

**ROYAL WELSH COLLEGE  
OF MUSIC & DRAMA  
COLEG BRENHINOL  
CERDD A DRAMA CYMRU**

**BALANCE**



**ARDDANGOSFA  
CYNLLUNIO AR  
GYFER PERFFORMIAD**

**AN EXHIBITION  
OF DESIGN FOR  
PERFORMANCE**



*“Mae Balance yn nodi'r datbygiad o fyfyrwr i weithiwr proffesiynol drwy arddangosfa o fodelau, lluniadau, gosodiadau, seiniau a ffilm. Mae'r gwaith cydweithredol sydd ei angen i wireddi'r digwyddiad hwn a'i symud o Gaerdydd i Lundain, flwyddyn ar ôl blwyddyn, yn dyst i allu ac ymroddiad y myfyrwyr i ymrwymo eu bywydau i greu cyfle i fod yn rhan o ddatblygiad yr unigolion unigryw hyn ac rydym yn dymuno'r gorau oll iddynt yn eu gyrfaedd yn dyfodol.”*

*Sean Crowley, Cyfarwyddwr Drama*

*“Balance marks the transition from student to professional through an exhibition of models, costume, drawing, installation, sounds and film. The collaborative work in realising this event and transferring it from Cardiff to London is, year in year out, a testament to the students' ability and dedication in committing their lives to making performance events. The College is privileged to have been a part of the development of these unique individuals and wish them the very best for their future careers.”*

*Sean Crowley, Director of Drama*

**ROYAL WELSH COLLEGE  
OF MUSIC & DRAMA  
COLEG BRENHINOL  
CERDD A DRAMA CYMRU**

**RHAGLENNI  
GRADD**

BA (Anrh) Cynllunio  
ar gyfer perfformiad  
BA (Anrh) Rheoli Llwyfan  
a Theatr Dechnegol  
BA (Anrh) Actio  
BMus (Anrh)  
Cerddoriaeth  
BMus (Anrh) Jazz

**UNDERGRADUATE  
PROGRAMMES**

BA (Hons)  
Design for Performance  
BA (Hons)  
Stage Management  
and Technical Theatre  
BA (Hons) Acting  
BMus (Hons) Music  
BMus (Hons) Jazz

**RHAGLENNI  
OL-RADD**

Perfformio Cerddoriaeth  
Perfformio Cerddorfaol  
Perfformio Hanesyddol  
Jazz  
Astudiaethau Rapetiteur

Actio ar gyfer Llwyfan,  
Sgrin a Radio  
Theatr Gerd  
Perfformio Opera Uwch  
Cyfarwyddo Opera

**POSTGRADUATE  
PROGRAMMES**

Music Performance  
Orchestral  
Performance  
Jazz  
Historical  
Performance  
Repetiteurship

Acting for Stage,  
Screen & Radio  
Musical Theatre  
Opera Performance

Cyfansoddi  
Arwain Cerddorfaol  
Arwain Band Pres  
Arwain Corawl  
Piano Cydweithredol  
Perfformio  
Chwythbrennau  
Aml-offeryn

Rheoli Llwyfan  
a Digwyddiadau  
Cynllunio ar gyfer  
Perfformiad  
Rheolaeth yn y  
Cellyddyddau

Composition  
Orchestral  
Conducting  
Brass Band  
Conducting  
Choral Conducting  
Piano  
Accompaniment

Stage & Event  
Management  
Design for Performance  
Arts Management

Mae Coleg Brenhinol Cerdd a Drama Cymru, fel Conservatoire Cenedlaethol Cymru, yn darparu hyfforddiant ymarferol arbenigol o'r radd flaenaf yn seiliedig ar perfformiad ym meysydd cerddoriaeth a drama.

The Royal Welsh College of Music & Drama is the National Conservatoire of Wales and a leading UK provider of specialist practical and performance-based training in music and drama.

### **ORIEL LINBURY CBCDC**

Noson Agoriadol  
Mer 12 Mehefin 7pm

Wythnos 10am - 8pm  
Penwythnos 10am - 4pm  
Yn cau Mer 19 Mehefin

Mynediad am Ddim

### **BARGEHOUSE**

**Oxo Tower Wharf, South Bank,  
Llundain, SE1 9PH**

Noson Agoriadol  
Iau 27 Mehefin 6.30pm

Gwe 28 Mehefin - Sul 30 Mehefin 10.30am - 7pm

Mynediad am Ddim

### **LINBURY GALLERY RWCMD**

Opening Night  
Wed 12 June 7pm

Weekdays 10am - 8pm  
Weekends 10am - 4pm  
Closing Wed 19 June

Admission Free

### **BARGEHOUSE**

**Oxo Tower Wharf, South Bank,  
London, SE1 9PH**

Opening Night  
Thu 27 June 6.30pm

Fri 28 June - Sun 30 June 10.30am - 7pm

Admission Free

Cynllunwyr, rheolwyr llwyfan, cerddorion, perfformwyr a thechnegwyr graddedig yn cyfuno i roi golwg newydd ar waith Coleg Brenhinol Cerdd a Drama Cymru.

Mae'r arddangosfa flynyddol hon yn agor yn ein Oriel Linbury cyn mynd ymlaen i Bargehouse ar y South Bank yn Llundain, gan ddwyn yn ei sgil fynegiant ehangach yr ymarferydd cynllunio creadigol unigol a'r artist cydweithiol.

Graduate designers, stage managers, composers, performers and technicians combine to present a fresh look at the work of the Royal Welsh College of Music & Drama.

This annual exhibition opens in our Linbury Gallery before transferring to Bargehouse on London's South Bank, bringing with it a greater breadth of expression of both the individual creative design practitioner and the collaborative artist.

01 ALLEN, Esme  
02 BRENNAN, Zoe  
03 BÜYÜKÇINAR, Ahmet  
04 CASPIAN, Harry  
05 DITTON, Elliot  
06 DONALDSON, Mimi  
07 DURU, Debbie  
08 DUTTON, Bobbie  
09 FOLEY, Tammy  
10 FURNIVAL, Dora  
11 GIFFORD, Rachel  
12 GUBB, Helen  
13 HASLETT-VENUS, Hester  
14 HAY, TK  
15 HICKSON-LANGFORD, Buddug  
16 HILL, Georgia  
17 HOOD, Cara  
18 HUBBARD, Abi  
19 JEFFREY, Aline  
20 JOHNSON, Clare Marie  
21 JONES, Frankie

22 JONES, Gregg  
23 KYRMIZI, Natalie  
24 LIN, Yiwen  
25 LIN, Yu (Elle)  
26 MALONEY, Megan  
27 NICHOLSON, Leonora  
28 NOËL, Seren  
29 NOH, Jin  
30 PACIFICADOR, Julia Melissa  
31 PIZZEY, Harry  
32 RAW, Siobhan  
33 REVITT, Rose  
34 ROUTLEY, Faith  
35 SADLER, AI  
36 SAKUMA, Yuki  
37 STEWART, Jack Lancelot  
38 TEVAR, Jose  
39 VALENTINE, Jack  
40 VATURY, Roey  
41 WEEKS, Emma-Jane  
42 WILLIAMS, Nathan Rhys



### ESME ALLEN

'Fishing'- sioe gomedi un fenyw dywyll a chynnes. Darn 22 munud o hyd oedd hwn yn wreiddiol a ysgrifennwyd ac a berfformiwyd fel rhan o asesiad diwedd blwyddyn sydd, dros y flwyddyn ddiwethaf, wedi tyfu i'r hyn ydyw heddiw. Bu'n hyfryd i gydweithio gyda Jack Valentine i greu ystafell Lola ar ffurf haniaethol, gan weld ei phersonoliaeth drwy ofod y llwyfan.

Mae Lola yn lleisio'r meddyliau nas llefarir, mae'n canfod hiwmor yn yr adegau tywyllaf ac mae'n gaeth.

Yn ei hystafell. Am resymau y bydd hi'n yn eu hesbonio.  
Beth am fynd i bysgota.

'Fishing'- a wild and warm black comedy one-woman show. Originally a 22 minute piece written and performed for an end of year assessment which over the last year has grown into what it is today. It's been a beautiful collaboration working with Jack Valentine to create Lola's room in an abstract form, seeing her personality through the stage space.

Lola speaks the unspoken thought, she finds humour in her darkest times and she is stuck.

In her room. For reasons she will explain.

Let's go Fishing.

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[spotlight.com/interactive/cv/19/F264049.html](https://spotlight.com/interactive/cv/19/F264049.html)





## ZOË BRENNAN

Mae nifer di ben draw o ffyrdd i wneud gwaith, a byddaf wrth fy modd yn rhannu'r broses gyda chyfarwyddwyr, cwmnïau a phobl greadigol eraill i ddatblygu sut y gallai perfformiad esblygu. Mae profiad y gynulleidfa yn rhan annatod o'm dull, ac yn aml caiff y gwaith y byddaf yn ei wneud ei ddylanwadu gan wleidyddiaeth gymdeithasol, yn ogystal â chelf gain a phensaernïaeth. Rwy'n cydbwysu cynllunio gyda dealltwriaeth a dehongliad deallusol o destun neu gysyniad, ochr yn ochr â'm greddf weledol a'm llygad am fanylder. Mae fy ngallu i reoli amser a'm dull ymarferol yn golygu fy mod yn hyderus wrth fynd i'r afael â phob agwedd a her ymarferol o wireddu perfformiad.

There are infinite ways to make work and I love sharing the process with directors, companies and creatives to develop how a performance might evolve. The experience of the audience is integral to my approach, and the work I make is often influenced by social politics, as well as fine art and architecture. I balance designing with intellectual understanding and interpretation of text or concept, alongside my visual instincts and eye for detail. My time management and hands on approach mean I am confident at tackling all aspects and practical challenges of realising a performance.

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### AHMET EMRE BÜYÜKÇINAR

Gan gydnabod y set sgiliau safonol sydd eu hangen ar y diwydiant, sy'n amrywio o CAD, creu modelau, creu propiau ac adeiladu golygfeydd, bwriadaf ddyrchafu fy nghynlluniau i lefel bersonol sy'n siarad â'r gynulleidfa drwy amlinellu naws, cefndir a thôn, a chyfleu difrifoldeb unrhyw ddiwyddiad.

