



Phone: /  
E-mail:  
Agency: Keddie Scott Associates Ltd

<b>Location:</b>		<b>Eye colour:</b>	Hazel
<b>Height:</b>	5'1" (155cm)	<b>Hair colour:</b>	Dark Blonde
<b>Weight:</b>	8st. 5lb. (55kg)	<b>Hair length:</b>	Medium / Long
<b>Playing age:</b>	17 - 25 years	<b>Voice Character:</b>	Lively
<b>Unions:</b>	Equity	<b>Voice Quality:</b>	Warm
<b>Role type:</b>	White, European, Eastern, Western		

### Credits:

2012, Play, Joyce (Supporting), **TOP GIRLS, (SENNHEISER STUDIO THEATRE)**, Liverpool Institute of Performing arts  
2012, Play, Anne Frank (Lead), **THE DIARY OF ANNE FRANK, (LIVERPOOL PLAYHOUSE THEATRE)** Liverpool Playhouse company  
2011, Musical, Dominique Du Monaco (Supporting), **LUCKY STIFF, (SOUTHPORT THEATRE)**, Liverpool Institute of Performing arts  
2011, Play, Debra Soloman (lead), **SEXUAL PERVERSITY IN CHICAGO, (PAUL MCARTNEY THEATRE)**, Liverpool Institute of Performing arts  
2010, Musical, Charity Hope Valentine (Lead), **SWEET CHARITY, (LIVERPOOL EMPIRE)**, Liverpool empire Pantomime  
2010, Play, Margaret (Lead), **MUCH ADO ABOUT NOTHING, (LIPA THEATRE)**, Liverpool Institute of Performing arts  
2010, Play, Viola (Lead), **TWELFTH NIGHT (FRIARY THEATRE)**, Friary School, Dan Branch  
2009, Musical, Maria (Lead), **WEST SIDE STORY, (GARRICK THEATRE)**, Lichfield Garrick Youth Theatre  
2009, Musical, Ado Annie (Lead), **OKLAHOMA, (FRIARY THEATRE)**, Friary School, Dan Branch  
2009, Stage, Michelle (Lead), **THE LICHFIELD MYSTERIES - THE HARROWING OF HELL**, Tom Roberts  
2009, Musical, the Plant (Lead), **LITTLE SHOP OF HORRORS, (FRIARY THEATRE)**, Friary School, Richard Hughes,  
2009, Musical, Holly (Lead), **IT'S A YES FROM ME, (GARRICK THEATRE)**, Lichfield Garrick Young REP, Tom Roberts  
2009, Musical, Chorus, **JESUS CHRIST SUPERSTAR, (GARRICK THEATRE)**, Lichfield Garrick Youth Theatre  
2009, Musical, Chorus, **MAMMA MIA, (GARRICK THEATRE)**, Friary School, Dan Branch  
2008, Musical, Polly (Lead), **THE BOYFRIEND, (KING EDWARDS THEATRE)**, Alison Wright  
2008, Stage, Nora (Lead), **A DOLLS HOUSE, (KING EDWARDS THEATRE)**, Jenny Plant  
2007, Stage, Mrs Lyons (Lead), **BLOOD BROTHERS, (KING EDWARDS THEATRE)**, Jenny Plant  
2007, Stage, Fairy 1 (Supporting), **A MIDSUMMER NIGHT'S DREAM, (KING EDWARDS THEATRE)**, Jenny Plant  
2007, Musical, Lambchops (Lead), **FAME, (GARRICK THEATRE)**, Lichfield Garrick Theatre

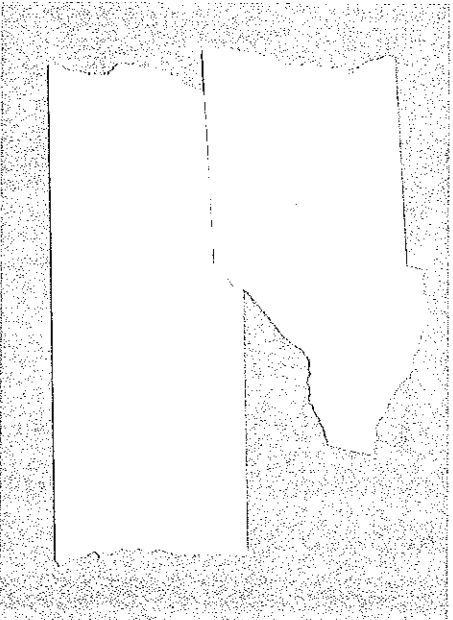
### Skills:

**Accents & Dialects (\* = native):** American - Southern States, American - Standard, American - Western, Birmingham, Cockney, London, Liverpool, Northern,  
**Languages (\* = Mother tongue):** \*English, French  
**Music & Dance (\* = Highly Skilled):** \*Violin, Piano, \*Ballad, Cabaret singing, Drums, \*High Soprano, \*Opera/Arias, Jazz singing, Rock singing, Tap, Jazz Dancing, Street Dance, \*Character Singing  
**Performance:** Musical Comedy, Musical Theatre, Singer, Shakespeare, Tragedy  
**Sports:** Hockey, Tennis, Swimming, Horse-riding  
**Vehicle licences:** Car Driving Licence  
**Other skills:** Improvisation, Stage/Photographic Make-up

Playing Age	17—25
Height	5'11 (155cm)
Weight	8st. 5lb. (55kg)
Hair colour	Light Brown/Dark Blonde
Eye Colour	Brown
Skin Colour	White
Hair Length	Medium—Long
Ethnicity	White / Caucasian



To obtain further information  
such as additional headshots or  
a resume, do not hesitate to  
contact me:



Actress.

Keddie Scott Associates Ltd



*"An invigorating performance  
from .. full of  
ludicrous charm and wit...  
performing with great strength  
and technique."*

*Lichfield Post - 'Little Shop of Horrors'  
(The Plant)*

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# Reviews & Testimonials

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Reviews & Testimonials

# 'The Lichfield Mercury'

By Andy Kerr.

Review: 'Oklahoma' The

" YEE HA! it started on a beautiful morning and people will say they were in love. yes it is a simple love story of Curley and Laurey, with the baddie Jud Fry trying to stop the path of true love.

Ado Annie Carnes meanwhile was in love with Will Parker until she met the pedlar Ali Hakim. She was a girl who cain't say no. Ado Annie provided humour in the tale and there was a lot of singing and dancing and generally a happy atmosphere. of course, true love prevails in the end. The professionalism and sheer joy the pupils get from taking part in the School shows just rubs off on you.

You could really believe that , who played Curley, had actually been a cowboy all his live with his swagger, and . as the weather-beaten baddie Jud, who had rounded shoulders and was against the world.

(Laurey) provided the love interest and always had a sparkle in her eye. who played Ado Annie, who was a bit of a one with the men - her coquettish nature just made you laugh!

All in all, a brilliant performance. I cant wait for the next one! "

# 'The Lichfield Mercury'

By Diane Hogarth.

Review: 'Beautiful Nightmare' The

"The standard is always high and this time there was no exception. There was a lot of boisterous dancing during the Friary Schools Year 11 show, Beautiful Nightmare, which was organized entirely by pupils.

There were classics such as 'The Time Warp', an Irish Dance and ballads, including 'Halo' and 'White Flag'. One of the performers who stood out was Lauren Bourne who sang Iris. Another was the year 13 group -

on piano - who sang Take That 'Said It All'. They did their own version of the pop hit and the harmonies were so different to the original that they stuck in my mind.

The best voice in the whole show though belonged to Year 13 student who sang 'Papa Can You Hear Me'. Her voice resonated clearly and was really quite moving.

also deserves a mention with his comic performance as the devil, he was the compare of the evening and really kept people laughing. The selection of fast and slow songs with comic sketches thrown in was good.

The best dance of all was the finale 'Thriller', the Year 11 students had worked hard to pull it off, they even had zombies crawling across the floor into the audience during the Micheal Jackson song. "

"Teaching [redacted] was a lovely experience. It was always an exciting, fresh and moment-to-moment session. She is great fun to be around, respectable, and an experimental actress, who is definitely not scared to try out the unknown! She is a pleasure to work with."

{Paul Iles – Principle Lecturer LIPA.}

"[redacted] performance in 'Sweet Charity' was outstanding, showing professionalism and creativity. When performing the opening number 'You Should See Yourself', her stage presence jumped out off the stage captivating the audience from start to finish and giving a truly convincing performance. Her singing was of a very high standard and her classical training was very apparent as her vocal control was unfaultable. I feel that her performance was very memorable, and was executed with the professionalism. She was a very easy cast member to work with, taking directions and advice easily, and using her imagination to think 'out of the box'."

{Tom Shelby – Director ( 'Sweet Charity' at the Liverpool Empire )}

"It becomes obvious when you meet [redacted] that a career in the performing arts industry is not simply a possibility; instead she has a clear determination to succeed without question. [redacted] is a delightful performer to work with; she is enthusiastic and co-operative, combining these attributes with a committed and mature approach to her stage-craft. She is organised and capable of producing quality work to deadline. As Director of Performing Arts I have no reservations in drawing your attention of Hannah's natural ability as a performer and knowledge as an experienced dramatist and strongly recommend her to you with utter confidence."

{Dan Branch– Director of Performing Arts ( The Friary Theatre )}

"[redacted] has performed lead roles in a number of musicals including Ado Annie in the production of *Oklahoma*. Her performance showed equally excellent standards in the fields of acting, singing and dancing. Her interpretation of the role, which she performed five times in four days, brought accolades from many in the audiences and showed what a true professional she is. [redacted] a well trained singer and has excellent diction, range and knows how to use breathing techniques effectively which is most impressive. There is no doubt that [redacted] an outstanding musician, actress and all round performer."

