ENGAGING THE INDUSTRY

A report on Placement Procedures across the School of DMTA at Rose Bruford College

Mark Simpson – 11th July 2014 (with minor revisions, October 2014)

INTRODUCTION

In connection with DMT612 Professional Preparation, this report aims to make recommendations to consolidate the student placement process in line with the College's Strategic Plan and the UK Quality Code by taking the following actions:

1. To sample placement paperwork from each programme in order to ascertain issues with complexity and volume
2. To monitor details of current and remaining placement arrangements for the 2013-14 Academic Year
3. To develop a database of current placement providers across the school
4. To consider the job description for an Industry Liaison Officer
5. To develop a template for a DMTA graduate website profile

Talking with colleagues across the school, it is apparent that *on the whole*, we are all of similar mind. Here, I offer summaries of discussions with colleagues alongside recommendations for moving forward.

DEFINITIONS

Conversations with colleagues tell us that *as members of staff*, we have five general definitions for placements:

1. A show-role with a professional company
2. Work experience or internship as part of an *Industry Study* or *Research* module at either level 5 or level 6 depending on programme
3. An observational placement as part of a series of interviews or explorations
4. An informal opportunity to explore a working environment and/or participate in work-based activity
5. A show-role with another HEI

It is clear that in some cases, particularly items 1 & 2 above, the college is responsible for arranging placements and supporting the student through the process; that there is a clear case for college accountability in terms of the assessment of risk and ensuring that insurance cover is in place.

It is equally clear that there are cases in which the student has arranged their own placement in much the same way as they might arrange a part-time job. Whilst the

college might consider the student's reflection on such a placement to be valid, it is not responsible to either student or host to provide cover or support.

In terms of item 5, a show-role with another HEI, colleagues are unclear on how College Policy should be applied.

Argument has been put forward that the nature of full-time study suggests that any placement is part of the curriculum and therefore the work of the college. However, the majority of staff feel that there is validity in allowing students to take this initiative upon themselves; that it is very much part of a preparation for the industry and finding work; that it promotes networking and the building of professional relationships.

Whichever the case, the college's policy on placements needs to address a *variety* of definitions for types of placement and the way in which each should be handled.

EXISTING POLICIES AND PAPERWORK

The College Placement Policy comes with a useful handbook, in which it is stated:

> *The College defines work-based learning to mean any learning which takes place in a workplace which is directly relevant to a student's programme of study and contributes to meeting relevant module learning outcomes. Work-based learning may be paid or unpaid.*

> *The College defines a placement to mean a period of study undertaken outside the institution in a work or educational context. This might be a work-based learning situation or a period of time spent at another HEI institution at home or overseas.*

There is a clear discrepancy between the policy definition of what constitutes a placement and the way in which we, as members of staff, interpret this definition. Some thought needs to be given to this issue and I put this forward as a recommendation.

The Tripartite Agreement has been designed to cover all eventualities and does so in a reasonably efficient and effective way. However, it is generally considered vital that we find a way of further streamlining this process with the following aims:

1. To simplify the completion of paperwork and thus allow "spur of the moment" opportunities to be taken without getting bogged down in bureaucracy
2. To avoid individual students having to fill in the same form several times if taking several placement opportunities
3. To avoid individual hosts/companies having to fill in the same form several times if taking more than one student.
4. To reduce the sheer quantity of paperwork generated by this sort of activity

5. To ease the process for gathering placement related data

Further to these discussions, we identify a very useful method of compiling this sort of information, one that may well be of use in other areas:

Online FORMS

Microsoft offers Sharepoint forms with InfoPath as a design tool. Less than intuitive, this system is also ridiculously complex to set up and integrate within the college framework.

Adobe on the other hand offer Forms Central, an intuitive programme with which to either create forms from scratch or convert existing PDF forms into a simple to complete web-form with integrated SUBMIT button.

Completion is very simple in that a copy of the form is emailed to the respondent. Once filled in, the respondent accepts the terms and conditions by clicking on SUBMIT and the form is returned to its originator with details added to a database.

Alongside developments in our digital learning and teaching platforms, I would highly recommend further investigation into this and Adobe Acrobat Pro (for the creation of forms and for batch conversion of Word documents to PDF and/or forms) as part of a possible workflow review as we approach the HER and TDAP.