Gwareiddiad yw diwylliant ei hun.  
- Mustafa Kemal Atatürk

Recognizing the demanding industry standard skill set ranging from CAD, model making, prop making and scenic construction, I intend to elevate my designs to a personal level that speaks to the audience by outlining the mood, setting the tone, and capturing the solemnity of any event.

Civilization is none other than culture itself.  
-Mustafa Kemal Atatürk



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## HARRY CASPIAN

Rwy'n hoffi gwneud yr hynod, yr anarferol, a'r hyn sydd ychydig yn afresymol. O'r cartrefol a'r manwl i olygfeydd mwy ysblennydd, rwy'n creu gwaith sy'n tanio'r dychymyg lle bynnag y gallaf: mewn adfeilion, ystadau crand neu gaeau mwldyd gwyliau. Mae'r perfformio yn fy nenu hefyd: caf yr un mwynhad mewn rhoi bywyd i'm gwaith ar gyfer cynulleidfa ag y caf yn ei adeiladu. Byddaf yn fy elfen yn gweithio gyda'r unigryw a'r anarferol, a'm mhrif nod yw creu rhywbeth sy'n cyd-fynd â nodweddion gofod drwy greadur, gwisg, senograffi a golau.

I like making the madcap, the curious, and the little bit ludicrous. From the intimate and intricate to more sizeable spectacles, I create work that jumpstarts the imagination wherever I can: in crumbling ruins, grand estates, or the mud-filled fields of festivals. Performance holds a strong draw for me too: I love bringing my work to life for an audience as much as I enjoy building it. Working with the unique and the unusual I'm in my element, and creating something that resonates with a space's peculiarities through creature, costume, scenography and light is my ultimate aim.

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### ELLIOT DITTON

Rydw i wastad wedi bod yn berson 'theatraidd'; rwy'n frwd iawn dros greu. Byddaf yn mwynhau bob agwedd ar guradu darn o theatr, o'r cynllun i'r perfformiad. Llynedd perfformiais fy sioe unawdol cyntaf: 'Polyester Princess' yng Nghanolfan Gelfyddydau Battersea, lle gwnes arddangos fy hoffter o bypedwaith ac adrodd storiâu. Yn ystod fy nghyfnod yn CBCDC a BAC rydw i wedi bod yn ddigon ffofus i weithio gyda phobl hynod dalentog a hael eu cyngor. Fy nod yw parhau i dyfu fel artist, cydweithio a dysgu gan eraill yn y diwydiant.

I've always been a very 'theatrical' person; I have a passion to create. I enjoy every aspect of curating a piece of theatre, from the design to the performance. Last year I performed my first solo show: 'Polyester Princess' at Battersea Arts Centre, where I showcased my love of puppetry and storytelling. During my time at RWCMD & BAC I've been lucky enough to work with incredibly talented and giving people. My goal is to continue to grow as an artist, collaborate and learn from others in the industry.



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### MIMI DONALDSON

Fel Cynllunydd, gweithio mewn amgylchedd gyda grŵp o bobl greadigol sydd â'r un meddylfryd sy'n fy nghyffroi i. Gwneud gwaith sy'n hwyl, chwyldroadol a diddorol; sy'n rhoi cydnabyddiaeth gyfartal i rôl y celfyddydau mewn cymdeithas fel offeryn gwleidyddol-gymdeithasol sy'n ysgogi fy niddordeb mewn ffurf celf.

Caf fy ysgogi drwy ddod i gysylltiad â syniadau, technegau a sefyllfaoedd newydd a'm nod yw meistroli fy sgiliau, dysgu a datblygu rhai newydd er mwyn cyfathrebu syniadau yn y modd gorau a pharhau i ddarganfod byd perfformio a chynllunio.

As a Designer, working in an environment with a group of like-minded creatives is what I find exciting. Making work that is fun, subversive and engaging; that equally recognises the role of the arts in society as a socio-political tool is what drives my interest in the art form.

I am motivated by exposure to new ideas, techniques and encounters and I aim to master my skills, learn and develop new ones, in order to best communicate ideas and keep discovering the world of performance and design.

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### DEBBIE DURU

Cyrhaeddais fyd y theatr drwy ffasiwn. Roedd pob prosiect yn wers yn sut y gall cynllun weddnewid gofod, a arweiniodd at greu gwaith seiliedig ar brofiad ac yn benodol gosodiadau. Mae astudio wedi mireinio fy sgiliau ymarferol, tra bod creu modelau a CAD wedi ehangu fy nghwmpas fel cynllunydd. Mae natur archwiliol y cwrs hefyd wedi helpu i'm diffinio fel artist. Rwy'n hoffi mynd dan groen pethau, a chredaf y dylai theatr ofyn cwestiynau anodd. Rydw i eisiau ysgogi sgwrs, a gwnaf hyn orau drwy gynllunio teimladau a naws mewn gofod; canfod lliw, tòn a gwriad fel cyd-nodweddion naturiol.

I came to theatre through fashion. Each project was a lesson in the ways that design can transform space, which led to creating experiential work and specifically installation. Studying has refined my practical skills, whilst model-making and CAD has broadened my scope as a designer. The explorative nature of the course has also helped define me as an artist. I like to get under the belly of things, and think theatre should ask hard questions. I want to provoke conversation, and do this best when designing feelings and mood in the space; finding colour, tone and texture as natural allies.

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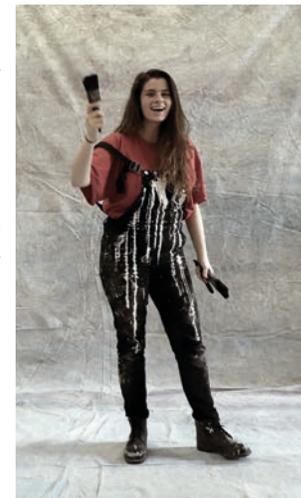


### BOBBIE DUTTON

Boed yn gelf olygfaol, creu propiau neu wisgo set, fydda'i byth yn blino bod yn rhan mewn gwireddu cynhyrchiad. Mae fy agwedd ymarferol a chadarnhaol tuag at ddatrys problemau wedi caniatáu i'm sgiliau creadigol a thechnegol ddatblygu tra fy mod yn CBCDC. Fodd bynnag, dim ond dechrau fy ngwaith yw hyn, rwy'n llawn cyffro i barhau i ddysgu (hyd yn oed os yw hynny'n golygu gwneud paneidiau o de a'r tasgau nad oes neb arall awydd eu gwneud am beth amser).

Whether it be scenic art, prop making or set dressing, I never tire of being involved in the realisation of a production. My hands-on, positive approach to problem-solving has allowed my creative and technical skills to develop whilst at RWCMD. However, this is only the start of my journey, and I am so excited to continue learning (even if that does mean making cups of tea and doing the jobs others don't want to do for a while).

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### TAMMY FOLEY

Mae bod yn fyfyrwr yng Ngholeg Brenhinol Cerdd a Drama Cymru wedi dangos i mi yr holl lwybrau gwahanol o fewn y diwydiant gwisgoedd. Rydw i wedi canfod angerdd am rôl goruchwylydd gwisgoedd.

Rwy'n mwynhau'n fawr bod yn rhan o dîm a gallu cydweithio gyda chynllunwyr, cyfarwyddwyr a'r tîm rheoli llwyfan er mwyn dod â lluniad gwisg yn fyw, yn cynnwys unrhyw waith datrys problemau a allai godi. Mae'r amrywiaeth sydd i'r rôl yn fy nghyffroi, a gallaf archwilio nifer o wahanol gyfnodau. Rwy'n eiddgar iawn i weld beth sy'n aros ar fy nghyfer yn y dyfodol.

Being a student at the Royal Welsh College of Music and Drama has shown me all the different avenues within the costume industry. I have found a passion within the role of a costume supervisor. I really enjoy being part of a team and being able to collaborate with designers, directors and stage management, bringing a costume drawing to life, including any problem solving that may occur. The variation of the role really excites me, as I am able to explore many different eras. I am excited to see what lies ahead of me.

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### DORA FURNIVAL

Archwilio ffyrdd dyfeisgar newydd i greu tirwedd mewn gofod noeth yw'r rheswm pam fod celf golygfaol o ddidordeb mawr i mi. Dros amser, drwy haenau o archwilio gyda phaent, gwead a lliw, rydych yn rhoi hunaniaeth i ofod. Mae'r berthynas rhwng artist golygfeydd a chynllunydd yn yr wyf yn ei mwynhau ac yn ffynnu ynddi; hwy yn ymddiried ynof i droi eu cynllun yn realiti. Mae harddwch lliw, gwead a manylder yn fy ysgogi yn fy holl waith a'm bywyd. Mae fy set sgiliau paentio eang a'm natur ymchwilgar seiliedig ar dim yn golygu fy mod yn fwyaf hapus yn y gweithdy gyda brwsh yn fy llaw.

Exploring new, inventive ways to create a landscape within a bare space is why scenic art captivates me. Over time, through the layers of exploration with paint, texture and colour, you are gifting a space with its identity. The relationship between scenic artist and designer is one that I really enjoy and thrive in; being trusted to bring their design from vision to fruition. The beauty of colour, texture and detail stimulate me in my work and life. My broad painting skillset and team orientated, inquisitive nature means that I am at my happiest in the workshop, brush in hand.

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## RACHEL GIFFORD

Ni ddechreuodd fy niddordeb mewn gwisgoedd gyda'r rhodfeydd modelau na brandiau'r cynllunwyr ond yn hytrach mae wedi'i wreiddio mewn cyfathrebu gyda phobl eraill. Mae sut mae rhywun wedi gwisgo yn cyfathrebu pwy ydynt, sut maent yn teimlo y diwrnod hwnnw, a'u cyfnod mewn bywyd. Cyn y gallwn siarad mae ein dillad yn siarad ar ein rhan. Fel rhywun sydd â diddordeb mawr mewn pobl a'u gallu i arfer y ffurf hon o gyfathrebu, rydw i eisiau ysbrydoli pobl i ddeffro a pheidio â bod ofn dangos i'r byd pwy ydynt a chynnal yr hyder hwnnw drwy gydol y dydd.

