

		<p>their vision in order to accommodate or build off of the work the actor. Similarly, an actor must be able to effectively put the instruction they receive into performance, no matter what they think of it. This relationship is also important as it promotes development in both parties giving feedback: director's feedback on the actor's performance and the actor's feedback on the director's instruction.</p>	<p>to. Another issue of a failing interrelationship between a specific actor and a director is the possibility of a lack of continuity within the performance and the failure to achieve the director's vision. This is because if an actor and a director are unable to work well together it is likely that the actor will produce a performance which is not what the director wanted. This therefore will mean that this work will not fit within the director's vision and will ultimately not fit the rest of the performance. This can have a huge effect on a performance as it will then come across to the audience as confusing and unprofessional as the section produced by that actor will not fit in with all the other sections of the performance.</p>
--	--	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

**(DI ASSESSED)**

**Based on this research –evaluate what you have learnt, what has surprised you – has this researched changed your opinion about working in the performance industry? What can you be doing now to prepare for a career in the performing arts? (no more than one side of A4)**

This research has been very beneficial for me regarding the possibility of entering the performing arts industry following the finalisation of my A level studies. It has hugely widened my breadth of understanding and has made me analyse whether or not I believe that I would be suited to a career within the performing arts industry. Alongside my learning of new facts about the industry, this research has consolidated my previous knowledge of it and confirmed some questions I had. A key idea which was consolidated for me was the competitiveness of the industry and the difficulty it takes for an actor to succeed. I was surprised with the level of this though. Although I knew that it was difficult to gain work I predicted that at maximum a person would be out of work between 50% to 60% of the time. Discovering that in average this statistic actually rests at 80% shocked me and brought me immediately to terms with the struggle faced by actors on a regular basis within their work environment. This shock additionally changed my opinion of the industry as a whole. Where before I thought of the industry as competitive but workable for an actor, I now realise that it is a ruthlessly competitive industry where one mistake can end an actor's career and it is incredibly difficult to reach a level of success where your income is regular and you are economically stable. This research has also helped me to explore the best ways in which to succeed within the industry and what is

regularly required of actors in order to achieve this. Although I knew that the hours for performance were long I did not expect that the time an actor is working could span over 3 quarters of a day (12-hour rehearsal period + evening show + extra preparation). This shocked me and made me realise the resilience which is required within the industry if an actor is going to do well. However, this emphasis on extra work has not discouraged me from considering a career within performing arts, in fact it has encouraged me. This is because I am a perfectionist and therefore am willing to commit large amounts of time to perfecting on a piece of work and getting it to the highest possible standard. This perfectionism has also made me realise the process which needs to be undertaken for work to reach a high quality. This knowledge of the time I would need to, and would have to be willing to commit, in order to succeed within the industry does not deter me as I know that I am capable of rising to the bar in order to meet these.

A particular section of the above research which I found incredibly helpful and very interesting was the study into professional procedures used by an actor within the industry. I found this very informing due to the simple fact that, prior to my research, I did not know much about this area at all. I knew that there were CVs within the industry for example, but I had no clue how they differed to the CV which would be required in most other lines of work. I found this study interesting therefore, as it was practically all new knowledge for me to learn about and analyse. I also think that this will now help me going forward to consider a future career within the performing arts as I now have a working knowledge of this area and what I should look out for when dealing with it (good qualities of agents for example)

Something which I am going to start doing, following this research, in order to improve my chances of succeeding within the industry is conducting more in depth character research and reading more plays. I believe I need to do this as when I compare my current practice to that expected of a professional actor I find myself considerably lacking. I in particular want to read more plays and watch more professional work in order to expand my knowledge of the industry and the different styles of work which are produced. This is important for me considering a future in performing arts as an actor should have an extensive knowledge of the industry as a whole and should have a built-up knowledge bank of plays, performances and genres in order to help them in future performances. Additionally, by starting to read and watch more plays, I will also improve my future chances regarding auditions as I will be able to locate any speeches which I have a connection to, and I could perform within an audition setting. It will also provide me with greater contextual knowledge which could be displayed within the interview section of an audition.

