Queen Margaret University

EDINBURGH

The School of Arts, Social Sciences and Management

Division of Media, Communication and Performing Arts

VALIDATION DOCUMENT

BA Acting

March 24th 2023

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1. Summary

Programme title(s)	BA Acting
SCQF level of award	SCQF Level 9
Subsidiary exit points	SCQF Level 7 (FHEQ - Level 4): Certificate of Higher Education (120 credits) SCQF Level 8 (FHEQ - Level 5): Diploma of Higher Education (240 credits)
Delivered by	Collective Acting Studio
Professional registration and / or professional body accreditation	N/A
Mode of study	Full-Time
Duration	Minimum period: 3 years Maximum period: 5 years
Division	Media, Communication and Performing Arts
Programme Leader	Paul Harvard
Collaborative Academic Lead	John Dean
Expected student numbers	30 students per year, usually taught in 2 groups of 15.
Start date	September 2023

Programme Structure

Level One

Code	Title	Credits	Co-ordinator	Semester
TBC	Realism for Stage and Screen	40	Paul Harvard	Year-Long
TBC	Developing Your Own Instrument: Voice, Speech and Movement	40	Katherine Heath/Gail Sixsmith	Year-Long
TBC	The Digital Creator	40	Paloma Oakenfold	Year-Long

Level Two

Code	Title	Credits	Co-ordinator	Semester
TBC	American Screen Project	20	Paul Harvard	1
TBC	The Independent Filmmaker	20	Richard Delaney	1
TBC	The Actor and the Audience	20	Paloma Oakenfold	1
TBC	Genre in Film and Recording	20	Paul Harvard	2
TBC	The Creative Ensemble	20	Gail Sixsmith	2
TBC	Shakespeare Reimagined	20	Aly Spiro	2

Level Three

Code	Title	Credits	Co-ordinator	Semester
TBC	The New Writing and Film Festival	40	Paul Harvard	1
TBC	Entering the Industry	40	Aly Spiro	Year-Long
TBC	Public Productions Season	40	Paul Harvard	2

2. Introduction

This is a new degree that will be delivered by Collective Acting Studio (CAS) in East London. It will be an Ordinary degree delivered Full-Time over three years. It is an award validated by QMU and developed by CAS, entirely made up of new modules. QMU do not offer exactly the same award internally, though offer related provision via a BA(Hons) Acting and Performance programme, and so have the academic expertise to support this new course of study. Assessments are set by CAS with advice from QMU (and the External Examiner). The degree is awarded by QMU alone as CAS does not have its own degree-awarding powers.

Mission

Collective Acting Studio is an actor-training studio. Our business is founded on our values. Fundamentally, we believe that our society is unfair – and that many of its key institutions are structured in ways that advantage certain groups over others. So, our mission is to increase access for students from groups who have traditionally been underrepresented within the Performing Arts industry – specifically in terms of ethnicity, disability and class.

Inclusion

To deliver our mission, we put inclusion at the heart of everything we do. Our experience and research suggests that inclusion in our sector is strongly connected to flexibility of educational opportunity. In the past, people from underrepresented groups have sometimes been excluded from actor-training by a 'one-size-fits-all' approach. We believe if we want our student body to be truly diverse, we must respond to the differing circumstances of our students by offering a variety of options in terms of educational access.

At Collective, we currently run a Part-Time Drama School which offers a flexible actor-training model - in terms of payment and duration. We are proud that 70% of the current students on this course are from the global majority. We integrate artists with disabilities into this training through a model based on both inclusive practice and considered differentiation. We also offer a programme of short courses for professional actors. Since February 2022, we have had over 400 top-level professional actors attend one of our courses. This creates a dynamic professional environment within the Studio that will benefit our degree students.

We have recently opened our Youth Academy in partnership with Theatre Royal Stratford East, as we recognise that for students from some cultural and economic backgrounds it is important that they are given the opportunity to discover at an earlier age that a career in the Performing Arts is viable for them. In our Youth Academy, we work not only with the student, but also their family and wider support network to help build a shared understanding about the accessibility of a career in the creative industries for students from any background who has the necessary ability and dedication.

These current offers have been designed to provide different access routes to actor-training, to open the door to for people in different circumstances. This degree will be complete CAS's portfolio of actor-training – by enabling Collective students to access Student Finance in order to undertake our training, and achieve a Higher Education qualification for doing so.

Course Overview

This degree course is designed for students who wish to become professional actors. A key focus of the programme will be in screen acting and digital performance – with at least 50% of the curriculum devoted to this area of the industry, alongside theatre practices. This balance reflects the current realities of the work available within the sector – and the passions of our target students.

As part of our actor-training pedagogy, there will also be an emphasis on fostering the skills needed to become a self-sustaining entrepreneur within the contemporary creative industries. We believe this approach is key in helping make our alumni employable upon graduation.

As part of our over-arching mission, it is our clear intention that 10% of our cohort on this degree will be disabled students whose disabilities have historically been underrepresented in actor-training. The course will offer an integrated approach to actor-training that aligns with professional models used by leading production companies who create work featuring disabled and non-disabled artists, allowing our disabled students to thrive when working alongside the rest of their cohort.

A Note on Accreditation

The most notable accrediting body in the U.K. drama-school sector is the Federation of Drama Schools. It is our clear decision not to seek accreditation with this body. This is for two reasons. Firstly, the drama schools within the Federation have traditionally committed to delivering 30-hours of contact time per week. Our research suggests this is financially unsustainable in the medium-term. We also disagree with this approach pedagogically – as we believe by offering more space for structured independent learning within the course delivery, this ultimately allows students to develop the self-sufficiency, initiative and resilience they need to sustain a career in the creative industries upon graduation. We believe excessive contact hours is actually detrimental to the students' educational experience and long-term employability. Secondly, the drama school sector has been under scrutiny in recent years, with many notable schools named in the press by former students in relation to allegations of historic racism. The sector has also historically had very poor levels of representation from students with certain disabilities. We therefore wish to embrace the opportunity as a new provider to distance ourselves from that unhelpful legacy – as a new organisation founded on values of inclusion and diversity.

In alignment with QMU's BA (Hons.) Acting and Performance, we will however seek membership of the Graduate Spotlight Scheme. Spotlight is the leading, industry-recognised, casting directory of actors in the U.K. Our application is being considered in August as per Spotlight's new membership timeline.

Our Relationship with QMU

Collective Acting Studio greatly values QMU's longstanding commitment to actor-training and its reputation for excellence in this field. It is evident that there are many shared values, and similarities in pedagogical approach, between Collective and QMU as a whole, and the Division of Media, Communication and Performing Arts, in particular. We note the similarity of the 50:50 split between theatre and film training used on the BA (Hons.) Acting and Performance course. It is also clear that the School of Arts, Social Sciences and Management, and the Collective Acting Studio, have a deeply-held shared commitment to championing equality and diversity in the cultural sector.

3. Rationale

The rationale for this programme is to provide industry-level actor-training for students from groups who have traditionally been underrepresented within the Performing Arts – specifically in terms of ethnicity, disability and class. We aspire for this course to play a role in rebalancing our wider society, by training the actors, story-tellers and artistic leaders of the future who – through the stories they will go on to tell – can help reshape our cultural and social consciousness. The course will be founded on our values of diversity, accessibility, inclusion, community and autonomy.

This links to the School of Arts, Social Sciences and Management mission, as outlined in the School Operational plan (2022 update), which is to enhance the well-being of individuals and the communities we serve through socially and economically relevant education and research, underpinned by our strong commitment to economic, social, and environmental sustainability. This partnership programme strongly aligns with these principles, focussed as it is on a sector-challenging level of inclusivity and accessibility, while developing in parallel a strong emphasis on employability, allowing previously underrepresented

voices to be heard within the industry and to potentially impact working practices in a relevant and sustainable way.

In the School Operational Plan, there is a specific commitment to 'grow collaborations and partnerships', in order to share knowledge and foster a two-way exchange of best practices.

This collaboration also links to one of the key enablers in the QMU Strategic Plan - 'drawing on resources and expertise of our external partners to enhance our learning and teaching for mutual benefit', and well as to the key areas of focus of the Student Experience Strategy: 'equality, diversity and inclusion', 'students as partners' and 'sustainability and social justice'. Course content and objectives have also been informed by the QMU Graduate Attributes as detailed in the Aims and Objectives section of this document.

This document has been compiled in reference to the QAA Subject Benchmark Statement for Dance, Drama and Performance (2019).

4. Market research and consultation

Market

In terms of student demand, the actor-training market place is considerable, with BA Acting courses amongst the most popular in terms of application numbers. Each year, approximately 500 students graduate from a BA Acting programme in drama schools alone – proving there is significant demand. A similar size institution to ours, the Bristol School of Acting, after only two years of validation, this year received a very healthy 600 applications. We believe the demand for our proposed course will be enhanced by the recent closure of Academy of Live and Recorded Arts (ALRA), which was a drama school known for providing a BA Acting focused on screen acting. ALRA's closure leaves a gap in the market place for a London-based BA Acting course with a strong screen focus.

Our target students are those who aspire to be professional actors. They are most typically between the ages of 18 and 35, and will mainly be from the U.K. In line with our Mission Statement - and building on our current relationships with partner institutions such as Theatre Peckham, Company Three, London Bubble, Brixton Youth Theatre and the Boury Academy – a large proportion of our students are, and will be, from the Global majority and/or a working-class background. Through our network of connections with disabled theatre companies, we shall consistently reach out to ensure 10% of our students are disabled artists on the BA Acting – with a particular focus on disabilities that are chronically underrepresented within the industry.

Consultation

This target market has been identified using a number of methods. Firstly, we have drawn on the 50+ years of experience of our Senior Leadership Team of leading courses in drama schools and the HE Performing Arts sector. We have also engaged in detailed research around some of our key competitors, and used student/graduate questionnaires and focus groups to reach our conclusions.

