

COMPLETELY
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Detailed, selective, professional
career information

Actors' YEARBOOK 2014

ESSENTIAL CONTACTS FOR
STAGE, SCREEN AND RADIO

EDITED BY SIMON DUNMORE

'An essential tool for all actors'

Christine Payne, Equity

B L O O M S B U R Y

www.actorsandperformers.com

Actors'
YEARBOOK
2014

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Edited by Simon Dunmore

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Foreword

Equity (see page 368) is a relatively small union covering a wide variety of issues – not just contracts – of importance to those working in the performing arts. Despite our size we are expert in all the issues we cover, thanks to a dedicated staff with a wide variety of specialist knowledge to support our members.

However, you, as lone actor, also have a range of other concerns that are outside Equity's remit. For instance, how do you go about finding a specialist photographer capable of capturing the essential 'you'? What unforeseen pitfalls can you expect to encounter on a small-scale tour? Which agents and casting directors are happy to receive unsolicited showreels?

The joy of this wonderfully comprehensive book is that it gives you not only detailed listings for every aspect of work-related issues, but also great insights into the experiences of seasoned practitioners. The really helpful introductions and articles are written with warmth and humour. It is a valuable companion and an essential tool for all actors at whatever stage in their careers.

Christine Payne
General Secretary of Equity

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Introduction

It is well known that an actor's life is not an easy one. Those who aspire to the 'bright lights' face a seemingly bewildering array of courses, audition processes and funding methods. Drama school graduates confront a bedazzling array of agents, casting directors and production companies (in all media) to whom they could send their precious CVs and photographs. Experienced actors try to become philosophical about how secure-seeming 'contacts' they once had have been superseded by a new generation. ("There's a new bunch of schoolboys running the networks each week." Joan Collins) The art and crafts of acting are difficult enough – the prospect of navigating through 'bald' lists of services and potential employers can overwhelm all but the most determined. Those with time and money can simply blitz every agent (for instance) that they can find, in the hope that some may respond with offers of representation – this will cost several hundred pounds, let alone the time spent stuffing envelopes. And the chances of success, with this kind of unfocused approach, will be extremely limited. Judicious targeting, using the information in this book and your own research (especially on the Internet), can save a considerable amount of money and will give you a greater chance of satisfaction and success.

The aim of this book is also to make some more detailed sense of the ever-diversifying world of professional acting – from training to the wide range of companies offering work in all media, via the 'brokers' (agents and casting directors) of much of that work. In addition, you will find more details of the available services (photographers, showreel companies, and so on) so that you can make detailed comparisons before committing your precious funds. In order to help you cut your way through the 'jungle' of performing arts information, the listings are restricted to those directly relevant to aspiring and work-seeking actors. (For instance, agents who only represent directors, designers, and so forth, are not included.) Careful study of the section(s) appropriate to you at a particular moment could save you time and money through more accurate 'targeting' of your intentions – whether looking for appropriate training, whom to send your CV and photograph to, where to get your showreel made, and so forth.

This book contains details of those organisations and individuals from whom we were able to glean more full information, beyond the basic contact details. Some were prepared to provide helpful information but requested that their telephone numbers, for instance, should not be included. You'll find more organisations listed in *Contacts* (published annually by Spotlight). Some individuals and organisations declined to contribute to this book, apparently fearful of attracting even more actor-submissions. Some simply did not respond. Some information will go out of date – new companies will start up and others go out of business – and personnel will change; this profession has a highly mobile population. However, the listings will help focus your research and enable you to 'target' more accurately and efficiently.

Actors' Yearbook is designed to work in harmony with my *An Actor's Guide to Getting Work* (5th edition, Methuen, 2012), in which you will find much more detailed advice on how to market yourself and enhance your chances as a professional actor.

Simon Dunmore, Consultant Editor

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Important note – postage rates

As of 2nd April 2007, postage rates started to vary according to size as well as weight. There are three basic formats (more details available from www.royalmail.com):

'Letter': A thin (less than 5mm – i.e. probably not padded in any way), just over A5-sized package, which could contain:

- a letter
- a folded CV
- a postcard-sized photograph
- a CD/DVD (in a paper or plastic sleeve)
- an sae (stamped with sufficient postage) for return of your photo and CV/DVD

'Large letter': A just over A4-sized package, which can be up to 25mm (nearly an inch) thick; this could contain:

- a letter
- an unfolded CV
- a 10x8in photograph
- a CD/DVD (in a paper or plastic sleeve)
- a board-backed envelope (stamped with sufficient postage) for return of your photograph and CD/DVD

'Parcel': Any package that exceeds the dimensions of the above – or where the weight exceeds 750g.

Your submission

As most submissions will contain a 10x8in (unfolded) photograph, they will be classified as 'Large letters'. These have charge bands by weight. A board-backed envelope with a 10x8in photo, A4 CV and A4 or A5 letter weighs in at just under 100g and should therefore be fine with a standard 'Large letter' 1st or 2nd Class stamp (90p and 69p respectively, at the time of writing). If you're adding a stamped addressed envelope for return of your photo, however, this will probably push you over the 100g limit and you will need a stamp for the next band up. (At the time of writing, this is £1.20 for 1st Class and £1.10 for 2nd Class.) You'll also go into the higher band if you add a CV or DVD in a paper or plastic sleeve.

If you're sending a light, A5 padded envelope with a CD or DVD then your choice of case will affect the postage: the chunky old-style CD cases, the full-size DVD cases, and the heavier-style padded envelopes will need the higher postal rate, whereas a paper or plastic sleeve, or some of the modern, lighter-style cases, will probably still come in at under 100g. If you use a padded envelope you will probably need a 'Large letter' stamp; without a padded envelope a standard 'Letter' stamp will probably suffice.

It is very important to get the postage right on a submission, as it's the recipient who has to pay an excess charge. Many companies – fed up with people getting this wrong – will simply not accept delivery and it will be returned to you unopened ... with all your hard work and postage costs wasted.

It is also important to consider the cost of the postage on your sae, especially if you want your photograph returned intact.

Note: The larger style of envelope, unless board-backed, does not survive the postal system very well, and your photo and CV will probably arrive looking rather dog-eared. If you're sending a 10x8in photograph, then always use a board-backed envelope; if you're not sending a 10x8 then consider folding your letter/CV and using a C5 envelope (takes A5 or A4 folded once).

Postage costs usually go up each April, so if you're reading this after April 2014 then check the Royal Mail website for the latest rates.

Training

Introduction

This section is largely devoted to those who are 18 and older. This is not to dismiss the fact that there is training (of varying kinds) for those under that age. However, the field is so wide that the confines of this book limit listings only to the major organisations.

In spite of the fact that a minority of well-known actors did not formally train, it is very important for today's aspirant to do so. An ever-increasing number of people want to become actors, so those with 'casting clout' (agents, casting directors and directors) have more and more people to choose from. Doesn't it make sense to select from those who've undergone the rigours of a respected training process? It is an essential fact that the acting industry works on very tight time-scales and budgets – trained actors should be quicker, more reliable and, usually, more inventive than their untrained counterparts. For instance, an untrained voice that cracks up after a few days of live performance is time-consuming and costly for a management – only the larger productions can afford understudies. An untrained actor, who may look good on camera, will take time to learn how to work on a television set, where time spent keeping technicians waiting is very, very expensive. A fight (in a theatre or on camera) has to be staged so that it (a) looks real, (b) is safe for the participants and (c) can be seen properly by camera and/or audience – actors who've been trained in the essentials of combat will make this staging process much quicker. Moving correctly in period costumes, performing all kinds of formal dance and using microphones properly are just a few of the other time-saving skills that the trained actor can bring to a production. It is only an exceptional few who, nowadays, have the opportunity to 'learn on the job'.

For today's aspiring actor, it is important to train on a professionally recognised course. The established drama schools are the focus of such training. There are acting-related university degree courses which have a reasonable proportion of vocational training (as well as academic work) and there are numerous part-time, short-term and 'foundation' courses which will give you basic insights into the many crafts involved in acting. However, because of the intense competition, a full-time drama school course of at least a year is essential for most people.

For those who have already trained, there are opportunities to learn new skills and refine those already acquired, or simply to keep them in trim when the acting work is not coming in. The latter is very important, as you can be asked to demonstrate your skills at very short notice. Being an actor is a bit like being a fireman – without the regular salary. Also, the more you can legitimately add to the 'Skills' section of your CV, the more you can enhance your chances of finding work.

Editor's Note: It is especially important to **check for the latest information on all fees listed** under all headings in this section. *Actors' Yearbook* makes every effort to ensure that such information is correct and up-to-date, but prices are especially liable to ongoing amendment.

Training for the under-18s

It is a fact that many child stars do not succeed as adult actors. There are notable exceptions – Nicholas Lyndhurst, Dennis Waterman and Jenny Agutter, for instance – but they are the exceptions that prove the rule. I also wonder whether a childhood largely devoted to performing is entirely healthy: what about learning about life? And what about learning other essential skills in order to earn one's living when the acting work is not coming in? Generally speaking, the best thing for the stage-struck child is to send him or her to one of the numerous youth theatre groups and drama workshops that exist in almost every town and city. These are often listed in *Yellow Pages*, and many are members of the National Association of Youth Theatres – see below. Public productions are often the last priority of such groups – especially for the younger ages – but a terrific amount can be learnt by the young from what seem like simple, make-believe games. Children in such groups won't learn many of the technical skills necessary to acting, but they will learn a lot of important social skills and the fundamental business of 'interacting' that is so important to an acting ensemble – that it's not just what you can create that matters, but what you can create with other people. Some youth theatres are allied to agencies who will promote their members for professional work, but it is important to note that employment of the under-16s is very strictly regulated.

National Association for Youth Drama (NAYD)

7 North Great George's Street, Dublin 1
tel 353-1 878 1301 fax 353-1 874 9816
email info@nayd.ie
website www.youthdrama.ie

NAYD is the development organisation for youth theatre and youth drama in Ireland. It supports youth drama in practice and policy, and supports the sustained development of youth theatres in Ireland.

NAYD advocates the inherent value and the unique relationship between young people and theatre as an artform, and is committed to extending and enhancing young people's understanding of theatre and to raising the artistic standards of youth theatre across the country. The organisation supports youth drama in practice through an annual programme that includes the National Youth Theatre, National and Regional festivals of youth theatres, commissioning new writing, publications, resources, training and other services, as well as research and policy development.

With a membership of 60 youth theatres throughout the country, NAYD supports the sustained development of youth theatres in partnership with local authorities, youth services, theatres and arts centres. Its productions are of a professional standard and are cast from youth theatres around Ireland. Previous productions include: *A Dream Play*, directed by Jimmy Fay; *The Seagull*, directed by Wayne

Jordan; *A Midsummer Night's Dream*, directed by Gyorgy Vidovsky; *Young Europeans*, directed by Gerard Stembridge; and *The Crucible*, directed by Ben Barnes. For further details about NAYD's work, please refer to the website.

National Association of Youth Theatres (NAYT)

Arts Centre, Vane Terrace, Darlington DL3 7AX
tel (01325) 363330 fax (01325) 363313
email info@nayt.org.uk
website www.nayt.org.uk

Founded in 1982, the National Association of Youth Theatres (NAYT) is the development agency for youth theatre practice in England. The organisation supports the development of youth theatre activity through training, advocacy, participation programmes, and information services. Registration is open to any group or individual using theatre techniques in their work with young people, outside formal education. NAYT is an educational charity (No. 1046042) and a company limited by guarantee (No. 2989999).

NAYT responds to more than 800 enquiries a year from young people, teachers, parents, carers, youth workers and social services looking for information and advice about youth theatre provision or career or educational opportunities. This free service puts young people in direct contact with youth theatres.

National Youth Arts Wales (NYAW)

245 Western Avenue, Cardiff CF5 2YX

tel 029-2026 5060 fax 029-2026 5014

email nyaw@nyaw.co.uk

website www.nyaw.co.uk/e_nytw.html

Creative Activist for 2013/14 Jain Boon

NYAW represents the National Youth Brass Band of Wales, National Youth Choir of Wales, National Youth Chamber Ensemble of Wales, National Youth Dance Wales, National Youth Orchestra of Wales, and National Youth Theatre of Wales (NYTW).

The National Youth Theatre of Wales was founded in 1976 and has since provided opportunities for hundreds of young people, many of whom are now actively involved with the theatre as professional actors, directors, writers, designers and stage managers. The NYTW is aimed at young people aged 16-21 who are drawn from all over Wales. With guidance from its Creative Activist, the youth theatre prepares and rehearses during the summer of each year for a series of high-profile public performances.

In addition, the NYTW spearheads a development programme of workshops and education activities, designed to increase interest and participation in youth theatre.

National Youth Music Theatre (NYMT)

Adrian House, 27 Vincent Square,
London SW1P 2NN

email enquiries@nymt.org.uk

email auditions@nymt.org.uk (Auditions)

email sheena.clark@nymt.org.uk (Sponsorship & Support)

website www.nymt.org.uk

The National Youth Music Theatre exists to produce challenging music theatre work (both major productions and workshops) for young people of all backgrounds as participants. It helps them to explore new and existing works, to inspire themselves and each other – giving them the opportunity to achieve their highest aspirations and to realise their talent, imagination and creativity.

National Youth Theatre of Great Britain (NYT)

443-45 Holloway Road, London N7 6LW

tel 020-7281 3863

website www.nyt.org.uk

Artistic Director Paul Roseby Executive Director Sid Higgins General Manager Alexa Cruickshank

Founded in 1956, the NYT is the UK's premier youth arts organisation, providing young people aged 13-21 with the opportunity for creative participation and learning through theatre arts. Courses are offered in Acting, Stage Management, Lighting & Sound, Scenery & Prop Building and Costume Making at a professional standard, which culminate in a season of productions and community projects around the

UK and abroad, in professional theatres and site-specific locations.

Many leading names in the creative industries started out at the NYT, including Sir Ben Kingsley, Sir Derek Jacobi, Dame Helen Mirren, Daniel Craig, Daniel Day Lewis, Chiwetel Ejiofor, Timothy Spall, Liza Tarbuck and Matt Smith.

The NYT auditions approximately 3000 applicants each year at one of 20 audition centres across the UK. Approximately 650 new members are recruited annually. Successful applicants are offered a place on one of the courses, and, having completed a course, members are eligible to audition for the NYT's production season or to become Peer Mentors within the Creative Learning programme. Major productions are mounted each year.

The NYT also has a robust Creative Learning programme which embeds learning throughout all projects. It runs accredited courses for those not in education or training, as well as many open access projects and community productions.

Scottish Youth Theatre

The Old Sheriff Court, 105 Brunswick Street,
Glasgow G1 1TF

tel 0141-552 3988 fax 0141-552 7615

email info@scottishyouththeatre.org

website www.scottishyouththeatre.org

Artistic Director Mary McCluskey

Founded in 1977, Scottish Youth Theatre is Scotland's national theatre for and by young people. Using the youth theatre/drama process to develop not only creativity and performance skills but also transferable skills in participants, Scottish Youth Theatre puts particular emphasis on each individual's personal and social development. It offers weekly drama and dance classes for young people aged 2½ to 25, performances for all the family and the flagship Summer Festival, which includes performance and technical theatre courses, open to young people across Scotland aged 8 to 25.

For participants who have shown promise and are interested in a career in any aspect of theatre, film and television, there is Scottish Youth Theatre's high-quality, high-profile project and performance group, SYT Productions.

Scottish Youth Theatre also works in partnership with schools, youth theatres, youth groups and national agencies to deliver tailor-made Special Projects.

Youth Music Theatre UK

London Office 47 Surrey Lane, London SW11 3PN

tel 0844-415 4858

Edinburgh Office Out of the Blue, 36 Dalmeny Street,

Edinburgh EH6 8RG

tel tel 0131-538 2723

website www.youthmusictheatreuk.org

4 Training

Youth Music Theatre UK (also known as YMT) is the UK's national company providing musical theatre activities for young people across the UK. It is one of the nine National Youth Music Organisations (NYMOs) supported by Arts Council England and the DfE (Music and Dance Scheme); its core programme links young people from local/regional productions into formal training at drama school – so successful auditionees will be talented, with many going on into the creative industries. YMT has a strong relationship with the UK's largest teaching union, the NASUWT, who are its principal sponsors, and with Trinity Guildhall, who formally assess the activities.

Auditions for young performers take place around the UK in January and February, and successful

applicants join the companies of 8 fully staged productions at venues and festivals around the country in the summer holidays.

YMT also runs Skills Courses, a non-auditioned, residential summer course which allows young performers and musicians the chance to work with professional artistic teams to create new musicals; and a wide range of Outreach opportunities with schools, youth services and cross-cultural groups.

