

# ROYAL CENTRAL

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SCHOOL OF SPEECH & DRAMA • UNIVERSITY OF LONDON



## 21ST-CENTURY ACTING

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**RACE AND INCLUSIVE PRACTICE - WHAT NEXT?**

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**12 SEPTEMBER 2019**

Courtyard Theatre, The Royal Central School of Speech and Drama

**13 SEPTEMBER 2019**

Sam Wanamaker Playhouse, Shakespeare's Globe



**SHAKESPEARE'S  
GLOBE**

# 21st-CENTURY ACTING

## RACE AND INCLUSIVE PRACTICE - WHAT NEXT?

**Shakespeare's Globe and The Royal Central School of Speech and Drama co-host a two day symposium exploring one of the most crucial questions in theatre today.**

The arts are positioned in a moment of great potential: industry and academic leaders are being held accountable to create more 'inclusive' training centres, programmes and venues. However, new questions have revealed a tremendous gap between desired outcomes and practical reality.

Over two days we'll consider the use of institutional frameworks such as target setting, diversity policies and decolonisation practices, and consider how they might

be contributing to – and intervening in – contemporary discourses in the conservatoire and in the professional theatre. How are the Globe and Central specifically working for and against notions of Shakespeare as a monument of white privilege? How do we all engage meaningfully with professional and student actors in the mandates for inclusivity, diversity and equity in the academy and rehearsal room?

### CONVENERS

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Dr Jessica Hartley

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Dr Farah Karim-Cooper

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Michael Norton

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Joe O'Neill

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Nina Romancikova

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Dr Gerald 'Jay' Paul Skelton

### BSL INTERPRETERS

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Taz Hockaday

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Anna Kitson

### SPECIAL THANKS

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Josh Abrams

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Ross Brown

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Sian Cooper and the Catering Team at Central  
Maria Delgado

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Victoria Edwards and Central's Outreach  
Team

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Susan Emanuel

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Liliana Holloway

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Megan Hunter

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Ken Mizutani

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Tony O'Dowd and Central's Estates Team

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Adam Parker

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Phil Rowe

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John Sibley

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Patrick Spottiswoode



## THURSDAY 12 SEPTEMBER

COURTYARD THEATRE, THE ROYAL CENTRAL SCHOOL OF SPEECH AND DRAMA

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<b>9.45am – 10.15am</b>	<b>Registration</b>
<b>10.15am – 10.30am</b> Dr Gerald 'Jay' Paul Skelton	<b>Welcome and Introduction</b> The Royal Central School of Speech and Drama
<b>10.30am – 11.45am</b> <b>SPEAKERS</b> Harvey Young, <i>Boston University</i> Jatinder Verma, <i>Tara Arts</i> Dr Farah Karim-Cooper, <i>Shakespeare's Globe</i> <b>CHAIR</b> Kaleya Baxe, <i>student, Central</i>	<b>Where We Are Now: Race, Theatre and Inclusive Practice in 2019</b> We begin the symposium with international perspectives on theatre and race in relation to actor training and the professional industry from key figures at the forefront of their fields. Where were we a few years ago, where are we now and what's the future of events like this one?
<b>11.45am – 12.00pm</b>	<b>Break</b>
<b>12.00pm – 1.30pm</b> <b>SPEAKERS</b> David Bond, <i>Royal Welsh College of Music and Drama</i> Professor Lynette Goddard, <i>Royal Holloway, University of London</i> David Mumeni, <i>Open Door</i> Jessica Murrain, <i>Central</i> Ben Naylor, <i>Central</i> <b>CHAIR</b> Jamie Wheeler, <i>student, Central</i>	<b>Unlimited Access: Decolonising Auditions and Admissions</b> Our panel will consider what some actor training institutions and organisations are doing now to decolonise the admissions process. We'll also discuss what aspects of applications and auditions might need to be changed as we all move toward widening access to our courses.
<b>1.30pm – 2.30pm</b>	<b>Lunch</b>
<b>2.30pm – 4.00pm</b> <b>SPEAKERS</b> Catherine Alexander, <i>Central</i> Pamela Jikiemi, <i>RADA</i> Dr Monica Ndounou, <i>Dartmouth College</i> Siiri Scott, <i>University of Notre Dame</i> <b>CHAIRS</b> Sophie Mensah, <i>Academy of Live and Recorded Arts</i> Dr Jessica Hartley, <i>Central</i>	<b>Meeting the Student: Cultural Identity and Sensitivity in Actor Training</b> In this panel we reflect on the current state of actor training in regard to cultural identity and sensitivity, talk about the changes being made inside and outside the classroom in response to a diverse cohort, and consider the role of affirmative action toward an equitable practice.
<b>4.00pm – 5.00pm</b>	<b>Reception</b>