{ Jason Cain– Musical Director ( The Friary Theatre )}

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Fiona Keddie  
Studio 1  
17 Shorts Gardens  
Covent Garden  
London  
WC2H 9AT

Attn: Mrs Fiona Keddie  
Re: Casting books request.

Dear Mrs Fiona Keddie

Having just finished my BA (Hons) Acting course at The Liverpool Institute of Performing Arts I would very much enjoy the opportunity to attend the audition/interview to join your casting books in the hope of being put forward for theatre roles.

Having received First Class Honours in my Acting degree, I am pursuing my career as an actress in London's many theatres. In the past five years I have been a member of The Lichfield Garrick Youth Theatre in which I have played chorus, lead and supporting roles. Since being at LIPA I have participated in the Lichfield Mysteries, Lichfield Garrick REP summer workshop and many musicals and plays from West Side Story (Maria), RENT (Maureen) and Shakespeare's 'Much Ado About Nothing' to Marnet's 'Sexual Perversity in Chicago'.

Shown by my Honours Degree, I have shown great commitment; I am always enthusiastic about taking on new challenges and working as a team. I have shown my enthusiasm and determination to pursue my dream career through the commitment I have put into these performances and my acting course, and hope this is evident in my audition.

I have enclosed a copy of my resume, headshots and a DVD of clips of my best performances. Feel free to contact me on my mobile or email if you need any more information prior to the audition. Thank you for your consideration, I'm very much looking forward to meeting you in person.

Yours Sincerely;

## **Affiliated Associations**

- **British Actors Equity**
- **Keddie Scott Associates**
- **LIPA**
- **The Lichfield Garrick Youth Theatre**
- **The Lichfield Garrick Young REP**
- **IAMA – Ingestre Music Hall**
- **The Lichfield Mysteries**
- **SPA – Staffordshire Performing Arts**
- **Staffordshire County Youth Orchestra**
- **The Friary Theatre Company**
- **King Edwards Theatre Company**
- **LAMDA**
- **The Spotlight**



# Interviews.

To make sure that my first year plan is as accurate and detailed as possible I have researched the industry by contacting actors, using the internet and specialist websites and from reading acting magazines.

## Interview with Tobias Samuels (Actor)

### 1. Where did you further your education after secondary school?

I actually didn't go to drama school, although its not the best way to get into acting, i did extra work instead ... tv sets for experience... i then got my equity card, and then had private tuition to help gain training etc LAMDA's RADA Gold medals. From the extra work and tv set work i managed to get work through word of mouth and contacts. This has made me realise that it isn't necessarily what you know but who you know. Gaining any contacts possible will be an essential part of my first year and will play a big part in getting work. I will have to ensure that I am committed and give the best impression I can in each job as this may determine gaining another job later on.

### 2. In your first year of acting how hard did you find it to get primary work in acting?

It was very hard, you have to go out and get it yourself, and you have to have equity to get jobs. If you have no training you have to get 6 receipts (evidence of Jobs) to gain equity. To get onto Spotlight, you have to have a recognised qualification, and have to do four proper dialogued performances on a show reel and you need an agent!! Spotlight membership is £135 per annum. The cost of spotlight will need to be included into my yearly expenditure as Tobias made clear spotlight is a very big agency that will help gain more jobs. He has also made it clear that it is important to have equity to gain jobs, however I will already have gained my equity status when completing my degree.

### 3. What is the going rate for newly graduated actors?

Erm, it depends, every job is different. I got £80 as an extra per day. For screen work it could be up to £225 a day for minor characters. I had a Big Brother type job, you were filmed all night for 5 working days, you had a break every hour for ten minutes and then go back to a studio and get filmed, any food you want you could have but you have to paint a white fiesta pink with a nail varnish brush and be filmed, I was paid £4000 for five days. However, I mostly do police shows etc and some Doctor shows which is about £225 a day. Paid work varies greatly in the industry; it varies with different job types. Tobias has made me realise how un-reliable work will be and with that how little I may earn in my first year.

### 4. What do you do with yourself between jobs?

Keeping fit, studying, training, getting more contacts and jobs. If im working everything else stops and obviously you concentrate on the job!

### 5. How did you go about collecting contacts?

Word of mouth!!! I have a big gob, the best way is to get to know people and see what people say and recommend. It all mostly self exploration you have to Find the best route for yourself, find the right agent by researching!! There can be some real bad agents out there and contacts that

are useless, so it's all from word of mouth and talking!!! So you know who are the good people. Auditions obviously give you contacts too. Again, word of mouth is very important.

6. How much contracted and freelance work did you have? And what were they?

Contracted – Doctors, i was contracted for six months for when they require you, providing they give you notice! Everything else was freelance – Doctor who, commercials, Dramas

7. Did you find yourself having periods where you had no jobs at all. if so what did you do to bring in the money!?!

I have four apartments to i rent those out and when i first started out i had a part time job such as restaurant work etc.

8. Did you struggle during your first year? financially? socially?

Confidence!!! Auditions are the most nerve wrecking things in the world! Rejection is horrible. If you know the directors you dont have to really have to keep auditioning which is nice as they know you and know what you can do. Getting to jobs was hard and hard on the budget because i live so far away from London. Also, although it may be hard to get jobs dont do something because its the nearest thing you can grab!! Do things that you feel confident about and reserving yourself for the auditions that you can do rather than those you cant do. You have to be prepared for the rejection of the industry and never let it get you down. You also have to be prepared for the cost of travelling to and from destinations ad you will have to go where the work is or else you will find yourself getting no work due to unflexibility.

9. When you went through periods of not having work. Where did you live?

I have worked for casualty which is in Bristol, Blue murder is Manchester, London they are everywhere!!! But i Live in the centre of Lichfield!!!!!! So, i travelled by driving, but sometimes they pick you up, which is nice but only the big companies really as they have more money to throw around! But most of the time they expect you to get there yourself really. But because of internet you can really live anywhere as long as you are ready to go and leave as soon as they need you! Its the contacts that are important really.

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### **Email response from Richard Ward (Actor)**

- I trained at Drama Studio London. Theatre credits include "We The People" (Shakespeare's Globe), "The School For Scandal" (Bridewell Theatre), "A Kind Of Alaska" (Young Actors Theatre), "An Ideal Husband" (Cockpit), "The Tempest" (Pendley Shakespeare Festival), one act plays at the Henley Fringe, Camden Fringe and Tabard festivals as well as many character comedy roles.

TV and film includes "Midsomer Murders", "Urban Legends", a short film for "Blue Peter" and "Tortoise In Love" (scheduled for cinema release in 2010).

I also specialise in rehearsed play readings, reads audio books and undertakes corporate role play. I am a member of Spotlight - 9376-9059-3054.

- Remember that acting is your life.

- I went to Drama School for my training.

- In my first year, I did a lot of things, mostly small roles, featuring many unpaid student films to obtain show reel material. Highlighted the specific jobs that are mostly available and likely for first year actors.

- I am a full time freelance. However, it is an overcrowded profession in which it is almost impossible to earn a proper living. I have a part time complementary alternative career as an accountant and role player. This has made me realise how hard it is in such an overcrowded profession such as freelance acting. I need to be prepared for this!

- I promote myself through my websites:

Website:- <http://www.actorsandwriters.org/richard.ward/>

Showreel:- <http://www.youtube.com/watch?v=wG4Z6LAhUFM>

## **Email response from Nicky Wright (Performer & Stage coach)**

1. what do you look for in your tutors at theatrics? any specific traits? talents?

They must all have suitable qualifications and teaching diplomas or certificates depending on the subject being taught. They do not necessarily have to be members of a specific organisation (RADA / ISTD / IDTA) for dance as we don't follow a specific syllabus, but they must be a member of at least one. We are members of BTDA. They have to be professional, personable, likeable, good time keepers, flexible with additional rehearsal and show hours, dedicated and most of all experienced. All of our teachers are professional teachers (they are not performers currently between jobs and using teaching as a 'fill in' job'.) It is important they build a relationship with the students and they get to stay for a decent period of time. All of our teachers have been with us now between 6 and 2 years. All must drive and hold a clean driving licence. Nicky highlights the great importance of the personal characteristics of the teachers at theatrics, she places great importance on being flexible and dedicated and with creating a firm relationship with the students.

2. You are looking for a new acting tutor at theatrics and as a newly graduated acting student at LIPA, i have had lots of experience in theatre and theatre in education as part of my course, how much roughly would i be able to earn an hour as a tutor at Theatrics?

Basic pay begins at £15 per hour increasing to £25 per hour depending on your qualifications and years of teaching experience. Any new teachers is on a 1 month trial basis. In theatre in education rates start at different levels, increasing with the more experience at the specific place. This will mean to earn the most money I WILL need to be dedicated to the job. Staying at one place for a long time will ensure that the students grow and I grow in myself too as a teacher and a person.

3. working with children at a stage school such as theatrics, are there any specific qualifications or checks i would have to go through?

Qualifications as above – must hold a teaching certificate. Insurance is provided by Theatrics. A CRB check is mandatory when working with children as you know. You need a check for each organisation you work for (ie: one for Theatrics would not cover you teaching at Stage Coach).

4. in your first year of graduating from ITALIA CONTI (hope im right there!) where did you live? what kind of jobs did you take up?

I went straight form Italia Conti into my first dancing job in South Korea for a 6 month contract in order to get my Equity card.

Adam left and whilst auditioning worked backstage at the Victoria Palace Theatre on 'Anne'. When I came back from Korea, we were married then formed our cabaret act and began working on ship a few months later where he got his Equity card.

5. how would you say the industry has changed since you graduated?

