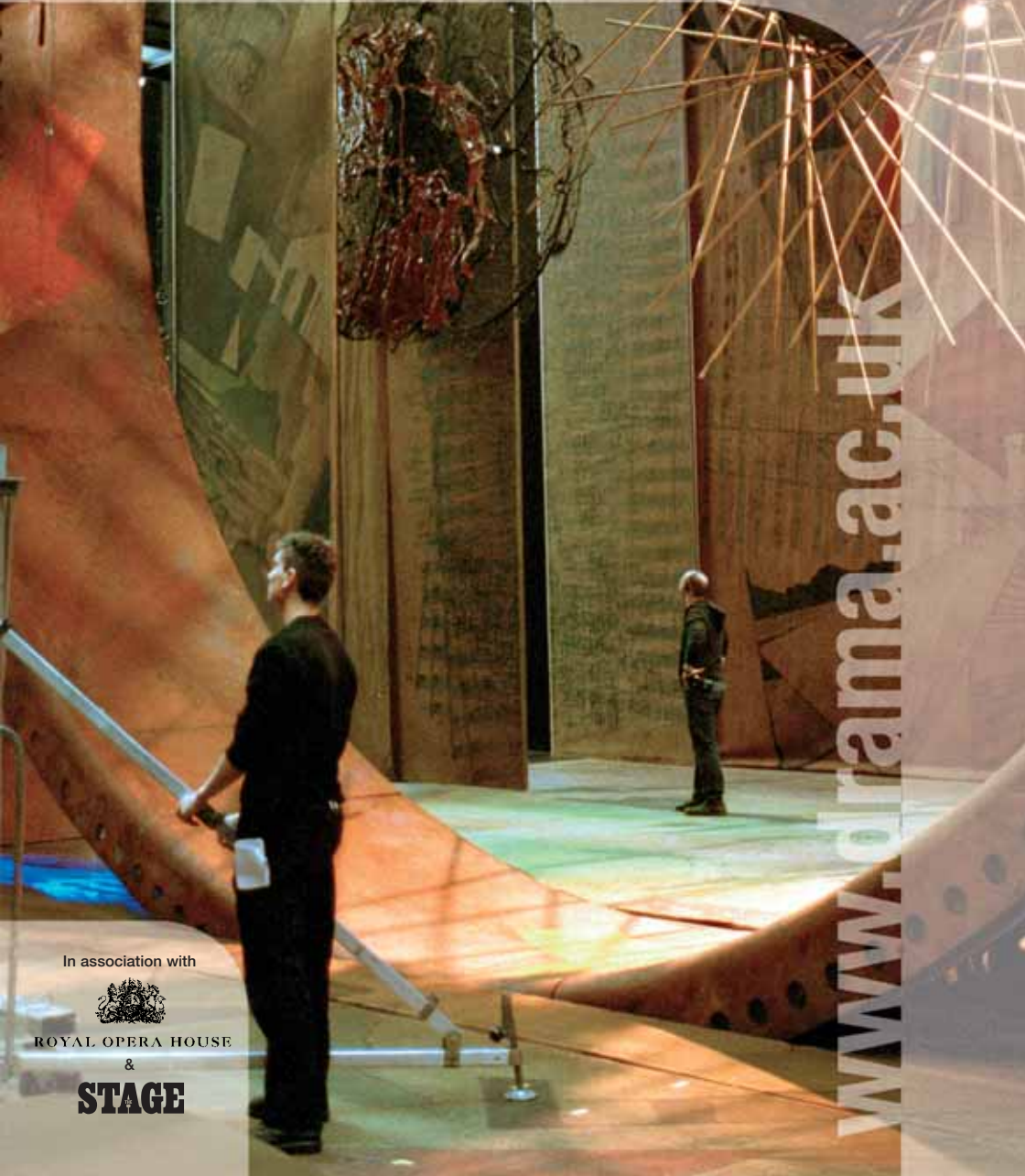


The Conference of Drama Schools Guide to Careers Backstage



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STAGE

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A career in the theatre brings with it the incomparable satisfaction of a life spent with people who are passionate about what they are doing. In more than 25 years I have rarely come across anyone who doesn't want to be where they are. There's no room for cynicism in the theatre, or for apathy and the inevitable disappointments are always offset by the satisfaction of working in a team dedicated to delighting, enlightening and inspiring others.

Everybody wants to act, and, to be honest, there are far too many actors chasing far too few jobs. But we're crying out for new generations of trained and expert technicians. If you're interested in a

career that is challenging, constantly interesting; that always involves you in teamwork of the most exhilarating kind; and that pitches you from one new start to the next – then you should read this booklet very carefully.

Nicholas Hytner
Director
National Theatre

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INTRODUCTION

It is my great pleasure to introduce you to this, the first *CDS Guide to Careers Backstage*. Those who work backstage are unseen by the audience, so it is difficult to know just what they do, and what opportunities really exist in the profession. If you have considered working in the theatre then you probably already know about stage managers and lighting operators – but have you thought about being an armourer or working on automation? Theatre technicians pop up in unexpected places and this is an exciting time to be entering the profession. British trained technicians are much sought after and were to be found working on the Australian and Greek Olympics as well as the Queen's Golden Jubilee celebrations. There will be a big demand for technical staff for the upcoming 2012 Olympics too.

This guide aims to give you an overall view of career structures within the different specialities and also details the various training courses available to you. Depending on your particular interest you might choose a multi-disciplinary course or maybe you would prefer a single

subject course. Either way, the industry is hungry for new, well qualified professionals. Courses at CDS schools are acknowledged as the industry standard for gaining entry to the profession. Graduates in this area are highly skilled and have an extremely high employment rate. The skills taught in these courses are also transferable to other industries should you decide to pursue a career elsewhere.

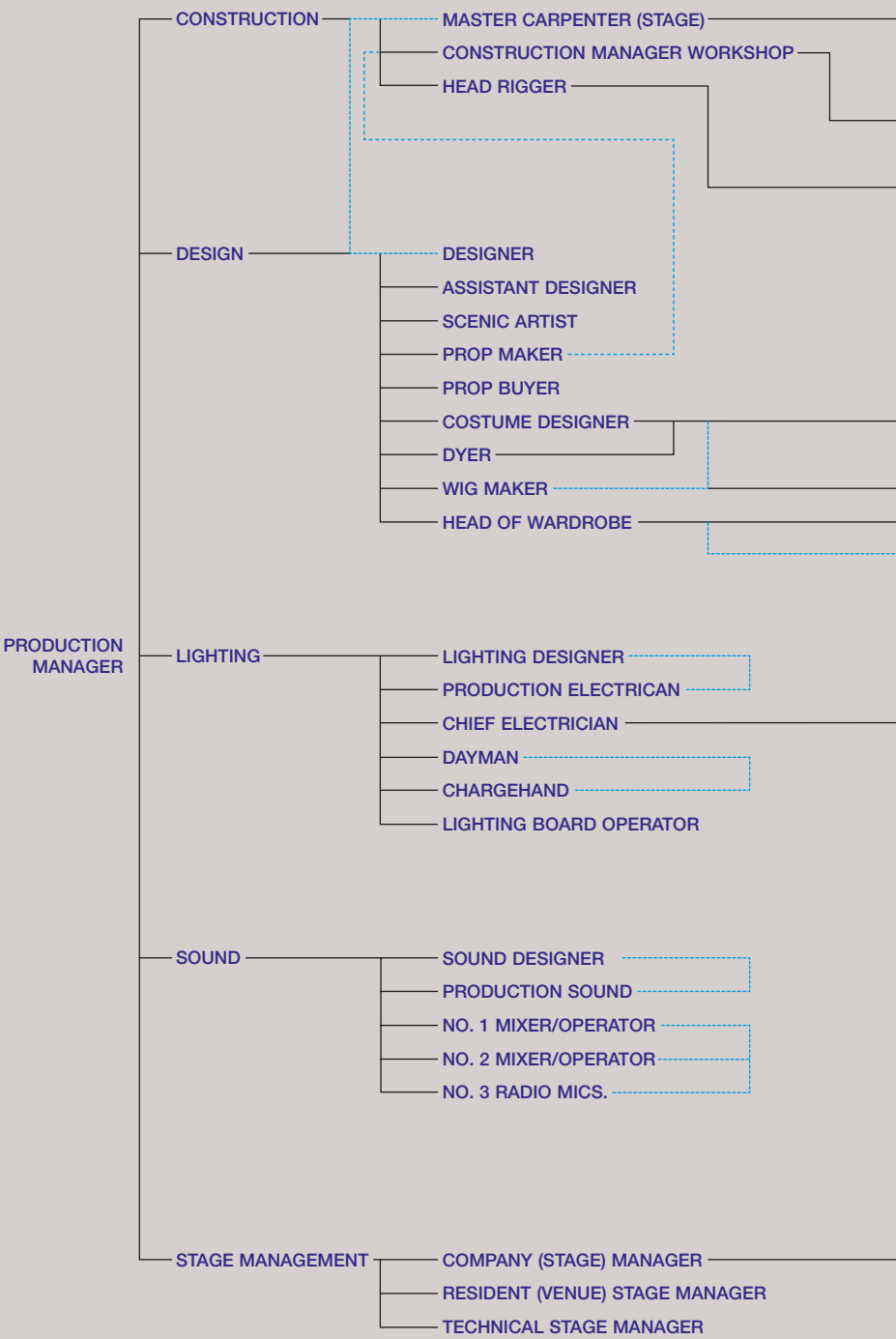
The Royal Opera House is a major employer in the field and is acutely aware of the need for high calibre technicians. Their expertise and enthusiasm has been invaluable and I am immensely grateful to the Royal Opera House for all the support they have given in sponsoring this guide. I am also grateful to the staff at the Opera House who have supplied some of the photographs as well as the interviews which you will read in the following pages. As they demonstrate, these professions require a combination of creative ability along with technical expertise.

The Stage is the newspaper which represents the interests of the theatrical profession. As such, they maintain an unflinching support and interest in the training of professional practitioners. I thank them warmly for all their help in producing this guide.

Finally, if you have an interest in technical theatre this guide will give you the information you need to take the next step in what could be a very rewarding future.

Francesca Faulkner-Greatorex
Chair CDS Stage Management and Technical Theatre Committee.

Director of Production Arts Programme – Mountview.



