

**For more information about the work of the Teaching, Participation and Research department at the Young Vic please contact**

Young Vic  
66 The Cut  
London SE1 8LZ

T + 44 (0) 20 7922 2800  
E [info@youngvic.org](mailto:info@youngvic.org)  
[tpr@youngvic.org](mailto:tpr@youngvic.org)  
[directorsprogramme@youngvic.org](mailto:directorsprogramme@youngvic.org)  
[twoboroughs@youngvic.org](mailto:twoboroughs@youngvic.org)

TPR Department

**Sue Emmas**  
Associate Artistic Director

**Jennie McCusker**  
Head of TPR

**Alex Brierley**  
Schools and Colleges Projects Manager

**Kirstin Shirling**  
Two Boroughs Projects Manager

**Gabby Vautier**  
Directors Programme Line Producer

**Michael Ager**  
TPR Technician

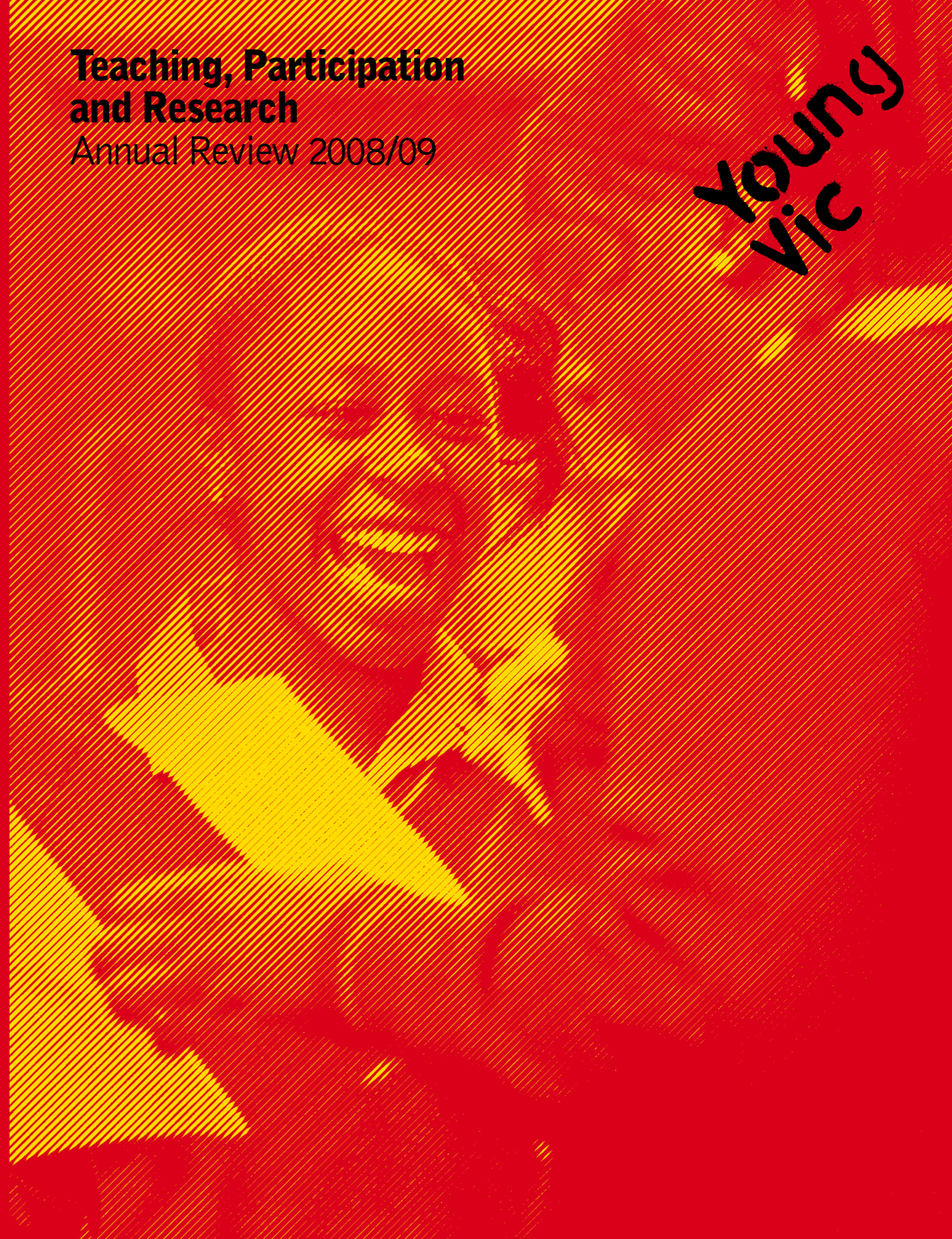
**Francesca Hayward**  
Directors Programme Assistant

**Dorienne Thomas**  
TPR Assistant

# Teaching, Participation and Research

## Annual Review 2008/09

Young  
Vic



# Teaching, Participation and Research

Our focus is on young people and residents in Lambeth and Southwark and on young directors.

By involving young people and our diverse local community in everything we do we seek to develop the interest, skills, ambition and confidence of both practitioners and audiences of the future.

Our Teaching, Participation and Research (TPR) programme enables 10,000 school children and local residents to see productions and take part in a range of workshops, productions and training schemes. Central to our philosophy is the ability to offer all of our activity for free. This is made possible by generous support from many organisations and individuals.

With the company based in the heart of Lambeth and Southwark on The Cut, we have more opportunities than ever to work with young people and engage with our local community throughout the year.

**Our work is focused on three key areas:**

## Teaching

Our work with schools and colleges

- Free and subsidised tickets
- Supportive workshops in school and on stage
- Comprehensive resource packs
- Work experience placements
- Annual theatre festivals
- Tailored projects for Special Needs Schools and Pupil Referral Units
- Teachers' activities

## Participation

Our work with young people outside of school

- Workshops developing theatre skills
- Fully resourced parallel productions
- Projects developing independent theatre-going
- Vocational projects to develop careers in theatre, including acting, directing and technical areas
- Specialised outreach projects to engage new young people as audiences and participants

Our work with adults and the community

- The Two Boroughs Project, providing free or subsidised tickets for residents of Lambeth and Southwark as well as theatre-making activities
- Specialised outreach projects to engage new audiences and participants

## Research

Our work developing professional theatre practice

- The Genesis Directors Project which includes:
  - The Wilson Bros
  - The Directors Network
  - Skills workshops
  - Exploration of process
  - Assisting on productions
- The Jerwood Directors Award

## Key Facts and Figures

- **2822** young people took part in workshops and projects. The majority were aged between 8 and 25 and were from Lambeth and Southwark
- **269** opportunities were provided for teachers, including free tickets, professional development workshops, access to theatre professionals and termly forums
- **4217** young people saw a performance for free, either independently or through school on our Funded Ticket Scheme
- **58** schools and colleges benefited from funded tickets
- **250** schools and organisations collaborated with the Young Vic during the course of the year
- **3418** residents took advantage of funded tickets and other activities provided through the Two Boroughs Project
- **600** young directors were supported in their professional development

**'Being responsible for learning my lines, getting to rehearsals on time and working with the director gave me an idea of how professionals are expected to be.'**

Parallel production – Good Soul of Szechuan Participant



# Teaching

## Funded Ticket Scheme

We believe everyone should have access to theatre no matter what their financial circumstances. The Funded Ticket Scheme ensures that our productions are seen by the widest possible audience.