Many more schools offering further education with the addition of university and college. Lack of funding to go however through grants and local authorities. Still as competitive. The rules on Equity have made a big difference. I suggest you research this more Hannah. Performers of any kind could only work with a union card when we left college. Now it is not such a closed shop and the rules have changed dramatically. You will need to find out if an Equity card is still required.

6. if i were a tutor at theatrics, what kind of hours would i be working?

Evening sessions are approx 4pm - 8pm and Saturdays 9.30am - 4pm. We pay our teachers through their lunch hour and provide lunch (an exception we are told!!!!) We also pay for all additional rehearsals as mentioned before and when shows are taking place. Summer school yearly 10am - 4pm for 5 days. We currently have 6 teachers working at Theatrics. They are all freelance and self employed. They pay their own stamp and tax. Nicky highlights the long dedicated hours required to teach in theatre education, and also the additional commitments required as a teacher at theatrics such as summer schools this will make an impact on the freelance and contracted work I can take on.

7. what kind of responsibilities would i have?

Depends on the age of the students. Theatrics provides all material for lesson planning, CD's, music player, etc. We provide all lyrics/scripts and photocopying. This too is a Theatrics policy and not many other schools do this. Our teachers work for several other companies or local authorities and these things are not always provided. A lot of the time teachers have to produce all their own lesson planning. The creativity of each teacher is important to us and we have several meetings before a term begins to take suggestions for lesson planning and show content. The importance of the preparation of the lessons is highlighted here. And it is clear that Nicky holds great importance on independent working and creativity. It is important for the teachers to have creative minds to help the students grow the most and experience diverse and interesting lessons.

## **Interview with Zoe Birkett (West End Actress)**

1. What is your daily routine like now you are in 'Priscilla Queen of the Desert' on the West End?

It's non-stop and you need to be prepared for that when you enter acting as a profession, especially on the west end. You won't stop. My daily routine is all about preparing for the afternoon performance! I have to keep my voice warm all the time as I can't get a cold, or a sore throat because everyone will hear it. So, I get up, have warm porridge, and have warm honey and lemon drink and then a cup of tea, and then I steam. Then for lunch I have hot soup, and steam again. Then I make my way to the theatre where we have an hour warm up dance session and then a half hour vocal warm up. Then it is to make-up and we perform the show. After the show I go home, text my parents to say good night etc, I talk as little as I have to! And then I have some tea and go to bed. I have to have at least 9 - 10 hours of sleep every night. Zoe makes it very clear how important personal health is in the industry! Her whole day revolves around her voice and well being, this has made me realise that acting is not just get up and do it, there is loads of preparation and other important things to account for to help you actually achieve the success in the industry. If you don't keep yourself healthy then you wont stand yourself in good stead.

2. Do you have a social life at all?

Literally I have none! I only get to see my family once a year. I never really go out, i mean it all comes with the job though, everyone who are your friends are in the shows you are in and are in the same boat as you are. I will have to be prepared to make acting my life, even if it means not seeing my family.

3. It seems that everyone I have spoken to has not had training at drama schools because they have been involved in the industry from a very young age. Do I still have a chance to become successful?

Yes, of course you do. If your heart is in it, you are passionate and you make acting your life then you will if you are determined enough!

Birkett appeared in Robert C. Kelly's production of In Town Tonight at the Glasgow Kings Theatre and then went on to star in pantomime in her home town of Darlington, along with Big Brother star Anthony Hutton. She has more recently toured the country with What A Feeling - a tribute to musicals such as Saturday Night Fever, Fame, Flashdance, Grease and many more - with Noel Sullivan and 1980s pop singer Sinitta.

Birkett starred in Thriller Live from May to June 2007, playing the lead female role. During 2008, Birkett has appeared in many shows, including West End Rocks, another tribute to musicals such as Fame, Grease and Flashdance.

Birkett landed herself a major West End role in Priscilla Queen of the Desert from March 2009.

## **Interview/Research Summary.**

From my research I have chosen to use the following information as the basis of my work plan:

The interview with Nicky Wright (Director of Theatrics Stage School) revealed the basic pay for theatre in education and the basic responsibilities of being a teacher in a stage school. 'Basic pay is £15 per hour increasing to £25 per hour depending on your qualifications and years of teaching experience. Any new teachers are on a one month trial basis. Theatrics provides all material for lesson planning which is a theatrics policy, and not many other stage schools do this. We have several meetings before each term starts to discuss lesson planning and show content.' I will use this information when planning my theatre in education job.

My interview with Tobias Samuels revealed that he had used work as a TV extra in his first year of work to gain experience. 'I got £80 per day as a TV extra, for screen work it was up to £225 per day'. Using this information from a current actor has helped me chose the possible realistic jobs for my first year and given me a rough estimate of pay.

Richard Ward recognises how hard Freelance work is to earn a living. 'It is an overcrowded profession in which it is almost impossible to earn a proper living. I have a part time career as an accountant and role player'. The fact that freelance work is so hard to earn a living off has helped me decide how much contract work to undertake in my year and has helped me consider furthering my education in my chosen field to ensure I am always doing something productive.

Zoe Birkett's interview revealed the physical and social demands of being an actress. 'It's non-stop, and you need to be prepared for that when you enter acting as a profession. My daily routine is all about preparing for the afternoon performance. I have to keep my voice warm at all times as I can't get a cold or a sore throat. I have to have at least 9 – 10 hours of sleep every night'. I only get to see my family once a year. I never really go out.' This has made me realise the importance of rest and personal health, which has influenced my fitness regime I have included in my plan.

Richard Ward promotes himself 'through my websites:'

My interview with Tobias Samuels revealed that you travel to where the work is. 'I have worked for Casualty, which is in Bristol, Blue murder is in Manchester, some are in London, and they are everywhere! Because of the internet you can really live anywhere as long as you are ready to go and leave as soon as they need you' this has helped me plan for extra travelling and accommodation, I have ensured that I have included expenditures in my plan for such requirements.

From the websites in the appendix I will also be using the current Equity rates to ensure my plan has reliable and up to date rates and contract details. When using more specific pieces of research in my plan they will be marked with "\*".



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# First Year Plan.

## Freelance/Contracted work.

During my first year I must assume that 50% of my work will be Freelance and 50% Contracted.

A freelance Actor is an actor who sells their talents to different employers without a long-term contract with any of them. This could include a one off advert shoot, one off modelling shoot or a gig. The chief advantage of freelance work is being your own boss, with the freedom to choose which jobs you take you are in control of your own hours. Singing tutoring is the best example of the flexibility of being your own boss. By having the flexibility to limit or give more time to student's lessons can always be moved and worked around my further training or commitments. However, this may cause some disturbance amongst pupils, as acting is so unpredictable I may have to move lessons at short notice. This could lead to the irregular work-flow that is expected of freelance actors, resulting in very irregular income and hardly any work for a long period. Other disadvantages include lack of employment benefits, such as paid holidays or sick pay, for example I will not be able to get sick pay when I am working for 'Blue Murder', as I am not contracted to work for them, therefore if I don't or can't show for whatever reason the company will do it without me and are not obliged to pay me anything. This is in comparison to contracted work, where you are most likely to be entitled to sick pay/holiday pay and will receive certain employment benefits. Being a freelance actor also has artistic merits such as; unlike contracted work where you have one or two long term jobs, you will have numerous shorter jobs. With each short job you have the opportunity to gain new contacts, and to promote yourself through word of mouth, and their experience of you and your work. With each job you will also have gained new experiences which may help you when applying and working for other people.

Contracted work is a job that you have to sign a contract for. The contract may state a certain amount of hours that must be worked, making the work more reliable and means a regular income will be achieved. Theatre in education for example; although having to take some extra time off per term for performances, is perfect for keeping a structured time table and is ideal when juggling other jobs and commitments. The regular income will help fund any training, expenditures and times where work is sparse. Although these set hours are good on a long term basis, it can also be very restrictive; stopping me from taking on other jobs and declining great opportunities, and the freedom of freelance work is not available so easily; some contracts may not allow you to work with anyone else outside their company. These set working hours restrict flexibility when trying to negotiate other jobs, which would restrict your income compared to if you were freelance, however it is the actors decision to sign the contract in the first place! Contracted work has artistic merits such as; the ability to improve yourself over a longer period of time on specific things; there may be more opportunity to work for longer intensive periods of times and improve significantly. This is compared to freelance work where there is only a short amount of time to rehearse and improve, limiting your artistic progression.

A lot of actors in their first year try both freelance and contracted work, to try and boost their income and experience.

Before I can plan the year ahead I thought it would be beneficial to identify the specific skills I have, and what jobs I could obtain through these skills. These jobs are not necessarily jobs I could obtain in the first year of leaving Acting school, but I am exploring all possibilities. All these jobs I have chosen because they are directly linked to the skills I have. It is hard to establish which work will be contracted and which will be freelance as it all depends on the individual job and situation, so the jobs below are categorised from my research, however jobs may overlap into both categories and may not appear like this in my plan.

### Acting.

Acting is my strongest skill, during the three years on my degree course (Acting BA Hons) I have explored numerous styles and genres of theatre, including Shakespeare, Radio Acting and Acting for Television. These are the acting skills I have acquired before and during my 3 year acting course and the jobs I think I could get from them:

- Shakespeare /Jacobean
- Acting through song (LAMA Grade 8)
- Radio acting
- Television acting
- Improvisation - Improvisation is a skill that will become vital in every acting job I have.

### Contracted.

Touring Shakespeare Company, Professional Production, Radio Presenting, Performance Education, TV Sit coms.

