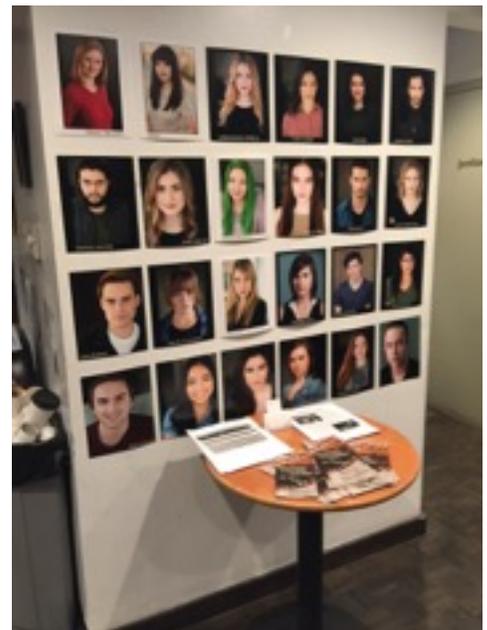


VADA Newsletter

Vancouver Academy of Dramatic Arts

VADA'S SPRING 2018 SHOWCASE ANOTHER SOLD OUT SHOW!

Thank you very much to all of our actors, families, friends, instructors, hair & make up artists, talent agents and casting director judges for making last night's show one to remember. All of the performers brought their best to the stage and the night was capped off with prizes for top performances going to **Reis Fowler & Emma Weflen (1st Place)**, **Nicolette McIvor & Angel (2nd Place)** and **Nikolas Filipovic & Tyler Down (3rd Place)**.



Thank you also to all of our sponsors for helping to make the evening so special:

Starbucks Wall Centre
White Spot Restaurants (Dunsmuir)
Blanche MacDonald Centre
Harbour Dance Centre
Jana Benoit Photography, Albert
Nicholas Photography, Todd Duncan
Studios and Casting Workbook.

2018 BC High School Drama Teacher of the Year!



Last night at Showcase, VADA's 2018 BC High School Drama Teacher of the Year Award was presented to

Ms Felicity Rudolph of Burnaby Mountain Secondary School

Ms Rudolph was accompanied by 20 students and colleagues who came to see her receive her award, one that she so richly deserves.

"The award recognizes high school theatre educators in British Columbia who embody the highest standards of the profession and demonstrate a positive impact on the lives of their students, advancement of the acting profession and a commitment to excellence."

Thank you to our award partners for their support and generous prizes:
**Arts Club Theatre Company, Women in Film & Television BC (WIFTV)
and Vancouver International Film Festival (VIFF).**

BC is now Canada's leading province for Film and TV production.

B.C.'s film and television production industry exploded with growth of 40 per cent last fiscal year over the year before thanks largely to binge-watchers on internet streaming services. For the first time, B.C. surpassed Ontario, which grew 10 per cent over the same period, to become Canada's largest centre of film and television production, according to a new report from the Canadian Media Producers Association. British Columbia's industry grew to **\$2.9 billion in 2016/17** from \$2.1 billion in 2015/16, bringing with it a **40 percent cent surge in jobs**, to 24,000 from 17,000, according to the report.

Driving the growth is an insatiable demand for content from Netflix and other internet streaming services to serve a growing viewership in the Indian subcontinent, Japan, China and South Korea as well as Europe, said Robert Wong, vice-president of Creative B.C. "The global demand for content has increased significantly over the years, particularly high-end scripted television," he said. "And Vancouver's proximity to Los Angeles has definitely given it a big advantage for episodic TV production."