Research from questionnaires was important in helping us identify the specifics market demands for our course. We approached 50 students and recent graduates from BA Acting courses. Amongst those polled, the most important element they looked for in a curriculum was Acting for Camera (95%) - with 79% also stating that an industry-standard showreel and voicereel was something they particularly looked for. This closely aligns with our curriculum intentions.

As discussed, our organisation is centred around our values of diversity, inclusion and accessibility. As well as being the right thing to do, we have also learned how these values are aligned with what is currently occurring in this marketplace. Contemporary Performing Arts students place a high store on institutions that share their generational values of fairness and equality. Our questionnaires revealed that 52% of BA Acting applicants looked for 'a school that had values and ethics aligned with their own.' 53% of respondents also felt it was very important to be taught by teachers who look like/represent them, and 63% felt it was very

important to see other students who look like/represent them. These feelings also came across strongly in the focus groups we held.

Employer Demand

It is commonly understood that competition for employment as an actor, and within the related creative industries, is considerable. At Collective, we believe it is ethical to only offer places to students who we identify as having the potential to work consistently as actors upon graduation – and that we feel have the necessary aptitude to succeed in the programme. This focus on future employability is central to our admissions strategy and aligns with our core values of diversity and inclusion, as the Performing Arts is currently demanding more creatives from underrepresented groups as it seeks to redress historic imbalances. To state simply: we believe the more diverse our student body is, the more likely they are to be employable within the sector.

To identity these industry trends, we engaged in a consultation with a number of key employers, institutions, feeder schools, and industry leaders in the design this course. These include:

- The Royal Court Theatre
- Netflix
- Theatre Deli
- Company Three
- Theatre Royal Stratford East
- The Boury Academy
- Numerous leading casting directors (including Amy Jackson, Des Hamilton, Isabella Odoffin, Tara Ahmed)
- Access All Areas
- Dark Horse Theatre Company

In order to fulfil our recruitment targets in terms of underrepresented groups we are currently undertaking a wide outreach programme. We are taking a number of approaches. We are targeting outreach in economically-deprived areas of the country and cities with high levels of ethnic diversity. Our Disability Consultant is engaged in targeted outreach using their network of theatre companies.

5. Aims and objectives

Educational Aims of the Programmes

The BA Acting will allow students to acquire the skills, knowledge and understanding needed to forge a successful career as an actor within the professional performing arts industry. The content of the course can be encapsulated within the following four overarching areas, which directly align with the QMU Graduate Attributes as indicated in bold below. The programme will enable the students to:

A. Develop the practical skills needed to become a professional actor, whilst having the option of exploring the skills necessary for employment in related areas of the creative industries. **Career progression**
B. Foster their ability to devise, perform and produce original work. **Active learner**
C. Become a self-reflective practitioner: someone who can think, who can write, and who can develop their own work. **Personal Growth**
D. Help shape the creative industry they encounter, not just serve its sometimes narrow commercial needs. **Making a difference, Shaping the world**

Learning Outcomes of the Programme

The module learning outcomes are as follows:

Knowledge and Understanding:

Level 1

1. Identify appropriate voice, speech and movement exercises to formulate an individualised daily workout for performance.
2. Understand how to produce an effective and credible performance of an accent.
3. Articulate knowledge of some of the fundamental techniques of contemporary actor-training.
4. Analyse, appreciate and utilise the genre of Spoken Word poetry to write and perform an original political poem.
5. Utilise a theoretical understanding of key political theatre-makers in order to devise an original cabaret.
6. Employ established storytelling techniques to effectively communicate an autobiographical narrative.

Level 2

1. Understand and assimilate the professional expectations of filming on location.
2. Articulate a clear understanding of acting skills and professional procedures required to perform with skill and confidence in the context of a range of self-tapes.
3. Articulate a clear understanding of the techniques required to work successfully on recorded voice in a variety of professional contexts.
4. Assimilate the stylistic requirements of Shakespearean performance with other global theatrical practices.
5. Utilise the knowledge, skills and understanding required for effective verse-speaking in Shakespearean text.

Level 3

1. Articulate a clear understanding of how to gain employability in the professional performing arts industry – by performing with skill and confidence in the context of an audition.
2. Re-assess, modify and apply their acting process to successfully meet the demands of commercial promotional performances, i.e. showreels and voicereels.
3. Demonstrate the knowledge, skills and confidence required to self-tape for work in the professional performing arts industry.
4. Demonstrate knowledge of, and adhere to, the codes of conduct of a professional rehearsal process.
5. Understand, appreciate and professionally engage in some of technical and production roles involved in the making of a feature-length film.

Intellectual Skills:

Level 1

1. Appreciate, comprehend and communicate the methodology and technique of key practitioners in relation to personal practice.
2. Discuss the effectiveness of a number of acting methodologies when applied in a dramatic context.
3. Research, interrogate and apply established screenwriting techniques to create a cohesive and impactful piece of new collaborative writing.

Level 2

1. Comprehend and dissect the intentions of a writer through effective script analysis and realise these through performance.

2. Comprehend and assimilate casting instructions and character breakdowns to produce self-tapes that accurately fulfil a given brief.
3. Critique the effectiveness of established acting methodologies in relation to performance of different film and television genres.
4. Differentiate and contrast the practical approaches required for performing heightened theatrical texts as opposed to those needed for Realism.
5. Recognise and utilise the impact of the legacy of leading political theatre-makers.
6. Evaluate, critique and apply established screenwriting techniques to co-create the script for a short film.

Level 3

1. Analyse individual strengths as an actor and identify appropriate repertoire to market those skills successfully.
2. Evaluate potential career progression through the creation of a Personal Development Plan.
3. Analyse, critique and modify an individualised acting process in response to a given play text and the working methods of a professional director and creative team.
4. Appreciate and recognise the creative intentions of emerging and/or established writers in order to make informed and effective acting choices in performance.

Practical Skills:

Level 1

1. Develop an effective response to the demands for physical transformation provided by a performance text.
2. Demonstrate the practical skills needed to produce an effective acting performance using a credible accent removed from individual speech systems.
3. Express performance choices physically and vocally with greater freedom, flair, confidence and imagination.
4. Successfully perform dramatic material in a Realistic style.
5. Obtain the knowledge and skills required to move beyond the neutral ‘self’ into the creation of character.
6. Utilise core screen acting skills to successfully enact two pieces of narrative digital performance.

Level 2

1. Appreciate and apply extended acting techniques to realise complex dramatic and emotionally connected moments of screen acting.
2. Demonstrate the developed skills required to produce a credible American accent removed from their own voice.
3. Utilise appropriate acting skills to act with an extended degree of spontaneity, play and flair.
4. Investigate how to successfully embody scenes that offer extended challenge in terms of characterisation, style, and/or use of language.
5. Re-assess and modify an acting process to successfully meet the demands of different film and television genres.
6. Employ the complex and varied set of acting skills required for Shakespearean performance.
7. Research, interrogate and apply the devising methods of leading theatre companies to adapt a pre-existing non-theatrical text for performance.
8. Utilise a practical understanding of non-Realistic acting skills and techniques to realise a piece of stylised ensemble theatre.
9. Effectively undertake a technical filmmaking role on a small-scale production.
10. Recognise and apply appropriate screen acting skills to deliver an effective short-form performance.

Level 3

1. Integrate skills from across the course in order to perform to a high standard as an actor for the duration of a full-length contemporary play.
2. Apply the complex variety of acting skills required to sustain a believable characterisation throughout a full length-play.
3. Integrate skills from across the course in order to perform to a high standard as an actor for the duration of the filming process for a feature film.

Transferable Skills:

Level 1

1. Support practical work on character and text with appropriate independent research and background study.
2. Develop cultural and social awareness when working on dramatic material removed from personal experience.
3. Appreciate the ethical and social implications of political speaking and successfully use language as a means of persuasion to engage and change the spectator in a large performance space.
4. Demonstrate awareness and sensitivity towards key social, cultural, political and/or historical issues.
5. Successfully employ fundamental skills in film and sound editing to produce creative content.
6. Effectively promote creative work using self-generated social media content.

Level 2

1. Demonstrate the ability to critically reflect upon self-produced work and identity ways to improve in the future.
2. Apply the developed vocal and movement techniques needed to successfully perform a Shakespearean role in an outdoor setting.
3. Write, deliver and record an effective filmed presentation discussing the approaches needed when working on Shakespearean text.
4. Demonstrate the practical skills needed to fill a large performance space with the voice.
5. Appraise and employ established performance techniques designed to challenge the viewpoint of the spectator.
6. Articulate a clear commercial and artistic vision for a performance project in the context of an application for financial backing.
7. Demonstrate the communication and presentation skills required to engage and inspire a panel throughout a pitch.
8. Develop the collaborative rehearsal skills that lead to a deep sense of ensemble in performance.
9. Formulate a marketing and publicity plan that effectively communicates the artistic aims of a performance project.
10. Demonstrate an understanding of the methods and approaches used to source finance through the creation of an effective investor deck.
11. Develop the ability to collaborate effectively in a film-making process to produce an impactful short film.
12. Apply entrepreneurial skills in in order to successfully realise a short film within given financial and production parameters.

Level 3

1. Compile a personal website containing an appropriate professional portfolio of promotional materials.
2. Work independently with a high level of autonomy in order to meet the professional demands of rehearsing and performing a full-length stylised play.
3. Respond to the individual rehearsal processes of two professional theatre directors to demonstrate the flexibility and self-reliance needed to work on a professional production upon graduation.
4. Analyse and evaluate a professional-standard script quickly, including rewrites, in order to act material effectively with little rehearsal.

5. Collaborate effectively as an artist to contribute to the development of new scripts.
6. Collectively produce and market a feature film for entry into film festivals.

These learning outcomes articulate with the characteristic outcomes described in the Level 7, 8, and 9 descriptors of the SCQ Framework.

