PROFESSIONAL PRACTICE (ADPB6006)

Reflective

PORTFOLIO

BY MORVEN MONTGOMERY

S.W.O.T

S.W.O.T
Strengths, Weaknesses, Opportunities, Threats

Strengths • Practical • Hardworking – I want to do well. • Team Player • Good Attitude • Have a valid UK drivers' licence and my own car – able to travel to locations on site. • Always on the lookout for potential work experience. • Designing • Very open person (transparent) • Optimistic \ Resilient • Physical Strength • I know a lot about theatre.	**Weaknesses** • Confidence within my abilities – I don't always feel like I'm good enough, I am bad at comparing my work to my peers. • Not got as much experience in TV and Film in comparison to theatre – for future jobs and my CV's sake. • Watch more Film and TV if I am wanting to go into that industry.
Opportunities • Camp America • Scare Fest • Seen a lot of theatre • Charlie and the Chocolate Factory • Study Abroad Experience in Los Angeles. • Short Film Opportunity starting in May – Glasgow and surrounding area. • I have contacts in Los Angeles and the surrounding area. • MFA Set Design opportunity at CSUF after graduation from UWTSD. • I have a contact who is a Set Designer that works for the Royal Opera.	**Threats** • Don't speak Welsh – if I am looking to get employed in Wales (Cardiff etc.). • The Creative industry has a lack of funding from the government to provide well-paying jobs. • BBC don't seem to offer work experience – they also don't always like overly qualified individuals. • If I want to look at jobs internationally, the political landscape and VISA process is everchanging. • If I want to drive internationally, I will need to get an international driver's licence and learn to drive on the other side of the road… • Money!

P.D.P

Personal Development Plan
(Continuous Development Plan)

Name	Morven Montgomery		Date	26/03/2025 UPDATED: 02/03/2026
Objectives	Actions	Resources	Measures	Timeframes
What do I want/need to do/learn?	What will I do to achieve this?	What will I need?	What will my success criteria be?	Target dates for review & completion
To speak Welsh to a conversational level	Be consistent with learning by doing everyday practice	Downloading the Duolingo App and having conversations with fluent Welsh speakers	To speak a basic conversation	Graduation ready for employment
Have more confidence within my abilities	Through goal setting, skill development, feedback, and reflection	A good working environment and support network	To stop doubting myself if opportunities come up and I think I'm not good enough	No end date (continuous)
Getting more experience within Film & TV	Be on top of work opportunities and placements	Industry contact details and or be consistent on social media to grab any advertisement opportunities that come my way	Have a few experiences under my belt that can help boost my CV but also add to my creative toolkit	Graduation ready for employment

P.D.P

Getting more experience within Theatre – specifically Set Design	Be on top of work opportunities and placements	Industry contact details and or be consistent on social media to grab any advertisement opportunities that come my way	Have a few experiences under my belt that can help boost my CV but also add to my creative toolkit	Graduation ready for employment
To keep familiar with Adobe Software	Regular practice and learning	Adobe software access, a suitable computer, internet, learning resources, practice tasks, and regular time for development	By confident, independent use of Adobe software and consistent improvement in the quality and efficiency of my work	No end date (continuous)
Finish editing 'Adding Machine' footage	I will edit, refine, and finalise the footage for portfolio inclusion	Footage files, editing software, suitable computer, storage space, feedback, and dedicated editing time	A fully edited, professionally exported final video that is added to my portfolio and meets quality standards	Graduation ready for employment
To get more familiar with Auto CAD software	Consistent practice and learning	AutoCAD access, suitable computer, internet, learning resources, practice projects, feedback,	By confident, independent use of AutoCAD and consistent improvement in the	No end date (continuous)

P.D.P

		and dedicated practice time	accuracy and efficiency of my work	
Improve my technical hand drawings for Set and Costume Design	Consistent practice and improvement	Drawing materials, reference examples, practice tasks, feedback, and dedicated practice time	Improved accuracy, clean technical line work, clear detailing, and positive feedback on the quality of my drawings	No end date (continuous)
Improve my model box building	Regular practice, precision, and continuous refinement	Model-making materials, tools, reference plans, workspace, feedback, and dedicated practice time	Accurate, well-constructed model boxes with improved build quality, stability, and positive feedback on craftsmanship	No end date (continuous)
Improve my knowledge of Art History	Regular study, research, and reflection	Books, online resources, museum/gallery access, research materials, feedback, and dedicated study time	Accurate knowledge of art movements and artists, understanding of historical context, and the ability to apply this knowledge to my work	No end date (continuous)

P.D.P

Be able to work in both centimetres and inches	Develop confidence in using centimetres and inches through regular practice and application in my work	Measuring tools, conversion resources, practice exercises, projects, feedback, and dedicated practice time	Accurate conversions and confident, consistent use of both centimetres and inches in my work	No end date (dependant on if I go back to America)
To get more familiar with Vectorworks	Consistent practice and learning	Vectorworks access, suitable computer, tutorials, practice projects, feedback, and dedicated practice time	By confident, independent use of Vectorworks and consistent improvement in the accuracy and efficiency of my work	No end date (continuous)
Improve my Computer Aided Design (3D modelling)	Consistent practice and learning	3D CAD software access, suitable computer, tutorials, practice projects, reference models, feedback, and dedicated practice time	By confident, independent use of 3D modelling and consistent improvement in the accuracy and efficiency of my work	No end date (continuous)
Improve my Technical Drawings – specifically Set	Regular practice, software use, and constructive feedback	Digital design software, suitable computer, drawing tablet, tutorials,	Accurate, detailed digital set design renderings, confident software	No end date (continuous)

P.D.P

Design renderings, digitally produced		reference examples, practice projects, feedback, and dedicated practice time	use, and positive feedback on professional quality	
		KEY:		
	GREEN - Completed	AMBER – In Progress	RED – Not Started	

SET / COSTUME DESIGNER

introduction

ABOUT ME

My name is Morven Montgomery, I am a designer with a primary focus on Set Design and a secondary focus in Costume Design. Raised in a family of theatre enthusiasts, I developed an early appreciation for storytelling through design. While my foundation began in theatre, studying abroad in Los Angeles ignited a deep passion for film and television, where I discovered the power of visual worlds on screen. As I move forward after graduation, I aim to build a successful career in film and TV (but not forgetting theatre), with the long term goal of becoming a Production Designer.



MORVEN
MONTGOMERY

PROGRAM BIOGRAPHY

SET DESIGN AND PRODUCTION GRADUATES



MORVEN MONTGOMERY (SHE/HER)

Morven Montgomery is originally from Ayr, Scotland, and is studying a BA (Hons) in Set Design and Production at the University of Wales Trinity Saint David. She also had the opportunity to study abroad last year at California State University, Fullerton, in the USA, to further her studies. Specialising in set design, she is passionate about world-building, creating immersive, narrative-driven environments across theatre, film, and live performance, and is excited to showcase her work while continuing to explore diverse creative opportunities within the creative industries.

PROGRAM DESIGNED BY MARIA MIRALLES

KEY:

- ARE AREAS WITH CONNECTIONS IN THE INDUSTRY

MY CREATIVE LANDSCAPE (UK)





(WORLDOMETER, 2026)

MY CREATIVE LANDSCAPE (UK)

SELF EMPLOYMENT (TAX TALK with Dave...)

- Must pay tax/national insurance
- Your own responsibility
- Get a (good) accountant
- Need a UTR number (tax code)
- Keep **all** receipts/invoices - digital
- Be organised!!
- If you pay for cloud storage, collect receipts - can claim back
- Have to do a self assessment each year - if you have a part time job
- PAYE = pay as you earn
- P45/P60 = need documents for self assessment
- Class 2 & 4 contributions - national insurance (NHS)
- Keep an eye on tax thresholds (can change each year)
- KEEP **ALL** RECEIPTS
- Join Unions! - bectu = entertainment
  - equity = theatre
- April to April - UK financial year
- 'Small business toolbox' = £9/£10 a month (subscription)
- SAGE/QUICKBOOKS/EXCEL/WORD & XERO (softwares to help)
- Make friends with your suppliers - don't just buy online



MY CREATIVE LANDSCAPE (CA, USA)

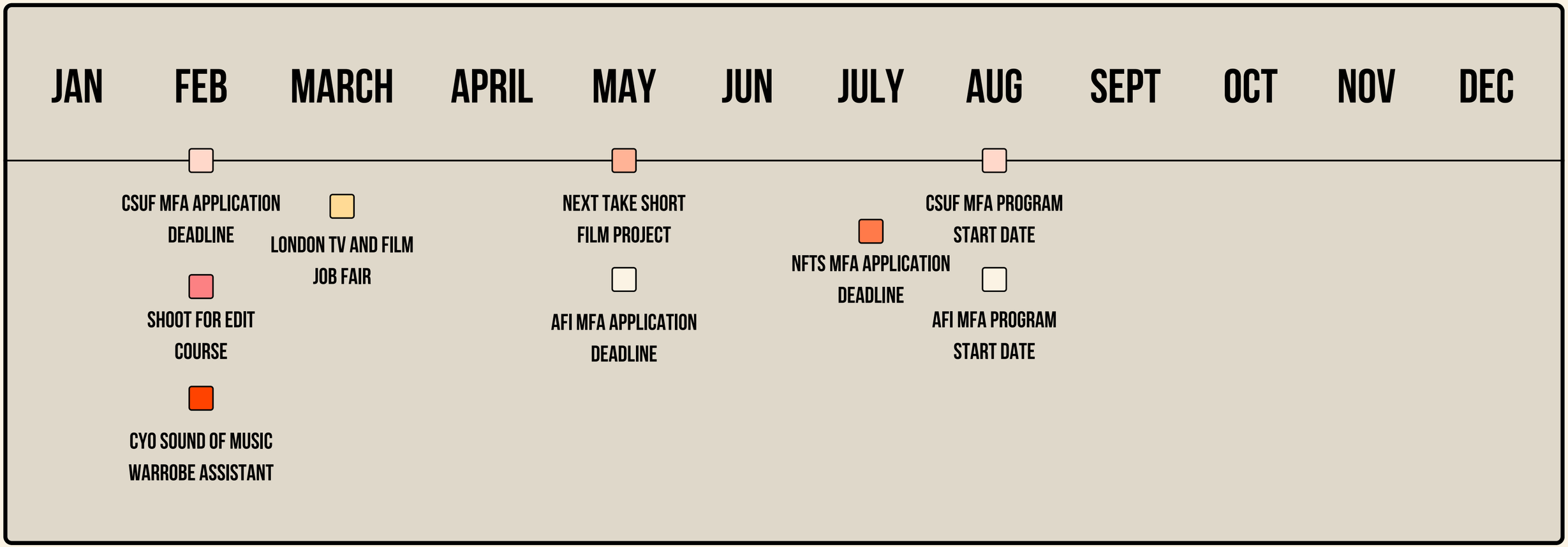
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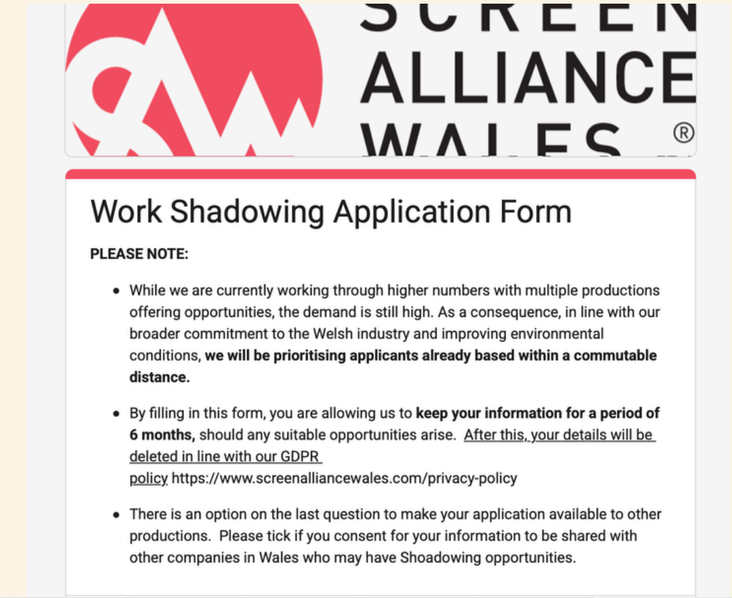
(GEOLOGY.COM, 2026)

MY UPCOMING TIMELINE (2026)



ONGOING...