RISK MANAGEMENT AND INSURANCE

Very much reliant on the definition of a placement as identified above, there is a general consensus that the college might look further at the ways in which it provides insurance cover for students involved in projects off campus.

We want students to get the most out of these experiences, what can we do to ensure that they are not hampered by regulation?

> *Quite apart from an awareness of "the vulnerability of the intimate environment", tutors would not want students to miss out on valuable opportunities to work with cutting edge practitioners, but these practitioners are quite simply not in a position to give the assurances required by our policy.[1]*

> *Overseas placements often require that insurance is provided by the college (Ref: Rosalin Creusson SA 2013). Whilst it is possible to include these cases as one-off items on the college's insurance policy, it is suggested that perhaps we might consider a general policy to cover such instances.[2]*

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[1] Theatre Design
[2] Scenic Arts

Some of the bigger placement providers, Cirque de Soleil and the Bregenz Festival to name but two actually require students to be covered by the college rather than providing insurance themselves. Does our reputation suffer if we don't have this cover in place? It certainly makes it much more difficult to place a student with such a company.[3]

Insurance issues are raised when students go to work with a host in a "home as studio" environment and/or when offered an immediate opportunity. If a student can go and get part time work outside of the college environment, then why not a placement "off their own bat"?[4]

The good will of practitioners and placement hosts becomes sorely stretched as soon as we start putting regulatory requirements in place. What can we do to fulfil these requirements ourselves?

And what about the chance encounter? Suddenly, a student is given an opportunity to turn up the following day and can't get hold of a member of staff. We don't want them to miss out. What can we do to enable this possibility?

Do we perhaps need to cover ourselves with our own insurance policy rather than hoping placement providers will always be able to do so?

To summarize, instances where this would seem desirable include:

1. Overseas placements
2. Placements with companies who do not cover this type of engagement and/or would expect the college to provide such cover
3. Working with a practitioner in an informal environment, home studio or office
4. Talking with a practitioner in, for example, a theatre foyer or auditorium in a situation that then becomes unexpectedly practical
5. Conducting an interview in a practical setting with its own hazards
6. Conducting observational research that then becomes unexpectedly more involved
7. Last minute invitations to go into a workplace the next day or at otherwise short notice

PROGRAMME PLACEMENT PROCESSES

Whilst most already have, all programmes will have adopted the new placement tripartite agreement for the next academic year. Discussions are summarized here:

- THEATRE DESIGN had been using a contact form that is not dissimilar to that on the Quality Office Tripartite Agreement form (QOTPA), but the remainder of which is covered by a letter, along the lines of that used some time ago. It

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[3] Lighting Design
[4] Costume Production

was suggested that we would all have to move onto the new forms for the next academic year. It is noted that we all want to streamline paperwork/bureaucracy whilst ensuring safe and productive student learning environments.

Formal placements are completed at level 5, all in the autumn term. Any other arrangements during holidays or breaks are nothing to do with the programme and as such are not covered by any college policy.

- SCENIC ARTS use the QOTPA and agree that it covers vital areas to ensure a safe environment for student learning. We discussed issues of streamlining the paperwork and chasing both hosts and students for completion, whether this be in setting up the initial placement or for feedback afterwards.

  Formal placements are completed at level 5, all in the autumn term. Any other arrangements during holidays or breaks are nothing to do with the programme and as such are not covered by any college policy.

- LIGHTING DESIGN use the QOTPA and agree that it covers vital areas to ensure a safe environment for student learning

  Placements are completed at level 5. Any other arrangements during holidays or breaks are nothing to do with the programme and as such are not covered by any college policy.

- COSTUME PRODUCTION are starting to use the QOTPA and agree that it covers vital areas to ensure a safe environment for student learning although identify issues of bureaucracy particularly when students go on multiple placements or when regular hosts take a number of students over the course of a year.

  Placements are completed throughout the year at level 6. Any other arrangements during holidays or breaks are nothing to do with the programme and as such are not covered by any college policy.

- CREATIVE LIGHTING CONTROL has an increasing number of external show-roles and it is felt to be important that we recognize the specific differences between this arrangement and that for a placement or internship.

  This programme uses the QOTPA and agree that it covers vital areas to ensure a safe environment for student learning

  Placements are completed at level 6 as part of CLC602 Industry Study.

- STAGE MANAGEMENT use the QOTPA and agree that it covers vital areas to ensure a safe environment for student learning

Placements are completed at level 6 as part of either the IRP module DMT611 or SM603 Industry Study. Any other arrangements during holidays or breaks are nothing to do with the programme and as such are not covered by any college policy.