[Read More](#)

Island North film studio plan catches moviemakers' attention

Michael D. Reid / Times Colonist

OCTOBER 21, 2017 06:00 AM



Jesse Metcalfe is one of the stars of Chesapeake Shores filmed in the Parksville-Qualicum Beach area.
Photograph By RICARDO HUBBS

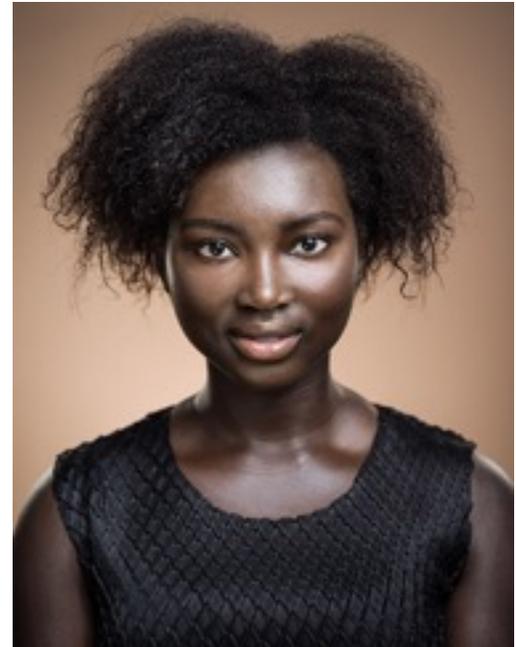
Joan Miller said the phones at Vancouver Island North Film Commission haven't stopped ringing since plans were unveiled outside of Parksville on Thursday night for a full-service film studio in the region. "We've been inundated with calls from producers for 18 hours," said Miller on Friday before boarding a plane bound for Los Angeles to attend the annual Association of Film Commissioners International Cineposium [Read More](#)

Industry Spotlight: SHIMON Photo

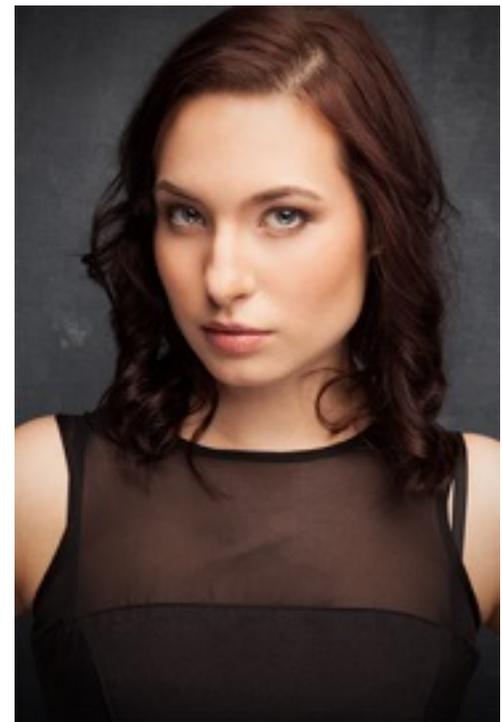
With over 1500 actor headshot sessions under his belt since 2005, Shimon has become a very recognizable force in the Vancouver headshot market.



His work is best described as "editorial headshots" as he abandons many of the transitional headshot staples in favor of a more character-driven colourful studio look. Shimon has an acting and cosmetology educational background which very much influences the way he shoots.



Aside from headshots, he regularly shoots editorial and advertising work including the likes of Converse Shoes, Rolling Stone, Decibel Magazine, Exclaim Magazine, and has worked with musicians such as Teagan and Sara and Cannibal Corpse to name just a few.



SHIMON Photo
www.shimonphoto.com/



Beginner On-Camera Acting Tips

Use your cellphone to make a self tape and work on these techniques!

Preparation (Positioning)

Know where the camera is - Rather than just give a profile only, turn slightly to open yourself up to the camera by looking into your scene partner's eye closest to the camera. If you decide to turn your head sideways, make sure you are turning **into the camera** (not away from), so the viewer can see your reaction.

Know what is in the shot - Be aware of what is actually in the camera frame (head & shoulders only? Waist and up?). Check what, if any, movement is possible to ensure that everything remains in the frame.

Hide the script - If you are taking a shot from mid-chest up, make sure to hold the script **below the camera frame**, so it does not distract the viewer.