### Freelance.

Singing Tutor, Workshop Leader, Adverts, Radio Shows, Walk on artist, Extra, Commercials, Festival performances

### Singing.

Singing has been a major part of my training at LIPA, having two singing lessons a week. One group lesson, where as a group we worked on choral singing, and one solo lesson where we worked on technique and acting through song. I also had singing lessons outside training; this was so I could widen my repertoire including operetta singing, and Italian.

- Jazz
- Italian
- Classical
- Opera/operetta
- Musical theatre
- Rock
- Choral singing
- Pop

All of my singing skills can lead to various jobs, I have found it hard to find jobs that would include only one of these skills. Therefore I have listed jobs that I could get generally with singing as a skill.

**Contracted.**

Recording Artist

**Freelance.**

Singing Tutor, Wedding singer, Singing gigs, Choral Conductor, Singer-Song Writer,

**Dancing.**

Over my training I have had the chance to develop my dance skills further and have been able to explore different genres. Because my dance skills are very basic and I want to go into a career in acting, I would never choose the following jobs; however, it is helpful if I explore my options.

Here are some of the jobs I could acquire with these skills if I were to develop them more:

- Jazz
- Modern
- Basic ballet
- Street dance
- Basic tap
- Contemporary movement

Like my singing skills, it is hard to pinpoint specific jobs that go with specific skills because with dance, a variety of dance skills are needed for a job, not just necessarily one.

**Contracted.**

Dance Therapist, Dance notator,

**Freelance.**

Community Dance, Musical Theatre, Ballet Dancer, Choreographer

**Music.**

I have always had musical skills, taking up the violin when I was 7 has helped my musical skills develop over the years. I will always love the opportunity to involve my music into my career when possible:

- Violin - Violinist, recording artist, solo gigs, wedding act, concert violinist
- Singing - All the above jobs in 'Singing' section
- Piano - Concert pianist, accompanist, recording artist, composer
- Drums - Band drummer, accompanist, solo drummer, recording artist
- Musical Theory - Composer, song writer

**Contracted.**

International orchestra, Recording artist

**Freelance.**

Professional Violinist, solo gigs, wedding act, concert violinist, concert pianist, accompanist, recording artist, composer, band drummer, solo drummer, song writer.

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**Freelance.**

**Singing tutor – 240 hours**

**Voice over for commercial – 2 hours**

**Radio commercials – 4 hours**

**Walk-on-artist – 20 hours**

**Minor role work – 64 hours**

**Musical theatre workshop for adults – 72 hours**

**402 hours per annum**

**Contracted**

**Repertory production – 288 hours**

**Theatre in education – 114 hours**

**402 hours per annum**

**Contingency.**

**Background artist in TV commercial - 17hours**

**17 hours per annum**

## **The aim of my first year plan:**

To establish a realistic plan for my first year in the industry as an actress. To set myself realistic goals and aims and establish how to achieve them.

In my first year I want to build up a portfolio, gain experience and further my training as an actress. I have chosen acting and musical theatre as my targeted area of the industry as it is my strongest skill and believe I will gain the most work in this area.

The majority of my work I am going to be based in London, finding accommodation that is in easy reach of an underground train station that will allow me access to the London theatres. Being in close proximity to the theatres and studios is important as I plan to constantly build on my repertoire and training throughout the year. I have allowed for approximately £400 a month in my budget plan for a one bedroom apartment in the centre of London near Tottenham Hale train station.

I will need constant reliable transport to ensure I can travel around London on demand and on time, with easy access to more major train lines for travel outside London. For this I have allowed £98.70 a month for a London travel card. \*Tobias Samuels 'Work is everywhere'

I recognise that physical fitness and health is one of the most important parts of any actress's daily routine. It is because of this I plan to attend weekly body conditioning classes at pineapple studios (within 10 minutes walking distance from the apartment) allowing £9.00 in my budget for a one hour session per week. Another aim of my first year is to improve, vocal lessons are essential to ensure techniques are kept and the voice is healthy so I will have SLS training in London for approx £36 per lesson per week. \*Zoe Birkett research - stated in Interview Summary.

As it is my first year, work can be completely un-predictable \*Richard Ward 'freelance is an overcrowded profession in which it is almost impossible to earn a living', as a result of this I will not be able to plan my recreational activities. I may only get to visit my family once a year, and may hardly go out. I am just going to have to take my social life one step at a time. \*Zoe Birkett research - stated in interview summary

Throughout the year I will promote myself using a self-promotion pack of my regularly updated CV, business cards, headshots, promotion brochures and show reels. I plan to email current agencies on a daily basis to enquire what auditions I have been put forward to. I also plan to launch my own promotional website. However, as I work through the year I will also advertise myself on the spotlight website (at an additional cost of £157) \*www.spotlight.com. I have budgeted £200.00 in my plan for new up to date headshots as professional and recent ones will help improve my appeal.

To further my training in my chosen field I plan to take a part time 2 years MA/Acting Degree at The Drama Centre London. 20 hours of my week will be taken up by my course. My parents are paying for the training, allowing me to be financially secure. A part time course allows me to work whilst training, the school understands the need to work and allows time for students to undertake professional work during the course if needed.

As I plan my year I am assuming I will obtain 50% contracted, 50% freelance and 2% contingency agency work. Because of the hours involved in contracted work it may mean that I plan for more freelance work than contracted.

## **Contracted work.**

### ***Theatre in education – 3 hour acting class every Saturday, for 38 weeks per year - 'Wise Monkey Theatre School London'.***

Working in Theatre in Education will build up my theatrical experience, whilst providing well planned and exciting training for the younger generation.

For this work type I will need to be committed, professional, likeable, a good time keeper and flexible as there will always be extra hours needed around certain term times. \* Nicky Wright 'they have to be professional, personable, likeable and good time keepers'. I need to be able to build up a relationship with the children and stay for a decent period of time. \*Quoted Nicky Wright. I will provide all material for my lessons, including CD's and music players; however scripts are paid for and found by the company. \* Quoted Nicky Wright. Several meetings before a term begins are held with the patrons and directors of the school, to discuss lesson plans and show content.

Every week I will teach acting for three hours on a Saturday evening, because the students are from ages 8 -17 school holidays are not included as teaching time in my contract. Basic pay per hour for a newly qualified tutor starts at £15 per hour, and for the first month of teaching I will be on a one month trial. Teachers are paid extra for extra rehearsal time when producing shows and teachers are given the option to participate and teach in the summer school. A CRB check is essential; any additional legal conditions are stated on receiving the contract. \*Nicky Wright 'a CRB check is mandatory when working with children'. The school is within walking distance from Alexandra Palace train station which means that no additional travel costs will be needed as all my travel around London is included in my rail card.

Expenditure	£0.00
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Income	£1710.00
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Hours	114
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### ***Repertory Performance Contract – London Repertory Company***

Working with a repertory company allows me to gain the experience of a professional theatre company without the restricting and demanding 6 month contracts of the west end.

For this work type I will need to be committed, professional, have physical and mental stamina. \*zoe Birkett 'my daily routine is all about preparing for the afternoon performance...it's none stop and you need to be prepared for that when you enter acting as a profession.' I need to be a quick learner and take control of my own script learning. Set deadlines for line and music memorisation will be set and must be memorised on time and accurately. I am required to be perfectly on time for each rehearsal and performance as starting and ending times will be observed, and no lateness is to be tolerated. I would be required to provide food and drink throughout the rehearsal and performance process.

The normal rehearsal day varies from who is required, they run Tuesday to Sunday. \* Repertory theatre research in appendix ' for weekly rep, and for typical 3 act plays the actors week should start Tuesday. For all shows, a bare minimum of one rehearsal hour per one minute of running time must be accomplished, the rehearsal period varies on the type of play being produced, and this may come to only 1 wee of rehearsal; however the director will ensure that there is adequate rehearsal period for all actors. I will be required to perform in maximum 4 performances a year, however whilst performing in one play/show, in the day I will be rehearsing for the next new performance. However, as performances run for a maximum of 2 weeks, there will be periods of time where the company do not need me. Therefore I will only be paid for the period of time I rehearse and perform. For 4 performance running's per annum (4 hours per performance running for 1 – 2 weeks) including rehearsal (4 hours four times a week approx) on average I would be working 38 hours per week. \* [www.equity.org.uk](http://www.equity.org.uk), [www.wikipedia.com](http://www.wikipedia.com)

