

Welcome to the very first edition of the Performing Arts Teachers Worldwide newsletter — a space created for educators like you, who dedicate their lives to nurturing creativity, expression, and artistry on stages and in classrooms across the globe.

My name is Jacky Rom, and I am a performing arts educator and author with a passion for connecting teachers from every corner of the world. Whether you specialise in theatre, dance, music, or movement, this newsletter is your community. Here, we will share resources, stories, insights, and inspiration to help you grow as an educator and celebrate the incredible work you do every day.

This introductory issue marks the beginning of something truly special. I believe that when performing arts teachers come together, the impact on students and on the wider world is immeasurable. I invite you to share your stories, your challenges, and your triumphs as we build this community together.

Thank you for being here. The curtain is rising.



BY JACKY ROM



INTRODUCTION

From the Classroom to the Casting Room: What Agents Really Look for in Young Performers

By David Hahn, CEO of Celeb Agents

I've spent more than 45 years working in television, entertainment and talent management and, although the business has changed almost beyond recognition in some areas, there are certain things that really haven't changed at all.

One of them is this: talent is important, but talent on its own is rarely enough.

For young performers trying to make the jump from training into the professional world, the habits they develop before they ever meet an agent or casting director, can make an enormous difference.

That is why I think performing arts teachers have such an important role to play.

Long before somebody walks into our office, sends us a showreel or tapes an audition for a casting director, a teacher has probably already helped shape how that young person prepares, takes direction, deals with criticism, handles nerves and presents themselves.

Those things matter enormously.

Talent gets you through the door. Professionalism keeps it open.

Of course agents are looking for talent. That goes without saying.

But I would much rather represent somebody who is talented, prepared, reliable and good to work with than somebody who is phenomenally gifted but impossible to get hold of, constantly late or unprepared.

When I recommend one of our clients for a job, I'm putting our reputation behind them as well.

If I tell a producer that somebody is excellent, I am not only saying they can perform. I am effectively saying, 'You can trust this person. They will turn up, know what they are doing, listen to the director and behave professionally.'

That counts for a lot.

One of the best things a teacher can instil in a young performer is that professionalism isn't something separate from the creative side of the business. It is part of it.

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TEACH THEM HOW TO TAKE DIRECTION
THIS IS SOMETHING I NOTICED VERY QUICKLY.

A performer may have rehearsed a scene again and again and be absolutely convinced they have found the right way of playing it.
Then a casting director says, 'Great. Now do it completely differently.'
Some performers freeze.
Others immediately understand that this is not necessarily criticism. Quite often the director simply wants to know whether they can listen, adapt and make a different choice.
That ability is invaluable.
The same applies whether somebody is acting, singing, dancing, presenting or entertaining. Professional productions are collaborative. Directors do not want people who can only reproduce something they have rehearsed. They want people who can respond.
Teachers who occasionally change the brief, push students out of their comfort zone or ask them to try something in a completely different way are doing them a real favour.

Auditions are not exams
I think young performers can sometimes become obsessed with giving the 'perfect' audition.
There isn't one.
Casting is hugely subjective.
You can give a brilliant audition and still not get the part because you are too tall, too short, too young, too old, look too much like somebody already cast or simply aren't what the director had in mind.
I've seen plenty of occasions where the person finally cast bears very little resemblance to the original description of the role.
That is why resilience is so important.
A performer could attend 20 auditions, get one job and still have done extremely well in all 20. They simply weren't right for the other 19.
That distinction is important because rejection is part of this business and young people need to understand that not getting a job does not automatically mean they weren't good enough.

Personality matters more than people think
When I meet a person we might potentially represent, I am interested in far more than their CV.
Can they hold a conversation? Do they listen? Are they interested in other people? Do they have enthusiasm? Is there something memorable about them?
The entertainment industry is full of technically accomplished people. What often separates one performer from another is personality.
That doesn't mean putting on a huge showbiz persona. In fact, trying too hard to appear 'showbiz' can work against somebody.
I would much rather meet the real person.
Someone who is comfortable in their own skin will nearly always make a better impression than somebody behaving like their idea of what a celebrity ought to be.