My interest in clothing didn't begin with runways or designer brands but is rooted in communicating with other people. The way one is dressed communicates who they are, how they're feeling that day, and the stage they're at in their lives. Before we can speak, our clothing speaks for us. As someone who is deeply invested in people and in their ability to exercise this form of communication, I want to inspire people to wake up and feel unafraid to show the world who they are and to carry that confidence with them all day.

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### HELEN GUBB

Mae'r cwrs hwn wedi rhoi cyfle i mi archwilio, datblygu ac atgyfnerthu fy sgiliau creadigol, sy'n cynnwys fy sgiliau gwnïo technegol ac rydw i wedi ymgolli'n llwyr mewn cynllunio, torri patrymau ac adeiladu gwisgoedd mewn ystod o arddulliau a deunyddiau. Rwy'n edrych ymlaen at gynllunio a gwneud gwisgoedd ar gyfer perfformiadau byw yn ogystal â'r sgrin.

This course has given me time to explore, develop and consolidate my creative skills, including my technical sewing skills and I have immersed myself in design, pattern cutting and costume construction in a range of styles and materials. I look forward to designing and making costumes for live performance as well as screen.



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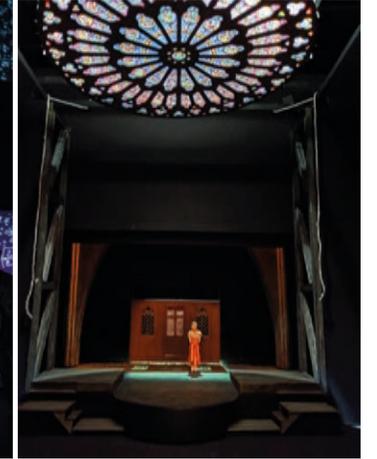
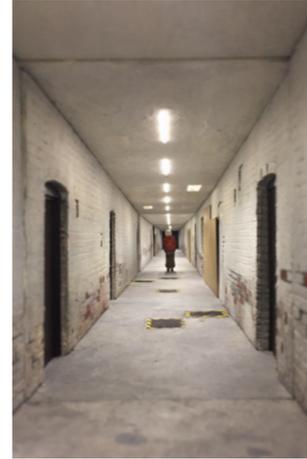
### HESTER HASLETT VENUS

Rydw i wrth fy modd gyda'r bach. Wrth greu byd ar raddfa y byddaf fwyaf hapus, boed hynny drwy wneud modelau, pypedwaith neu wisgoedd ac fe welwch sylw i fanylder yn fy holl waith cynllunio. Mae cyfuno hyn gyda diddordeb mewn ffilm a theledu wedi fy ngwneud i fod eisiau dilyn gyrfa mewn animeiddiad 'stop-motion'. Byddaf wastad yn mwynhau her greadigol ac ymgymryd â rolau cynllunio newydd, gan ddod â nawws heddychlon ond eto presenoldeb cynhyrchiol i unrhyw brosiect.

I love the miniature. Creating a scaled world is where I am happiest, be it through model making, puppetry or costume and you'll find this focused attention to detail in all my design work. Combining this with an interest in film and television has led me to wanting to pursue a career in stop-motion animation. I am always up for a creative challenge and taking on new design roles, and will bring a calm yet productive presence to any project.

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### TK HAY

Cynllunydd theatr ydw i sydd â diddordeb mewn goleuo a thechnoleg, ac archwilio'n benodol ddefnydd realiti rhithwir mewn cynllunio. Gallaf greu modelau a defnyddio AutoCAD, SketchUp, a gwahanol feddalwedd Adobe. Rwy'n ystwyth o ran fy sgiliau ac yn mwynhau heriau, ac wedi symud ar draws y byd i astudio yma. Byddaf yn mwynhau gweithio ym mhob cyfrwng perfformio ond mae fy mhrif ddiddordeb mewn theatr fel cyfrwng gwleidyddol-gymdeithasol ar gyfer newid.

I am a theatre designer with an interest in lighting and technology. I can model-make and am proficient with AutoCAD, SketchUp, and various Adobe software. I am adaptable, relish challenges, and have recently begun exploring the use of virtual reality in design. I enjoy working on all performative media but am primarily interested in theatre as a sociopolitical vehicle for change.

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### BUDDUG HICKSON - LANGFORD

Mae fy nghyfnod yma yn CBCDC wedi agor llawer o ddrysau a llwybrau gyrfa newydd nad oeddwn i'n gwybod am eu bodolaeth, ond yn fwyaf pwysig rydw i wedi dysgu am y dyfalbarhad a'r stamina sy'n rhan o'r daith. Gallaf ddweud o'r diwedd fy mod yn wneuthurwr gwisgoedd medrus; mae hyn wrth gwrs yn rhywbeth y gellir wastad ei wella felly rwy'n benderfynol i barhau i ddysgu a datblygu. Rwy'n edrych ymlaen at rannu profiadau newydd a chreu'r hyn na ellir ei ddechmygu. I'r gad!

My time here at RWCMD has opened many new doors and career paths I never knew existed, most importantly I have learned the endurance and stamina that is part of the ride. I can finally say that I am a skilled costume maker; this is of course always something to be improved so I am determined to continue learning and strive for better. I look forward to new shared experiences and to create the unimaginable. Onward and upward!

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## GEORGIA HILL

Mae gwneud pypedau yn gofyn am ddefnyddio set sgiliau amrywiol yr wyf wedi mwynhau ei ehang a'i datblygu yn ystod fy nghyfnod yn CBCDC. Gyda phob pyped daw her newydd a'r cyfle i ddysgu rhywbeth newydd. Mae gweld cynulleidfa yn ymateb ac yn credu mewn cymeriad rydw i wedi'i greu o fraslun yn elfen o grefft pypedwaith sy'n rhoi gwefr a boddhad i mi. Lle bynnag bo hynny'n bosibl byddaf yn hoffi dod â'm natur hwyliog, fy hoffter o liwiau llachar a synnwyr digrifwch gwahanol i brosiect. Rwy'n edrych ymlaen at yr hwyli a'r heriau sydd i ddod!

Puppet making demands the application of a diverse skillset, which during my time at RWCMD I have enjoyed expanding and developing. Each puppet brings a new challenge and the opportunity to learn something new. Seeing an audience respond and believe in a character I have created from a sketch, is a thrilling and rewarding part of puppet making. Wherever possible, I like to bring my cheery nature, love of bright colours and wacky sense of humour to a project. I look forward to the fun challenges that lie ahead!

Main Photo: Ted Edwards

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'Rwy'n mwynhau eistedd yn y tywyllwch a chreu fy heulwen fy hun'

### CARA HOOD

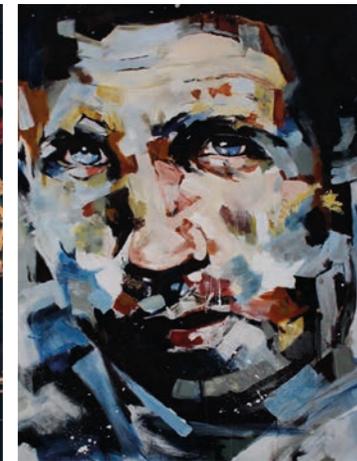
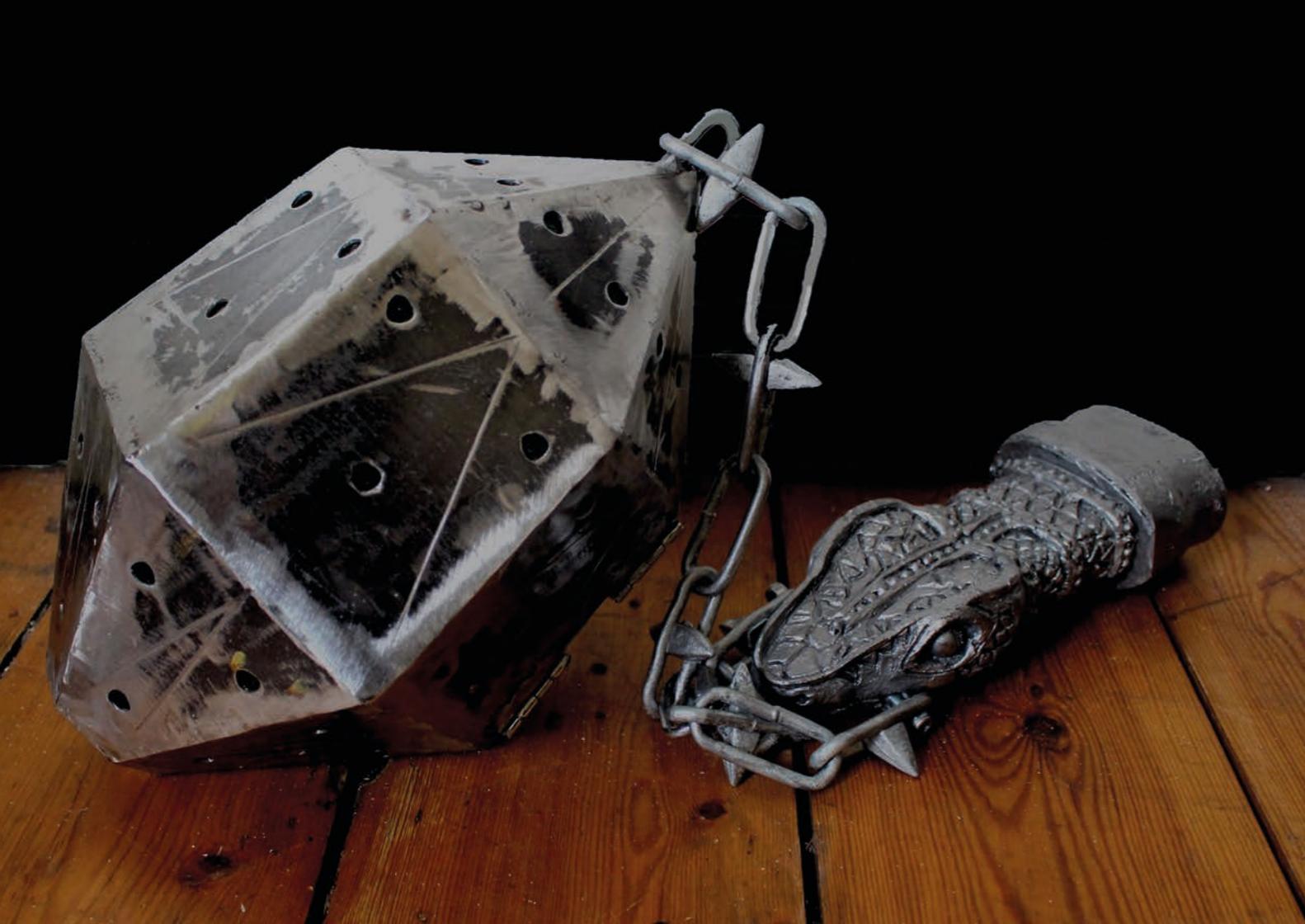
Mae gan olau y gallu i weddnewid gofod, cludo cynulleidfia i sefyllfaoedd diderfyn a chuddio'r cyfrinachau tywyllaf oll. Rydw i wedi cael nifer o gyfleoedd rhyfeddol dros y tair blynedd ddiwethaf i gydweithio gyda llawer o gyfarwyddwyr ac artistiaid dawnus, a gyda phob sioe rydw i wedi tyfu fel cynllunydd goleuo. Rwy'n frwd dros fod yn rhan o greu gwahanol fydoedd a'u rhannu gyda phobl eraill. Byddaf wastad yn llawn cyffro i weithio ar gynyrchiadau llawn ysbrydoliaeth newydd a chydweithredu ar bob math o theatr.