## REFERENCING / SOURCES

Using the Harvard Reference System – please list your sources that informed the work above

- <https://nationalcareers.service.gov.uk/job-profiles/actor> date accessed = 07/02/2020
- <https://www.itc-arts.org/rates-of-pay> date accessed = 08/02/2020
- [https://www.equity.org.uk/media/2849/equity\\_pmpp-campaign.pdf](https://www.equity.org.uk/media/2849/equity_pmpp-campaign.pdf) date accessed = 08/02/2020
- <https://www.indeed.co.uk/salaries/actor-Salaries> date accessed = 08/02/2020
- <https://journals.sagepub.com/doi/10.1177/0149206310363612> = date accessed = 08/02/2020
- [https://learn.org/articles/What\\_Are\\_the\\_Skills\\_Needed\\_to\\_Work\\_in\\_Acting.html](https://learn.org/articles/What_Are_the_Skills_Needed_to_Work_in_Acting.html) date accessed = 08/02/2020
- <https://myjobsearch.com/careers/actor.html> date accessed = 08/02/2020
- <https://www.backstage.com/magazine/article/acting-affects-self-esteem-50744/> date accessed = 08/02/2020
- <https://www.backstage.com/magazine/article/sacrifices-actor-makes-51093/> date accessed = 08/02/2020
- [https://www.health.harvard.edu/newsletter\\_article/sleep-and-mental-health](https://www.health.harvard.edu/newsletter_article/sleep-and-mental-health) date accessed = 08/02/2020

**Couple and Family Accommodation - Staff and Students**

Rent Band	Type of Property	Location of Property	No council tax included	75% of Council tax included	100% of Council tax included
Studio Flat	Couples Flat	Stag Hill Campus and Manor Park	£231.00	£250.25 (CT £19.25)	£255.85 (CT £20.60)
1 Bed	Couples Flat	Stag Hill Campus and Manor Park	£241.00	£261.80 (CT £20.80)	£268.75 (CT £22.75)
2 Bed	Family Flat/House	Stag Hill Campus, Hazel Farm, Manor Park and Beulmoor House	£300.00	£323.70 (CT £23.70)	£331.55 (CT £24.55)
3 Bed	Family House	Manor Park, Blackwell Farm Cottages, Chalk Pit Farm Cottages, Manor Farm Cottages & Vesuly Cottages	£325.00	£350.00 (CT £25.00)	£359.35 (CT £25.35)

Prices above are per property per week, are for stays of more than 28 days, and apply to University of Surrey Students, University of Surrey Salary Payroll Staff and University of Surrey Unions Staff only.

Family accommodation rents are shown at 3 levels as a charge for Council Tax may be added to the rent. Council Tax charges are dependent on who lives in the flat, see the examples below and our website for more information.

**Single Bedrooms - Students Only**

Rent Band	Type of Bedroom	Location of Bedroom	Students Only
Shared	Shared Bedrooms	Stag Hill Duplex	£72.00
A	Budget Bedrooms	Hazel Farm - Hamilton Drive	£74.50
B	Standard Single Bedrooms	Hazel Farm - Hamilton Close, Hamilton Place, Oragano Way	£87.50
C	Standard Single Bedrooms	Battersea, Cathedral, Stag Hill, Surrey, Twyford & University Courts	£99.50 to £108.00
D	Ensuite Single Bedrooms	Bellbusby, International, Manor Park, Midemston, Twyford & University Court	£148.00 to £157.50
E	Enhanced Ensuite Single Bedrooms	Manor Park & Stag Hill Campus	£183.50 to £189.00
F	Self Contained Studio Flat	Manor Park Blocks MPR & P	£231.00
Standard	Standard Single Bedroom in a two Bedroom Flat	Stag Hill Campus, Manor Park and Hazel Farm (share bathroom and lounge/kitchen with one other occupant)	£150.00

Prices above are per room per week, are for stays of more than 28 days, and apply to University of Surrey Students only.

When you apply for accommodation your application preferences are by rent band so you are unable to pick a specific court or campus. The price difference between and within the rent bands reflects the difference in facilities of each court.