At time of writing, all placements are complete across the school. During conversations with colleagues, no real issues were raised in terms of the management of the placements themselves, merely the bureaucratic, logistical and legal (insurance) issues covered above.

ASSESSMENT ISSUES

Whilst not originally part of this brief, it may be useful to expand a little here on issues surrounding assessment of placement modules.

> *There will be a variety of reasons for students undertaking a placement; it is therefore essential that before the commencement of any placement students understand and agree with their relevant programme director/tutor how it will contribute towards the learning outcomes of a particular module within a programme of study.[5]*

Listening to colleagues and to students, I wonder if sometimes students are not effectively briefed on how they will be assessed on the modules with a placement element.

Will staff be coming out to see their work and assess them in that environment, this assessment being either formative or summative? Alternatively will students' summative assessment be on reflection alone? Whichever the case and however these modules are planned and implemented, staff need to be quite explicit when briefing the students so that they are quite clear how they are being assessed and on what elements.

OTHER ISSUES

Colleagues also identified some additional areas of concern that we should perhaps consider:

- Interestingly, one colleague indicates some disconnect in the way that students can sometimes perceive a formal placement module and its relationship with the discipline. I have thoughts on how this perception might be better aligned through DMT612 Professional Preparation, with an understanding of professional relationships and how students and soon-to-be graduates engage in the workplace. These thoughts will be developed for the next academic year and delivered as part of the module briefing.

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[5] College placement handbook

- Some placement opportunities may require that the student be DBS checked. This is a) expensive and b) time consuming. Does the college have any thoughts on supporting this regulatory requirement in the future?

- Equally, valuable points were made about students on placement sometimes having to use their own money and phones, paying for their own travel and working more hours than should be expected; we need to ensure that students are not exploited in the workplace, how might we improve student perception here?

- Last but not least, manual handling and the safety of the working environment are both areas in which we require reassurance from placement hosts. It is not at all clear how we can affectively monitor this, site visits may be a requirement here, but this raises issues of time and deployment hours.

HOST DATABASE

Whilst many colleagues are very willing to share contacts in order to populate a database, we should note that it would be wholly inappropriate to prejudice relationships between members of staff and their personal contacts.

It is therefore suggested that in creating such a database there should be both general and personal/private sections to allow administrators to do their job whilst maintaining appropriate levels of discretion.

The following programmes have already provided starter lists of placement providers:

- Costume Production
- Lighting Design
- Scenic Arts
- Stage Management
- Theatre Design

I attach this information as an appendix.

INDUSTRY LIAISON OFFICER

The College's Strategic Plan talks about the appointment of an Industry Liaison Officer (ILO). It is generally agreed that this post should include the following responsibilities:

- Once contact with a host has been established by either a student or a member of staff, then it's over to the ILO to organize all paperwork and logistics, adding details to the database, following up for feedback and sending out thank-you letters etc. All of this in a timely manner. It is also the

ILO's responsibility to check regulations and that risk assessments have been carried out as per the agreement.

- The monitoring of placements as they occur seems to be a logical addition here. All too often the student disappears on placement and is all but forgotten about. Progress reports to an agreed schedule might seem appropriate.

- This post gives academic staff certain reassurances regarding follow-up procedure. A central resource/database will also ensure that paperwork is streamlined, that there is a record of a company's compliance with the regs and that they are made aware of changes to our own policies - a check-box system in effect.

- Perhaps in liaison with Andrew Scanlan, the administration of Industry Events might seem a natural part of this role.

- Equally the maintenance and further development of relationships with industry contacts might seem to be a natural progression as the holder of the post becomes more integrated in the process.

- Sharing contacts - we should always ask our own contacts/hosts about possibilities of placements for students on other programmes.

Looking at the original version of the Job Description developed earlier this year:

Work to be done:

- Information capture/database of existing placement providers used by programmes
- Survey of process (including paperwork – extent to which the new forms are used, monitored and effective)
- Supporting Programme Directors liaising with placement providers
- Listing of who is currently out on placement
- Database of industry contacts (for Graduate Exhibition)
- Admin support and liaison for Graduate Exhibition
- Gather student's content for website and exhibition e-catalogue
- Creation/filling of VLE page for placements
- Summary report at end of contract: evaluation of the work done, effectiveness of the role, recommendations

Person:

- Someone who knows the College and the DMTA programmes (past student or employee)

- Good knowledge of the industry and its networks (indicatively, three years industry experience)
- Strong interpersonal skills
- Flexibility in work schedule
- Web/computer literacy (or quick learner)

These suggestions seem to align reasonably well with the existing template and it is hoped such an appointment might be made in time for the 2014-15 academic year.