Free or subsidised tickets are distributed to local schools, groups, teachers and young people. Emphasis is on those who have never been to a theatre before or who might only engage with live theatre through such schemes. The Young Vic's diverse programme enables young people to experience a wide spectrum of theatre, from musicals to new writing and classics. To make sure their experience is complete, we provide each participant with a free ice-cream!

Tickets are distributed predominantly in Lambeth and Southwark, but in recent years we have extended the Scheme to other South London boroughs, including Bexley, Bromley, Croydon, Greenwich, Lewisham, Merton, Sutton and Wandsworth.

## Teachers' Programme

To enhance young people's understanding and experience of the Young Vic's productions and theatre generally, teachers are provided with the following support:

- A resource pack to accompany productions, containing extensive background material on the play, information about the rehearsal process, interviews with actors and production teams, designs, drawings and exercises.
- Teachers' Evenings, providing them with free tickets and complimentary refreshments.
- Forums, where teachers have the opportunity to meet Young Vic staff and creative teams and give feedback on the programme.
- Teachers' Workshops offering the chance to work with theatre professionals and refresh their own drama skills.

## Workshop Programme

To develop young people's practical understanding of our productions and to develop their own drama skills, we offer schools the following opportunities:

- In-school workshops on productions led by the creative teams and professional actors.
- On-stage workshops that give pupils a hands-on opportunity to explore the lighting, sound, stage management and performing challenges of the main stage.
- Rehearsal projects in which creative teams working on shows invite school groups into the rehearsal room to engage with the development of the show.
- Two annual Schools' Theatre Festivals where schools perform on one of our stages with all the facilities of a professional theatre at their disposal.

## Widening Access Programme

Over the last two years, we have developed a tailored programme for Special Needs Schools and Pupil Referral Units, creating projects and events that enable access to theatre in an environment that is sensitive to the needs and ambitions of the participants.

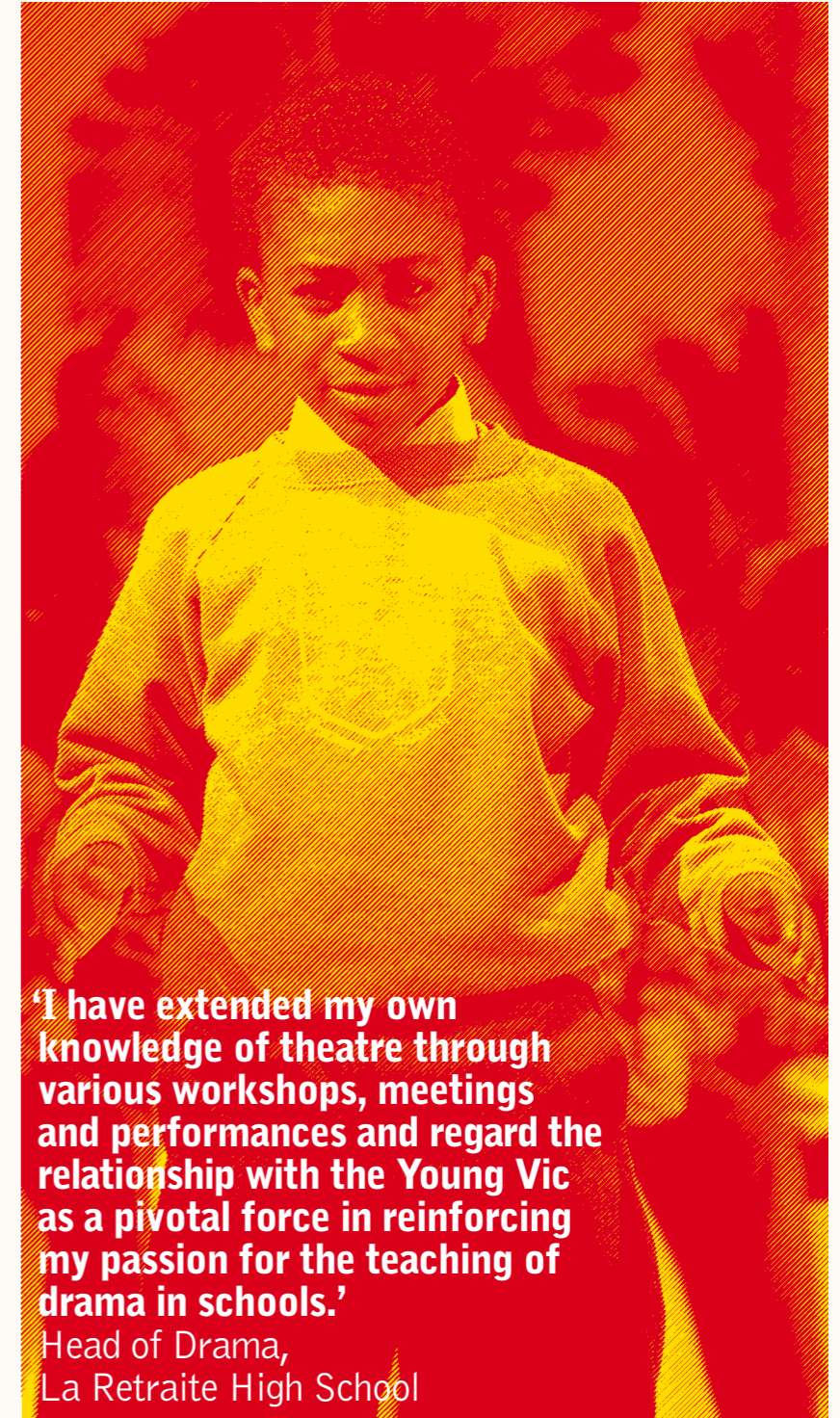
## Careers

To introduce young people to the range of career opportunities available in theatre, we provide various schemes including:

- A year-round programme of work experience placements for young people aged 14 and above.
- Backstage tours with question and answer sessions, for all age ranges, led by Young Vic staff.
- Professional placements for young adults at university or college.