EXPANDING MY SKILLSET



Work Shadowing Application Form

PLEASE NOTE:

- While we are currently working through higher numbers with multiple productions offering opportunities, the demand is still high. As a consequence, in line with our broader commitment to the Welsh industry and improving environmental conditions, **we will be prioritising applicants already based within a commutable distance.**
- By filling in this form, you are allowing us to **keep your information for a period of 6 months,** should any suitable opportunities arise. After this, your details will be deleted in line with our GDPR policy https://www.screenalliancewales.com/privacy-policy
- There is an option on the last question to make your application available to other productions. Please tick if you consent for your information to be shared with other companies in Wales who may have Shoadowing opportunities.

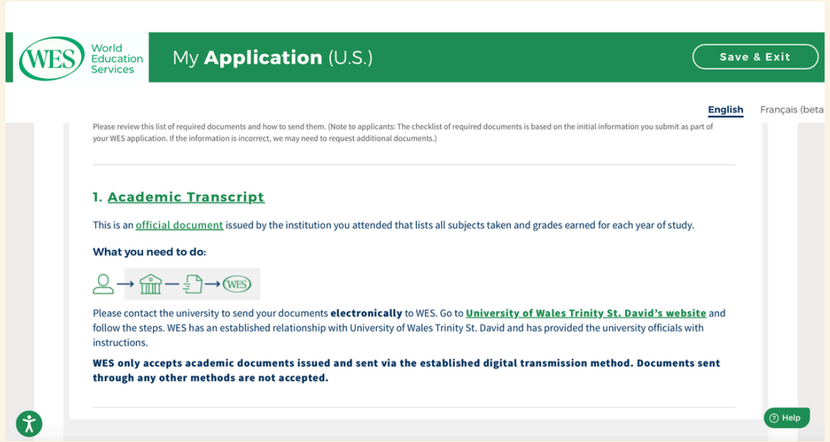


Work Shadowing Application Form

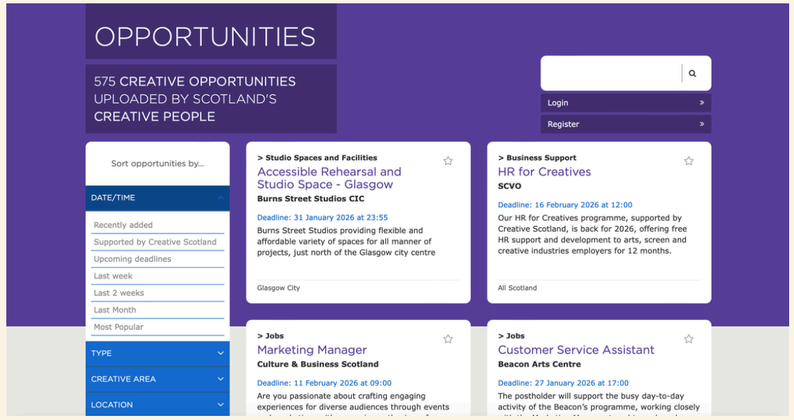
Thank you - your expression of interest has been recorded. We will endeavour to accommodate as many as possible, but are beholden to the demands of the productions.

Priority is given to Wales based educational facilities.

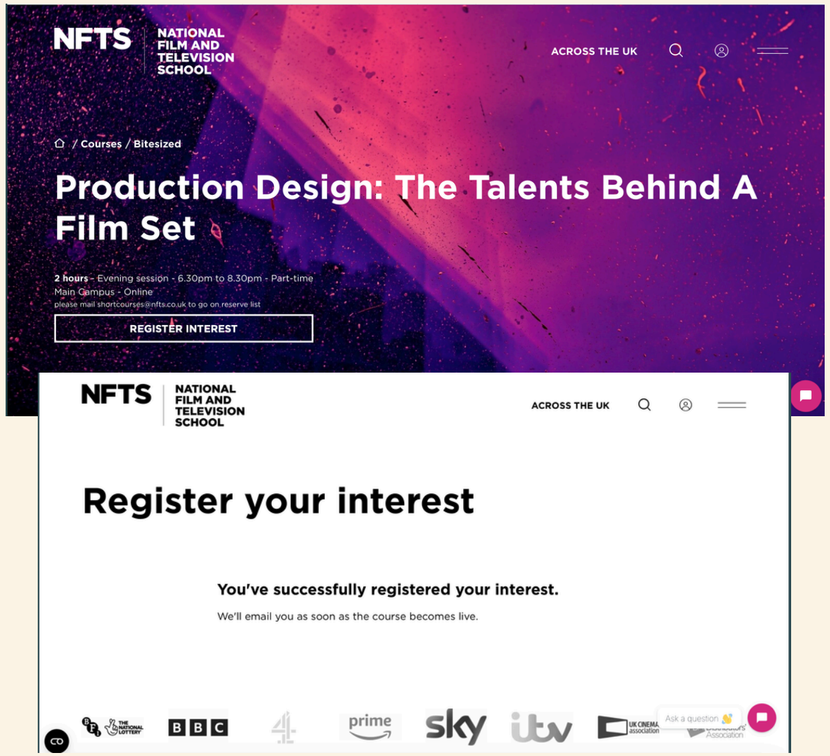
(SCREEN ALLIANCE WALES, 2026)



(WES, 2026)



(CREATIVE SCOTLAND, N.D.)



(NFTS, 2026)

EXPANDING MY SKILLSET

‘SHOOT FOR EDIT’ - SCREEN ALLIANCE WALES SHORT COURSE







(SCREEN ALLIANCE WALES, 2026)

EMAIL TEMPLATE

DRAFT WORK EXPERIENCE PARAGRAPH

I’m a current third year BA Set Design and Production student, currently studying at UWTSD in Wales. I am looking to widen my expertise while gaining valuable work experience. I am a keen hardworker and really interested in the world of TV and Film in which the [insert company name] is the home of. I would be interested in any experiences this placement has to offer as I have never previously worked in the film or TV Industry. I would really like this opportunity to add to my already broadening toolkit and build working relationships with others in the industry. This would also allow me to see if this part of the industry is something I want to pursue in my future endeavours after graduation. I really appreciate your time for reading this and for any help in the future.

Morven Montgomery

BRANDING RESEARCH

Set designer branding involves creating a distinct, professional identity that highlights a designer's unique creative style, technical skills (CAD, modeling), and experience in theater, film, or events to attract clients and collaborators. (Hiring People, n.d.)

Key elements to define your brand as a set designer include:

- **Define Your Niche:** Focus on a specific style or medium, such as, theatrical, commercial, film, or experiential, to target the right audience.
- **Develop a Signature Style:** Establish a unique, recognisable, visual approach that makes your designs stand out.
- **Build a Strong Portfolio:** Create a curated, professional portfolio, either a website or, high-quality, print portfolio, that showcases your best work, including sketches, 3D renderings, and photos of final sets.
- **Craft Your Story:** Clearly articulate your creative, process, philosophy, and, unique value proposition to potential clients and collaborators.
- **Leverage Social Media:** Utilise, visual platforms, like Instagram, Behance, or Pinterest, to showcase your work-in-progress, final projects, and design inspiration.
- **Networking:** Build relationships with directors, producers, and other industry professionals.

Effective set designer branding helps you stand out in a competitive, creative, field, attracting, better, and more, exciting, projects.

BUSINESS CARD INSPIRATION

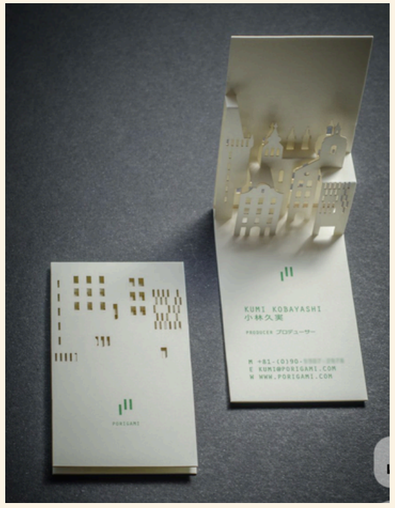


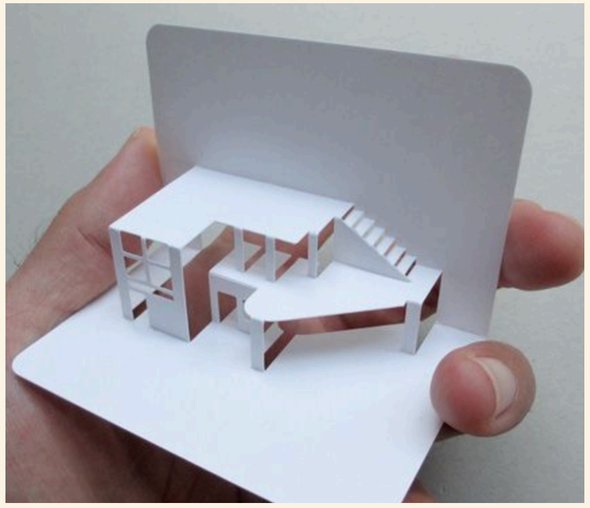














BUSINESS CARD DESIGN IDEAS



FRONT

1.



2.



3.



4.



BACK

BUSINESS CARD DESIGN IDEAS

1.



2.



FRONT



BACK

FINAL BUSINESS CARD DESIGN



MY CV PROGRESSION



Morven Montgomery

Creative Practitioner

Contact

+447754675060
morvenmontgomery13@outlook.com
morvenm_production
Scotland / South Wales

About Me

Hi, I'm Morven Montgomery. I am currently in my third year studying BA Set Design and Production. With a strong passion for storytelling and a dedicated work ethic, I am eager to expand my skillset through hands on experience in the TV, Film and Theatre Industry. I seek to develop a clearer understanding of where my creative strengths can best be applied after graduation.

Skills

- Model Making
- Scenic Painting
- Designing
- Construction
- Problem Solving
- Leadership

Experience

Construction Staff
Cardiff Pumpkin Festival 2023
I helped build and paint key elements for the Scare Fest Maze and got the chance to see them come to life during the dress rehearsal, adding to the overall spooky atmosphere.

Production Staff
Walk The Plank - Botanic Gardens 2024
I worked behind the scenes managing the fire cans, ensuring both actor and audience safety, and regularly topped them up with paraffin to maintain consistent flames throughout the performance.

Set Dresser
S4C - Shwmae Dolig! 2024
I had the opportunity to dress the space with Christmas decorations, helping to enhance the festive atmosphere on camera and create a more immersive experience for the audience.

Stage Hand - Mics
CYO - Charlie and the Chocolate Factory 2025
I supported behind the scenes during both dress rehearsals and performances by managing microphones, ensuring each actor received the correct one—especially important with a double cast. I also maintained fully charged batteries to help the show run smoothly.

Education

Bachelor of Arts Set Design and Production
University of Wales Trinity Saint David 2023 - 2026
I am currently studying BA Set Design and Production at the University of Wales Trinity Saint David, where I've been building a strong foundation in design, model making, scenic art, and construction for stage, screen and events.

Bachelor of Arts Theatre
California State University, Fullerton 2025
As part of my degree, I'll be studying abroad from August to December at CSUF in Los Angeles, where I'll be continuing my studies in BA Theatre. This opportunity will allow me to explore a new creative perspective and gain valuable international experience in the world of performance and production.

TRANSPORTATION

I HAVE A CAR AND A VALID UK DRIVERS LICENCE

References

REFERENCES ON REQUEST

PREVIOUS CV (2025)



Morven Montgomery

Set Designer
Costume Designer

Contact

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morvenmontgomery13@outlook.com
morvenm_production
WEBSITE IN PROGRESS

About Me

I'm Morven Montgomery, a Set Design and Production student inspired by storytelling and visual world-building. I'm developing my practice towards set design and costume design, exploring how creative spaces can shape narrative and emotion.