'I like to sit in the dark and make my own sunshine.'

Lighting has the ability to transform a space, transport an audience to limitless realities and hide the darkest of secrets. I have had many amazing opportunities over the past three years to collaborate with many different talented directors and artists and with each show I have grown as a lighting designer. Being a part of creating different worlds and sharing them with others is my passion. I am always excited to work on inspiring new productions and collaborating on all varieties of theatre.

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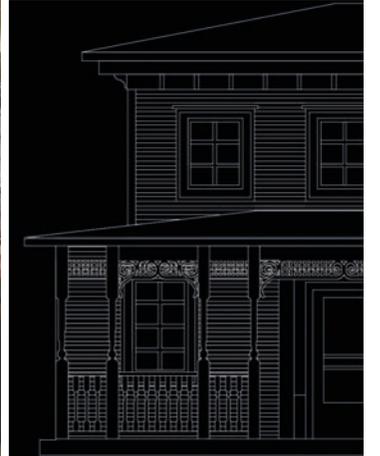
### ABI HUBBARD

Sbardunwyd fy niddordeb mewn creu yn sgil fy astudiaethau celf gain ac wrth fod yn ddyfeisiwr llawrydd. O ran cyd-destun, caf fy ysbrydoli gan ffilmiau a llenyddiaeth ffuglen wyddonol, pensaerniaeth a ffasiwn. Mae astudio yn CBCDC wedi fy helpu i ddod yn wneuthurwr mwy technegol; mae gennyf ddiddordeb mawr mewn deunyddiau a theimlaf nad oes llawer o ffiniau i gyfyngu ar yr hyn y gellir ei greu ym maes adeiladu golygfeydd. Byddaf yn gweithio mewn llawer o ddisgyblaethau er mwyn cael dealltwriaeth gyffredinol o gynrychiadau a pherfformiadau yn eu cyfanrwydd.

My interest in making was sparked through my studies in fine art and being a freelance fabricator. Contextually, I am inspired by sci-fi film and literature, architecture and fashion. Studying at RWCMD has helped me become a more technical maker; I have a fascination with materials and feel that within scenic construction there are few boundaries to what can be created. I work through many different disciplines in order to gain an overall understanding of production and performance as a whole.

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### ALINE JEFFREY

I mi, yn y bôn mae theatr yn ymwneud â gweithio fel tîm i greu rhywbeth a fydd yn cyfathrebu gyda chynulleidfaoedd ac adrodd stori a fydd yn creu argraff ddofn. Adrodd storïau sy'n effeithio ar bobl yw'r rheswm y deuthum mor hoff o'r theatr. Rydw i wrth fy modd yn gweithio ym mhob cam o waith theatr, o greu'r model hyd at y cynllun wedi'i wireddu. Mae fy ngwaith fy hun yn canolbwyntio ar sut y gellir defnyddio gwrthrychau a gofod i wahodd neu ynysu cynulleidfa, gan gymysgu'r cyfarwydd â'r anghyfarwydd i ddenu ymateb emosiynol.

For me, theatre is fundamentally about working as a team to create something that will communicate with audiences and tell a story that will resonate profoundly. Telling stories that move people is the reason I fell in love with theatre. I love working in all stages of theatre, from creating the model all the way to a realised design. My own work focuses on how objects and space can be used to invite in or isolate an audience, mixing the familiar with the unusual to illicit an emotional response.

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## CLARE MARIE JOHNSON

Rydw i wrth fy modd yn torchi fy llewys i greu pethau a gweithio oriau hir er mwyn gwireddu gweledigaeth rhywun. Fel artist golygfeydd mae gen i ddiddordeb mawr mewn paentio ac yn cael boddhad mewn gweithio i gynllunydd. Byddaf yn mwynhau'r cyffro a ddaw gyda chanfod atebion creadigol yn gyflym.

Fel cynllunydd rwy'n gwerthfawrogi setiau perthnasol a synhwyrol. Mae setiau yn offer grymus sy'n cynrychioli eiliadau byrhoedlog, personol a chyfarwydd. Maent yn rymus ac yn uno ar gyfer cyfnod byr sioe. Mae cydweithio gyda thîm i wireddu gweledigaeth yn rhoi hwb i rywun, ac rydw i wrth fy modd gyda hynny.

I love getting my hands dirty creating things and working long hours making someone's vision come alive. As a scenic artist I'm passionate about painting and I enjoy working for a designer. I like the excitement that comes with finding creative solutions quickly.

As a designer I value relatable, relevant and grounded sets. Sets are powerful tools that represent fleeting, personal and familiar moments. They are powerful and unifying for the brief duration of a show. Collaborating with a team to make my vision happen is nourishing, and I love that.

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## FRANKIE JONES

Mae'r syniad o greu byd diddorol a gwych allan o ddim ond plastr a phren yn rhyfeddol i mi. Mae'n gwneud i mi werthfawrogi'n fawr bopeth bach mewn bywyd pob dydd. Alla'i ddim peidio ag edrych ar grac yn y palmant neu staen te ar fwrdd heb feddwl sut fyddwn i'n gallu ail-greu hyn ar gyfer Teledu neu Theatr. Gyda digon o ymroddiad a dyfalbarhad, mae unrhyw beth yn bosibl. Rwy'n teimlo mor fodlon pan fo problem wedi'i datrys a'r canlyniad yw prop, puped neu set hardd.

The idea of creating a fantastical and engaging world out of nothing but plaster and plywood is astounding to me. It fills me with overwhelming amount of appreciation for all of the small things in everyday life. I can't help but look at a crack in the pavement or tea stained table without thinking just how I would be able to recreate it for Television or Theatre. With enough dedication and persistence, anything is possible. I feel so contented and satisfied when a problem has been solved and the result is a beautiful finished prop, puppet or set.

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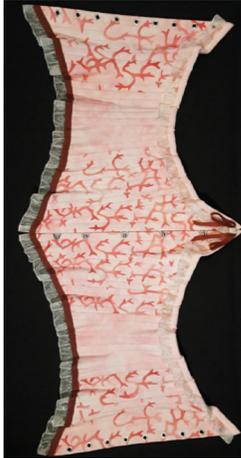
### GREGG JONES

Beth nesa? Cynllynydd-gwneuthurwr cyfryngau ffisegol a digidol ydw i. Gan arbenigo mewn propiau byddaf yn defnyddio fy set sgiliau mewn argraffu 3D a modelu i ddod â bywyd i'r anniriaethol. Caf fy ysbrydoli gan feysydd gemau a ffuglen ac rwy'n llawn angerdd am yr hynod a'r hudol. O'r gwych i'r mwy sylfaenol, pin ysgrifennu ydw i sydd â diddordeb brwd mewn arfer fy nghreffft yn ogystal â dysgu ac ehangu wrth i mi luniadu ac ysgrifennu ar draws gofod cynhyrchiad. Cynllun. Drafft. Breuddwyd. Beth am ddechrau arni.

What's next? I am a designer- maker of physical and digital media. Specializing in props, I use my skill set in 3D printing and modelling to bring the intangible to life. Taking inspiration from games and fiction, I am passionate about the strange and magical. From the fantastical to the more grounded, I am a fountain pen with a keen interest to practice my craft as well as learn and expand as I draw and write across the space of a production. Design. Draft. Dream. Let's get started.



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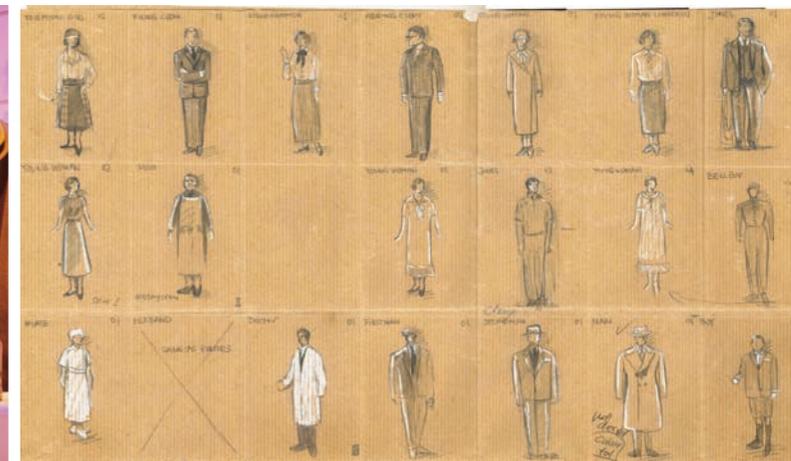
### NATALIE KYRMIZI

Mae fy mhrif ddiddordeb yn y rôl y mae gwisgoedd yn ei chwarae yn y celfyddydau perfformio - dehongliad testun drwy gymeriadau a mynegiant cysyniadau, yn arbennig drwy wahanol gyfnodau amser. Mae'r gwaith yr ydw i wedi bod yn rhan ohono o ran elfen dechnegol gwisgoedd theatraidd wedi siapio a datblygu fy ymwybyddiaeth o wisgoedd mewn gwella stori yn weledol. Gan adeiladu ar fy mhrofiad ym myd y theatr a'm dealltwriaeth o sgiliau perthnasol: cynllunio tecstilau, gwau, lliwio, torri patrymau, adeiladu gwisgoedd, gwneud hetiau, corsedwaith - fy nyhead a'm bwriad yw cyfrannu'n greadigol at greadigaeth weledol y bydoedd perfformio hudol hyn.