**'The Young Vic always organised excellent learning opportunities and we are indebted to the theatre for these enrichments.'**

Lecturer, Lewisham College



**'I have extended my own knowledge of theatre through various workshops, meetings and performances and regard the relationship with the Young Vic as a pivotal force in reinforcing my passion for the teaching of drama in schools.'**

Head of Drama,  
La Retraite High School



**'I think the Scheme is excellent. It enhances the students' love for theatre and drama that they continue into their adult life. The work is always diverse and my students at all ages love the performances and the workshops with directors. It brings the arts to all.'**

Director of Learning, Drama,  
Dunraven School

**Schools' Theatre Festival**  
June – July 2008

The Schools' Theatre Festival is an annual opportunity for Lambeth and Southwark schools and colleges to perform on our main stage. 14 schools took part in this year's festival, supported by the expertise of the Young Vic production team. Involving over 300 young people, from Year 2 to performing arts students, a range of theatre pieces were presented, from *The Three Little Pigs* to *Shakespeare's A Midsummer Night's Dream*. In the lead up to the festival, schools were supported with in-school workshops led by a professional director, stage manager, designer and lighting designer.

Two filmmakers were commissioned to make a short documentary film following each school's rehearsal process. These documentaries were shown alongside the live performances. Young people from 12 of the schools assisted with the making of these films.

**Street Scene**  
June – July 2008

In collaboration with The Opera Group we produced Kurt Weill's *Street Scene*. Integral to the production was a chorus of young people. After a series of workshops with local primary schools, 16 young people from Wyvil Primary School in Years 4 to 6 were invited to take part in the production.

The group took part in workshops and rehearsals, at school and on stage at the Young Vic, led by The Opera Group's Artistic Director John Fulljames, Choreographer Arthur Pita and Musical Director Patrick Bailey. The final production played in the main house to sell-out audiences for five performances, achieving critical acclaim and winning the Evening Standard Award for Best Musical.

**'It was a life time experience. I have never been invited to a theatre either to watch or actually perform, so I think it was a great experience, especially when you work with a fantastic team.'**

Student from  
Stockwell Park

**Media Project**

Supported by the Lambeth City Learning Centre June – July 2008  
We were invited by the Lambeth City Learning Centre to help deliver a project exploring marketing with a group of year 10 students from Dunraven School.

We delivered the course over two weeks, during which the young people participated in workshops at the Young Vic, the BFI and the Hayward Gallery. At the Young Vic the students designed a leaflet aimed at a schools' audience for *Amazônia* (the Young Vic's show at Christmas). The marketing department provided an introduction to the principles of theatre marketing, including how to pitch and present ideas visually and in writing. The groups then presented their ideas in a feedback session with members of the Young Vic's marketing team.

**Southwark Theatres Education Partnership (STEP)**  
November 2008

As part of this years STEP Festival, we worked with a Pupil Referral Unit called SILS4, (supporting young people aged between 14 and 16) on our production of *The Brothers Size*. The groups worked with the show's creative team to develop their acting, directing, movement and music skills. They went on to create short scenes based on the themes of the play (sibling rivalry, life choices and personal freedom). Subsequently, the group watched a performance of *The Brothers Size* and participated in a post-show Q&A with the actors.

**Amazônia Photography Project**  
Supported by and developed with Lambeth City Learning Centre  
November – December 2008

*Amazônia*, our show at Christmas, brought together Brazilian and UK-based artists. The photography project linked a group of students from Spectaculu (an arts school in Rio de Janeiro) and The Olive School (a Pupil Referral Unit in Lambeth).

In early sessions the participants were taught basic photography skills. They then went on to create work inspired by nature and the Amazon, considering the human impact on the natural world, and our relationship to the urban environment. The project, led by Brazilian photographer Ellie Kurttz, compared young peoples' photographic responses from two very different cities.

The Olive School and Spectaculu shared and discussed their work through a Skype link. Both schools' photographs were displayed as posters on the front of the Young Vic.



**'Many thanks for the excellent project which culminated in the highly enjoyable piece of theatre last night. The students had a great time and were proud and excited to see their work exhibited. It was all a tribute to your hard work and creativity.'**

Teacher, Olive School



**King Lear Inclusion Project**

Supported by JP Morgan  
January 2009

Continuing our partnership with SILS4 (a Pupil Referral Unit in Lambeth), we devised a project exploring the language, narrative and characters of *King Lear*. The workshops focused on unlocking the text and developing the participants' skills in textual analysis, characterisation and staging.

An additional aim of the project was to give the participants the tools, encouragement and confidence to audition for our young people's parallel production of *King Lear* for 14 to 20 year olds. Four young people auditioned for the project and one young person took part in the production.

**'I learnt a lot and understood a lot in just a week. The director helped me a lot to understand and do the play and she gave us lots of respect.'**

Student, SILS4

**On Ageing Research and Development Project**

January – February 2009

Fevered Sleep (Young Vic Associate Company) worked with two primary schools in the early stages of their development of *On Ageing*, a show for adults but performed by children aged between 7 and 14.

Artistic Director David Harradine and Associate Director Samantha Butler led a series of workshops exploring what ageing means to a young child. In each school the company worked with a group of 4 to 6 year olds and a group of 7 to 10 year olds. The sessions used photography, performance, drawing and writing to explore the children's perceptions of different ages and their sense of their own ageing process.

**Livity Special Needs School Theatre Residency**

Funded through Lambeth City Learning Centre and the Commissioning Services  
January – March 2009

In recognition of our work with Lambeth SEN we were awarded funding to develop our work further. A group of young people in Years 4 to 6 worked with a professional director to devise a short play that told the story of a boy who went missing and the adventures of the friends who went to find him. Music and movement were at the heart of the piece as many of the group communicate non-verbally. The play was presented at the school to fellow pupils and parents.

**The Rime of the Ancient Mariner Research and Development Project**

Supported by the Equitable Charitable Trust, the Dorset Foundation, the Limbourne Trust, Michael Stoddart, the Hasluck Foundation and Shell  
March 2009

In preparation for the production of *The Rime of the Ancient Mariner*, which will be performed in the summer, two of the five participating primary schools contributed to the research and development period. Over six sessions working with a director, choreographer and three composers from Bellowhead, the two school groups explored the narrative of the poem, experimented with percussion and underscoring, learnt songs, developed movement sequences and worked with masks.

It was an invaluable opportunity for the creative team to see how the children responded to the material and for the schools to feed in to the early development of the piece.



**'It was excellent because the activities met the needs of all the children. I have incorporated some of the principles and activities in my lessons, for example music and PE. I think the children learnt to follow instructions and the project also developed some children's memory skills further.'**

Teacher, Livity School

# Participation

Having introduced young people to theatre through their schools, colleges or community groups, we encourage them to pursue their interest independently. Our participation projects take place outside school time and provide opportunities for young people to take part in theatre visits, evening, weekend or holiday workshops, and also in productions. Activities cover acting, directing and technical theatre.

