

# Northumbria Research Link

Citation: Brayshaw, Teresa, Craddock, Kate and McCaw, Dick (2014) Training grounds editorial. Theatre, Dance and Performance Training, 5 (2). p. 216. ISSN 1944-3927

Published by: Routledge

URL: <http://dx.doi.org/10.1080/19443921003638576>  
<<http://dx.doi.org/10.1080/19443921003638576>>

This version was downloaded from Northumbria Research Link:  
<https://nrl.northumbria.ac.uk/id/eprint/17497/>

Northumbria University has developed Northumbria Research Link (NRL) to enable users to access the University's research output. Copyright © and moral rights for items on NRL are retained by the individual author(s) and/or other copyright owners. Single copies of full items can be reproduced, displayed or performed, and given to third parties in any format or medium for personal research or study, educational, or not-for-profit purposes without prior permission or charge, provided the authors, title and full bibliographic details are given, as well as a hyperlink and/or URL to the original metadata page. The content must not be changed in any way. Full items must not be sold commercially in any format or medium without formal permission of the copyright holder. The full policy is available online: <http://nrl.northumbria.ac.uk/policies.html>

This document may differ from the final, published version of the research and has been made available online in accordance with publisher policies. To read and/or cite from the published version of the research, please visit the publisher's website (a subscription may be required.)



**Northumbria  
University**  
NEWCASTLE



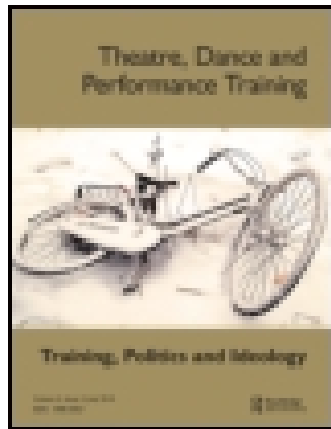
**UniversityLibrary**

This article was downloaded by: [Northumbria University]

On: 28 August 2014, At: 01:31

Publisher: Routledge

Informa Ltd Registered in England and Wales Registered Number: 1072954 Registered office: Mortimer House, 37-41 Mortimer Street, London W1T 3JH, UK



## Theatre, Dance and Performance Training

Publication details, including instructions for authors and subscription information:

<http://www.tandfonline.com/loi/rtdp20>

### Training Grounds Editorial

Kate Craddock

Published online: 08 Aug 2014.

To cite this article: Kate Craddock (2014) Training Grounds Editorial, Theatre, Dance and Performance Training, 5:2, 216-216, DOI: [10.1080/19443927.2014.932177](https://doi.org/10.1080/19443927.2014.932177)

To link to this article: <http://dx.doi.org/10.1080/19443927.2014.932177>

PLEASE SCROLL DOWN FOR ARTICLE

Taylor & Francis makes every effort to ensure the accuracy of all the information (the "Content") contained in the publications on our platform. However, Taylor & Francis, our agents, and our licensors make no representations or warranties whatsoever as to the accuracy, completeness, or suitability for any purpose of the Content. Any opinions and views expressed in this publication are the opinions and views of the authors, and are not the views of or endorsed by Taylor & Francis. The accuracy of the Content should not be relied upon and should be independently verified with primary sources of information. Taylor and Francis shall not be liable for any losses, actions, claims, proceedings, demands, costs, expenses, damages, and other liabilities whatsoever or howsoever caused arising directly or indirectly in connection with, in relation to or arising out of the use of the Content.

This article may be used for research, teaching, and private study purposes. Any substantial or systematic reproduction, redistribution, reselling, loan, sub-licensing, systematic supply, or distribution in any form to anyone is expressly forbidden. Terms & Conditions of access and use can be found at <http://www.tandfonline.com/page/terms-and-conditions>

# Training Grounds Editorial

Kate Craddock

Welcome to the Training Grounds section of our special issue on 'Training, Politics and Ideology'. As with every Training Grounds, we aim to provide a space for practitioners to contribute ideas, thoughts and lively provocations. In this special edition of Training Grounds, the majority of the pages are filled with the voices of participants who took part in a Roundtable event hosted by PCI, the School of Performance and Cultural Industries at the University of Leeds. What is presented here is an edited transcript of this event which brought together scholars and practitioners from across the UK to discuss ideas of 'Training in a Cold Climate'. The many voices captured in the transcript offer a range of perspectives on training in the twenty-first century; a time when an undergraduate degree has seemingly become somewhat devalued, yet tuition fees have inevitably set up a host of increasingly challenging student expectations. Other questions raised revolve around a perceived problem of too many conservatoires training too many actors for too few jobs; and questions are posed as to whether or not conservatoires are offering the right kind of training for the many demands of the twenty-first-century performer – someone who is often expected to have many skills and capabilities beyond those offered to them in a very conventional actor training context. The transcript captures the realities of how training as a

concept is introduced throughout the current school education system in England, with practitioners reflecting on their work in school contexts whereby they are invited to contribute to and enhance the formal 'training' received by school pupils working towards GCSE and A Level qualifications. Questions of what exactly these qualifications at every level are training pupils and students for resonate strongly throughout these pages. Rather than attempting to answer any of the questions posed specifically, the transcript offers a fascinating insight into the multiple perspectives and conversations presented at the roundtable event. This Roundtable was hopefully the first of many future events aimed towards bringing the discussions and questions posed on the pages of *Theatre, Dance and Performance Training* to life by exploring them through real-world face-to-face dialogue.

Before the Training in a Cold Climate transcript a host of practitioners, theatre makers, producers and scholars were invited to contribute a short manifesto on the 'Future of Theatre'. The responses range from poetic and playful; through to heartfelt and impassioned; through to a questioning of what and who exactly a manifesto might be for in this day and age. The contributors urge us to look backwards at what came before us, always to keep looking forwards and, perhaps most importantly, to ensure we are always looking around and beyond ourselves.