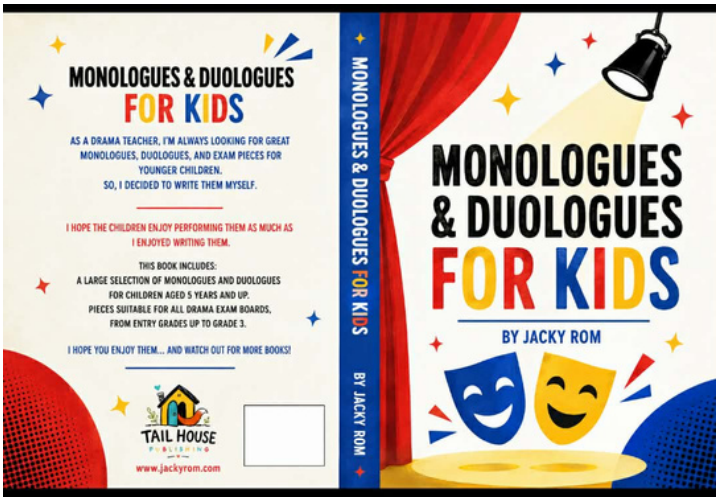
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PERFORMING ARTS TEACHERS WORLDWIDE

LOOK OUT FOR PART TWO OF DAVID HAHN'S ADVICE IN THE NEXT ISSUE





LAMDA SYLLABUS — NEW BOOKS FROM JACKY ROM

Following the changes to the LAMDA examination syllabus introduced last year, there is now a growing need for fresh, contemporary performance material that reflects the requirements of today's examinations.

Tail House Publishing is delighted to announce that it has taken on a new collection of six books by performing arts educator and author Jacky Rom.

Written specifically with young performers and their teachers in mind, the collection provides a range of new monologues and duologues suitable for performance and examination preparation under the current syllabus.

The first two books will be released on Tuesday , 1 September, with the remaining four titles following over the next few weeks.

Available to purchase from September 1st
www.jackyrom.com





NEA IS DELIGHTED TO ANNOUNCE THE LAUNCH OF OUR BRAND-NEW SCREEN ACTING SYLLABUS!

We are an independent, well-established international Examination Board providing a diverse range of examination disciplines in Communication and Performance for all attainment levels. We are approachable and flexible; we put our teachers and students at the heart of everything we do. We believe that every student deserves to have a positive experience when taking one of our exams, irrespective of their ability or the ultimate result.

Our syllabus is innovative and holistic and is constructed to provide meaningful progression through our grades, building on each student's technical and creative knowledge in sensibly designed steps. The syllabus encourages students to engage with curiosity, and explore a wide range of accessible prose, poetry, and skills to develop their knowledge, ability, and confidence. We also prioritise openness and inclusive choice to all, by welcoming interesting and appropriate texts from any global culture alongside traditional and well-known material.

Our Grade and Diploma examination sessions are available worldwide, either live (face-to-face), online or via a submitted recording. Our Performance examinations can be taken as individuals, in duologues, or as a group.

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What Happens When a Singing Teacher Sees Beyond a Lesson?

Where a Singing Lesson Can Lead

The story of Bobby Pearce, 20 Twenty Songwriting and the journey from the classroom to the recording studio

What happens when a singing lesson becomes something much bigger?

Perhaps a young performer walks into a room simply wanting to sing better. Perhaps they are nervous, inexperienced or unsure where their voice might take them. And then someone hears something.

Not just the notes. Not just the technique. But the possibility.

That is one of the things that makes teaching performing arts so extraordinary. We don't always know where a lesson will lead.

For our first issue of Performing Arts Teachers Worldwide, I wanted to explore that idea through the story of singing teacher, vocal coach and musician Bobby Pearce, and the recording and songwriting company he founded with producer Adam Helal.

From Teaching to the Recording Studio

Bobby Pearce has spent decades immersed in music. He was a vocal coach at Sylvia Young Theatre School for over 25 years and has worked with artists including Amy Winehouse, Emma Bunton and Rita Ora.