## **Parallel Production – The Good Soul of Szechuan** 14 – 20 year olds April 2008

Running parallel productions – shorter non-professional versions of Young Vic productions – for young people has proved to be an extremely popular way of developing our participation work. This year, we drew on our forthcoming spring programme of work and produced a fully resourced production of *The Good Soul of Szechuan* by Bertolt Brecht in the Clare. The project was led by director Adele Thomas, assisted by recent Introduction to Directing graduate Patrice Etienne, and was supported by a full design team. Through exploring the plot, characters and text of the play, participants developed performance skills with particular focus on ensemble playing.

The project concluded with performances over three nights attended by an audience of family and friends.

## **Introduction to Directing** 18 – 25 year olds May – June 2008 & February – March 2009

Each year Introduction to Directing provides opportunities for young people who are currently under-represented in the industry to gain an insight into and understanding of theatre directing. The project has three phases. First, an introduction giving participants the chance to learn skills and discover the art of directing. Second, a more concentrated period of development for those who want to pursue directing further. A third phase continues to offer informal mentoring and support while finding opportunities for placements or employment assisting on productions and participation projects.

This year we delivered two projects and provided four placement opportunities. The first phase saw seven young adults take part in weekly skills workshops before an intensive week working with professional actors on scenes from a specially commissioned play by Sean Buckley, *Smithereens*. The project culminated in a rehearsed reading of the play in front of an invited audience.

**‘The project was an amazing opportunity for anyone wanting to be a director. The project allowed me to develop my skills in a professional environment where I felt it was safe to make mistakes and ask questions.’**

Participant, Introduction to Directing

The second two-week phase of the project in early 2009 provided core skills and practice-based sessions combining whole group work, small group exercises and discussion. In the second week, participants each directed a short scene of their choice. The project was also supported by experienced actors, whose expertise provided an invaluable perspective on the director’s craft.

Finally, through the third phase of the project, participants have taken part in the Young Vic summer school for directors, assisted on the main house production *In the Red and Brown Water* and assisted on parallel productions *The Good Soul of Szechuan* and *King Lear*.

Since completing these projects, participants have gone on to assist at venues across London and beyond, including West Yorkshire Playhouse, The National Theatre and ATC. In addition, Gbolahan Obisesan, who took part in Introduction to Directing in 2005, was a recipient of the The Jerwood Directors Award 2009.

**South London and Maudsley  
NHS Trust Workshops**  
Supported by The Henry Smith Charity  
13 – 18 year olds & 7 – 13 year olds  
May – June 2008 & February 2009  
Building on a successful pilot in 2007 we continued our partnership with South London and Maudsley NHS Trust Children and Adolescent Mental Health Services, delivering a ten week programme of theatre workshops for young people aged 13 to 18 who currently access the service. The creative team’s weekly workshops focused on ensemble playing and covered different aspects of acting, including vocal skills, improvisation and working with text. The workshops culminated in the preparation and intensive rehearsal of six short contemporary scenes which were then performed in front of an invited audience.

We also led a week’s programme of theatre workshops for younger children aged 7 to 13 who access the service. They developed their performance skills, improvising short scenes based on a mythical story. For this they created their own characters and dialogue.

The project was supported throughout the week by NHS clinicians.

**Street Genius**  
Supported by Some Other  
Way Forward (SOWF)  
16 – 22 year olds  
June – December 2008  
We are always looking for new opportunities which develop work with, for and by young people. In response to this, we embarked on Street Genius, a six month project funded by Some Other Way Forward (SOWF). The Street Genius programme enabled cultural organisations across South London (including the National Theatre, British Film Institute etc) the opportunity to offer young people the chance to get more involved with organisations by providing placements alongside a programme of training and peer support. Four adults also took part and over the course of six months the group gained practical training in areas such as marketing, front of house, programming and project management. The emphasis of the project was on peer-led activity and the programme concluded with the group devising a project with young people, titled *Visible Elevation*. Since completing the Street Genius programme, one member has gained full time employment at the Young Vic.

**International Young  
People’s Project**  
Supported by KPMG Foundation  
and London Borough of Southwark  
14 – 25 year olds  
May – July 2008  
Now in its second year, this project has continued to reach young refugees and asylum seekers, focusing in particular on those who have been in the UK for three years or less and who are unaccompanied. This year, in collaboration with DOST who support recently arrived asylum seekers, we delivered a weekly programme of theatre workshops at East Ham’s Trinity Centre to participants from Afghanistan, Iraq, Somalia, Guinea and The Congo.

The workshops placed emphasis on group collaboration and offered a range of theatre experiences, including role play, team games and improvisation. As a group, participants developed a short piece of devised theatre, using their own languages and incorporating movement and song. The project culminated in two presentations to invited audiences at the Young Vic and at the Trinity Centre.

The next phase of this project will take place in June 2009 and will work towards a fully resourced production in the Clare, again in collaboration with DOST.

**‘The Young Vic was only interested in getting the young people to achieve their goals and experience new opportunities. They went out of their way to open up new opportunities for the group and delivered a really exciting and varied programme.’**  
Youth Programme  
Manager, DOST



### Street Scene

Supported by Peter Moores Foundation and the Mackintosh Foundation  
16 – 25 year olds  
July 2008

In collaboration with The Opera Group, we produced Kurt Weill's *Street Scene* in the theatre's main house. The production included two community choruses – a group of young people aged 8 to 12 from Wyvil Primary School and a group of young women aged 16 to 22. Both groups took part in weekly rehearsals led by the creative team, which included John Fulljames, Artistic Director of The Opera Group.



### Summer Mix

8 – 12 year olds  
August 2008

The Summer Mix project is a regular part of our programme, which provides an opportunity for young people to develop basic performance skills. Taking inspiration from this year's community production *Festa!*, young people took part in a week long programme of theatre workshops focusing on Brazilian myths and storytelling. Using the popular story *The Magic Pillow of Oxumare*, participants brought characters to life, creating short narrative scenes which were presented to an invited audience of family and friends.

### Backstage Pass

Supported by City Parochial Foundation and the London Development Agency  
18 – 25 year olds  
September 2008 – March 2009

Now in its fifth year, Backstage Pass continues to encourage young adults, particularly those from black and minority ethnic backgrounds, to develop skills in technical aspects of theatre and to consider career opportunities in this field. The project has two stages: a two-week intensive programme of workshops to broaden knowledge and experience, followed by the opportunity to undertake paid job placements in the Young Vic production department.

Ten young adults took part in daily workshops covering technical areas such as sound, lighting, wardrobe, scenic art and set construction. Alongside these practical workshops the participants visited drama schools and other theatre spaces.

The two weeks concluded with an opportunity for participants to put their skills into practice by technically realising a short scene from Pinter's *The Dumb Waiter*. After an evaluation process, three participants were offered paid placements on the parallel production of *King Lear* and main house productions of *Festa!* and *Amazônia*, in the areas of stage management, wardrobe and prop-making respectively. Three participants have since been employed as freelance staff within the production department.