The overall Programme Learning Outcomes are as follows:

Knowledge and understanding of …

A1 the way acting techniques are implemented in a variety of contexts
A2 contemporary industry practices and how these can be utilised to interrogate the relevance of historical acting techniques
A3 how the study of global genres and performance styles informs contemporary acting methodology
A4 contemporary repertoire on stage, on the screen, and in other media
A5 links between cultural identity, creative entrepreneurship and practical application

Intellectual (thinking) skills in order for students to…

B1 critically interpret and evaluate a wide range of global texts, performances and practitioners
B2 explore, practically or theoretically, aspects of acting technique
B3 engage critically with key components of performance and the processes of creating new work
B4 critically explore and engage with their own creative potential
B5 identify and evaluate the social and cultural frameworks within which performance is created

Professional and practical skills to enable students to …

C1 deploy practical and creative approaches to realise projects of personal interest
C2 have an informed appreciation of the nature and diversity of the employment opportunities within the creative industries
C3 understand industry-relevant performance vocabularies, techniques, procedures and working methods
C4 work creatively within a group to realise performance for stage, screen and other media
C5 creatively and critically engage with the skills and processes of production, design and marketing through which performance is promoted

Transferable skills that enable students to …

D1 operate independently as a creative entrepreneur
D2 analyse and reflect upon personal practice in relation to seminal methodology
D3 research, synthesise and present creative proposals in an engaging and professional manner using a variety of formats
D4 provide evidence of scholarship in their praxis
D5 be able to work effectively and collegiately in group situations
D6 utilise appropriate technological skills (film and sound editing, social media content creation, and web design), and understand their application and potential within the performing arts
D7 communicate effectively and professionally in a variety of contexts
D8 identify and resolve problems creatively

These programme learning outcomes align with the QAA Subject Benchmark Statements.

6. Programme structure

Notes

To reflect the small-size of our institution, to ensure best value for money for students, and to reduce administrative and academic burden on staff wherever possible, we have made the following key decisions about the programme structure:

- All modules are Core.
- There are no placements on the course.
- There are no pre-requisites or co-requisites.
- The course is only Full-Time – with a September-only start.

In relation to this final point, we recognise that the high number of contact hours on a Full-Time actor-training can exclude some students, notably those with certain disabilities. As we wish to offer an inclusive and integrated course for our disabled students, from the commencement of the programme in September 2023 we will offer, where necessary, a bespoke, reduced timetable that focuses solely on core components of the curriculum for students who might otherwise find the longer hours exclusionary. We will work with the individual student, by offering reasonable adjustments where necessary, to ensure that they are able to achieve the full learning outcomes of the course using this model. You can view our Reasonable Adjustments policy here.

Within three years the Studio will also explore the offer of a Part-Time version of the course – once the size of the institution grows and this becomes financially sustainable.

Semester Themes

Through the course design, we wish to help students make connections between modules that they undertake concurrently. To support this process, each semester has an overarching theme that unites the content studied during that period. These are as follows:

Year 1, Semester 1: **Developing Your Own Instrument**
Year 1, Semester 2: **From Self to Character**
Year 2, Semester 1: **The Actor in Society**
Year 2, Semester 2: **Extending Style and Form**
Year 3, Semester 1: **Professional Practice and Development**
Year 3, Semester 2: **Industry Season**

Course Diagram

The Programme Structure is as follows:

Level 1			
Semester 1: Developing Your Own Instrument			
Academic Week	**Activity**	**Modules**	**Assessments Formative (F) and Summative (S)**
1	Induction Week		
2-7	Classes and Workshops	• Realism for Stage and Screen • Developing Your Own Instrument: Voice, Speech and Movement • The Digital Creator	WK 9: Digital Performance Review (F) WK 11: Oral Assessment – Voice (F) WK 13: Oral Assessment – Movement (S) WK 14: British Television Scene (F) WK 14: Solo Digital Performance (S) WK 18: Critical Reflection: Realism (S)
8	Guided Study Week		
9-13	Classes, Workshops and Assessments		
14	Assessments		
15-17	Christmas Holiday		
18	Feedback Tutorials and Briefings		
Semester 2: From Self to Character			
19-24	Classes and Workshops	• Realism for Stage and Screen • Developing Your Own Instrument: Voice, Speech and Movement • The Digital Creator	WK 26: Character Biography and Analysis (S) WK 30: Filmed Presentation - Global Accent (S) WK 32: Short Web Series (S) WK 33: Section of a Global Realistic Play (S)
25	Guided Study Week		
26-30	Classes and Workshops		
31	Rehearsals (Easter Friday in Week 31)		
32-33	Assessments and Projects (Easter Monday in Week 32)		
34	Feedback Tutorials and Briefings		
39	Exam Boards		
41	Results Available on Student Portal		
47	Re-Assessments		
50	Re-Assessment Boards		
51	Re-Assessment Results Available on Student Portal		

Level 2			
Semester 1: The Actor in Society			
Academic Week	**Activity**	**Modules**	**Assessments Formative (F) and Summative (S)**
1	Induction Week		
2-7	Classes and Workshops	• American Screen Project • The Independent Filmmaker • The Actor and the Audience	WK: 13 Spoken Word Performance (S) WK 14: American Television Scene (S) WK 14: Political Cabaret (S) WK 15: Investor Deck (S) WK 18: Short Film Submission (S)
8	Guided Study Week		
9-13	Classes, Workshops and Assessments		
14	Assessments		
15-17	Christmas Holiday		
18	Feedback Tutorials and Briefings		
Semester 2: Extending Style and Form			
19-24	Radio and TV Classes Creative Ensemble Rehearsals	• Genre in Film and Recording • The Creative Ensemble	WK 21: Presentation: Pitch for Producers and Theatres (S) WK 24: Devised Ensemble Performance (S)
25	Guided Study Week		
26-33	Radio and TV Classes Shakespeare Rehearsals (Easter Friday in Week 31, Easter Monday in Week 32)	• Genre in Film and Recording • Shakespeare Reimagined	WK 28: Radio Play Recording (F) WK 30: Portfolio of Self-Tapes (S) WK 31: Critical Reflection (S) WK 32: Shakespeare Outdoor Performance (S) WK 33: Filmed Presentation (S)
34	Feedback Tutorials and Briefings		
39	Exam Boards		
41	Results Available on Student Portal		
47	Re-Assessments		
50	Re-Assessment Boards		
51	Re-Assessment Results Available on Student Portal		

Level 3			
Semester 1: Professional Practice and Development			
Academic Week	**Activity**	**Modules**	**Assessments Formative (F) and Summative (S)**
1	Induction Week		
2-7	Industry Workshops New Writing Rehearsals	• Entering the Industry • The New Writing and Film Festival	WK 7: New Writing Festival (S)
8	Guided Study Week		
9-13	Industry Workshops Feature-Film Shoot		WK 11: Mock Audition (S) WK 13: Showcase Recital (S)
14	Showreel and Voicereel Recording		
15-17	Christmas Holiday		
18	Feedback Tutorials and Briefings		
Semester 2: Industry Season			
19-24	Contemporary Play Rehearsals	• Entering the Industry • Public Productions Season	WK 19: Professional Portfolio and Personal Development Plan Submission (S) WK 20: Feature-Film Screening (S) WK 24: Contemporary Play Performance (S)
25	Guided Study Week		
26-28	Showcase Rehearsals		WK 26: Critical Reflection - Contemporary Play (S) WK 27: Agents' Showcase (F)
29-33	Stylised Play Rehearsals		WK 33: Stylised Play Performance (S)
34	Feedback Tutorials		
39	Exam Boards		
41	Results Available on Student Portal		
47	Re-Assessments		
50	Re-Assessment Boards		
51	Re-Assessment Results Available on Student Portal		

Course Development Narratives

Below is an outline of how the different subject skills build and develop through the course.

Acting for Stage

Level	Semester	Module/Project	Development Notes
1	1	**Realism for Stage and Screen:** introduction to fundamental acting exercises, including scene study work.	Initial work is formative and classroom-based. The work is limited to a Realistic style of performance – focusing on dramatic material close to the student's own realm of experience.
1	2	**Realism for Stage and Screen:** live group performance of an extended section of a global realistic play.	The students are now required to work on an extended Realistic performance of an hour-long duration. The characters and situation are removed from their realm of experience, demand research, and the project requires integration of accent and physical transformation skills for the first time.
2	2	**The Actor and the Audience:** group performance of a political cabaret.	This project develops the students' process by asking to them additionally explore Epic Theatre techniques for the first time. They must now take responsibility for changing the spectator by communicating theme, narrative and the writer's intentions.
2	2	**The Creative Ensemble:** devised ensemble performance.	In this module the students are asked to work using physical theatre and devising techniques for the first time.
2	2	**Shakespeare Reimagined:** outdoor group performance of a redacted Shakespearean play or compilation of scenes.	This project is a suitable and challenging endpoint to the student's work at Level 2 as it will require them to work in a heightened acting style and access and embody techniques and understanding in acting, movement and voice from across the first two years of the course.
3	2	**Public Productions Season:** public production of a full-length contemporary play.	Students must now integrate skills from across the course to realise a performance across a full-length play.
3	2	**Public Productions Season:** public production of a full-length stylised play.	This project adds a new level of challenge by additionally requiring the students to work in a heightened/stylised manner across a full-length play.

Acting for Screen

Level	Semester	Module/Project	Development Notes
1	1	**Realism for Stage and Screen:** exploration of fundamental acting for camera techniques – culminating in a filmed performance of a British television scene.	The chosen casting for this project will be close to the student's own realm of experience. The assessment is formative.
1	2	**The Digital Creator:** performance in a student-authored web series.	This project develops the students work by asking them to sustain a character across a short series for the first time.

2	1	**American Screen Project:** explore a range of dramatic material from the American film and television canon.	For the first time students will work on American material. They will be required to not only utilise a convincing American accent, but also work on material with greater complexity in regards to theme and politics.
2	1	**The Independent Filmmaker:** performance in a student-authored short film.	A new challenge is presented to the students by asking them to adapt their performance to short-form content.
2	2	**Genre in Film and Recording:** exploration of how to modify an acting performance for a range of genres.	This project will require the students to develop an understanding of style in film – and how this affects their acting choices.
3	1	**The New Writing and Film Festivals:** sustain a screen performance across a feature-length form.	Students must now integrate skills from across the course to sustain a performance across a feature-length film.