My deepest interest lies in the role that costume plays in the performing arts - the interpretation of text through characters and the expression of concepts, particularly through different time periods. My involvement in the technical element of theatrical costuming has shaped and developed my awareness of costume in enhancing a story visually. Building on my experience in theatre and my knowledge of relevant skills: textile design, knitting, dyeing, pattern cutting, costume construction, millinery, corsetry - my desire and intention is to creatively contribute to the visual creation of these magical worlds of performance.

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## YIWEN LIN

Cefais fy ngeni a'm magu mewn tref fechan yn Tsiena cyn symud yma, a'r pedair blynedd ddiwethaf yn y DU fu'r blynyddoedd pwysicaf i mi hyd yn hyn, gan lywio fy ngwerthoedd a'm safbwyntiau ar y byd. Credaf fod emosiynau yn rhan annatod o fywyd, gan ddod i'r amlwg mewn ymateb corfforol neu seicig i'r digwyddiadau o'n cwmpas. Mynegi hyn yw fy ngobaith fel cynllunydd gwisgoedd.

I was born and lived in a small town in China before moving here and the past four years in UK have been my most important ones so far, shaping my values and outlook on the world. I believe emotions are inherent to life, manifesting as physical or psychic responses to the events around us. I hope as a costume designer to express this.



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## YU LIN (ELLE)

Cynllunydd gwisgoedd o Tsiena ydw i, gyda gradd BA mewn Cynllunio Ffasiwn o Brifysgol Tianjing ac MA mewn Cynllunio Gwisgoedd o Academi Genedlaethol Celfyddydau Theatr Tsiena. Gweithiais fel gwirfoddolwr yn World Stage Design yn 2017 a hefyd yn natliad Oistat 50 yn 2018 yng Nghaerdydd.

Mae fy ngwahanol brofiadau dysgu a gweithio, yn arbennig y rheini yn CBCDC, wedi llywio fy ymarfer; gan roi i mi'r sgiliau i fynegi'n effeithiol bob cymeriad yn y sgript drwy ddefnyddio manylder, lliw, cysgod a defnydd.

I am a Chinese costume designer, with a BA Fashion Design from Tianjing University and an MA Costume Design at the National Academy of Chinese Theatre Arts. I served as a Volunteer at World Stage Design in 2017 and also at the Oistat 50 celebration in 2018 in Cardiff.

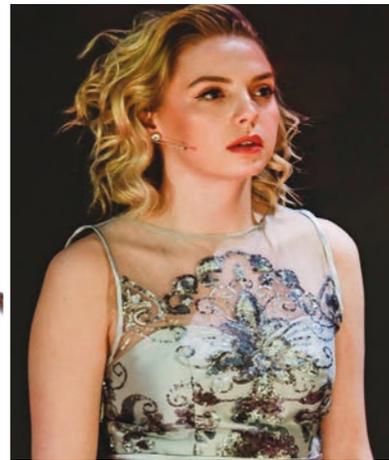
My various learning and working experiences, especially those at RWCMD, have informed my practice; equipping me with the skills to effectively articulate every character in the script through the use of detail, colour, silhouette, and material.

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### MEGAN MALONEY

Bu perfformio yn rhan o'm mywyd erioed ac, fel dawnswraig, gwisgoedd yw fy hoff elfen. Roeddwn i wastad yn meddwl y byddwn yn dod o hyd i yrfa ym myd ffasiwn, ond doeddwn i erioed eisiau creu rhywbeth newydd, gan mai hanes oedd o'r diddordeb pennaf i mi. Ar ôl darganfod gwisgoedd fel gyrfa, sylweddolais fod fy mhrif ddiddordeb mewn gwneud yn hytrach na chynllunio. Rydw i wedi dysgu cymaint yn CBCDC ac mae fy repertoire o sgiliau wedi datblygu mor gyflym. Mae'r Coleg wedi rhoi i mi yr hyder i wneud unrhyw beth, o ail-gread hanesyddol i ddillad modern.

Performance has always been a part of my life and as a dancer, costumes were always my favourite part. I always thought I would find a career in fashion, but I never wanted to create something new, when history was what truly fascinated me. After discovering costumes as a career, I realized my true passion lay in making as opposed to design. I have learned so much at Royal Welsh and my repertoire of skills has grown exponentially. The school has instilled in me the confidence to do anything from historical recreation to alterations of modern clothing.

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### LEONORA NICHOLSON

Rydw i am i theatr fod yn sgil sydd gan bob ohonom. Yn y theatr gellir defnyddio'r holl synhwyrddau i chwalu ffiniau rhwng pobl. Drwy wrando, gweld a chlywed ein gilydd rydym yn cael rhyddid mewn persbectifau newydd. Rydw i wedi gweithio mewn gwahanol rolau ar brosiectau CBCDC a phrosiectau a hunan-arweiniwyd gan ddatblygu sgiliau mewn gwahanol gyfryngau i gynorthwyo gyda'r dyheadau hyn. Drwy gyfrannu fy sgiliau i brosiectau yn y dyfodol rwy'n gobeithio creu profiadau amlsynhwyrdd fydd ar gael i bawb.

I want theatre to be a skill we all have. In theatre, all senses can be used to break down barriers between people. By listening, seeing and hearing each other we gain freedom in new perspectives. I have worked in different roles on RWCMD and self-led projects developing skills in different media to aid these ambitions. By contributing my skills to future projects, I hope to create multi-sensory experiences available to everyone.

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## SEREN NOËL

Creu amgylchedd sy'n weledol ysgogol ond hefyd yn foelol gydwybodol. Darganfod ffyrdd newydd i fynegi perfformiad drwy ddeunyddiau anarferol a chynaliadwy. Cyfuno celf a naratif i gynhyrchu profiadau llawn dychymyg ac ystyr. Dyma rym perfformiad byw a theatr sy'n ennyn fy niddordeb fel cynllunydd, gwneuthurwr ac artist.

To create an environment that's not only visually stimulating but morally conscious. Discovering new ways to express performance through unusual and sustainable materials. Combining art and narrative to produce imaginative and meaningful experiences. This is the power of live performance and theatre that I'm interested in as a designer, maker and artist.

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## JIN NOH

Cynllunydd ar gyfer perfformio o Gorea ydw i ac mae gen i ddiploma sylfaen mewn Celf a Dylunio o Brifysgol Celfyddydau Llundain, gan gyfrannu mewn gwahanol ddatganiadau fel dylunydd graffig perfformio. Rydw i hefyd yn ffotograffydd perfformiadau. Mae fy nghredydau yn y DU yn cynnwys 'Punk Rock', 'Y Ffliwt Hud', a 'What We Know'. Ar hyn o bryd rwy'n gweithio ar gynhyrchiad 'Joyce' ar gyfer Gŵyl Ymylol 2019. Rwy'n edrych ymlaen at feithrin fy ngallu artistig drwy wahanol brofiadau gwaith.

I'm a Korean based performance designer and hold a foundation diploma of Art and Design from University of Arts London, participating in various recitals as performance graphic designer. I am also a performance photographer. My UK credits include 'Punk Rock', 'Magic Flute', and 'What We Know'. I am working on the production 'Joyce' for Fringe Festival 2019. I'm looking forward to nourish my artistic competency through various work experiences.



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### JULIA MELISSA PACIFICADOR

Rydw i yn cael llawer o lawenydd drwy wneud fy nwylo yn frwnt gan ddefnyddio paent, blawd lif neu *superglue*. Mae fy nghefdir mewn theatre technegol ond erbyn hyn dwi wedi datblygu diddordeb mewn cynllunio. Trwy astudio yn CBCDC mae fy angerdd, sgiliau a gwybodaeth am gelf golyfaol a gwneuthuriad propiau wedi tyfu yn ddirfawr dros y cyfnod hyn. Yn ogystal â hyn rydw i wedi mireinio fy sgiliau mewn paentio ac adeiladu tra'n caffael sgiliau newydd mewn gwneud modelau, torri laser a defnyddio meddalwedd cynllunio. Mae'n bleser gweld y gologfeydd sydd yn fy mhen dod yn fyw trwy cael yr help ac offer ar gael i mi.

One of my greatest joys in life is getting my hands dirty - whether it's with paint, sawdust, or superglue. I come from a technical theatre background but I have since gained an interest in design. Studying at RWCMD has further instilled my passion for scenic art and construction, as well as prop making. I'm honing my existing skills in painting and building whilst acquiring new ones in design software, model making, and laser-cutting. Now, I take great pleasure in seeing the images in my head come to life with the help of the tools available to me.

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### HARRY PIZZEY

Mae'r syniad o roi gwir wledd i'r llygad, creu eiliadau y gall cynulleidfaoedd ymgolli'n llwyr ynddynt yn y byd sydd wedi'i greu o'u cwmpas, yn fy nghyffroi. Caf fwynhad wrth chwarae gyda'r hynod, y gwahanol, yr annisgwyl a'r gwyrddro ym mha bynnag ffurf y daw. Mae theatr yn gyfrwng sy'n rhoi llawer o ryddid i chwarae gydag ac archwilio syniadau a fyddai'n amhosibl yn rhywle arall.

