

# ROYAL CENTRAL

SCHOOL OF SPEECH & DRAMA • UNIVERSITY OF LONDON

BA (HONS) THEATRE PRACTICE  
**EXHIBITION 2020**

# WELCOME

We are proud to share and celebrate the accomplishments of graduating students from all twelve courses of the BA (Hons) Theatre Practice programme with you.

Through encountering many different models of theatre and performance practice across and beyond the School, students develop depth in their specialist skills, collaborating with drama and applied education in theatre, acting, musical theatre and devised and collaborative theatre. They have developed an understanding of the current cultural landscape and the importance of the arts in society; learning core skills in collaboration, experimentation and communication with professional companies and individuals.

This year's students emerge into a more uncertain world than many of their predecessors and they are ready to establish themselves as the generation who will help us all navigate the more challenging times ahead. They have spent three years developing their specialist practice in preparation for wide-ranging careers within performance and associated arts and I am delighted to share their work with you.

**Michael Grandage CBE**  
**President**

Welcome to Central's annual exhibition of theatre craftwork featuring students who will be graduating this summer. They will be entering the professional world radically different from the one that existed when they began their respective courses, and so too this exhibition is very different to the one we envisaged just a few months ago. Virtual is a description much in evidence in these times of lockdown driven by the Covid-19 pandemic. However, 'virtual' implies something not entirely real ... but the digital framework, which we must now so widely embrace, is in effect the new reality ... and the presentation of this exhibition is a pointer to the essence of future production and public engagement. When the lockdown is finally lifted, we will be working in a very different world, which I believe our students will be well prepared for.

We are grateful for all the support we receive from the industry at large. A huge factor has always been the film, broadcast and televisual world, and the ever-evolving scope of digital production. This time a year ago barely anyone had heard of Zoom – and now this is bringing together performers and audiences to a new dynamic of interaction. Live presentation will, of course, return and theatres will be reopened ... but this is just one aspect of the profession to which these Central students, exhibiting now, will be a part of.

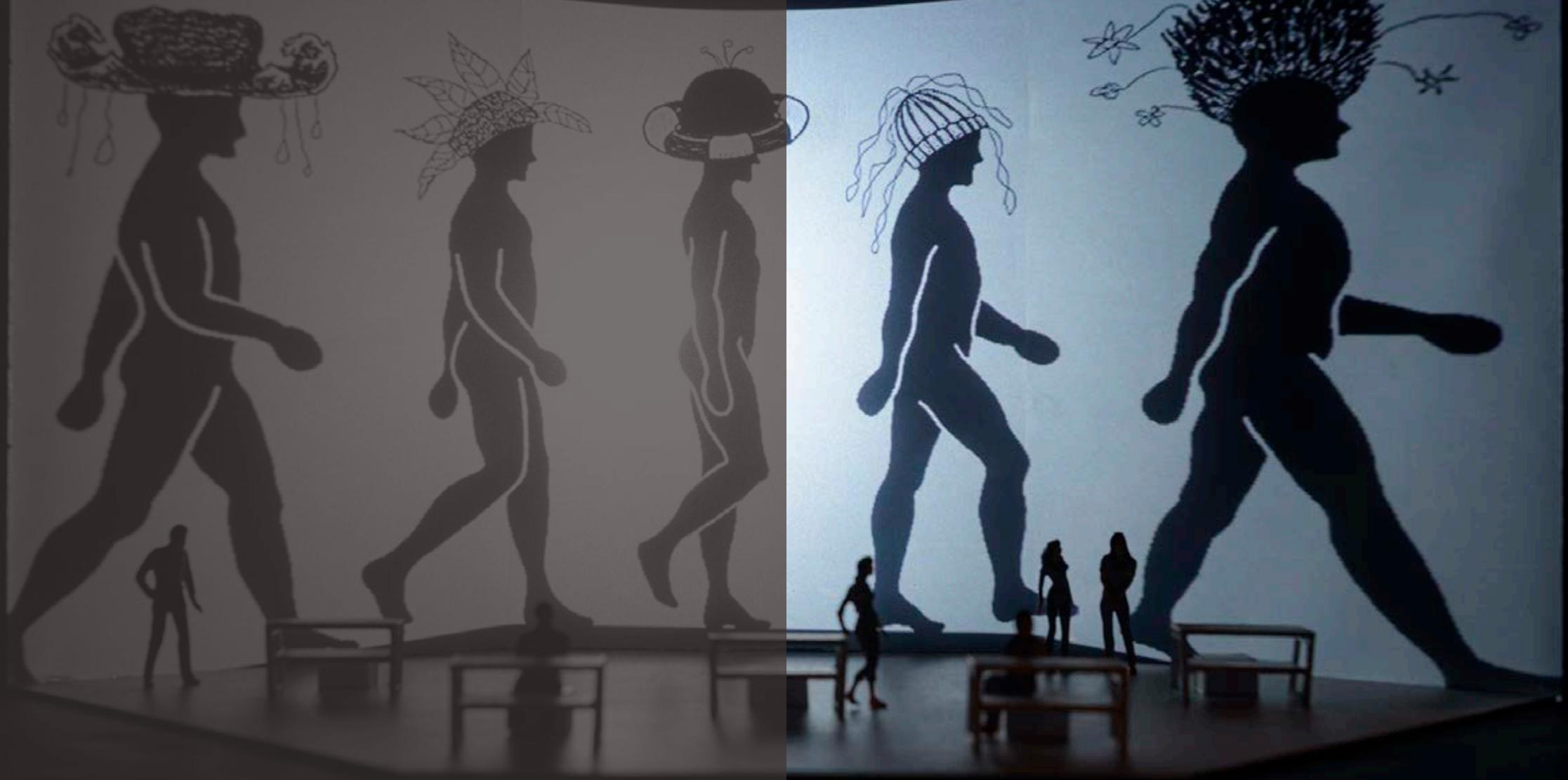
Thank you for your interest in this work, and indeed thanks to the many donors who assist in supporting the School and its students.

**Professor Gavin Henderson CBE**  
**Principal**

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# DESIGN FOR THE STAGE



# Laura Gassen

Set & Costume Designer

I was born in Brazil, raised in Spain and currently at home in London. I am drawn to text-based work and new writing, as well as devised theatre, especially in the context of musicals and children's theatre. Our natural world fascinates me and I have a keen interest in sustainable design.

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# Yejin Kim

Set & Costume Designer

I am interested in design based on text, characters and themes. I am passionate about making work for families and people with disabilities. I am also interested in designing animation.