### Joined Up Thinking

Supported by the Equalities and Human Rights Commission  
18 – 25 year olds  
October – November 2008

Joined Up Thinking was a unique opportunity to bring together, for the first time, three projects: Introduction to Directing, Centre Stage and Backstage Pass – projects for developing directors, actors and technicians respectively.

For four weeks, three young directors worked with a company of eleven young actors to produce three twenty minute pieces of theatre. Two were edited excerpts from existing plays *Such a Beautiful Voice Is Sayeda's* by Yussef El Gundi and *Crave* by Sarah Kane. The third was a devised piece inspired by a short story, *The Suit* by Can Temba. The directors and actors were supported by Young Vic Associate Director Matthew Dunster and full professional creative and production teams, including young graduates of our Backstage Pass project.

### Visible Elevation

16 – 22 year olds  
November 2008

The team of young people from the Street Genius project delivered a week-long programme of theatre workshops for young people aged 14 to 25. Using the street of Street Genius as a starting point, the group employed a professional director to lead the devising of short scenes, exploring abstract ideas of the street. The project concluded with two performances before invited audiences.

### Media Lab

16 – 25 year olds  
January – March 2009

In response to a growing interest in digital media within the performing arts, we set up a young people's digital steering group called Media Lab. Twelve young people aged 16 to 25 signed up and met with us to discuss digital media and theatre. The focus of the discussion was centred around young people's use of the internet and responses to the current Young Vic website. The group undertook research into other theatre's websites, and provided feedback on what information and news they would like to see on our website.

**'It was my first time in a professional show, so I valued and enjoyed every second on stage getting to be part of such a moving piece of music theatre.'**

Street Scene Participant

### Parallel Production – King Lear

Supported by John S Cohen  
Foundation

15 – 22 year olds

January – March 2009

Our second parallel production for the year drew on our co-production with Headlong Theatre. The production developed the participants' skills in character development, textual analysis and ensemble playing. Over three nights, participants played to an audience of over 180, made up of their families and friends as well as invited guests including cast members of the professional production. Participants subsequently attended the professional production of *King Lear* and had the opportunity to meet with the actors and exchange feedback.

### On Ageing Half Term Project

7 – 12 year olds

February 2009

Fevered Sleep, a Young Vic Associate Company that creates theatre performances for children, worked with two groups of 20 young people as part of research and development for their future show *On Ageing*.

The workshops explored the young people's response to ageing through creative activities such as performance, writing and drawing. The project concluded with two short presentations of work to an invited audience of family and friends.



12/13

### Tomorrow's People Inclusion Project

16 – 25 year olds

January – March 2009

This project was delivered in partnership with community organisation Tomorrow's People, which develops young people's life and employment skills. 12 young people developed improvisation and devising techniques. The group also had an opportunity to try their hand at directing and technical theatre.

The project concluded with an intensive week of devising in the Maria, and a short presentation of the work before an invited audience.



# Research

## The Two Boroughs Project

Supported by The Eranda Foundation. The Two Boroughs Project is one of our most important initiatives. Established in 2000, it provides free access to all our shows and participatory activities for residents of Lambeth and Southwark, with a particular focus on first-time theatergoers.

Everyone in Lambeth and Southwark is entitled to see a show for free. This is then followed up with discounts and pay-what-you-like ticket offers. In addition, a programme of open-access participatory projects is available to all local residents, bringing people together to explore theatre and form friendships.

We deliver specialised theatre projects for groups supporting some of the most vulnerable and excluded people in society.

Finally, the programme includes a commitment to regularly produce a community production, bringing together local people and professional actors. These productions offer people with little or no theatre experience a unique opportunity to learn skills and perform in a professional, fully resourced environment.

### Lambeth Aftercare

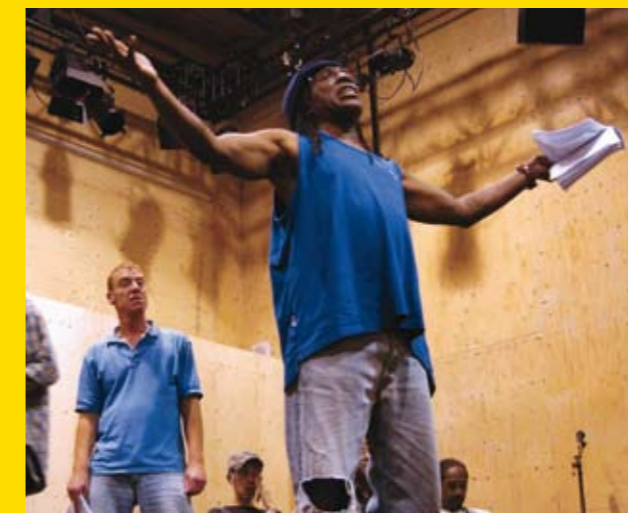
April – May 2008

The Aftercare service supports Lambeth residents who are stable in drug or alcohol recovery. After attending performances at the Young Vic through the ticket scheme, the group developed a participatory project for its members. The director took as his inspiration the Young Vic / ENO production of *Lost Highway* (an adaptation of David Lynch's film). The group explored the process of adapting films for the theatre, using a range of techniques to recreate and reinterpret scenes from films for the stage. The project concluded with the group sharing their work with an invited audience.

### Hestia

April – May 2008

Hestia Housing & Support is a registered charity supporting people with mental health needs, HIV/AIDS, drug and alcohol problems, ex-offenders, women and children experiencing domestic abuse, young parents and people with disabilities. Having attended many Young Vic performances, the group was interested in developing a specialised theatre project. They began by devising scenes, drawing on situations, stories and characters from their favourite songs and incorporating personal memories and experiences, to address society's assumptions about the daily challenges they face. Alongside these sessions, the group expanded their experience of live theatre by attending a range of theatre productions, including *Avenue Q* at the Noel Coward Theatre and *Lost Highway*, *Punch and Judy* and *The Good Soul of Szechuan* at the Young Vic.



**'I enjoyed the project so much. It has given me a lot of confidence and I have met some wonderful people. It has encouraged me to see more theatre and become more involved.'**

Participant, Hestia



## Shake It Shakespeare Acting Weekend

January – February 2009

Running intensive weekend projects has proven to be a successful way of providing new members with the chance to find out about the Young Vic and the activities that we offer, giving them the confidence to take part in future initiatives. This project drew on the main house production of *King Lear*, and offered participants the opportunity to learn more about Shakespeare's language and storytelling.

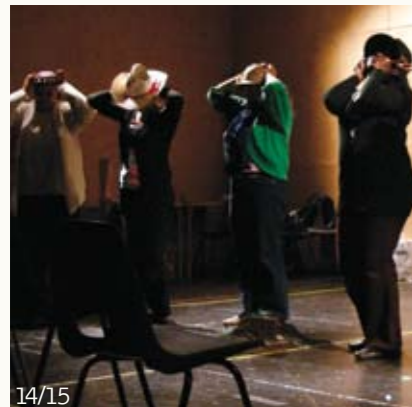
A backstage tour of Shakespeare's Globe, led by director Tom Cornford, gave an interesting insight into life and theatre in Shakespeare's time and the challenges of Shakespearian acting. After the workshops, participants were given free tickets to attend a performance of *King Lear*.