Skills

- Set & Costume Design for Theatre and Film
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- Basic Lighting, Sound & Stage Management Experience
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Transportation

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References

REFERENCES ON REQUEST

ADAPTED CV FOR SPECIFICALLY SET AND COSTUME DESIGN



Morven Montgomery

Set Designer

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References

REFERENCES ON REQUEST

ADAPTED CV FOR SPECIFICALLY SET DESIGN

MY CV PROGRESSION (CONTINUED)



Set Designer

Costume Designer

Contact

+447754675060

morvenmontgomery13@outlook.com

morvenm_production

WEBSITE IN PROGRESS

About Me

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Transportation

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References

REFERENCES ON REQUEST

CHANGES AFTER CLASS DISCUSSION





SET DESIGNER

COSTUME DESIGNER

Contact

+44 7754675060

morvenmontgomery13@outlook.com

morvenm_production

WEBSITE IN PROGRESS

About Me

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- I have a car and a valid clean UK drivers licence

MORVEN MONTGOMERY

Experience

THEATRE

Wardrobe Assistant FEB 2026
Carmarthen Youth Opera - Sound of Music

Light Board Operator OCT 2025
California State University, Fullerton - 9 to 5

Stage Hand - Mics
Carmarthen Youth Opera - Charlie and the Chocolate Factory FEB 2025

Stagecraft Camp Counselor
French Woods Festival of the Performing Arts - Beehive, Diary of a Wimpy Kid JUN - SEPT 2024

TV / FILM

Production Designer
University of Wales Trinity Saint David - The Georgian House MAY 2025

Set Designer
University of Wales Trinity Saint David - The Adding Machine JAN 2025

Set Dresser
S4C - Shwmae Dolig! DEC 2024

EVENTS

Production Staff
Walk The Plank - Dragon's Breath OCT 2024

Construction Staff
Cardiff Pumpkin Festival - Scare Fest OCT 2023

Education

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University of Wales Trinity Saint David 2023 - 2026

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California State University, Fullerton 2025
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References

REFERENCES ON REQUEST

I agree that my CV can be kept on file and distributed to other relevant companies

MY CV PROGRESSION (FINALISED)



SET DESIGNER
COSTUME DESIGNER

Contact

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morvenmontgomery13@outlook.com
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WEBSITE IN PROGRESS

About Me

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Carmarthen Youth Opera - Charlie and the Chocolate Factory

Stagecraft Camp Counselor — JUN - SEPT 2024
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TV / FILM

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University of Wales Trinity Saint David - The Georgian House

Set Designer — JAN 2025
University of Wales Trinity Saint David - The Adding Machine

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SET DESIGNER
COSTUME DESIGNER

Contact

+44 7754675060
morvenmontgomery13@outlook.com
morvenm_production
www.morvenmontgomery.com

About Me

A dedicated visual designer and production specialist working across film, television, theatre, and live events. A practical, hardworking problem-solver with a strong design focus, inspired by storytelling and visual world-building, and driven by how creative spaces shape narrative and emotion.

Skills

- Set & Costume Design for Theatre and Film
- Visual Research, Concept Development & Storyboarding
- Colour Theory, Expressionist Design & Visual Storytelling
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Carmarthen Youth Opera - Sound of Music

Light Board Operator — OCT 2025
California State University, Fullerton - 9 to 5

Stage Hand - Mics — JAN 2025
Carmarthen Youth Opera - Charlie and the Chocolate Factory

Stagecraft Camp Counselor - Set Designer / Maker — JUN - SEPT 2024
French Woods Festival of the Performing Arts, Hancock, New York, USA - Beehive, Diary of a Wimpy Kid

TV / FILM

Production Designer — MAY 2025
University of Wales Trinity Saint David - The Georgian House

Set Designer — FEB 2025
University of Wales Trinity Saint David - The Adding Machine

Set Dresser — DEC 2024
S4C - Shwmae Dolig!

EVENTS

Production Staff — OCT 2024
Walk The Plank - Dragon's Breath

Construction Staff — OCT 2023
Cardiff Pumpkin Festival - Scare Fest

Education

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

BA Theatre — 2025
California State University, Fullerton
Completed a semester abroad, gaining international academic experience and expanding creative, technical, and design practice skills within a new cultural context, with academic excellence recognised through placement on the Dean's List [GPA of 3.77] for that semester.

Training

SHOOT FOR THE EDIT — FEB 2026
Short Course - Screen Alliance Wales

Makeup & SPX with Danny Marie Elias — MAR 2024
Workshop - Square Peg Studios

ADAPTED CV FOR SPECIFICALLY
SET AND COSTUME DESIGN



SET DESIGNER

Contact

+44 7754675060
morvenmontgomery13@outlook.com
morvenm_production
www.morvenmontgomery.com

About Me

A dedicated visual designer and production specialist working across film, television, theatre, and live events. A practical, hardworking problem-solver with a strong design focus, inspired by storytelling and visual world-building, and driven by how creative spaces shape narrative and emotion.

Skills

- Set Design for Theatre and Film
- Visual Research, Concept Development & Storyboarding
- Colour Theory, Expressionist Design & Visual Storytelling
- Scenic Construction & Practical Making
- Adobe Software | SketchUp | Canva | QLab | Microsoft Office
- Scenic Painting & Colour Matching
- Basic Lighting, Sound & Stage Management Experience
- Budgeting, Time Management & Collaborative Practice
- I have a car and a valid clean UK drivers licence

MORVEN MONTGOMERY

Experience

THEATRE

Wardrobe Assistant — FEB 2026
Carmarthen Youth Opera - Sound of Music

Light Board Operator — OCT 2025
California State University, Fullerton - 9 to 5

Stage Hand - Mics — JAN 2025
Carmarthen Youth Opera - Charlie and the Chocolate Factory

Stagecraft Camp Counselor - Set Designer / Maker — JUN - SEPT 2024
French Woods Festival of the Performing Arts, Hancock, New York, USA - Beehive, Diary of a Wimpy Kid

TV / FILM

Production Designer — MAY 2025
University of Wales Trinity Saint David - The Georgian House

Set Designer — FEB 2025
University of Wales Trinity Saint David - The Adding Machine

Set Dresser — DEC 2024
S4C - Shwmae Dolig!

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ADAPTED CV FOR SPECIFICALLY
SET DESIGN

PORTFOLIO / WEBSITE RESEARCH

What is a portfolio?

A portfolio is a personalized collection of materials.

- A reflection of you as a person
- A reflection of you as a theatre technician
- A record of your educational/professional development
- Proof of performance on the job or in class
- What you have accomplished (i.e., tangible artifacts/evidence)
- Evidence of your learning new skills
- Paper-, computer-, or web-based

What to include in a portfolio?

Portfolios can be used for a variety of purposes

- Artistic Statement
- Evidence of skills:
  - Ex. welding, construction, sewing, crafts,
- Work samples:
  - Ex. stage management paperwork, design sketches, lighting plot, pictures from productions, art pieces

Why create a portfolio?

Portfolios can be used for a variety of purposes

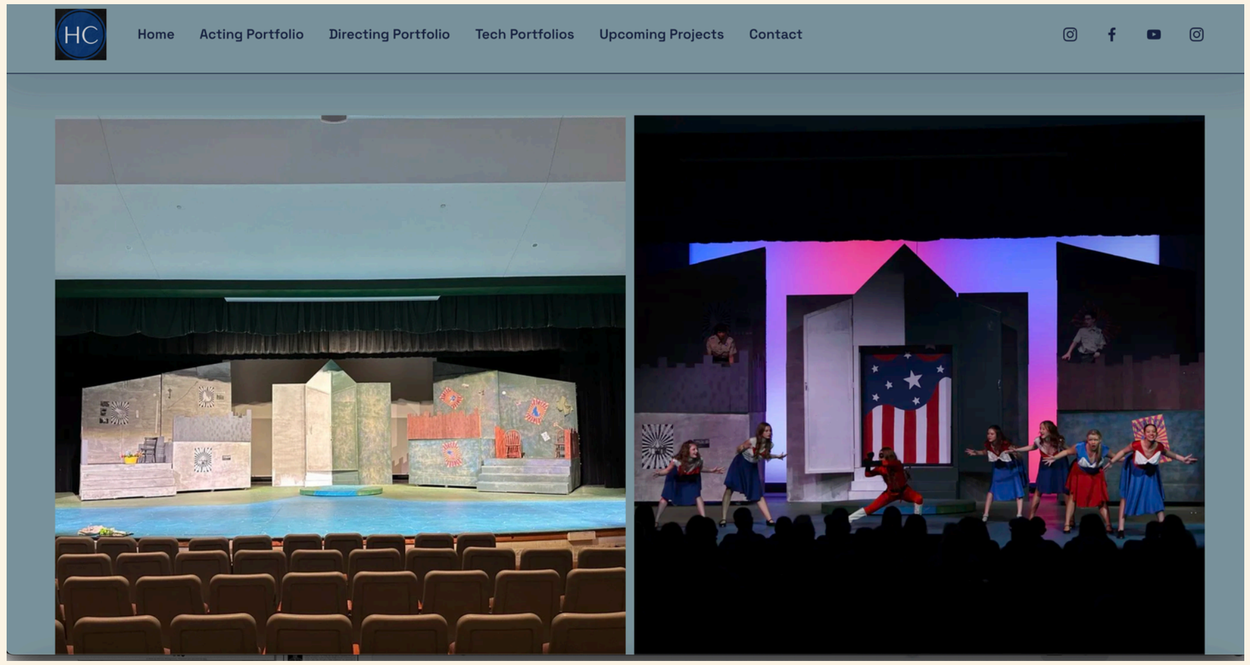
- Applying for scholarships
- Meeting with a college representative for tech auditions
- Marketing your capabilities in job interviews
- Document the quality and quantity of your professional development
- Demonstrate prior work or learning experiences for educational credit.

Regardless of purpose, portfolios document skills and accomplishments through examples of your work.

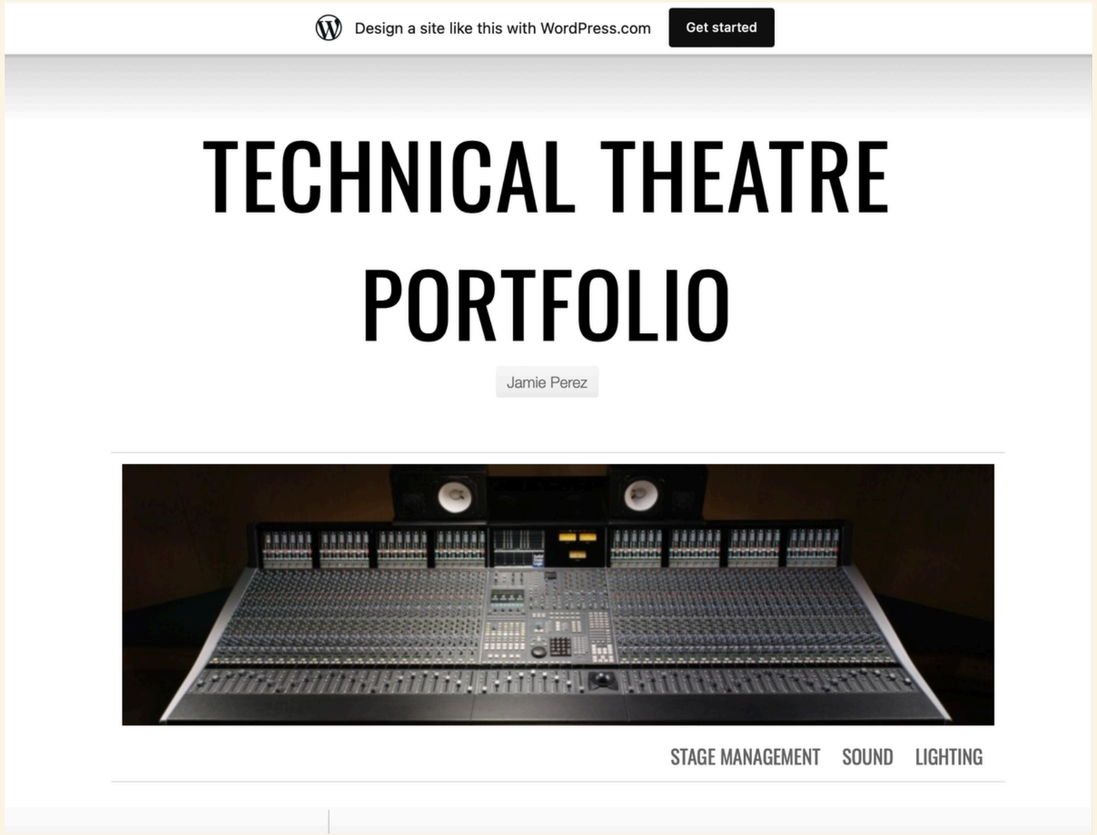
Portfolio specialization breakdown should look like this:

- Costume Design – Drawings, paintings, or garments that you have made. These items do not always need to be theatrical, if you happen to have done a lot of fashion work.
- Lighting/Sound Design – Drawings, paintings, photography, drafting plots and lighting/sound plots.
- Scene Design – Drawings, paintings, still life or drafting designs.
- Stage Management – Prompt scripts, cue sheets, ground plans, rehearsal notes and programs.
- Technical Direction – Drafting samples, objects that you have built, photographs and production paperwork.