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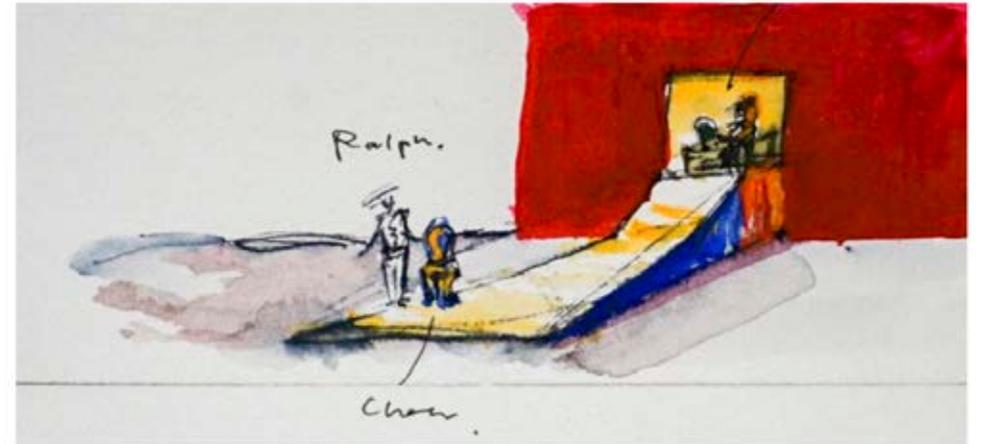
# Kwok Hei Tung

Set & Costume Designer

I am interested in translating the narrative into minimal architecture. I am also passionate in incorporating live stream camera work on stage.

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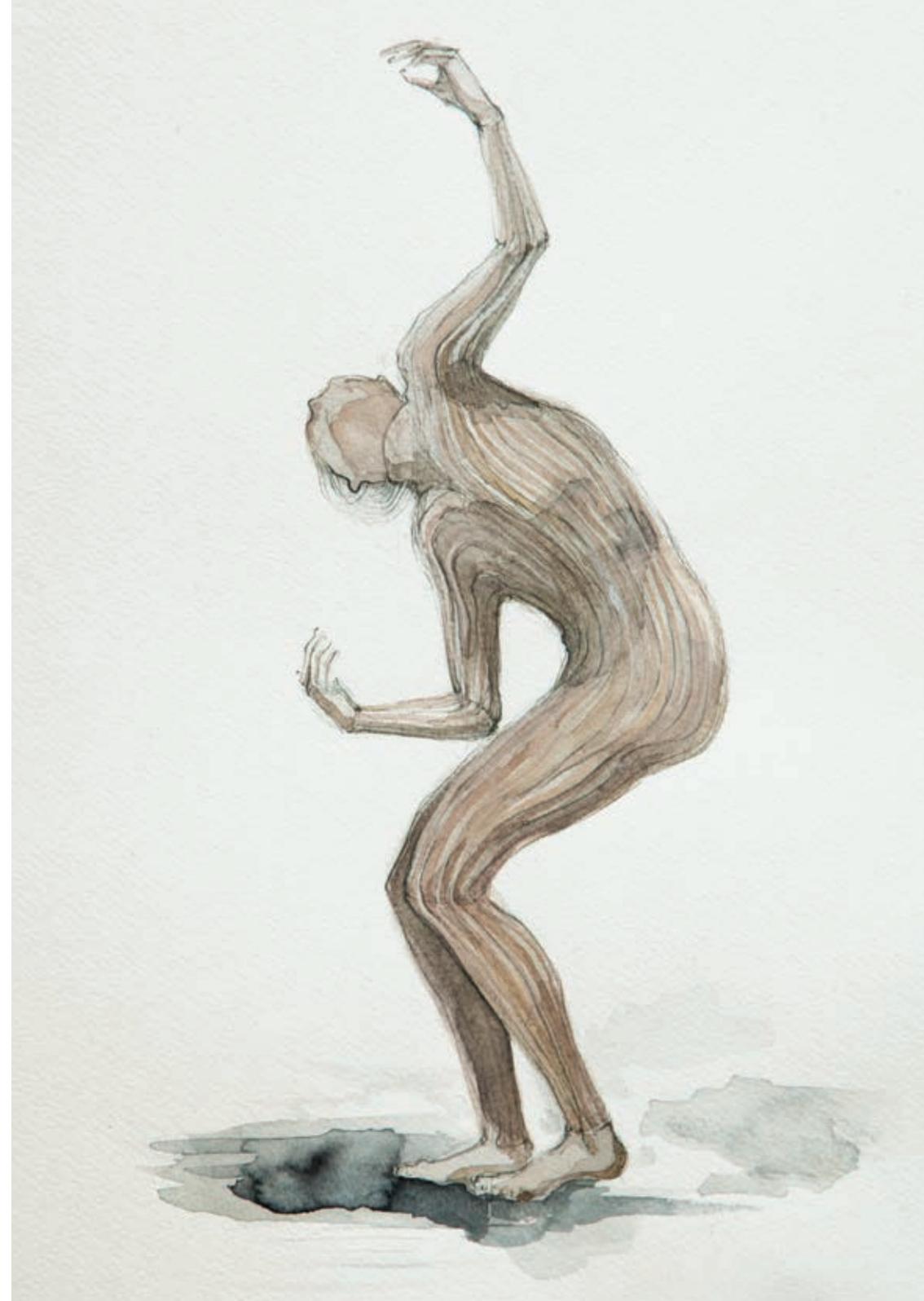


# Agata Odolczyk

Set & Costume Designer

With an interest in performance, as well as film and visual arts, I enjoy working in multidisciplinary environments. I am drawn to daring conceptual approaches that are poetic and oneiric at the same time.

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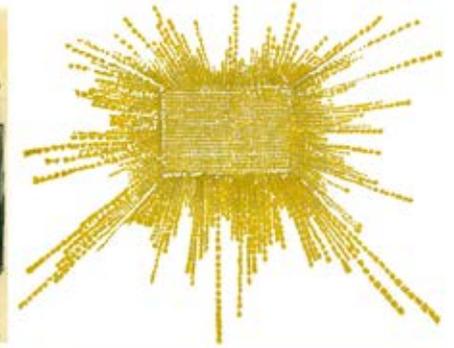
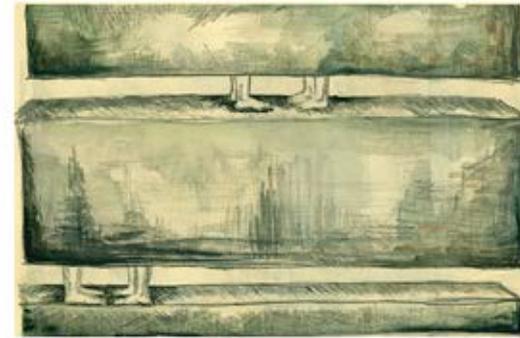


# Angelica Rush

Set & Costume Designer

I am interested in the physical relationship between performer and space, and how that bond might be strengthened by conjuring a sense of history and memory. I am passionate about working collaboratively and creating shifts in performers' and audience's perception and emotions. I am enthused by deep research and enjoy working with text-based and music-driven theatre.