STAGE STAFF

PRODUCTION CARPENTER

FLY PERSON

DRAFTSPERSON

WELDER

AUTOMATION

COSTUME MAKERS

WIG MASTER/MISTRESS

DRESSER

DEPUTY ELECTRICIAN

ASSISTANT ELECTRICIAN

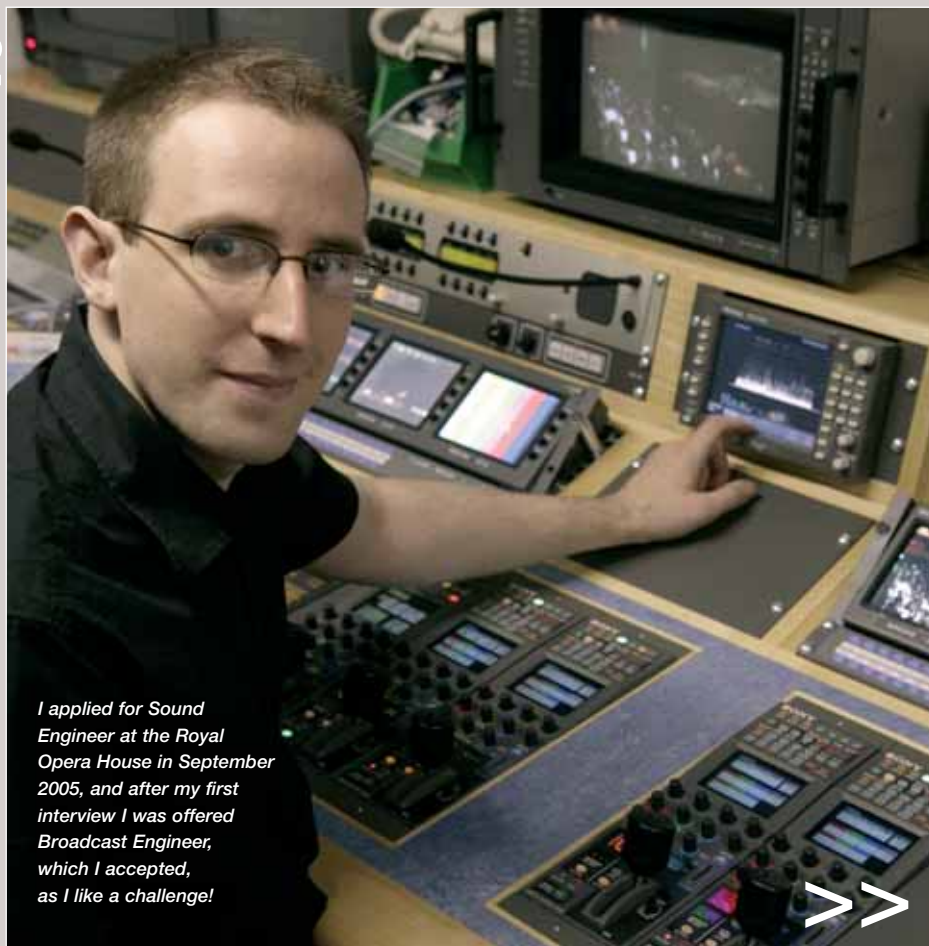
We have created this 'family tree' to show the main departments and the personnel that work in each area.

STAGE MANAGER

DEPUTY STAGE MANAGER (DSM)

ASSISTANT STAGE MANAGER (ASM)

FOH



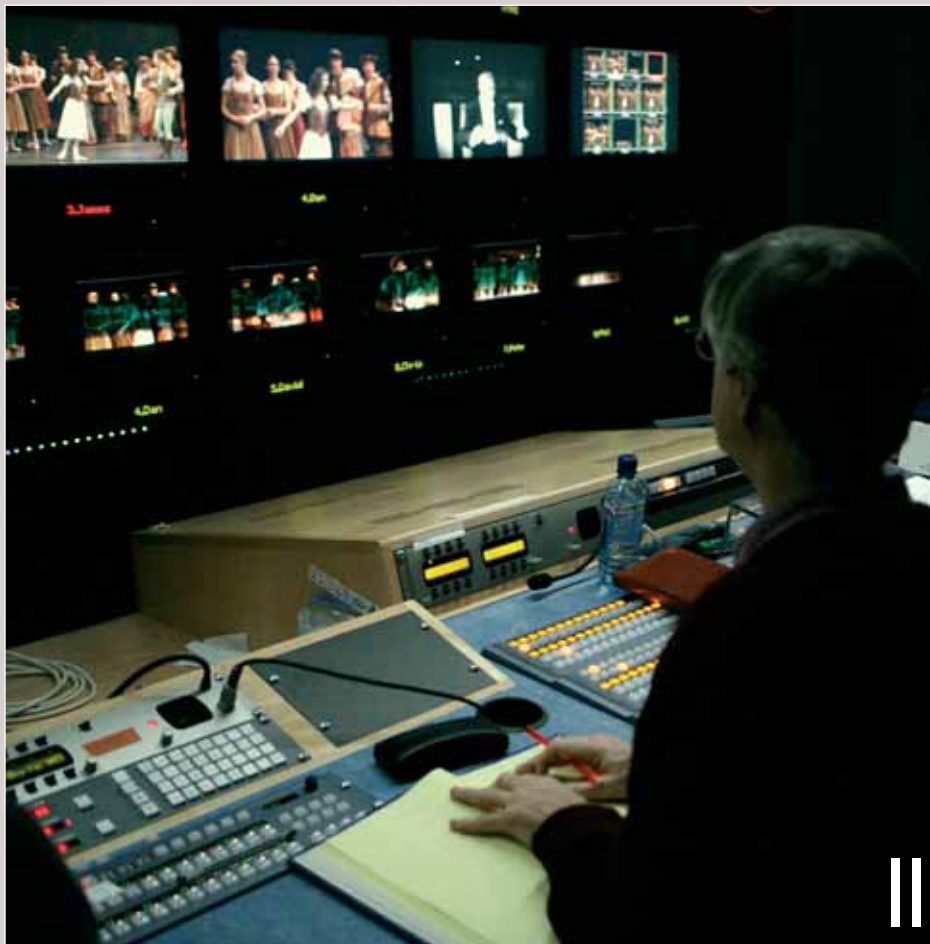
I applied for Sound Engineer at the Royal Opera House in September 2005, and after my first interview I was offered Broadcast Engineer, which I accepted, as I like a challenge!

MARK THACKERAY – BROADCAST ENGINEER – TECHNICAL SOUND & BROADCAST

I started my career in electronics, doing a year out before University, with a semiconductor manufacturer, designing and testing circuit boards for digital set top boxes. At University I studied Electronics Engineering eventually gaining a first class masters degree. Whilst there, I joined the 'Events' department at the Students' Union, as a general crew member to start with, progressing on to sound for the various bands and other events happening at the time. My theatre career began by

being roped in to help the musical theatre group, who needed someone to organise the technical side with technical help. Over the years, I remained the technical manager for most of their shows, building a good team.

After University I had half heartedly applied for a few electronics jobs, but the bottom had fallen out of the semiconductor market, resulting in a lot of interviews but no jobs. At this point I made the



decision to go into sound, and applied for a job with Rambert Dance Company, which I subsequently got. For three and a half years I was their sound technician, but I also developed a lot of their video work too, doing edits for the local television companies around the country and promotional material for Rambert's press and marketing. The first weeks at the Opera House were an experience as, while I had a good understanding of video, I had not used much of

the Media Suite equipment before. I have learnt a lot during my first 6 months, and continue to enjoy the variety of the work. ■



We were all aware when the Royal Opera House re-opened in 1999 it would bring a whole different set of technical challenges. All Fly staff now have to be computer literate coupled with all the relevant safety training.



MARK DUFFY – FLYS MANAGER – TECHNICAL DEPARTMENT

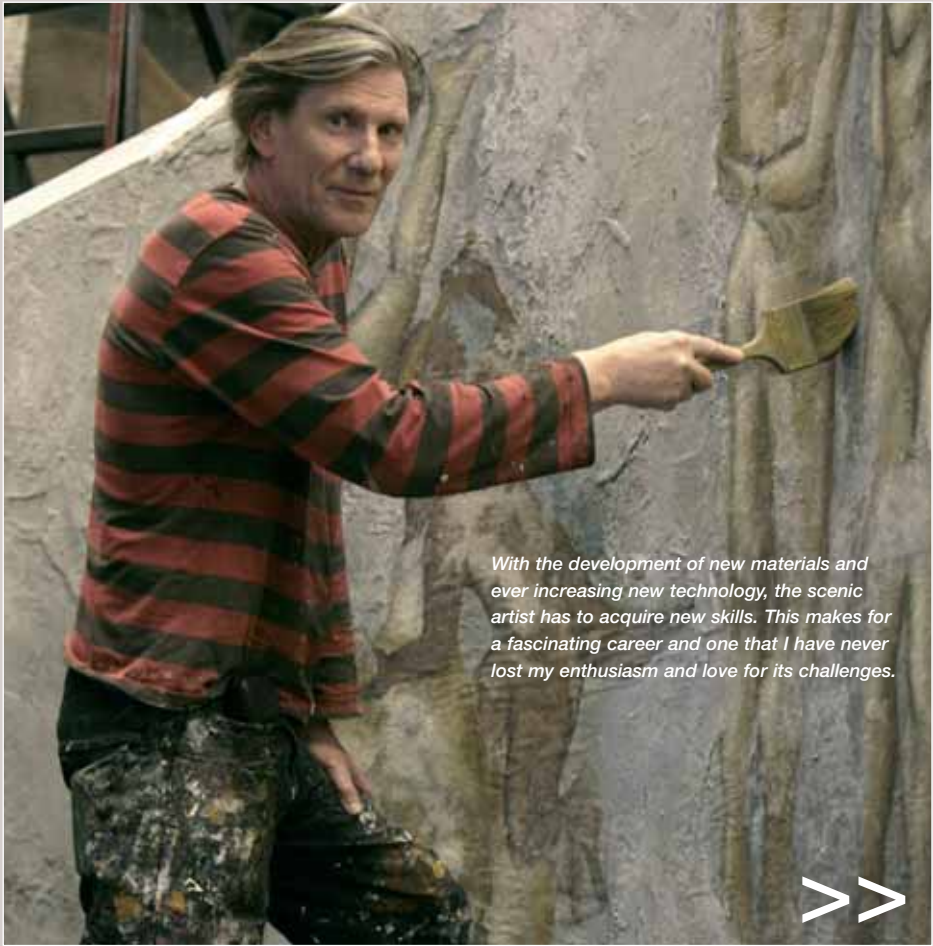
I trained at St Martin's School of Art in London and supplemented my grant working with Festival Ballet during the Festival Hall Christmas and summer seasons. I also worked part-time at the Lyric, Queens and Apollo theatres on Shaftesbury Avenue and the Adelphi theatre on the Strand. After travelling in the USA for two years, I worked periodically for the Royal Opera House until I was fully employed by them in 1982. I was originally employed on the 'Outside

Gang' bringing all the scenery to the Opera House from all the stores that were dotted around central London and also from the main stores in Marden, Kent. At that time the Floral Hall was the on site scenery store. After two years I moved from the Outside Gang into the main stage area and subsequently on to the Fly Floor.



The old Opera House had a fly grid height of about 23m, with 70 flying bars each able to lift 500lbs on a counterweight system requiring heavy manual lifting by hand. During this time production sets gradually became heavier and more technically challenging which necessitated the introduction of various motorised bars, hoist points and chain hoists to make sure that we could meet the demands of the repertory.

By contrast, today's new flying system is winch operated and controlled by state of the art computer software, with a grid height of 37m and a total of 108 flying bars each with the capacity to lift 1 ton. It's a completely new world technically. ■



With the development of new materials and ever increasing new technology, the scenic artist has to acquire new skills. This makes for a fascinating career and one that I have never lost my enthusiasm and love for its challenges.



MALCOLM KEY – SCENIC ARTIST – PRODUCTION DEPARTMENT

It was in 1969 that I left art school to live a life of starvation as an artist in a garret a *La bohème*. I lasted three months before hunger drove me to seek employment. Someone recommended 'scenic art'. I understood the word art but 'scenic' was not within my knowledge. I duly took my portfolio around various theatres and much to my amazement I landed at the Royal Opera House. I served an apprenticeship by being allowed to paint

the edges of the scenery, in those places the audiences never saw.

In those early days of scenic painting, we only used powder pigments and I was appointed to mix the colours. It was the most difficult of tasks because the colours were so unpredictable, pale pigments would dry so dark and dark pigments dry so light. When the use of 'Rosco' colours was introduced my life was so much brighter.



There are so many techniques to acquire for painting on various surfaces that the learning process never ends. Each new production requires a different approach. At the Royal Opera House we are fortunate not only to work on a grand scale but also meeting the demands of both opera and ballet. ■



Being part of an intensely motivated creative team, combined with the fact that every single day is interesting and different, is what makes my job so fulfilling.