Training opportunities for graduate directors, assistant directors, assistant MDs, designers and choreographers working alongside its professional staff are also available.

Drama schools

Currently there is a core of established drama schools which belong to an organisation called Drama UK (www.dramauk.co.uk) – which is a recent amalgamation of the Conference of Drama Schools (CDS) and the National Council for Drama Training (NCDT). See Ian Kellgren’s article on page 22 for more about Drama UK. These drama schools run courses that are ‘accredited’; that is, quality assured by experienced professionals. However, there are also a few well-respected courses that are currently not ‘accredited’ and/or not part of Drama UK.

It is important to check the current funding arrangements for each course you intend applying for. Don’t simply rely on what arrangements were in place last year, as things have a habit of changing. Many three-year accredited courses have ‘degree’ status – in spite of the fact that there is little or no written component to the courses, let alone formal, written exams. (Historically, the schools took the ‘degree’ route to help students get funding on the same basis as those following conventional academic courses.) Degree status actually means very little in the acting profession, and courses with degree status are not necessarily better than those without it. Some schools have been quite vociferous about not wishing to become embroiled in the whole philosophy and bureaucracy that is fundamental to degree education – believing that joining with a university would compromise the purely vocational character of their courses. One such adds: “Universities are academic institutions, and the intelligence required of an academic is different from that required of an actor. While some are blessed with both kinds, many talented and intelligent actors are of indifferent academic ability. We would not wish to exclude them.” Degree status will enable you to go on to a higher degree and enhance your employment prospects outside the profession – but not within it.

Funding for some accredited one- and two-year courses is available, but not with the same frequency as for three-year courses. However, there is advice on finding funds from private sources on Drama UK’s website, and some schools have scholarships and/or are good at helping students with this task.

It is worth spending time checking through all the courses listed below – also, read through the *Guide to Professional Training in Drama and Technical Theatre*, which is available from Drama UK’s website. Look too at www.theessentialguide.co.uk for a very thought-through list of what to look for in a course. (Additionally, if possible seek the opinion of those with recent knowledge of drama schools.) Then get prospectuses for any school that you feel could be viable for you – and read each one thoroughly. Important considerations include whether you could be eligible for funding for your fees (and a maintenance loan), and potential living costs – central London is significantly more expensive to live in than Manchester, for example. (Bear in mind, too, whether a degree qualification at the end of the course is important to you.) Above all, it’s important to try to assess which courses you feel would suit you best, and to apply – some require application via UCAS www.ucas.ac.uk or www.cukas.ac.uk – to as many as you can afford the audition fees and travel costs for. Don’t forget to factor in the cost of overnight accommodation, if necessary. The plain truth is that competition for places is so intense (especially for women) that you need to audition for as many places as possible. Every time you do another audition

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you will learn more about the techniques of auditioning than any book or class can teach you. It is important to take on board the fact that many people take two or three years of auditioning, and sometimes more, before they get places. If you are determined to become a professional actor, you have to take rejection in your stride – learn from it, and keep on trying until you succeed.

Finally, carefully check the application deadlines, funding details and audition specifications of each school to which you intend to apply – there are some considerable variations (see the Checklist following the listings given below). You may find it useful to read *An Applicant's Guide to Auditioning and Interviewing at Dance and Drama Schools*, which is available from Drama UK's website. Andrew Piper's website (www.andrew-piper.com) contains useful advice on auditioning and fundraising for drama school, as well as an account of his own first year.

Notes:

- For general information on funding for fees and maintenance loans, see www.gov.uk/browse/education/student-finance.
- Places on some accredited courses are currently funded through Dance and Drama Awards (DaDAs). These were introduced in the late 1990s, and provide funding for about two-thirds of successful applicants. For more details, check each relevant school's prospectus and website – also look at www.gov.uk/dance-drama-awards.
- For the latest details on course accreditation, please see Drama UK's website www.dramauk.co.uk.

* denotes membership of Drama UK

The Academy of Live and Recorded Arts (ALRA)*

Studio 24, The Royal Victoria Patriotic Building,
John Archer Way, London SW18 3SX
tel 020-8870 6475
email info@alra.co.uk
North West Campus, ALRA, Turner Street, Wigan
WN1 3SU
website www.alra.co.uk
Co-directors Clive Duncan, Adrian Hall

Full-time acting courses:

- BA (Hons) Acting. A full-time, 3-year course to prepare students for a varied career as a professional actor. This course is also available at ALRA North.
- MA Acting. A full-time, intensive 15-month course to prepare students for a career in the stage and screen industries. This course is also available at ALRA North.

See www.alra.co.uk for more details.

The Academy of the Science of Acting & Directing

9-15 Elthorne Road, Archway, London N19 4AJ
tel 020-7272 0027 fax 020-7272 0026
email info@scienceofacting.com
website www.scienceofacting.com
Principal Neil Sheffield Administrator Philip Pritchard

Full-time acting courses: No public funding is available for the courses listed below, but students may apply for a limited number of scholarships. There are daytime and evening courses.

- Three Year Acting Course. Applicants must be aged 18 or over. Offers 14 places each year.
- Two Year Acting Course. Applicants must be aged 18 or over. Offers 14 places each year.
- One Year Acting Course. Applicants must be aged 18 or over. Offers 14 places each year.

American Musical Theatre Academy London (AMTA)

Europa House, 13-17 Ironmonger Row,
London EC1V 3QG
tel 020-7253 3118
email info@americanacademy.co.uk
website www.americanacademy.co.uk
Principals/Directors Kenneth Avery-Clark, Christie Miller

Courses offered:

- Since 2010, offers a 1-year full-time Musical Theatre Programme (September-July) and a 2-year Musical Theatre Programme – no specific academic requirements; entry is by audition only. Applicants must be skilled in at least 2 of the 3 disciplines: Acting, Singing, Dance – train for a week in New York.

• Also offering a 1-year Acting Programme – train for a week in New York.

Arts Educational Schools, London (ArtsEd)*

Cone Ripman House, 14 Bath Road, London W4 1LY

tel 020-8987 6666 fax 020-8987 6699

email drama@artsed.co.uk

website www.artsed.co.uk

Principal Jane Harrison *Deputy Principal and Director of the School of Musical Theatre* Chris Hocking *Head of Acting* Gareth Farr *Head of Film Acting* Caroline Jeffries

Part of the Dance and Drama Awards scheme.

Applications for courses and awards should be made direct to the school. Only students taking an approved Trinity College London qualification will be eligible to apply for an award. All courses are accredited by Drama UK or the Council for Dance Education and Training, and validated by Trinity College London (Diplomas and Certificates) and City University London (degrees).

Full-time acting courses:

- BA (Hons) Acting for Film & Television/Level 6 Diploma in Professional Acting (3 years). Applicants must be aged 18 or over.
- BA (Hons) Musical Theatre Programme/Level 6 Diploma in Professional Musical Theatre (3 years). Applicants must be aged 18 or over.
- MA Acting/Level 5 Certificate in Professional Acting (1 year postgraduate). Applicants must be aged 21 or over.

Birmingham School of Acting*

Millennium Point, Curzon Street,

Birmingham B4 7XG

tel 0121-331 7200 fax 0121-331 7221

email info@bsa.bcu.ac.uk

website www.bcu.ac.uk/bsa

Principal Stephen Simms *Admissions Officer* Marie Greene

Full-time acting courses:

- BA (Hons) Acting (3 years). Applicants must be aged 18 or over by the time the course commences with 2 A levels (grade E or above) or equivalent. Admission is by two-stage audition.
- MA/PgDip Acting (1 year). Applicants must have a first degree and some relevant experience. Admission is by audition.
- BA (Hons) Applied Performance (Community and Education) (3 years). Applicants must be aged 18 by the time the course commences with a minimum of 2 A levels or equivalent (240 points). Candidates will be invited to an interview and workshop assessment.
- BA (Hons) Stage Management (3 years). Applicants must be aged 18 by the time the course commences, with a minimum of 2 A Levels or equivalent (240 points). Candidates will be invited to interview.

• MA/PgDip Acting: The British Tradition (1 year) Applicants must have a first degree and some relevant experience. Admission is by audition.

• MA/PgDip Professional Voice Practice (1 year) Applicants must have a first degree and some relevant experience. Admission is by audition.

The Birmingham Theatre School

The Old Fire Station, 285-287 Moseley Road,

Highgate, Birmingham B12 0DX

tel 0121-440 1665

email info@birminghamtheatreschool.co.uk

website www.birminghamtheatreschool.co.uk

Principal Chris Rozanski *Key contact* Fiona Allison

Full-time acting courses:

- HND Performing Arts/Theatre Acting (2 years). Applicants must be aged 18 or over with 12 points at A level or BTEC.
- BTEC Extended National Diploma in Performing Arts (Acting) (2 years). Applicants must be aged 16 or over.
- Professional Acting Diploma (1 year). Applicants must be aged 18 or over.
- Open Access Foundation in Acting (1 year). Applicants must be aged 16 or over.

The Bridge Theatre Training Company

90 Kingsway, North Finchley, London N12 0EX

tel 020-7424 0860

email admin@thebridge-ttc.org

website www.thebridge-ttc.org

Joint Artistic Directors Mark Akkrill, Judith Pollard
Administrator Laura Emson

The Bridge is a non-profit organisation which provides intensive training for a professional acting career. Courses include comprehensive career guidance, and a graduating season of public productions in London theatres, with a West End showcase at the Criterion Theatre in front of agents, directors and casting directors.

Full-time acting courses:

- Professional Acting Course (2 years). Applicants must be aged 18 or over.
- Professional Acting Course (1 year postgraduate/post-experience). Applicants must be aged 21 or over, with a university degree or significant relevant experience.

Bristol Old Vic Theatre School*

2 Downside Road, Clifton, Bristol BS8 2XF

tel 0117-973 3535 fax 0117-923 9371

email enquiries@oldvic.ac.uk

website www.oldvic.ac.uk

Principal Paul Rummer *Artistic Director* Jenny Stephens

An affiliate of the Conservatoire for Dance and Drama. All courses are entirely vocational and are validated by the University of West England.

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Full-time acting courses: Applications should be made direct to the school. All applicants auditioned, with further 1-day recalls.

- BA Hons Professional Acting (3 years)
- FdA Professional Acting (2 years)
- MA in Professional Acting (1 year, 40 weeks, for International students)

The City Lit

Keeley Street, Covent Garden, London WC2B 4BA
 tel 020-7492 2542
 email drama@citylit.ac.uk
 website www.citylit.ac.uk/dramaschool
 Head of Drama, Dance & Speech Vivienne Rochester
 Patron Jonathan Miller

For the Diploma below, you will work with directors, teachers, agents and casting directors, preparing you for the industry. Our expert Drama Tutors are all professional practitioners with extensive experience of working in major drama schools and the profession. The first year of the Diploma course combines robust technical training with in-depth methodological grounding. In the second year, while continuing training, the focus shifts to performance, and the students form a self-contained theatre company working on a range of projects both within and outside City Lit. You will receive individual mentoring and work within a tight collaborative unit. Financial assistance is available for those in need, including several bursaries of £1,000 or £2,000, as well as short-term loans and Professional and Career Development Loans. Two Jonathan Miller Scholarships (worth 50% of the second-year fees) are available to second-year students.

By graduation, you will have achieved: a showreel; an audio reel; an agents' showcase performance; and a personal business plan. You will also be entitled to a Student Equity Card, and entry to the Spotlight directory and its services. For more details, please see the course brochure or go online.

Full-time acting courses:

- Two Year Professional Acting Diploma. A two-year intensive acting course for those wishing to progress from vocational study to a professional career in the arts. A full-time course over 4 days from Monday to Thursday, leaving 3 days in the week for further study and/or work (32 contact hours). Entry is by audition.

A note on eligibility: "Our programme is designed for those with previous experience or relevant undergraduate qualifications. We welcome the following people to audition: students from our City Lit Drama community; students from other universities and drama schools; working professionals from the Performing Arts industry; artists returning to performance with new life skills. Our mission is to recruit a diverse collective of professionally focused individuals who can feed off each other's passion, uniqueness, culture and life experiences."

Court Theatre Training Company

The Courtyard Theatre, Bowling Green Walk,
 40 Pitfield Street, London N1 6EU
 tel 020-7739 6868
 email info@courttheatrettraining.org.uk
 website www.courttheatrettraining.org.uk
 Principal/Director June Abbott Key contact Sarah
 Meadows

As well as the BA (Hons) Acting 2 Years (see below), offers a postgraduate acting course and training for directors and stage managers – please consult the website for further details. The site has wheelchair access and there is a support system for students who are dyslexic.

Full-time acting courses:

- BA (Hons) Acting (2 years) – a distinctive course specially designed for the practical training of the actor; work can take place within the professional environment of an acclaimed working theatre. Applicants must be aged 19+ with 120 UCAS points. Some public funding is available. Applications should be made directly or via UCAS/CUKAS by the end of July.

Cygnets Training Theatre*

New Theatre, Friars Gate, Exeter EX2 4AZ
 tel (01392) 277189 fax (01392) 277189
 email info@cygnetsnewtheatre.com
 website www.cygnetsnewtheatre.com
 Artistic Director Alistair Ganley Key contact Malcolm
 Mardon

Member of the Conference of Drama Schools (now Drama UK). Cygnets offers a 3-year, full-time training based in its own studio theatre. Functions as a small touring company, drawing its members from all over the UK and abroad. The small number of applicants selected each year (6-8) are chosen for their flexibility, maturity, awareness and self-discipline. They are expected to work with professional commitment from the first day in this ensemble training. Financial assistance is occasionally available to third-year students. People may enter straight from school, after a university degree, or as a career change. All need stamina, commitment and an ability to put the work of the ensemble first. Applicants must be aged 18 or over. Professional Acting Certificate.

The Dorset School of Acting

Lighthouse, 21 Kingland Road, Poole,
 Dorset BH15 1UG
 tel (01202) 922675
 email admin@dorsetschoolofacting.co.uk
 website www.dorsetschoolofacting.co.uk
 Principal James Bowden Director Laura Roxburgh

The foundation course in Acting & Musical Theatre has a 100% success rate in placing students at reputable drama schools for further training. It is

designed to provide a real insight into the rigours of drama school training, giving classes in acting, dance, voice and singing, tutorial sessions, theatre visits and business advice. Holds at least 3 masterclasses a year, taught by major, current industry professionals who are leaders in their field. The school welcomes applications from students with disabilities, and is happy to make adjustments to ensure that its courses are inclusive. It does not expect applicants to be strong in all disciplines when they audition.

Acting courses offered:

- 1 Year Foundation in Acting & Musical Theatre (30 weeks) – the qualification gained is Trinity ATCL Level 4 in Drama & Speech. Applicants should be aged 16+. Applications should be made directly to the school by the end of July.

Drama Centre London*

Granary Building, 1 Granary Square,
London N1C 4AA
tel 020-7514 7022 fax 020-7514 8777
email drama@arts.ac.uk
website www.csm.arts.ac.uk/dramacentrelondon
Principal Jonathan Martin Key contact Maggie Wilkinson

Trains students to become professional actors, directors and screen writers. Established in 1963, it is now part of the University of the Arts London, and is a member of the Conference of Drama Schools (now Drama UK). The school awards 3 Foundation Scholarships; 1 Malmgren Scholarship; 1 Reeves Scholarship; 5 UK/EU Leverhulme Scholarships; and 2 International Leverhulme Scholarships. For detailed information on Scholarships and Bursaries, see the website under 'News and Events'.

Full-time acting course:

- BA (Hons) Acting (3 years). Applicants must have 2 A levels. Public funding/student loans available for all UK/EU students doing their first degree. Applications should be made through UCAS.
- MA Acting (45 weeks). 20 places are available.
- MA Screen: Acting (60 weeks over 16 months). 16 places are available.

Note that applicants for both MA courses must have a related degree, a diploma in dance or drama, an honours degree in another discipline supported by performance-related experience (professional, amateur or student), or significant professional experience. Applications are made direct to the school.

- Diploma in Foundation Studies (Performance) (30 weeks). Applicants must have 1 A level or a BTEC National Diploma in Performing Arts or equivalent. 20 places are available. Applications are made direct to the school.