**How does this research make you feel about vocational training? (D1)**

This personally makes me feel very positive about vocational training and I think I would respond very well to it. One key aspect of this research which makes me think this is the level of contact hours that a student at GSA will receive (35 hours in class + extra organised rehearsals and/or meetings), This made me realise that I would probably suit vocational training as I respond best to constant and in depth feedback when producing my best work. The low staff to student ratio, and the large amount of time spent with tutors means that practitioners will be able to receive large amounts of feedback on a regular basis. This would help my development hugely as I would constantly be able to refer to and receive feedback in order to develop my performances. Another personal response I had to this research was gladness at the increase in accessibility to vocational courses being provided. When researching GSA, I discovered that it had become affiliated to the University of Surrey which meant that students could receive a plethora of things which were not previously available to them. In terms of accessibility I think the key one is student loans. The student loans are available as due to the university affiliation; GSA applications are now taken through UCAS; meaning that tuition fees are capped at £9,250 and students can apply for and receive student loans in order to cover this. I was very happy to discover this as I feel it makes vocational training more accessible and can help it to escape the stereotype that all the students are middle-class and white. When vocational training institutions are private (as some still are and all of them used to be) students were expected to raise all of their own funds for their training (up to £18,000 p.a.). This meant that drama schools were only available to those who had the financial capability to do this. This is where the stereotype stems from as the majority of those people were white and middle class. Now with the majority of drama schools registered on UCAS, student loans are readily available and vocational training is now accessible to all. This is good, in my opinion, as at these institutions, entry is now almost solely based upon ability and the person themselves and will not be limited by a person's ability to pay the tuition as the student loan can cover this. This overall accessibility will hopefully allow drama schools to outgrow the white middle class students stereotype and become institutions which are viewed as accessible to all.

This research has also reinforced my opinion that vocational training is the best for a practitioner to prepare for entering the performing arts industry. This is not simply because that is the purpose of vocational training. This reinforcement comes from the clear ethos employed within training institutions to prepare their students for the unforgiving nature of the industry. This includes the discipline rules at GSA: 3 strikes and you're out and teacher's discretion regarding lateness. These sorts of rules teach students about what is expected of them within the industry and how ill-discipline will be treated. By following the norms of the industry itself, vocational training institutions prepare students extensively for the nature of the industry in a way academic institutions do not. I believe that those who come out of vocational training will be more likely to hit the ground running and become successful due to this ethos and the fact that the industry's practices will be normal to them.

### **AUDITIONING AND INTERVIEWING (The Council for Dance Education and Training and the National Council for Drama Training).**

Complete a brief research analysis of advice on auditions and interviews

Before auditioning at drama school, a practitioner would need to work out which course it was that they wanted to study. In order to do this, they would have to do research into individual schools which they are interested in and what courses they run. This information can usually be found on a drama school's website and there they would also find all the qualifications that would be required to apply for the course. Additionally, the websites will include the prospectus which will help to outline what it is that they would cover within each of the courses that the institution are offering.

In order to inform this decision, there are multiple things a practitioner is able to do. These include going to watch showcases at schools they are considering to see what type of work is being produced and whether that would suit them; getting involved in short courses run by the school to gain an idea of the style of teaching being provided (i.e. summer courses, evening classes etc.); getting in contact with previous and current students and gaining their personal opinions and experience with the schools; conducting thorough research into the details of the course itself etc. If a practitioner does these things, they will be able to make an informed choice as to which course is best suited for them.

Once they have decided on a course an applicant must then apply for that school. This will either be through UCAS (for drama schools affiliated with universities) or privately (non-affiliated drama schools).

A practitioner should apply for auditions whenever they feel confident in their audition speeches and their ability to perform in the audition. This being said, it is usually advisable for a practitioner to make an application to their favoured institution sooner rather than later within the academic year. This is because each institution will have a different deadline (same for all UCAS but private schools is at their discretion), so a practitioner needs to ensure that their application arrives before then. Additionally, if a practitioner applies earlier they will have a set date for which they can prepare and plan (speeches, travel, accommodation etc.)

Applying for more than one course is useful to a professional practitioner for a few reasons. Firstly, it increases their chance of getting onto a course as they have more chances to succeed with more auditions. On top of this they will receive valuable audition experience which can help them to perform better in future auditions.