FAY FULLERTON – HEAD OF PRODUCTION COSTUME

I did a 3 year Fashion Diploma course at the London College of Fashion with an additional year in Period Costume & Tailoring. I successfully applied for a junior costumier position at the Opera House and subsequently worked my way up to Head Cutter becoming Head of Production Costume in 1999. There are two sides to this job: creative and administrative. Costume making requires balancing financial constraints whilst making

something that can withstand the strain of performance and yet look authentic. My team includes: Designers & Costume Supervisors, Stockroom, Women's Costume Workroom, Men's Tailoring, Hats & Jewellery, Specialist Dyeing & Colouring. We also employ specialist outworkers. During a season we make costumes for perhaps 23 new operas and ballets. A new production could require 430 period costumes, so outworkers' support is a necessity.



I work with designers to realise the design concepts with many aspects to consider – shoes, wigs, dyeing, hats and jewellery, with many people involved in bringing a costume to life. Every season you learn something and part of our role is to discover different materials and effects. These can really make a huge difference to the look and feel of a costume. For example, an 18th century costume made today is probably half the weight of a costume

made 30 years ago and it will move better and be more comfortable to wear.

We've run a very successful Work Experience scheme for some 15 years for students in second or third years of an approved costume cutting and construction course. We frequently appoint former work placement students to jobs in one of our work rooms. ■

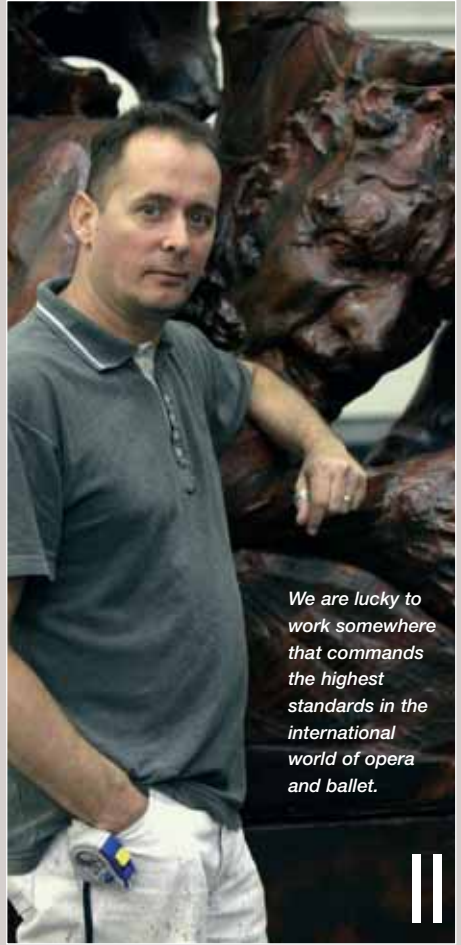


ANTONY BARNETT – HEAD OF DEPARTMENT – PROP MAKERS

My Further Education started with a one year Junior Design course before going on to a two year National Diploma in Theatre Design, followed by final two year Higher National Diploma in the same subject. The course was very practically based with comprehensive workshop facilities, giving a good grounding in all theatre crafts until I specialised in Prop Making in the final two years. I worked in the summer holidays in

a theatre summer school in New York and I graduated with Distinction.

My first job was as a Prop Maker with Glyndebourne Festival Opera for two seasons running concurrently for another two years with seasons at Theatre Clywd in Wales. Both positions gave a good understanding of the expectations of deadlines, financial limitations, and artistic requirements of



We are lucky to work somewhere that commands the highest standards in the international world of opera and ballet.



working in a theatre and it enabled me to put together a comprehensive professional folio.

I was very lucky to get a job at the Royal Opera House and have enjoyed the ever changing expectations and requirements that the different designers, directors and choreographers etc. demand. I'm very proud of the department I run and the multi-skilled crafts people working within it. We aim to deliver a comprehensive

service covering all aspects of the very broad definition of what constitutes 'Prop Making'. We are constantly seeking new materials and new methods to create the many desired finished objects, large and small, hopefully often achieving more than was first expected. ■



What I love about my job is that no two days are the same – every day brings new challenges. One day I might be dyeing metres of heavy fabric, and on another applying painted blood effects to costumes.

PARVEEN BANGA – ASSISTANT HEAD OF DEPARTMENT – DYE DEPARTMENT

In 1996 I graduated with a BA Honours degree in Textile Design at the Surrey Institute of Art & Design. The course was highly technical, and priority was given to the understanding of materials, processes and techniques used for printing and dyeing.

I like working with colour and had imagined employment within a small design firm, creating different patterns and colourways. Working in

the theatre had never occurred to me.

However, joining the Dyeing Department here has proved that I couldn't have been more wrong! I have discovered that all the skills I acquired at college can be applied here.

In addition to dyeing, painting, printing and spraying costumes and fabrics, we also perform processes called 'breaking down' and 'distressing' – whereby fabrics are made to look



worn and aged. We also liaise with other departments such as Hats & Jewellery, Wigs, Props, Armoury and Footwear.

Working with different designers is wonderful; each has an individual style and you learn so much from them – and vice versa. Having an input into their designs, being trusted to come up with ideas on how to create a desired effect and literally seeing

costumes come to life from a design on paper is very rewarding.

Being part of the 'Dyeing' team and producing world class effects, for opera and ballet performances, which are seen and appreciated by audiences is a great feeling. Eight & a half years after beginning at the ROH, I am still constantly learning and updating my knowledge of new dyeing techniques, materials and fabrics. ■



I leave for work not knowing whether I'll be dealing with a bald headed one-eyed torturer or have a Prince Charming waiting for me.

ELISA TOUMAZI – ASSISTANT HEAD OF DEPARTMENT – HATS AND JEWELLERY

Born and Educated in London, I began my career studying fashion designing, cutting and making before moving on to theatrical costumes, including some wig making, millinery and dyeing. Realizing that I was more suited to handling smaller lengths of fabrics, and dealing with manageable size projects, I decided to specialise in headwear.

For two years I worked for a couple of companies before applying for a vacancy in the Hats and Jewellery department at the Royal Opera House. I enjoy working as part of a small team, and the fact that we produce a full spectrum of hats and jewellery for live performances, varying from traditional and period to modern and fantasy. Also with opera and ballet being such different art forms, each



requires their own technical and practical needs to be successful as part of a working costume.

Within the department we make 95% of the hats, headdresses and jewellery. Additional to this we are called upon to make eye patches, fairy wings, cover and trim parasols and some masks which involves taking a face cast to get a good fit.

After 19 years with the Royal Opera House, I still get a buzz to see new designs as they bring new ideas and challenges to the next project. ■



Fight directors can be challenging. They may be particular about the type of blades they specify for the swords used in the fights they are setting.

ROB BARHAM – HEAD ARMOURER – PRODUCTION DEPARTMENT

I've spent 30 years working professionally with theatre weapons. I started at the National Theatre in its Goods In delivery area before getting a job in the Armoury there. After 10 years at the National Armoury, I came to the Royal Opera House in 1986.

Technology has changed weapon making and designing dramatically over the last two decades, but I still spend most of my time making weapons

to the specific taste of the directors and designers I collaborate with. Ensuring the security of the Opera House stock of arms is a crucial part of the job, while the Health and Safety aspects of the job have tightened considerably so there is a lot of emphasis on good practice and responsibility.

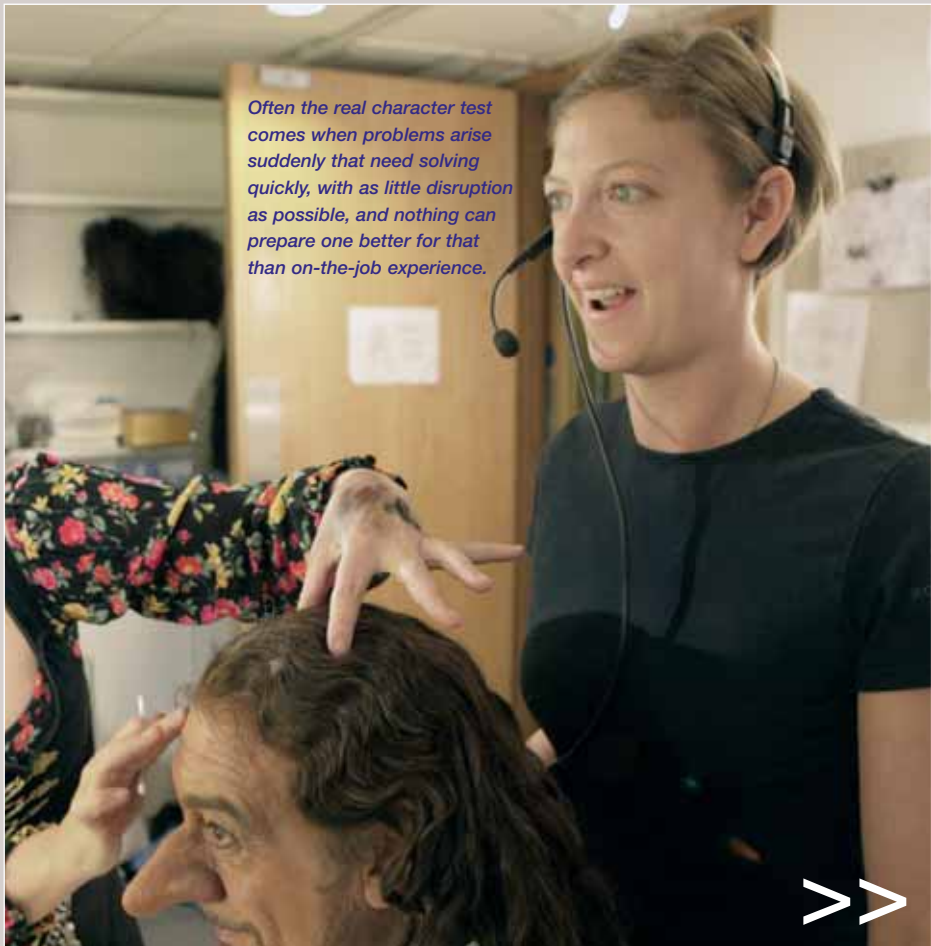
My goal is to make the next show better than the last, so quality is top of my agenda. I believe we produce the best pieces here and I'm very proud



of this. I recently improved a retractable dagger for our production of *Tosca* that I had outsourced. I was not happy with what was delivered, so I re-fashioned it to make it more secure for our *Tosca* (Angela Gheorghiu) to stab her Scarpia (Bryn Terfel).

Any weapons, both on or off stage, require me to be in the wings supervising and taking charge of any live action. *Cyrano de Bergerac* called for

between 50 to 100 rounds to be fired in few seconds of a fight scene, so I had to rope in seven people to help me pull this off. ■



Often the real character test comes when problems arise suddenly that need solving quickly, with as little disruption as possible, and nothing can prepare one better for that than on-the-job experience.