Expenditure	£0.00
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Income	£3003.00
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Hours	288
<b><u>Freelance work.</u></b>	
<b><i>Singing tutor - approx 5 x 1 hour sessions a week.</i></b>	
<p>Working as a singing tutor for all ages will enable me to widen my theatrical experience, whilst providing well planned and exciting vocal training to suit individual needs and levels.</p> <p>When working as a freelance singing tutor I will need to be flexible, professional, likeable, and well planned as I will need to fit a certain amount of training in each 1 hour session. I will need to have the time to build up a relationship with students by holding regular sessions and staying their tutor for a decent period of time. *Nicky Wright research 'it is important to build a relationship with students' I will provide all material for my lessons, including CD's and music players; however I will be employing a local pianist to attend all lessons at a cost of £10 per hour, which will be included in the lesson fee. To ensure that all lessons are regular and planned I will need to dedicate certain weekly time slots for each student, to enable me to plan my other work and allow time for my MA training around the lessons. I will hold up to 5 lessons a week and hold them on a Sunday afternoon, at my apartment in hourly slots. I am limited to 5 lessons approx a week as I am going to have to juggle my lessons, my work at Wise Monkeys Theatre School London and other freelance jobs at the same time. Good time keeping is essential.</p> <p>It is very important that I give each student the opportunity to learn and develop their skills at their current technical level. Therefore, on the first lesson a technical workshop/assessment will take place to identify the training needed. * In appendix, singing lesson research 'In your first lesson your teacher will have a conversation with you as to your vocal history. Your teacher will assess you right away' In the lessons students will be given exercises to improve breathing and vocal technique as well as songs to push and stretch their ability. The aim of giving student singing lessons is to help them reach their own personal goals whether it be a certain grade or to be able to sing any style of music. I will teach the SLS method which is a highly sought after technique, this results in my singing lessons to be £35 per hour * 'Carol Jack: One hour £35.00' <a href="http://www.singing-lessons-london.co.uk">www.singing-lessons-london.co.uk</a>. The length of lessons are flexible so 1 ½ hour sessions are available at request.</p>	
Throughout the year I will be promoting myself as a singing teacher by the recommendations of my students, and also by producing posters and advertisements for the local papers including a headshot and résumé. I also intend to create my own website as a means for promoting my singing lessons and myself as an actress.	
Expenditure	£2400.00
Income	£8400.00
Hours	240
<b><i>Blue Murder - ITV/Channel 4 - Walk on 3 (Speaking)</i></b>	
<p>Working as a speaking walk-on will help me develop my on screen acting skills and also hopefully, gain some contacts though ITV/Channel 4. *Tobias Samuels ' from the extra work and tv set work i managed to get work through word of mouth and contacts.</p> <p>A speaking walk-on job, does not necessarily require you to have professional training, however as I do, I would carry with me the skills that I have learnt and developed with screen work on my acting course. The job requires me to impersonate an identifiable individual subject under individual direction, and to speak a very few un-important words where the precise word spoken do not matter. *See Appendix BBC (Rates effective from August 07) Practical skills such as good time keeping, quick learning and flexibility are important too. Acting as a speaking walk on requires a minimum period of a day £107.22, *Rates from <a href="http://www.equity.org.uk">www.equity.org.uk</a> to film on extract, however if I am required to film more than one Filming time will be longer. This will require patience and stamina as there may be periods of time where I am doing nothing</p>	



and watching the filming process. I will be required to provide my own transport and accommodation to get to the job which is located in Manchester. A train from London Euston to Manchester Piccadilly is £45 return and accommodation per night in a travel lodge would be £30 for 2 nights. \* Tobias Samuels 'Blue Murder which is in Manchester'

Before filming I will be required to rehearse and take screen tests which will be added onto my payment by the company as a day of attendance (each day is 8-9 hours) £71.32, this will most likely take up another day. Also, extra payments include any costume fittings £22.73 that are required, because I am a small part I will only be needed for half a day. An extra payment for costume changes are paid too, however as I am only in one short extract this will not be included in my payment.\* All rates from [www.equity.org.uk](http://www.equity.org.uk) To get the job I plan to look in 'The Stage' magazine and apply online Auditions are held and for a day of attendance at an audition I will be paid £11.81. Repeat fees are also paid to walk-on actors for every time the episode they are featured in is repeated on ITV or Channel 4. \*See Appendix on equity rates for ITV Rates. For one episode it is likely that it will be repeated on average 3 times per year maybe more the repeat fees are the day of attendance fees.

This job will allow me to gain contacts within ITV/CHANNEL 4, doing a good job and being an easy employee to work with will stand me in good stead in being called back for another job within the company. However I will promote myself even further throughout the job by using my business cards and leaflets which I will leave around the headquarters and offices. By doing this I hope to gain more work with the company.

Expenditure	£75.00
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Income	£428.84
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Hours	20
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***Voice over work - TV cleaning detergent Commercial (BBC) - 2 hour session.***

Working as a voice over for a TV Commercial will help me gain new experience in TV acting but will be very similar to radio acting/recording.

A voice over job, does not necessarily require you to have professional training, however as I do, I would carry with me the skills that I have learnt and developed with radio work on my acting course. A voice over is the voice of an unseen narrator, or of an onscreen character not seen speaking.

\*[australianscreen.com.au/glossary/](http://australianscreen.com.au/glossary/) The job requires me to speak scripted words/information under specific direction which will be recorded and played over a visual commercial. I will be required to talk in a soft, conversational and evenly modulated tone throughout the commercial, in comparison to a loudly projected stage voice. To perfect this I will be expected to practice this technique before arriving for the test commercials and the recording of the final rehearsal. I will also be expected to learn the script word perfect, abbreviations and deviation from the script will not be tolerated. As the BBC studio is in London I will be able to use my own rail card to ensure I get to the job on time. \*Tobias Samuels 'Getting to jobs was difficult because of budget and because I live so far from London'.

Before recording I will be required to rehearse and record a test commercial which will be added onto my payment by the company of £69.00, this will take up an hour \*All rates from [www.equity.org.uk](http://www.equity.org.uk). Then the commercial will be recorded which will take up 1 hour \*Appendix 'Voice-over (1 hour session) £150.00. In this hour the commercial will be recorded up to five times and there will be payment of £150.00. To get the job I plan to look in 'The Stage' magazine and looking at the BBC website, on audition a voice over artist will get £24.00. For a small regional commercial that repeats 7 times a week for a 4 month period I would receive an additional £316.46 repeat fee. \*[www.usefee.tv](http://www.usefee.tv), [www.equity.org.uk](http://www.equity.org.uk)

Whilst doing this job I intend to promote myself by handing in my promotion cards to authoritative members of staff involved in the commercial to ensure that I am easily contactable; by proving eager to promote yourself it is showing employees that you are eager, committed and ready to work.

Expenditure	£0.00
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Income	£559.46
Hours	2
<b><i>(West Midlands BRMB) Regional Radio commercial - 4 hour session.</i></b>	
<p>Recording for a Radio Commercial will help develop my radio acting skills. I will have gained this job through advertisements in The Stage and then auditioning.</p> <p>A Radio commercial job is the voice of an unseen narrator. The job requires me to speak scripted words/information under specific direction which will be recorded to be played over Regional radio stations. I will be required to talk in a soft, conversational and evenly modulated tone throughout the commercial, in comparison to a loudly projected stage voice. To perfect this I will be expected to practice this technique before arriving for the test commercials and the recording of the final rehearsal. I will also be expected to learn the script word perfect, abbreviations and deviation from the script will not be tolerated. As I would be recording for a West Midlands radio station I would be required to provide my own travel to Birmingham (the home of BRMB) to record. This would be approx £70.00 *www.thetrainline.com</p> <p>Before recording I will be required to rehearse and record test commercials which will be added onto my payment by the company of £69.00 this will take up to an hour. Then two variations of the commercial will be recorded which will take up 1 hour. *Appendix 'Number of commercials per client' In this hour the commercial will be recorded up to five times and there will be payment of £270.00. To get the job I plan to look in 'The Stage' magazine and looking at the BRMB website. For a regional commercial I will receive £1000 for 3 months usage. *www.equity.org.uk</p>	
<p>Whilst recording the commercial I will request the radio station to advertise my singing lessons and myself as a means of self advertising. This will hopefully branch out to people who are not just 'in the circuit'</p>	
Expenditure	£70.00
Income	£1409.00
Hours	3.5
<b><i>'Casualty'- Minor Role - £225 8 hours per day for 7 days</i></b>	
<p>Working as a minor character will help me develop my on screen acting skills. From working with the BBC and ITV before I will gain this job through the contacts made before, then effectively receiving more job later on with the same company.</p> <p>Being a minor role requires me to impersonate an identifiable individual subject under individual direction, and to speak scripted words. Interaction with major characters is required. A minor role can include an injured patient or a ward visitor. I need to be a quick learner and take control of my own script learning. Set deadlines for line memorisation will be set and must be memorised on time and accurately. I am required to be perfectly on time for each rehearsal and filming session as no lateness is to be tolerated. Acting as a minor role required throughout one episode is required for a minimum period of a week £225 per day to film *Tobias Samuels research stated in interview summary,. This will require patience and stamina as there may be periods of time where I am doing nothing and watching the filming process. I will be required to provide my own transport to get to the job which is located in Bristol. A train from London Euston to Bristol is £60. *Tobias Samuels 'Casualty is in Bristol', *www.thetrainline.co.uk</p> <p>Before filming I will be required to rehearse and take screen tests which will be added onto my payment by the company as a day of attendance (each day is 8 hours) £71.32, this will most likely take up another day. Also, extra payments include any costume fittings £22.73 that are required, because I will be appearing a few times over a period of a few days in the episode I will need a full day £45.46. I will also</p>	

get paid for repeat fees, so if the episode is repeated 3 times in a year I will get £275.56 \*www.usefee.tv. To get the job I plan to look in 'The Stage' magazine and apply online. \*Rates from www.equity.org.uk

Expenditure	£60.00
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Income	£1740.07
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Hours	64
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***Musical Theatre (Acting) classes for adults – 3 hours per 2 weeks.***

Working as a musical theatre teacher will enable me to widen my theatrical experience, whilst providing well planned and exciting classes for adults.

When working as a freelance teacher I will need to be professional, likeable, and well planned. I will provide all material for my lessons, including CD's, script extracts and music players; \*Nicky Wright research stated in interview summary, using the Acting studio at Drama Centre London where I am a student enables me to use the space for a small fee of £30 per session. To ensure that all lessons are regular and planned I will need to dedicate a specific time per 2 weeks to enable me to plan my other work and allow time for my MA training around the lessons. I will hold the classes at Guilford School of Acting every other Monday night at 7pm – 10pm which enables me to spend the day training. Travelling to DCL will not cost me anything as it is accessible by train.

I aim to provide a casual class for any adult who wants to take part however; the student will be required to book the sessions in advance. It is very important that I give the adults enjoyment and fun, these classes are not aimed at the professional actors but amateurs, or simply people who are coming for recreation. Therefore, lessons will be based on a wide variety of styles, musicals and genres.\*Nicky Wright ' The creativity of the teacher is important to us'. Lessons will include script work, improvisation and group singing sessions. Hopefully, if all goes to plan I will gain singing students from this too. I will charge £18 per person per 3 hour session; although numbers each week will vary I can make a rough estimate on yearly salary based on 10 students per session for a year.