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## FRIDAY 13 SEPTEMBER

SAM WANAMAKER PLAYHOUSE, SHAKESPEARE'S GLOBE

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<b>9.45am – 10.15am</b>	<b>Registration</b>
<b>10.15am – 11.45am</b> <b>SPEAKERS</b> Sarah Amankwah, <i>Actor</i> Nina Bowers, <i>Actor</i> Leaphia Darko, <i>Actor</i> Kobna Holdbrooke-Smith, <i>Actor</i> <b>CHAIR</b> Dr Farah Karim-Cooper, <i>Shakespeare's Globe</i>	<b>Reading the Room: Caring for Actors on a Diversely Cast Production</b> This panel of actors will consider the ways theatres and production companies 'care' for their actors in a diversely cast production. They will discuss their experiences as actors working in an ever-evolving industry, and respond to questions about staging classical drama in 21st-century theatre.
<b>11.45am – 12.00pm</b>	<b>Break</b>
<b>12.00pm – 1.30pm</b> <b>SPEAKERS</b> Federay Holmes, <i>Theatre Director</i> Stella Kanu, <i>Executive Director, LIFT</i> Steven Kavuma, <i>Writer, Theatre Director and Creative Producer</i> <b>CHAIR</b> Professor Sonia Massai, <i>King's College London</i>	<b>Seeing the Actor: Casting Consciously in the Professional Theatre</b> The panel discussion will examine the notion of 'colour-blind' casting. What does it mean to be 'colour-blind'? How is this term now problematic? And how has casting practice developed over the last few years?
<b>1.30pm – 2.30pm</b>	<b>Break</b>
<b>2.30pm – 4.00pm</b> <b>CHAIR</b> Dr Sylvan Baker, <i>Central</i>	<b>Destabilising the Monuments to White Privilege: 21st-Century Actor Training</b> Drawing on the 'long table' format developed by Professor Lois Weaver, this session will invite participants to a performative conversation that will allow them to have a dialogue about the challenges of white privilege and its impact on actor training. As Professor Weaver says, 'At a long table there may be silence, there may be disagreement, there may be discomfort and there may be laughter!' Join us at the long table to listen and speak about the needs of actor training that is fit for the 21st-century.

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## CATHERINE ALEXANDER

Catherine studied drama at Manchester University and trained at Ecolé Internationale de Théâtre Jacques Lecoq. She is Artistic Director of Quiconque and has worked with Complicité for twenty five years. She won the Jerwood Prize for her work on *Amédée* and an Amnesty Award in 2011 for her production of *SOLD*. Catherine is a Reader in Theatre Making and Course Leader for Central's BA (Hons) Acting CDT.

## SARAH AMANKWAH

Sarah trained at the Manchester School of Theatre. Her previous work for Shakespeare's Globe includes *Doctor Faustus*. Other theatre credits include *Amadeus*, *The Threepenny Opera*, *Death And The King's Horseman* (National Theatre), *The Crucible* and *The Skriker*, (Royal Exchange Theatre) and *The Lion King* (Lyceum Theatre). Her film credits include *World War Z* and for television *Black Earth Rising*, *Marcella* and *Damnation Of Darwin*.

## KALEYA BAXE

Kaleya is a writer, director and facilitator who studied the BA (Hons) in Drama, Applied Theatre and Education at Central. Her debut play *Never Forget* was recently staged at the Tristan Bates Theatre. She's the recipient of the MGCFutures Assistant Director Bursary 2019 and is currently an Assistant Director for *Mephisto (A Rhapsody)* at the Gate Theatre.