DMTA GRADUATE WEB PROFILE TEMPLATE

For level 6 students we are instigating a web presence on the college site, a student profile that can be viewed by potential employers and other industry contacts as well as prospective students.

In line with performance student profiles and after consultation with Alec Brand, Jermaine Ranger and DMTA Programme Staff, we recommend the following inclusions:

- Name
- Mobile
- Email
- Website
- Social/professional media profile links
- Photograph/image
- Programme discipline
- Key Productions: Date/Production/Director/Venue/Role
- Key skills
- Secondary skills
- Download CV

The template below has been sent out to next year's level 6 students and I shall be chasing responses as soon as they start back in the autumn term.

Rose Bruford College

Insert Name

Mobile:
Email:
Website:

Stage Jobs Pro profile:
LinkedIn profile:
Other professional memberships:

Address:

Programme:

Click on John's image and select
'Change picture' from tool bar. This
couls be a pic of you, but could equally
be an image of your work.

Recent Experience:

Production: Role: Working with: Company/Venue:	Production: Role: Working with: Company/Venue:	Production: Role: Working with: Company/Venue:
Production: Role: Working with: Company/Venue:	Production: Role: Working with: Company/Venue:	Production: Role: Working with: Company/Venue:

Key skills:

Secondary skills:

Students should also attach their CV for download.

ZEALOUS

We are also looking at a tie in with ZEALOUS to develop thoughts on how students and graduates use social and professional media:

- http://www.zealous.co/
- http://blog.zealous.co/

They would like to deliver a programme of workshops over three sessions, which will provide the students with skills and knowledge to develop and manage their online presence.

The sessions will be part presentation, part practical, supported by resources available via the Zealous blog.

From their website:

What ZEALOUS Do for Artists

At its core, Zealous is modelled on your needs as artists and brought to you by a team of photographers, filmmakers, writers and artists who know exactly what you're looking for in a site.

Our vision is to give you a unique platform that proudly represents you and provides opportunities tailored specifically to your art form and interests.

Zealous provides you with the following:

- A great looking profile devoid of advertising or excessive branding
- A cover page that keeps track of all your contacts' updates and 'liked' artists
- A search engine that filters your search for collaborators according to location and role
- The freedom to upload an infinite amount of projects, with as many images and videos as you want
- Increased visibility of your projects by tagging those who helped you create your work
- Recognition and awards for what you achieve on Zealous, e.g. for how many collaborations, projects or views you get

We also maximize the exposure of the best work on Zealous every day by featuring your projects on the site as well as our social media channels, which reaches over 10,000 people around the world.

Our Story

Zealous was established in 2011 to empower artists by showcasing their creative product for free. The platform was intended as a space to collaborate, be inspired, find audiences and network with fellow artists.

In 2013 we raised the Zealous profile by bringing our digital offering into live space with Zealous X, a four-day showcase featuring 100 artists, photographers, musicians, filmmakers and performers whose work had been selected via their Zealous profiles. The experience of producing and hosting our own event led to an evolution of our website and mission.

How we might engage with this platform is not totally clear and further investigations are taking place. So if colleagues have thoughts on how this might work, we would be very pleased to hear them.

TECHNICAL ACCESS PASSPORT

As part of this report and with a link back to Employability as a key component of our HER Self-Assessment document, it is also worth including a few lines about this development here.

On the back of previous discussions with David Evans, Production Manager at National Theatre Wales and others, we have been talking with Chris Paul from *trackingThis* about TAP, the Technical Access Passport initiative supported by the ABTT.

After consultation with Programme Staff, most of us feel rather positive about engaging with and pioneering this initiative to support and validate the Professional Competencies attached to some of our modules across the school.

Precise mapping would need to take place, but examples of these *units* are to be found throughout our programmes at levels 4 & 5 and include:

- Rigging equipment skills
- Health and safety practices
- Risk assessment
- Electrical safety
- Electrical and data protocols
- Workshop practices

The process is still in development, but put simply, selected *units* would be validated by a visiting assessor at which point any student passing one of them would gain a credit for that skill on their TAP.