Voice and Speech

Level	Semester	Module/Project	Development Notes
1	1	**Developing Your Own Instrument - Voice, Speech and Movement:** investigate some fundamental voice and speech techniques associated with the actor's craft, culminating in a formative viva voce.	The sessions will explore both the fundamentals of pure voice and introductory work on speech. Student will also be introduced to accent work, by being asked to consider, analyse and celebrate their own speech system as a starting-point for future dialect work.
1	2	**Developing Your Own Instrument - Voice, Speech and Movement:** learn how to speak in an accent removed from their own in an hour-long global play.	Students will work in an accent removed from their own for the first time.
2	1	**American Screen Project:** explore a range of dramatic material from the American film and television canon.	Students explore a range of American accents for the first time.
2	2	**The Actor and the Audience:** Spoken Word performance.	Students learn how to use rhetoric and fill a large internal performance space with their voices
2	2	**Shakespeare Reimagined:** outdoor group performance of a redacted Shakespearean play or compilation of scenes.	Students must adapt their vocal usage for performance in an external space and incorporate the technical demands of verse speaking.
3	2	**Public Productions Season:** voice, speech and accent work as required by two productions.	The students will be expected to work with limited supervision and develop their vocal skills to the necessary level to meet the demands of full-length productions and be ready for public performance.

Movement

Level	Semester	Module/Project	Development Notes
1	1	**Developing Your Own Instrument - Voice, Speech and Movement:** investigate some of the fundamental movement techniques associated with the actor's craft, culminating in a summative viva voce.	The sessions will explore the work of a range of leading practitioners, investigating exercises to develop strength, stamina, release, connection to impulses and responsiveness to the imagination.
1	2	**Developing Your Own Instrument - Voice, Speech and Movement:** embody a Realistic physical transformation in an hour-long global play.	Students will work on a physical transformation for the first time.
2	2	**The Creative Ensemble:** explore heightened and stylised forms of theatrical physical practice.	You will now explore a range of non-Naturalistic movement techniques used by the theatre ensemble, such as: puppetry, clown, and physical theatre.
2	2	**Shakespeare Reimagined:** physical transformation, choreography and stylistic movement as required by the production.	Students must adapt their movement work for performance in an external space and incorporate the demands of heightened physical transformation as required by the material.
3	2	**Public Productions Season:** physical transformation, choreography and stylistic movement as required by the two productions.	The students will be expected to work with limited supervision and develop their vocal skills to the necessary level to meet the demands of full-length productions and be ready for public performance.

Singing

Level	Semester	Module/Project	Development Notes
1	1	**Developing Your Own Instrument - Voice, Speech and Movement:** Ensemble singing and singing technique.	The students will be introduced, firstly, to singing as a group – then explore the fundamentals of singing technique.
1	2	**Developing Your Own Instrument - Voice, Speech and Movement:** Acting through song in duets and soliloquies.	This semester develops the work by asking the students to integrate acting skills with their singing.
2	2	**The Creative Ensemble:** ensemble singing as required by the production.	The students are now asked to apply their singing skills as required in the context of a thirty-minute physical theatre performance.
2	2	**Shakespeare Reimagined:** ensemble and solo singing as required by the production.	The students are now asked to apply their singing skills as required in the context of an hour-long Shakespearean performance.
3	2	**Public Productions Season:** ensemble and solo singing as required by the two productions.	The students are now asked to apply their singing skills as required in the context of two full-length performances.

Self-Led Practice

Level	Semester	Module/Project	Development Notes
1	1	**The Digital Creator:** solo digital performance.	The students begin by exploring a narrative close to their own realm of experience.
1	1	**The Digital Creator:** short web series.	This project develops the students' practice by asking them to write and produce collaboratively for the first time.
2	1	**The Independent Filmmaker:** a student-led pre-production, filming and editing process - leading to a completed short film that will be screened at an internal film festival.	The complexity of this project increases, requiring the students to take greater responsibility for production and technical roles.
2	2	**Genre in Film and Recording:** student-led radio play project.	The students are able to work on radio for the first time, and are given a greater amount of autonomy in this formative assessment.
3	1	**The New Writing and Film Festivals:** research and development of a season of new plays.	The students are afforded the opportunity to work with a great deal of autonomy and engage with external industry professionals.

Presentational Skills

Level	Semester	Module/Project	Development Notes
1	1	**Developing Your Own Instrument - Voice, Speech and Movement:** Voice and Speech viva voce.	Students are given the opportunity to present their understanding of fundamental exercises and how this relates to their personal practice in voice in a formative assessment.
1	1	**Developing Your Own Instrument - Voice, Speech and Movement:** Movement viva voce.	Having had chance to receive feedback on their previous viva voce, students are now given the opportunity to present their understanding of fundamental exercises and how this relates to their personal practice in Movement in a summative assessment.
1	2	**Developing Your Own Instrument - Voice, Speech and Movement:** filmed presentation of an analysis of a Global Accent.	This project challenges students to incorporate scripting, and film and sound editing to make a recorded presentation for the first time.
2	2	**The Creative Ensemble:** pitch for producers and theatres.	For the first time students are asked to present in an industry, rather than an academic, context.
2	2	**Shakespeare Reimagined:** filmed and scripted presentation on contemporary Shakespearean performance.	This project is a presentation that requires a deeper level of research and scholarly activity than previously required.
3	1	**Public Productions Season:** research presentations appropriate for the rehearsals of a professional play.	The students are challenged to present research effectively in the context of professional-standard rehearsal process.

Critical Writing Skills

Level	Semester	Module/Project	Development Notes
1	1	**The Digital Creator:** digital performance review.	1000 words – formative assessment. This first essay, a review of a performance, offers a suitable introduction to academic writing at an HE level. Particular support will be provided around referencing and good academic practice.
1	1	**Realism for Stage and Screen:** critical reflection on acting techniques for Realistic stage acting.	2000 words – summative assessment. Students are asked to make wider use of references and research.
1	2	**Realism for Stage and Screen:** character research and biography.	2000 words – summative assessment. Students are asked for the first time to individualise their research, and engage with social and political materials relevant to the world of the play.
2	2	**Genre in Film and Recording:** critical reflection on acting techniques for film, television and recorded voice.	2000 words – summative assessment. In this essay students are asked to consider techniques for stage and recorded voice for the first time and engage in wide reading.
3	3	**Public Productions Season:** critical reflection on adapting a personalised acting process for professional work beyond graduation.	3000 words – summative assessment. This critical reflection asks students to consider their practice not only within training, but also in the context of their professional careers.

Creative Entrepreneurship

Level	Semester	Module/Project	Development Notes
1	1	**The Digital Creator:** fundamental skills in editing and the production of creative social media content.	Students explore some of the core skills they will need to create, produce and market their own work.
1	2	**The Digital Creator:** introductory classes in playwriting and screenwriting.	In this semester the students will explore foundational skills in writing to help them generate original content.
1	2	**The Digital Creator:** marketing materials for a short web series.	For the first time students are asked to focus on how to market their creative content.
2	1	**The Independent Filmmaker:** create an investor deck for a short film and explore technical and productive roles for film.	This project allows the students to explore the basic graphic design skills needed to create materials for sourcing their own work and explore technical film roles.
2	2	**The Creative Ensemble:** pitch for producers and theatres and create marketing materials for the project.	In this semester, the students will explore how to pitch to industry for the first time.
3	1	**The New Writing and Film Festivals:** technical, production and marketing roles for a feature-length film to be entered in a film festival.	The students are now required to employ their creative entrepreneurship skills in a full-length, public-facing project for the first time.

Industry Preparation

Level	Semester	Module/Project	Development Notes
2	2	**Genre in Film and Recording:** introduction to self-taping as a primary route to employment in the acting industry.	The students begin their work on industry preparation with the key skill of self-taping, the dominant method of auditioning in the contemporary industry.

3	1	**Entering the Industry:** audition technique and industry masterclasses – culminating in a mock audition for an external industry professional.	The students are now challenged to audition in other formats, including live castings.
3	1	**Entering the Industry:** showcase recital to identify suitable material for presenting to the industry.	This project challenges the students for the first time to define their USP as an actor and identify suitable material to promote it.
3	2	**Entering the Industry:** compile a professional portfolio, website and professional development plan.	Having understood their USP, students now work to compile a complimentary portfolio of professional promotional materials.
3	2	**Entering the Industry:** industry showcase in an external professional venue.	In this formative assessment the students encounter the uniquely commercial situation of presenting their work to agents and other industry professionals to seek representation and widen their network.

7. Learning, teaching and assessment methods

The focus of the teaching and learning strategy will be to enable the student to foster the skills, knowledge, outlook and perspective of an independent self-reflective practitioner. Someone who can develop and communicate their artistic ideas, who can think critically, who can create their own work; a practitioner who can help shape the industry encounter, not simply serve its sometimes narrow commercial needs.

Small-group practical workshops will be the most significant mode of teaching, with sessions always taking place in groups of 20 or less. Students will be expected to consider these taught sessions as a starting point for their own development. They will be required to undertake additional research, rehearsal and independent study as is necessary to achieve the objectives that are set.

Industry-focused lectures will retain a role in the course strategy, as they are a very useful way of outlining key information, however the programme team will focus more frequently on strategies that promote the student's 'active learning'. These will include opportunities for seminars, peer feedback and analysis of in-class performances, research tasks, theatre trips, structured group discussions, reflective logs, industry masterclasses and a range of formative assessments.

At regular intervals students will be encouraged to reflect on how they apply their knowledge and understanding of performance techniques within the creation process.