## DR SYLVAN BAKER

Sylvan is a Lecturer in Community Performance/Applied Theatre at Central and is a practitioner and applied theatre researcher. His work enables diverse individuals to explore issues through arts practice. His current projects are working with young people with experience of care to improve the system and practice aimed at disrupting racial exclusion for students and staff in Higher Education.

## DAVID BOND

David came to theatre quite late via a degree in Theatre Studies and Dramatic Arts at the University of Warwick. Prior to this he has worked as a social worker and physiotherapist. As an actor he has worked mostly in theatre. This is his 26th year as Head of Actor Training at the Royal Welsh College of Music & Drama.

## NINA BOWERS

Nina trained at Central and graduated in 2017. Her theatre credits include *The Wolves* (Theatre Royal Stratford East), *Crave* (The Pit, Barbican) and *Twilight: Lost Angeles 1992* (Gate Theatre). She is a member of the Globe Ensemble.

## LEAPHIA DARKO

Leaphia is an actor and writer graduating from RADA in 2017. Since then she has appeared as Portia opposite Ben Wishaw's Brutus in Nicholas Hytner's *Julius Caesar* (The Bridge). She is a member of the Globe Ensemble playing Lady Percy amongst other roles. She is also the founder of the production company The London Rep, specialising in period pieces which centre the stories of people of colour across 2000 years of history (available on iTunes and Spotify).

## PROFESSOR LYNETTE GODDARD

Lynette is Professor of Black Theatre and Performance at Royal Holloway, researching contemporary Black British playwriting with a focus on the politics of race, gender and sexuality. Their book publications include *Contemporary Black British Playwrights: Margins to Mainstream* (2015) and *Errol John's Moon on a Rainbow Shawl* (2017).

## DR JESSICA HARTLEY

Jessica is Course Leader of the MA/MFA Actor Training and Coaching at Central. Her research focuses on the role of pedagogy within actor training.

## KOBNA HOLDBROOK-SMITH

Kobna Holdbrook-Smith is a film, television, theatre and voice actor. He was in *Love's Labour's Lost* at Shakespeare's Globe in 2007 and won the 2019 Olivier Award for Best Actor in a Musical. He currently sits on the Globe Creative Council and is an Associate Director at the National Theatre. He was Co-Founder and Vice-Chair at the Act for Change Project.

## FEDERAY HOLMES

Federay is an Associate Artist at Shakespeare's Globe where she teaches and has directed several immersive projects, as well as the Globe Ensemble summer productions *Hamlet* (2018) and *As You Like It* (2018 and 2019) and this year the Henriad: *Henry IV Part 1: Hotspur*, *Henry IV Part 2: Falstaff* and *Henry V: Harry England*.

## PAMELA JIKIEMI

Pamela is the Head of Film, Television and Radio at RADA. She trained at ALRA and is also an alumna of Central. She has assisted the research on a number of Central's diversity and inclusion based projects and is researching towards a PhD. Pamela most recently performed in the Vault Festival as part of the Nastazja Somers directed *10*.

## STELLA KANU

Stella Kanu is Executive Director at London International Festival of Theatre (LIFT) and Chair at Eclipse Theatre. She was recently Executive Producer at Ovalhouse, CEO at Soundwave Cumbria and a Powerbrokers International Leadership Fellow. Stella is a coach/mentor for the Extend Leadership Programme. She is a sought-after speaker, strategic brain and trainer on topics including Diversity, Leadership and Artivism.

## DR FARAH KARIM-COOPER

Dr Farah Karim-Cooper is the Head of Higher Education and Research at Shakespeare's Globe. Her research

interests are theatre history, feminism, critical race theory and performance. Farah is the author of *Cosmetics in Shakespearean and Renaissance Drama*, revised edition (EUP, 2019), *The Hand on the Shakespearean Stage* (Bloomsbury, 2016) and *Titus Andronicus: The State of Play* (Bloomsbury, 2019). Farah curated the Shakespeare and Race Festival in August 2018. She is currently working on a book on *Shakespeare, Race and Death*.