What the TAP offers in real terms:

- Within the broader education we offer, our training is industry approved

- We can include logos from ENO, ROH, NT, RSC, ATG amongst others on our website demonstrating this approval
- We are recognised as a provider of such training by others in the industry and in our sector
- Students get a "passport" with qualifications attached that "grows" with them as they gain experience and skills, they thus have a demonstrable portfolio of industry recognised skills upon graduation.
- We further build industry contacts through the ABTT and others

Further details of this initiative may be found here: https://www.tapthis.co.uk/

Where there might perhaps be some negative opinion is in that it has been suggested that specific training might "push out" or "interfere with" our educational offering.

Suggesting this to industry contacts and other colleagues, I was met with some amusement and one particular response that seemed to sum up a general feeling towards this point of view: "well, do you want them to work or what"? With the implication that perhaps industry recognised training might be seen as of particular value in itself.

CONCLUSION

My thanks to colleagues for full and frank conversations over the last months.

To conclude this report, I offer the following recommendations:

- That we consider varying definitions of placement opportunities and how the College Policy applies to each of them
- That we find ways of simplifying the form filling process to avoid duplication of workload for college, student and host. This might be achieved by incorporating *Online Forms* into our workflow to ease the bureaucratic burden of placement (and other) paperwork
- That we further consider a College Insurance policy to cover student work off campus in a variety of situations
- That we better brief students on their placement learning outcomes and methods of assessment
- That DMT612 addresses ways in which students perceive and use placement opportunities to inform their professional preparation
- That we investigate what more we need to know about DBS checks and other regulatory frameworks
- That we perhaps do more to encourage hosts to pay expenses for students on placement, thus developing an underlying ethos of *investment in the future*
- That we find ways to better monitor host adherence to our placement policy
- That we further investigate the TAP initiative

- That we further investigate the ZEALOUS initiative

Endorse the following initiatives:

- To employ an Industry Liaison Officer
- To develop the placement host database
- To use the student web profile template to improve DMTA student presence on the College website

And finally, ask three further questions:

1. What might we do to attract financial support for student placements or internships?
2. How might we further attract the interest of manufacturing industry to support our craft and technical programmes?
3. What can we do to improve our relations with TV and Broadcast industries? Theatre used to be a natural way in; these days, due primarily to money, technology and hierarchy[6], this is not so much the case.

MCAS 2014

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[6] Much higher budgets in TV and Film than in Theatre often lead producers to ask for specific experience in an appropriate field. A focus on "kit" often means that Theatre students are less tech savvy than might be required. Hierarchy has changed and it is more the case nowadays that Theatre departments do not map across to TV and Film as they once did or might be expected to do. An earlier report, *Broadcast your Skills*, from RBC Symposium 2014 expands on this topic.

APPENDIX

PLACEMENT HOSTS

THEATRE DESIGN

*Denotes companies who would be willing to be approached by other programmes, or individuals who are regular hosts and may be helpful.

Freelance Designers
Richard Evans
Lois Maskell
Charlie Cridland*
Takis
David Curtis
Mike Britain
Sean Turner
Matt Edwards*
Juliet Shillingford*
Ian Teague *
Signe Beckmann
Lucy Spink
Jonathan Kaufman
Olav Myrtvedt (Norway)
Dagny Drage Kleiva (Oslo)
Wole Oguntokun (Nigeria)
Tosin Osideko (Nigeria)
Alice Hoult*
Irina Borisova
Anna Fleischle
Ryan Laight
Gary McCann*

Theatre Companies (some, not all building based)
Punchdrunk*
Shunt*
Kali Theatre Company*
GLYPT*
London Bubble*
Donmar Warehouse
Nordland Teater – Mo I Rana, Norway
Den Norske Opera (The Royal Opera) Oslo, Norway
Garden Theatre – Lagos
Welsh National Opera (Wardrobe Dept.)
Oily Cart*
Icon Theatre- Rochester Kent*
Blind Tiger*

Royal Exchange, Manchester*
Almeida (Wardrobe Dept.)
Emergency Exit Arts*
Albany theatre – Squidz Club*
Underbling and Vow*
Unicorn Theatre *
Lyric theatre (Wardrobe Dept.)