Drama Studio London (DSL)*

1 Grange Road, London W5 5QN
tel 020-8579 3897 fax 020-8566 2035

email admin@dramastudiolondon.co.uk
website www.dramastudiolondon.co.uk
Principal Chris Pickles Managing Director Kit Thacker

Drama Studio London (DSL) provides full-time, professional acting training for mature and postgraduate students aged 21 and over. A 1-year course of 44 weeks (beginning in August) and a 2-year course of 36 weeks (beginning in October) are offered each year. Auditions and open days are held from November or June. For a prospectus, information or an application form, contact admin@dramastudiolondon.co.uk or visit the website. Some Dance and Drama Awards are available; all candidates are automatically assessed for a DaDA at recall. Successful graduates will receive the Drama Studio London Diploma, and may also take the Trinity College London National Certificate in Professional Acting, if they wish.

East 15 Acting School*

Hatfields, Rectory Lane, Loughton IG10 3RY
tel 020-8508 5983 fax 020-8508 7521
email east15@essex.ac.uk
website www.east15.ac.uk
Director Professor Leon Rubin Key contact Catherine Williams (Admissions Officer)

Full-time acting courses:

- BA Acting (3 years). Deadline for applications is June. Applicants must be aged 18 or over with A level grades EE, AVCE grades EE, or BTEC National overall pass or equivalent. (If an applicant does not meet the specific criteria, he or she may discuss the application with East 15 admissions.) Students over the age of 21 are not required to fulfil the same A-level grade criteria. There is no upper age limit, although it is unusual to admit students over 40 years.
- BA in Acting and Contemporary Theatre (3 years). All applicants must be aged 18 or over at the time of enrolment. There is no upper age limit, although it is unusual to admit students over 40 years. Applicants must hold A-level grades EE, AVCE grades EE, or BTEC National overall pass or equivalent. (If an applicant does not meet the specific criteria, he or she may discuss the application with East 15 admissions.) Students over the age of 21 have no minimum educational requirements.
- MA/PG Acting (1 year). Selection for this course is based upon experience and potential. All applicants must be over the age of 21; there is no upper age limit. Applicants must hold a BA degree (normally at least a 2:1) or have suitable previous life professional or academic experience.

Other full-time acting courses:

- Certificate of Higher Education in Theatre Arts
- BA Acting and Stage Combat
- BA Acting and Community Theatre
- BA Physical Theatre
- BA World Performance
- MA/MFA in Acting (International)

Please see the website for details of the above courses.

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École Internationale de Théâtre

Jacques Lecoq

57 Rue du Faubourg Saint-Denis, 75010 Paris

tel 33 (0)1-4770 4478 fax 33 (0)1-4523 4014

email contact@ecole-jacqueslecoq.com

website www.ecole-jacqueslecoq.com

Principal Mrs Pascale Lecoq

Founded in Paris in 1956, with the aim of producing a young theatre of new work, generating performance languages which emphasise the physical playing of the actor. Focuses on art theatre, but with the view that theatre education is broader than the theatre itself: "It is a matter not only of training actors, but of educating theatre artists of all kinds." Provides as broad and durable a foundation as possible for every student. Also offers part-time courses – see entry under **Short-term and part-time courses**. As a movement school, all classes require a great degree of physical movement, so applicants must be physically fit.

Full-time acting courses:

- Professional Course (Certificate – Master Level; 2 years). No public funding available. Applications should be made direct to the school by September. Applicants must be aged 21+ with initial theatre training and stage experience.

Fourth Monkey

PO Box 56953, London N10 9AS

tel 020-8150 0076

email office@fourthmonkey.co.uk

website www.fourthmonkey.co.uk

Principal/Director Mr Steven Green BA (Hons) Key contact Eme Cruise

A training provider with a difference, offering full- or part-time ensemble-based contemporary Rep training and professional performance opportunities. The Emrys Johns scholarship is available and offered accordingly to those deemed suitable and who audition with distinction (on a full/half or quarter scholarship basis).

Full-time acting courses:

- Two Year Rep (new course – actor training and performance and development programme). Applicants must be aged 18-35. Some public funding available. Performance experience and A-level qualifications or similar desirable, but not compulsory.

Part-time courses also available, see entry under relevant section of this Yearbook. Fourth Monkey accepts applications from all areas of society; the only factor impacting suitability on any training programme is the presence of talent, a desire to learn and develop and an equal desire to work as an ensemble company member.

The Giles Foreman Centre for Acting

Studio Soho,

entrance in Royalty Mews (next to Quo Vadis),

Lower Floor 22-25 Dean Street, London W1D 3AR

tel 020-7437 3175

email info@gilesforeman.com

website www.gilesforeman.com

Director Giles Foreman Key contact Lindsay Richardson

Formerly based in Ladbrooke Grove, as Caravanserei Acting Studio. An exciting professional studio housing some of the country's top coaches in the disciplines of acting, movement, voice, improvisation and camera technique – including Christopher Fettes, Founder of Drama Centre London, offering masterclasses in directing and classical text analysis.

Comprises 2 large air-conditioned studios plus changing room, chillout area and kitchen, props store and Wi-Fi, all newly customised. Wheelchair-accessible, entrance lift and step-free studio facilities. Offers the opportunity for professional actors to develop their skills through regular acting classes and workshops, and to create projects in both film and theatre. Due to its location at the heart of the UK film, TV and theatre industry, also offers many opportunities to meet casting directors, directors and producers through industry showcases, casting-network and Q&A evenings.

Actors are able to use studio facilities and coaches to prepare for auditions and to develop their characters for projects they have already secured. Specialist Masterclass Intensive short-courses offered by Internationally renowned practitioners from all over the world.

Full-time courses:

- Post-Graduate-Equivalent Intensive Diploma (11 months). One half-scholarship available for an Actor/Director. Applicants should be aged 20 or over
- Foundation ATCL Diploma (11 months, evening and weekend-mode). Validated by Trinity College London. Applicants should be aged 17 or over

GSA, Guildford School of Acting*

Stag Hill Campus, Guildford GU2 7XH

tel (01483) 560701 fax (01483) 535431

email info@gsauk.org

website www.gsauk.org

Head of GSA Terrie Fender

GSA was founded in 1935, and from 1964 onwards has concentrated on the vocational training of actors and stage managers. Since 1987 the Musical Theatre Course has held a leading position in the world of actor training.

Full-time acting courses: Applications for the courses listed below should be made direct to the Conservatoire by the end of January.

- BA (Hons) Acting (3 years). Applicants must be aged 18 or over, with 2 A levels.
- BA (Hons) Theatre, Musical Theatre (3 years). Applicants must be aged 18 or over, with 2 A levels.
- MA in Acting (4-term postgraduate) [*subject to validation*]. Applicants must be aged 21 or over.

• MA in Musical Theatre (4-term postgraduate). Applicants must be aged 21 or over.

Guildhall School of Music & Drama*

Silk Street, Barbican, London EC2Y 8DT
 tel 020-7628 2571 fax 020-7256 9438
 email registry@gsm.ac.uk
 website www.gsm.ac.uk
 Director of Acting Wyn Jones

Full-time acting courses:

- BA (Hons) Acting (3 years). Applicants are normally at least 18 years old with a minimum of 2 A-level passes or equivalent. Applications should be made direct to the school as early as possible, and by mid-January at the latest. Student Support from the UK Government is available for most EU students.
- MA in Acting (3 years). Designed for students who have a university degree and wish to have a full professional training in acting. The MA students work in the same classes, rehearsals and performances as the students on the 3-year BA in Acting, with additional tutorials in support of achieving the Masters level outcomes. Entrance is by audition. At the point of audition, no distinction is made between applicants to the BA and the MA. Once a graduate applicant has received an offer, he or she can opt to follow either the MA or the BA programme. MA students have the same practical training as the BA students. They take additional modules developing their critical and reflective skills and are required to achieve more demanding learning outcomes and a higher standard overall.

In the final year of training, clear guidance is given on starting in the acting profession. There are regular talks and visits by regional theatre directors, agents, casting directors, income tax advisers and representatives from Equity.

International School of Screen Acting

The Old Lab, 3 Mills Studios, Three Mills Lane, London E3 3DU
 tel 020-8709 8719
 email office@screenacting.co.uk
 website www.screenacting.co.uk
 Key contact David Craik

Founded in 2001 to specialise in offering full-time training specifically in television and film acting, taking a holistic approach to creativity in relation to students' personal development and fuller understanding of screen acting. No public funding or scholarships are available for these courses. The school is now accredited and will soon be included on UK Border Agency's Tier 4 list. It also offers a number of short courses – see the entry under *Short-term and part-time courses*. While the school is happy to receive applications from disabled students, there are currently significant access issues with the school's premises.

Full-time acting courses:

- One Year Full Time Advanced Screen Acting.

Students should be between 21 and 35 on entry to the course.

- Two Year Screen Acting. Students should be between 18 and 21.

Italia Conti Academy of Theatre Arts*

'Avondale', 72 Landor Road, London SW9 9PH
 tel 020-7733 3210 fax 020-7737 2728
 email acting@italiaconti.co.uk
 website www.italiaconti-acting.co.uk
 Course Director (Acting) Chris White

A member of the Conference of Drama Schools (now Drama UK), the Academy offers a 3-year BA (Hons) Acting Degree, validated by the University of East London and accredited by the National Council for Drama Training (now Drama UK). Italia Conti Academy of Theatre Arts is a world-renowned centre for actor training. Its graduates populate the performance industries and it is this commercial edge that makes the BA (Hons) Acting course unique. It is one of the country's leading vocational acting courses with an emphasis on professional development and employability.

Full-time acting courses:

- BA (Hons) Acting (3 years). Applicants must be aged 18 or over with 5 GCSEs (grade C or above), including English, and 2 A levels (grade E or above) or equivalent.

LAMDA (London Academy of Music & Dramatic Art)*

155 Talgarth Road, London W14 9DA
 tel 020-8834 0500 fax 020-8834 0501
 email admissions@lamda.org.uk
 website www.lamda.org.uk
 Principal Joanna Read

LAMDA (London Academy of Music & Dramatic Art) is a world-class drama school, providing exceptional vocational training for students of promise in the dramatic arts. We prepare actors for sustainable careers in the industry. You can see our alumni at the National Theatre, the RSC, Shakespeare's Globe, on London's West End, in Broadway and starring on the big and small screen worldwide.

As an affiliate of the Conservatoire for Dance and Drama, LAMDA receives funding from the Higher Education Funding Council for England (HEFCE). This means that eligible UK/EU students are able to access loans to assist with their tuition fees and maintenance costs. LAMDA and the Conservatoire also have a range of scholarships and bursaries available to ensure that the most talented students can access our training, regardless of their financial circumstances.

Committed to recruiting on talent alone, LAMDA auditions and/or interviews everyone who submits their application by the advertised deadline,

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providing they meet the age requirements for the training. We do not ask applicants for specific academic qualifications or grades; we ask only for talent, passion and a commitment to learn.

Full-time acting courses:

- BA (Hons) in Professional Acting (3 years). Minimum entry age is 18. Admission is by audition and interview.
- Foundation Degree in Acting (2 years). Minimum entry age is 18, but due to experience necessary for this course, most students are 21 and over. Admission is by audition and interview.
- MA in Classical Acting for the Professional Theatre (1 year). This course is for international students with a BA or BFA degree or equivalent. Students without this qualification must demonstrate a comparable level of knowledge and experience gained in a professional company or vocational drama school. Admission is by audition and interview.
- Semester Courses in Classical Acting (14 weeks). Minimum entry age is 18 and admission is by application only. Applicants may apply to LAMDA directly or through their home university or college.

Please visit www.lamda.org.uk for further details, application deadlines and course fees, as well as information on all other LAMDA courses.

The Liverpool Institute for Performing Arts (LIPA)*

Mount Street, Liverpool L1 9HF
tel 0151-330 3232/3116/3084/3022 fax 0151-330 3131
email admissions@lipa.ac.uk
website www.lipa.ac.uk

“We aim to produce disciplined, multi-skilled and creative practitioners; thoughtful actors who want to take responsibility for shaping their own careers. Acting talent alone is not enough to sustain a career. So, we encourage you to broaden your skills and entrepreneurial outlook and hence increase your opportunities for work.”

Full-time acting courses:

- BA (Hons) Acting (3 years). Applicants must be aged 18 or over; there is no upper age limit. Educational attainment, relevant experience and interdisciplinary interest and ability will be taken into account when applying. Applications should be made through UCAS. If invited to audition, further information will be required.
- Foundation Certificate in Acting and Musical Theatre (1 year). Applicants must be aged 18 or over; there is no upper age limit. Educational attainment, relevant experience and interdisciplinary interest and ability will be taken into account when applying. Applications should be made through UCAS. If invited to audition, further information will be required.

London Academy of Radio, Film & TV

1 Lancing Street, London NW1 1NA
tel 0870-626 5100

website www.media-courses.com

Director of Courses Andy Parkin Key contact Estelle Burton

The school has more than 30 teaching staff; around 1200 students take one or more of its 100+ courses. It is situated opposite Euston Station.

Full-time acting courses:

- Diploma in Screen Acting. Application deadline is June. Age range: 16+. Entry is by audition: 1 modern and 1 classical speech.

London Drama School

30 Brondesbury Park, London NW6 7DN
tel 020-8830 0074 fax 020-8830 4992

email enquiries@startek-uk.com

website www.startek-uk.com

Key contact Sarah Mann/Michelle Newman

Established 1996. All teachers are actors, directors, writers or producers currently working in the industry. 2 bursaries are available to talented students with financial difficulties; these bursaries cover half the tuition fees.

Full-time acting courses:

- One Year Professional Acting Course. Prepares to the Trinity Guildhall LTCL Degree in Performance Arts.
- One Year Advanced Acting Course. Prepares to the Trinity Guildhall ATCL Diploma in Speech & Drama.

London School of Dramatic Art

4 Bute Street, London SW7 3EX
tel 020-7581 6100

email enquiries@lsda-acting.com

website www.lsda-acting.com

Principal Jake Taylor Administrator Lydia Palmese

Offers a range of comprehensive courses designed to develop individual creative talents, and to provide a thorough grounding in all aspects of performance as part of a student's preparation for a working life as an actor. There is currently no wheelchair access to the main building or training rooms: if this affects applicants who would like to know when these spaces become accessible, please let the school know. All auditions are free and no international student fees are charged. No formal qualifications are required, as the training is vocational: “We look more at potential and at levels of creativity.”

Full-time courses:

- Advanced Diploma in Acting (1 year). No public funding available. Applications should be made direct to the school by the end of September. Applicants must be aged 18 or over
- Foundation Diploma in Acting (1 year). No public funding available. Applications should be made direct to the school by the end of September. Applications must be aged 18 or over

London School of Musical Theatre

83 Borough Road, London SE1 1DN
tel 020-7407 4455

email info@lsmst.co.uk
 website www.lsmst.co.uk
Principal/Course Producer Adrian Jeckells
Administrator Jax Rohen

Full-time courses:

- Musical Theatre Diploma Course (1 year). Age range for entry is 18-35.

London Studio Centre (LSC)

42-50 York Way, London N1 9AB
 tel 020-7837 7741 fax 020-7758 0222
 email info@london-studio-centre.co.uk
 website www.london-studio-centre.co.uk
Director Nic Espinosa *Audition Enquiries* Sarah Tudor
Dean/Programme Leader Robert Penman

Primarily a dance college offering a BA Hons in Theatre Dance, accredited by the Council for Dance Education and Training and validated by the Middlesex University. The LSC also offers a 1-year full-time diploma in Music Theatre, for those students who have completed a performing arts course elsewhere and who wish to further their training in this specialist area. Public funding is not available for this 1-year course. More details are available from the website.

Manchester School of Theatre at MMU*

School of Theatre, Mabel Tylecote Building,
 All Saints, Manchester M15 6BH
 tel 0161-247 1933 fax 0161-247 6875
 email r.davies@mmu.ac.uk
 website www.theatre.mmu.ac.uk
Course Director David Shirley *Key contact* Rachel Davies

Full-time acting courses:

- BA (Hons) Acting (3 years). Applicants must be aged 18 or over with 2 A levels or equivalent. Applications should be made through UCAS by January.

Mountview Academy of Theatre Arts*

Ralph Richardson Memorial Studios,
 Clarendon Road, London N22 6XF
 tel 020-8881 2201 fax 020-8829 0034
 email enquiries@mountview.org.uk
 website www.mountview.org.uk
Principal Sue Robertson (until early 2014)

Scholarships/Bursaries Sir John Mills Scholarship, Dame Judi Dench Scholarship, Margaret Rutherford Scholarship, Peter Coxhead Scholarship (all for postgraduate performance courses)

Full-time acting courses: Applications for the courses listed below should be made direct to the school, by March for the BA (Hons) and by July for the postgraduate diploma.

- BA (Hons) Acting (3 years). Applicants must be aged 18 or over, usually with A levels but these are

not essential. Dance and Drama Awards are available for a significant number of students.