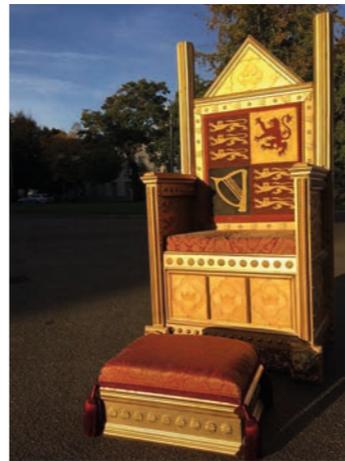
Rwy'n edrych ymlaen at fod yn rhan o broffesiwn lle gallaf barhau i chwarae ac archwilio mewn ystod eang o fathau perfformio, o Opera i Osodiadau.

I am excited by the prospect of creating true spectacles, creating moments in which the audience are fully invested in the world that has been created around them. My enjoyment lies in playing with the odd, the strange, the unexpected, and the subverted in whatever form that takes. Theatre is a medium, which gives huge freedom to play with and explore ideas that elsewhere would be impossible.

I'm looking forward to being part of a profession where I can continue to play and explore in a wide range of performance types from Opera to Installation.

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Wedi dechrau ar radd MA gydag ychydig flynyddoedd o brofiad mewn celf golygfaol, roeddwn i eisiau gwella fy ngallu cynllunio, gwybodaeth dechnegol a sgiliau CAD. Rydw i wedi meithrin gwell dealltwriaeth o sut mae pob aelod o'r tîm yn gweithio mewn cynhyrchiad, a lle rydw i yn ffio orau yn hyn i gyd. Mae fy mhortffolio a'm gwaith yn adlewyrchu'r profiad sydd gennyf yn y diwydiant ynghyd â rhai o'r sgiliau newydd yr wyf wedi'u dysgu tra fy mod yng Ngholeg Brenhinol Cymru, yn cynnwys gwaith saer coed a dylunio. Fy ngobaith yn y dyfodol yw cael fy ngweithdy fy hun a gweithio ochr yn ochr â gwneuthurwyr eraill i gynhyrchu golygfeydd ac addurniad pwrpasol.

Having started the MA with a few years experience in scenic art, I wanted to improve my design, technical knowledge and CAD skills. I have gained a better understanding of how each team member works in a production, and where I fit best into this. My portfolio and work reflects the experience I have in the industry plus some of the new skills learnt whilst at the Royal Welsh College, including carpentry and design. Going forward I hope to have my own workshop and work alongside other makers to produce bespoke scenery and decor.

Top Centre Photo: 4PIProductions

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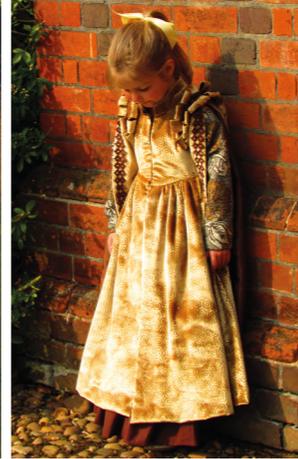
### ROSE REVITT

Byddaf wrth fy modd yn ymchwilio i storïau, adegau a sefyllfaoedd newydd a chreu amgylcheddau lle gall naratif a phrofiadau ddod yn fyw. Yn ystod y cwrs MA hwn rydw i wedi plymio i Weimar Republic, tîm pêl-droed menywod "Bruegel-land" swreal a nawr rwy'n edrych i mewn i fywydau cywion hwyaid. Fy uchelgais yw bod yn gynllunydd set a gwisgoedd yn gweithio ym meysydd opera, dawns a gosodiadau mewn gofodau traddodiadol ac anghonfensiynol. Does dim yn well gen i na chanfod y gwrthrychau, lliwiau, gweadau ac eitemau o ddillad hanfodol ar gyfer pob byd newydd a'r rheini sy'n ei feddiannu - mae'r elfennau cywir yn cyfathrebu cymaint.

I love researching new stories, times and situations and creating environments in which narratives and experiences can come to life. During this MA I've delved into the Weimar Republic, a surreal "Bruegel-land", an all-female teenage soccer team and am now looking into the lives of ducklings. My ambition is to be a set and costume designer working across theatre, opera, dance and installation in both traditional and unconventional spaces. I enjoy nothing more than finding the essential objects, colours, textures and items of clothing for each new world and its inhabitants - the right components communicate so much.

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### FAITH ROUTLEY

Fy nyhead yw helpu pobl i brofi hanes a'r byd naturiol drwy gyfryngau gweledol. Mae yna wastad rhywbeth newydd y gallwn ei ddysgu neu ei ddarganfod gan ein gorffennol drwy ei archwilio mewn ffyrdd newydd a gwahanol. Byddaf yn mwynhau ail-greu adegau o'r gorffennol i ni gyd eu profi nawr. Gall hanes fod yn gysyniad haniaethol, trwy gelf a pherfformiad gallwn ddod ag ef yn fyw mewn modd sy'n taro deuddeg gyda chynulleidfa.

My desire is to help people experience history and the natural world through visual media. There is always something new we can learn or discover from our past by exploring it in new and differing ways. I enjoy recreating moments from the past for us to experience in the here and now. History can be an abstract concept, through art and performance we can help to bring it to life in a way that resonates with an audience.

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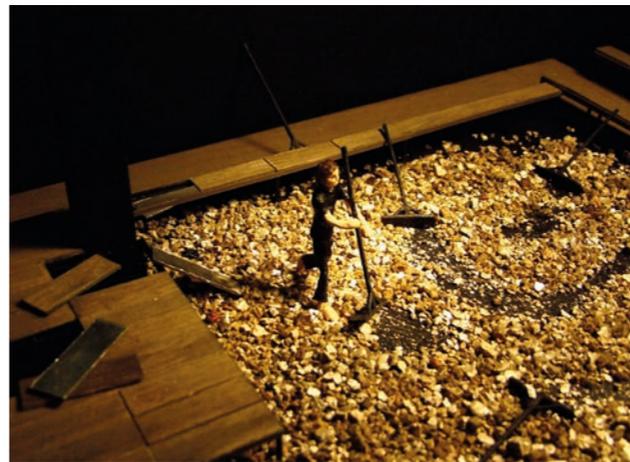
### AL SADLER

Fel cynllunydd, fy uchelgais yw ysbrydoli a meithrin cyd-ddychymyg cynulleidfaoedd. Byddaf yn cynllunio i gyfareddu, ymgysylltu ac annog cynulleidfaoedd i rannu profiadau ystyrlon sy'n eu helpu i ddod wyneb yn wyneb â'r byd a'i holl heriau. O dorri'r sgrïpt i lawr hyd at adeiladu'r set, rydw i wrth fy modd yn bod yn rhan o'r holl broses greadigol, gan fwynhau'n arbennig ddatblygu syniadau clyfar ond eto'n syml sy'n datgelu ystyr dyfnach y deunydd. Rwy'n edrych ymlaen yn fawr iawn at y cyffro o ddod â phobl wych ynghyd er mwyn gwneud i bethau annhebygol a llawn syndod ddigwydd.

As a designer, my ambition is to inspire and nurture an audiences' collective imagination. I design to enchant, engage and encourage audiences to share meaningful experiences that help them meet the world and all its challenges. From breaking down the script, to the build up of the set, I love being a part of the whole creative process, particularly enjoying developing clever yet simple ideas that reveal the deeper meaning of the material. I really look forward to the excitement of bringing brilliant people together to make unlikely and surprising things happen.

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### YUKI SAKUMA

Fy angerdd yw creu celf, gan ddefnyddio naratif fel man cychwyn. Ar ôl astudio senograffi ym Mhrifysgol Celfyddydau Musashino, bŷm yn gweithio fel cynllunydd, gwneuthurwr, rheolwr a chyfarwyddwr ar gyfer perfformiadau safle-benodol mewn gofodau oriel yn Tokyo. Mae fy ffocws nawr ar gynllunio setiau a gwisgoedd. Mae fy agwedd tuag at gynllunio yn un mydryddol a byddaf yn mwynhau archwilio'r berthynas rhwng y gynulleidfa, perfformiwr a'r naratif. Drwy ganfod naws y darn, daw fy ngofodau haniaethol yn faes chwarae lle gall cydweithio ffynnu. Rydw i ar fin dechrau gyrfa fel cynllunydd rhyngwladol ar gyfer perfformio theatr.

My passion is to make art, using narrative as a starting point. After studying scenography in Musashino Art University, I acted as designer, maker, manager and director for site-specific performances in gallery spaces in Tokyo. My focus now is set and costume design. I have a poetic approach to design and enjoy exploring the relationship between audience, performer and narrative. By finding the essence of the piece, my abstract spaces become a playground for collaboration to thrive. I am about to start a career as an international designer for theatre performance.

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### JACK LANCELOT STEWART

Mae sut y gall cân neu ddarn o gerddoriaeth ddylanwadu ar ein bywydau wedi bod o ddiddordeb mawr i mi erioed. Rwy'n mwynhau gweithio ochr yn ochr â'r Cyfarwyddwr a'r adrannau creadigol eraill i ddatblygu iaith a gweledigaeth ar gyfer darn. Yn ystod fy nghyfnod yn CBCDC rydw i wedi bod yn ddigon ffodus i gynllunio a chreu ystod o gynnwys, yn amrywio o gymysgedd brwd yr 80au ar gyfer ein cynhyrchiad ymdrwythol o ROAD i sŵn pyped yn bwyta bysedd pysgod ar gyfer FEAST. Rydw i wedi cael llawer o gyfleoedd rhyfeddol yn y Coleg sydd wedi caniatáu i mi ddatblygu ymhellach fy set sgiliau cynllunio a thechnegol.

The way that a song or a piece of music can influence our lives has always fascinated me. I love working alongside the Director and the other creative departments to develop a language and vision for a piece. During my time at RWCMD I have been lucky enough to design and create a range of content from a pumped up '80s mix for our immersive production of ROAD to the sound of a Fish-Finger-eating puppet for FEAST. I have had many amazing opportunities at the college which have allowed me to further develop my design and technical skillsets.