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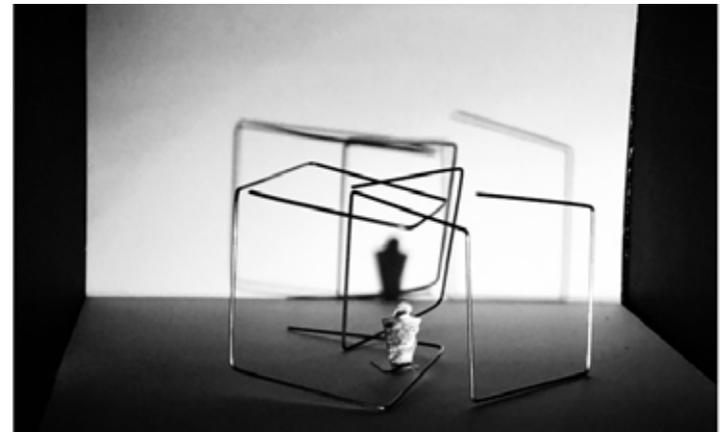


# Iona Simpson

Performance & Space Designer

I enjoy researching and designing based on historical periods. I am also interested in design for dance and the fashion industry. Using my design knowledge of how space affects an audience, I am keen to explore how theatre arts and design can be used to create medical environments that are enjoyable and beneficial to patients.

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# Conor Smart

## Set & Costume Designer

Based in London, but born and raised in Scotland, I have been influenced a lot by where I grew up, from geometric architecture to remote country farmhouses. I have a strong interest in designing flexible, moving and dynamic environments. I am very practically-minded and enjoy working mainly in a digital format.

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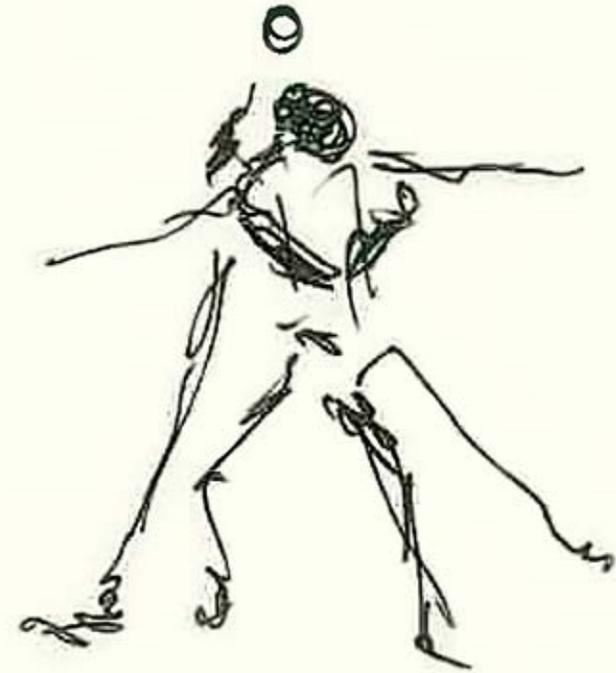
# Ana Webb-Sanchez

Set & Costume Designer

I am a London based designer who is interested in working in devised theatre, dance and site-specific performances. I focus on working closely in a collaborative interdisciplinary environment, actively engaged in the devised theatre process in order to create the world of the performance.

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# THEATRE LIGHTING DESIGN



# Ryan Day

Lighting Designer

I am a London-based performance lighting designer. I want to forge a successful career in something that is so fundamental to who I am. With every new challenge, my knowledge is growing, as is the foundation for great working relationships with my colleagues, mentors and creative associates.

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# Sam Henderson

Concert Lighting Designer

I am a London-based designer, currently working with a range of music acts and have recently been on placement as a production design assistant at Cassius Creative.