- BA (Hons) Musical Theatre (3 years). Applicants must be aged 18 or over, usually with A levels but these are not essential. Dance and Drama Awards are available for a significant number of students.
- PG Dip in Acting/MA in Performance (1 year). Applicants must be aged 21 or over, usually with a university degree.
- PG Dip in Musical Theatre/MA in Performance (1 year). Applicants must be aged 21 or over, usually with a university degree.

Oxford School of Drama*

Sansomes Farm Studios, Woodstock,
 Oxford OX20 1ER
 tel (01993) 812883 fax (01993) 811220
 email info@oxforddrama.ac.uk
 website www.oxforddrama.ac.uk
Principal George Peck *Executive Director* Kate Ashcroft

The smallest of all the drama schools with accredited status. Awarded Beacon Status by the Minister for Education in 2006. Provides a significant number of Dance and Drama Awards for its 1- and 3-year courses. Also offers its own Hardship fund which is distributed each year to students on full-time courses at the school. Students not in receipt of a DaDA are prioritised for funding. The Lionel Bart Foundation and the Sir John Gielgud Charitable Trust currently support the school; in addition, students have also won the Laurence Olivier Bursary, the Henry Cotton Memorial Fund Award, the *Evening Standard*/Patricia Rothermere Award, the Alan Bates Award, and the BBC Carleton Hobbs bursary award.

Full-time acting courses: Applications for the courses listed below should be made direct to the school by May.

- Three Year Acting Course. Applicants must be aged 18 or over.
- One Year Acting Course. Applicants must be aged 21 or over.

Poor School

242 Pentonville Road, London N1 9JY
 tel 020-7837 6030 fax 020-7837 5330
 email acting@thepoorschool.com
 website www.thepoorschool.com
Principal Paul Caister

The school was created in 1986 with the aim of providing high-quality acting training that is financially within the reach of all, or almost all. Training lasts 2 years and operates in the evenings and at weekends until the final 2 terms, when daytime work is involved. Since March 1993 the Poor School has owned its own theatre, the Workhouse; this is a flexible studio theatre seating 50-80.

Full-time acting courses:

- Two Year Acting Course (6 terms). Most students

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are in their early 20s but the school offers many places to older and younger people. Auditions are held throughout the year. In their graduating year, students present 2 showcases for the profession only as well as a season of plays for the public.

The REP College

17 St Mary's Avenue, Purley on Thames, Berks RG8 8BJ

email tudor@repcollege.co.uk

website www.repcollege.co.uk

Key contact David Tudor

Provides acting students with 1 year of practical education, including 14 public performances.

Full-time acting courses:

- Acting Course (1 year plus shorter courses). Applicants must be aged 18 or over.

Rose Bruford College*

Lamorby Park, Burnt Oak Lane, Sidcup DA15 9DF

tel 020-8308 2600 *fax* 020-8308 0542

email enquiries@bruford.ac.uk

website www.bruford.ac.uk

Principal Professor Michael Earley

Full-time acting courses: Applicants for the BA degree courses listed below must be over the age of 18 with the equivalent of a minimum of 2 A Levels at grade C or above. Applications should be made through UCAS.

- BA (Hons) Acting (3 years).
- BA (Hons) Actor Musicianship (3 years).
- BA (Hons) American Theatre Arts (3 years).
- BA (Hons) European Theatre Arts (3 years).

The Royal Central School of Speech and Drama*

64 Eton Avenue, London NW3 3HY

tel 020-7722 8183 *fax* 020-7722 4132

email enquiries@cssd.ac.uk

website www.cssd.ac.uk

Principal Gavin Henderson

Scholarships/Bursaries Diana Wade Memorial Award, Gary Bond Memorial Award, Robert Tunstall Memorial Award

Full-time acting courses:

- BA (Hons) Acting (Acting for Stage) – 3 years. Applicants must be aged 18 or over. Normal entry requirements are a minimum of 2 Cs at A level, a minimum of 3 Cs at GCSE, and selection by audition. Exceptionally, applicants who do not meet this requirement but demonstrate appropriate academic potential may be accepted. Applications should be made through UCAS by January.
- BA (Hons) Acting (Music Theatre) – 3 years. Applicants must be aged 18 or over. Normal entry requirements are a minimum of 2 Cs at A level, a minimum of 3 Cs at GCSE, and selection by audition.

Exceptionally, applicants who do not meet this requirement but demonstrate appropriate academic potential may be accepted.

- BA (Hons) Acting (Physical and Visual Theatre) – 3 years. Applicants must be aged 18 or over. Normal entry requirements are a minimum of 2 Cs at A level, a minimum of 3 Cs at GCSE, and selection by audition. Exceptionally, applicants who do not meet this requirement but demonstrate appropriate academic potential may be accepted. Applications should be made through UCAS by January.
- Alternative Theatre and New Performance Practices (qualification, BA (Hons) Theatre Practice). Normal entry requirements are a minimum of 2 passes at A level plus 3 GCSEs at grade C or above. Applications should be made through UCAS by January.

All the 1-year courses listed below are for postgraduates or actors (aged 21 or over) with significant professional experience. Applications for all postgraduate courses should be made direct to the school:

- Acting Musical Theatre
- Classical Acting
- Advanced Theatre Practice – Performing
- Movement Studies
- Actor Training & Coaching
- Acting for Screen

Royal Academy of Dramatic Art (RADA)*

62-64 Gower Street, London WC1E 6ED

tel 020-7636 7076 *fax* 020-7323 3865

email enquiries@rada.ac.uk

website www.rada.ac.uk

Key contact Sally Power

The Royal Academy of Dramatic Art (RADA) offers vocational training for actors, stage managers, directors, designers and technical stage craft specialists.

Full-time acting courses:

- BA (Hons) Acting (3 years). Applicants must be over the age of 18.
- MA Theatre Lab (1 year).
- Foundation Course in Acting (12 weeks).

RADA also runs courses in technical theatre training and masters courses in Directing and Text and Performance, as well as short courses throughout the year in both technical and acting disciplines. Courses at RADA are intensive and require a high level of commitment; in return students receive an extremely high level of teaching with almost unparalleled links to the industry.

More details on all the courses are available on the RADA website www.rada.ac.uk.

Royal Academy of Music

Musical Theatre Department, Marylebone Road, London NW1 5HT

tel 020-7873 7483 fax 020-7873 7484

email mth@ram.ac.uk

website www.ram.ac.uk/mth

Head of Music Theatre Bjorn Dobbelaere MMus
Course Leader Karen Rabinowitz *Musical Theatre*
Company Coordinator Stephen Minay

Students are enrolled at the Royal Academy of Music, one of Europe's leading conservatoires and a full member of the University of London. Fellow students include instrumentalists, pianists, concert and opera singers, composers, jazz and commercial musicians.

Full-time acting courses:

- One Year Music Theatre Course. Aimed at graduates, mature students and professionals wishing to refocus their careers. The aim of the course is to give a thorough professional musical and dramatic training to students of postgraduate (or equivalent) level, in order to equip them for performance in contemporary musical theatre, through the integration of singing, acting and movement. It aims to bridge the gap between the 'acting singer' and the 'singing actor'.

Royal Conservatoire of Scotland*

100 Renfrew Street, Glasgow G2 3DB

tel 0141-332 4101 fax 0141-332 8901

email dramaadmissions@rcs.ac.uk

website www.rcs.ac.uk

Principal John Wallace

Full-time acting courses: Applications for the courses listed below should be made direct to the school by March. Public funding is available for some students.

- BA Acting (3 years). Applicants are normally aged 18-21 but this is flexible.
- Master of Performance in Musical Theatre (1 year).
- BA Contemporary Performance Practice (4 years).
- BA Musical Theatre (3 years).
- MA Classical and Contemporary Text (1 year).

Royal Welsh College of Music and Drama*

Castle Grounds, Cathays Park, Cardiff CF10 3ER

tel 029-2039 1361

website www.rwcmd.ac.uk

Principal Hilary Boulding *Drama Admissions*

Officer Luise Moggridge

Full-time acting courses:

- BA (Hons) Acting (3 years). Applicants should normally be at least 18 years old by the time of enrolment. There is a range of support in place to help cover the cost of tuition, the details of which will depend on where the student normally lives. Applications should be made through CUKAS.
- Postgraduate Diploma in Acting for Stage, Screen and Radio (1 year). Applicants should normally be at least 21 years old by the time of enrolment. Applications should be made directly to the college.
- MA in Acting for Stage, Screen and Radio (4 terms – September until January). Applicants should normally be at least 21 years old by the time of enrolment. Applications should be made directly to the college.
- MA in Musical Theatre (3 terms – January until December). Applicants should normally be at least 21 years old by the time of enrolment. Applications should be made directly to the college.

Checklist of drama school deadlines, audition requirements, audition fees and funding systems

Only Drama UK member schools are included, and postgraduate courses often have different application deadlines and funding systems. Compiled by Simon Dunmore.

School	Definition of 'Classical'	Definition of 'Modern/Contemporary'	Other Parameters	Audition Fee	Funding System	Application Deadline
ALRA	Shakespeare	After 1950 – to camera	No longer than 2mins each	£35	DaDA	1st April
Arts Ed	Classical (preferably Shakespeare) "8-10 lines of heightened text"	Written after 1980 – no more than 2mins	Short dialogue – provided by school – to camera	£35	DaDA	1st March
Birmingham	Elizabethan/Jacobean (they provide you with a list that you MAY choose from)	"Last 20 years"	No longer than 2mins each; a song for the recall, with sheet music – no more than 3mins	£46	Maintained	15th January
Bristol	Classical	Modern – "in prose"	Speeches should not exceed 4mins in total; an unaccompanied song; sight-reading from a given text	£50	Maintained	28th February
Central	Two from supplied list	After 1960	An unaccompanied song and an unaccompanied song from musical theatre repertoire	£50	Maintained	Mid January – via UCAS
Drama Centre	Shakespeare/Contemporaries	After 1830	Alternative is to do a duologue	£45	Maintained	Mid January – via UCAS
Drama Studio	Classical	After 1955		£55	DaDA	No set deadline

School	Definition of 'Classical'	Definition of 'Modern/Contemporary'	Other Parameters	Audition Fee	Funding System	Application Deadline
East 15	Shakespearean/Jacobean – “no more than 1.5mins”	After 1950 – “no more than 2mins”	A 3rd speech that contrasts well with the modern speech – no longer than 2mins	£45	Maintained	Mid January – via UCAS
Guildford (GSA)	Written before 1800	Written after 1950	A Shakespeare sonnet	£35	DaDA/ Maintained	Mid January – via UCAS
Guildhall	Shakespeare/Jacobean – verse	Written after 1956	And a contrasting speech from any period; no longer than 2mins each; a short unaccompanied song	£60	Maintained	Mid January
Italia Conti	One from supplied list	After 1870	No more than 1.5mins each	£45	Maintained	Mid January – via UCAS
LAMDA	Elizabethan/Jacobean	Modern	No longer than 3mins each and clearly contrasting; asked to sing at recall	£44 (online) £58 (post)	Maintained	1st March
LIPA	One from supplied list	After 1945	Musical Theatre song and 2min devised piece	£35	Maintained	Mid January – via UCAS
Manchester School of Theatre	Shakespeare – blank verse	After 1970	And a contrasting speech from any published play; no more than 2mins each	£35	Maintained	Mid January – via UCAS
Mountview	Shakespeare	After 1979	No longer than 2mins each	£35	DaDA	1st February
Oxford	Elizabethan/Jacobean	After 1950	No more than 2mins each	£35	DaDA	31st May
RADA	Elizabethan/Jacobean	After 1960	Second Classical speech may be required; a song in recall	£57	Maintained	1st March

School	Definition of 'Classical'	Definition of 'Modern/Contemporary'	Other Parameters	Audition Fee	Funding System	Application Deadline
Rose Bruford	16th/17th/18th century or Ancient Greek	After 1960 – “not verse”	No more than 1.5mins each	£45	Maintained	Mid January – via UCAS
Royal Conservatoire of Scotland	Shakespeare – “preferably in verse”	A contrasting contemporary speech	No less than 1min and no more than 3mins each; song	£45	Maintained	Mid January – via CUKAS
Royal Welsh	Elizabethan/Jacobean	20th/21st century	No longer than 2mins each	£45	Maintained	Mid January – via CUKAS

Notes:

- When only ‘Classical’ is specified, this can mean anything written before about 1800.
- When only ‘Modern’ or ‘Contemporary’ is specified, you should be fine with anything written after 1945 – and speeches written between 1900 and 1945 have often proved acceptable in this category.
- ‘Verse’ is sometimes specified – this doesn’t mean that it necessarily needs to rhyme. In fact, some schools specify ‘blank’ (i.e. non-rhyming) verse.
- You’ll find various definitions in the ‘Classical’ column – “Shakespearean/Jacobean”, “Elizabethan/Jacobean”, “Shakespeare/Contemporaries”. Strictly, these all imply slightly different (but overlapping) periods in history. In practice, anything written between about 1560 and 1640 should be fine.
- All schools ask that there is sufficient contrast between ‘Classical’ and ‘Modern/Contemporary’ speeches.
- See individual schools’ websites for more detailed audition requirements and advice.
- UCAS & CUKAS (www.cukas.ac.uk) fee (where appropriate) is in addition to each school’s audition fee.
- Musical Theatre & other specialist courses usually have additional audition requirements.
- Some schools will allow late applications, but they can’t guarantee you an audition and may charge a higher audition fee.
- Some schools offer free auditions to those from low-income households.
- Also see *Effective audition speeches* on page 147.

Warning:

Some of these details may change for entry in future years. Please inform the Editor of any such changes at Simon.Dunmore@btinternet.com.

What are drama schools looking for?

Geoffrey Colman

A lifelong contract

Many underestimate the fact that becoming an actor is about signing a sort of lifelong and extraordinary contract which contains the most incredible clause – one that requires the artist to metaphorically go to places both dark and light; to represent, live and die for us. Seven times a week or in 14 takes.

To successfully navigate such moments one must possess a licence, for to ‘go there’ is not something that everybody can or wants to do. Not everybody has the skill. Not everybody is prepared to dedicate the years of preparation required to become an actor. Alas many also underestimate the phenomenal personal responsibility of such an undertaking, and delude themselves that it can be achieved by just wanting it very much – like a child wants ice cream. I have not found this to be the case.

In the last ten years there has been significant expansion in the field of professional actor-training. The sector consists of 21 schools that subscribe to, and are measured by, a set of overarching industry-approved principles held by the accrediting body, Drama UK (www.dramauk.co.uk), which was until recently known as CDS/NCDT. Many thousands apply to drama school each year, and yet in spite of the much publicised increase to higher education tuition fees by the Higher Education Funding Council for England (www.hefce.ac.uk) – which approved a top-up funding maximum of £9000 per year – the numbers of wannabe Oliviers and Redgraves are most definitely on the up. Add this to the vast catalogue of non-professional diploma and degree awarding courses offering performance-related study, and it becomes very clear that acting is a much sought-after pursuit.

What are you looking for? Do your research

In spite of excellent regulating bodies like Drama UK (and additionally for those schools in Higher Education, the Quality Assurance Agency – www.qaa.ac.uk), there is actually no real sector uniformity in terms of funding (including tuition top-up fees), quality of training, award outcomes (certificate, diploma, degree), and most certainly graduate employment prospects, which vary from school to school. So set aside the question about what are drama schools looking for – what are *you* looking for? The first task is not to perfect some extraordinarily well-honed accent or radical audition monologue interpretation, but rather, many months prior to this process, to undertake a sleeves-rolled-up systematic approach to a lot of very necessary research into the sector itself. If you are going to commit three years of your life to something, you really should find out what that something is!

All drama schools publish their entry requirements in either a glossy prospectus or more typically on a website, but as such these only really describe required entry criteria, a brief course outline and in at least three cases a list of permitted classical audition speeches with the names of successful alumni who spoke those same speeches many years before. The real answers required are sometimes just a little bit more abstract. Many drama schools now offer open day events: these afford a terrific and all-important onsite ‘experience’ of the building, its community of staff and students, and the general but nevertheless im-

portant ‘feel’ of the place. If possible, attend a few plays or musicals performed by final year students from different schools; this can be extremely useful in that it demonstrates a very public slice of the quality of teaching and professional guidance that a particular school might offer.

Once started, this level of nerdy cultural forensic work will certainly enable you to identify at least where you would actually like to study. But why do you want to become an actor? This is the real question that you must ask. Not so that you can decorate your personal statement with incredible but quite useless prose (as audition candidates often do), but rather, in order for you to align all future coordinates to it. You will need to refer to this answer for the rest of your life.