The course structure will utilise a broad range of assessment types, to afford students of all learning styles the opportunity to play to their own individual strengths at different points in the programme. However, the assessment diet will lean towards modes that have the most relevance within the creative industries – such as practical assessments and presentations – with a lesser focus on written assignments. Forms of assessment include:

- Oral Assessments (Viva Voces)
- Solo, Paired and Group Performances
- Filmed Performances (Web Series, Short Film, Feature Film)
- Critical Reflections
- Live and Filmed Presentations
- Portfolio Submissions
- Mock Auditions and Self-Tapes
- Personal Development Plans

In the below tables, you can see the trajectory of the formative and summative assessments across the three years:

Level 1			
Module	**Credits**	**Assessment**	
		Sem 1 **Developing Your Own Instrument**	**Sem 2** **From Self to Character**
Realism for Stage and Screen	40	Formative Assessment: Filmed Performance of British Television Scene (3 minutes) **Assessment 1**: Critical Reflection (2000 words, 20%)	**Assessment 2**: Character Biography and Analysis (2000 words, plus supporting materials, 20%) **Assessment 3**: Live Group Performance of an Extended Section of a Global Realistic Play (45 minutes, 60%)
Developing Your Own Instrument: Voice, Speech and Movement	40	Formative Assessment: Oral Assessment – Voice (10-minute Viva Voce) **Assessment 1**: Oral Assessment – Movement (10-minute Viva Voce, 20%)	**Assessment 2**: Filmed and Scripted Presentation: Analysis of a Global Accent (1000 words Scripted Presentation, 30%) **Assessment 3**: Physical Transformation and Accent Work – ***Synoptic Assessment*** (45-minute Live Group Performance of an Extended Section of a Global Realistic Play, 50%)
The Digital Creator	40	**Assessment 1:** Autobiographical Solo Digital Theatre Performance (5-minute Solo Performance, 40%)	**Assessment 2**: Creation, Performance and Digital Marketing of a Short Web Series (Small group performance of 3 x 5-minute episodes plus supporting marketing materials, 60%)

Level 2			
Module	**Credits**	**Assessment**	
		Sem 1 **The Actor in Society**	**Sem 2** **Extending Style and Form**
American Screen Project	20	**Assessment 1:** Filmed Performance of a scene from American Film or Television (5 minutes, 100%)	
The Independent Filmmaker	20	**Assessment 1:** Investor Deck (1000 words plus supporting materials, 30% **Assessment 2:** Short Film (15-minute small-group film, 70%)	
The Actor and the Audience	20	**Assessment 1:** Spoken Word Performance (3 minutes, 30%)	

		Assessment 2: Group Performance of a Political Cabaret (70%)	
Genre in Film and Recording	20		**Assessment 1:** Portfolio of Self-Tapes (10 minutes, 50%) **Assessment 2:** Critical Reflection (2000 words, 50%)
The Creative Ensemble	20		**Assessment 1:** Presentation: Pitch for Producers and Theatres (5 minutes, 30%) **Assessment 2:** Devised Ensemble Performance with accompanying marketing materials (30 minutes, 70%)
Shakespeare Reimagined	20		**Assessment 1**: Group Performance of a Redacted Shakespearean Play or Compilation of Scenes (60 minutes, 70%) **Assessment 2:** Filmed and Scripted Presentation (1000 words Scripted Presentation, 30%)

Level 3			
Module	**Credits**	**Assessment**	
		Sem 1 **Professional Practice and Development**	**Sem 2** **Industry Season**
The New Writing and Film Festival	40	**Assessment 1**: Research and Development of a New Theatrical Text (40-minute group performance, 40%) **Assessment 2**: Performance of an Original Feature-Length Film (60-minute group performance, 60%)	
Entering the Industry	40	**Assessment 1:** Mock Audition (10-minute audition, 20%) **Assessment 2:** Showcase Recital (15-miniute individual performance, 30%)	**Assessment 3:** Professional Portfolio and Personal Development Plan (1000 words plus supporting materials (including a show-reel, voice-reel and self-tapes, 50%)
Public Productions Season	40		**Assessment 1**: Practical: Public Production of a Contemporary Play

			(Rehearsal and performance of a full-length play, 30%) **Assessment 2**: Critical Reflection (3000 words, 30%) **Assessment 3**: Practical: Public Production of a Stylised Play (Rehearsal and performance of a full-length play, 40%)

An Inclusive Curriculum

To reflect the diversity of our student body, the inclusive values of the Studio, and the multicultural demographic of the city in which we reside, it is of the highest priority to Collective that the curriculum we offer is truly inclusive and decolonised. Through the detail of this document, and in the Module Descriptors, you will see that we seek to address this in the following ways:

1. Ensure that the range of playwrights and screenwriters studied reflects the diversity of the student cohort – for example in the Realism for Stage and Screen, and Public Productions, modules.
2. Embed global and diverse practices into the curriculum, such as: the Gonsalves Method, Spoken Word, Afrobeats, Hip-Hop, Suzuki and Butoh.
3. Provide opportunities for students to explore subject matter that celebrates their own cultural identity and heritage when they create their own work, notably in these modules: The Digital Creator, The Actor and the Audience and through the accent work in Developing Your Own Instrument: Voice, Speech and Movement.
4. Continually update the module Learning Resources to ensure they are inclusive, making particular note to include texts and other resources that address the specific needs and experiences of the disabled artist.
5. Our approach to working with disabled students in the Studio is to offer an inclusive training, where students are able to participate fully in all aspects of the modules. This models best practice seen in the contemporary industry where disabled and non-disabled artists work freely and successfully alongside each other, on set and on stage. To enable this approach, we offer our staff bespoke training so, where necessary, they are able to formulate differentiated and individualised versions of tasks and exercises. Further information about how we work with our disabled students can be seen below in the Student Support section.
6. This aspect of the delivery is enhanced through our partnership with Dark Horse, a leading theatre company for disabled actors with learning needs – who periodically will lead extra-curricular workshops with the BA cohort to allow the students to experience this integrated approach with actors from a professional company. You can see more about Dark Horse here.
7. Our approach to diversity means we attract students with a range of cultural and religious beliefs. We will respect student rights and requests for differentiated approaches that relate to these beliefs, for example: to avoid physical contact/intimacy with students of the opposite sex, and to observe religious holidays. Such matters will be supported on a case-by-case basis, but potential strategies include: allowing students to work with another actor of the same sex in certain exercises, considerate scene selection, and noting religious holidays in advance when scheduling assessments and performances.

Our Equality, Diversity and Inclusion Committee meets once a term, and as part its remit will constantly review the implementation of our Equality, Diversity and Inclusion Policy and our Teaching and Learning Strategy in relation to the above points.

8. Placements

There are no external placements on this course. Industry-appropriate experience is instead provided by engaging visiting professionals to lead industry-relevant projects as part of the modular delivery.

We ensure that all teaching staff remain engaged with their research interests and/or external professional projects whilst working at Collective. We believe this has the dual benefit of ensuring staff continue to bring up-to-date knowledge of the contemporary industry into their teaching, and to help them remain creatively stimulated. It is our opinion that this approach greatly enriches the vibrancy and creativity of the learning environment for both students and staff.

Collective recognises that the above aspiration is commonplace both in drama schools, and within wider Higher Education – but that the demands placed on lecturers often mean that it is not always fully realised in practice. Day-to-day demands interfere with the intention of giving lecturers the space to pursue their passions.

Collective makes it a key part of the staff structure, contractual demands, and terms and conditions of employment, that staff our required to, and supported to, remain active in the industry alongside their work at the Studio.

9. Admission criteria

The standard minimum entry requirements for this course are one, or a combination, of the following qualifications:

- 2 A Levels at grade C or above
- Merit, Pass, Pass (MPP) at BTEC Extended Diploma
- Access to Higher Education Diploma

All classes are taught in English. If English isn't their first language, students must provide evidence at enrolment of the following:

- IELTS level 6.0 or above, with at least 5.5 in reading, writing, listening and speaking.

As this course is a professional actor-training, all candidates are required to audition. The audition process takes place over two stages. The first round is a self-tape; the second is an online recall over Zoom. Auditions are free and all applicants are invited to participate in the first round. Only candidates who are pass both stages of the audition, and who are therefore able to demonstrate the required proficiency as an actor, will be offered a place.

In exceptional circumstances, if a candidate passes the audition process, but does not meet the minimum academic requirements, they may still be offered a place if their audition is deemed outstanding.

Unfortunately, this course is not currently able to accept applications from students who are not U.K. citizens.

Regulations

Unless otherwise stated this course follows the QMU University Regulations, which may be found here:

In addition, Collective has a number of policies and statements which relate to the requirements of specialist actor-training (notably in terms of absence), and specific procedures designed to enhance the support for disabled students within a fully-integrated actor-training model. These are:

- Considerate Marking and Feedback Policy
- Disability Statement
- Reasonable Adjustments Policy
- Student Absence Policy
- Student Transfer Policy

All of Collective's polices are published via our website, and can be found here:

10. Transition arrangements

For students who wished to undertake an Honours Year, they would be considered for entry into Level 4 on the BA (Hons.) Acting and Performance at QMU. Entry would be decided by QMU's Recognition of Prior Learning Panel. More detail about this process can seen here.

11. Student support

Personal Academic Tutors

Central to the support and guidance offered to Collective students is the assignment of a Personal Academic Tutor (PAT). PATs are academic members of staff, allocated to each student to act with and for that student in an advisory capacity.

The student and the PAT will usually meet twice a semester to discuss the student's academic performance. In the case of new students in Semester 1, an initial meeting is expected to take place within the first few weeks of the academic year. Further meetings may be arranged on request from the student.

The tutor maintains a record of all meetings and their contents, and files any material documentation which may affect the student's performance and progression; where appropriate, this may be made available to the Collective Academic Board. This information may be consulted by the student on request.

Induction Week

All students are provided with a subject-level induction when they join the programme. As well as providing essential information about the course and what students should expect, this includes ice-breaker activities and input from students in later years, who share their experiences of the transition to university study.

Additional induction activities are built into the rest of the year, at key points in the lead up to assessment periods and after the Semester 1 results are known. These include refresher guidance on academic skills and library use, plus specific guidance on understanding assessment marking criteria and making effective use of feedback.

Please see the section for Disability Support which explains the additional processes that support disabled students during induction and beyond.