EMILY GOTTLIEB – STAGE MANAGER – THE ROYAL OPERA

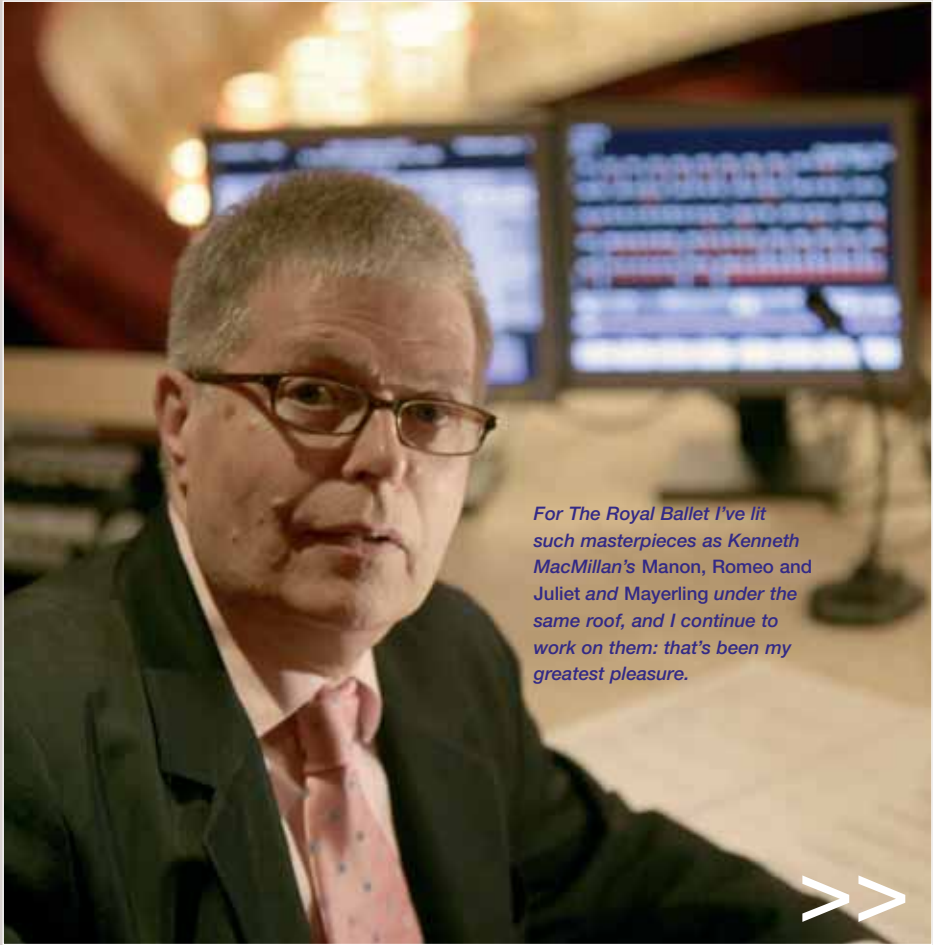
It was whilst studying music and drama at University, undecided on a career, that I got my first stage management job. I was offered a choice of summer jobs with Mid Wales Opera; assistant stage manager, for which they would pay me £200 a week, or Chorus, for which I would pay them £25 a week. Naturally the former was more attractive, and I spent the next three summers during my student years touring Wales first as an assistant, and then as a deputy stage manager. As so often is the case in this industry, word of

mouth helped me to kick-start my career. I was keen on exploring both theatre design and stage management and realised that having several strings to one's bow is attractive to the smaller companies with limited resources. For a few years I worked in the UK and abroad, combining designing sets and costumes with stage and company managing. After spells with Opera Australia and Glyndebourne, I came to the Royal Opera House in 1999 as Deputy Stage Manager becoming Stage Manager in 2003.



There are different and varying responsibilities: running rehearsals to reassuring singers (here I'm checking on Plácido Domingo before a performance), coordinating scene changes to co-operating with live television and radio broadcasts. Tasks include operating hydraulic and computerised equipment to organising off and on-stage requirements for horses or eagles.

Qualities that I think are essential for the job include thinking fast on one's feet, communicating effectively with a wide range of people, having a calm manner and a sense of diplomacy. ■



For The Royal Ballet I've lit such masterpieces as Kenneth MacMillan's Manon, Romeo and Juliet and Mayerling under the same roof, and I continue to work on them: that's been my greatest pleasure.



JOHN B. READ – LIGHTING DESIGNER AND LIGHTING CONSULTANT TO THE ROYAL BALLET

Aged 15 I decided I was going to be the guy who did the lighting. At that stage I don't think I even knew this was called the Lighting Designer. At 17 I went to Rose Bruford College for a combined course to train as an actor and teacher, but deep down I knew in my heart what I really wanted to do. By 18 I had achieved it and was lighting in London. I learned on the job with fantastic colleagues. There were hardly any training courses available in those days.

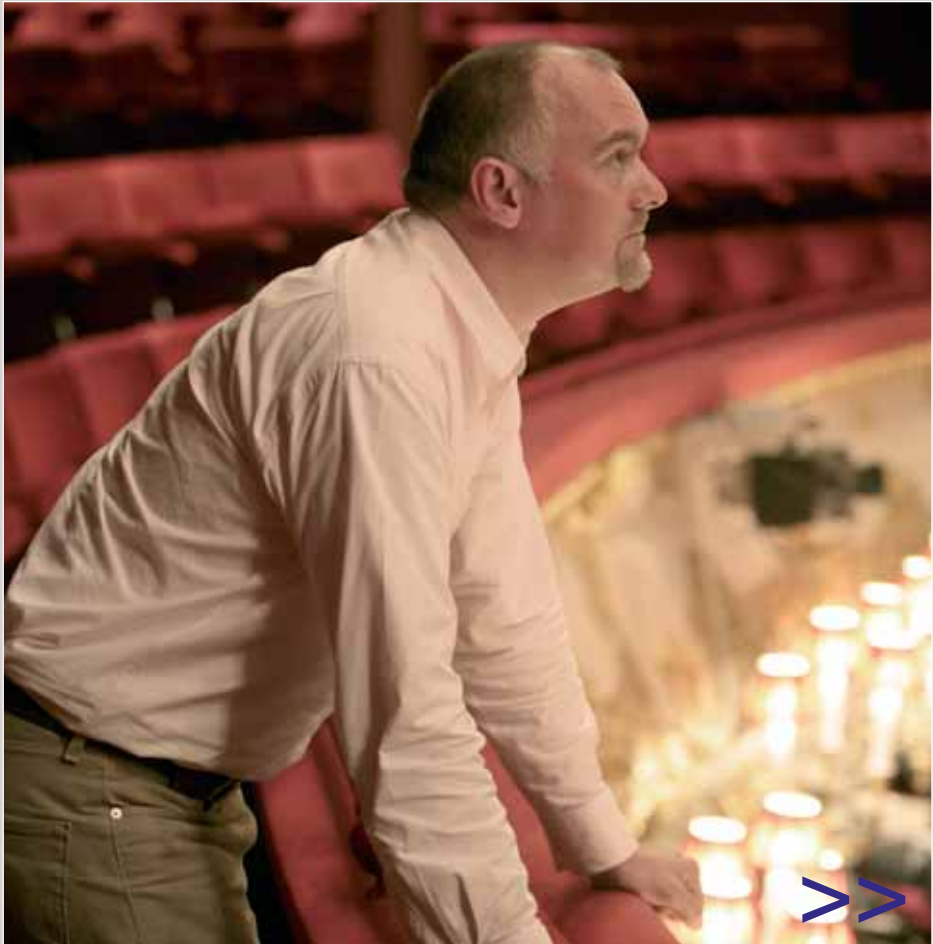
I was very well read and I recommend literature as an excellent, indeed essential, starting point to anybody thinking about a technical career. My first job was as an Assistant Stage Manager at the now lost Mermaid Theatre with Sir Bernard Miles. I then went on to Chichester Festival Theatre, where the infant National Theatre played a residency, with Sir Laurence Olivier, and all those incredible Knights and Dames. After six months I achieved my long



held ambition by wheedling my way into lighting. I then joined Richard Pilbrow at Theatre Projects and this was my real training place. I began working in drama lighting plays, but after a few years I began to light both opera and ballet.

Lighting is a wonderful career if you are good at it. My association with the Royal Opera House has given me a wonderful stability and priceless opportunities where I've been able to

collaborate with some of the finest directors, designers and choreographers. ■



A DAY IN THE LIFE OF GEOFF WHEEL, HEAD OF TECHNICAL

The first thing I do when I get in around 9am is to check the stage management and engineering reports from the previous evening's show. There are also numerous other requests from other departments which affect the department, so I try to deal with those as soon as possible. Once I have dealt with any issues which have arisen I go down to the stage area and check on progress. The stage, lighting, costume, wigs and make-up departments often start work at 7.30am as there is a lot of prep work to be done before a morning

stage rehearsal can start at around 11am. Stage rehearsals require high performance quality standards, so each department has a lot to achieve in a small amount of time. Once onstage I speak to my managers to assess how the morning is progressing. I also check the fit-up area to see how the get-in or get-out is going. On average we have one show a week either getting in or out, it normally takes 5 or 6 days to assemble a production and about 3 to 4 days to get them out. Once the rehearsal has started I will be involved



in various meetings related to immediate strategic issues, these can vary from problems over the size of sets, how much they cost and the practical issues of actually making it happen.

Later in the morning I have a meeting to plan The Royal Ballet tour technical budget for summer 2007. We have to plan a long way ahead and we often have to 'leapfrog' staff to keep up with the punishing tour schedules that they have to maintain.

The Royal Opera House is one of the busiest Opera Houses in the world, not all theatres organise things in the same way, so the term 'Technical Department' can encompass various disciplines. At the Royal Opera House, Technical includes lighting, sound, broadcast, flies, stage engineering, logistics, costume, wigs & makeup, Linbury Theatre and events technicians, daily stage crew teams, specialist project teams and stage management. We also have our warehouse in Wales where we store our sets.



That's a large and very complex team to manage, especially when we have to support a differing artistic repertoire. I spend a lot of my day liaising with my managers across all areas depending on what is happening, the key issues that run throughout my workload are health and safety, people management and the quality and reliability of the service to the performing companies.

I studied theatre production and design at Croydon College, I wanted to work as a lighting designer and had the opportunity to do my thesis on The Royal Ballet. I worked for a period as a

chief electrician and did some small scale ballet lighting design work. I got my first job at the Royal Opera House as a stage electrician, before being promoted into the role of Production Manager, where I worked on a number of great shows for both The Royal Ballet and Royal Opera. I was later appointed as Assistant Technical Director and then Head of Technical.

Toward the end of the afternoon I go down to the stage again to check on progress for the set up for the evening show. We are a repertory house, which means that we may well have 5 to 6



productions in the building at one time with 3 to 4 in performance mode and the remainder either onstage rehearsing or in the rehearsal rooms. Whilst we perform one show per evening it may be that there are 3 different productions that week over 6 nights.

I will often try and get away by 6pm, unless I have any other meetings. I don't often work an evening show unless it is a first night or a show that may have been problematic. I have a highly experienced and capable team in place so it's best to leave them to get on with it. Those on the

show, of course, will not finish until 23.30hrs or maybe even have to work overnight and then be back in again early the next day to start all over again. ■

THE ROYAL OPERA HOUSE STAGE VIEWED FROM THE FLY FLOOR
AND TAKEN DURING THE CHANGEOVER FROM ACT 1 TO ACT 2 AT
THE DRESS REHEARSAL OF PUCCINI'S *TOSCA* JUNE 2006





Photograph: David Levene 2006



A DAY IN THE LIFE OF SUSAN USHER, PRODUCTION MANAGER

9am telephone call from the Technical Director of Birmingham Royal Ballet to discuss arrangements for the finished model presentation of *Cyrano*, a new full length ballet choreographed by David Bintley, designed by Hayden Griffin with music by Carl Davis. The ROH will be working as a contractor for BRB, constructing the scenery and props and I will manage this, control the budget, work with the designer to realize his designs and attend all Technical and Stage Rehearsals

in Birmingham up to the first performance, February 2007.