Although I intend to have already created a website for self promotion purposes, I also want to create a separate website simply for my musical theatre business a few months into the business. This website will include, information and contact details about me, my resume and headshot, specific information about the type of classes I run, pictures of classes and testimonials.

Expenditure	£720.00
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Income	£2160.00
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Hours	72
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**Contingency work**

***Background artist – Car Insurance - TV Commercial– 18hours***

It is important when planning a year to have a small contingency plan. I am assuming I will be in full-time work/training. However as this may not always be the case, this contingency job is in-case one of my jobs does I have planned does not work happen, or if I find in need extra money - the job will be acquired through my agent.

A background artist, does not necessarily require you to have professional training, however as I do, I would carry with me the skills that I have learnt and developed with screen work on my acting course. The job requires me to impersonate an identifiable individual subject under general direction, for example I will be required to react in a crowd. \* Appendix 'TV Commercial rates, Background artist £90.00 - £200.00'. Practical skills such as good time keeping, quick learning and flexibility are important too. A Background artist can be used in more than one shot in the commercial so requires a minimum period of two days £200.00, to film one extract. However if I am required to film more than one, Filming

time will be longer. This will require patience and stamina as there may be periods of time where I am doing nothing and watching the filming process. \*Rates from [www.equity.org.uk](http://www.equity.org.uk)

Extra fees will be paid for recall auditions £24.00 and videotapes at recalls £34.50.

I will get this job through my previous work in the TV Cleaning Commercial for the BBC, again word of mouth is important and will definitely help me obtain this work.\*All rates from [www.equity.org.uk](http://www.equity.org.uk)

Expenditure	£0.00
Income	£258.50
Hours	18

A secure and planned way of managing finance is essential when living in the industry. Therefore I have estimated my income, expenditures and overall profit from the jobs in my plan, taking into account tax, bills, training etc. \*Tax & benefits research located in Appendix. I plan to open a savings account into which I will put 30% of my profits on a monthly basis to ensure I always have some contingency money if needed. \*Banking research located in Appendix. Throughout the year I will keep constant records of my expenditure and income and ensure that all bills are paid on time by careful financial planning.

ALL INCOME HAS BEEN ATTAINED AND CALCULATED FROM THE EQUITY WEBISTE, THEREFORE ARE VALID AND ACCURATE. Although my income seems a hefty amount of money for my first year of acting I have made sure that because I am required to have a 50/50 split of work I have done so by including freelance work employed by outside companies and freelance work that I am in control of and can set my own fees. Therefore I am not just relying on outside work, hence why I am earning more than if I was not teaching, as I am in my plan.

Expenditure	PER ANNUM
NI	£ 90.00
Food	£ 2,400.00
TV licence	£ 60.00
Phone bill	£ 180.00
Internet	£ 179.88
Rent one bed apartment in London incl bills	£ 4,800.00
Travel in London annual travel card	£ 1,028.00
Accommodation outside London	£ 30.00
Travel outside London	£ 115.00
Additional singing lessons & body conditioning	£ 2,632.00
Recreation	£ 1,800.00
Spotlight membership	£ 157.00
Pianist for singing tutor	£ 2,400.00
Hall hire for workshops	£ 720.00
Headshots	£ 200.00
MA ACTING course fees	£ 15,350.00
<b>TOTAL EXPENDITURE</b>	<b>£ 32,141.88</b>
INCOME	PER ANNUM
Parental contribution £200 per month	£ 2,400.00
Benefits	£ 2,410.56
Wise monkey theatre school	£ 1,710.00
Rep company	£ 3,003.00
Singing tutoring	£ 8,400.00
Walk-on with ITV Casualty	£ 428.82
TV commercial voice over	£ 559.56
Radio commercial	£ 1,409.00
Parental contribution for part time MA Course (not taxable)	£ 15,350.00
Musical theatre workshops	£ 2,160.00
Contingency - commercial	£ 258.50
Casualty minor role	£ 1,740.07
<b>TOTAL INCOME</b>	<b>£ 39,829.51</b>
<b>TOTAL INCOME MINUS TAX</b> (including MA contribution from parents & Personal allowance)	<b>£ 36,228.37</b>

Annual Profit = £4086.49

30% of Annual Profit for Savings = £1225.94

Total Annual Profit after Savings = £2860.55

## S.W.O.T analysis of my Self Promotion Pack and First Year Plan.

My self-promotion pack is sophisticated and original, including a range of promotion techniques such as; professional contact cards with a selection of varied headshot images to attract potential employers and contacts, a slick CV with the range of performances, experiences and genres to show my versatility as a performer, furthermore it includes numerous excellent reviews and testimonials from a range of performances from High School up to graduation to show my commitment and professionalism. My professional CV and pre-prepared testimonials and reviews, my self-promotion pack will give me great first impressions when applying and auditioning for jobs. A long side slick headshots and photos this will make me look professional, committed and prepared for the industry.

I have included a wide range of interviews and emails from professionals and internet research from accredited and accurate websites throughout my plan. The information gathered from the equity website. Interviews from current professionals have helped me create a realistic plan of the types of jobs I will find in my first year after graduation. By talking to a current west end actress; Zoe Birkett I have been able to gain an accurate understanding of how the industry is working currently, and the opportunities and threats I may experience. She has also given me understanding of how physically and emotionally demanding acting is, which has helped me prepare for my first year even more, allowing me to have time to myself. From these interviews I have backed up their responses with accurate websites such as [www.equity.org.uk](http://www.equity.org.uk) to ensure that all information I use in my plan is entirely accurate and realistic it has allowed me to create and set goals financially and artistically; all salaries and rates are up to date and accurate. Internet research has helped me gain more specific information about certain jobs and companies to ensure that I know exactly what each job entails.

My project plan is realistic because of my thorough research and I have ensured that I have back up plans in case the freelance work is not substantial enough in my first few months, such as teaching the SLS singing technique, and holding musical theatre workshops for all ages. My contingency work plan is a simple small job of a background artist which may not bring in a large sum of money, but is realistic, giving me an extra bit of money to support myself. This has ensured that I will always have some constant income, and also widen my experience in theatre. Although my plan is well considered the industry is completely un-predictable, therefore my plan cannot prepare me for any implications, hold-backs and disruptions that may occur. The contingency plan that I have set up may not be strong enough, as more things may go wrong than expected and I may receive less jobs than once thought. My plan cannot account for the 'luck' in the industry, as it is very much about being seen and heard at the right time by the right people. For example; although I have planned the jobs that I would like in my first year, this is not necessarily going to be the case - I may not get my 'Casualty' minor role and then following set up my musical theatre acting classes.

In my plan, my income for the year seems inaccurate and high; this is because planning exactly what jobs you will achieve in one year is in itself a weakness as it does not; as said above, account for any losses or hold-backs that may occur during the year. Therefore, I am assuming that I will earn this amount of money in the year, thus making my income so high. However, I know that the figures I have used are accurate from the Equity website.

When obtaining my research it was incredibly difficult to contact professionals as hardly anyone was willing to reveal how much they earn in a year and details of their work, therefore did not reply. Also, a lot of professionals were busy and had no time to contact me back; because of this I don't think that my research from professionals is as detailed as I would like, resulting in me gaining a lot of internet research, however the research I did gain from Birkett, Samuels and Wright, has been vital when planning my first year. Talking to these individual professionals, it has ensured that I have an accurate outline knowledge of what the industry is like, this has helped me prepare myself for the challenges ahead, although in a very basic way I have a better knowledge than most first year graduates which will stand me in good stead as professional and prepared. Talking to these people has also helped me gain good connections, who I can contact again for advice or further contacts; Tobias Samuels for example is a perfect contact as he lives in close proximity to me and will be easily contactable and reliable, he has had plenty of experience and will always be a useful contact to have.

Doing this project will help me begin my career as it has made me aware of the types of jobs available in the first year of graduating, this will ensure that I am well planned and realistic in the jobs I apply for and the jobs I will obtain. I feel that although I will never experience what it is truly like in the industry until I am out there, I have at least had some first accounts and warnings of what it is like, therefore I feel less daunted and alone.

There are many threats in the industry that I will encounter, competition is one. Although I am fully aware of the competition that I face out in the industry my plan cannot prepare me for the probability that it will take a lot longer to find the jobs than I will first expect. I will not fully grasp how competitive it is until I am out there doing it myself, until then I can only go by what I have been told. Although my contingency work (Background artist) prepares me for any financial strains, my plan does not prepare me for the emotional strain I may endure undergoing the process either. From my interview with Zoe Birkett I am aware that a potential threat to my career is ill-health. She highlighted how important it is to stay healthy and physically strong, because of this I believe that I have addressed this in my plan, giving myself lots of work but plenty of time to rest.

Despite the state of the current economy, more and more people are attending the theatre as a means of escape; therefore, I do not necessarily feel threatened by the effect the economy but feel that it may open a few more doors as more theatre may be produced, however, this does not mean I will get more jobs as the industry is still as competitive no matter how popular theatre is amongst the public. From my interviews it has been obvious that finding work in the first year after graduation is very hard work, and the industry does not necessarily welcome newcomers, because of the lack of industry experience. This will obviously not help me gain work as people may see me as inexperienced; however you have to start at the bottom to get to the top.

In conclusion although my plan may have some weaknesses such as the high income, and the inability to plan properly for industry 'luck', I think that my first year plan is accurate and realistic and has educated me in the opportunities available as a first year graduate going into the industry. It has made me more aware of the challenges and opportunities of the industry, the jobs available and how to go about getting them!