Student Handbook

Students will be provided with a digital copy of the Student Handbook at the beginning of their course, which outlines all the key information they will need during their journey at Collective, including: key staff contacts, an overview of assessment, guidance on teaching and learning, and links to important policies.

Student Wellbeing and Counselling

The wellbeing of all our students is paramount - and we recognise the current mental-health crisis amongst young people, and indeed students of all ages. This has been particularly apparent in the past few years with Performing Arts students.

Whilst we will offer both pre-emptive and remedial support for students in need through our Student Welfare Officer, and External Support agencies, we also believe in a proactive, preventative approach to foster good mental health across our whole community. Mindfulness, meditation and regular exercise are embedded in our courses to make Collective a safe and healthy environment for both our students and staff. Notably, in the module Developing Your Instrument: Voice, Speech and Movement – where these practices are introduced.

In terms of crisis support, our Student Welfare Officer will act as a 'first responder' for our students, and will signpost our students to appropriate services where necessary – including counselling. Our document outlining the external support services we recommend for students can be found here.

Careers Advice

We pride ourselves in training actors who work as actors. It is recognised that a key component of this is supporting our students in gaining top-level agent representation upon graduation and access to other key industry stakeholders. Our Industry Liaison will have responsibility for ensuring our students receive the necessary guidance, support and access to notable industry contacts as they launch their careers within the Creative Industries.

Additionally, a key component of the work we do at Collective is our Short Courses for Professional Actors programme which offers opportunities for those who wish to engage in ongoing professional development after graduation. These courses will help our alumni avoid the 'cliff edge' that many drama-school graduates experience – by providing a community where they can maintain and enhance their skills between jobs. This also aligns with the 'lifelong learning' aspiration of the QMU Active Learner graduate attribute.

We recognise that some students will decide during the course of their degree that they wish to pursue alternative career opportunities. Our Student Welfare Officer will lead on providing careers advice for those wishing to seek employment outside of the Creative Industries or undertake a postgraduate degree.

Peer Mentoring

At Collective we place great value on enabling students to build a support network within our community of actors through peer mentoring. We believe this fosters a collaborative ethos, helps build independence and self-reliance amongst the student body, and allows the students to develop personal, academic, and professional networks which support them throughout their academic journey and upon graduation.

We operate a 'Buddy' system, where a first-year student is paired with a second-year during Induction Week. This provides the new student with an avenue for peer-level support, helps them to feel welcome and to integrate them within our community. In the first year of the degree, the Buddies will be students from the Part-Time Drama School.

Administrative Support

Support with admissions, induction, finance and other general enquires is available from the School Office. This will be staffed by:

- Academic and Registry Officer
- Student Welfare Officer
- Operations Officer/Secretary to the Board

English Language Support

English Language Support will be provided on an individual basis where necessary by our Student Welfare Officer. Academic Writing Support will be provided by the PAT.

Disability Support

Disabled artists are currently underrepresented within the Creative Industries. Collective are passionate about playing a leading role in changing that landscape. In order to ensure that all students with a disability and/or learning need are fully supported throughout their journey, we have put in place the following measures:

- Our Disability Consultant will lead on the oversight of the specific educational needs of our disabled and neurodiverse students.
- Upon arrival, during induction week, students with disabilities will work together with the Disability Consultant to create an Access Rider containing information about their needs and highlight areas of the curriculum which may prove challenging. The team will then work together to adapt their teaching based on this information to ensure alternative options are offered, and the student is able to fully participate in all classes. This Access Rider will be continually reviewed, as will the adaptations surrounding it.
- It is recognised that a student's circumstances and needs may change during the period of study and that students may encounter new challenges at any point during their training which could affect their life at the Studio. In all cases the Disability Consultant and wider team will respond promptly to ensure that students feel supported and appropriate adjustments are made.
- We have established a relationship with the renowned disability actor-training company Access All Areas, who provide specialist training to our staff to help us maintain the necessary expertise as a team to fully support our disabled students, with the aim of us being a 'disability confident' school.
- We are committed to ensuring there is a trained disability Access Worker present in every class where this additional support is necessary for a student with more complex needs.
- The Learning Difference Coordinator, whose expertise is the neurodiverse (Dyslexic/Dyspraxic/AD(H)D) professional actor and acting student, will provide bespoke staff training for the academic team to ensure they use best practice when working with students with specific learning needs. Additional support for students will be provided by the Student Welfare Officer where necessary.
- The Student Welfare Officer will support our students through the creation and implementation of Individual Learning Plans where relevant.
- Where necessary, the Student Welfare Officer will support disabled students through the application process for Disabled Students' Allowance (DSA) funding.
- Collective recognises the legal and academic necessity of ensuring that reasonable adjustments are put in place for disabled students, and that considerate marking and feedback takes place.

You can read out Reasonable Adjustments Policy here:

You can view our Considerate Marking and Feedback Policy here:

You can view our Disability Statement here:

The Social Model of Disability underpins all our work. It is a way of looking at disability which says people are disabled by society and the inaccessible world around them, rather than their conditions, impairments, or diagnoses. All staff work in accordance with this model.

We are advocates of the People First Movement. This is a movement created by people with learning disabilities, that says people are individuals first and foremost, rather than being defined as disabled by their impairments.

Depending on the specific needs of each year group, appropriate support measures will be provided by Collective to ensure every individual thrives throughout their training. These measures include: the provision of a sign-language interpreter, texts in braille, sighted guides, break out spaces, note taking assistance, etc.

Our Disability Consultant will meet with every disabled student prior to the start of training to compile an extensive, detailed access rider which elucidates on their specific needs and requirements, expanding on any situation they may find challenging, offering guidance to help ensure they remain comfortable, safe, and happy, whilst continuing to be included in the work. This documentation will be regularly reviewed in collaboration with the student, and all staff kept up to date on its evolution.

Extra-curricular and social activities

The team are aware of the role of extra-curricular and social activities in helping to build a supportive student cohort. We prioritise offering free theatre trips, as these can often be unaffordable for some of our students. Collective has established relationships with the Royal Court, Regents Park Open Air Theatre, the Almeida and Theatre Royal Stratford East who all offer us free tickets to their productions.

Additionally, the Royal Court and the Globe offer us regular opportunities for the students to undertake voice work on their stages as an additional enrichment experience.

Student Representation and Feedback

Collective is founded on the principal of empowering voices throughout the organisation, including those of the students, and particularly those from underrepresented groups. Effective, full and rich engagement with students is a cornerstone of our approach.

We have a number of strategies to ensure the primacy of the student voice. These are:

The Student Senate – two students from each cohort of the degree are elected annually by their peers to the Student Senate. They are joined by elected student representatives from the other areas of the Studio (the Part-Time Drama School, the Youth Academy and from attendees of the Short Courses for Professional Actors). This student body is responsible for seeking feedback about Collective from the students they represent, and advocating for those views at a senior level. This body is central to ensuring that the voice of students is heard clearly by the Senior Leadership Team (SLT) – and feeds directly into high-level policy and decision-making by both the SLT and the Board of Directors.

Student Representation on Committees – student representatives are included on many of the key committees at Collective, such as Teaching and Learning Committee and the Equality, Diversity and Inclusion Committee, to help ensure transparency and value for money for students. The Studio provides training for class representatives to help them to fulfil their role effectively.

Year Group Meetings – each cohort will meet with their Programme Leader twice a semester. These meetings will be an opportunity to provide feedback and raise any concerns about the student experience. The meetings are minuted and reported to both the Teaching and Learning and Curriculum Development Committees for their consideration and to trigger the implementation of any action points arising.

Student Surveys - the students have the opportunity through Module Evaluation Forms, and other surveys such as the National Student Survey (NSS), to provide detailed anonymous feedback on their education. This directly influences how changes are made to the provision, through the Annual Monitoring Report and via Programme committee / JBoS.

Sustainability

Collective Acting Studio recognises the critical urgency of the climate emergency, and are committed to contributing to sustainable working practices.

The BA Acting programme is committed to the following initiatives and strategies to help achieve this:

On Site

- Food composting
- Recycling for paper, cardboard and plastic
- A paperless approach will encouraged – with students encouraged to access scripts and other learning materials on devices through the VLE, rather than printing
- Reusable cutlery, crockery, drinkware
- No plastic bottles – a reusable branded drinks bottle will be included in every welcome pack - and water refill stations will be located throughout all Collective buildings
- Meat Free Mondays – this initiative will apply not only to the Collective café, but also will be promoted to staff and students for all food purchases
- Energy efficient (typically LED) lighting to be used throughout Collective buildings
- A renewable electricity provider, e.g. Octopus or similar, will be selected

For Productions

- Sourcing props, costumes, set, and so on from charity shops and flea markets, and using hired costumes - versus buying new items
- Using cameras with low-power draw that run from rechargeable batteries, e.g. the Sony FX6
- Purchasing energy-efficient (typically LED) lighting whenever buying/replacing existing theatrical and film lighting equipment

Misc

- Using public transport or electric vehicles for any study related travel e.g. theatre trips, travel between studios

12. Resources

Library Services:

Collective Acting Studio students will have full access online to the resources of Queen Margaret University's Library. See here.

There is a particularly well-resourced Performing Arts section, which has been built up over the years to service the range of performing arts courses provided by the University. See here.

As well as providing a wide-range of relevant on-line texts about acting techniques, practitioners, theatre history, there is an excellent collection of play-texts. Collective students will also be able to access detailed advice about relevant journals websites, research methods and referencing in the required Harvard style. They are also entitled to contact and receive individual advice from the subject librarian for Drama, Theatre and Performing Arts by email through a tab on the QMU Library website. The Subject Librarian will also induct the students in the best use of the relevant online resources at the start of their studies, providing 'refresher' sessions as appropriate throughout the programme.

On its own premises, Collective Studio will provide the following resources:

- 5 physical copies of the core texts found on the reading list for each module.
- 2 physical copies of every text found on the further reading list for each module.
- 1 physical copy per student of every performance text used for productions.