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# Alex McManus

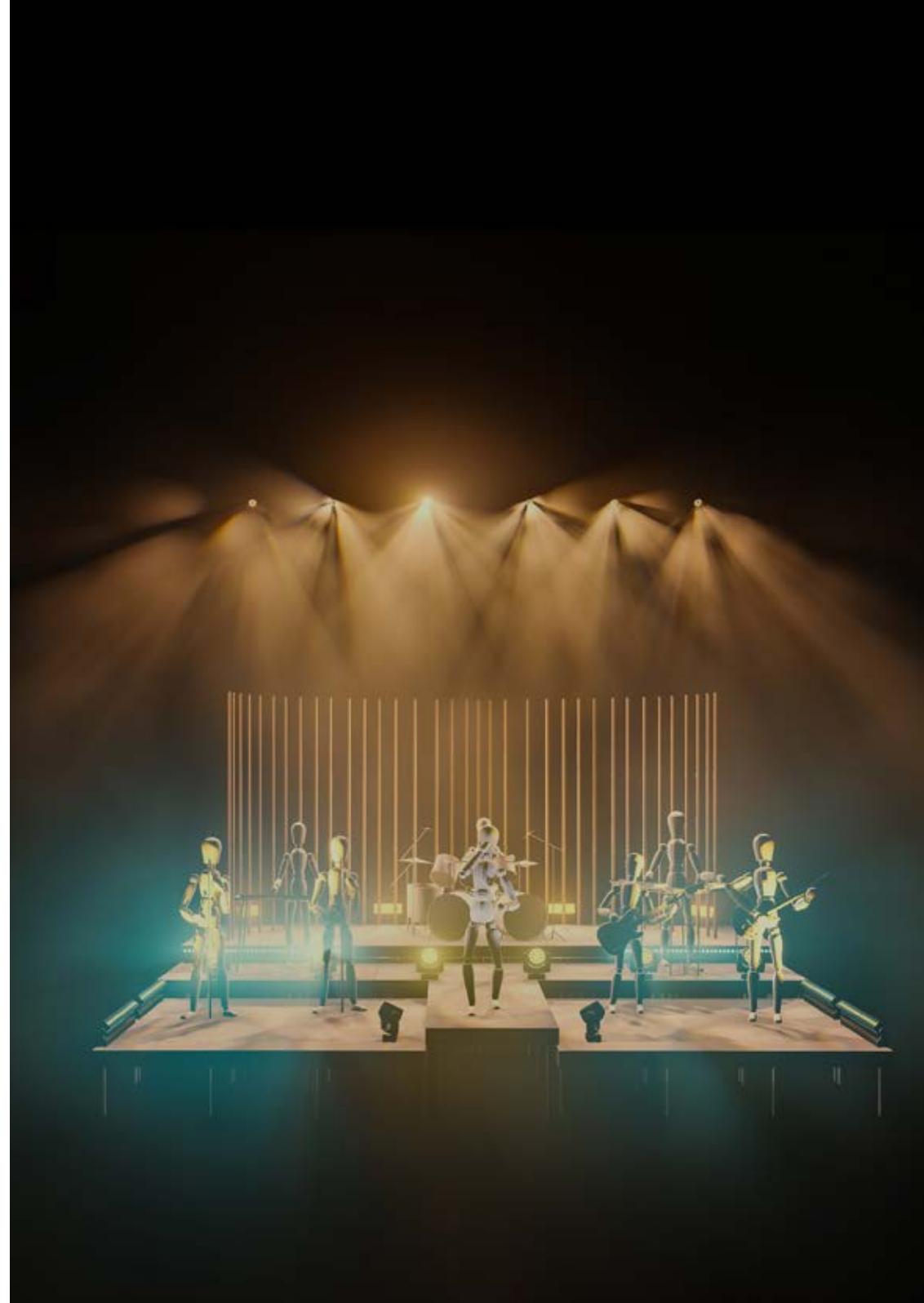
## Lighting Associate

I am a multidisciplinary associate specialising in the realm of event and concert lighting. My skillset includes Vectorworks drafting, cross-platform concept rendering (including Depence2, WYSIWYG, Sketchup, and Adobe Applications), as well as GrandMA2 programming. My technical foundation lends itself to practical applications, such as system tech and other site-based capacities.

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# Harry Owen

## Lighting Designer

Recently I took part in a placement at the National Theatre after completing an assignment at the company White Light Ltd earlier in the year. I was the Lighting Designer on several Central productions, notably *Boudica*, *A Midsummer Night's Dream* and *Let The Right One In*. I have also worked at the Edinburgh Fringe Festival every year since 2016. As a talented and experienced lighting professional, I am excited to move into the next stage of my professional career.

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# Callum Perera

## Lighting Programmer & Designer

I am mainly a Grandma2 programmer and a competent EOS programmer. I have an interest in television and film, as well as a keen interest in live events and music. These are areas which I am hoping to start moving into and developing my practice within the next few years as the opportunities arise. Being at Central has equipped me with the skills needed to develop strong working relationships with other designers.

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# THEATRE SOUND



# Jack Baxter

Sound Designer & Composer

I work in theatre and film and often use alternative and live composition methods within my work. My recent theatre credits include *Cops* at Southwark Playhouse, *Albion In Flames* at the Union Theatre, *Sancho* at the Orange Tree Theatre, *DNA* at Queen's Theatre Hornchurch, *Eros* at the White Bear Theatre and *Low Battery* at Turf Projects. My film credits include *Sparks* for Blink Industries (for Channel 4), *15 Seconds Of Shame* for Independent and *Perils* for Janina Lange.

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# Rose Farbrother

Sound Designer & Engineer

I trained and worked in the UK and Australia, with a special interest in using technology to bring new mediums and techniques to theatre. I have a passion for immersive theatre and the opportunities it presents, and I am looking to further my knowledge in this artform. I want to work on theatrical projects and events that propose unique challenges, to research and develop new solutions, new processes, new methods, to continue to evolve the theatrical world, and help merge sound, lighting and video into new directions.

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# Rhi Lawrence

Production Sound Engineer & Designer

In the future, I hope to move forward with researching the potential uses and limitations of 'tactile sound' in live performance. By incorporating the technology and research used for bone conduction, I hope to provide artists with another tool to use when working. Understanding the positive and negative physiological and cultural impact of this tool on a variety of individuals will be the driving force behind this project.

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# Molly Linfield

Sound No. 2

Having recently worked on Central's production of the musical *Urinetown*, I am keen to continue developing my skills as a No. 2 in a professional environment and delve further into mixing more shows in the future.

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# PERFORMANCE ARTS



# Alina Balaneva

Creative Practitioner

I am fascinated by the experience of corporal presence and its performative justification. I devise live performances and direct film experiments featuring a clown that is always stuck within a structure of a clown trick. The clown embodies an absolute phenomenological presence, informed only by the immediate, self-referential narratives. The performance is therefore largely dependent on whether the clown gets to share the space with the audience. I also create immersive installations that try to trap or elongate the audiences' being within a performative structure. I play with subjectivity of the viewer through bias curation as the symbols of the installations try to subvert the audiences' perspectives into a unity, enforcing a shared reading of objects.

@arbousique

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# Valeria Barajas Suaste

Writer, Director & Actor

I am passionate about my Mexican heritage and my role as a woman in a macho-led culture. I am driven by my own sense of justice that leaks into my work. I strive to create pieces that push me and my audience to reflect on our world and to take up action. I believe that through art and theatre, we can create true change in our society.

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# Audree Barvé

Movement Artist, Performance Maker & Activist

Like you, I am mostly water.

I move, cry, sweat, squirt, boil, steam, crystallise and freeze.

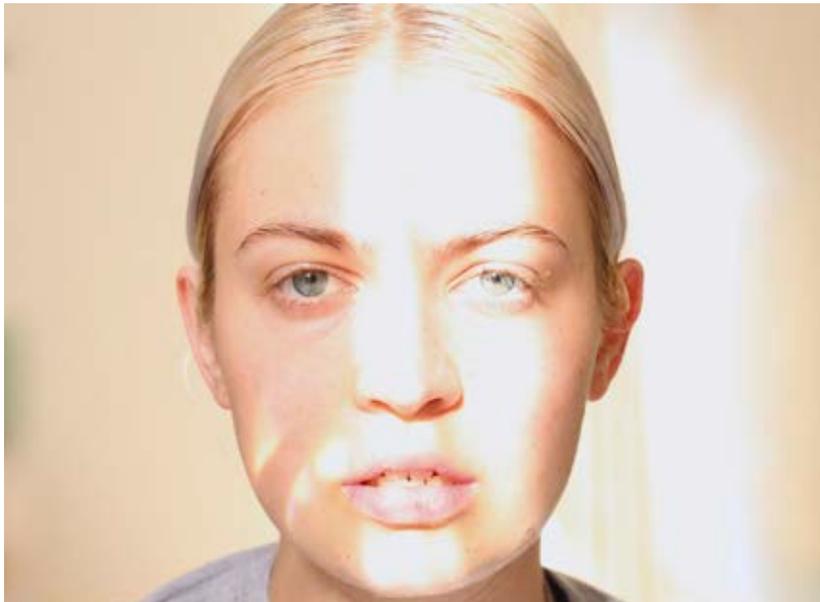
I work in and around ecological materials with a devotion to transformation; both personal and planetary. By exploring emotional thresholds, I aim to confront the future and the climate crisis constantly and fearlessly. My work sits in a multitude of forms and states focusing on materiality, movement and healing as process. I have made works which permeate through live art, new dance and film.