Film/TV/ Styling
Catfish Productions
Objective Productions
Lost Child LTD, Ealing Studios

SCENIC ARTS

Polka Theatre company, Dan Rainsford (dan@polkatheatre.com)
Rainbow production, Crispin Lowry (Crispin@rainbowproducitons.co.uk)
Brit School, Stuart French (sfrench@brit.croydon.sch.uk)
themetraders, catherine sterry (cat@themetraders.com)
Scott Fleary (Scenery Construction), Alex Hull-lewis (alex@scottfleary.com)
New Vic Theatre (Stoke), Martin Hayward <mhayward@newvictheatre.org.uk>
Oily Cart Theatre Company, Amanda Webb
Queens Theatre Hornchurch, Christine Bradnum (chrisb@queens-theatre.co.uk)
TV production (New Tricks Art Department), Jane Broomfield
(doubleelephant@hotmail.com)
All Scenes All Props, Abbie <abbie@allscene.net>
CTS (Cardiff Theatrical services), New contact.
ROH Props Department (Covent Garden), Antony Barnett (Props@roh.org.uk)
Spur Creative   Phil Jarman, phil@spurcreative.co.uk
ROH Construction Department (Purfleet), Emma Troubridge
<Emma.Troubridge@roh.org.uk>
ROH Paint Department (Purfleet), Emma Troubridge
<Emma.Troubridge@roh.org.uk>
ENO Props Department   Kat Isles <kisles@eno.org>
White horse Theatre Company (Germany), Peter Griffith (griffith@white-horse-
theatre.eu)
La Machine. Workshop (metal engineering)Nantes, Stephanie MAZROU (La Machine)
<stephanie.mazrou@lamachine.fr>
Visual Scene Ltd (Scenery Construction Co.), Leicester, Brett Naylor
Russel Beck Studio (Props), Russel Beck (Props@roh.org.uk)
Footprint Scenery, Bex Yearworth

LIGHTING DESIGN

Sadlers Wells, Emma Wilson <Emma.Wilson@sadlerswells.com>
Mike Le Fevre, Mikelefevre@psbvision.com
David Lee (davejlee@mac.com)

John B Read, John Read <read.john.b@gmail.com> (read.john.b@gmail.com)
Charlie Jones, Charlie Jones <charliemjones@me.com>
Peter Mumford/Opera North, Peter Mumford <mumf1@mac.com>
Studio Fractal, Chris Sutherland (csutherland@studiofractal.co.uk)
Sparks/Paul Anderson, sparkshire@gmail.com

COSTUME PRODUCTION

Royal Shakespeare Co Stratford upon Avon, Carolyn Daniels
Royal Opera House, Ann Ruby
Ambassador Theatre Group, Caroline Jones
Thursford Enterprises, Antonia Rudgard
Nicola Killeen Textiles, Alex
MTA Productions, Debra Odutuyo
Priscilla, Nicky Leach
Royal Opera House, Lowri Jones
"We Will Rock You" London Production, Rebecca Pamment
Nuffield Theatre Southampton, Gale Woodsend
The Camberley Theatre, Nick Mowat
Lochcarron of Scotland, David Riddell
Amelix
National Theatre Costume Store, Emma Sunley
Vintage Wedding Dress Co (One day a week), Jess Seaman
Desert Orchid Corsets, Bethan Billingsley
Louellas Boudoir Cosmo Bride Event, Kate Barbour
Dance School of Scotland, Lynn Hamilton
Shelagh Bridal Designer , Shelagh McIntosh
Dance School of Scotland, Lynn Hamilton
Henry Pool Tailors Saville Row
Kate Halfpenny, Kate Halfpenny
Opera de Bouge, John Berners Grimmett
British Youth Opera, Marcella Santese
British Youth Film Academy, Kate Moskel
British Youth Film Academy, Darren White
Theatre Royal Bury St Edmunds
National Theatre Costume Hire, Emma Sunley
Olympic Volunteers 2012 London, Lesley-Ann Halls
Newlyn Copper Works, Michael Johnson
Rainbow Productions, Matthew Chapman
Storyline Studios AS Norway, Hella Gullichsen
Thursford Collection, Antonia Rudgard
Camberley Theatre, Elizabeth Madgewick
RAH Productions, Alex Kollikho
Kat Heath (katheath@gmail.com)
Brian Turner Trimmings Ltd, Marianne Turner
Millenium FX Ltd, Kate Walshe
Royal Shakespeare Company, Carolyn Daniels