Audition actively, with clarity and commitment

It was the jaded theatre producer Emmanuel Azenberg who pessimistically described how successful entry into the ranks of the professional Broadway musical chorus required an alarming but necessary process of becoming a kind of fabulous invalid – a gradual giving up of self and becoming unable to do or cope with anything other than being in the chorus itself. Never really knowing who deals the cards – and in fact never really knowing what the game is in the first place! Having been involved with drama school auditions for many years, I would suggest that his observation might just as well apply as a cautionary tale to those many thousands of audition candidates that approach the day with all too little consideration for the task and commitment ahead. The necessary forms completed, speeches learnt and black tee-shirt specially ironed for the occasion, they arrive all psyched up and ready to do two incredible speeches to knock ‘em dead.

But most candidates have a seriously limited, almost passive expectation about what drama schools actually want at audition, as well as of the actual training itself. The audition day is not merely there to equip the candidate with a jolly site tour, a space within which to recite a contrasting classical and contemporary speech, and even, just possibly, to offer some sort of snatched insight into how the course might be taught. To enter the world of drama school depends upon something far more fundamental than a set of well-worn clichéd, seen-it-in-the-movies assumptions.

The craft of acting is not limited to a single method or approach; it is joyfully promiscuous. But for every actor we witness on our screens or in the theatre itself we also encounter a different sort of promiscuity. Some actors are famously trained and some are just famous, possessing a peculiar but much-desired cultural tag. The ‘celebrity’ is often ‘untrained’ but connected to the performance industry by events that afford measurable charisma, enigma or sensation. As such, celebrities may not in the short term need a drama school training but rather, a constant stream of tabloid stories showing hasty late-night retreats from exclusive bars and restaurants. Such activities can (and occasionally do) open doors and give entry into the industry – but the hinges that hold them are tissue thin, and the doors will rarely remain permanently open!

Drama school entry requirements are published, so there is no mystery. Typically schools will be looking for ‘evidence of ongoing commitment to acting’, ‘evidence of a trainable voice and body’, ‘evidence of intellectual, emotional and physical skills’ and so on. These competencies are all there waiting on the audition panellist’s check list. There is not a section that refers to ‘tingle factor’ or ‘star quality’ because this is only found on the fame TV panellist’s laminated sheet. Equally there isn’t an additional sub-criteria re-

quirement listing one blonde, one tall, one fat, one thin to balance future casting designs not yet discussed.

The choice of speech preoccupies many candidates, who unearth an astounding range of two-minute extracts – often material inappropriately sourced from the Internet and disallowing any creative placement of their own heart and mind. And oh, how audition candidates obsess about contrasting this, that or the other! Just select an extract from a play that is simple, clear, unfussy and – most important of all – one that allows for you to enter its world without a fight (and most certainly without the need to show that you are entering it). People do bring much worked-upon accents, props, shouts, peculiar moves, glances and screams as though volume alone will do the deal. This should be avoided. Remember too that audition panellists have experienced the gamut of human suffering in two-minute chunks many times before. But emotion in itself is not the gold medal if it is false, inappropriate or showy (especially without real context).

Look diligently before you leap

Drama school training is not casual but actually quite conservative and very ordered indeed. One class follows another and then another. How to fit into this delightful regime? It can be repetitive and exhausting. The audition panel will therefore look for signs of one who can cope with this, or not. A professional training is a physical, emotional, muscular assimilation of many processes. Learning lines is really not the issue – but learning the difficult routine and discipline of acting can be. The audition is as much about assessing this point as to whether a given Juliet or Hamlet is believable.

Like many momentous occasions in life, the drama school audition can be so very memorable. Like the first day of the school summer holidays or the first page of a new novel or even the first kiss! For there to be a first day at drama school is an achievement in itself! And yet to audition is to be part of an occasion mixed with both excitement and fear. Excitement in that all the waiting and preparation is over ... but also fear in that what happens if a place is not offered?

To be an acting student at an accredited drama school is not to be part of something that is either casual or meaningless. But success in the current climate is now also measured by other indicators. Most students juggle outside work commitments with a very heavy work-load of study, and somehow exist on far less money than is possible. Drama school training is impacting – it marks all those who come into contact with it. Yes, every move, every gesture and vocal shift is catalogued for later dissection. But this is why to be trained is not to take an unfathomable leap in the dark. Sacrifices will have to be made, and we must ensure that in the new funding climate, becoming an artist will not render a fearful, voiceless future to all but a privileged few.

What drama schools actually want is to restore the helplessness of our own lives through the long, productive and meaningful careers of future artists like you. Don't take an unfathomable leap – only if you're utterly convinced should you sign the training contract – but prepare for this moment with diligence, care and humility. Good Luck!

Geoffrey Colman is Head of Acting at The Royal Central School of Speech and Drama.

Drama UK and Quality Assured

Championing quality drama training through Advocacy, Assurance and Advice – Ian Kellgren explains

Drama UK was formed in 2012 following the merger of the National Council of Drama Training (NCDT) and the Conference of Drama Schools (CDS). It continues to fulfil the work of these two organisations, and its Board is drawn from influential figures in the industry and the provision and support of training.

Drama UK aims to act as an advocate for the drama training sector. Recently, against the background of an economic downturn, student fees have gone up and funding to Higher Education teaching has gone down. Despite this, the performing arts industry continues to be a massive contributor to the economy and needs a skilled workforce. An organisation to champion the sector at the highest levels of government was needed that could also maximise information to potential students and their families. Drama UK was created to do just this.

Drama UK therefore provides students of all ages with advice and a route map for all drama training, from early years through vocational training to professional development for those working in the industry. This advice is primarily available through the Drama UK website, www.dramauk.co.uk.

In addition, Drama UK awards a quality kite mark to the very best drama training available. Just as you might look for a quality kite mark when buying electrical goods, so Drama UK provides just this for the best vocational drama training to reassure you that it is fit for purpose, safe and gives you every chance of making a lasting career in the profession.

Until recently, quality drama training was identified by NCDT accreditation. The National Council for Drama Training was formed in 1976, after a Gulbenkian Foundation report, 'Going on the Stage', recommended its establishment. There were fears then that a severe increase in unemployment in the profession, coupled with a multiplication of training establishments, was leading to a critical situation for vocational drama training. NCDT was created to provide some way to judge which courses were truly vocational, realistically leading to a career.

Back in 1976, there were only seven universities offering drama degrees: there are now over 2,000 courses with drama or performance in the title. The need for potential students and the current funders to have some way of knowing which are vocational is stronger than ever.

In addition, many changes have taken place over the last 36 years. For example, Equity is no longer a closed shop, where you need to be a member to gain employment (although there are around 37,000 members, and extensive use of Equity contracts by employers persists). The profession has undergone massive change. Few, if any, reps exist in the way that they did in the early 70s. Musical theatre is a much more dominant force, demanding a supply of 'triple threat' performers; that is, those who can act, sing and dance, all to a high standard. Technological advances are continuing to revolutionise the ways in which the recorded media operate. The major vocational drama schools are now in Further Education and Higher Education, subject to the relevant Quality Assurance requirements.

Drama UK now accredits conservatoire training drama schools rather than individual courses. Each school has to show that its key courses comply with extensive industry-endorsed criteria, and that all the courses the school puts forward as being 'vocational' satisfy Drama UK's hallmarks of conservatoire training. The Board of Drama UK agrees these requirements and then delegates the operation of the system to a QA Board, which is responsible for ensuring that experienced professionals scrutinise documentation and a panel of experts conduct an onsite visit. The panel talk to the staff and to the students as well as visiting classes and seeing examples of recorded and live work. They are looking all the time at the professional relevance of the training.

Reports with recommendations are viewed by the QA Board, which in turn makes recommendations to the Board of Drama UK, which is obliged to accept them unless they are perverse or illogical, so maintaining a 'Chinese wall' of impartiality.

The QA Board has up to seven members, all of whom are experts in their fields and include major casting directors, artistic directors and Equity members; other experts are co-opted for meetings when required.

Drama UK advocates that conservatoire-level vocational training for performers is still the primary preparation route for a career in acting and musical theatre. However, given the complex needs of the performance industry, there is increasing demand for detailed information on other routes to a wide range of careers in the Creative and Cultural Industries. With that in mind, Drama UK has recently reviewed and expanded its approach to wider quality assurance, reflecting the complex needs of the performance industry. The Drama UK website was developed to provide this information. Drama UK Accreditation will still only be available to fully vocational courses, but courses with some vocational content will be Quality Assured and pre-vocational courses will also be assessed, providing some comfort as to their safety and value.

Finally, Drama UK has begun a study of the employment landscape for actors who trained at drama schools, giving, for the first time, sound data on which to develop a picture of where graduates find work. This is of value to potential students and their families, the training providers and the industry.

The discerning shopper will want the electrical goods they buy to be not only fit for purpose and safe, but also to have benefited from development and innovation. Through quality assurance, Drama UK offers to the discerning, a means of identifying those vocational drama courses that are fit for purpose and safe but, as well, are based on the best practices of over a hundred years of drama training combined with the benefits of development and innovation; and an understanding of the landscape of employment and how to navigate it.

Ian Kellgren is an award-winning theatre director who began as an assistant director at the Royal Court in London, rising to Literary Manager, before becoming Artistic Director of Durham Theatre Company and the longest-serving Artistic Director of the Liverpool Playhouse. Currently, he is Chief Executive of Drama UK.

Training in America

David Taylor-Sharp

In 2004 I applied to a number of British drama schools, with no clear idea of what the schools had to offer and, perhaps more importantly, what differentiated one from another. I knew that a career in film and television was my preference, and by sheer coincidence I noticed in a theatre magazine that an acting college called the American Academy of Dramatic Art (AADA) was holding auditions in London. “Why not?” I thought, “I am American as well!” Whilst I had lived all my life in England, I was born in California and had dual British and American nationality.

AADA has two campuses, in New York and Los Angeles. Given my desire to work on screen, I thought that LA would be the most appropriate. Even though the AADA course was theatre specific, it was clear that once I had graduated, the majority of acting jobs in LA would be in the ‘on screen’ medium. I had been offered a place at a prestigious British drama school; I was impressed by the campus, and its reputation for excellence was indisputable. Conversely, I was to audition for AADA in London and therefore would have no first-hand experience of the school or its facilities. I was going to be very reliant upon what I was told at the audition. With time to decide running out, I was faced with making a decision based on insufficient information. Of course, AADA involved a degree of risk that a British drama school did not. I had no experience whatsoever of life in America. But the prospect was exciting – very exciting. I felt as though I had the resilience and confidence to make it work.

I got into AADA and liked what I read about the school, but to this day I cannot be sure whether it was the lure of training in Hollywood, or an impartial assessment of AADA’s credentials, that swayed my decision to join. However, just before my nineteenth birthday I moved to America. Dual citizenship with the United States meant that I had no issue with visas or green cards. I simply packed a bag and flew out to Los Angeles.

The training at AADA was excellent. The idea seemed to be to expose the students to as many different ‘methodologies’ as possible. My first term was spent studying the teachings of Uta Hagen, and the second studying Lee Strasberg’s ‘Method’; each was taught by a different tutor who was passionate about their respective style. Each term we were introduced to a new philosophy on how to act. All alongside voice, singing and movement classes, which ranged from classical dance such as ballet and waltz to interpretative modern dance.

At the end of the first year, many students were not asked to return for the second year of the programme, which is by invitation only. The knowledge that there was no guarantee of graduation certainly helped to keep serious students on their toes and ensure that a certain level of skill and effort was maintained throughout the school. I am aware that nowadays, once into a British drama school you are – almost certainly – there for the duration of the chosen course.

The second year continued the process of learning more acting techniques from various tutors. Towards the end of the year we had agents and casting directors in to discuss ‘the industry’ and how best to interact with ‘their kind’. By the end of the final year we were encouraged and expected to take parts from all the different methods we had studied, and to develop our own technique and put it into practice for our graduation plays.

In the UK, if you complete a course ‘accredited’ by Drama UK (formerly the NCDT), you are automatically eligible to join Equity. AADA is ‘accredited’ by America’s National Association of Schools of Theatre (NAST), which is something to look for when enrolling at any drama conservatory in America. However, even going to an NAST-accredited school doesn’t guarantee entry into any of the American unions. Certainly when I graduated in 2006 I didn’t qualify for union admission – a fact that can affect your ability to get an agent and that all-important first role.

Unlike in Britain, in America there isn’t just one actors’ union. There is Equity for the stage, and SAG and AFTRA for the screen. One thing that British drama schools certainly do is showcase the students to the industry and give them the first push into the world of acting. Whilst the training across the pond is excellent, a student must also be motivated enough to promote themselves into the industry. In general, it is my experience that British drama schools offer far more support during the early stages of an actor’s career.

So, having concluded that British drama schools have a great deal to offer, why would I choose the American route to training? Well, consider all the American powerhouses in actor training. Hagen, Strasberg, Adler and Meisner did their work in America. If one wants to learn Commedia dell Arte, why not do it in Italy? If one wants to learn about Greek theatre, what better place than Greece? It is reasonable to deduce therefore that as I was looking for a modern acting technique that translated well to screen, America seemed the place. The debate as to which country offers the best training for actors will, I’m sure, rage on for a long time, and I sit happily on the fence of ‘different, not better’.

So why else pick America over Britain? This brings into play personal as well as career reasons. There is a huge cultural difference between the two countries that people aren’t always aware of. These differences put me, a young Brit, in an environment that challenged and stimulated me. I had to resolve issues on my own, in a strange country with different rules and ways of doing things. My parents, whilst fully supportive, were so far away that I only had a short window of time in which I could contact them for advice. Dealing with these situations made me grow up quickly and gave me life experience that I know I would not have gained if I had stayed within the relatively safe environment of Britain. As ‘coping on my own’ developed me as a person, it simultaneously furthered my acting credentials; I had far more experiences upon which to call.

Fundamental things, such as where to buy groceries, were totally new. There was no Tesco or M&S; just Ralph’s and Trader Joe’s. Finding an apartment in Los Angeles before leaving the UK was a logistical nightmare ... after all, I wouldn’t have a car, and in LA you really need one. There was a lot of trial and error. Lots of error.

Also, finding a roommate who is compatible with you is hard enough when you come from the same basic cultures and backgrounds and have at least met. But signing a lease to live with people you have never seen, from a different side of the world, is something I can’t say is a safe bet. Not to mention that when things get tough, your usual support group is no longer there. Fortunately, technology is increasingly helpful on that front.

Obviously, as time moves on I look back on the calamities I faced as character-building steps in my life, and I wouldn’t change them. But it is certainly important to really think about what you want. I would strongly recommend doing your research before relocating: find out how to do basic things such as setting up a bank account. A foreign national in LA needs a passport to board a train; back in Leeds I sometimes didn’t even get my rail

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ticket checked. That significant, but almost unimaginable, difference from Britain's norm meant I was a day late for my first holiday within the States. What if that had been a train to my first film shoot?

As an American citizen, after a few months I had updated enough paperwork to ensure that I no longer had problems at train stations or with prospective employers. But believe me, those on a typical student visa should budget for not having a job, because the law is very strict on illegal work. If you don't have the budget to live without a job, think really hard before making the move.

I really hope this piece gives a balanced overview and doesn't sway too much one way or another. All I will say is that despite my many problems, I wouldn't change the decision I took from both a training and a personal perspective. Now, for personal reasons, I'm back in England. I continued my training at postgraduate level at a British drama school. The training was incredible and I wish that the two could be fused somehow. But until that day, the choice of 'here or there' is up to each individual. I hope this has helped.

David Taylor-Sharp is a graduate of both the American Academy of Dramatic Arts and East 15 Acting School. His work in film has been showcased at the International Film Festival England, and Seattle True Independent Film Festival; David also won an Accolade Award for his 2008 short film *Fun with Lesley*. He has worked in television in North America, and is the co-star of the web series *The World of Cory and Sid*. More information about David can be found via IMDb or on Spotlight PIN: 8735-7836-8465.

Starting later in life

Hugh Osborne

The actor's life – and it's almost a cliché to point it out – is one filled with uncertainty, disappointment and, often, severe financial hardship. The prospective actor needs to think very carefully about the importance s/he attaches to securing a long-term partner, setting up a home and raising a family; it's highly likely that pursuit of an acting career will militate against all three. Would you really want to jeopardise all that, and the happiness which accrues from it, purely in order to stand – very occasionally – on a stage, in a silly costume, saying things like 'Good my lord, thrice hath the bell sounded; therefore, hie thee hither' (or, if you'd prefer, to stand – very occasionally – in a field, in a dull costume, saying things like 'Guv, you'd better come and take a look at this')? The answer, based on a balanced, sober and careful consideration, would have to be a resounding 'No.'