## Hestia: Introduction to Acting Workshop for Women

April – May 2009

Continuing our partnership with Hestia, a second programme of work was devised for women participants. We felt it would be interesting to provide a space in which women could come together, make friends and create work in an all female environment.

Director Anne Tipton worked intensively over the course of a week with the participants. Workshops were focused on giving participants a general introduction to acting and theatre skills. The project concluded with each participant performing a short monologue to the rest of the group and an invited audience.



14/15

## Open House Events

Since 2003, we have run a number of Open House events each year, opening the doors of the Young Vic to members of the local community. The events are fun, friendly and welcoming, with guests free to engage as much or as little as they want.

Each Open House event is themed around a current production, which helps connect the event to the building. People who attend the events are often offered free and discounted tickets to the production. Running these events helps break down barriers about theatre-going in general, and helps give the local community a sense of ownership of the theatre.

## Brazilian Brunch

December 2008

This year's Open House event was a Brazilian themed brunch, taking inspiration from the Christmas production, *Amazônia*. Over 50 existing members of the Two Boroughs Project spent the afternoon in the Maria with new local residents, enjoying a range of Brazilian food, music and dance. The participants then watched the performance of *Amazônia*. The event proved to be extremely successful, with people getting to know each other and finding out all the future opportunities available as part of the Two Boroughs Project.

**'I had a brilliant time. In one weekend Shakespeare has become more accessible. I look forward to seeing King Lear on Wednesday with better understanding of writing style and characters.'**  
Participant, Shake It Shakespeare



## Community Productions

### Festa!

Part of the Young Vic's International Programme supported by the Esmée Fairbairn Foundation, Bloomberg, the Columbia Foundation Fund of the Capital Community Foundation, HSBC in the Community and the De La Rue Charitable Trust.

14 – 80 year olds

August 2008

The year's community production was a collaboration with British-based company People's Palace Projects and Brazilian theatre artists from Spectaculo, the theatre arts school established by *Amazônia* designer Gringo Cardia.

*Festa!* was an opportunity for us to engage creatively with 100 members of the local community and was open to anyone from Lambeth and Southwark aged 14 upwards.

Over the course of three intensive weeks, participants were directed by a professional Brazilian theatre director, working alongside a core of professional Brazilian and UK-based actors to develop Brazilian performance skills for two performances in August.

Other groups also learnt Brazilian craft skills and produced magnificent traditional banners, masks and other decorations for the set.

The street outside the Young Vic was closed off, and for one afternoon and evening, *Festa!* spilled out of the theatre and onto The Cut as performers joined audience members in a celebration of Brazilian music, food, drink and above all, dance.



# The Directors Programme

The program provides an eclectic and ambitious range of activities to support young and emerging directors. In 2008 there were two central strands: the Jerwood Directors Award and the Genesis Directors Project.

## Jerwood Directors Award 2008

The Jerwood Young Directors Award began in 2001 as a joint initiative between the Young Vic and the Jerwood Charitable Foundation, designed to identify, support and nurture the very best of British theatre directors. Since its creation the award has supported twenty directors at various stages of their career, providing them with a rare opportunity to explore their craft.

The Award has continued to evolve, responding to the changing needs of young directors and shifts in the broader landscape of director training in the UK. In previous years the work had not been shown publicly; however since 2007, the idea developed to combine the freedom to experiment in a supportive, low-risk environment with the opportunity to present work to an audience.

From over seventy applications, a shortlist of eleven were invited to a selection day led by David Lan. Daljinder Singh was chosen to direct *The Indian Wants the Bronx* by Israel Horowitz and Gbolahan Obisesan to direct *Sus* by Barrie Keeffe. Both artists chose plays that challenged and developed their craft in a particular way; *The Indian Wants the Bronx* through the exploration of physical and psychological tension and *Sus* through its taut realism.

Each director was designated one of the Young Vic Associate Directors as a mentor to support their development throughout the process. The performance aspect of the Award gave it a particular edge that led to extra pressure but greater learning.



**‘The most outstanding thing about this experience for me was that the award and the Young Vic have really encouraged me to be myself and allowed me to be expressive about my interests as a director.’**  
Gbolahan Obisesan

# The Genesis Directors Project

Launched in 2003 with major support by the Genesis Foundation, this unique project provides emerging directors with rare and valuable opportunities for skills acquisition, as well as a range of other professional opportunities.

The Genesis Directors Project plays a vital part in the Young Vic’s creative life and has an impact on theatre-making across the country. The innovative, open access programme has provided an exceptional number of opportunities and support for emerging directors to develop their craft at various stages of their careers.

# Networks

## Directors Network

Directing can be lonely – particularly in the early stages of a career. To create a sense of community we established the Directors Network in 2003; which now has almost 800 members.

Over the last six years, the Directors Network has continued to provide exceptional opportunities for directors to develop their craft. A website provides information on Directors Program activities, jobs and special ticket offers, and acts as a forum to exchange experience and advice. The website also houses a new rehearsal space database which is an essential source of information. Over the year, 50 independent producers, writers and actors advertised for directors through the site.

## Designers Network

This provides opportunities for young directors and designers to meet informally, form creative partnerships and discuss and debate their work and that of other designer/director teams. Free tickets and workshop opportunities were also advertised through this network.

**‘The Directors Program has certainly been keeping me fresh in my goals and I’m always looking forward to your next event.’**  
Member, Directors Network



# Making Work

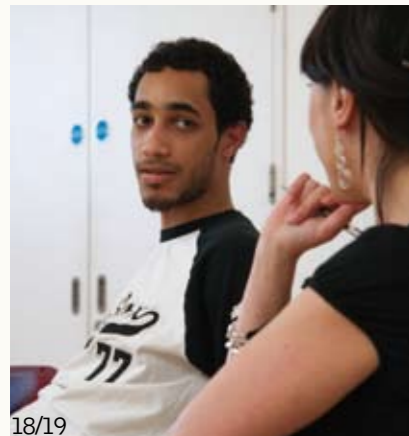
## Wilson Bros

Wilson Bros was the name of the old butcher shop that remains the architectural core of the Young Vic building, which in 1971 provided the starting point of the theatre's design. Inspired by this history, we developed a new strand to the Genesis Directors Project; The Wilson Bros.

The Wilson Bros provided an opportunity for a small number of directors to undertake a unique, tailor-made training and development project. From over 100 applications, a shortlist of 15 directors attended a selection day led by David Lan. Following this, three directors and one company were selected; William Oldroyd, Sarah Tipple, Carrie Cracknell and Sound&Fury – made up of Dan Jones, Mark Espiner and Tom Espiner.