Hitting your mark - Sometimes an actor will walk into the frame to start the scene. Refrain from looking down at any pre-set tape mark on the floor while walking into the frame. Instead use cross reference points in the room and remember to **wait until you reach your mark** before delivering your line.

Stand close together - The camera makes people look far away from each other, so we need stand artificially closer together than normal to "cheat the shot" and make things appear more natural.

Breaking Down the Scene (Making strong choices)

Relationship of the characters - When we interact with others, age, status, type and length of relationship will all impact the way we communicate. Consider these factors when thinking how you want to approach doing a scene with someone else playing a character that is supposed to be older, younger, your relative , a stranger, or your boss.

Every line has purpose - Understand that each line in a script is there for a reason, **there are no throwaway lines**. Writers are very efficient and, if they chose to keep a line, ask yourself why the line is there and what communicative purpose/value it holds?

Increase the stakes - Giving only a "general performance" (i.e. simply saying the line) is uninteresting and does not make the audience care about your character (since you don't seem to either). Conflict is a desirable part of any scene and we want the audience to see what you are fighting for. You want them to get them behind you and support your character. To achieve this, an actor must look to **increase the stakes of the scene** by being clear about their communicative objective and committed to winning that objective through strong choices.

Make it relatable to you - Even if the subject of the scene is not important to you (e.g. politics), other things are personally important to you. Consider **what is important to you** and any emotions or feelings that arise when you think about or discuss the subject, then apply those same emotions to the scene.

Too One Note - Every scene needs somewhere to go. Rather than starting with intensity and just trying to maintain that same intensity throughout. start slow and allow a scene to build up in intensity. This will make the scene much more interesting to follow along with.

During an Audition

Importance of Stillness - Have a strong, still stance is **crucial**. Any unnecessary movement is distracting. When doing a two-person scene, a person moving loses power to their counterpart.

Losing your line - Don't look at the script the whole time while speaking. If you forget your line, simply look down, read the line, but make sure to come back up to the camera **before** delivering the line.

Show that you are listening to the other actor - If you are doing a scene with others and not really listening and reacting to what they are saying, it is very noticeable on camera. If, while listening to your partner you have forgotten your next line, do not look down and only read along with the script waiting to deliver your next line. Instead, keep listening and maintaining eye contact with them until they finish their line, **then** look down, grab your line, and come back up to the camera.

Never apologize - If you forget a line or make a mistake during an audition, **never** stop and apologize. Just keep going. How you say something is more important than what you say in an audition.

Wait until the Director says "Cut" - Don't stop acting until you are told to by the director. Keep engaged, maintaining eye contact with your counterpart until you hear "CUT"

These are just a few of things to consider when working on camera, many of which you learn in our part time [Intro to Acting: PACE 1](#) program and much, much more.



Dramatic Arts Diploma Program

Our Dramatic Arts Diploma Program (DAP) is a very emotional and intense **six-month full-time course**. Its purpose is to give students a solid foundation of acting principles and on-camera technical skills, and is designed to challenge actors to achieve their highest potential.

Spots for September 2018 are filling quickly!



- ✓ Text & Scripts Analysis
- ✓ Character Analysis & Development
- ✓ Camera Tech
- ✓ Set Etiquette & Terminology
- ✓ Improvisation
- ✓ TV & Film Cold Read Auditions
- ✓ On and Off Camera
- ✓ Auditions for Commercials
- ✓ Standard American Dialect
- ✓ Career Planning & Goal Setting
- ✓ Getting an Agent
- ✓ Headshots & Resumes
- ✓ Audition Reel Project
- ✓ Seminars
- ✓ Hollywood Field Trip
- ✓ Showcase Event

Hollywood Field Trip We Fly You To LA!

As part of the Dramatic Arts Diploma Program you are going to experience a jam-packed 4-day trip intensive and meet with industry professionals to gain valuable information on being an Actor in LA. It is not a sight-seeing trip, it's a business trip and is **included at no extra charge**.