But what if you've already attained the home, the partner, the family? What if pursuing your dream of being an actor entails not jeopardising what you've never had, but, far more scarily, endangering what you've already got? Or, to formulate the problem more optimistically, can you enter – or try to enter – the acting profession later in life without doing so? This article addresses some of the practical advantages and disadvantages of being a mature entrant to the profession, as I was. It in no way offers itself as a definitive 'how to' guide, or as a prescriptive set of rules for the would-be actor to follow. Rather, it riffs on my own experiences, observations and, I suppose, prejudices, in order to give an idea of some of the hurdles you may have to overcome, and of how best to overcome them.

Professional training is mandatory ...

My first prejudice is this: anyone considering a career in acting should regard training at a reputable drama school as mandatory. The pros and cons of training (including issues of cost) are a constant source of debate within the business, and rehearsing them here is outside the scope of this article; but there are, I maintain, a number of specific advantages for the mature applicant.

For eliminating bad habits ...

Firstly, the mature applicant (whom I shall now address as 'you') has usually done a lot of amateur dramatics. You were probably bitten by the acting bug while appearing with your local am-dram society. A decade or two of amateur acting may well have given you plenty of experience; but, be assured, you will have picked up a multitude of bad habits, mannerisms and tics that will need to be pointed out to you before you can move into the professional arena. I had a terrible habit of blinking excessively every time it was my turn to speak; I also stooped badly. I left drama school with the blinking corrected, a full inch taller. Am-dram societies also tend to foster antics (temper tantrums, unpunctuality, diva-ish behaviour, etc.) that simply aren't tolerated in the business itself. Drama school is the perfect place to address these issues.

... And playing catch-up

Secondly, you will have to play catch-up. Someone with ten-odd years of professional experience over you will, of course, have ten-odd years' worth of professional contacts;

attending drama school lets you make a tranche of contacts in one fell swoop, from the staff and visiting tutors to your fellow-students. (One general note about this whole business of making contacts: do not fall into the trap of thinking that it is all about schmoozing and bumping into casting directors at cocktail parties. Rather, you should only consider someone – be it an actor, director, producer or casting director – a ‘contact’ if you have had a professional relationship with them. The people you encounter at drama school are the first who will meet this criterion.)

The ultimate opportunity for playing catch-up, of course, is the end-of-course showcase mounted for industry professionals. My own showcase was attended by some 300+ industry folk; sure enough, both my first and second jobs (a small part plus cover in a No.1 tour; an understudy job in a West End play) derived from auditions gained by having been seen by casting directors at that same showcase. In fact, the importance to your career of these showcases can’t be understated: never again will you get the opportunity to impress (or repel) simultaneously so many influential figures.

View your age as an advantage

This last point highlights the one great advantage you have as a mature entrant: your age. The uncertainties and instabilities of the acting life are immense: for every one person embarking on a performing career, there is another giving up in disgust, disillusionment or because of financial necessity. This is all to your advantage: the overwhelming majority of new actors are going to be much younger than you; those falling by the wayside, however, will be much nearer your own age. And you will only ever be in direct competition with people who are in the same casting bracket as yourself.

Moreover, the sorts of roles you will be offered, in the first instance, are virtually tailored for the mature beginner: one-line TV roles; small parts with covers in plays; understudy jobs. This leads to another factor in your favour: actors who have been in the business for twenty-odd years will not be interested in doing the sort of parts you will be auditioned for. With regard to understudy jobs, for instance, I found that producers and directors can tend to prefer late starters precisely because they don’t bring any of the ‘that-should-have-been-me-up-there’ bitterness which can characterise the older actor. As a late starter, you will possess the twin attributes that are actually a rare combination: maturity of years and fresh-faced enthusiasm.

With regard to the above, however, it should be pointed out that – as ever – women have 3,000 years of patriarchy ranged against them. As a late female starter, you will face a number of obstacles to gaining a professional foothold that simply don’t apply to your male counterpart. Firstly, you will be in competition with an awful lot of women who, having trained or performed in their twenties, took time off to raise a family and are now trying their hand in the professional arena again. In other words, they will not only have a CV of professional credits, they will also be comparatively happy to take smaller parts. Secondly (in theatre, at least), just as there are many more leading roles for middle-aged and older males, so there are a concomitant number of smaller ensemble/covering jobs for men of the same age. Add in the fact that there are more parts for men generally (look at the cast list of any Shakespeare play, for instance), and you will see that the late female starter needs extra reserves of resilience and financial capital to embark on an acting career.

Have realistic expectations

In all of this there is an implicit point that should now be rendered explicit: don’t expect leading roles. These, assuredly, will go to people who have been in the business a long time.

You may well find you are able to carve out a successful career as an actor (by successful, I mean 'working'; and by working, I mean 'working sporadically'); however, you will also find that you may – against your will and expectations – find yourself being constantly seen for small roles (and some roles can be very small: my first theatre job had nine lines, one of which was 'Yes,' another of which was 'No.'). The fact you played Curly five times for the Bloggs-on-Sea Amateur Operatic Society will cut no ice whatsoever. If you are hoping to be parachuted suddenly to stardom, forget it.

One detrimental consequence of your being determined to play leading roles at all costs is that you may find yourself being drawn to performing in 'fringe' and – the often laughably-misnamed – 'profit-share' productions. My own view is that working for no money is to be not working at all: a dilettante existence, because you have retired on a nice pension, playing King Lear either Upstairs at the Bunch of Grapes or Downstairs at the Bricklayers' Arms, may well satisfy your own ego, but cannot be regarded as an acting career as such. Such actors – and there are more than a few – are detrimental to the profession, precisely because they contribute to a culture wherein actors are expected to work for nothing. (Let this be my second prejudice.)

Always be pragmatic

One final practical consideration you must make, as I stated at the outset, is of the toll an acting career will take on you personally. Maintaining a family life while, say, being off on tour for six months is no mean feat, especially if your partner is used to you having a conventional working pattern. Conversely, if you are single, finding a partner can be tricky because the instability of your lifestyle, and the lack of security it represents, means that you are – to be frank – an unattractive proposition. I suppose I am expressing this in the bleakest possible terms, but I feel the most important attribute you need, as a late entrant to the acting profession, is pragmatism.

My conclusion is a brief one: the work is definitely out there for the late beginner – although it may not necessarily be the work you originally envisaged – provided you approach the task of carving out your new life with humility, practicality and emotional hardiness. Good luck, and welcome to the profession!

Hugh Osborne became an actor at the age of 37. He trained at the Bristol Old Vic Theatre School. Since graduating, he has appeared in numerous plays and musicals all over the country. West End shows include: *And Then There Were None*, *Donkeys' Years*, *Footloose*, and *The Last Cigarette*. He also appeared in *Afterlife* at the Royal National Theatre, and *The King and I* at the Albert Hall. Tours include: *The Lady in the Van*, *Noises Off*, *The Sound of Music* and, most recently, *To Sir With Love*. His own play, *Diary of a Nobody*, premiered at the Royal & Derngate, Northampton; a nationwide tour is currently in preparation.

Short-term and part-time courses

This section lists both 'taster' opportunities for drama school aspirants, and further training for professional actors.

Pre-drama-school courses

Competition for drama school places seems to be growing even more ferocious, and many applicants will enhance their chances if they go on a pre-drama-school course. You may, for example, have done A level Drama, but the actual acting training on such courses is often limited – generally geared more towards the exam-passing university entrant than auditioning for drama school. Whatever your acting background, a 'taster' course (for just a week, for instance) can give you a good idea of what further help/training you need in order to prepare you properly for drama school auditions.

Additional skills

As well as the organisations listed below, there are periodic 'one-off' workshops around the country. These are usually 'trailed', and sometimes advertised, in *The Stage*. Equity occasionally subsidises such enterprises (some, away from the major cities), so it is worth checking with your local Branch/Organiser. Actors Centres are not just places to sharpen up your existing skills and develop new ones, but also great meeting places for actors to exchange ideas and information.

Academy of Creative Training

8/10 Rock Place, Brighton, East Sussex BN2 1PF
 tel (01273) 818266
 email info@actbrighton.org
 website www.actbrighton.org
 Principal/Director Janette Edisford Key contact Daniel Finlay

All classes are in the evenings and at weekends to allow students to undertake actor training whilst maintaining their domestic and financial commitments. Monthly payment options are available by arrangement. Entry onto long courses is via audition (*Fee*: £30) or attendance on a 2-week intensive workshop (*Fee*: £75) held throughout the year and designed as an introduction to actor training. Students embarking on the Diploma in Acting are eligible to audition for a bursary. Range of short courses and Summer Schools. The school operates an equal opportunities policy that includes disabled students, but there is limited access to the dance studio and washroom facilities.

Courses offered:

- ATCL Diploma in Acting (2 years). For students aged 18+. *Audition requirements*: as above
- Intensive Foundation Course (1 year, 10 hours per week). For students aged 16+. *Audition requirements*: as above

The Academy of Live and Recorded Arts (ALRA)*

Studio 24, The Royal Victoria Patriotic Building,
 John Archer Way, London SW18 3SX
 tel 020-8870 6475
 email info@alra.co.uk
 website www.alra.co.uk
 Co-directors Clive Duncan, Adrian Hall

Courses offered:

- Foundation Acting
- Acting for Camera for Deaf/BSL Users
- Acting for Stage for Deaf/BSL Users
- Theatre Interpreting Course for BSL Interpreters

Academy of Performance Combat (APC)

mobile (07963) 206803
 email info@theapc.org.uk
 website www.theapc.org.uk

APC is dedicated to bringing combat in any form in any media into the 21st century. "We are absolutely committed to safer, more exacting techniques than any other organisation." Please see the website for more details of courses and qualifications offered.

The Academy of the Science of Acting & Directing

9-15 Elthorne Road, Archway, London N19 4AJ
 tel 020-7272 0027 fax 020-7272 0026

email info@scienceofacting.com
website www.scienceofacting.com
Principal Neil Sheffield

Courses offered:

- Three Year Evening Acting Course. Applicants must be aged 16 or over. Offers 14 places each year. *Audition requirements/fee:* see entry on page 6 for details
- Two Year Evening Acting Course. Applicants must be aged 16 or over. Offers 14 places each year. *Audition requirements/fee:* see entry on page 6 for details
- Intensive Acting Course (33 weeks). 6 hours of classes per week. No audition required
- Spring Workshop (2 weeks). Course takes place in March. No audition required
- Summer Workshop (2 weeks). Course takes place in July. No audition required
- Autumn Workshop (2 weeks). Course takes place in March. No audition required

Actor Works

First Floor, Raine House, Raine Street, Wapping,
 London E1W 3RJ
tel 020-7702 0909
email ask@actorworks.org
website www.actorworks.org
Director Daniel Brennan

Full-time evening and weekend course: This course is designed for those who may:

- need to work during the day to pay for their training;
- have family commitments that prevent them from studying in the day;
- be considering changing their career and need to keep 'the day job' until the acting bug finally bites for good.

It is an intensive, 2-year vocational training, which covers all aspects of an actor's work. Subjects covered include: acting for stage, screen acting, actors' movement, speech, voice, reading, audition technique, stage combat, dance, singing and theatre history. During the course students will take part in up to 5 different productions, normally at the end of every term.

The course culminates in an agents showcase at a major theatre and a season of graduation plays on the London fringe.

Students on this course must be aged 20+. There is no upper age limit.

There are 6 terms in all.

Postgraduate course: This course is designed for those who:

- studied drama at university and would like some more 'hands on' experience;
- have had actor training and would like to hone their skills.

This is a 1-year daytime course, which offers full actor training. Subjects covered include: acting for stage, screen acting, actors' movement, speech, voice, reading, audition technique, stage combat, dance, singing and theatre history. During the course students will take part in up to 4 different productions, normally at the end of every term.

The course culminates in an agents showcase at a major theatre and a season of graduation plays on the London fringe.

Students on this course must be aged 21+. There is no upper age limit.

There are 3 terms in all.

Foundation course: This course is designed for younger students who:

- need guidance and support through the gruelling process of auditioning for major drama schools;
- have not yet decided whether acting is for them;
- want to do something productive with their gap year.

This 1-year daytime course is not full actor training as such, but it prepares students for what they will experience should they choose to take up acting as a career. Emphasis is placed on preparation, application and discipline. We encourage confidence and a feeling of self-worth which helps students through the audition process. Subjects covered include: voice, speech, actors' movement, audition preparation, stage combat, theatre history and reading. Students can expect to take roles in 3 different productions over the year.

Students on this course must be between the ages of 17 and 20.

There are 3 terms in all.

Other courses offered: Also now runs a part-time course designed for those who wish to pursue acting as a leisure interest. "You may wish to 'test the water' before considering full-time training; to improve your self-confidence in group situations; to improve your public-speaking skills; or perhaps simply enjoy a new activity one night a week." These qualifications are currently NVQ Level 3 equivalent and from 2008 count for between 20 and 65 points towards UCAS tariffs. The cost for 10 Tuesday evenings is £350. For LAMDA tuition on Thursdays, an extra £100 (plus the cost of exam – £40-£50). There is no need to audition, though "please phone us in the first instance to reserve a place, before sending payment".

Actors Centre (London)

1A Tower Street, Covent Garden,
 London WC2H 9NP
tel 020-7240 3940
email act@actorscentre.co.uk
website www.actorscentre.co.uk
Chief Executive Louise Coles

Full membership is open to Equity members, registered graduates from the Conference of Drama

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Schools (now Drama UK) in their first year of registration (must hold a student Equity card), and foreign actors holding an Equity letter of exemption. Members are entitled to a wide range of subsidised classes and workshops led by experienced directors and tutors who are active in the industry, plus full use of the centre, café facilities when available and a quarterly schedule.

Regular classes and workshops include Acting, Tool Box, TV and Film, Auditions, Advice, Labwork, Voice, Shakespeare, Stage Combat, Directing, Musical Theatre and Writing. In addition, members can book individual sessions to work on singing, acting, sight-reading, Alexander Technique, dialect, voice and movement.

Please see the website for details of other types of membership and fees.

Actors Temple

Studio Theatre, 13-14 Warren Street,
London W1T 5LG
tel 020-3004 4537

email info@actorstemple.com

website www.actorstemple.com

Directors Mark Wakeling, Ellie Zeegen *Key contact*
Tanja McGhie

Training and production company specialising in the Meisner technique. Studio theatre in the West End.

Courses offered:

- 5-week intensive 1st term; 5-week intensive 2nd term (20 weeks each).
- Introduction week (monthly; Mon-Fri 5 x 4-hour classes).

“Unfortunately there are stairs to the basement studio, so not good for wheelchair-users; we do however have a disabled toilet. We have a very open policy towards those with disabilities.”

American Musical Theatre Academy London (AMTA)

Europa House, 13-17 Ironmonger Row,
London EC1V 3QG
tel 020-7253 3118

email info@americanacademy.co.uk

website www.americanacademy.co.uk

Principals/Directors Kenneth Avery-Clark, Christie Miller

Courses offered:

- Sunday Intensive Musical Theatre Programme. Takes place 3 times a year; each course runs over 12 Sundays, with a minimum of 4 hours per week
- Saturday Programme – Acting Through Song. 10 weeks
- Musical Theatre Fit Club – Repertoire, Dance and Boot Camp. Weekday evenings
- Glee Club. Weekday evenings
- Summer School. 5 full days of acting, singing and dance with a review at the end

Welcomes candidates with disabilities, and will consider each on a case-by-case basis, according to the strength of their audition. Please note that current premises are not wheelchair accessible.

Arts Educational Schools London*

Cone Ripman House, 14 Bath Road, Chiswick,
London W4 1LY

tel 020-8987 6666

website www.artsed.co.uk

Courses offered:

- Post-Diploma BA (Hons) in Performance. Validated by City University. A year-long evening conversion course. Open to students who hold a diploma in acting or musical theatre from an NCDT (now Drama UK) or CDET accredited course.
- Foundation in Performance (1 year part-time). Acting or Musical Theatre option. 3 evenings per week running over 3 terms, starting in September.

Part-time evening and holiday courses for 17+ years:

- Various courses in acting and musical theatre disciplines, including stage, screen, voice, dance and audition technique, are offered for varying skill levels throughout the year.

For full details on all courses offered at ArtsEd, please visit www.artsed.co.uk.