I am a liquid maker, wet choreographer and a body of water. Stay hydrated.

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# Luce Change

## Performance Artist

I devise performance to explore the relationship women have with sex. I use burlesque as an act of embracing sexual liberation. I create to empower both myself and others who are willing to share time with me. I aim to create sexually positive spaces and conversations between lovers, friends, strangers and everything in between.

@\_luce.change\_



# Rachel Elizabeth Coleman

Performance Maker, Activist, Writer & Photographer

What a wonderful place to meet you; between pages, friends, words. *I am* feels tricky, but we will try and make the words count.

I am an earthly being; my work moves through intersections between body, landscape and folklore, dancing with sensitivity, failure and joy. I am interested in sharing, in collective power, in dancing barefoot in the wilderness.

I make to emphasise an urgent need for more vulnerability and togetherness than ever before to tackle ecological collapse. I make with ferocity, with love, and with my arms outstretched to you. Come with me?

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# Alix Descourtieux

Theatre Producer, Director, Playwright & Performer

I am an independent theatre producer, mainly focusing on producing works related to French culture. I enjoy working with a small group of artists whose interests match mine, which are social and political issues, such as feminism or the complexity of human relationships.

My artistic practice also includes theatre directing, playwriting and performing on stage.

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# J Frank

Researcher, Multimedia Artist & Performance Maker

My main mode of practice is my ongoing practice as research, the purpose being to create a discourse exploring the intersection between being queer and with intimacy, the body, the artist, the art, the audience and the cultural landscape in which it exists. The outcome of which is a series of works in a range of performative mediums documenting my autobiographical trans\* experience, this includes, but is not limited to, the mediums of animation, painting, photography, film, writing and sculpture. Use of pastel colour and references to contemporary popular culture are main motifs that run through this work to communicate the relevance of the LGBTQ+ experience.

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# Kalina Petrova

Experimental Performance Artist, Researcher, Dancer & Writer

I work across photography, film, live art, poetry, electronic music, curation, installation and directing. My work engages with various somatic movement practices and material interactions as devising base, but has been recently focusing on ritualist and Butoh interventions, emerging from self-discovery through exploring alternative states of mind and being. I investigate identity foundations, folkloric dances and traditions, placed into a contemporary context through a philosophical lens, grounded by an urgency for engagement in political, social and environmental activism.

I am a member of the body-based arts collective IntimateAnimals, as part of which I organise, promote and facilitate movement-research workshops.

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# Matt Powell

Director, Producer & Video Designer

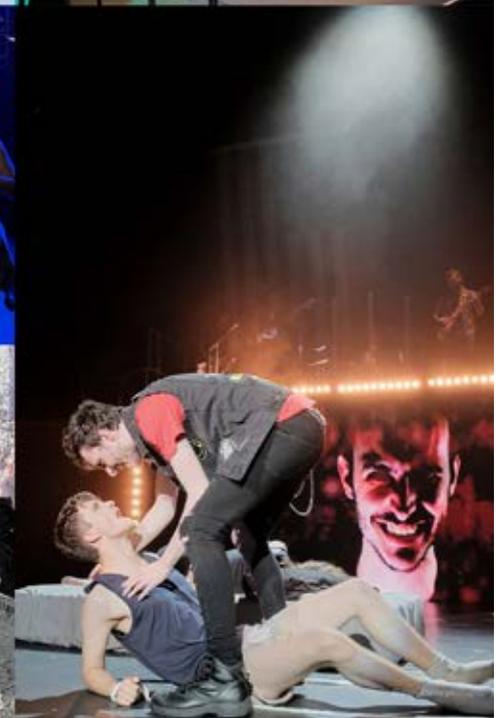
I work with musical theatre, video in performance and queerness. Often working through multiple disciplines, my practice combines cinematic, scenographic styles through live video and projection with embodiment, movement and music to create visual spectacles.

As a designer, I look at how the digital can interact with and distort reality. I have created a diverse portfolio of acclaimed and award-winning work specialising in bespoke youth productions and community projects. I currently direct and produce works that focus on reframing musical theatre through developing reframed revivals and providing opportunities for UK musical theatre artists.

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# Valentina Sigman Zlatkes

Facilitator, Educator & Theatre Producer

My work is driven by education and the passing of knowledge to understand each other and society. Using my background as a guiding force, my work focuses on the Latinx culture. I am a member of Untold Collectiv, a theatre collective aiming to shine a light on underrepresented voices. I also work as a creative partner with Access All Areas, a theatre company for adults with learning disabilities and autism.

Once my time at Central is over, I will continue to study to become a licensed primary teacher, where I aim to use theatre as a tool and midpoint for young students to learn in a classic academic setting.

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# Iga Maria Szczepańska

Performance Artist, Body Listener

I create a range of works, fluidly moving between waving words, putting together pixels and images, allowing the body to speak through movement practices and occasionally emitting sounds. Currently, my main focus is collaborative work as part of nowykalba duet with Lithuanian artist Dovydas Laurinaitis and reclamation of representation of my female body through embodiment in performance. Many of my works and artistic practice focus on using the body as a material to portray the meaning. I explore the relationship between the body, cultures and grain; creating connections between personal, international and ecological growth.

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# PUPPETRY: DESIGN & PERFORMANCE



# Christopher Gadd

Puppeteer, Puppet Maker & Designer

Since a young age I have always been inspired by the magic of theatre. Becoming a puppeteer has allowed me to produce and visualise my own ideas and creations. There is something amazing about being able to bring puppetry to wider audiences and suspend people's disbelief while I bring a character to life. It has allowed me to really explore the pure joy of imagination and explore fantasy worlds. I have experience in making and performing with all kinds of puppets and I specialise in tabletop and handheld puppets, including animals and fantasy characters.

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# Josh Macrow

## Puppeteer

I am a freelance puppeteer for film and theatre, specialising in performing muppet and tabletop styles of puppetry. Under the mantle of my company JJ Puppets, I have worked professionally since 2017, alongside companies such as Little Angel, Flabbergast Theatre and Newcastle Puppetry Festival. Performance is my specialism, but I believe all aspects of production complement puppetry. The scale of the medium allows me to utilise puppet making, set design, props and lighting to enhance my work. My goal is to produce memorable work that will push my limits and allow for continuing discovery in the art form.

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# Millie Wise

## Puppeteer & Puppet Maker

As a puppeteer and puppet maker, my ambition is to create impossible worlds and tell ambitious stories. I want my work to show that theatre is deeply rooted in fun and give audiences permission to let their imaginations run wild. Being a maker and performer means I see that there is beautiful chemistry between building on foundations and spontaneous moments of inspiration. I feel that puppetry allows people – children and adults alike – to believe in real magic unfolding in front of them and I hope to add to that wonder with my whimsical and surreal style.