The year involved a part-time residency at the Young Vic, two periods of intensive training and exploration led by David Lan, a two-week visit to the Maly Theatre in St Petersburg and an opportunity to make work in either the Clare or the Maria.

In this half of the year two of the directors created work-in-progress productions in the Clare. William Oldroyd explored *Ghosts* by Ibsen, in a new translation by Frank McGuinness, and Sarah Tipple began work on *Bay*, a devised play about the lives of Londoners brought together by their use of a motorcycle parking bay.



18/19

In May 2009 Sound&Fury will create *Kursk in the Maria* (a powerful theatrical experience inspired by the Russian submarine disaster of August 2000) and later in the year Carrie Cracknell will work on a new adaptation of *Elektra*. The opportunity to have a group of artists closely involved in the work of the Young Vic over a sustained period of time proved to be incredibly productive. The directors were able to provoke our thinking whilst also developing their craft.

## Play Size

In partnership with ATC, (who were reviving our successful co-production of *The Brothers Size* in the Maria) we worked with three director/writer teams who created short pieces of work inspired by the history and mythology of London. Mentoring support was provided by the production's creative team; director Bijan Sheibani, movement director Aline David and musician Manuel Pinheiro.



*Floor 44* by Lydia Adetunji directed by Laura Farnworth, *Like Mother* by Bola Agbaje directed by Josh Giles-Burnette and *The Invisible Woman* by Rebecca Lenkiewicz directed by Ellen McDougall, performed over two nights in the Maria.

## Tunnel 228

The Young Vic collaborated with The Old Vic and Punchdrunk on an underground performance art installation in a number of tunnels underneath Waterloo station. In addition to running participatory workshops and identifying assistant directors for the project, the Young Vic facilitated 15 designers from the Designers Network who transformed the space from dark tunnels into a live and thrilling theatrical experience.

# Research and Development

## Process Weeks

Process weeks have from the outset, been one of the core activities of the Genesis Directors Project. Throughout the year we offer directors a supportive and relaxed environment in which to try out ideas, work with actors and explore the process of theatre-making.

Directors used this opportunity to research new ways of working with actors, directors and writers, or to begin exploring a specific text or project. This year 31 directors had the opportunity to expand their knowledge and practice. While process weeks need not lead to a performance, they consistently provide a springboard for ideas, further research and, occasionally, for fully realised productions.

## Yellow Stages

The Young Vic and Yellow Earth have worked together since 2004 to identify and support East Asian artists interested in exploring the role of the director. This project focused on the nuts and bolts of taking a project from an initial idea through to a production. Each participant came with a project they wanted to develop and the sessions on budgeting, fundraising, marketing, and putting together a creative team built up a detailed picture of how to self-produce work.

**‘One of the nicest things about being chosen for the process evenings was that I feel valued as a director. Up until now I’ve been assisting other directors, so having the chance to do what I love with support from the Young Vic made me very happy!’**  
Process Week Director

## Introduction to Directing

Each year Introduction to Directing provides ongoing opportunities for young people who are currently under-represented in the industry to gain insight into and understanding of theatre directing.

This year we ran two complete projects, both led by director Tessa Walker. At completion of the project, participants are encouraged to join the Genesis Directors Project and we continue to provide mentoring and support. Several participants undertook paid placements; Patrice Etienne assisted on the parallel production of *The Good Soul of Szechuan* and then worked with Walter Meierjohann on *In the Red and Brown Water*. Laura Keefe assisted on the International Young Peoples Project and Emma Playford assisted on the Summer Mix workshops.

# International Development

As the Young Vic continues to develop its interest in and commitment to international collaborations, the Directors Program has similarly created opportunities to work with a range of practitioners from around the world.

In February 2009 Artistic Director David Lan, Associate Director Joe Hill-Gibbins, and seven directors travelled to St Petersburg for an intensive two-week masterclass led by Lev Dodin, the Artistic Director of the Maly Theatre. The group included Wilson Bros Sarah Tipple, Dan Jones and Will Oldroyd and also directors from the network. The visit included observation of rehearsals, participation in directing classes, attending performances and meeting leading practitioners.



# Skills

Through one-off sessions we provide an extensive range of opportunities for large numbers of directors. These include workshops that provide an understanding of practice and process on areas including voice, movement, directing, music theatre, games exchange and Brecht, led by directors such as Dominic Dromgoole, Declan Donellan, Richard Jones, John Tiffany, Bijan Sheibani, Annie Castledine and Natalie Abrahami.

As many directors will produce their own work in the early stages of their career, other sessions cover subjects such as fundraising, obtaining rights, producing, casting and taking work to Edinburgh.

Throughout the year we offer more detailed intensive projects for smaller groups of directors. These included David Harradine's exploration of making work for younger audiences, and Darragh McKeon's examination of Anne Bogart's Viewpoints.

We also organise discussions around Young Vic productions. These instigate a rigorous and creative debate, providing a chance for directors to examine the play in an open arena and talk about the creative elements of the production.

Members of the directors' network also have many skills to share and we regularly organise workshops led by Genesis directors for Genesis directors. These can be short workshops exploring a wide range of topics such as story and narrative or international collaborations, or can be ongoing projects such as the Scripts Night which aimed to develop the participants' knowledge of modern and classic texts.

**'It was a great encouragement to take risks.'**

Alister Lownie, on John Tiffany Workshop

## Assisting

Learning from experienced directors by assisting is a vital chance to develop skills and understanding. Throughout the year, eight directors had the chance to work on Young Vic productions, on our main house shows, Anna Dirckinck-Holmfeld worked with Richard Jones on *The Good Soul of Szechuan*, Lucy Bradley with John Fulljames on *Street Scene*, Patrice Etienne assisted Walter Mejerjohann on *In the Red and Brown Water*, Lootie Johansen Bibby assisted Paul Heritage and Joe Hill-Gibbins on *Amazônia*, Lisa Spirling assisted Rupert Gooold on *King Lear* and Laura McCluskey assisted Che Walker on *Been So Long*.

In the Maria, Ellen McDougall returned to assist Bijan Sheibani on his revival of *The Brothers Size* and Mia Thiel have assisted Walter Meierjohann on *Kafka's Monkey*.

Outside the building Ellen McDougal and Monique Sterling worked on *Tunnel 228*, a collaboration between The Young Vic, The Old Vic and Punchdrunk.

As well as working directly on productions, assistant directors had the opportunity to work with the Teaching, Participation and Research department devising workshops, events and activities for local schools, young people and residents.



## Summer School

The annual, week-long Summer School is aimed at directors who are at an early stage in their development. Directors participated in workshops with Artistic Director David Lan and freelance directors Rufus Norris, Annie Castledine, David Harradine, Carrie Cracknell, Ramin Gray and Tim Carroll. Through these sessions directors explored working with Shakespeare's language, ways into devising, design and visual literacy, international dramaturgy and working with actors. The project culminated with individual sessions focusing on curricula vitae and future development.