Birmingham School of Acting*

Millennium Point, Curzon Street,
Birmingham B4 7XG

tel 0121-331 7200 fax 0121-331 7221

email info@bsa.bcu.ac.uk

website www.bsa.bcu.ac.uk

Principal Stephen Simms *Admissions Manager* Roger Franke

Courses offered:

- Creative Drama (30 weeks part-time). 3 hours of classes per week
- Acting Summer School. 2 weeks in August
- Shakespeare Summer School. 4 days in August
- Musical Theatre Week. 6 days in August
- Musical Theatre Weekend. 2 days in August

The Birmingham Theatre School

The Old Fire Station, 285-287 Moseley Road,
Highgate, Birmingham B12 0DX

tel 0121- 440 1665

email info@birminghamtheatreschool.co.uk

website www.birminghamtheatreschool.co.uk

Principal Chris Rozanski *Key contact* Fiona Allison
(Arts Admin Manager)

Courses offered:

- Part-time Professional Diploma (Evenings & Weekends). Applicants must be aged 18 years or over
- Acting for Beginners (11 weeks). Covers the basics of character creation, voice, improvisation and performance discipline for acting beginners. Students

participate in all aspects of the creative process, from basic exercises to final presentations. Classes take place in the evening

- **Creating Performance** (11 weeks). Each term, students will create and perform using a variety of techniques and using both texts and devised work. All aspects of character creation and working with an audience will be explored. Suitable for people with previous experience in acting. Classes take place in the evening
- **Pub Theatre** (11 weeks). Provides students with the chance of experiencing exactly what working in a fringe theatre company is all about. Classes take place in the evening

The Bloomsbury Alexander Centre

Bristol House, 80A Southampton Row,
London WC1B 4BB

tel 020-7404 5348 or 020-8374 3184

email info@alexcentre.com

website www.alexcentre.com

Directors Stephen Cooper, Natacha Osorio

The centre specialises in teaching the Alexander Technique. Teachers are available for private lessons, with discounts available for students and actors. There are ongoing introductory workshops and courses, as well as drop-in vocal work for actors with experience of the AT. The introductory course runs for 4 weeks (1.5 hours a week) and costs £80. The drop-in AT vocal work classes are £15 per session. *Note for disabled actors:* "Our premises are on the ground floor with one step up onto the main entrance and one other just inside."

Boden Studios

99 East Barnet Road, New Barnet, Herts EN4 8RF

tel 020-8447 0909 fax 020-8449 5212

email info@bodenstudios.com

website www.bodenstudios.com

Director Adam Boden

Established in 1973. A part-time performing arts school offering 1 full scholarship each year.

Courses offered:

- **Acting Performance** – 12 weeks, 1.5 hours per week
- **Guildhall Drama Exams** – 12 weeks, 1 hour per week

British Academy of Dramatic Combat

website www.badc.co.uk

Offers a Performance Certificate in Stage Combat at Foundation, Basic, Basic Level 2, Recommended and Advanced levels. Training is available in the following methods: Broadsword & Shield, Double Handed Broadsword, Quarterstaff, Rapier & Dagger, Rapier & Cloak, Rapier & Buckler, Smallsword, Unarmed Combat. Programmes of workshops are arranged throughout the country, and anyone with suitable venue spaces or wanting to be added to the workshop mailing list should email workshops@badc.co.uk.

The British Academy of Stage & Screen Combat

Suite 280, 10 Great Russell Street,

London WC1B 3BQ

mobile (07989) 670186

email info@bassc.org

website www.bassc.org

The British Academy of Stage & Screen Combat was founded in 1993 with the aim of improving the standards of safety, quality and training of stage combat, and promoting a unified code of practice for the training, teaching and assessing of stage combat within the United Kingdom.

All BASSC teachers have undergone a rigorous training programme and the examining members of the BASSC are highly qualified, experienced professionals with a tradition of working in theatre throughout the UK, including the National Theatre, RSC, Royal Opera House, Liverpool Everyman, Theatre Royal York and Newcastle and Shakespeare's Globe, and television and film productions such as: *Alexander, Troy, Stardust, The Last Legion and Sherlock Holmes*.

BASSC teachers train students in stage combat at numerous drama schools, universities and colleges including: RADA, Central School of Speech and Drama, Birmingham School of Acting, Drama Studio London and Bath Spa University. They also teach students outside of drama courses at The City Literary Institute, and at independently run classes and workshops including the annual British National Stage Combat Workshop. Teachers run classes and workshops in the USA, Germany and Spain.

Since its formation the BASSC has established a reputation as the invigorating driving force behind stage combat in the United Kingdom, and is respected, both nationally and internationally, as the leading provider of professional-level stage combat training.

As a result of this, British Equity, in 1997, recognised the BASSC's Advanced Certificate as a valid qualification for entry onto the Equity Fight Directors' Training Scheme, and in 2001 the BASSC was appointed by the Equity Council for the training and assessment of Fight Director candidates applying to join the Equity Fight Directors' Register.

The BASSC now has training schemes in place which allow for development from actor/combatant to Certified Teacher, as well as assessment and training of Fight Directors for the Equity register.

British Military Fitness (BMF)

Unit 7B and C, 3/11 Imperial Studios,

Imperial Road, London SW6 2AG

tel 0870-241 2517

email barney@britmilfit.com

website www.britmilfit.com

Managing Director Robin Cope *Communications & Membership* Barney Larkin

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The original 'military style' training provider. Set up in 1999 and now operating across the UK, BMF offers a great way to get fit while having fun in the great outdoors. Classes take place outdoors in parks throughout the country and throughout the year. Each class lasts for an hour and is divided into groups to cater for all levels of ability.

You can attend any class at any venue at any time, to suit your schedule (Equity card numbers must be provided). *Actors' Yearbook* have negotiated corporate rate membership for all Equity members. In London this is (at the time of writing) £38 per month; other regions vary between £26 and £34. BMF offers a free trial class for anyone interested in membership. After that, payment is by direct debit or by paying for sessions in a block. Membership can be suspended in the event that acting work makes attending classes impossible.

BMF is member of the Fitness Industry Association, has the backing of Sport England, and all instructors are either former or serving members of the armed forces with recognised fitness & adventure training qualifications. To find your nearest class, please see www.britmilfit.com or call the office on 0870-241 2517 for a chat.

BMF also organises adventurous events such as skiing, abseiling and mountaineering, as well as charity fundraising events and corporate training.

The City Lit

Keeley Street, Covent Garden, London WC2B 4BA
tel 020-7492 2542

email drama@citylit.ac.uk

website www.citylit.ac.uk

Head of Drama, Dance & Speech Vivienne Rochester

The college offers an eclectic mix of disciplines such as acting, movement, voice, musical theatre, teaching, media, mime, circus, stage fighting, magic, comedy, dance, self-presentation, debating, accents, sight-reading and pronunciation for speakers of other languages, etc., which develop vocational, social and personal skills.

There are various small grants that might cover travel, books or child-care. Students may ring or come into the office for an interview between 12.30pm and 1.30pm (Monday and Wednesday), or 5.30pm and 6.30pm (Monday, Tuesday and Thursday).

The City Lit Rep Company was set up to train a company of actors to produce work of the highest professional standard, providing a platform for its members to hone their skills and display their talents. Directors, teachers and practitioners are invited and engaged to facilitate. Its members are made up of a combination of graduates from the accredited courses, or from the advanced/professional provision in the Drama, Dance & Speech department's programme, and experienced practitioners who wish

to further their experience with the college. Auditions are held annually. The college has awarded associate status to a number of actors who have produced an excellent body of work with the company. All company members are eligible for the 3 productions staged each year, and some productions transfer on to other venues. Also, artists are invited, if appropriate, to professional castings that are occasionally held at The City Lit. Professional Masterclasses are held throughout the year.

The accredited courses are as follows (Drama UK recognised):

- Foundation course (1 year part-time). Entry is by audition
- Access course (1 year part-time). Entry is by audition
- Stage Fighting (1 year part-time, plus a number of shorter courses). Applicants must be aged 19 or over. Entry is by interview

A range of acting, voice, movement, TV and film, radio presenting classes and other related disciplines are also available. Courses run for 10-12 weeks or shorter with entry at various points throughout the year as well as a summer school throughout the months of July and August. Contact The City Lit for a prospectus and visit www.citylit.ac.uk/dramaschool.

Drama Studio London (DSL)*

1 Grange Road, London W5 5QN

tel 020-8579 3897 *fax* 020-8566 2035

email admin@dramastudiolondon.co.uk

website www.dramastudiolondon.co.uk

Principal Chris Pickles *Managing Director* Kit Thacker

Courses offered:

- Choice of 3 Summer Schools

East 15 Acting School*

Hatfields, Rectory Lane, Loughton IG10 3RY

tel 020-8508 5983 *fax* 020-8508 7521

email east15@essex.ac.uk

website www.east15.ac.uk

Director Leon Rubin *Key contact* Catherine Williams (Admissions Officer)

Courses offered: All courses listed below take place in July/August:

- Introduction to Acting (1 week)
- Approaches to Shakespeare and Jacobean Theatre (2 weeks)
- Devised Theatre (3 weeks)
- Audition Technique (1 week)
- Physical Theatre (1 week)
- Stage Combat (1 week)

All of the above courses carry University of Essex credits. Applicants must be aged 17 years or over.

École Internationale de Théâtre

Jacques Lecoq

57 Rue du Faubourg Saint-Denis, 75010 Paris

tel 33 (0)1-4770 4478 *fax* 33 (0)1-4523 4014

email contact@ecole-jacqueslecoq.com

website www.ecole-jacqueslecoq.com

Principal Mrs Pascale Lecoq

Founded in Paris in 1956, with the aim of producing a young theatre of new work, generating performance languages which emphasise the physical playing of the actor. Focuses on art theatre, but with the view that theatre education is broader than the theatre itself: "It is a matter not only of training actors, but of educating theatre artists of all kinds." Provides as broad and durable a foundation as possible for every student. As well as the part-time courses listed below, offers a 2-year full-time Professional Course resulting in a Master Level Certificate. As a movement school, all classes require a great degree of physical movement, so applicants must be physically fit. – **see entry under Drama schools.**

Courses offered:

- LEM (1 season October-June). 7 hours per week. Entry by file
- Introductory Course (1 season October-June). 5 hours per week. Entry by file

Fourth Monkey

49 South Molton Street, London W1K 5LH

tel 020-8150 0076

email office@fourthmonkey.co.uk

website www.fourthmonkey.co.uk

Principal/Director Mr Steven Green BA (Hons) *Key contact* Angela Gasparetto

A training provider with a difference, offering full- or part-time ensemble-based contemporary Rep training and professional performance opportunities. The Emrys Johns scholarship is available and offered accordingly to those deemed suitable and who audition with distinction (on a full/half or quarter scholarship basis).

Courses offered:

- Year of the Monkey (One Year part-time Rep performance and training programme). Applicants must be aged 18-35. Some public funding available. Performance experience and A-level qualifications or similar desirable, but not compulsory.

Accepts applications from all areas of society; the only factor impacting suitability on any training programme is the presence of talent, a desire to learn and develop and an equal desire to work as an ensemble company member.

The Giles Foreman Centre for Acting

Studio Soho,

entrance in Royalty Mews (next to Quo Vadis),

22-25 Dean Street, London W1D 3AR

tel 020-7437 3175

email info@gilesforeman.com

website www.gilesforeman.com

Director Giles Foreman *Key contact* Lindsay Richardson

Formerly based in Ladbroke Grove, as Caravansera Acting Studio. An exciting professional studio housing some of the country's top coaches in the disciplines of acting, movement, voice, improvisation and camera technique – including Christopher Fettes, Founder of Drama Centre London, offering masterclasses in directing and classical text analysis.

Comprises 2 large air-conditioned studios plus changing room, chillout area and kitchen, props store and Wi-Fi, all newly customised. Wheelchair-accessible, entrance lift and step-free studio facilities.

Courses offered (most run throughout the year):

All applicants to the following courses should be 17+.

- Complete Beginners Acting (10 weeks – 3 hours per week). Open entry
- Introductory Acting (12 weeks – 4 hours per week). Entry by application
- Advanced Acting (12 weeks – 4 hours per week). Entry by application
- Professional Acting (12 weeks – 4 hours per week). Entry by interview/audition
- Movement (10 weeks – 2 hours per week). Entry by application
- Voice (10 weeks – 2 hours per week). Entry by application
- On-Camera (10 weeks – 3 hours per week). Entry by application
- Meisner Technique (10 weeks – 3 hours per week). Entry by application

Other courses offered:

- Meet the Industry Evenings (2 hours), September-July. Application via Spotlight or relevant CV
- Workshops – specialised subjects (12 hours over 2 days), October-August. Application by appropriate previous study and/or performing experience

GSA, Guildford School of Acting*

Stag Hill Campus, Guildford GU2 7XH

tel (01483) 560701

email info@gsauk.org

website www.gsauk.org

Head of GSA Terrie Fender

Courses offered:

- Singing in the Theatre (1 week). A summer course designed for students over the age of 17 who wish to improve their singing. Other disciplines relating to the voice will also be explored. Entry is in July
- Musical Theatre (2 weeks). Culminating in a performance in the Bellairs Playhouse, this course is open to students aged 17 or over and takes place in July/August
- Audition Techniques (1 week). Course takes place in August and is geared towards students aged 17 or over
- Intensive Musical Theatre Dance for Beginners (1 week). An intensive course to discover what your body is capable of doing. Explore the foundations of tap, jazz and ballet and get guidance and expert

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advice on what you need to work on and hopefully gain the confidence to compete in a dance class situation. The course takes place in August and is open to students 17 years and over

- Acting for Camera (1 week). The course takes place in August and is open to students 17 years and over

Other summer schools: Courses are offered at a reasonable cost and provide either a stimulating refresher course or an introduction to basic theatre training. There is no audition procedure, and everyone is welcome. All courses are staffed by members of the GSA faculty.

July/August:

- Youth Theatre (9 days)
- Musical Theatre (2 weeks)
- Intensive Musical Theatre Dance (5 days)
- Intensive Musical Theatre Acting (5 days)
- Intensive Musical Theatre Singing (5 days)
- Audition Technique (2 x 5-day sessions)
- Directing a Musical (5 days)
- Acting for Camera (5 days)

For further information or to download an application form, please refer to the website, or telephone or email (summerschool@gsauk.org) for a brochure.

Guildhall School of Music & Drama*

Silk Street, Barbican, London EC2Y 8DT

tel 020-7628 2571 fax 020-7256 9438

email registry@gsm.ac.uk

website www.gsm.ac.uk

Director of Acting Wyn Jones

Founded in 1880, the Guildhall School is acknowledged internationally as a leading conservatoire for both music and drama.

Courses offered: The 2 summer school courses (Acting in Shakespeare & Contemporary Theatre; and Acting in Musical Theatre) each offer 3 weeks of stimulating and inspiring training in acting. Both will include class work or workshops with many of the school's core staff.

- Acting in Shakespeare & Contemporary Theatre. 3 weeks of intensive tuition, workshops and rehearsals. Students have craft-based classes for half of the day; for the other half they work with a director and explore short scenes from Shakespeare and contemporary plays, investigating the texts through group exercises and improvisation. The aim is to demystify Shakespeare and provide a challenging insight into modern drama. The course concludes with a presentation of work-in-progress to students and staff (not open to the public) which may take the form of a workshop or open class.
- Acting in Musical Theatre. 3 weeks of intensive tuition, workshops and rehearsals. Students have craft-based classes for half the day; for the other half they work as an ensemble with a director on a musical project, exploring a selection of scenes, songs and dances based around a theme. The focus of the

course will be upon the craft of acting within the context of musical theatre. It will conclude with a presentation of work-in-progress to students and staff (not open to the public) which may take the form of a workshop or open class. The course is led by Guildhall School tutor Martin Connor, who directs the school's annual musical.

Craft-based classes for both courses include: Acting, Voice, Movement, Improvisation, Mask, Combat, Historical, Dance, Audition Technique. At least 2 visits to attend performances in London theatres are included in the fees of both courses. Applicants must be at least 18 years old by the start of the course; there is no upper age limit. A good standard of English is essential. Accommodation is available. Please consult the website (www.gsm.ac.uk/acting/summerschool) for up-to-date information on fees, curriculum and application procedure, or telephone 020-7382 7183 for details of the application procedure. Email enquiries to dramasummerschool@gsm.ac.uk

"There is no application deadline but, in view of the limited number of places, applicants are strongly advised to book early. If the summer school is full, you will be placed on a waiting list."