10am meeting with Commercial Scenery Contractor, who I have invited to tender for a new Royal Opera production, two one act operas, Ravel's *L'Heure Espagnole* and Puccini's *Gianni Schicchi*, directed by Richard Jones, scenery designed by John Macfarlane, first performance March 2007. This is one production we may not be able to build



complete in our own workshop, therefore I am asking contractors to make quotations after I have shown them the detailed 1:25 model, explained the actions of the piece, movements of the elements, suggested break up, construction requirements and paint treatments. I will be working on a break down of the budget to include set/paint materials, flown cloths, props making and buying, special effects. The designer has not provided drawings or ground plans for this production,

these will be drawn by my assistant on AutoCAD and together we will communicate all relevant information to makers and to the technicians who will be working on the production.

In the afternoon I have a meeting with the Head of our Carpentry workshop and a contracted draughtsman to discuss his drawings for one of the *Carmen* trucks. This piece of scenery requires his expertise

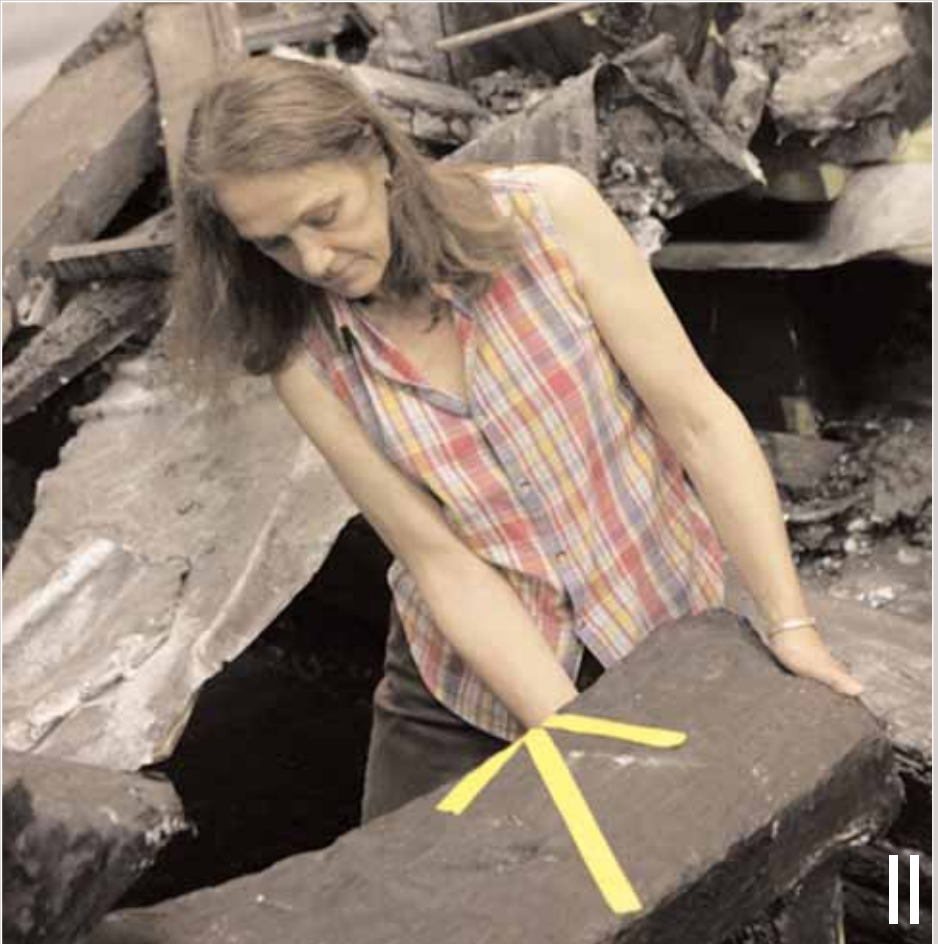


to calculate the stresses and loadings on a metal structure which will have performers walking along the top and climbing over it. This new production of *Carmen* will open in December 2006. I have been working towards it for approximately two months, liaising between Director, Francesca Zambello, Designer, Tanya McCallin, Lighting Designer, Paule Constable, prop makers, scenic artists, carpenters, engineers and the Co-Producers, Den Norske Opera, Oslo, and my assistant has produced drawings and ground plans. The set is scheduled to be built and painted in our workshops for five weeks

starting the beginning of July 2006. As with all new productions I will visit the workshops alone and with the designer, to check construction and painting are on schedule and to the designer's requirements, and if any construction is not working as planned determine how to rectify the problem.

Then down to the stage to check on repairs to a piece of scenery for tonight's performance of *Duke Bluebeard's Castle*, this is a revival of a production first presented in 2002.

(I take responsibility for maintaining the scenery



of the revivals of my productions). Whilst on stage I meet a Project Team Leader (allocated to another of my productions to be revived at the start of September) and make arrangements to discuss the 'Build Schedule', starting July 17th.

Back to the office, check the revisions my assistant is making to the ground plans of *Götterdämmerung*, which had its last performance May 6th. Before putting the model, plans and drawings into store we must ensure everything is updated ready for its next outing

A full but quiet day in preparation of new productions, a very important time, if I have not considered every element of the production before it reaches rehearsals and the stage, it will be my responsibility to make it happen, as time preparing for the first night is at a premium. ■



What I love about this Guide is that it takes the spotlight off the performer and places it on the contribution of those people offstage without whom nothing would happen. In these pages we have tried to introduce you to the work of some of those people backstage at the Royal Opera House, and show how they collaborate as a team to support the work of the opera and ballet performers on stage.

I Chair the Creative & Cultural Skills Council and from 2007 we launch a website 'Creative Choices' to help you to make choices on what opportunities are out there.

I hope what you have read has given you an insight into the spectrum of great jobs available for a long and rewarding career in theatre.

A handwritten signature in blue ink that reads "Tony Hall". The signature is fluid and cursive, with a horizontal line underneath the name.

Tony Hall
Chief Executive: Royal Opera House
Chairman: Creative & Cultural Skills Council



East 15 Acting School

Introduction to Schools

For many years CDS members have led the way in technical theatre training. CDS members provide the British theatre, film, television and allied industries with well-trained technicians. Graduates from our technical theatre and production arts courses are in great demand. Although the courses lead to academic qualifications, the emphasis is on the importance of practical vocational training that meets the needs of the industry today. CDS training is by professionals for professionals.

Each member of the CDS has a unique approach to teaching production arts. All the courses are taught by staff with recent professional

experience. The following pages give a brief introduction to the training offered by each of the 14 CDS members who run courses in technical theatre skills. You will find out more about the staff at each school and the approach they take, as well as hearing the views of the students. We hope this will answer your questions and help you to decide where to apply. For current information on course options please refer to the latest edition of the *CDS Guide to Professional Training in Drama and Technical Theatre* which is updated annually. Details of how to obtain a free copy will be found on the first page of this Guide.



Stage Management and Technical Theatre

Foundation / BA Validated by the University of Greenwich

UCAS

Applications via UCAS.

Studying at ALRA on this 2 year full time course will equip you with the necessary skills, experience, vision and determination to gain employment in the theatre industry.

The course is deliberately challenging and endeavours to emulate the procedures of the industry. It is suitable for students who are fit, enthusiastic and committed to a career in the theatre or associated industries.

The course is flexible, and encourages students to develop a strategy for change and survival in the profession. Production work takes place in the newly

refurbished theatre working with practising directors, designers and lighting designers, currently active in the industry.

Year One

You develop core skills in Stage Management, Lighting, Sound and Staging through class work, projects and by working on public performances.

Theatre skills are developed through an intense and practical 'hands-on' model of learning. An understanding of Health and Safety is an essential part of your training.

Year Two

You will take on the role of 'Heads of Departments' for the public performances with an emphasis placed on organisational, management and

I certainly learnt a lot from ALRA. Putting on two productions per term was challenging but it was a great way to train us how to organise our time, plan ahead and get used to working under pressure. This was ideal preparation for working in the profession.

Chun-Yen Chia – Stage Management and Technical Theatre Graduate.



ALRA (ACADEMY OF LIVE & RECORDED ARTS)



teamwork skills. This allows you to develop, understand and manage your own strengths and weaknesses. Developing problem solving skills and the ability to work under your own initiative is an essential part of the training.

All students will have at least one work placement with a Professional Theatre, Production Company or Technical Services Company during the second year.

Lectures and practical experience are provided in: Stage Management, Production Management, Event Management, Prop Making and Sourcing, Electrics, Stage Lighting, Theatre Sound, Technical Drawing/Design, Model Making, Special Effects & Health and Safety.

The potential Stage Management student must have great enthusiasm for and interest in Theatre. Entry to the course is by interview, which is designed to discover your knowledge and commitment and ensure you have the personality and attitude to successfully complete the course.

Training at **ALRA** is the start of an amazing career.

Principal: Pat Trueman. Course Director, Stage Management and Technical Theatre: John Buckle.

ALRA, Studio One, RVP Building
Fitzhugh Grove, Trinity Road
London SW18 3SX

Tel: 020 8870 6475 / Fax: 020 8875 0789

Email: enquiries@alra.co.uk / Web: www.alra.co.uk



The Bristol Old Vic Theatre School is unique in the drama training sector in its range and vocational approach to running production courses. Some 65% of students at the School are training for careers in the management, technical or craft areas of theatre, television, radio or film – with the numbers on each course reflecting the realistic employment opportunities within the industry.

Students train in small groups, with the emphasis on the personal development of each individual. Students on all courses have chosen the School for its outstanding reputation in ensuring that the practical skills that students acquire match the expectations of employers, both in quality and currency. Consequently the courses place great

emphasis on realistic production experience on public theatre shows using professional venues including Bristol Old Vic, or television and radio recordings in the School's broadcast standard facility, Christchurch Studios.

The largest training course is in the stage management and technical field, with 18 three year BA, and 4 two year Diploma students graduating into the industry each year. The training covers the spectrum of theatre production skills (stage management, props, scenic construction, lighting and sound) with BA students also learning television and radio drama production skills. Other more specialist courses include: The two year Diploma in Costume for Theatre,

BRISTOL OLD VIC THEATRE SCHOOL

An Affiliate of the Conservatoire for Dance and Drama



Television and Film. Four students each year graduate from this intensive training which includes pattern cutting, millinery, corset making, wig care and all organisational aspects of the work.

Also our one year courses in Theatre Design, Scenic Art, Theatre Production Management, and Theatre Arts Management, train small numbers of students with previous practical experience or training, to the high professional standards required to gain employment in these specialist areas.

The employment from these courses is exceptional, with many students enjoying long careers at senior levels across the arts and entertainment industry. For more information and application forms see www.oldvic.ac.uk

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

Web: www.oldvic.ac.uk



Central is a complete theatre institution that lends as much weight to its work in technical theatre as it does in acting or in writing, directing or producing.

This over time has led to its distinguished position as the country's Centre for Excellence in Training for Theatre (HEFCE designation 2005) and to the oft-quoted statement: *If Central graduates were removed from their work, the majority of theatres in the country would go dark.*

The School's approach to technical theatre is inclusive. Student sound, scenic and lighting designers, managers, construction and scenic artists, costume and prop makers, work in close association with directors and players to ensure that their educational experience is as near

professional as possible. It also provides good opportunity for the development of new creative thinking about the applications of technical theatre. The sheer scale of the School makes this a realisable goal with in excess of nine public productions a year, along with many in-house exploratory as well as script-based productions.

The Centre for Excellence designation has brought with it an additional grant of £4.5m. This has helped Central enhance even further what is already a fine technical and technological training environment that will continue to ensure that graduates will be fully equipped with the knowledge necessary to 'hit the ground running' when they join the profession.



CENTRAL SCHOOL OF SPEECH AND DRAMA UNIVERSITY OF LONDON

Centre for Excellence in Training for Theatre



Central enables students to actually get their hands on the real equipment used in the industry today, and learn from the tutors' expert knowledge of technology. This is what I think makes Central unique. – Stage Management Student.