PORTFOLIO / WEBSITE RESEARCH

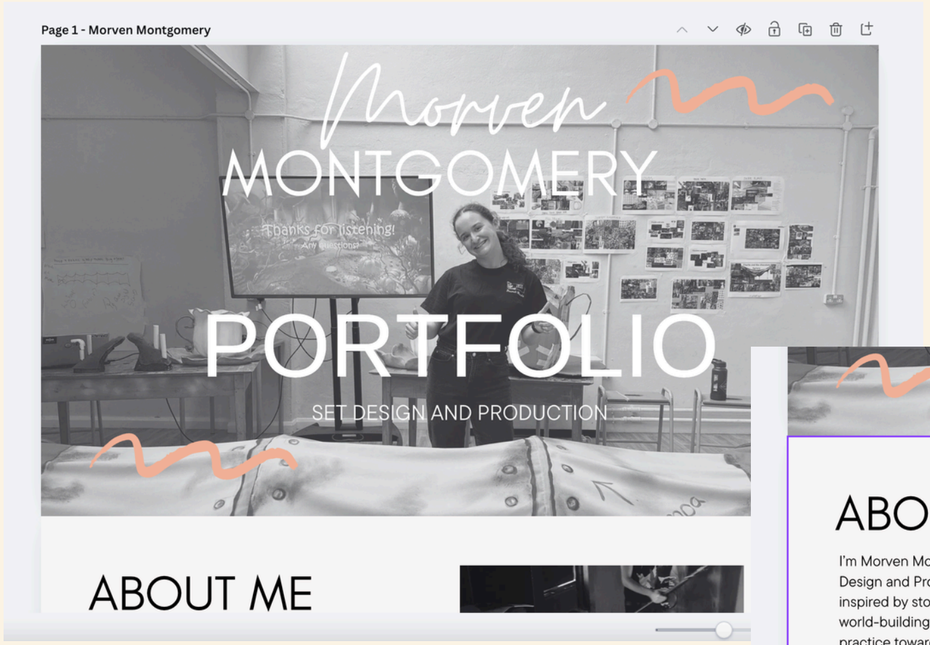


INSPIRATION FOR MY WEBSITE LAYOUT THAT I LIKED (HAYDENCASEY.NET, N.D.)

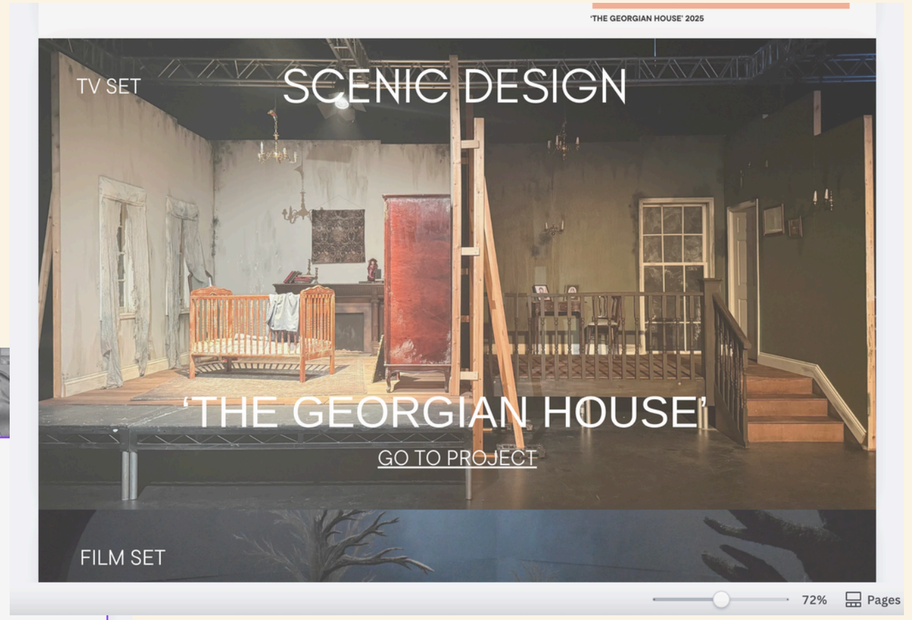


WEBSITE LAYOUT AND BUILDER THAT I DIDNT LIKE - WORDPRESS (WORDPRESS.COM, N.D.)

PORTFOLIO / WEBSITE DESIGNS







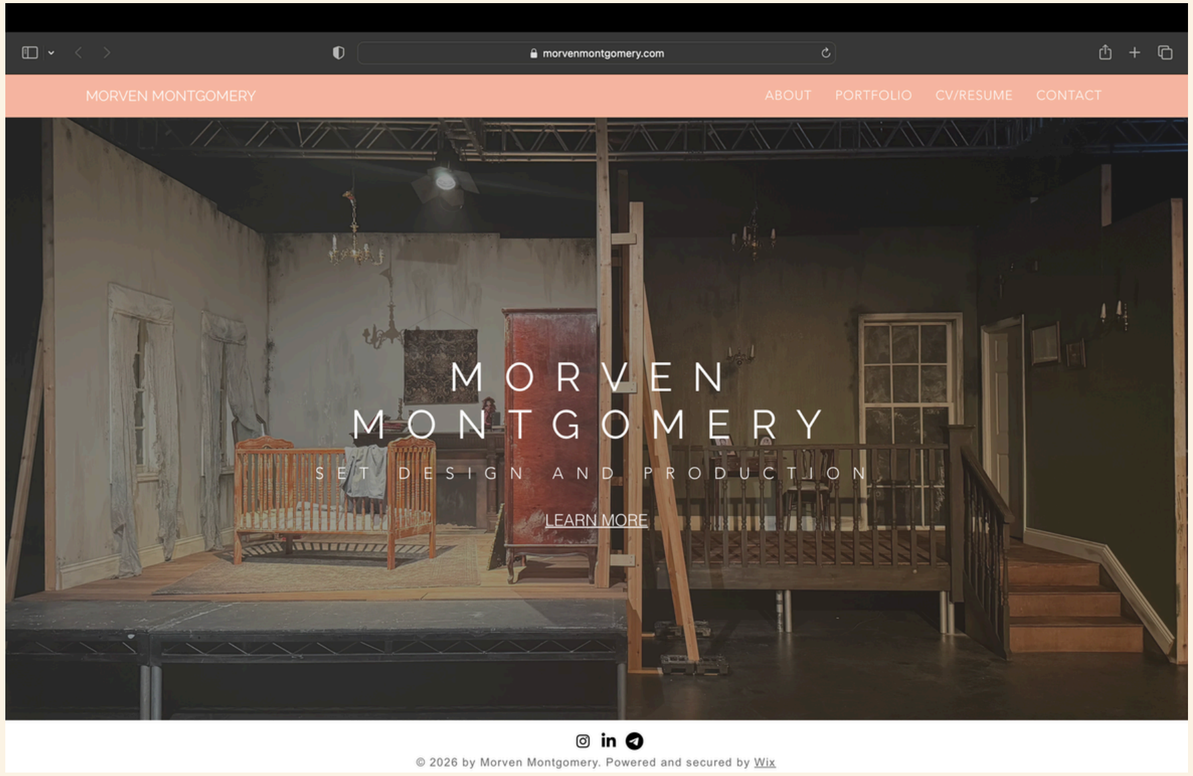
ORIGINALLY I DESIGNED MY WEBSITE ON CANVA AS IT WAS A SOFTWARE I WAS VERY FAMILIAR WITH

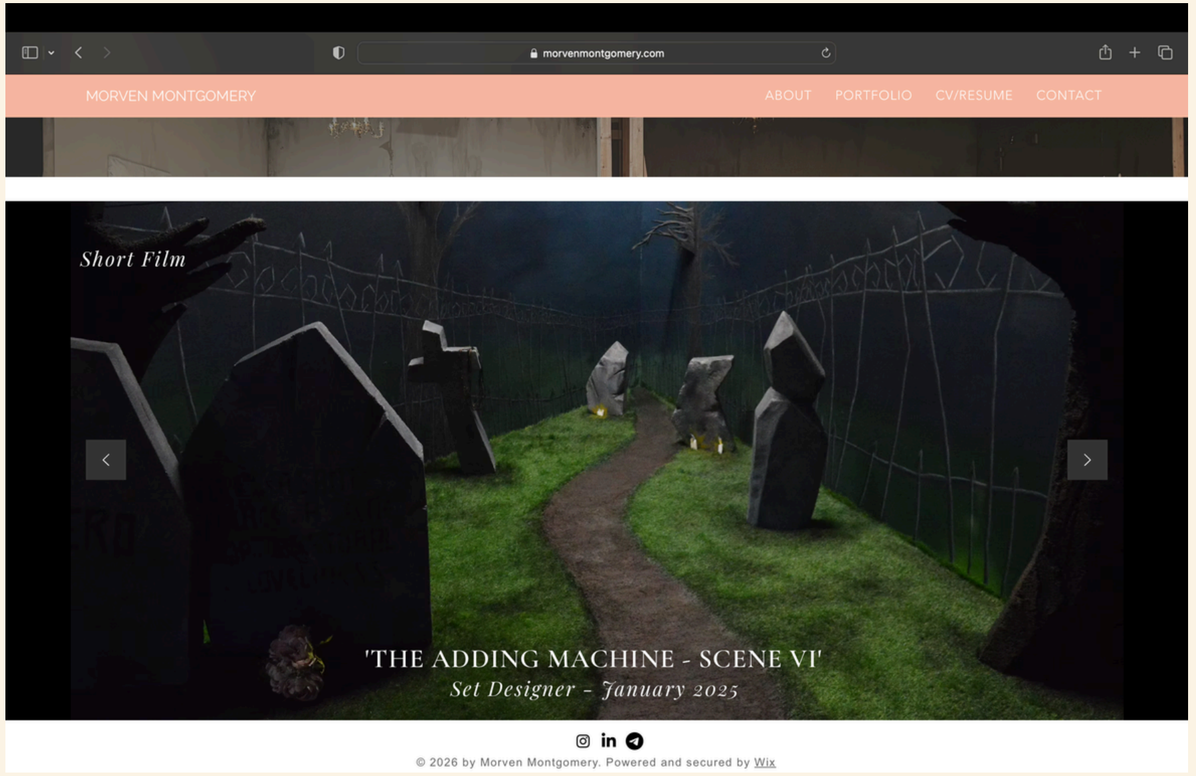
I ALSO FOUND IT WAS VERY EXPENSIVE IN COMPARISION TO OTHER WEBSITE BUILDERS TO OWN AND PUBLISH A DOMAIN

HOWEVER I REALISED IT BECAME RESTRICTIVE AS IT ONLY ALLOWED SO MANY PAGES ON ONE WEBSITE PAGE, WHICH WOULDN'T BE HELPFUL FOR ME IN THE LONG RUN WHEN MY PORTFOLIO GROWS LARGER

FINAL PORTFOLIO / WEBSITE DESIGN

(WIX.COM, N.D.)