Hope Street Ltd

13A Hope Street, Liverpool L1 9BQ

tel 0151-708 8007

email peter@hope-street.org

website www.hope-street.org

Director Peter Ward

Provides professional development for emerging artists: actors, directors, workshop leaders, designers, composers, film makers, and production managers. The 6-month programme is led by professional artists from the UK and Europe. 4 or 5 projects are produced during the programme; these are cross-artform productions in the street, in unusual spaces and in non-traditional venues for audiences of between 150 and 30,000. Applications are welcome from anyone over 18 living anywhere in the world. No fees are payable. No training allowance is provided.

The Impulse Company

Twickenham

mobile (07525) 264173

email info@impulsecountry.co.uk

website www.impulsecountry.co.uk

Principal/Director Scott Williams Key contact Lindsay Mohun

Established for 14 years in the UK, Scott Williams' Impulse Company provides Meisner-rooted core training for the adult actor within a supportive and positive atmosphere. It is currently focusing on its Modular part-time Year and Second Year part-time Rehearsal and Performance courses.

Courses offered:

- Modular Year course. 3 self-contained 8-week

terms. Entry is by interview, in October and January each year. 8+ hours per week

• Second Year Rehearsal & Performance course. 3 self-contained 11-week rehearsal and performance periods per year. Entry is by completion of the Year course, or by invitation. 7+ hours per week

International School of Screen Acting

3 Mills Studios, Unit 3, 24 Sugar House Lane,
London E15 2QS
tel 020-8555 5775
email office@screenacting.co.uk
website www.screenacting.co.uk
Key contact David Craik

Founded in 2001 to specialise in offering full-time training specifically in television and film acting, taking a holistic approach to creativity in relation to students' personal development. While the school is happy to receive applications from disabled students, there are currently significant access issues with the premises.

Courses offered:

- Screen Acting (3 months for 3 nights a week). No audition required
- 'Crash Course' – week-long course offered at various times throughout the year. No audition required
- Summer Course – week-long course offered in Aug/Sept. No audition required

London Academy of Music and Dramatic Arts (LAMDA)*

155 Talgarth Road, London W14 9DA
tel 020-8834 0500 fax 020-8834 0501
email enquiries@lamda.org.uk
website www.lamda.org.uk
Principal Joanna Read Admissions Assistants Amy Richardson, Elissa Perrau, Philip McDonnell

Courses offered: Short-term courses are offered on the following:

- Shakespeare and His Contemporaries (8 weeks)
- Shakespeare (4 weeks)
- Physical Theatre (2 weeks)
- Audition Technique (2 weeks)
- English Communication Skills Through Drama Workshop (EFL – 3 weeks)
- Introduction to Drama School (2 weeks)
- EFL in Audition Technique (2 weeks)

With the exception of the Introduction to Drama School and Audition Technique courses, where the minimum age is 16, students on all other Summer Courses must be 18 years or above. For more information on all LAMDA's courses, including fees and deadlines, please visit the website.

London Academy of Radio, Film & TV

1 Lancing Street, London NW1 1NA
tel 0870-626 5100

website www.media-courses.com
Director of Courses Andy Parkin Key contact Estelle Burton

The academy has more than 30 teaching staff; around 1200 students take one or more of its 100+ courses. It is situated opposite Euston Station.

Courses offered:

- Acting Masterclass (1 week – 30 hours). No audition required
- Acting for Film & TV (9-week course – 9 x 3 hours). No audition required (*Note:* 2 versions of this course exist – 1 on a weekday evening; 1 on a Saturday)

London Drama School

30 Brondesbury Park, London NW6 7DN
tel 020-8830 0074 fax 020-8830 4992
email enquiries@startek-uk.com
website www.startek-uk.com
Key contact Sarah Mann

Courses offered:

- Saturday Drama Workshop (10 weeks)
- Thursday Evening Workshop (10 weeks)
- Advanced Drama Workshop (10 weeks). The course runs on Tuesday evenings for 2 hours
- Developing Stage & TV Acting Skills (10 weeks). The course runs on Monday evenings for 2 hours

Summer courses:

- Improvisation & Acting (July). 3-week intensive course
- Comedy & Acting (July/Aug). 3-week intensive course
- Acting & Screen Acting (August). 3-week intensive course

The summer courses run consecutively. 1-year courses are also available.

London School of Dramatic Art

4 Bute Street, London SW7 3EX
tel 020-7581 6100
email enquiries@lsda-acting.com
website www.lsda-acting.com
Principal Jake Taylor Administrator Lydia Palmese

Offers a range of comprehensive courses designed to develop individual creative talents, and to provide a thorough grounding in all aspects of performance as part of a student's preparation for a working life as an actor. There is currently no wheelchair access to the main building or training rooms: if this affects applicants who would like to know when these spaces become accessible, please let the school know. All auditions are free and no international student fees are charged. No formal qualifications are required, as the training is vocational: "We look more at potential and at levels of creativity."

Part-time 16+ acting courses:

- Foundation Diploma in Acting (2 years, 7.5 hours per week). Entry is by audition

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- Access to Acting (10 weeks, 2 hours per week)

Short-term 16+ acting courses:

- Introduction to Acting (2 weeks in July)
- Introduction to Acting (2 weeks in August)
- Screen Acting (1 week in September)
- Audition Techniques (1 week in September)

Manchester School of Acting

14-32 Hewitt Street, Manchester M15 4GB
 tel 0161-238 8900
 email info@manchesterschoolofacting.co.uk
 website www.manchesterschoolofacting.co.uk
 Key contact Mark Hudson

High-profile acting school offering part-time training in Acting and Screen Acting.

Method Acting London

16-18 Heneage Street, London E1 5LJ
 tel 020-7622 9742
 email main@methodacting.co.uk
 website www.methodacting.co.uk
 Principal/Director Sam Rumbelow

Within the specifically defined and well established structure of the classes, provides a grounded, conscious understanding of the craft of acting while unlocking powerful creativity from the unconscious. Entry is after a detailed talk and discussion of class and the applicant, conducted by phone.

Part-time/short-term 16+ acting courses:

- Main Class (4 weeks, 16 hours per week)
- Mid Class (4 weeks, 3 hours per week)

Morley College Theatre School

61 Westminster Bridge Road, London SE1 7HT
 tel 020-7450 1832
 email drama@morleycollege.ac.uk
 website www.morleycollege.ac.uk
 Key contact Dominic Grant

Offers part-time acting classes including an accredited pathway at level 2 and 3 London (Open College Network). Classes are led by specialist acting tutors with extensive professional experience. An Access Hardship Fund and concessionary fees are available to some students.

Courses offered:

- A range of evening and part-time acting skills courses are available, including: Acting level 1, 2 and 3; Acting: The Company; courses in Physical Theatre, Directing, Voice, Devising, Mask, Mime, and Clowning. Drama skills including courses for actors with moderate learning disabilities, Confidence through Acting Courses, Public Speaking courses and many others. Some courses require tutor approval.

Mountview Academy of Theatre Arts*

Clarendon Road, London N22 6XF
 tel 020-8881 2201

email enquiries@mountview.org.uk
 website www.mountview.org.uk
 Principal Sue Robertson (until early 2014)

Courses offered:

- Foundation Acting (1 year). 9 hours of classes per week. Entry is by audition.
- Foundation Musical Theatre (1 year). Full-time. 30 hours of classes per week. Entry is by audition.
- Summer Experience for Amateur Actors (2 weeks). Course takes place in July. No audition required.
- Summer Experience for Amateur Musical Theatre Performers (2 weeks). Course takes place in July. No audition required.
- Amateur Directors' Weekend (2 days). Course takes place in July. No audition required.
- Introduction to Drama School – Acting (2 weeks). Course takes place in July/August. No audition required.
- Introduction to Drama School – Musical Theatre (2 weeks). Course takes place in July/August. No audition required.
- Introduction to Drama School – TV & Film Acting (2 weeks). Course takes place in July/August. No audition required.
- Introduction to Drama School – Audition Preparation for Musical Theatre (2 weeks). Course takes place in July/August. No audition required.

Oxford School of Drama*

Sansomes Farm Studios, Woodstock,
 Oxford OX20 1ER
 tel (01993) 812883
 email info@oxforddrama.ac.uk
 website www.oxforddrama.ac.uk
 Principal George Peck Executive Director Kate Ashcroft

Courses offered:

- Six Month Acting in Musical Theatre, runs from September to March. 32 hours of classes per week for 22 weeks. Aims to create brave, individual artists ready to meet the demands of an ever-changing musical theatre industry. Offers intense programme of one-to-one singing technique, song classes with invited industry professionals, extensive improvisation and devised work, songwriting, acting, dance and project work. Entry is by audition.
- Six Month Foundation Course in Acting, runs from September to March. Aimed at students aged 17 and over (most are 18-19 years old); the course covers acting methods and technique, movement, voice, singing, film and television and stage fighting. 32 hours of classes per week for 22 weeks. Entry is by audition.

Pineapple Dance Studios

7 Langley Street, London WC2H 9JA
 tel 020-7836 4004 fax 020-7836 0803
 email studios@pineapple.uk.com
 website www.pineapple.uk.com

Pineapple offers more classes than any other studio throughout Europe, and the widest variety of dance styles. The philosophy behind the creation of the Pineapple Dance Studios was to break down the elitist barriers surrounding dance, making it available to everyone – from the absolute beginner to the advanced and the professional dancer. All classes are open, so you do not need to book; you can just come along at any time and join a class. Everybody is welcome: Pineapple offers classes for all levels and all ages (from dancers who are 4 years of age to those in their 90s – its oldest member is currently 93!). Around 40 different varieties of dance styles are taught, at approx. 200 classes per week, ranging from classical ballet to street jazz, hip hop to Salsa, Egyptian dance to Bollywood grooves plus many more. Opening hours: Mon to Fri: 9am – 9pm; Sat: 9am – 6.30pm; Sun: 10am – 6pm.

Poor School

242 Pentonville Road, London N1 9JY
tel 020-7837 6030 fax 020-7837 5330
email acting@thepoorschool.com
website www.thepoorschool.com
Principal Paul Caister

The school was created in 1986 with the aim of providing high-quality acting training that is financially within the reach of all, or almost all. Training lasts 2 years and operates in the evenings and at weekends until the final 2 terms, when daytime work is involved. Since March 1993 the Poor School has owned its own theatre, the Workhouse; this is a flexible studio theatre seating 50-80.

Short courses:

The Poor School runs 4-day courses through the year, and many take these as an alternative to audition. There is also a summer programme of short acting courses from June to September, incorporating 3-week, 4-day and shorter courses. Accommodation in London may be booked through the school.

The Questors Theatre Ealing

12 Mattock Lane, London W5 5BQ
tel 020-8567 0011 fax 020-8567 2275
email enquiries@questors.org.uk
website www.questors.org.uk
Principal David Emmet Key contact Andrea Bath (Executive Director)

Provides part-time training for actors in the context of a working theatre. Financial support is available from a private trust fund for a limited number of students.

Courses offered:

- Acting: Foundation and Performance (2 years). 6 hours of classes per week. Entry is by audition.
- Introduction to Acting (1 year). Age range for entry is 17-20. 3 hours of classes per week. Entry is by audition.

Richmond Drama School

RACC, Parkshot, Richmond TW9 2RE
tel 028-891 5907 ext. 4018
email fern-chantele.carter@racc.ac.uk
website www.richmonddramaschool.com
Course Director Dr Fern-Chantèle Carter

Courses offered: Long established courses offered, including Access to HE Course, RDS Advanced Certificate, RACC Certificate, among others. Sends many students to top drama schools, and also to many universities. Others go straight into the profession. Up-to-date details are available from the website.

Rose Bruford College*

Lamorby Park, Burnt Oak Lane, Sidcup DA15 9DF
tel 020-8308 2600 fax 020-8308 0542
email enquiries@bruford.ac.uk
website www.bruford.ac.uk
Principal Professor Michael Earley

Courses offered:

- Acting Summer School (2 weeks). Designed for participants over the age of 18 (16+ for non-residential students), this programme includes classes, rehearsals and workshops on voice, movement, acting and improvisation.

Royal Academy of Dramatic Art (RADA)*

62-64 Gower Street, London WC1E 6ED
tel 020-7636 7076 fax 020-7323 3865
email enquiries@rada.ac.uk
website www.rada.org
Key contact Sally Power

Courses offered:

- Acting Shakespeare (8 weeks). Designed for experienced actors, this course offers an opportunity to expand, explore and deepen awareness of Shakespeare's texts. Covers all aspects of vocal technique, with classes to develop the resonance and range of each student's voice. The last 2 weeks of the course are spent in full-time rehearsal for a workshop production culminating in 3 performances in a RADA theatre. Entry is deliberately restricted, and places are awarded by competitive audition. Students below the age of 18 are not normally accepted; most students are in their 20s. Course takes place in June and July. *Audition requirements:* 1 speech from Shakespeare and 1 from a modern play, each lasting no longer than 3 minutes. *Audition fee:* £33
- The RADA Summer School (4 weeks). Based on exploring Shakespeare from an actor's point of view, this course mixes rehearsing scenes and speeches with intensive classes in essential acting skills. Students below the age of 18 are not normally accepted; most students are in their 20s. Course takes place in July and August. No audition required.

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- Skill Development through Classical Acting (3 weeks). This course explores the acting skills required to handle the complex texts of the English Classical Theatre. Each week, a director works on a different era in classical theatre: week 1 – Shakespeare; week 2 – Jacobean/Caroline tragedy; week 3 – Restoration comedy. Students also attend classes in voice and speech, movement, sword fighting and period dance. Students below the age of 18 are not normally accepted; there is no upper age limit.

- Musical Theatre (5 days). This course is designed for intermediate and advanced singer-actors who have already received some formal vocal training and are intending to pursue a career in musical theatre. During the course, guidance on casting and help with audition repertoire is given. Students work with a singing tutor, director, choreographer and musical director, both in groups and individually, to develop the necessary skills required by the successful singer-actor in today's musical theatre. At the end of the course there is an informal presentation of selected pieces for an invited audience, followed by individual feedback.

- The RADA Contemporary Drama Summer School (10 days). This course provides the opportunity to work on modern or contemporary texts. Students work in groups led by a director, with support from a voice and a movement instructor. Other playwrights talk about their work during special evening sessions, describing their experience of working with actors and what they expect from them, following presentations of excerpts from their plays by RADA graduates. Students present rehearsed material and receive feedback from the director and the voice and movement teachers on the last day of the course. Students below the age of 18 are not normally accepted; there is no upper age limit.

The Royal Central School of Speech and Drama*

64 Eton Avenue, London NW3 3HY
 tel 020-7722 8183 fax 020-7722 4132
 email enquiries@cssd.ac.uk
 website www.cssd.ac.uk
 Principal Gavin Henderson

A selection of courses offered:

Short Courses (3 terms a year)

(18+ years)

- Acting – An Introduction
- Acting Text 1
- Acting Text 2
- Audition Technique
- Directing
- Voice for Performance – An Introduction
- Singing
- Saturday Youth Theatre for 6-17 year olds

Diplomas

(18+ years)

- Gap Year Diploma (October start)
- Acting Diploma (January start)
- Musical Theatre Diploma (January start)

Summer School (from July to August)

Acting

(17+ Years)

- Combat and Stage Fighting
- Script Analysis for Actors
- Summer Musical Theatre
- How to Become an Actor
- Liberating the Text with Nickolas Grace
- Improvisation – Acting for Beginners
- Actors' Audition Pieces
- Directed Scenes
- Summer Shakespeare
- The History of Theatre: Greeks to Restoration
- Summer Theatre Company
- Preparing for Higher Education: Studying Drama
- Acting for Radio
- Acting for Camera for Beginners
- Acting in TV Comedy
- Low Budget Filmmaking

Voice

(17+ Years)

- Spoken English Skills
- Voice Fundamentals

Youth Theatre

(Ages 6-17 years)

- Youth theatre for Actors I (1 week)
- Youth theatre for Actors II (2 weeks)
- Youth theatre for Actors III (1 week)

Theatre Royal Haymarket Masterclass Trust

Theatre Royal Haymarket, London SW1Y 4HT
 tel 020-7389 9660

email info@masterclass.org.uk

website www.masterclass.org.uk

Patrons Dame Judi Dench, Sir Peter Hall, Sir David Hare, Maureen Lipman CBE

Masterclass is an arts initiative which allows young people aged 17-30 to attend workshops and talks given by leading actors, directors, designers and writers working in theatre today. All events take place at the Theatre Royal Haymarket and are free of charge to young people aged 17-30. Masterclass also offers unique performance experiences, apprenticeship opportunities and community projects. People over the age of 30 may also take part and contribute to the project by joining the Masterclass Friends scheme.

Previous Masters have included Danny DeVito, Simon Callow, Mike Leigh, Alan Rickman, Joanna Lumley and Idris Elba. For details of forthcoming events, consult the website.