In 2005 Central was admitted into the hallowed ranks of The University of London as a constituent college. This now means that all Central students have access to the many of the facilities that the University has on offer, including membership of the University of London Union and access to one of the world's finest libraries, Senate House Library.

**Central School of Speech and Drama,
University of London,**

Embassy Theatre, Eton Avenue,
London, NW3 3HY

Tel: 020 7722 8183

Fax: 020 7722 4132

Email: enquiries@cssd.ac.uk

Web: www.cssd.ac.uk

This course is fantastic!

Louise Turton, first year Technical Theatre Studies student



This full-time Foundation/BA in Technical Theatre Studies is intended to prepare students for a career in theatre and related fields. The course gives students a practical, hands-on approach, focusing on problem-solving rather than written work.

At E15, students become part of the creative team that produces performances, working backstage alongside actors, directors, designers, and musicians for both live and recorded performances.

Each intake will be limited to 18 students, making the student-teacher ratio 1 to 6. Students will acquire skills under close guidance, but will be given the opportunity to take responsibility and act as professionals before graduation.

In **year one** you will cover:

- stage management, scenery, props, lighting, sound, costume and related skills.

In **year two** students will begin to select specialist areas of study which include:

- stage management, lighting, sound, scenery, costume and stage work.
- students will be given a range of production experiences including touring and staging outdoor events.
- Students will attend a six-week work placement, leading up to project work for the Foundation Degree.

EAST 15 ACTING SCHOOL



In an optional **year three** students will specialise in one or two areas of work, and will be given opportunities for further work placement to support their development.

Staff

E15's technical team comprises of 11 experienced full time theatre practitioners, who have worked in a range of workplaces from the smallest to the largest theatre in the world, from the Isle of Man to California, from the Royal National Theatre to The Royal Albert Hall.

Applying

Applicants must attend a workshop and personal interview with members of staff, which will allow you to talk about your interest in theatre, your experience

and your reasons for applying. Students should bring with them a portfolio of their work. Additionally, students will be asked to prepare a task, which will be discussed on the day. All applicants must be aged 18 or above at time of enrolment.

Director: **John Baraldi**

Head of Technical Theatre: **Harry Bowerman**

East 15 Acting School

Hatfields, Rectory Lane, Loughton,
Essex, IG10 3RY, United Kingdom

Tel: 020 8508 5983

Email: east15@essex.ac.uk

Web: www.east15.ac.uk



It taught me all I need to know. Now I'm Deputy Manager at a prestigious venue just two months after graduating – what more can I say!

Rob Wells, 2005 Graduate

The School of Production at GSA is at the hub of vocational training. Using both the latest equipment and experienced staff both from the industry and theatre education, we aim to provide the students with the knowledge, skills, experience and above all the confidence to succeed in their chosen careers. Starting from a broad base of the key disciplines of Technical, Design & Stage Management, students can develop in their chosen pathway or try something new. TV & film for example are providing more and more opportunities for experience in related fields and opportunities exist on our own feature length film each year for students with an interest. Based on a workplace model we encourage full integration across all aspects of the schools work. We do not hold open days but any prospective student is welcome to phone and arrange a visit and informal chat.

Location

GSA Conservatoire is based on several sites which provide a range of specialist facilities in central Guildford all within walking distance of the main line station, only 35 minutes by train from Waterloo. Guildford, with its University and Law School, has a large student population who enjoy the provision of night clubs, cinemas, numerous pubs and restaurants and the best sports centre in the South of England as well as the cultural amenities. Students live in the town or surrounding villages.

2-year National Diploma in Professional Production Skills

Validated by Trinity College London

This is a vocational training embracing all aspects of stage management and techniques of theatre and the media. Elements include scenic and prop construction, electrics and lighting, acoustic theory and



GSA CONSERVATOIRE



sound, design practice and technical drawing, theatre practice and administration as well as stage and production management. TV, video, recording and radio are taught in state-of-the-art facilities. Graduate employment for this course verges on 100%. This is a two year course, but for students with AP(E)L it may be possible to complete in one year.

1-year BA(Hons) Extension BA(Hons) Professional Production Skills

Validated by the University of Surrey

The degree Extension Course provides an intensive programme of study leading to a qualification which fully reflects the highest level of technical, managerial and creative ability which will have been attained and demonstrated by the student under performance conditions.

All courses accredited by the National Council for Drama Training.

How to Apply

Candidates will be interviewed by the Head of Production. They will be shown round, have the opportunity to take part in classes and projects, meet teaching staff and current students. Contact the Admissions Officer on admissions@conservatoire.org or telephone 01483 734806

Director: Peter Barlow

Head of Production: Adrian Hall

GSA Conservatoire

Millmead Terrace, Guildford, Surrey GU2 4YT.

Tel 01483 560 701

Fax: 01483 535 431

Email: admissions@conservatoire.org

Web: www.conservatoire.org



Guildhall has excellent in-house facilities. The emphasis on practical teaching appealed to me, and the successes of previous students encouraged me to apply.
 Ryan Quelch,
 2nd year student



BA (Hons) Stage Management & Technical Theatre

Validated by City University

The Stage Management and Technical Theatre programme at the Guildhall School provides one of the most innovative vocational training programmes in the UK. The teaching is primarily practical and production based, working on public productions with professional directors, designers and conductors participating in the creation of well-received dramas, musicals and operas.

The broad-based syllabus has been designed so that students can appreciate that theatre is a complex art bringing together writers, designers, performers, composers, choreographers, technicians and administrators to create

a production. Across all subjects, the training will provide students with a firm knowledge of and practice in theatre crafts and managerial skills and prepare them for a professional life in the theatre. This programme has delivered an excellent record of Graduate success in the fields of professional theatre, film, television and related industries.

The School has excellent facilities and high production values allowing the programme to keep in line with current practice and new theatre technology. The School situated in the Barbican Arts Centre has on-site theatres, rehearsal rooms and workshops and students will work closely alongside those training to be professional actors, singers, musicians and composers.



GUILDHALL SCHOOL OF MUSIC AND DRAMA



Programme includes:

A first year of broad-based study covering both the theory and practice of theatre production. (Stage Management, Technical & Production Management, Sound, Lighting, Scenic Construction, Scene Painting, Prop Making and Costume) Opportunity to specialise in second year and have an individual programme of study designed to your career aims. Third year opportunity to lead and run the School productions and have first-hand contact with performers and the professional creative team. Professional secondment.

Post Graduate Diploma in Costume Supervision (to be validated)

This programme will provide the skills required to become a successful Costume Supervisor within the entertainment industry.

Please contact us directly for further details.

Principal: **Barry Ife**

Director of Technical Theatre: **Sue Thornton**

Guildhall School of Music and Drama

Tel: +44(0) 20 7628 2571

Fax: +44(0) 20 7256 9438

Email: smtt@gsmd.ac.uk

Web: www.gsmd.ac.uk

To apply online and for information on our open days please visit www.gsmd.ac.uk/apply

I found the versatility of the course gave me the ideal opportunity to not only learn the necessary skills of the trade, but also to make invaluable contacts within the industry. Since graduating I've been able to work consistently as a Production Designer/Assistant Designer in a wide range of West End/Broadway productions, as well as in film and TV. LIPA's business-based approach to tackling this tough industry has also enabled myself and fellow ex-student to create our successful production company, Larger than Life Productions Ltd.

Morgan Large graduated from the Theatre and Performance Design degree.



The Liverpool Institute for Performing Arts was established in 1996 to provide the best teaching and learning for people who want to pursue a lasting career in the popular performing arts economy – whether as performers or those who make performance possible.

LIPA offers two degrees that are relevant to careers backstage:

Three year BA (Hons) Theatre and Performance Design UCAS

This degree aims to create graduates equally at home designing the set and costume for all styles of theatre, creating a dance environment, designing the visual package for a band, creating a site specific performance event, lighting a gig or a

club night, developing the visual concept for all kinds of events from fashion shows to puppet shows.

Three year BA (Hons) Theatre and Performance Technology UCAS

This degree builds from a broad base of practical theatre knowledge and introduces students to wider areas of entertainment and event production. Students work with all the main types of sound and lighting equipment that they will encounter in professional venues. There are ample opportunities to build up production experience within a multitude of performance contexts.

Both Courses are validated by Liverpool John Moores University.

LIVERPOOL INSTITUTE FOR PERFORMING ARTS



LIPA's Theatre and Performance Design and Technology graduates are forging their careers across the industry in a wide range of roles, such as Stage and Costume Designer at the Q-Theatre in Finland, Production Manager for Shunt Theatre Company, Chief Technician at Everyman and Playhouse, Make-up Artist (on Harry Potter films), Art Director for Grange Hill, Technical Supervisor at The Garrick, Lichfield, working on the sets for Creature Comforts at Aardman Animation, amongst many others.

Founding Principal/CEO: **Mark Featherstone-Witty**
Theatre and Performance Design and Technology
Programme Leader: **Joe Stathers-Tracey**

The Liverpool Institute for Performing Arts
Mount Street
Liverpool
L1 9HF

Tel: 0151 330 3000
Fax: 0151 330 3131

Email: reception@lipa.ac.uk
Web: www.lipa.ac.uk

The LAMDA course is extremely broad and 'hands-on', meaning that when I left the Academy I had a working knowledge of all aspects of technical theatre. This has been invaluable in my first professional DSM job. At present, I am having the time of my life. LAMDA has given me the knowledge and expertise to fulfil my career goals – now the possibilities are endless.

Two Year Stage Management & Technical Theatre Course Graduate, Class of 2005.