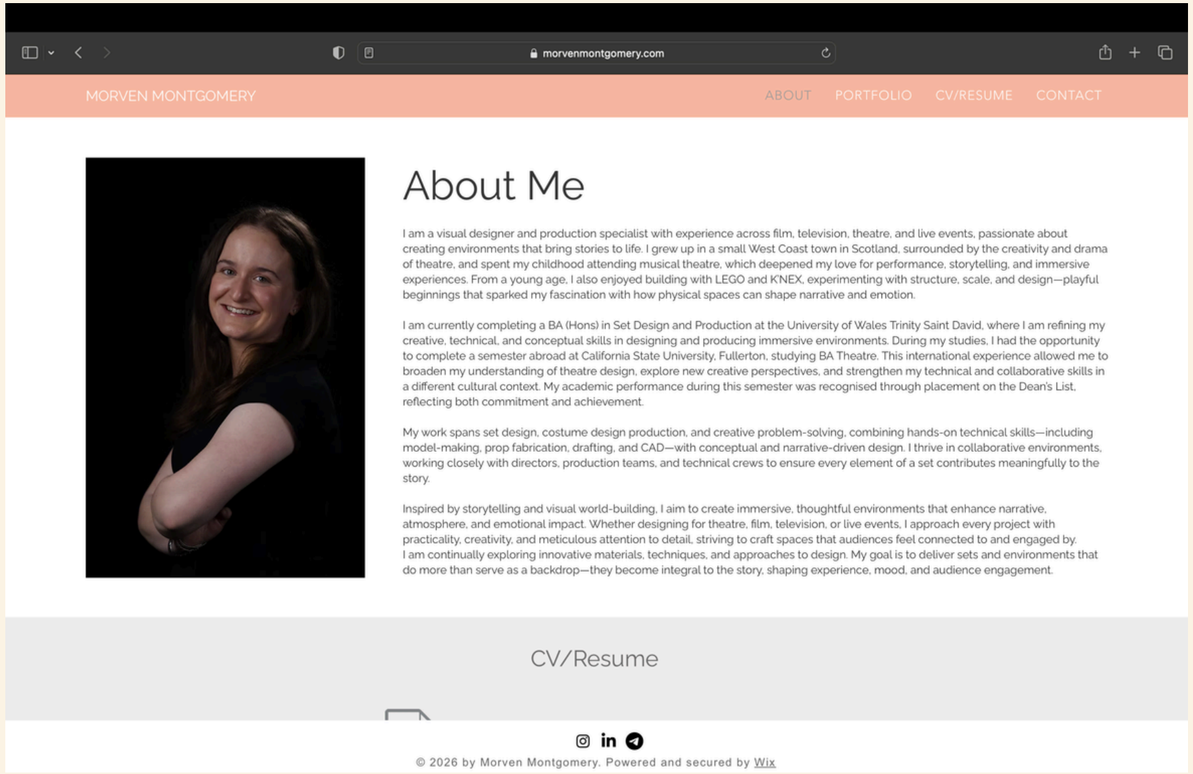


HOMEPAGE

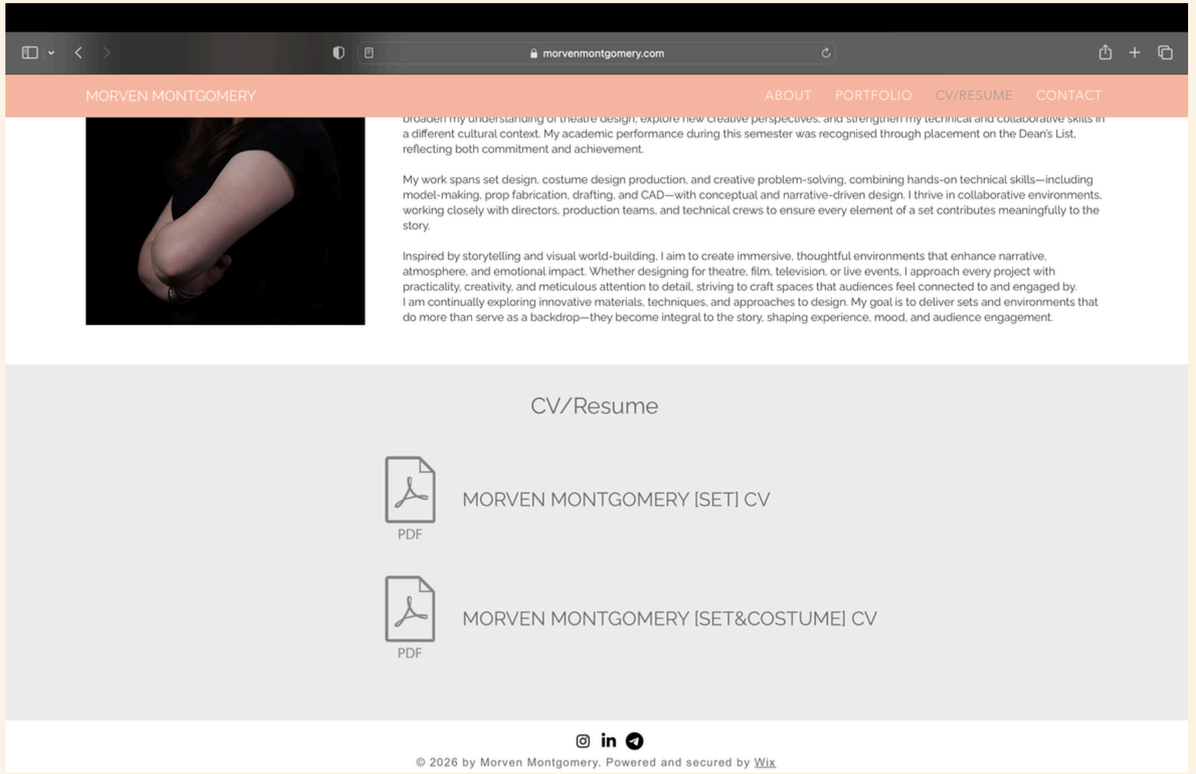
HTTPS://WWW.MORVENMONTGOMERY.COM

FINAL PORTFOLIO / WEBSITE DESIGN

(WIX.COM, N.D.)



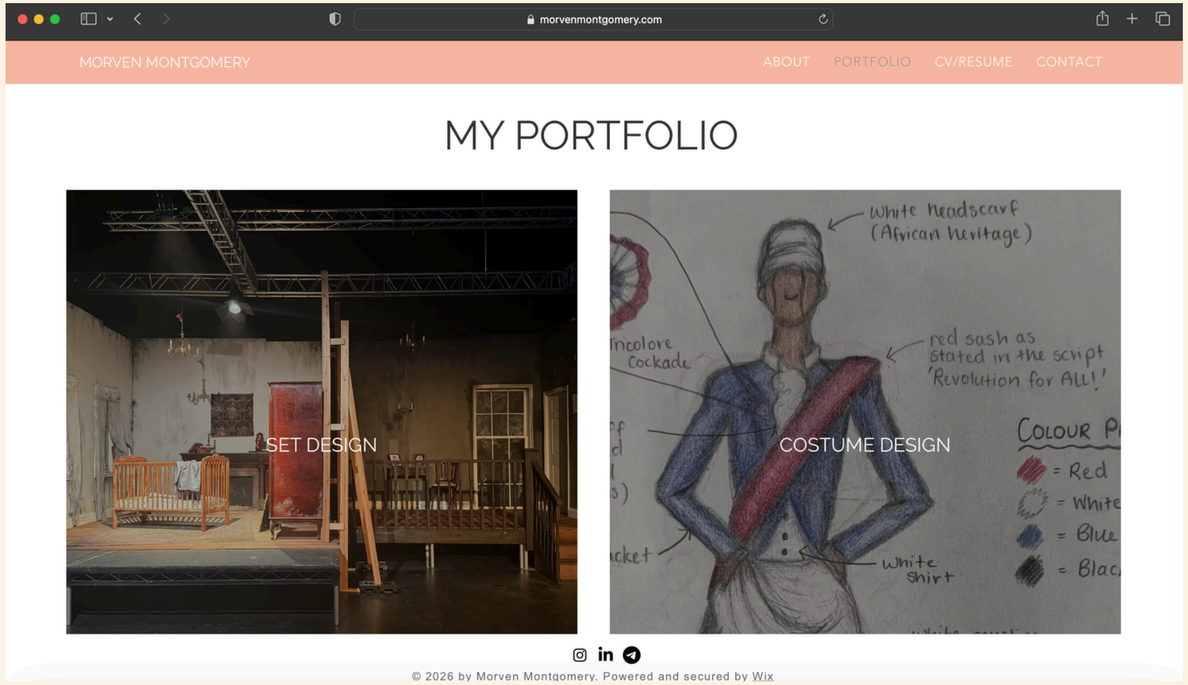
ABOUT ME

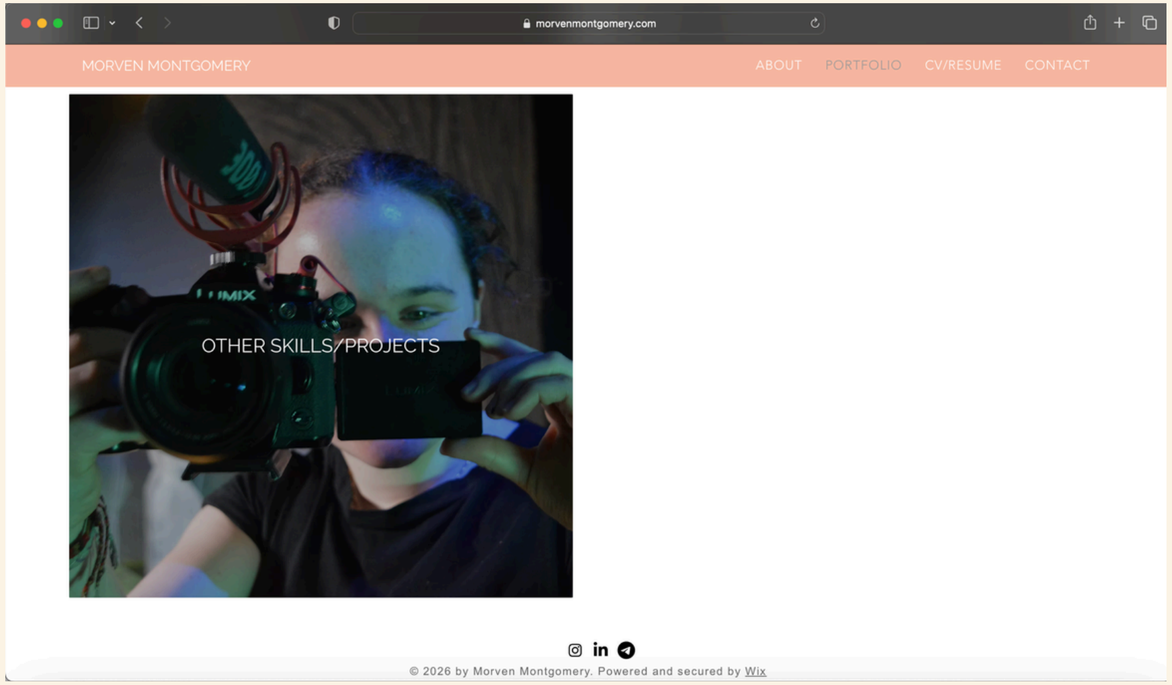


CV/RESUME

FINAL PORTFOLIO / WEBSITE DESIGN

(WIX.COM, N.D.)