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# APPENDICES



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## **APPENDIX**

**[www.wisemonkeytheatreschool.com/home.html](http://www.wisemonkeytheatreschool.com/home.html)**

**[www.equity.org.uk](http://www.equity.org.uk)**

**[www.direct.gov](http://www.direct.gov)**

**[www.natwest.co.uk](http://www.natwest.co.uk)**

**[www.usefee.tv](http://www.usefee.tv)**

**[www.spotlight.com](http://www.spotlight.com)**

**[www.sls.co.uk](http://www.sls.co.uk)**

**[www.thetrainline.com](http://www.thetrainline.com)**

**[www.virgintrains.com](http://www.virgintrains.com)**

**[www.travellodge.co.uk](http://www.travellodge.co.uk)**

**A repertory theatre** can be a theatre in which a resident company presents works from a specified repertoire, usually in alternation or rotation. In the British system, however, it used to be that even quite small towns would support a rep, and the resident company would present a different play every week, either a revival from the full range of classics or, if given the chance, a new play, once the rights had been released after a West End or Broadway run. The companies were not known for trying out untried new work, however. The methods, now seldom seen, would be also used in the United States, Canada, and Australia.

For weekly rep, and for a typical 3 act play with a wise director, the actors' week would start **Monday** and go as follows: **Tuesday**: Notes on last night's opening from the director, then a sitdown readthrough of the next play with some discussion by the director, on-the-feet blocking of the moves for Act I with few questions from the actors, and there are performances of last week's play each night. **Wednesday**: Run Act I and start to block Act II, but break early because there's a matinée. **Thursday**: Finish blocking Act II, run Act II, and block Act III. **Friday**: Run Act III, runthrough of entire play, no scripts in hand and technicals, meaning lights and sound, to watch and write down cues. **Saturday**: Runthrough again, stop and go to test lighting and sound cues, may use costumes if ready. **Two shows today, the evening one closing the current play.** After the show, the set will be struck (taken down) by the crew, usually apprentices, and the stage manager.

**Sunday is an opportunity to brush up on lines and moves and private rehearsals.** But for the crew it means putting up the new sets, and hanging and focusing lights, and setting sound equipment. **Monday**: Morning, run through, no costumes usually (save wear and tear), mainly for the techs. Afternoon, "Full Perfect" Dress Rehearsal, maybe a few friends in front to gauge reaction, then copious notes. Evening, 8 o'clock Opening Night, followed by notes from the director, visits with friends from the audience, and maybe a party nearby. The process starts again on Tuesday.

Prices rise with teacher qualification level and experience.

You can expect faster progress, a classier finish and a deeper understanding of complex vocal issues from the higher level teachers.

Here is an overview of teacher prices. If you have booked and need to make payment, use the payment link next to the teacher name.

Leon Berrange <small>FAI</small>	6 x 1-hour Prepay	£275.00
	One Hour	£60.00
	Half-hour	£25.00
Lucy Phillips <small>FAI</small>	6 x 1-hour Prepay	£275.00
	One Hour	£60.00
Becky McCracken <small>FAI</small>	6 x 1-hour Prepay	£275.00
	One Hour	£60.00
	Half-hour	£25.00
Edward Staunton <small>FAI</small>	6 x 1-hour Prepay	£245.00
	One Hour	£45.00
Rachel Black <small>FAI</small>	6 x 1-hour Prepay	£215.00
	One Hour	£40.00
Emmy Urquhart <small>FAI</small>	6 x 1-hour Prepay	£225.00
	One Hour	£40.00
Carol Jack <small>FAI</small>	6 x 1-hour Prepay	£185.00
	<a href="#">One Hour</a>	<a href="#">£35.00</a>

### Your first lesson

In your first lesson, your teacher will have a conversation with you as to your vocal history i.e. if you have had any previous training, sung in a choir, with bands etc. to establish what you want from your voice. If you have any vocal issues, this is the time to spill the beans!

It doesn't matter whether you are a beginner or a professional, your teacher will assess your needs right away. They will usually ask you to sing up and down a scale, using different vowels to hear where your voice sits, general tone and texture. You will then start to work with your voice using the SLS techniques they think are appropriate. These exercises may seem strange at first, but persevere with them, as they are purposefully designed to build a solid foundation to your voice.

Once you have worked on a few vocal exercises your teacher will suggest a song, either one that you have brought with you or one from our list of backing tracks. You then apply the exercises that you learned in the first half of the lesson to your song.

Please bear in mind that every singer responds differently to vocal instruction. The singing voice is an advanced physical skill which depends largely on the singer's ability to work subtly and accurately with the muscles and elements of the vocal tract. How easily you will develop this ability depends on innumerable factors, but you can be sure that all Voxbox teachers are knowledgeable and experienced in facilitating this learning process.

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## **Internet Research.**

**<http://www.equity.org.uk>**

To help identify fixed equity rates I visited the Equity website and found the following rates.

Equity, the trade union for professional performers and other creative workers, negotiates minimum wages for its members, with minimum rates depending on the type of employment, location and number of performances. Equity members are entitled to a subsistence allowance while touring.

## **ITC/EQUITY AGREEMENT**

### **AGREED RATES 2009 / 2010**

#### **For Performers & Stage Managers**

**Minimum Salary for contracted work per week: from April 2009 £375.00**

#### **Relocation costs**

London companies £103.00

Out of London companies £ 84.00

#### **Accommodation**

Own paying £31.50

Accommodation Allowance (not own home) £10.00

**Weekly Touring Allowance £242.00**

#### **Meal Allowances**

Overnight – breakfast provided £13.85

Overnight – breakfast not provided £20.20

Commuting costs threshold £20.00

The Equity minimum rate for theatre performers is set at £375 per week Subsistence-level rates usually depends on whether the performer has to relocate. Minimum rates for London West End work, television, film and radio work vary.

Most actors sign up with an agent, who may be able to negotiate higher wages, but will take 10-25% of earnings as a fee. The percentage taken varies according to the type of work (e.g. theatre or television).

Actors are usually self-employed for tax purposes. Not all employers pay National Insurance contributions. Many actors employ an accountant to administer their financial affairs. Accurate record keeping skills are essential.

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## **RSC AGREED RATES FROM APRIL 08**

**Performer's Minimum Salary PER WEEK: £361.50**

## **EQUITY WEST END RATES FOR ACTORS 09/2010**

**Category A - A theatre having a Production Capacity of 1,100 or more.**

**Category B - A theatre having a Production Capacity of between 800 and 1099.**

**Category C - A theatre having a Production Capacity of less than 800.**

The Base Salary for Artists entering employment and engaged to appear for an 8 Performance Week:

Category A = £550.00

Category B = £500.00

Category C = £450.00.

The Base Salary for Artists entering employment and engaged to appear for a 12 Performance Week:

Category A = £644.53

Category B = £585.94

Category C = £527.34

### ***Rehearsal salary.***

For Actors the Minimum Rehearsal Salary shall be equal to the Base Salary.

### ***Meal Allowance***

Currently £22.81 per week

The Artist's Salary, including any adjustments in accordance with this Agreement for performances or rehearsals on Sundays or Public Holidays, covers work on a maximum of any six days in any one Week between 08:00 and 23:30.

### ***Duration of Rehearsal Period***

The Manager shall ensure that there is an adequate Rehearsal Period for all Actors or members of Stage Management. A new production shall have a main Rehearsal Period of at least 3 Weeks (4 Weeks for musicals). Particular Performers may have shorter Rehearsal periods provided that Equity is notified beforehand.

## EQUITY/TMA

### SUBSIDISED REPERTORY AGREEMENT

#### Performers Minimum Salary

	£352.00	- per week
MRSLS Grade 1 Theatres	£429.00	
Grade 2 Theatres	£383.00	
Grade 3 Theatres	£359.00	

Subsistence Relocation Allowance £125.00

Subsistence Commuting Allowance £110.00

Touring Allowance £178.00

#### Other Payments

Daily touring allowance £30.68

Out of pocket expenses £9.89

Understudy obligation (per week) £16.75

Additional roles £5.75

Performance payment - leading £20.41

Performance payment - other £12.38

Mileage allowance £0.44

N/A.

To help identify approx  
salary for a rep  
company  
contract

*Usefee*

## BBC (rates effective from August 2007)

**Supporting Artist** is not required to give individual characterisation in a role or to speak dialogue beyond crowd noise or reaction.

**Walk-on Artist** is not required to give individual characterisation in a role but may be required to impersonate an identifiable individual, to accept individual direction and to speak a few unimportant unscripted words where the precise words spoken do not matter.

### RATES

#### Supporting Artist

Day of attendance £ 83.80

Night of attendance £ 91.85

#### Walk-on Artist

Day of attendance £103.60

Night of attendance £125.35

Rehearsal payment Day Night

£ 83.80 £ 91.85

#### Overtime (per hour or part hour)

Supporting Artist £12.80 £15.80

Walk-on Artist £15.80 £21.15

Hours of work are eight out of nine hours a day (nine and a half hours on location, if travel time is being paid)

**Night work** is work scheduled either to extend beyond midnight or to begin between 10pm and 7am. Daywork which extends unforeseen into work after 12.15am will be paid at night overtime.

**Multi-episodic** when more than one programme is recorded in the day – additional 50 per cent of the recording fee.

#### Repeat fees

Walk-on Artist only = 100 per cent of recording fee per repeat transmission on UK terrestrial television. 50% if repeated within one week of transmission. This applies to repeats of serials/series.