Students will also be encouraged to sign up to become members of the British Library which is easily accessible and can meet more advanced research needs.

Students will also be made aware of the resources held at The Victoria and Albert Library in South Kensington which houses the former Theatre Museum collection and can be useful for researching specific productions and historical periods.

IT Resources:

VLE

Canvas will be the Virtual Learning Environment used by all staff and students. A Programme Hub will be set up with all students enrolled, where all documents such as the Programme Handbook, generic QMU Student Handbook, External Examiner reports, Annual Monitoring reports etc can all be located and accessed. Each module will also have its own Canvas area, where assessment specifications, resources, and internal module communications will be sited.

The following resources will be available on site at Collective:

- 3 onsite PCs.
- 3 laptops (accessible for short-term loan).

The number of PCs and lap-tops will be increased in successive years.

Technical Resources

Essential equipment for students to record and edit their performance work for media is currently available:

1 x Panasonic HC-X1000 4K Camera
1 x Cayer BV3OLTripod
3 x Bonnio Softbox Lights with stands
1 x HD Screen for use in studios
1 x Bluetooth speakers for use in studios

The following equipment additional equipment is currently available to Collective Acting Studio though our partnership with FilmCor:

• Blackmagic Pocket Cinema Camera 6k Pro- 4k and 6k RAW shooting capabilities - Compact & discreet, or fully rigged production camera
• Manfrotto 526 Fluid Head Tripod w/Zacuto VCT Plate
• 2TB of card space
• Smallring Advanced Shoulder Rig Kit w/Handlebars

Lenses and Filters:
• DZOFILM Cine 20-55mm & 50-125mm lenses
• Anamorphic lens adaptors

• Tiffen Black Pro Mist 1/4 Filter

Sound:
• Zoom H5 External Recorder
• 2x RØDE Wireless Go
• 2x RØDE Lapel Mics
• RØDE Videomic (Shotgun)

Monitoring and Miscellaneous:
• Director's 5" Monitor
• Camera Slider

Lighting:
• COB Light
• Aputure Programable FX Lights
• Bi-Colour LEDs
• C Stand

The following additional equipment will be made available by August 2023:

- 2 HD Screens for use in studios
- 2 Bluetooth speakers for use in studios

The following equipment will be made available by August 2025 (or before):

- Use of a studio theatre space with appropriate professional lighting and sound equipment
- Use of a recording studio with appropriate professional sound equipment

The following equipment will be made available in a timely manner as required for the delivery of the modular content:

- 4 additional HD Screens for use in studios
- 4 additional Bluetooth speakers for use in studios
- 2 x additional Panasonic HC-X1000 4K Camera
- 2 x additional Cayer BV3OLTripod

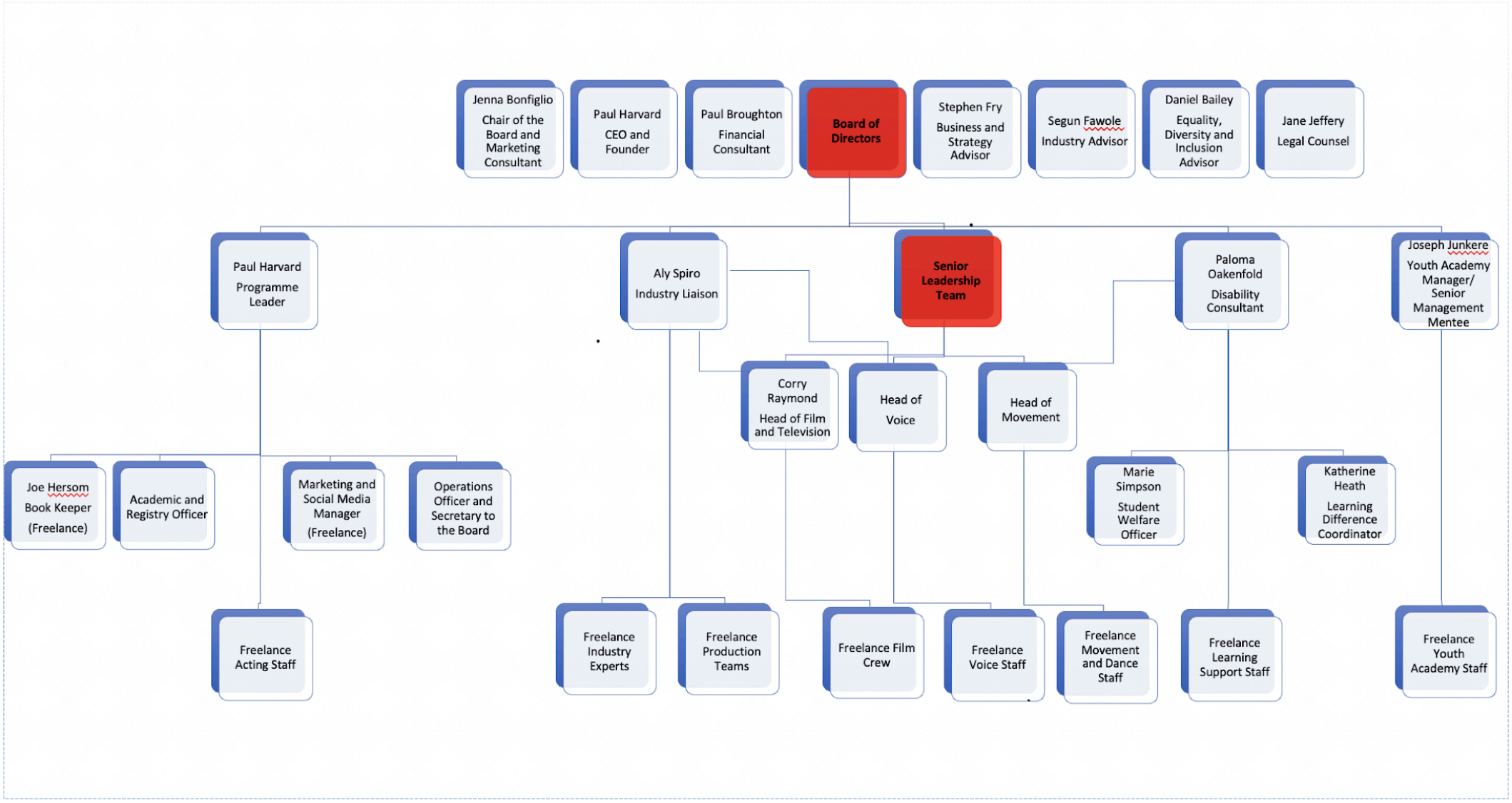
The following equipment will be accessed through a partnership with the SAE Institute:

- A fully-equipped greenscreen studio.
- A fully-equipped studio suitable for Radio/ADR work

13. Staff

Building on our current core staff team, our experienced freelance practitioners, and our exceptional Board of Directors, our staff recruitment plan means we are well-placed to provide an outstanding team of academic and support staff for our BA students.

Please refer to the **Staff Structure Chart** below which outlines the planned structure of our staff team from August 2023:



Most of these key positions have already been filled. Staff who are currently working on a freelance basis, as a contractor, or as shareholder will progress on to contracts over the next 9 months as outlined in the **Staff Recruitment Plan** below:

Name	Job Role	Current Employment Status	Recruitment Strategy	Timeline
Board of Directors				
Jenna Bonfiglio	Chair of the Board and Marketing Consultant	Company Director and Shareholder	No change needed	In post for 5 years
Paul Broughton	Financial Consultant	Company Director and Shareholder	No change needed	In post for 5 years
Segun Fawole	Industry Advisor	Company Director and Shareholder	No change needed	In post for 5 years
Jane Jeffery	Legal Counsel	Company Director and Shareholder	No change needed	In post for 5 years
Daniel Bailey	Equality, Diversity and Inclusion Advisor	Company Director and Shareholder	No change needed	In post for 5 years
Stephen Fry	Business and Strategy Advisor	Company Director and Shareholder	No change needed	In post for 5 years

Name	Job Role	Current Employment Status	Recruitment Strategy	Timeline
Senior Management Team				
Paul Harvard	CEO, Programme Leader, and Director	Company Director and Shareholder, 0.6 Contract	No change needed	N/A
Paloma Oakenfold	Disability Consultant	Freelance Contractor and Shareholder	Moves to a 0.4 contract	Permanent contract to commence August 2023
Aly Spiro	Industry Liaison	Freelance Contractor and Shareholder	Moves to a 0.4 contract	Permanent contract to commence August 2023
Joseph Junkere	Youth Academy Manager/Senior Management Mentee/Outreach Coordinator	0.4 Contract	No change needed	N/A

Name	Job Role	Current Employment Status	Recruitment Strategy	Timeline
Other Permanent Academic Staff				
To be appointed	Head of Movement	Not currently employed by Collective	0.4 contract	Permanent contract to commence September 2023
To be appointed	Head of Voice	Not currently employed by Collective	0.4 contract	Permanent contract to commence September 2023
Corry Raymond	Head of Film and Television	Freelance Contractor	Moves to a 0.4 contract	Permanent contract to commence August 2023
Freelance Academic Staff				
Aileen Gonsalves	Acting Lecturer	Freelance Contractor	No change needed	N/A
Richard Delaney	Screen Acting Lecturer	Freelance Contractor	No change needed	N/A
Gail Sixsmith	Movement Lecturer	Freelance Contractor	No change needed	N/A
Segun Fawole	Movement Lecturer	Freelance Contractor	No change needed	N/A
Katherine Heath	Voice/Accents Lecturer	Freelance Contractor	No change needed	N/A
David Jarzen	Accents Lecturer	Freelance Contractor	No change needed	N/A
Jenru Wang	Voice Lecturer	Not currently employed by Collective	Offered freelance work	Freelance contract to commence September 2023

Name	Job Role	Current Employment Status	Recruitment Strategy	Timeline
Support Staff				
Marie Simpson	Student Welfare Officer	Freelance Contractor	Offered a 0.4 contract	Permanent contract to commence August 2023
Katherine Heath	Learning Difference Coordinator	Freelance Contractor	No change needed	N/A
To be recruited	Marketing and Social Media Manager	Not currently employed by Collective	Role to be headhunted by Jenna Bonfiglio	Freelance work to commence April 2023
To be recruited	Academic and Registry Officer (includes Data Protection Duties)	0.6 contract from 08/23	0.6 role to be advertised in April 2023	Permanent contract to commence June 2023
To be recruited	Operations Officer/Secretary to the Board	1.0 contract from 08/23	0.6 role to be advertised in April 2023	Permanent contract to commence June 2023
Joe Hersom	Book Keeper	Freelance Contractor	No change needed	N/A

The freelance practitioners whom we work with are leading experts in their subject areas, providing considerable knowledge and experience in the HE and actor-training sectors. Please refer to the **CVs provided** as part of this validation process.