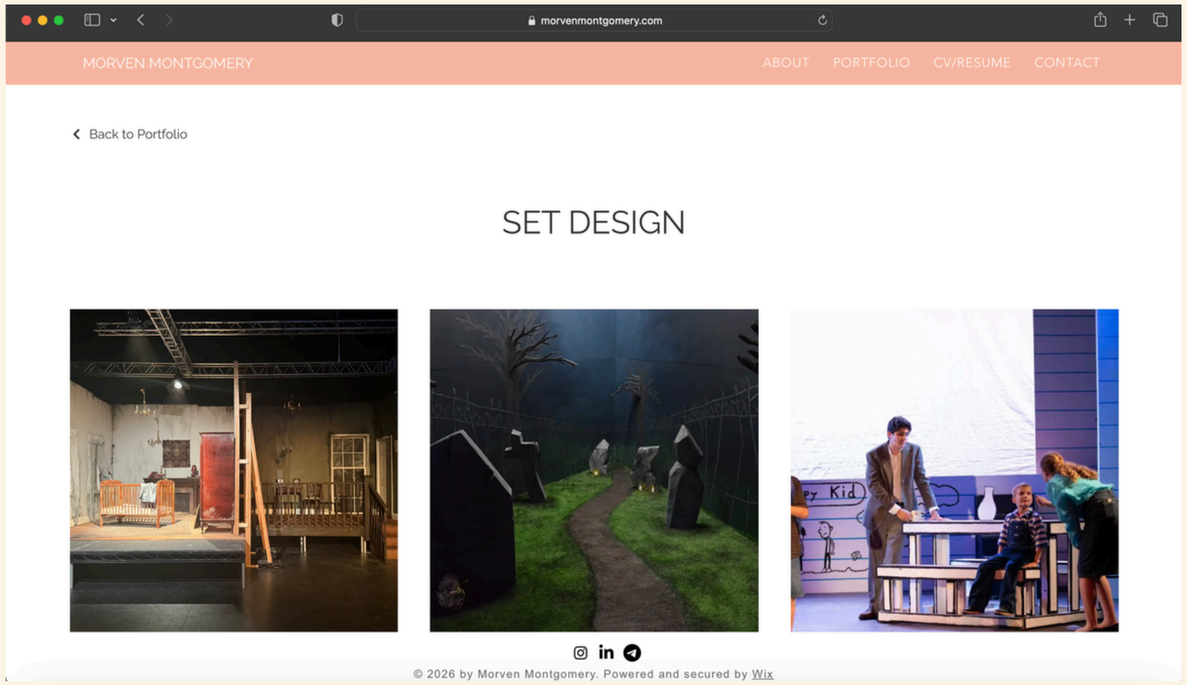


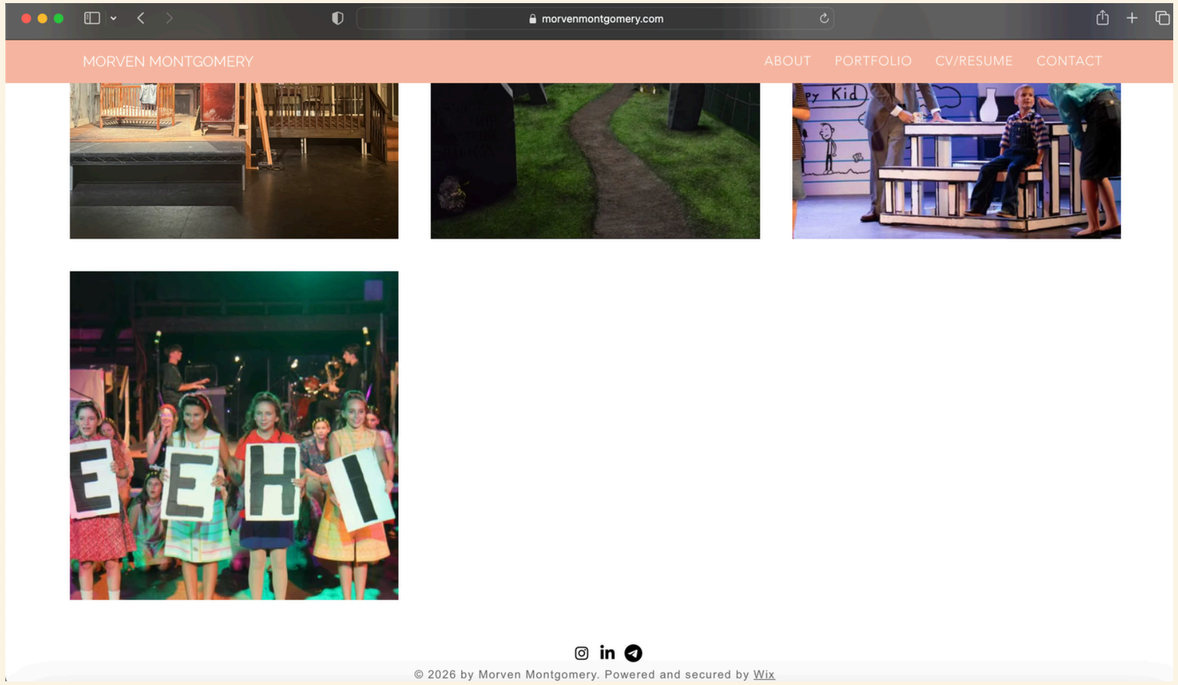


MY PORTFOLIO

FINAL PORTFOLIO / WEBSITE DESIGN

(WIX.COM, N.D.)

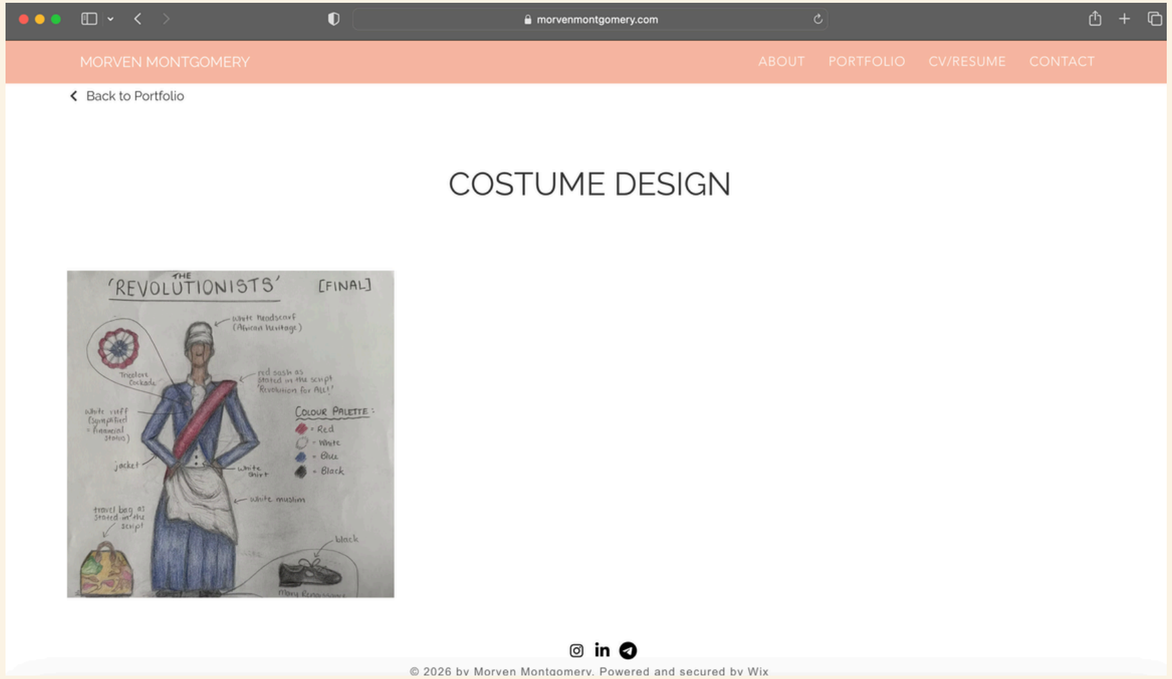




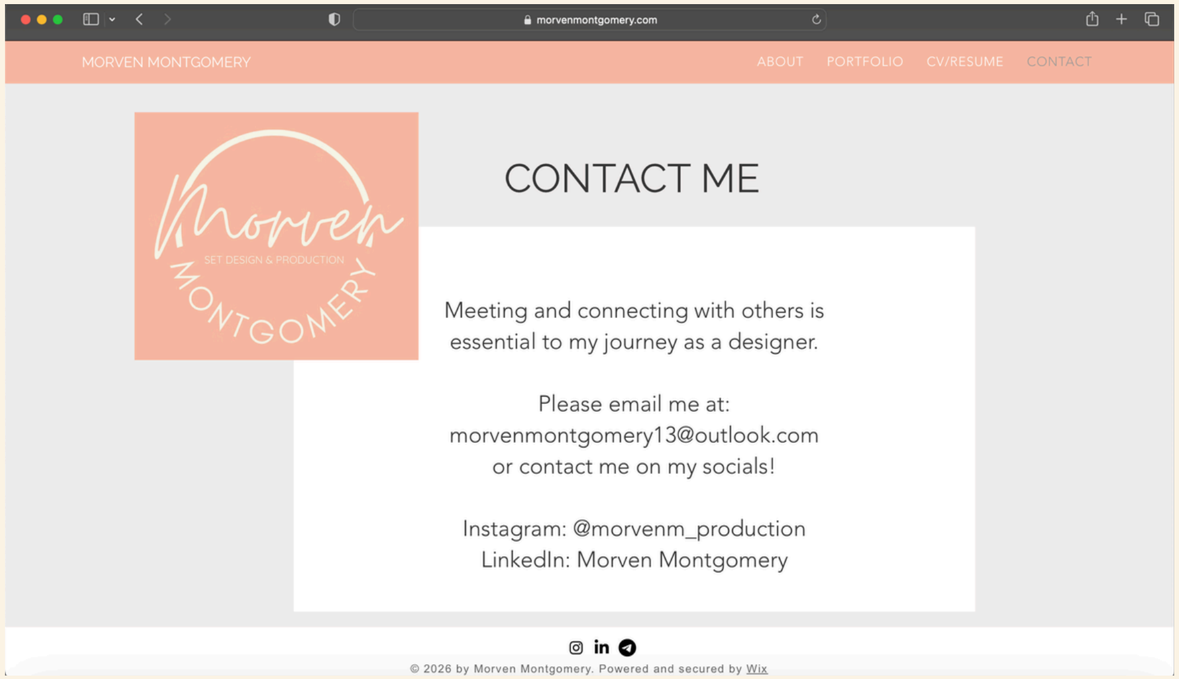
SET DESIGN

FINAL PORTFOLIO / WEBSITE DESIGN

(WIX.COM, N.D.)



COSTUME DESIGN



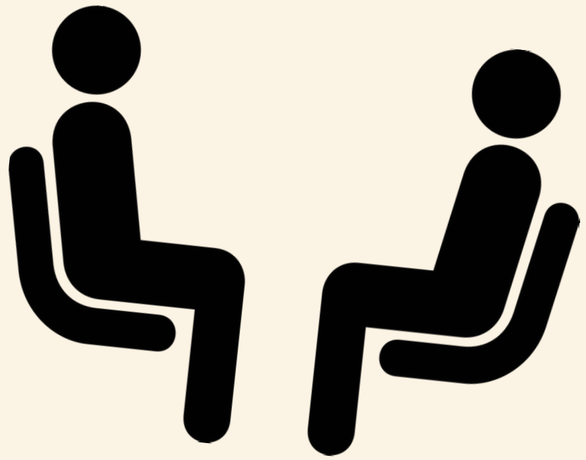
CONTACT ME

INTERVIEW PREP

WORKSHOP WITH ANDREW

4 WAYS OF COMMUNICATION

1. Inform
2. Instruct
3. Persuade
4. Entertain

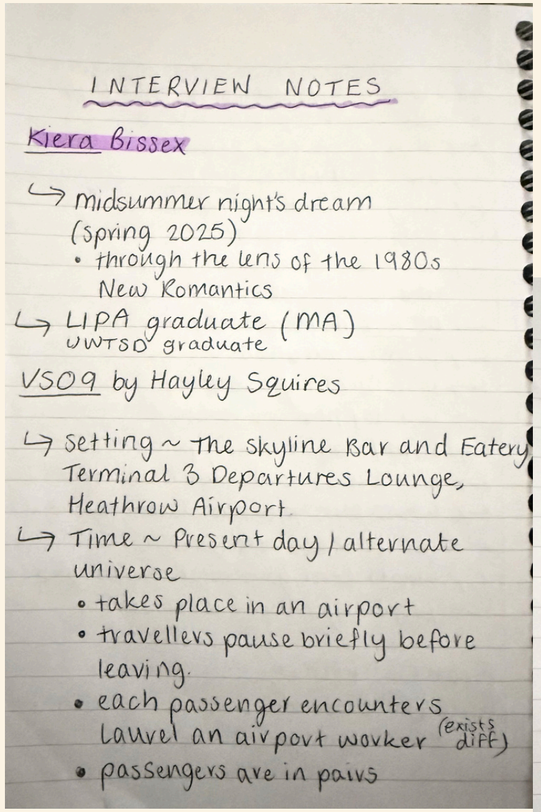


NETWORKING

- Get **their** business card (you have more control of the situation)
- As important it is to approach people, you need to have an exit for the conversation

INTERVIEW PREP

KIERA BISSEX



INTERVIEW NOTES

Kiera Bissex

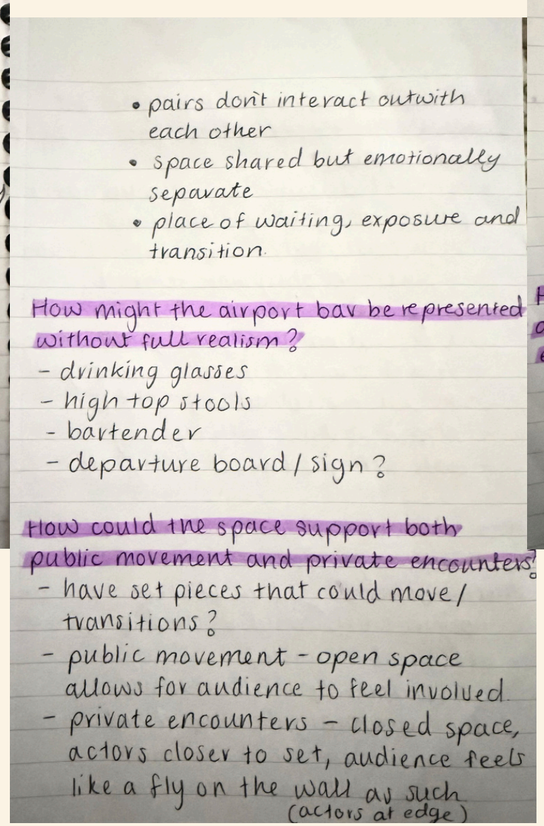
↳ midsummer night's dream (spring 2025)
- through the lens of the 1980s New Romantics

↳ LIPA graduate (MA)
UWTSD graduate

VSO9 by Hayley Squires

↳ Setting ~ The Skyline Bar and Eatery Terminal 3 Departures Lounge, Heathrow Airport.