Photographs by Richard H. Smith

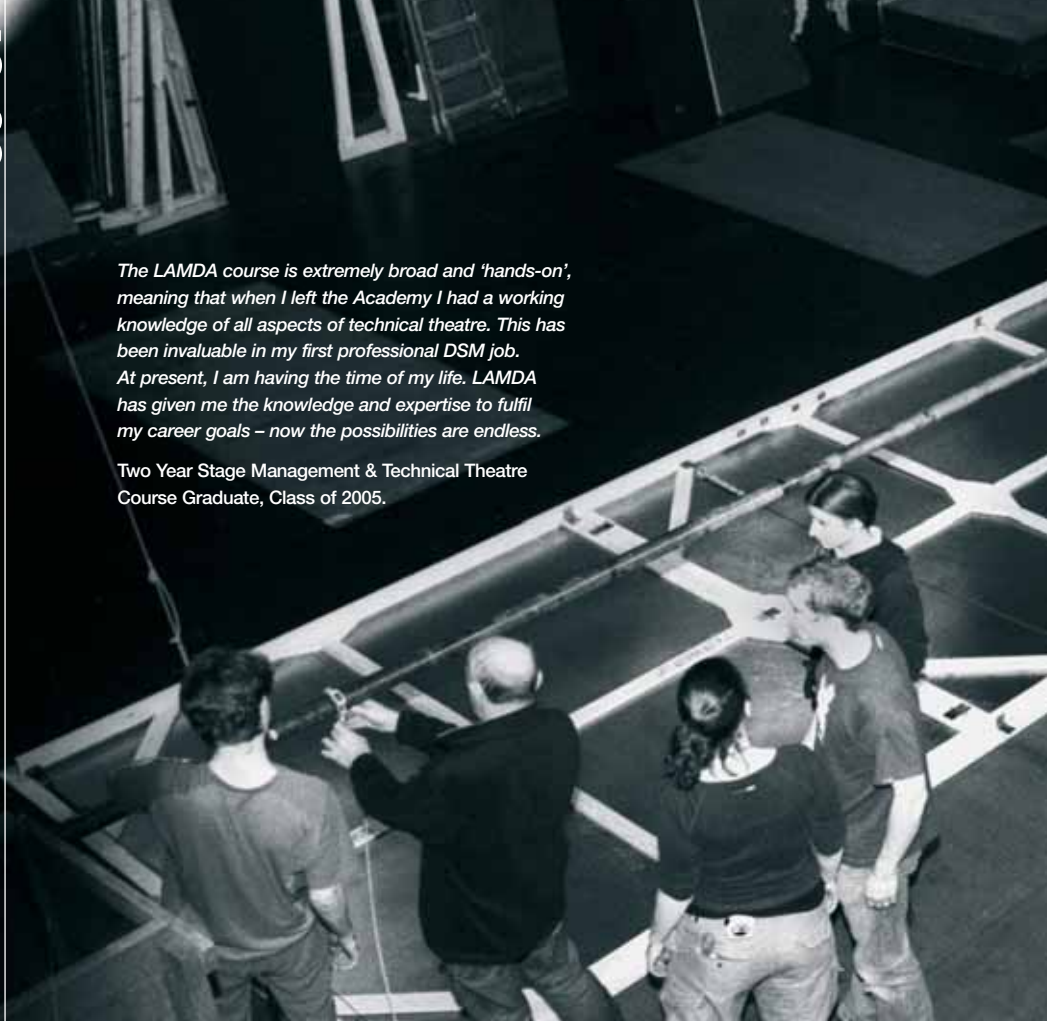
OVER FOUR DECADES OF TECHNICAL EXCELLENCE AT LAMDA

In 1965 LAMDA's Principal, Michael MacOwan, recognised the need for an established Stage Management & Technical Theatre Course at the Academy. Seeking to provide expert training for future theatre technicians, he approached Richard Pilbrow, one of the world's leading theatre design and lighting professionals. Together they created LAMDA's **Two Year Stage Management & Technical Theatre Course**.

Since its inception, LAMDA's flagship technical theatre course has grown from strength to strength. As an affiliate of the Conservatoire for Dance and Drama (CDD), the Academy is now

able to offer a **Dip HE in Stage Management & Technical Theatre**, which is accredited by the National Council for Drama Training (NCDT) and validated by the University of Kent at Canterbury. This provides students with a nationally recognised diploma and, for those who are eligible, access to Higher Education funding. Nevertheless, whilst its qualification may have changed, the course remains entirely vocational in its focus – providing the highest quality training for those who wish to be practitioners in the entertainment industry.

The training offered is deliberately tough and endeavours to emulate the procedures of the industry. Working with practising directors and designers ensures that LAMDA students have the



LAMDA
Admissions
155 Talgarth Road
London
W14 9DA
United Kingdom

Tel: +44 (0)20 8834 0500
Fax: +44 (0)20 8834 0501

Email: enquiries@lamda.org.uk
Web: www.lamda.org.uk

Principal: Peter James FRSA
Vice-Principal: Colin Cook
Head of Drama School: Rodney Cottier
Stage Management & Technical Theatre
Course Director: Rob Young

THE LONDON ACADEMY OF MUSIC AND DRAMATIC ART

An Affiliate of the Conservatoire for Dance and Drama



opportunity to work in a professional environment and meet people who are currently active within the business. Students also have at least one opportunity to undergo a work placement with a professional theatre, production company or equivalent organisation.

Over 95% of LAMDA's stage management and technical theatre graduates find relevant employment within three months of completing their course, many of them working in the top theatre, film and television companies. In addition, the training prepares students to excel in the corporate sector, teaching practical skills that benefit Academy alumni throughout their working life.

LAMDA also offers a Two Week Summer Stage Management Workshop and Two Week Summer

Theatre Lighting Workshop. These are taught by the LAMDA faculty and offer both absolute beginners and those with experience the opportunity to discover and develop new skills. For further information on LAMDA's Stage Management & Technical Theatre Courses, please visit www.lamda.org.uk

Entry Requirements

LAMDA's courses are open to those aged 18 and over, and entry to the Two Year Stage Management & Technical Theatre Course is by interview. The Academy welcomes applications from all sections of the community, regardless of ethnicity, religion, gender, sexuality or disability.

Registered with the Charity Commissioners as an educational charity No.312821.



BA (Hons) in Technical Theatre Validated by Middlesex University

Our Technical Theatre programme is an accelerated honours degree with the same number of contact hours as three academic years but delivered in two. This makes it a cost effective way of gaining speedy, well qualified access to the profession. If you are interested in lighting, stage management, sound, design or construction and thrive on hard work, this is the course for you.

The Production Arts department is a friendly, supportive environment and classes are small, with a good student to staff ratio. You begin by taking all five different subjects and then choose your specialism.

JOSHUA SILLS – Student

The intensity of the lectures and practical classes prepared me well for the show roles in the second year. One of the biggest benefits of studying at Mountview is the contacts made working alongside freelance staff in the second year. (During the second year students work solely on 5/6 public productions.)

DUNCAN HAILS

Assistant Steelworker – Royal Opera House

Training is crucial – what Mountview did for me was ensure that I could walk into a workshop as a builder rather than a labourer – and that makes a financial difference too!

MOUNTVIEW ACADEMY OF THEATRE ARTS



WILLIAM ROBERTS – Freelance Designer

Since graduating from Mountview I have worked consistently on a variety of productions. I was thrilled to work as Associate Designer with John Napier (designer of Les Misérables) on a production of The Red Shoes. My training gave me an understanding of the contributions made by every department. Working with experienced designers really prepared me for the profession.

Technical Theatre is an area where there is currently a shortage of well trained men and women so companies find it hard to fill vacancies with appropriately qualified applicants. 99% of our graduates are working in the profession. We are very proud of them.

Principal: Paul Clements
Director of Production Arts:
Francesca Faulkner-Greatorex

Mountview Academy of Theatre Arts
Ralph Richardson Memorial Studios
Kingfisher Place
Wood Green, London N22 6XF

Applications via UCAS

Enquiries:
Production Arts Administrator: Renée Boyer-Willisson
Tel: 0208 829 2450
Email: techadmin@mountview.ac.uk
Web: www.mountview.ac.uk

*I am glad of the training I have had at QMUC.
It sets you up wonderfully to work in theatre and
I felt well prepared on entering my first job.*
Andrew Coulfon, Graduate BA Stage Management.



The School of Drama & Creative Industries at Queen Margaret University College has a leading reputation for innovation and excellence in vocational training for the Arts and Entertainment Industries and for professional focused education of the highest quality. We aim to develop the unique qualities of each individual and to offer the opportunity to become skilled, versatile and employable theatre production practitioners.

BA/BA(Hons) Theatre Production

Students come in on a chosen route specialising in either: Stage Management, Lighting & Sound or Design and Construction. Theatre Production covers all the planning, design and technical aspects that go to make a show happen. You will experience a broad grounding in all relevant

aspects of theatre production during the first three semesters. You will focus on your specialist strand.

You will learn stage management, production management, set design, set construction, lighting design, sound design, as well as taking classes in general stage craft. The course is intensively hands on. We have a busy public performance schedule in which you will take part. In Year One you will work on shows at assistant level, in Year Two at deputy level and in Year Three at head of department/designer level. There are placement opportunities in Years Two and Three.

BA/BA(Hons) Costume Design & Construction

This vocational and highly practical course examines the totality of costume design and



ON THE AIR REHEARSAL

QUEEN MARGARET UNIVERSITY COLLEGE



construction. The course is fully integrated with other degree programmes including Acting and Performance and Theatre Production and you will work on a variety of productions throughout your time on the course.

You will cover elements of both costume design and construction in Years One and Two, from research to advanced elements of costume construction. In Year Three you can choose your area of specialism. There is a formal professional placement in Year Three, but you will have opportunities to work with professional companies throughout your four years.

Stage Management and Theatre Production
(now renamed Theatre Production).

Acting Head of School: David Dunn

Head of Production and Cultural Management:
Pauline Miller Judd

Admissions:

Costume Design and Construction admissions
tutor: Ali Maclaurin
Email: amaclaurin@qmuc.ac.uk
Tel: 0131 317 3951

Theatre Production admissions tutor: Gail Pallin
Email: gpallin@qmuc.ac.uk
Tel: 0131 317 3905

General Admissions enquiries:

Tel: 0131 317 3247
Email: admissions@qmuc.ac.uk

The programme was a great preparation for work. I appreciated the mix of the creative and the practical, as well as the links to the lighting business. It gave me the confidence to take on anything that came along, and I haven't stopped working since I left Rose Bruford.
 Jim Gillespie is a Lighting Design graduate now working as a successful freelance lighting designer and production electrician.



Rose Bruford College offers a broad range of technical theatre degree courses which allow students to gain practical skills and experience in their chosen specialism.

All the technical students work closely together and with the acting courses, replicating the processes of a professional theatre company to produce fully mounted productions. The courses have close links to the industry and students gain work experience on professional projects. Our graduates have gone into a wide range of careers in the theatre and related industries.

Each course is taught by tutors with extensive industry experience and a range of visiting practising professionals.

BA (Hons) Costume Production

Combines the training of a theatre costumier and the interpretation of designs with the skills needed to run a wardrobe department. Students will have the opportunity to run their own team on fully mounted shows.

BA (Hons) Lighting Design

Prepares you for a career as a lighting professional, able to work in a variety of roles on different performance types including theatre, musicals, opera, dance, corporate events and concerts.

BA (Hons) Multimedia Design

For individuals interested in art, design, music and computing technologies who wish to develop creative and technical skills in multimedia authoring.



ROSE BRUFORD COLLEGE



BA (Hons) Music Technology

Offers a unique balance between the development of individual creative expression and the use of advanced digital technologies. Suitable for a range of creative individuals including composers, artists, musicians and programmers.

BA (Hons) Scenic Arts

A practical programme encompassing scenic painting, scenery building and prop-making. If you are creative, artistic and enjoy making things then this could be the course for you.

BA (Hons) Stage Management

Covers the work of stage manager, company manager and production manager. The course develops an understanding of the other main departments

involved in production as well as a range of technical and management skills.

BA (Hons) Theatre Design

Develop the creative abilities essential in designing all components from costume through to stage design for performance. Students work closely with Scenic Arts and Costume Production to see their designs come to life on stage.