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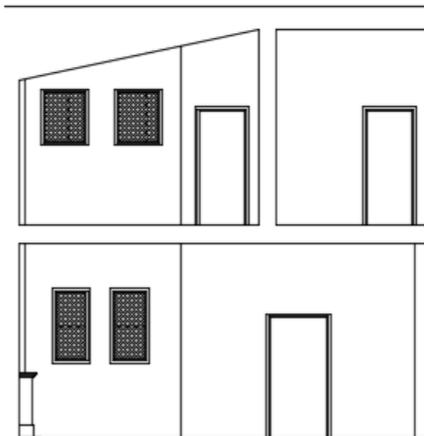
### JOSE TEVAR

Fy nghefnidir mewn theatr dechnegol a'm hangerdd ar gyfer cynllunio theatraidd a'm harweiniodd i ddilyn gyrfa fel Cynllunydd Goleuo. Mae'r cwrs MA yng Ngholeg Brenhinol Cymru wedi rhoi'r cyfle i mi ddysgu gan rai o'r ymarferwyr theatr gorau yn y diwydiant, ochr yn ochr â rhaglen hyfforddi o'r radd flaenaf. Rwy'n frwd iawn ynglŷn â chydweithio gyda Chyfarwyddwyr, Coreograffwyr a Chynllunwyr i greu cynlluniau hynod weledol a thrawiadol. Mae fy ngweithiau blaenorol wedi bod ym meysydd Theatr, Dawns, Sioeau Cerdd, Sycas ac Opera mewn lleoliadau megis Leeds Playhouse, Theatr Bush, Roundabout Paines Plough, Jacksons Lane a Theatr Hull Truck.

My background in technical theatre and passion for theatrical design are what led me to pursue a career as a Lighting Designer. The MA course at Royal Welsh College provided me with the opportunity to learn from some of the best theatre practitioners in the industry alongside a world class training programme. I am passionate about collaborating with Directors, Choreographers and Designers to create highly visual and stunning designs. Previous work includes Theatre, Dance, Musicals, Circus and Opera in venues such as Leeds Playhouse, Bush Theatre, Paines Plough's Roundabout, Jacksons Lane and Hull Truck Theatre.

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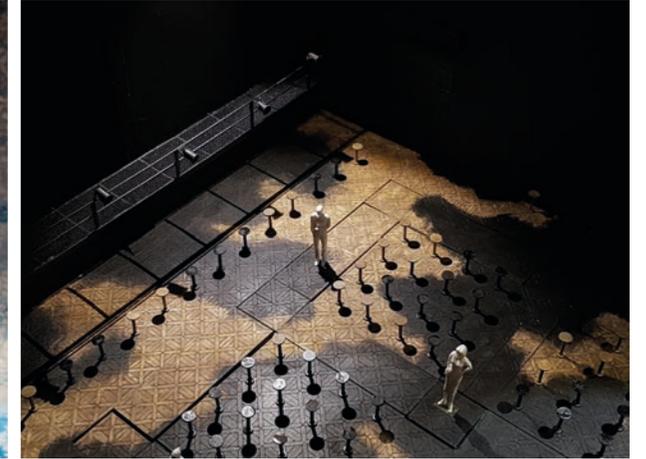
### JACK VALENTINE

Bu byd y theatr yn ddi-ddordeb mawr i mi ers y gallaf gofio. Roeddwn wedi fy nghyfareddu gyda fy theatr degan ac ni allwn beidio â chreu fy ngofodau diddorol fy hun. Drwy greu storïau mewn gofod bach fe'm hysbrydolwyd i fynd i weld theatr a dechreuais ddatblygu diddordeb mewn cynllunio. Yn ystod fy nghyfnod yn CBCDC rydw i wedi mwynhau gweithio gydag eraill i greu cynyrchiadau ar y cyd gyda gweithwyr proffesiynol a chyfoedion. Yn fy ngwaith fy hun byddaf yn chwilio am adegau grymus yn y sgript i'w dwyn yn fyw drwy gynllunio, sydd weithiau'n caniatáu i'r gynulleidfa ddianc o'r byd diflas hwn.

Theatre has been my main passion since I can remember, I was absolutely fascinated with my toy theatre and could not resist creating my own interesting spaces. Creating stories in a miniature space inspired me to go and see theatre and I began to develop an interest in design. During my time at RWCMD I have formed a love of working with others, to create productions collaboratively amongst professionals and peers. In my own work, I look for powerful moments within the script to bring to life using design, to at times allow the audience to escape this miserable world.

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## ROEY VATURY

Ers yn blentyn rydw i wedi breuddwydio am gynllunio llwyfan. Am 8 mlynedd bŵm yn gweithio ar lu o gynrychiadau amrywiol mewn nifer o theatrau ledled Israel, a diffiniodd hyn fy hunaniaeth fel cynllunydd set. Mae symud i'r DU ac astudio yn CBCDC gwneud i mi gamu allan o'm byd cyfforddus a gwthio fy sgiliau ymhellach, ac yn fwy na dim rydw i wedi ailgysylltu â'r artist ynof a'r bachgen breuddwydiol hwnnw a arferwn fod.

I mi, cynllunio ar gyfer perfformiad yw chwarae mewn gofod gyda llinellau, siapiau, lliwiau a gweadau, drwy gydweithio gyda meddyliau dawnus eraill i wireddu'r cread gorau ar y cyd.

Since childhood I've dreamt about stage designing. For 8 years I worked on many diverse productions in many theatres around Israel, and defined my identity as a set designer. Moving to UK and studying at RWCMD brought me out of my comfort zone and pushed my skills further, and above all I reconnected with the artist inside me and to that boy who was a dreamer.

Design for performance, for me, is playing in space with lines, shapes, colours and textures, through collaboration with other talented minds to get the best shared creation.

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### EMMA-JANE WEEKS

Mae dechrau prosiect newydd yn fy llenwi ag egni a chyffro. Nid oes dim sy'n well na'r mwynhad y byddaf yn ei gael wrth ymgolli mewn proses greadigol a phan fyddaf yn gwnïo, datrys problem neu'n gweithio gyda deunyddiau mwy anghonfensiynol rwy'n mwynhau bywyd. Rwy'n ymdrechu i wthio fy hun i gyrraedd y foment honno o gyflawniad pan fo oriau o waith caled ac egni creadigol yn dod ynghyd i greu rhywbeth gwych.

Rwy'n awyddus ac yn barod i ymgymryd â heriau newydd a dechrau ar fy ngyrfa fel gwneuthurwr a chynllunydd gwisgoedd.

The beginning of a new project fills me with energy and excitement. Nothing can beat the buzz I get from immersing myself in a creative process and whether I am sewing, problem solving or working with more unconventional materials I am loving life. I strive to push myself to achieve those joyful breakthrough moments where hours of hard work and creative energy come together to form something brilliant.

I am eager and ready to take on new challenges and to get stuck into my career as a costume maker and designer.

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### **NATHAN RHYS WILLIAMS**

Fel myfyriwr Rheoli Llwyfan a Theatr Dechnegol rydw i wedi arbenigo mewn Cynllunio Sain. Yn ystod fy nghyfnod yn y Coleg rydw i wedi cynllunio sain ar gyfer 7 cynhyrchiad ac felly wedi dysgu llawer am rôl y Cynllunydd Sain a faint o waith y mae'n ei olygu. Rwy'n mwynhau elfen greadigol y rôl, yn gweithio gyda chyfarwyddwyr i wireddu eu gweledigaeth ac yn dechnegol rwy'n mwynhau gweithio gyda systemau Qlab a desgiau cymysgu Yamaha. Ar ôl graddio rwy'n edrych ymlaen at weithio ym maes sain theatr a dechrau datblygu fy ngwybodaeth a'm portffolio fel Cynllunydd Sain.

As a Stage Management and Technical Theatre Student I have specialised in Sound Design. Throughout my time in College I have sound designed 7 productions which taught me a lot about the role of the Sound Designer and how much work goes into it. I enjoy the creative element of the role, working with directors to make their vision a reality and technically I enjoy working with both Qlab systems and Yamaha mixing desks. After graduation I look forward to working within theatre sound and start building my knowledge and portfolio as a Sound Designer.

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**TÎM ARDDANGOS  
EXHIBITION TEAM:**

**Rhys Williams**  
*Production Manager*

**Llyr Parri**  
*Technical Manager*

**Grace Clare**  
*AV Technician*

**Jack Porter**  
*Lighting Technician*

**Kieran Gough**  
*Construction Technician*

**Chloe French**  
*Venue Technician*

**STAFF CYNHYRCHU  
PRODUCTION STAFF:**

Rorie Brophy  
Sean Crowley  
Heather Davies  
Allie Edge  
Ian Evans  
Charlie Ruth Chadwick  
Luned Evans, James Horne  
& Fran Norburn  
Andy Pike  
Daniel Taylor