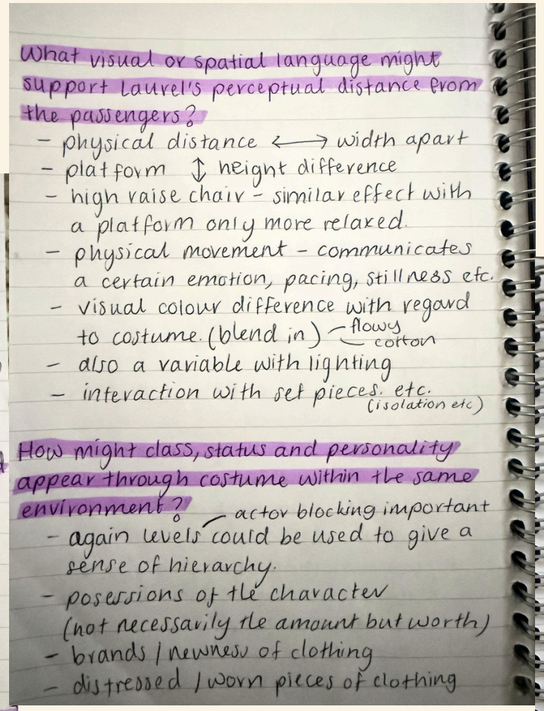
↳ Time ~ Present day / alternate universe
- takes place in an airport
- travellers pause briefly before leaving.
- each passenger encounters Laurel an airport worker (exists diff)
- passengers are in pairs



- pairs don't interact out with each other
- space shared but emotionally separate
- place of waiting, exposure and transition.

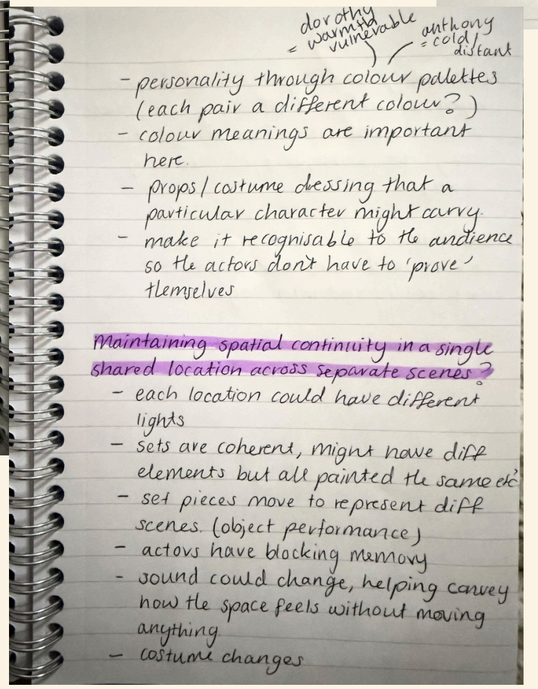
How might the airport bar be represented without full realism?
- drinking glasses
- high top stools
- bartender
- departure board / sign?

How could the space support both public movement and private encounters?
- have set pieces that could move / transitions?
- public movement - open space allows for audience to feel involved.
- private encounters - closed space, actors closer to set, audience feels like a fly on the wall as such (actors at edge)



What visual or spatial language might support Laurel's perceptual distance from the passengers?
- physical distance ⟷ width apart
- platform ↕ height difference
- high raise chair - similar effect with a platform only more relaxed.
- physical movement - communicates a certain emotion, pacing, stillness etc.
- visual colour difference with regard to costume. (blend in) — flowy, cotton
- also a variable with lighting
- interaction with set pieces: etc. (isolation etc)

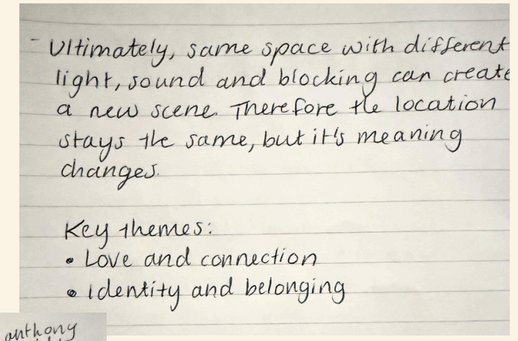
How might class, status and personality appear through costume within the same environment?
- again levels could be used to give a sense of hierarchy. — actor blocking important
- possessions of the character (not necessarily the amount but worth)
- brands / newness of clothing
- distressed / worn pieces of clothing



dorothy = warmth, vulnerable; anthony = cold, distant

- personality through colour palettes (each pair a different colour?)
- colour meanings are important here.
- props / costume dressing that a particular character might carry.
- make it recognisable to the audience so the actors don't have to 'prove' themselves

Maintaining spatial continuity in a single shared location across separate scenes?
- each location could have different lights
- sets are coherent, might have diff elements but all painted the same etc
- set pieces move to represent diff scenes. (object performance)
- actors have blocking memory
- sound could change, helping convey how the space feels without moving anything
- costume changes

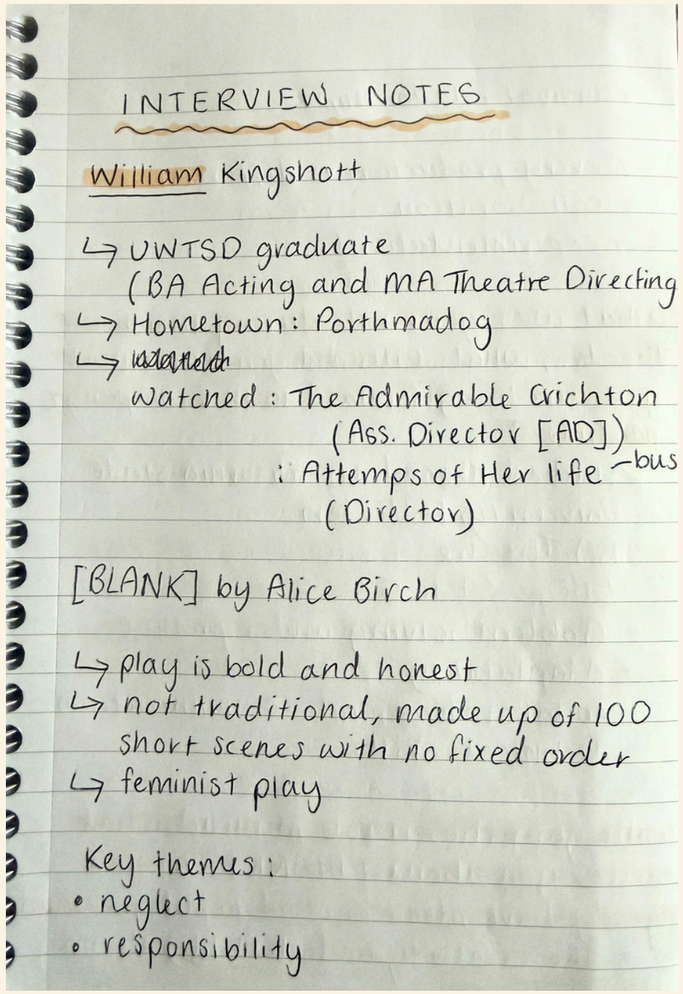


- Ultimately, same space with different light, sound and blocking can create a new scene. Therefore the location stays the same, but it's meaning changes.

Key themes:
- Love and connection
- Identity and belonging

INTERVIEW PREP

WILLIAM KINGSHOTT



INTERVIEW NOTES

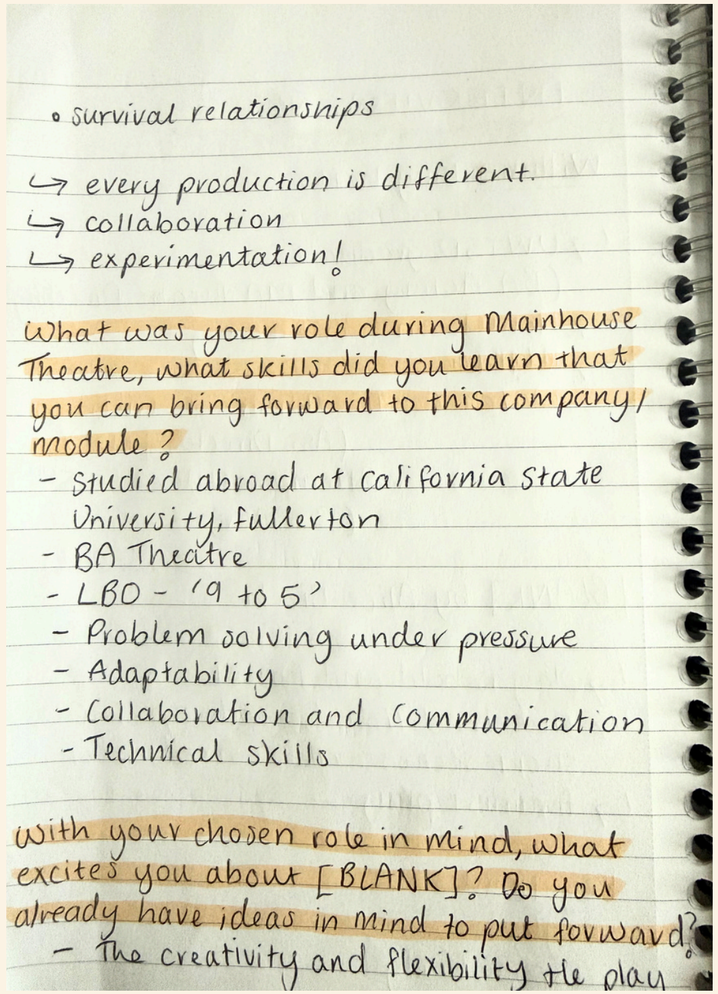
William Kingshott

↳ UWTSD graduate
(BA Acting and MA Theatre Directing
↳ Hometown: Porthmadog
↳ ~~[illegible]~~
watched: The Admirable Crichton
(Ass. Director [AD])
: Attemps of Her life -bus
(Director)

[BLANK] by Alice Birch

↳ play is bold and honest
↳ not traditional, made up of 100 short scenes with no fixed order
↳ feminist play

Key themes:
- neglect
- responsibility

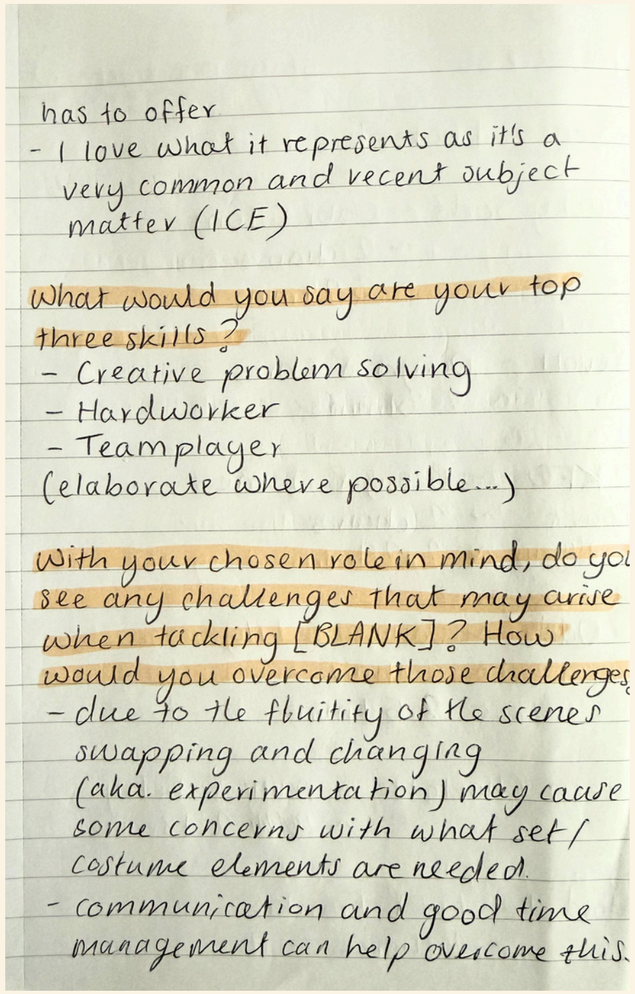


- survival relationships

↳ every production is different.
↳ collaboration
↳ experimentation!