Their idea was bigger than simply putting singers in front of a microphone.

20 Twenty brings together vocal coaching, songwriting, recording, production, performance and music-business advice. Based at Tileyard in King's Cross, the studio works with artists from the first idea for a song through to the finished recording.

When the Teacher Becomes the Mentor

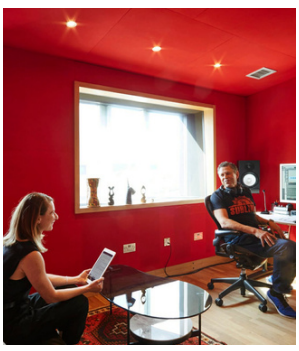
One of the most remarkable stories connected with 20 Twenty is that of Sam Smith. According to Bobby and Adam, they helped nurture Sam's vocal, studio and recording skills. They co-wrote and produced his first album and helped him secure an independent record-label deal in 2007.

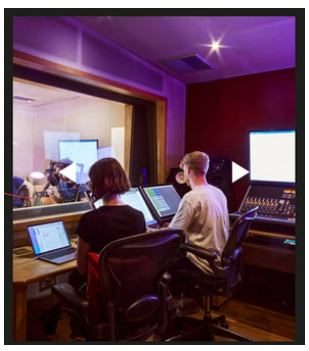
Of course, none of us can know at the beginning of a student's journey exactly what will happen.

A teacher might see the student for an hour a week. We might be concentrating on breathing, diction, pitch, confidence, movement or performance technique. But for the student, that hour can be much more.

It can be the place where they discover that they have something worth saying. It can be where they learn to trust their voice. And sometimes, it can be the beginning of a professional career.









The Studio as a Classroom

What I find particularly fascinating about 20 Twenty is the way the traditional idea of a lesson seems to disappear.

The artist can move from vocal coaching into songwriting, from songwriting into recording, from recording into production and eventually towards a finished release. The company describes its work as supporting artists from their first idea through to the final master.

For performing arts teachers, there is something important in that.

We often talk about preparing young people for the stage. But what does the stage actually mean today?

It might be a theatre. It might be a concert. It might be a television studio. It might be a TikTok video viewed by thousands of people. It might be a recording booth in a professional studio.

The performing arts world has changed enormously, and our teaching has to change with it.

Meet 20 Twenty Songwriting

For artists looking to develop their skills beyond the traditional lesson, 20 Twenty Songwriting offers vocal coaching, songwriting, recording, production, mixing and mastering, alongside artist development and music-business advice. Their studios are **based at Tileyard in King's Cross, London.**

Visit: 2020songwriting.com

We Never Know Where the Journey Will Lead

Perhaps that is the most exciting thing about being a performing arts teacher.

We rarely know, when a student walks through our door for the first time, where that journey might take them.

They may become a professional performer. They may become a songwriter, a recording artist, a teacher themselves, or simply someone who carries the confidence they discovered through performing into another part of their life.

Our job is not always to know the destination. Sometimes, our job is simply to recognise the potential, encourage the talent and give someone the tools to take the next step.

Bobby Pearce's story, and the story of 20 Twenty Songwriting, is a wonderful reminder of that.

Because every great performance begins somewhere.

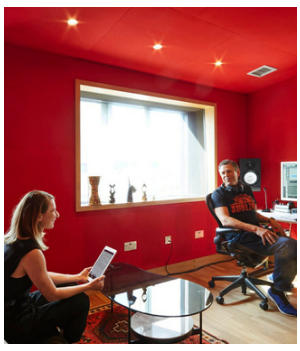
And sometimes, it begins with a teacher saying:

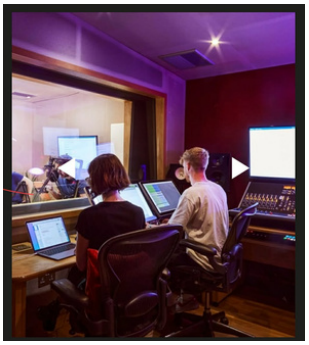
"Go on. Let's see what you can do."

That is what *Performing Arts Teachers Worldwide* is about: celebrating the people who help make those journeys possible.