**STAFF RHEOLI LLWYFAN  
STAGE MANAGEMENT STAFF:**

Emma Hele  
Daz James  
Mike Robinson  
Fred Harvey-Love

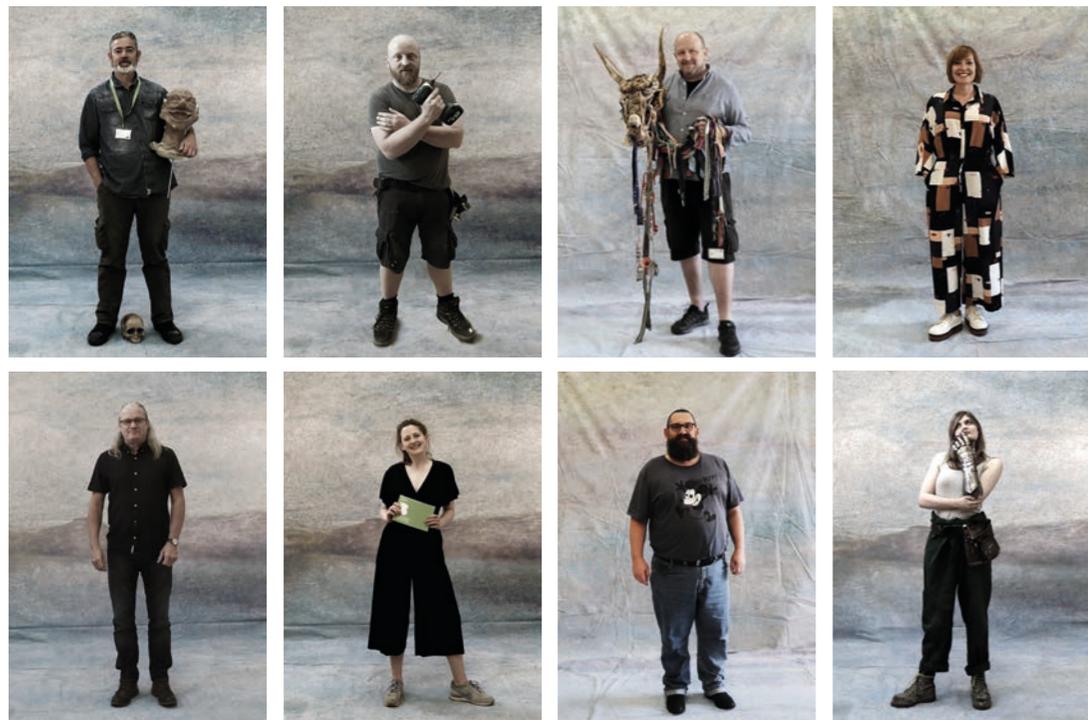
**STAFF CYNLLUNIO  
DESIGN STAFF:**

Steve Blandford  
Patrick Connellan  
Lucy Hall  
Christine Marfleet  
Laura Martin  
Geoff Moore  
Bettina Reeves  
Jen Rowlands  
Jill Salen  
Karen Thomas

**TÎM ARDDANGOS | EXHIBITION TEAM**



**STAFF CYNHYRCHU | PRODUCTION STAFF**



**STAFF CYNLLUNIO A STAFF RHEOLI LLWYFAN | DESIGN & STAGE MANAGEMENT STAFF**





*“Mae’r myfyrwyr Rheoli LLwyfan a Thetr Thecnegol yn CBCDC yn gweithio ar y cŷd gyda’r myfyrwyr Cynllunio ar gyfer Perfformiad a dros y dair mlynedd diwethaf meant wedu creu dros 80 o berfformiadau cyhoeddus rhyngddynt. Mae’r gwaith hyn un hybu datblygiad yr uniogolion ar eu llwybrau gyrfaol a gwelwn hwynt yn arbennigo mewn amryw o feysydd yn y diwydiannau diwylliannol. Ar sawl achlysur rydym wedi gweld 100% o’r garfan yn ennill hynod falch o’u cyflawnianau, a dymunwn bob hwyl iddynt fel ymarferwyr y dyfodol.”*  
Ian Evans - Pennaeth Rheoli Llwyfan

*“The Stage Management and Technical Theatre Students at RWCMD work in partnership with the Design for Performance students. Over the past three years they have created and realised over 80 public performances together, and this catalogue continues to show how the individual Stage Management and Technical Theatre Students have developed their career paths to specialise in every aspect of the entertainment industry, which has led to 80% of the cohort gaining employment nearly two months before their graduation. The Lecturers and Supervisors at RWCMD are extremely proud of their achievements and wish them every success as emerging practitioners.”*  
Ian Evans - Head of Stage Management

## DIOLCHIADAU | ACKNOWLEDGMENTS

Hoffai’r arddangoswyr ddiolch i’r canlynol am eu cymorth a’u cefnogaeth, ni fyddai BALANCE wedi bod yn bosib hebddynt. Diolch arbennig i dim y Gweithdy; Will, Mike, Fred a Sean am eu gwaith caled a’u cymorth cyson i adeiladu’r arddangosfa. I Opera Cenedlaethol Cymru, Wild Creations a Bad Wolf Productions am eu cefnogaeth parhaol. I CTS, am eu nawdd a’u anogaeth trwy gydol y broses. I James North a Phil Clark am eu arweiniad. I Simon Gough, Kirsten McTernan, Polly Thomas, Robert Workman am ffotograffio’r cynyrchiadau. I Tom Schofield am ei arweiniad a’i gefnogaeth wrth gynhyrchu deunydd marchnata a chyhoeddusrwydd. I holl staff y Bargehouse, Brian Weir, Gareth Hughes, George Caird a phawb arall sydd wedi helpu trwy gydol y daith epig hon.

The exhibitors would like to thank the following for all their help and support, without them BALANCE would not have been possible. A special thanks to the team at the Workshop; Will, Mike, Fred and Sean for their ongoing hard work and help building the exhibition. To Welsh National Opera (WNO), Wild Creations and Bad Wolf Productions for their continuing support. To CTS, for your sponsorship and encouragement throughout the process. To James North and Phil Clark for their guidance. To Simon Gough, Kirsten McTernan, Polly Thomas, Robert Workman for photographing the productions. To Tom Schofield for his guidance and support in production of marketing and publicity material. To all the staff at Bargehouse, Brian Weir, Gareth Hughes, George Caird and everyone else who has helped throughout this epic journey.





### HELENA GAUNT, Penaeth | Principal

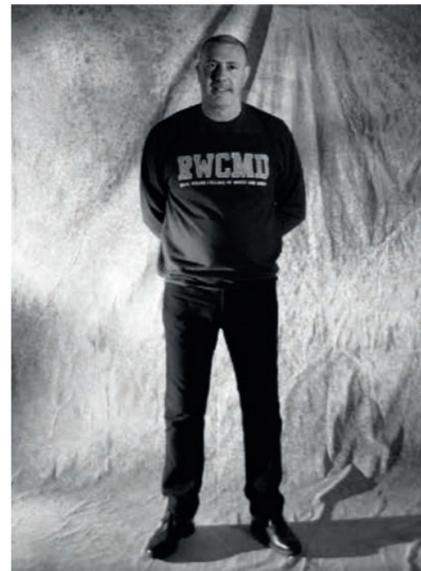
*Mae'n bleser mwyaf i mi ymuno yn nathliadau Balance wrth i mi gyflawni fy mlwyddyn cyntaf yng Nghaerdydd, gyda'r cyfle i enllyn y lleisiau amrywiol o'r genhedlaeth broffesiynol nesaf. Ffraeth, rhagorol, ofnus, llawn enaid, mae'r gwaith yn deyrnged gwych i'r sgil a gweledigaeth unigol y cynllunwyr ac i'r ansawdd o brofiad cydweithiol mae'n wedi cael yn y Coleg wrth iddynt gael eu hanog a'u cefnogi gan y tim I gyd yn CCBd. Pob clod i chi gyd - Llongyfarchiadau!*

*It is a particular pleasure to join the celebration of Balance as I complete my first year in Cardiff, with the opportunity to relish the diverse voices of this next generation of leading professionals. Witty, exquisite, unsettling, soulful, the work is a great tribute to the individual vision and skill of the designers and to the quality of the collaborative experience they have had at the College supported by the whole RWCMD team. Hats off to you all - llongyfarchiadau!*

### NODDWR | SPONSOR

#### EDWARD THOMAS, THREE CLIFFS PRODUCTIONS LTD

Mae Edward Thomas yn eithriadol o falch o fod yn Is-lywydd y Coleg ac wedi bod yn gefnogwr brwd o'r cwrs Cynllunio ers blynyddoedd lawer. Fel Cynllunydd Cynhyrchiad mae wedi hyrwyddo gwaith y myfyrwyr Cynllunio yn barhaus ac mae'n ymfalchïo ei hun ar ei gysylltiad agos â'r cwrs a'i lwyddiant. Dros y blynyddoedd diwethaf mae wedi darparu profiad gwaith proffesiynol i lawer o fyfyrwyr yn ei Adran Gelf ar amryw o ffilmiau nodweddiadol a dramâu cysyniad uchel. Roedd canran uchel o gyn fyfyrwyr yn gweithio fel rhan o'r tim ar y sioe enwog ryngwladol - Da Vinci's Demons .



*"Drwy waith caled, creadigrwydd a brwdfrydedd y staff a'r myfyrwyr, a chysylltiadau heb eu hail gyda'r diwydiant, rwyf wrth fy modd bod y Coleg wedi sicrhau ei le ar y brig fel y coleg dewisol ar gyfer nifer o gynllunwyr talentog. Mae'n arbennig o gyffrous ac yn anrhydedd imi allu gefnogi'r myfyrwyr hyn trwy roi llwyfan iddynt, lle y gellir cymeradwyo eu llwyddiannau a'u mireinio tra'n sicrhau bod dyfodol cynllunio yn ddiogel nid yn unig yng Nghymru ond hefyd ar y llwyfan rhyngwladol. Adeiladwyd fy ngyrfa mewn Cyllynio Theatr ar lwyddiant fy arddangosfa gradd yn y coleg. Eich cyfle chi yw hi nawr i ddangos eich talent a'ch uchelgais. Pob lwc i chi i gyd!"*

Edward Thomas is exceptionally proud to be a Vice President of the College and has been a keen supporter of the Design course for many years. The multi-award winning Production Designer has continually championed the work of the Design students and prides himself on his close association with the course and its success. Over recent years, he has provided professional development placements for many students within his Art Department on various feature films & high concept dramas. A proportionally large part of the team for his latest internationally acclaimed show - Da Vinci's Demons - consists of both new and established members of the College alumni.

*"Through the hard work, creativity and enthusiasm of its staff, students and unrivalled links with the industry, I am delighted that the RWCMD has secured its place at the top of the pile as the chosen college for many talented designers. It is particularly exciting and an honour for me to be able to support these students by providing them with a platform to shout from, where their achievements can be applauded and marvelled at whilst ensuring that the future of design is safe not only in Wales but also on the international stage. My career in Theatre Design was built on the success of my final exhibition in college. The opportunity is now yours to showcase your talent and ambition. Best of luck to you all!"*

Edward Thomas, Director, Three Cliffs Productions Ltd

[www.rwcmd.ac.uk/balance](http://www.rwcmd.ac.uk/balance)



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