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# Yonghan Yao

## Puppeteer & Puppet Maker

I have worked with the designer and director Peter O'Rourke. As part of my studies, I played the main character, Charlie, in the puppet show *A Message From The Sea*, which toured to the Little Angel Theatre and to primary schools in London in 2019 - 2020. I am a talented puppet maker with a keen interest in delicate-style puppetry. I work hard to accomplish wonderful and inspiring theatrical productions and always challenge myself in different fields; I also have a strong interest in applied theatre. I am currently working on stop motion animation.

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# COSTUME CONSTRUCTION

# Imogen Brown

Costume Maker, Costume Supervision & Wardrobe Management

I am a driven and creative individual with a passion for theatre and costume for all kinds of performance. Through my making projects, I have gained a skill set in working with stretch wear, sequins and surface decoration, which is something I really enjoy doing. However, I specialise in costume supervision, wardrobe management and dressing for film, theatre and ballet having had experience in all three environments.

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# Fleur Clark

Costume Maker

Over the last three years at Central, I have developed my costume making skills and discovered a passion for womenswear and stretch wear for dance costumes. I have a keen interest in millinery that I wish to develop further in the future.

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# Julia Deane

## Costume Maker

I specialise in period tailoring and have a long-term goal to work in stage, screen and reenactment. I have a passion for detail and the reimagining of historical garments, enjoying the extensive research required to achieve historically accurate results. In addition to tailoring, my skills include leather work, embroidery and knitting, all of which I intend to continue to develop throughout my career.

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# Chloe Hadley

Costume Maker & Wardrobe Manager

I am a costume maker specialising in surface embellishment and womenswear. I am keen to further develop my skills as a maker for performance and bridal wear. Additionally, I want to develop my role as a wardrobe manager within the theatre industry.

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# Iris Ibanez-Rojas

## Costume Maker & Costume Supervisor

My experience as a costume maker includes period corsetry, underpinnings and costume (from Tudor period to 20th century), classical dancewear, leatherwork and prop making of armour in Worbla. My last costume making experience was with English touring company White Horse Theatre in Germany. As costume supervisor, I worked for small productions in opera and panto, and as a wardrobe assistant/dresser in student productions. In the film industry, I shadowed and assisted costume designer Michaela Mokra during the shooting of a television series in Bratislava, Slovakia. I am looking to develop and continue my experience in the theatre, film and television industries.

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# Alice Irvine

## Costume Maker & Theatrical Milliner

While studying at Central, I have learned valuable skills in pattern drafting, garment construction, costume fitting and costume assisting. My skills also include both traditional and speed tailoring techniques, as well as millinery experience working with buckram, felt and straw. My organisational skills allow me to work calmly under pressure and to tight time constraints, while also being an active team member and good communicator. Experience with dyeing and breaking down has allowed me to gain an excellent understanding of health and safety in a dye room and an appreciation for professional protocol when in the workroom.

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# Sophie Robertson

Costume Maker

During my time at Central, I have developed a variety of skills across multiple areas of costume making, including tailoring, dancewear and period costume. I hope to further develop these skills by pursuing a career in television and theatre.

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# Cecile Schils

Costume Maker

I am a passionate costume maker with a particular interest in historical costume and tailoring. I work with precision and am meticulous with detail. I am keen to build on my existing skills and to keep working in opera, theatre and film.

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# Stephanie Weston

## Costume Maker

I specialise in womenswear with a strong interest in surface embellishment, particularly beading, paying great attention to detail. I enjoy the challenges of experimentation and using a range of traditional and modern techniques to create a costume. I also have experience working within a wardrobe department and community theatre. I would like to continue to work in theatre and live performance, with a specific interest in working within community theatre.

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# Eleanor Wilde

## Costume Maker

As a costume maker, I have a variety of skills and specialise in womenswear and hand embroidery. I also have experience working as a professional costume supervisor and am excited to follow a career path in television and film.

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# Jessica Wright

## Costume Constructor

I am a costume constructor with a keen interest in men's tailoring and historical dress. I am pursuing a career as a theatrical tailor and maker for film and television.

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# Amy Yeates

## Costume Practitioner

I work in all areas of costume including making, supervision, wardrobe management, dressing, dyeing and breaking down. I enjoy working collaboratively with a company and I am looking to pursue a career in theatre, television and film. When making, I am interested in period ladieswear, alongside completing alterations on costumes. I also have experience supervising for modern and period productions and sourcing from hire companies.

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SCENIC  
CONSTRUCTION

# George Henry Squires

## Entertainments Practitioner

It is hard to clearly label what I currently do professionally; the closest definition is entertainments practitioner. I generally work for producing house theatres in London, specifically as stage crew. I hope to one day take on the role of a production manager for both on-screen and on-stage industries. It has also been a lifelong goal of mine to be a professional creative practitioner. This includes an aspiration to be a film and television writer and director, something I aim to work towards in my professional future.

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# SCENIC ART



# Alan Butler

Scenic Artist

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# Daisy-Emma Iverson

## Scenic Artist

Starting my artistic journey at Central in 2017, I have grown from working on small sketches to large-scale projects, such as public productions. This has included being in roles as head of scenic art to workshop manager and scenic artist. I have been lucky enough to have participated in many collaborative projects and also exhibiting in a solo capacity. I have had the pleasure of working with companies including Footprint, Gingerline and the Royal Opera House, as well as many professional designers. I would like to further my career into the film and theatre world.

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@sceniciverson

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# Amy Rodger

## Scenic Artist

I aim to creatively solve problems to take a design from concept into reality. I have experience in theatre with highlights such as Rocket Scenery, National Theatre, RSC and Regent's Park Open Air Theatre. Alongside this, I have undertaken film work and I hope to broaden my experience into a variety of industries, particularly in musical theatre and working within a team environment.

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# Jemima Rose

Scenic Artist

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# PROP MAKING



# Eleanor Deacon

Prop Maker, Painter, Designer & Dresser

I am a versatile maker coming from a background in fine art and design. Over the years, I have obtained a wide variety of skills in a multitude of areas, ranging from designing, sculpting and mould making to carpentry, fibreglass work and paint effects.

I am committed to all aspects of the industry with experience working in a variety of areas such as theatre, visual display, advertisement, events and community arts. I have also enjoyed working with charities and organisations who are focused on bringing creative arts to people with learning disabilities and special needs.