Principal: Professor Alastair Pearce

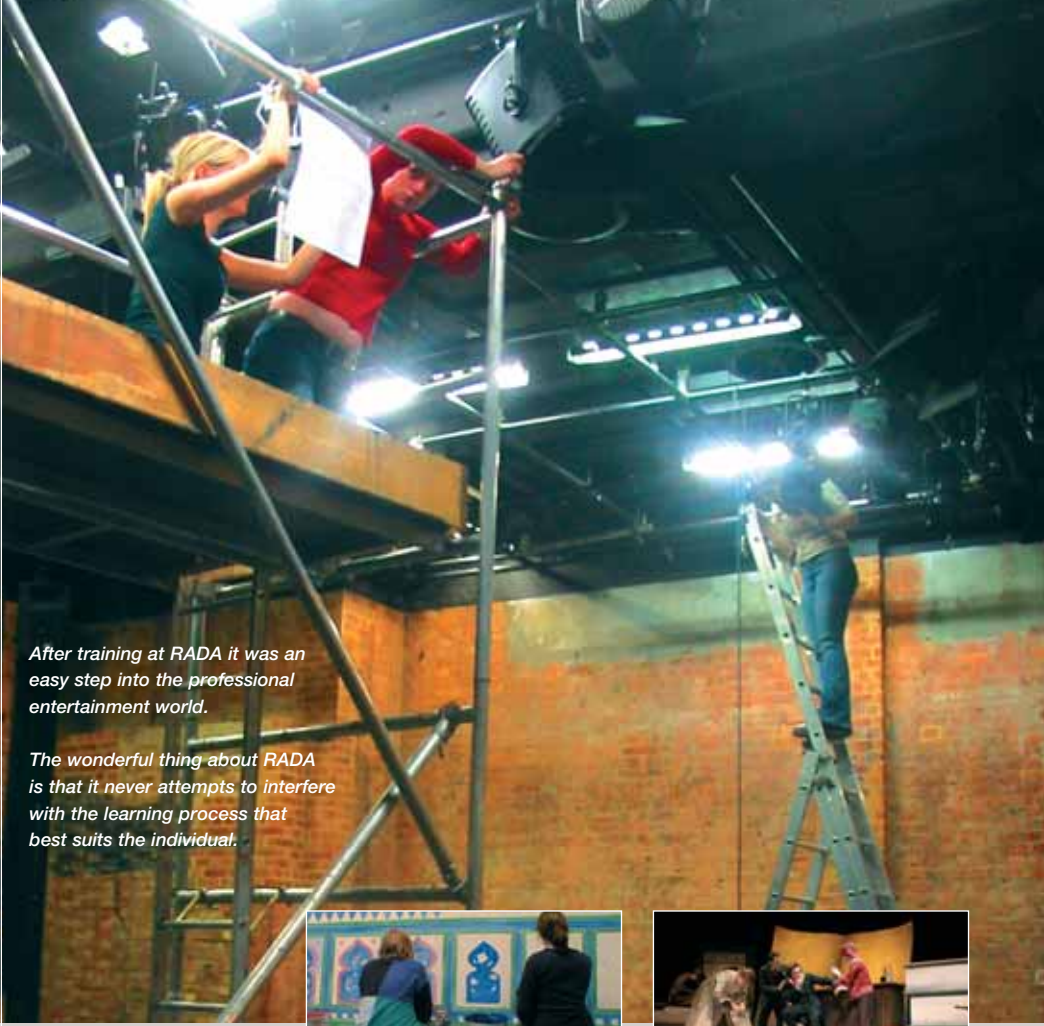
Rose Bruford College

Lamorby Park, Burnt Oak Lane, Sidcup, Kent, DA15 9DF

Tel: 020 8308 2600 / Fax: 020 8308 0542

Email: enquiries@bruford.ac.uk

Web: www.bruford.ac.uk



After training at RADA it was an easy step into the professional entertainment world.

The wonderful thing about RADA is that it never attempts to interfere with the learning process that best suits the individual.



RADA's technical courses provide vocational training at the highest level. The training is practical and hands-on, offering as close to a professional experience as possible, with the benefit of guidance from tutors who are all leaders in their respective fields. The high staff/student ratio enables skills to be taught at an intensive level, with professional guest directors, designers and craft specialists further enhancing the training. Graduates from RADA technical courses enter their chosen professions fully equipped with the necessary skills for a highly successful career.

RADA believes in accessibility at all levels and for all people. The Academy is an affiliate of the Conservatoire for Dance and Drama (CDD) which is a Higher Education Institution. Students are eligible

for financial assistance, enabling RADA to choose students who would best benefit from the courses offered, regardless of background or previous academic achievement.

The Academy is housed in award-winning, fully accessible, state-of-the-art premises. Students enjoy full use of three purpose built theatres, technical, wardrobe and props workshops, a sound studio with three associated control rooms, library, common room, foyer bar and refectory.

Diploma in Theatre Technical Arts – Stage Management and Technical Theatre (H level)

This two year course embraces all technical theatre disciplines including lighting, sound, prop making, scenic art, scenic construction and wardrobe.



ROYAL ACADEMY OF DRAMATIC ART

An Affiliate of the Conservatoire for Dance and Drama



In the second year, students aim towards a specific discipline and assume full responsibility for Head of Department show roles on all Academy public productions.

Diploma in Theatre Design (H level)

This two year course provides a broad based practical training in the creative and technical aspects of Stage Design, including Set and Costume Design. The course encourages an understanding of the artistic and collaborative process of stage design, as well as managerial and organisational skills.

Specialist Technical Certificates (H level)

• Scenic Construction • Scenic Art • Stage Electrics and Lighting Design • Property Making • Wardrobe
Each four term specialist course offers intensive

vocational training at a practical level. Students are taught through individual project work, with guest tutors supplementing in-house training of the highest level. Students also assume roles of responsibility on RADA full-scale public productions.

All technical courses include a professional work placement. All courses are validated by King's College London.

Principal: Nicholas Barter
Head of Technical Theatre: Neil Fraser

Royal Academy of Dramatic Art

Address: 62-64 Gower Street, London WC1E 6ED
Tel: 020 7636 7076 / Fax: 020 7323 3865
Email: gillsalter@rada.ac.uk / Web: www.rada.org

In my experience the Academy is always buzzing with excitement and energy. As I am currently studying Technical and Production Arts I have wonderful opportunities to explore the many areas involved in putting on a production, from lighting and sound to stage management. The people at the Academy are enthusiastic, encouraging and welcoming!
Susie Beattie, 1st year TPA



BA (Technical and Production Arts) Full-time course, 3 years


Accredited by the National Council for Drama Training

Course Leader and Head of the Department of Technical and Production Arts, Ros Maddison has extensive professional experience as a Stage and Production Manager and the whole Department is staffed by exceptional practitioners in the field of technical and production arts. The spectrum of experience covers all aspects of this vital function and ensures a relevant and up-to-date experience.

The Department adopts an integrated approach to learning and the BA Technical and Production Arts is delivered through a combination of class work and practical production assignments, delivering training in a broad range of disciplines. The work is highly practical

and subjects available for specialist study include stage and production management, stage technology, theatre lighting and sound design, set construction, costume technology and theatre design as well as the applied arts, including prop making and scenic art. Our students learn in one of Europe's most exciting arts complexes, which offers a fantastic and varied range of performance venues and spaces in which to hone their skills.

A wide variety of guest tutors and masterclasses are integrated into the curriculum. Visitors in recent years have included Francis Reid (Lighting Design), Chris Higgs (Stage Technology), Lincoln Parkhouse (Pyrotechnics), Sheilagh Riley (Make Up), Peter Dean (Production Management). We are also regularly supported by companies throughout Scotland including Scottish Opera, Scottish Ballet, Citizens Theatre, Glasgow and the Festival Theatre, Edinburgh.



The Technical and Production Arts course provides a great opportunity for students to work across a broad range of disciplines including traditional drama, musicals, operas and contemporary performance with other like minded people.

Katie Hutcheson, 2nd year TPA

ROYAL SCOTTISH ACADEMY OF MUSIC & DRAMA



Recently, four of our students had work exhibited in the World Stage Design exhibition in Toronto and placement opportunities across the disciplines have been undertaken with companies such as the National Theatre, Mull Theatre, the Royal Shakespeare Company, Dundee Rep Theatre and the BBC. Some graduates apply for postgraduate study in either teaching or a production arts specialism but, with the guidance of our experienced staff and commencing with the BA TPA Graduation Show, most choose to launch their professional careers as soon as possible. With a very high employment rate, our graduates can be found working as Prop Makers, Scenic Artists, Production Electricians and Stage Managers across the UK and internationally.

How to Apply

Application is direct to the RSAMD, all applicants are

auditioned and/or interviewed. The minimum entrance requirements are passes in 3 subjects at Higher or 2 passes at Advanced Higher, or an appropriate Scottish Group award or passes in 2 subjects at Advance level or a recognized equivalent. Minimum age of entry is 17. Applicants to the Master of Performance in Musical Theatre is open to performers who have already undertaken a practical course of study in drama, dance and music however a broad view is taken of entry requirements and equivalent experience.

Director of the School of Drama:
Professor Maggie Kinloch

Telephone: 0141 332 4101 / Fax: 0141 332 8901

Email: registry@rsamd.ac.uk

Website: www.rsamd.ac.uk



The Royal Welsh College of Music & Drama provides a broad and thorough training in stage management and technical theatre, preparing students for careers in the theatre and related entertainment and event industries. At both undergraduate and postgraduate levels, the training encompasses stage management, lighting, sound design, production and event management. Practical classes take students through a variety of occupational scenarios, from propping and prompting to mark-ups and rigging, and the college also provides tuition in aspects of event management.

In the practical context of a busy theatre and recital venue, stage management students work on

productions alongside actors, designers and directors in an environment that accurately reflects the practices and conditions of contemporary professional theatre. RWCMD's busy calendar includes in-house plays, touring productions, opera, musical theatre, orchestral concerts and outdoor events. The college offers a wide variety of opportunities for students to gain practical experience in a variety of production roles ranging from ASM, DSM or technician to lighting designer, sound designer or stage manager. During the summer months the college manages a venue at the Edinburgh Festival Fringe (Venue 13) and is involved with various arts and cultural events around Cardiff and South Wales, which provide students with further opportunities to add to their experience.



Royal Welsh College of Music & Drama
Coleg Brenhinol Cerdd a Drama Cymru

The course has been designed to meet the needs of employers and it stretches you to the limit. The tutors are still in the business so everything you learn is based on current practice using the latest technology.
Jonathan Goldstone; 2005 Graduate

ROYAL WELSH COLLEGE OF MUSIC & DRAMA

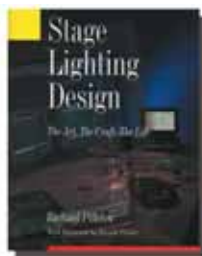
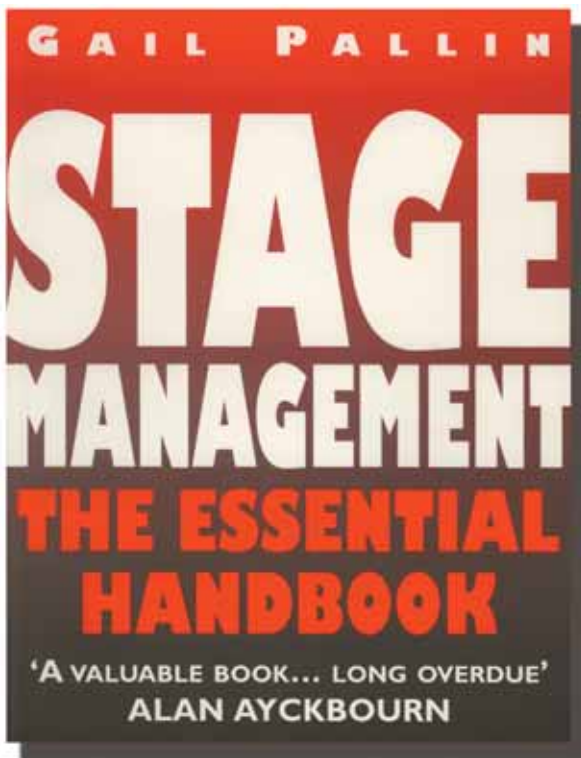


Graduates are equipped to find work in a variety of roles within this diverse industry and the college places a strong emphasis on maximising graduate employment opportunities. Students regularly work in collaboration with professional production supervisors and technical specialists; and work placements are an important feature of the training, offering opportunities for students to gain valuable experience and establish contacts within the destination industries. Past students are now working with companies as diverse as the Royal Shakespeare Company, Avolites, Welsh National Opera, Disney Cruise Line and the BBC.

Principal: Edmond Fivet
Head of Stage Management: Dave Roxburgh

Drama Admissions
Royal Welsh College of Music & Drama
Castle Grounds,
Cathays Park,
Cardiff CF10 3ER

Tel: 029 2039 1327
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