Until next time… keep teaching, keep creating, and keep inspiring.









MUSICAL THEATRE TRAINING FOR TODAY'S PERFORMER
BY MIKKI ROM, PRINCIPAL OF ROM THEATRE ARTS

When I founded ROM Theatre Arts, I never wanted to create another performing arts institution where talented young people could simply disappear into a large cohort.

For me, training has always been about the individual.

Every young performer who walks through our doors arrives with **something differen**t. Different strengths, different experiences, different insecurities and, importantly, different ambitions. My job and the job of our faculty — is to discover what is already there, nurture it, challenge it and help that performer grow.

I often think of our students a little like roses. You can give every rose the same amount of water and expect the same result, but that isn't how people or performers work. Some need confidence. Some need discipline. Some need their technique strengthening. Others need permission to take risks and discover what makes them different.

Good training shouldn't manufacture identical performers. It should help each individual discover the strongest, most authentic version of themselves.

Small by design

One of the biggest differences at ROM Theatre Arts is our size. We deliberately recruit up to approximately 20 students per cohort. We don't want enormous year groups where students can spend three years fighting simply to be seen.

Our smaller cohorts mean our faculty actually know our students. **We know their voices.** We know how they move. We know where their technique needs development. We know when their confidence has grown and when something isn't quite clicking. That allows us to adapt, challenge and support them throughout their training.

In an industry where individuality matters more than ever, I believe that personal attention is incredibly important.

Students still need resilience, independence and the ability to work within a professional ensemble, but they also need teachers who can see the performer standing in front of them.

Training that reflects today's industry

Musical theatre training has changed enormously.

Today's performer cannot simply be someone who can sing a song, perform a monologue and learn a dance routine.

The modern industry asks for versatility.



Musical Theatre Training for Today's Performer
By Mikki Rom, Principal of ROM Theatre Arts

Performers need **strong foundations** in acting, singing and dance, but they also need musicianship, storytelling, audition technique, creativity, professionalism, adaptability and an understanding of how the industry actually operates.
They may move between musical theatre, plays, screen work, concerts, pantomime, entertainment, workshops, new writing, commercial projects and other areas of the creative industries during their careers.
Our training therefore isn't about creating a performer for one particular type of musical.
It is about developing a thinking, **employable and adaptable** performer for today's entertainment industry.
Our faculty bring professional experience into the building, and our wider outlook extends beyond what happens inside a traditional classroom. We want our students to understand the professional world they are preparing to enter and to recognise that there is an international industry beyond their immediate training environment.

Connecting training with the profession

Another important difference for us is our affiliation with Three Mills Management.
Our students can potentially be considered for professional representation from the time they enter college, where appropriate to the individual performer and their stage of development.
That relationship creates another bridge between training and industry.
I think that bridge is vital.
Training should never exist in a bubble. Students need to understand auditions, castings, self-tapes, professional communication, **resilience**, rejection, contracts and the expectations placed upon working performers.

www.romtheatrearts.co.uk

ROM THEATRE ARTS





COMING IN THE NEXT ISSUE

A LIFE IN THE BUSINESS: PEYTON MARTIN

What does it take to build a career in the performing arts that lasts for decades?

In our next issue, Peyton Martin shares the first instalment of his story — from his early days as a dancer to a long and varied career in the world of entertainment and events.

With decades of experience and a unique perspective on how the industry has changed, Peyton explores what it really takes to have longevity in the business. Plus as a teacher how you can prepare your students for longevity!

PART ONE — NEXT ISSUE

ALSO IN THE NEXT ISSUE
DAVID HAHN — PART TWO

Following his hugely valuable first instalment, David Hahn of Celeb Agents returns with more advice for performing arts teachers.David shares his experience of working with young performers and offers invaluable insight into how teachers can help prepare their students for the professional world — from developing the right attitude and professionalism to understanding what agents and casting professionals really look for.

Have a story to share?

We'd love to hear from you! If you'd like to contribute to the Performing Arts Teachers Worldwide newsletter , send your story to tailpublishingadmin@gmail.com