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@Eleanor.deacs.designs



# Arianna Mengarelli

## Prop Maker

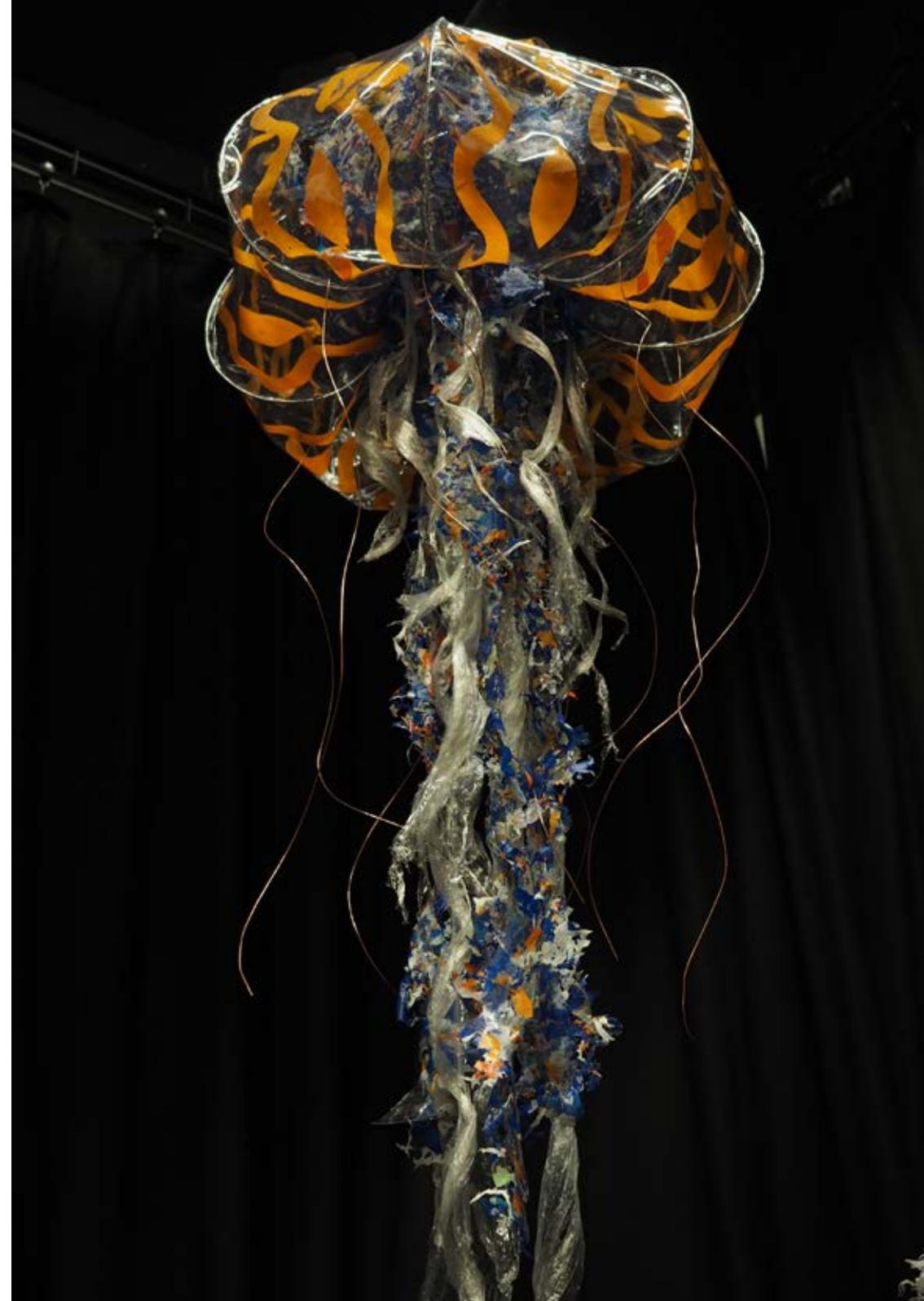
As a maker, I enjoy creating work that connects with diverse audiences through theatre shows, outdoor events and community arts. I pride myself in being a great team worker and am passionate about making high-quality finish props using affordable and upcycled materials, applying my wide range of skills, problem-solving techniques and my care for the environment.

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# Ellena Taylor

## Prop Maker

I am a versatile prop maker with a broad range of skills and experience in sculpting, mould making and casting, fabrication, paint finishing and sign writing. I mostly enjoy small-scale, detailed, high finish props. I am interested in pursuing a career in events, film, creature effects and visual display.

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ellenadoesprops@gmail.com

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# Alex Watson

## Prop Maker & Fabricator

I am a versatile prop maker with a background in illustration and design. My skills include design adaptation, carpentry, fabrication, weathering, moulding, casting and small-scale sculpting. I have developed a wealth of practical knowledge and skills including, but not limited to, managing a team, balancing budgets, problem solving on the fly and working to deadlines.

I have a great interest in film, television, theatre and museums, and would like to further my career in these areas.

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# PRODUCTION LIGHTING

# Daniel Heywood

## Production Electrician

I am a freelance production electrician aspiring to be a Grand MA Programmer for live music. I am a hard worker who loves to immerse myself into new and exciting projects, whether that be on the lighting desk or on the floor working hard with a team. I enjoy being creative and learning new skills to further my practice.

**danheywood571@gmail.com**



# Joe Miri

## Production Electrician & Technician

I specialise in touring lighting services such as production electrician, custom stage assembly and rigging. I have prior experience in technical sound and pyro operations and a practical and theoretical knowledge of tour, stage and crew management, having worked across a variety of touring fields from circus, to corporate to music. I have also worked for various show directors, designers and tour managers to recreate custom stages at various sites and venues to bring the same impact to each show, whether that be in the centre of a club, a main stage of a festival, or a small corporate event tent using the same equipment to bring the same impact to each show. I aim to use my knowledge and experiences to create a good career within the touring sector creating well-managed and supported tours.

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# Jake Rodway

Production Electrician

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# Alex Walton

Production Electrician

I am a production electrician who wants to work in theatre, music and live events. I am interested in everything that I seem to come across in the industry and want to push this as far as possible, as often as possible, taking on any challenges that come my way.