When filling out an application form a practitioner must be careful to only include the details requested. This is a consideration as different institutions may ask for different information and if a practitioner is not aware what they must provide, it is likely their application will be turned down as it does not meet the requirements. Things which can be required by Drama schools in

## (DI ASSESSED)

Based on this research –evaluate what you have learnt, what has surprised you – has this research changed your opinion about working in the performance industry? What can you be doing now to prepare for future auditions and interviews for vocational schools? (no more than one side of A4)

This research has taught a lot about the intricate workings of the audition and hiring processes within the industry. Something I found surprising was the level of preparation that a practitioner should take before an audition. I was already aware that you should conduct prep such as character research and reading the play for context, however I was unaware about the multitude of other things that a practitioner must consider regarding auditions. For example, I did not think that an actor would have to consider to such a large extent the food they consume and their nutritional intake as I thought there would be scheduled breaks in which practitioners could eat and replenish their energy levels. I feel that this may be a weakness of the audition process at many drama schools as although you want to test the performance stamina of prospective students, if they do not have enough available time in which they can replenish their energy this will in itself be counterproductive. How can a drama school expect a practitioner to be working at full intensity all day when they've only had one meal overall? This being said, things like this stress the organisation skills which are required to work within the industry. Practitioners need to meticulously plan their schedule, right down to when and what they are going to eat and therefore need to be very organised. This is something I think I need to work on in order to prepare for a future in the performing arts industry. I personally am quite organised and can organise myself, however I sometimes lack motivation to do this and can end up becoming very disorganised due to this. So that I am prepared for a future in which organisation is key I will need to work on this and begin planning things well in advance to a strict time schedule in order to improve my overall organisational skills. Another specific thing which I need to work on in order to prepare for future auditions and interviews is to read and watch more pieces of professional work. This will benefit my audition and interview process as a.) it will provide me with the possibility of finding new speeches to perform in monologues and provide me with the context of them within the play as a whole b.) it will expand my cultural knowledge of the industry and shows within it and c.) give me something to talk about within interviews and to engage the panel with regarding my favourite and most recent performances. Overall I think this is important for me as well as it can expand my knowledge of writing pieces of work; something that I am interested in and am attempting to do currently. Having a greater knowledge of a range of professional work should benefit me in this process greatly.

Another thing which I am going to do to prepare myself for future applications to vocational schools is to attend and watch showcases by schools I may be interested in. This will help to inform me whether their style of performance would suit me as I will be able to ask myself whether I can see myself performing as their students are. As well as supplying me with greater information with which to make my decisions regarding which school I would like to apply for, having watched showcases is something which can be an interesting source of conversation within an interview and could help to show the interviewer my level of interest in the institution and my commitment to study there.

This therefore means there is a high level of strictness, with all of the panel saying that their schools employ a three strikes and you're out system when considering lateness. This is the same for deadlines which are non-negotiable and expected to be met no excuses.

### (DI ASSESSED)

Evaluate your current practice. In response to the above interviews, what do you need to do now to prepare for vocational training in a years' time?

I feel that my current practice is not bad but is not up to standard it will need to be for vocational training in a year's time. This is because currently I am not 100% committed to the industry and my performance ability. I definitely need to increase the amount of work I am doing at the current moment and need to reduce my levels of procrastination in favour of knuckling down to intensive and comprehensive, in depth work on my ability. I currently also do not read or watch enough plays to have the cultural and industry knowledge to succeed within vocational training. As mentioned at the performance panel, it is key that a performer has a good understanding of multiple styles of performance and plays for the interview section of the auditions to vocational training. This is because a practitioner applying will be asked many questions regarding the industry such as their favourite play, most recent performance they have watched, dream role etc. By watching and reading more plays I will be able to develop the range of possible answers that I will have for these questions. Additionally, this practice will help me to greater define myself as an actor as I will be able to find styles, playwrights and possibly even actors who I feel I can connect with and incorporate their way of working into my own performance. I think that in order to do thus I should set myself a quota of how many plays I need to read and watch within a certain time period. As well as helping my cultural knowledge, this will help me to develop my organisational skills. A clear theme throughout all of these interviews was the unforgiving nature of the industry and how important it is to remain organised when completing vocational training. This is because; due to the large workload, intensive rehearsal and high expectation of training institution's; if a practitioner is not organised they will fall behind and will likely drown in the amount of work they are required to complete. Organisation is also key regarding financial stability. At the performance panel it was stressed how difficult it was to find part time work whilst studying vocationally, with one practitioner stating that only 3 out of 21 students in her year group were able to maintain a part time job successfully. All of the practitioners stressed the importance of organising when you are going to work in order to be able to remain financially stable and maintain a high quality of work. I think I need to focus on this for my future in vocational training as I personally do not think I will have a supply of money available to me which would allow me not to have to work alongside my studies. Therefore, I need to boost my organisational skills over the upcoming year in order to ensure that I will be able to work alongside my vocational training.