It is clear to us that, in order to ensure staff continuously deliver a high-quality academic experience for students, and deliver upon our mission and values, that we have clear plans in place for staff induction and development. Please refer to our **Staff Induction and Development Plan** which outlines our approach in this area. You can see view this here.

The Creative Development of our Staff

We believe that is vital that our staff remain connected to the industry, that they continue to work professionally, and are fulfilled as creative practitioners. Whilst we recognise that this ambition is common within our sector, our lived experience as academics is that, sadly, in many drama schools the contractual demands placed on lecturers can prevent them for continuing to develop themselves professionally.

At Collective, all academic staff are appointed in fractional roles, and it is a contractual requirement of both the staff and the institution that they are provided with the time and space to expand their portfolio of professional work whilst they are working for, and outside of, the Studio. We believe that this approach is of great benefit to both staff and students. It ensures the staff are creatively challenged, and greatly enriches the student experience – as their lecturers are bringing up-to-date industry experiences into their teaching.

We also believe that a drama school should be a hub of creative innovation, rather than a place beholden to a conservative tradition, where experimental creative ideas and projects can, and should, be explored. A student has a valuable and necessary educational experience when their lecturer teaches them skills and techniques associated with their subject specialism. However, they have a different, and equally valid, educational experience if at times they also get to interact with those same lecturers when the latter is in the mode of creator/innovator/researcher.

As part of the educational experience at Collective, there will therefore be time set aside for what we call ‘Passion Projects’, where staff and/or students can lead creative projects that sit outside of the curriculum. These are places to experiment, to investigate, and to risk. These projects will be not be part of the validated degree, so are completely free of any curriculum or assessment constraints – though we have no doubt they will hugely enrich and compliment the work within the programme.

QMU Induction

A QMU induction will be arranged for June-August 2023, to allow CAS staff to develop their knowledge and understanding of QMU procedures and regulations, as well as to gain full IT and LRC inductions, including setting up and using Canvas. A point will be raised at the first meeting of the Joint Board of Studies to identify any additional longitudinal induction needs, which will be updated on an ongoing basis via discussions between the PL and CAL.

14. Programme management

At QMU, the Head of Division is responsible for the overall administration of staff duties. The Head of Division is responsible for the co-ordination of activities, and facilitates allocation of teaching and administrative responsibilities such as programme leadership, module co-ordination, and personal academic tutees, taking into account staff expertise and non-teaching commitments such as PhD students, research, income generation or external links. The Head of Division liaises with the Dean to manage staff numbers, absences and the employment of visiting lecturers. Staff development in teaching and learning, professional issues and liaison and research/ commercialisation activity for the Division are also co-ordinated by the Head of Division.

With respect to this particular collaboration, the HoD will oversee the JBoS (acting as Collaborative Academic Lead), also arranging induction and other matters related to the support and enhancement of the programme.

At Collective, day-to-day management of the programme is ordinarily undertaken by the Programme Leader. Within the day-to-day running of the course the Programme Leader co-ordinates: programme evaluation, annual monitoring and review, corresponding with module co-ordinators to oversee the programme teaching and learning balance and deals with student issues either in the absence of the module co-ordinator or PAT, or to support the staff and students in difficult circumstances. In line with our non-hierarchical management principals, and flexible contractual arrangements, certain aspects of the Programme Leader’s duties may be delivered by other members of the Senior Leadership Team from time-to-time during the academic year.

Module Co-ordinators manage the day-to-day running of the module and are the main point of contact with the students on that module. They have an overall responsibility for the teaching and learning of the module content, assuring at all times that students have access to online materials / Canvas and updated module information e.g. assessment. Likewise, feedback of assignment comments to students and module evaluation are undertaken in this role.

Student-Staff Consultative Committee. CAS will organise regular meetings with students as detailed above, most often taking the form of Year Group meetings with staff, to allow them to provide constructive feedback on their experiences. These will feed into internal committees, including the Programme committee, and to the Joint Board of Studies. This process is complimented by the workings of the Student Senate that was previously outlined.

Programme committee / programme team meetings. CAS will organise meetings of their internal programme team to discuss operational issues. The Collaborative Academic Lead will be invited to attend some of these meetings. Ideally, the Student-Staff Consultative Committee should take place before the programme team meeting so that any issues raised by the students can be passed to the programme team for consideration.

Joint Board of Studies (JBoS). Notes of the Student-Staff Consultative Committee and programme team meetings will be reported to the Joint Board of Studies. The JBoS will be chaired by the HoD / Collaborative Academic Lead, and a member of Registry staff will act as Secretary. This committee is the key forum for liaison between CAS and QMU and discusses all issues relating to the collaboration. Most matters will be dealt with through the JBoS, but if the issue requires input on a School or institutional level it will be reported upwards.

The Joint Board of Studies will meet as a minimum once a year at a venue to be agreed and on a date to be determined at least six months in advance of its meeting. The Division of Governance and Quality Enhancement is responsible for arranging meetings of the Joint Board of Studies. The remit of the Joint Board is to monitor and review the operation of the programme; to receive reports from the external examiner/s, review the annual report and action plan, receive minutes of subsidiary committees; and to submit minutes of its meetings to the School Academic Board.

School Academic Board. The JBoS reports into the School Academic Board which has overall responsibility for conduct of academic programmes within the School. The School Academic Board is the first point of call for quality procedures, such as module approval and external examiner appointments. The Collaborative Academic Lead will advise CAS as to how and when to provide documents for the Board.

Opportunities will be sought for regular staff exchanges (primarily online) between CAS and QMU Performing Arts staff, to facilitate sharing of knowledge and best practice, particularly in areas surrounding inclusivity and developments within the industry, and to explore scope for reciprocal programme enhancement. In addition, QMU staff will moderate a sample of assessments to ensure consistency of marking standards for at least the first iteration of each module.

The Board of Examiners. The Board of Examiners is conducted annually and will include the Head of Division, the programme leader and the External Examiner. The Board may be combined with other programmes in the Division of Media, Communication and Performing Arts at the University. No marks can be confirmed without the approval of the Board of Examiners.

15. Quality assurance procedures

This programme is governed by the standard Quality Assurance procedures of the University, as set out in detail here on the University website and in accordance with the signed Memorandum of Agreement setting out respective responsibilities and entitlements of both partners.

The University's Quality framework includes five main pillars:

1. Validation and periodic review
2. External Examiners
3. Annual programme monitoring
4. Committee scrutiny
5. Student feedback

An External Examiner is appointed for the programme who meets the criteria set out in the University's Governance and Regulations. Marks cannot be confirmed by the Board of Examiners without approval of the External Examiner.

The External Examiner will write an annual report commenting on the curriculum, management of assessment and standards of student achievement. This report is copied to the Principal, University Secretary and Dean of School, as well as the Programme Leader, who is required to respond on behalf of the programme team. Responses are reviewed by the Dean of School to confirm any issues raised by the examiner have been addressed.

The Programme Leader is required to write a programme monitoring report every year. This report is enhancement led and reflective, asking the Programme Leader to comment on the success of the programme and identify any examples of good practice. The report includes an annual action plan and an update on progress against the previous year's action plan.

Reports are submitted centrally to the Division of Governance and Quality Enhancement and copied to the Head of Division and Dean. The Dean of School subsequently prepares a composite report for consideration by the School Academic Board and Student Experience Committee. This process provides for oversight of the management and operation of programmes. It facilitates dissemination of good practice and allows matters of interest to the University or one of its senior committees to be referred to the appropriate level.

QMU and CAS operate a committee structure which allows for collective scrutiny of key decisions affecting taught programmes, and for sharing of good practice with colleagues. Changes to the programme between reviews are submitted to the Joint Board of Studies, which then makes recommendations to the School Academic Board. The School Academic Board has overall responsibility for the quality of programmes delivered within the School. The CAS committee which reports to the Joint Board of Studies is the Collective Academic Board, which itself receives regular reports from Collective's Teaching and Learning and Curriculum Development committees.

The Programme Leader will gather student feedback on the quality of the student experience on an on-going basis. Mechanisms include:

- Student representation and staff-student consultative committees
- Module evaluation
- National Student Survey (for final year students) and other internal CAS surveys as appropriate

Student feedback is reported on as outlined above and appropriate actions agreed in response. These actions are built into the annual programme monitoring report and action plan.

16. References

N/A

APPENDIX I

Module Descriptors

Please refer to the individual Module Descriptors which are provided separately.

APPENDIX II

Membership of the Validation Team

Representatives from the Board of Directors

Jenna Bonfiglio – Chair of the Board
Paul Harvard – CEO and Founder
Daniel Bailey – Equality, Inclusion and Diversity Advisor
Segun Fawole – Industry Advisor

Programme Leader

Paul Harvard

Other Academic Staff

Joseph Junkere - Senior Management Mentee and Self-Led Practice Lecturer
Aly Spiro - Industry Liaison
Segun Fawole - Movement Lecturer
Paloma Oakenfold - Disability Consultant and Self-Led Practice Lecturer
Katie Heath - Voice Lecturer and Learning Needs Coordinator
Aileen Gonsalves - Acting Lecturer
Gail Sixsmith - Movement Lecturer
Richard Delaney - Screen Acting Lecturer