What was your role during Mainhouse Theatre, what skills did you learn that you can bring forward to this company/module?
- Studied abroad at California State University, Fullerton
- BA Theatre
- LBO - '9 to 5'
- Problem solving under pressure
- Adaptability
- Collaboration and communication
- Technical skills

With your chosen role in mind, what excites you about [BLANK]? Do you already have ideas in mind to put forward?
- The creativity and flexibility the play

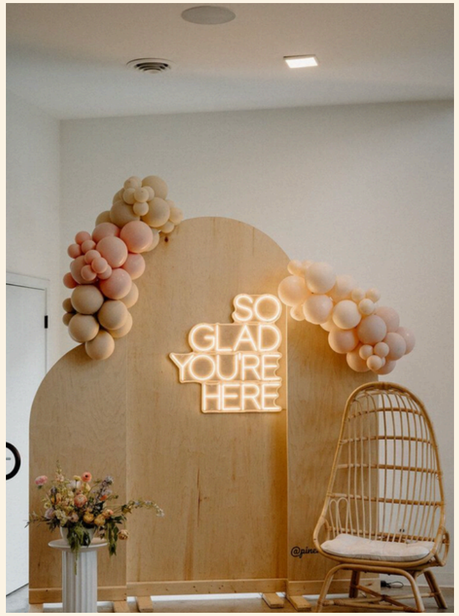


has to offer
- I love what it represents as it's a very common and recent subject matter (ICE)

What would you say are your top three skills?
- Creative problem solving
- Hardworker
- Teamplayer
(elaborate where possible...)

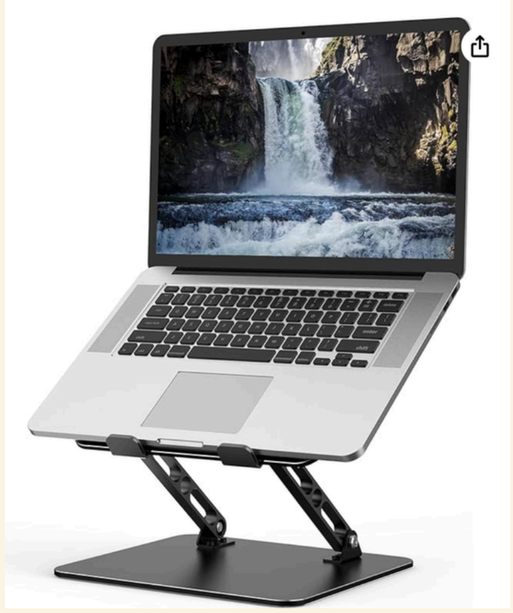
With your chosen role in mind, do you see any challenges that may arise when tackling [BLANK]? How would you overcome those challenges
- due to the fluitity of the scenes swapping and changing (aka. experimentation) may cause some concerns with what set/costume elements are needed.
- communication and good time management can help overcome this.

BLACK TABLE DESIGN RESEARCH



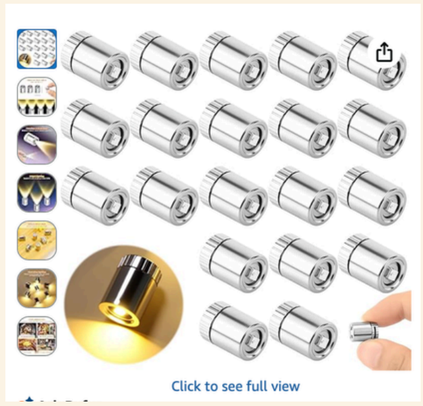


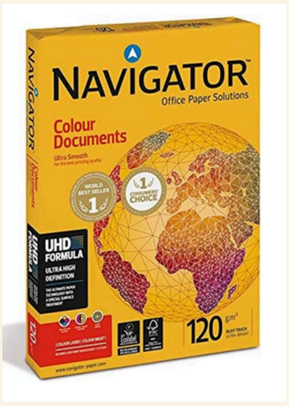




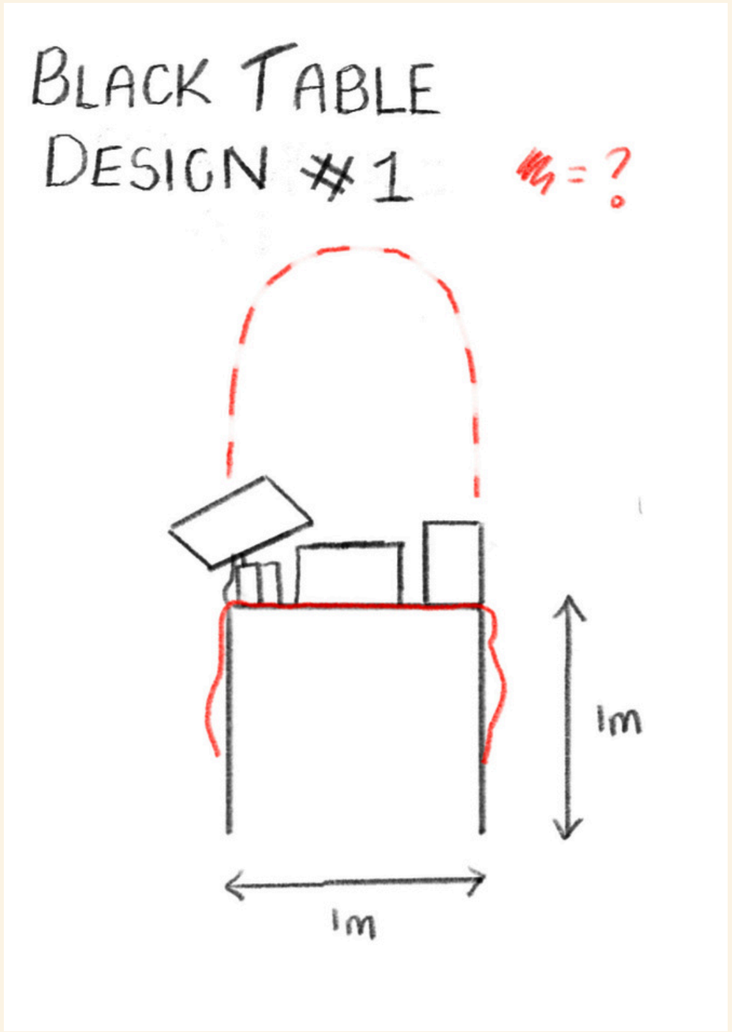




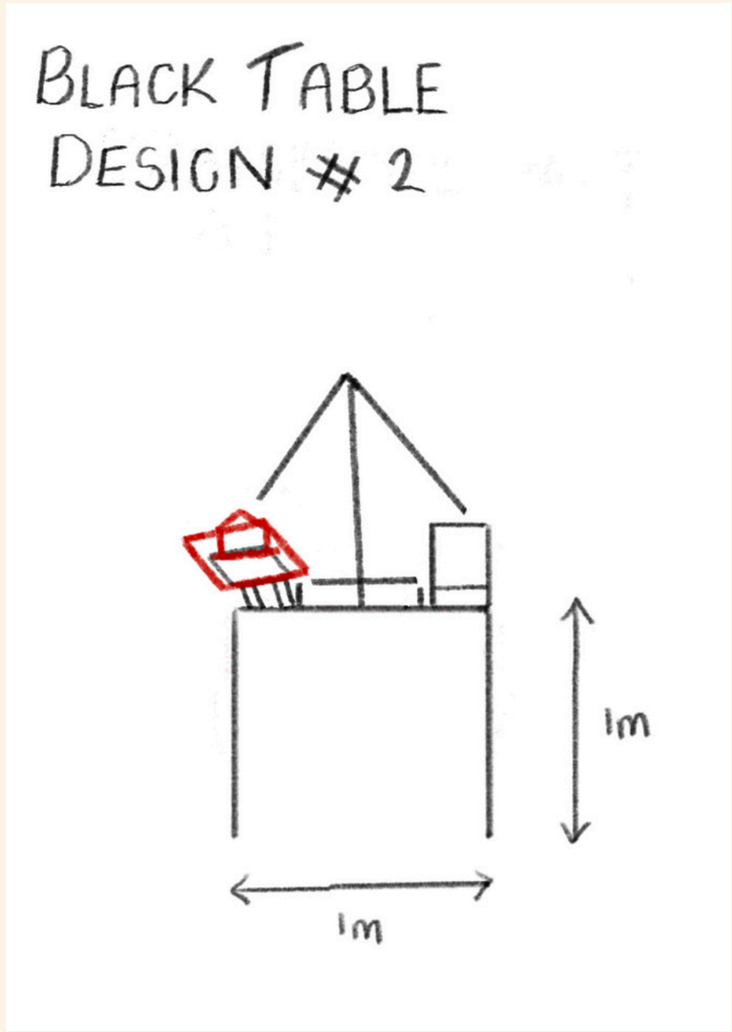




BLACK TABLE DESIGNS



INCORPORATED BOTH



(PROCREATE, 2026)

BUDGETING

COURSE BURSARY = +£250

PORTFOLIO

WIX WEBSITE DOMAIN (for the year) = -£115.20 **[PAID]**

BLACK TABLE DESIGN

AMAZON - Laptop Stand = - £11.98

- CV / Business Card Holder = - £20.99
- IPad Case = - £16.98
- Mini LED Lights (10 Pcs) = - £4.99

TOTAL = - £54.94 [PAID]

~~ETSY - Social Media Stand = - £28.80~~ [disregarded]

TEMU - Black Poster Stand = - £10.31 **[PAID]**

INSTANTPRINT - Foam Sign Board (A1) = - £40.86 **[PAID]**

COSTUME STORE - Cream Table Cloth = FREE!



PRINTING CV'S / BUSINESS CARDS

AMAZON - 250gsm 100 Sheets = -£10.99 **[PAID]**

CANVA - 100 Business Cards = - £18.50 **[PAID]**

GRAND TOTAL= £250.80 (£0.80 out of own pocket)

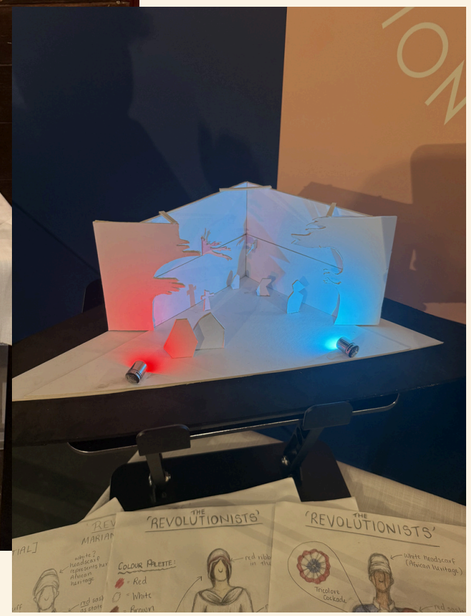
FINAL BLACK TABLE DESIGN



SHOWCASE Y EGIN



SHOWCASE PORTERS



REFERENCES

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