## STEVEN KAVUMA

Steven is a writer, theatre director and creative producer who graduated from Central. He is the curator of *This is Black*, a new writing festival. His directing credits include *Teleportation* (Bunker Theatre) and *BOYS* (Dalston Eastern Curve Garden). As Assistant Director his credits include *Still No Idea* (Royal Court Theatre) and *An Octoroon* (National Theatre, Orange Tree Theatre). He has also written and directed short plays for the Royal Court.

## PROFESSOR SONIA MASSAI

Sonia is Professor of Shakespeare Studies at King's College London. Her publications include *Shakespeare's Accents: Voicing Identity in Performance* (CUP, 2020), *Shakespeare and the Rise of the Editor* (CUP, 2007), collections of essays on *Shakespeare and Textual Studies* (CUP, 2015), *World-Wide Shakespeares* (Routledge, 2005), critical editions of *The Paratexts in English Printed Drama to 1642* (CUP, 2014) and John Ford's *'Tis Pity She's a Whore* for Arden Early Modern Drama (2011).

## DR MONICA NDOUNOU

Monica is Associate Professor of Theater at Dartmouth College, as well as an actor, director, Vice-President of Advocacy of ATHE, Founding Executive Director of The CRAFT Institute and Convener of The International Black Theatre Summit. She is also an award-winning author whose current multimedia project is *Acting Your Color: The Craft, Power and Paradox of Acting for Black Americans*.

## SOPHIE MENSAH

Sophie is the Dean at ALRA (South) and Course Leader of MA Professional Acting. She is about to embark on an EdD and currently holds an MA Actor Training and Coaching with Distinction from Central. Sophie is also a professional actress and formerly trained at East15 Acting School.

## DAVID MUMENI

David is an actor working regularly in television, film and theatre. In 2017 he founded Open Door, a charity that helps young people who do not have the financial support or resources to gain a place at one of the UK's leading drama schools. Open Door has since won School of the Year at the 2019 Stage Awards, and was mentioned in this year's Big Issues Change Makers Top 100.

## JESSICA MURRAIN

Jessica trained at Central on the BA (Hons) Acting CDT and previously studied at Exeter University. She is a multidisciplinary creative, working predominantly as a theatre maker, actor and poet. Jessica is Co-Founder of Theatre with Legs, and an advocate and activist for LGBTQ+ rights and survivors of gender-based violence.

## BEN NAYLOR

Ben is Senior Lecturer in Acting and Course Leader of MA Acting Classical at Central, as well as admissions tutor for the MA Acting programme as a whole. He works internationally as a director and teacher of classical theatre, and researches and publishes on Shakespeare and actor training.

## SIIRI SCOTT

Siiri is the Head of Acting and Directing at the University of Notre Dame. An actor, director and producer, she narrates audiobooks, directs regularly with the Irish Theatre of Chicago, and recently

contributed a chapter *Vulnerability in Performance: Daring to be Ourselves* to the upcoming book *The Pedagogy of Vulnerability*.

## DR GERALD 'JAY' PAUL SKELTON

Jay is a lecturer on the MA Actor Training and Coaching course at Central. He is a director and producer and also teaches at RADA, Kingston University and on the University of Notre Dame London Programme. His research interests include Shakespeare, Stanislavsky and Viewpoints.

## JATINDER VERMA

Jatinder is one of the Co-Founders of Tara Arts. In 1989 he became the first Asian or Black director at the National Theatre, staging his own adaptation of Molière's *Tartuffe*. He has published essays on theatre and has presented a range of programmes for radio and television. Jatinder was awarded an MBE in 2017 for his work with Tara Arts.

## JAMIE WHEELER

Jamie has been engaged in actor training and workshop facilitation for around 14 years. This has run alongside a varied career in the entertainment industry with extensive work in casting, directing and production design, as well as the occasional performance. He is currently studying MA Actor Training and Coaching at Central.

## HARVEY YOUNG

Dr Harvey Young is Dean of Fine Arts at Boston University. He has published seven books on the experience and performance of race. As a cultural commentator, he has appeared on CNN, as well as within the pages of the New York Times and the Wall Street Journal.