[alexwalton.lighting@gmail.com](mailto:alexwalton.lighting@gmail.com)

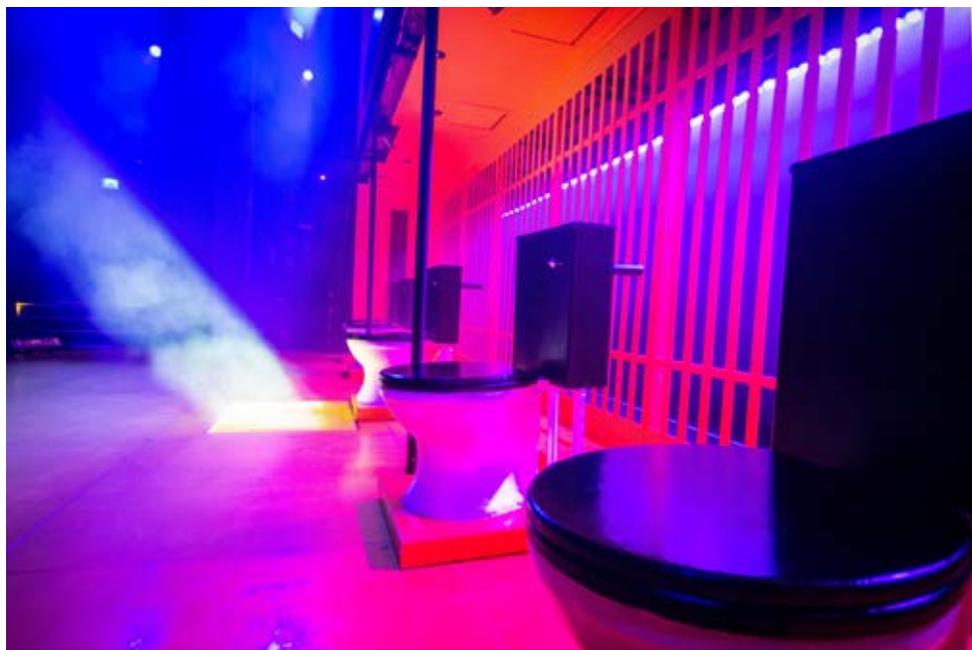


# Lewis Watson

## Production Electrician

I am a London-based freelance production electrician working mainly in theatre and corporate events. I have a particular passion for large-scale musicals and ultimately want to focus on West End and touring productions. I am very motivated and driven, like working with new people and venues, and am always interested in learning more and expanding my experience. At the end of the day, I just enjoy playing with lights.

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# STAGE MANAGEMENT

# Suzie Dubowski

## Props Buyer & Stage Manager

I am foremost a props buyer interested in working in the film and television industry. My role has enabled me to work through various times, periods and styles. I consider my strengths to be in period pieces, however I adapt my skill set to each new project. I work methodically on each new production to produce quality work that suits the needs of the piece and the budget.

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# Elísa Sif Hermannsdóttir

## Stage Manager

My aspirations as a stage manager are to do my job as well as I possibly can, deal with new and challenging things with good solutions and make the most of my talents. I am conscientious, punctual and hardworking. I aim to be a good team player and work well with people. I can work well under stress and I can think outside the box and make a lot of decisions with confidence. I am fun, energetic and honest.

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**[www.mandy.com/theatre-professional/profile/elisa-sif](http://www.mandy.com/theatre-professional/profile/elisa-sif)**



# Parker Hollants

## Stage Manager

I enjoy working on complex and challenging shows. I am hugely adaptable to different working styles and am always willing to get my hands dirty. I have keen interest in experimental and avant-garde work that challenges stereotypes and the idea of what theatre is meant to be.

I am a firm believer that theatre should leave the audience thinking and questioning something they saw. As the character Sarah says at the end of Arnold Wesker's play *Chicken Soup With Barley*, 'Nothing means anything...you've got to care, or you'll die.'

**07508 148289**

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# Lisa Pleass

## Stage Manager

I have loved theatre for as long as I can remember and from an early age have had an interest in how it was all made, which is what ultimately led me to pursue a career in stage management. I have recently worked as an Assistant Stage Manager on the Park Theatre's production of *La Cage Aux Folles*, which has helped me develop my skills as a stage manager in a professional environment.

I also have a good knowledge of lighting and sound and I hope to one day work on music events and festivals.

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# Evelin Thomas

## Stage Manager

I am an organised and diligent individual who always aims to work to a high standard. Having received classical training in music and dance, I hold a natural appreciation towards opera, ballet and musicals. I am interested in working on traditional plays, new writing, devised productions, events, film and many more. I am always open to new experiences and am happy to learn new skills and broaden my knowledge in order to become an outstanding professional.

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**evelinrthomas@gmail.com**





# TECHNICAL & PRODUCTION MANAGEMENT

# Joe Monk

## Production Manager & Producer

I am passionate about establishing, creating and realising live theatre and events. I enjoy working and collaborating with artists, makers and communities to develop their work and also themselves; as well as working with new and emerging companies, nurturing their creative ambitions to explore and discover original work. I am positive, energetic and optimistic towards all productions, while always maintaining a high standard in my work.

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**Joe.monk98@gmail.com**



# Aoife Lily Nolan-Bennett

## Production Manager

I am a production manager with experience in theatre and film and have aspirations to delve into events. I am developing my role as an active facilitator through practical and managerial means, with my most recent experience production managing a repertoire season of two devising theatre companies. I look for challenges, research opportunities and seek to lead teams and production departments in both creative and commercial disciplines. I enjoy leading and collaborating with companies, and plan to excel further into the industries by freelancing as a production manager and by networking my skill set to professionals as an assistant/associate role for large-scale projects.

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# Daniel Steward

## Production Manager

I am an aspiring production manager with an operations management background. Theatre has been a mainstay in my life since I was a child and ten years ago I started my own production company, which gave me my first taste of being a production manager. I came to Central to develop my skills to further pursue a career in production management. I have experience working in both studio and proscenium arch theatre, and have a particular passion for being part of projects from inception to opening night.

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# BA (Hons) Theatre Practice Staff

## Head of Theatre Practice

Dr Kathrine Sandys

## Design for the Stage

Aldona Cunningham – Scenography

Simon Donger – Scenography

Andreas Skourtis – Design for the Stage

## Theatre Lighting Design & Production Lighting

Nick Moran – Production Lighting & Theatre Lighting Design

Ros Sobotnicki – Performance Lighting

Alex Stone – Performance Lighting

## Theatre Sound

Peter Rice – Theatre Sound Design

Donato Wharton – Theatre Sound Design

## Performance Arts

Diana Damian – Performance Arts

Duška Radosavljević – Performance Arts

David Shearing – Performance Arts

## Puppetry: Design & Performance

Cariad Astles – Puppetry

## Costume Construction

Lucie Shilton – Costume Construction

Caroline Townsend – Costume Construction

## Scenic Construction

Francis Johnson – Scenic Construction

## Scenic Art

Carla Mardle – Scenic Art

## Prop Making

Oliver Hipwell – Prop Making

Dot Young – Prop Making

## Stage Management

Peter Maccoy – Theatre Production & Stage Management

Lauren Patman – Stage Management

## Technical & Production Management

Paul Colwell – Technical & Production Management

Al Noonan – Technical & Production Management

## Administration

Laura Kennard – Programmes Officer

Vanessa Onwuemezi – Programmes Administrator

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Sophie Skelton & Tom Lee

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Andreas Skourtis & Lucie Shilton

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Rabbit Hole Agency

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