Extract fee (up to one minute) £21.25

Extract fee (one to four minutes) £42.00

Opening/closing sequences £86.35 (£86.35 for each block of 13 episodes)

**Special skills driving etc** £39.85

**Haircut very short** £24.40

**Costume fittings** Half day £24.35 Full day £45.35

**Auditions** £17.60

**Provision of evening dress/uniform** per day £23.40

**Provision of second or more contemporary outfit** £11.15 (per outfit per day)

*- to get more consistent repeat fees I visited www.usefee.tv*

## ITV Rates

used for 'blue murder' job salary

**Walk-on 1** is not required to give individual characterisation nor to speak any word or line of dialogue. Crowd noises shall not be deemed to be dialogue in this context.

**Walk-on 2 (non speaking)** is not required to give individual characterisation but who is required to impersonate an identifiable individual subject under individual direction.

**Walk-on 3 (speaking)** in addition to carrying out the functions set out in Walk-on 2 shall also be required to speak a very few unimportant words where the precise words spoken do not matter.

### RATES

#### Walk-on 1

Day of attendance/ recording £ 69.54  
Two episodes recorded £ 87.05  
Three or more episodes recorded 104.55  
Where 41 or more Walk-ons 1 are called on location on a day  
Day of attendance/recording £ 59.67  
Two episodes recorded £ 70.54  
Three or more episodes recorded £ 84.65

#### Walk-on 2 (non speaking)

Day of attendance £ 71.32  
Two or more episodes rehearsed £107.06  
Day of recording £ 90.08  
Two or more episodes recorded £135.17

#### Walk-on 3 (speaking)

Day of attendance £ 71.32  
Two or more episodes rehearsed £107.06  
Day of recording £107.22  
Two or more episodes recorded £160.83

Applicable

### Overtime

(Normal hours of work are eight hours a day spread over nine.)  
Single episode overtime rate per hour or part thereof *Day Night*

**Walk-on 1** £12.48 £18.72

#### Day Night

Where 41 or more Walk-ons 1 are called on location on a day £10.70 £16.05

**Walk-on 2 (non speaking)** (Recording Day) £16.16 £24.24

**Walk-on 3 (speaking)** (Recording Day) £19.23 £28.85

For overtime rates for multi-episodic work, please call Equity.

### Night Rate

Payment for night work is one and a half times the appropriate day rate. If recording/rehearsal is scheduled to start before 7.00am or beyond midnight the entire work period attracts night rate. If work extends beyond midnight (but not previously scheduled) night rate is attracted after midnight only. For calls before 7.00 am for the purpose of travelling to a place of work/rehearsal, night rate is paid only for the hours before 7.00 am.



**Repeat Fees**

Repeat fees are based upon day of attendance fees, but adjusted if shown off peak or on part of the network only.

Walk-Ons 2 and 3 are entitled to repeats whenever the programme is re-shown on ITV or Channel 4.

Walk-Ons 1 are entitled to repeat payments when the programme is shown more than five years after the first transmission.

**Special Skills** £34.43

**Clothing Hire** Evening dress etc £24.71

Normal clothing, per change £ 7.21

**Costume fittings** Half day £22.73 Full day £45.46

**Strenuous work** £19.23

**Physical appearance, short haircut** £10.71

**Auditions** Per day of attendance £11.81

**Series opening/closing sequences**

Per day of recording £79.94

Per 13 weeks £79.94

Walk-ons 1 per day of recording £104.29

**Extracts**

Up to one minute £28.11

Exceeding one minute £33.44

**Flashbacks/forwards**

Where artists are engaged for the programme into which the flash forward/flashback is incorporated.

Up to one minute £25.03

Between one and two minutes £36.16

Over two minutes £48.44

Where artists are not engaged for the programme into which the flashforward/flashback is incorporated.

Up to one minute £26.75

Between one and two minutes £39.08

Over two minutes £53.14

**Trailers** £117.61

Payment entitles a company to unlimited transmission in 100 per cent of NTH for a period of three months.

**TV COMMERCIAL RATES**

**Minimum basic studio and session fees**

**Featured Artists**

Visual £250.00 - £500.00

Voice-over (1 hour session) £150.00

Out-Of-Vision Singer £190.00

**Walk-On and Background Artists**

Walk-on Artists £180.00 - £300.00

Background Artists £ 90.00 - £200.00 (Negotiable for calls of over 20 artists)

*used for  
voice over work  
fees & background  
artist job.*

*eg  
£ =  
3 x £71.32*

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**(b) Other minimum monetary payments**

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The following figures are per the 1991 Equity Agreement. As this agreement is no longer in force, these rates are open to be negotiated upwards.

**Featured Artists**

**Clause Purpose**

9 Wig/wardrobe fittings £50.00 (half day) £100-150.00 (full day)

Recall £40-50.00

Videotape at recall £50.00

Voice-over audition £24.00

Costumes £24.00

**Schedule 2: Voiceovers**

Test Commercials £69.00

Tags £83.00

**Schedule 3: Out-vision singers**

Overtime for each period of 15 minutes £17.00

**Walk-On and Background Artists**

**Clause Purpose**

Recall £24.00

Videotape at recall £34.50

More than one outfit £24.00

Short hair cut £24.00

*used for background  
artist job*

**Reminder: In addition to the basic studio fee, artists should also receive repeat fees for the period the commercial is transmitted. To calculate the usage fees for a commercial, look at the web site [www.usefee.tv](http://www.usefee.tv)**

## GUIDELINES FOR RADIO COMMERCIALS APPLICABLE FOR ALL

### ENGAGEMENTS FOR INDEPENDENT LOCAL RADIO OTHER THAN THOSE

### MADE BY THE RADIO STATIONS: EFFECTIVE FROM 1ST JANUARY 2009

#### 1. Studio Fee:

Up to 1 hour sessions £125.00 minimum  
Up to 1 ½ hour sessions £180.00 minimum  
Each additional ½ hour 50% of artists' studio fee

#### 2. Cancellation of fee:

Less than 24 hours notice 100% of artists' studio fee  
More than 24 hours notice Negotiable

#### 3. Enhanced fees:

Work done before 9.00am. Enhancement of studio fee by individual negotiation  
and after 6.00 p.m.  
Weekend/Public Holidays Double time

**4. Life of Commercial:** 1 year from date of engagement but renewable at artists' current session fee and use fees

#### 5. Use Fees:

Are payable for transmission on each station for up to three months use. See attached rates.

#### 6. Number of Commercials for One Client i.e. Product:

(a) One Hour Session:

During the session of one hour the equivalent of five commercials or alternatively ten tags may be recorded. For this purpose two tags are the equivalent of one commercial i.e. one commercial plus eight tags or four commercials plus two tags etc.

Additional commercials or tags recorded within the one-hour session shall attract an additional payment of 20% of the artists' studio fee per single commercial or up to two tags.

(b) One and a Half Hour Sessions:

During a session of 1½ hours the equivalent of seven commercials or 14 tags may be recorded. For this purpose two tags are the equivalent of one commercial.

Additional commercials or tags recorded within the 1½ hour session shall attract an additional payment of 20% of the artists' studio fee per single commercial or up to two tags.

#### 7. Mixed Television/Radio Session:

Radio Commercials and television advertisements recorded during the same session for the same client shall each attract full radio and television session fees and use fees.

#### 8. Different Clients:

Commercials and/or tags recorded for a different client i.e. product at the same session (either one hour or 1½ hour) shall attract an additional fee of 100% of the artist's studio fee per client and full use payments as appropriate.

#### 9. Tags:

A tag is a change of information relating only to time/place within the same station area and/or date/dealer at the beginning, middle or end of the script, performed by the same artist, and which appears as a once only reference.

Tags shall attract use fees of not less than 50% per tag per station per channel.

*used for TV*

~~An artist required to record only tags within a session shall receive full use fees for the first tags on such commercials and not less than 50% per tag thereafter.~~

**10. Station Promotions:**

A promotion for station(s) or its programme(s) will only qualify for promotional status if the promotion is broadcast on the initiating station. Otherwise, normal session fee and use fees as specified in these guidelines will apply.

**11. Time of Payment:**

Fees to be paid within 30 days of the engagement.

**Minimum Use Fees For Transmission On Each Station**

Payable for one frequency. Split frequency channel payable at 50%.

**STATION MINIMUM FEE FOR UP TO 3 MONTHS USE (£)**

ILR Network - 1st frequency only 1000  
Full ILR Network including Split Frequency 1500

*used! as estimate usage per part fee*

## Finance.

A secure and planned way of managing finance is essential when living in the industry. Therefore I have researched different tax bands, different tax allowances and also different savings accounts and student accounts available with my current bank to ensure I am fully prepared when it comes to saving, and spending my money.

<http://www.Direct.gov.uk>

By completing the benefits estimator, I have been estimated that I may be entitled to the following benefits as an actor with irregular work:

You may be able to claim the following benefit(s), which we have estimated for you:

Income benefit:

Annual: £2410.56

Monthly £200.88

Weekly £50.22

Researching income tax will help me find out how much I would be paying out of my wages per year.

### Income tax

I will be paying Basic rate: 20% as I would earn more than £2,400 a year but less than £37,400.

However, I won't have to pay any income tax on £6,475 of my wages per annum, this is my personal allowance.

<http://www.natwest.co.uk>

To help manage my savings, I think it would be useful to open a high interest ISA savings account. To ensure that I manage my finances properly and only spend what I have got, I would want a Debit card.

Natwest offer an ISA savings account. The E-ISA gives you 2.00% - 2.50% AER, allows you to save up to £5,600 a year and easily accessible on the internet. Although the account doesn't let you invest more than 5,600 a year, it is going to take a very long time for me to save that money in the first place.

deduct from taxable income.

30% of wages  
into savings  
from the year's  
wages