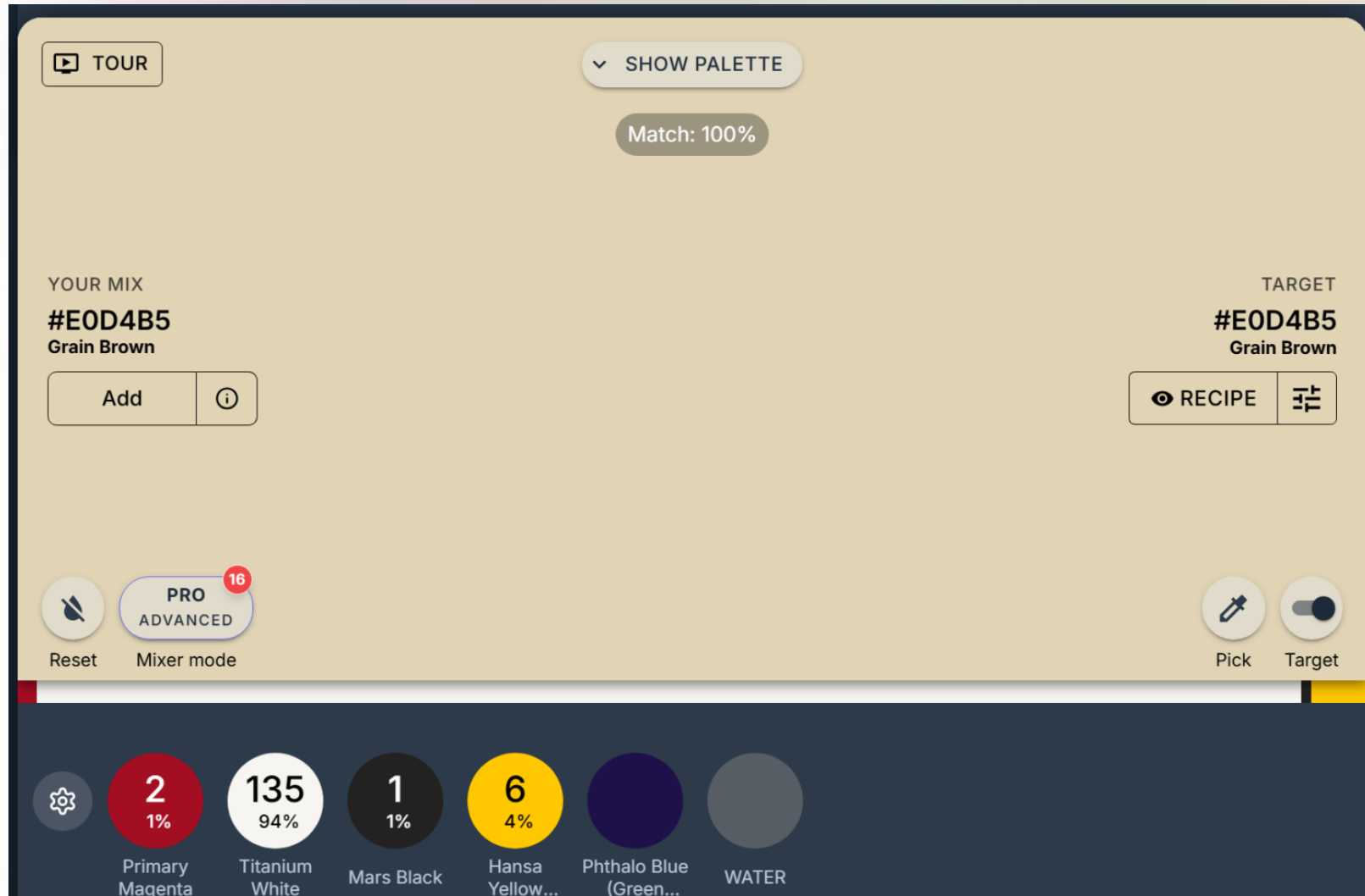
The final CV, I was super happy with this CV, it felt both professional while also still being creatively me



Cathedral Ruin picture board for Textural Study



Paint Matching



Was mixing this a pain in the ass? YES
Was it worth it? YES
Would I do it again? For the quality yes
though maybe next time I'll find a
colour that's easy to mix as paint
before deciding on a colour

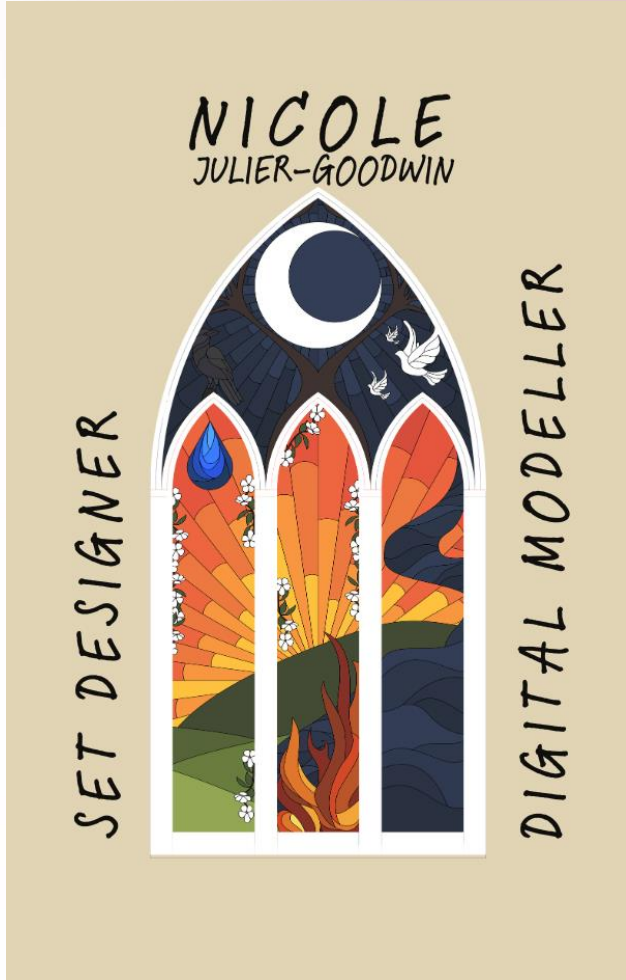
Textural Study



The cathedral research did me good for the model as I found the colour looked great after the distressing and looked so much like the colours seen on a lot of the pictures.

The moss placement at the windows also worked really well, following the pattern of how Moss and other vegetation would form in this sort of ruin

Business Cards



Researched into paint matching, made sure I could mix a paint colour for the model that would match the colour of the Business cards

Table Layout

Having the Tube there was a focal point that I thought would bring people over. (of course I discussed how it was a group project that everyone worked on) but also discussed what I had personally done on it, like the 3D modelling and printing, which would allow me to flow nicely into talking about other modelling and CAD and sets ive designed.

I also really loved how the ruined cathedral looked and the business cards in the top window looked really cool.



Featuring Nina!
(she was okay with
being in the photo)

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