## Springboard

Springboard followed a similar structure to the Summer School but was specifically for directors with less than one year's experience and enabled us to develop participants from the previous year's Introduction to Directing and meet directors new to the Genesis Project. Workshops explored textual analysis, nurturing a creative atmosphere in the rehearsal room, generating material through improvisation and the role of the artistic director in a theatre company. Visiting practitioners included Paul Hunter, Orla O'Laughlin, and Bijan Sheibani

## Free and Subsidised Tickets

As part of our commitment to members of the Genesis Directors Project, we continued to offer free/discounted tickets to all our shows. The directors also had the opportunity, through Talawa's series of readings held in the Clare to see the work of emerging black writers.

# Credits

**The Young Vic relies on the generous support of many trusts, companies and individuals to continue our work on and off stage, year on year.**

For their recent support we thank:

### Public Funders

Arts Council England  
British Council  
Equality & Human Rights Commission  
Lambeth Arts  
London Development Agency  
Southwark Council

### Corporate Giving

American Airlines  
Bloomberg  
Bupa  
De La Rue Charitable Trust  
HSBC Bank plc  
J.P. Morgan  
KPMG Foundation  
London Eye  
North Square Capital  
Winterfood Securities Limited

### Directors Circle

### Big Cheeses

HgCapital  
Ingenious Media  
Land Securities plc  
Thomson Reuters

### Hot Shots

BC Partners  
Bloomberg  
Blue Rubicon  
Clifford Chance LLP  
Royal Bank of Scotland  
Slaughter and May  
Symbian  
Taylor Wessing LLP

### High Fliers

London Communications Agency

### Trusts Supporters

Arimathea Charitable Trust  
City Parochial Foundation  
John S Cohen Foundation  
Columbia Foundation Fund of the Capital Community Foundation  
Dorset Foundation  
D'Oyly Carte Charitable Trust  
Equitable Charitable Trust  
Eranda Foundation  
Ernest Cook Trust  
Esmée Fairbairn Foundation  
Garrick Charitable Trust  
Genesis Foundation  
Goethe-Institut  
Hasluck Foundation  
Help a London Child  
Henry Smith Charity  
Jerwood Foundation  
John Ellerman Foundation  
The Limbourne Trust  
Man Group plc Charitable Trust  
Martin Bowley Charitable Trust  
McKenna Charitable Trust  
Medicor Foundation Liechtenstein  
Peter Moores Foundation  
Quercus Charitable Trust  
Steel Charitable Trust  
The Worshipful Company of Grocers

### Friends of the Young Vic

### Production Supporters

Tony & Gisela Bloom  
Sandy Chalmers  
Kay Ellen Consolver & John Storkerson  
Eileen Glynn  
The GrayFamily  
Mr & Mrs Roderick Jack  
Chris & Jane Lucas  
Nadine Majaro & Roger Pilgrim  
Miles Morland  
Michael Stoddart  
Anda & Bill Winters

**This work would not have taken place without the enthusiasm and commitment of these groups, organisations and individuals.**

Adam Foster  
Alex Reynolds  
Aline David  
Allen Edwards Primary School  
Andrew Steggall  
Andy Mellon  
Anna Bruder  
Anna Dircknick-Holmes  
Anne Tipton  
Anselmo Neto  
Archbishop Sumner Primary School  
Archbishop Tenison School  
Arthur Pita  
Ashley Walters  
Bacons College  
Bessemer Grange Primary School  
Beths Grammar School  
Bishop Thomas Grant School  
Blossom Carrasco  
Bredinghurst School  
Brendan Kelly  
Brit School  
Burntwood School  
Canning House  
Cator Park School  
Caroline Ward  
Central School of Speech and Drama  
Charles Dickens Primary School  
Charles Edward Brooke School  
Charlotte Sharman Primary School  
Chris New

Christ Church Streatham Primary School  
City and Islington College  
Coloma Convent School  
Coopers Technology College  
David Dorrian  
David Harradine  
David Holmes  
Dulwich Hamlet Junior School  
Dunraven School  
Ellen McDougall  
Ellie Kurtz  
Elm Court School  
Erith School  
Ethelred Nursery School  
Evelina Hospital School  
Friars Primary School  
Gareth Farr  
George Perrin  
Globe Academy  
Gloucester Primary School  
Goodrich Community Primary School  
Granton Primary School  
Graveney School  
Gringo Cardia  
Hannah Dickinson  
Harris Academy Bermondsey  
Harris Girls Academy  
Harry Blake  
Heathbrook Primary School

Henry Fawcett Primary School  
Highshore Special School  
Hitherfield Primary School  
Holy Trinity School  
Hurstmere Foundation School  
Iliderton Primary School  
Immanuel and St Andrew Primary School  
Jenny Grand  
Jessica Sherman  
Jessop Primary  
Joe Hill-Gibbins  
Johanna Primary School  
John Fulljames  
John Ruskin Primary School  
Joni Carter  
Jubilee Primary School  
Julians Primary School  
Kemoh Tarawali  
Kingsdale School  
La Retraite School  
Lambeth Academy  
Lambeth City Learning Centre  
Lambeth College  
Lansdowne Special School  
Lark Hall Primary School  
Lewisham College  
Lilian Baylis Technology School  
Lisa Spirling  
Livvy School  
Lizzie Frankl  
London Nautical School  
Lootie Johansen-Bibby  
Loughborough Primary School  
Lucy Bradley  
Manuel Pinheiro  
Matthew Dunster  
Meline Danielewicz  
Mercy Ojelade  
Mia Theil Have  
Michael Tippett Special School  
Monique Sterling  
Mousetrap Foundation  
Norbury School  
Norwood School  
Notre Dame School  
OLIVE Centre  
Ony Uhiara  
Patrice Etienne  
Patrick Bailey  
Paul Charlton  
Paxton Primary School  
Peter Flood  
Peter Hills Primary School  
Pilgrim's Way Primary School  
Plumstead Manor School  
Prendegast School  
Rachael Somers  
Reay Primary School  
Ria Parry  
Ricards Lodge School  
Richard Atkins Primary School  
Rosendale Primary School  
St Andrews  
St Anne's Primary School  
St Catherine's School  
St Francis Xavier College  
St John's Primary School  
St Jude's Primary School  
St Luke's Primary School  
St Mark's Academy  
St Mark's Primary School  
St Martin-in-the-Field School  
St Mary's Catholic High School  
St Mary's RC Primary School  
St Michael's School  
St Paul's C of E Primary School  
St Peter's Primary School  
St Saviours and St Olaves School  
St Thomas the Apostle College

Sacred Heart School  
Samantha Butler  
Sarah Tipple  
Shehnoor Ahmed  
Sheri-Ann Davies  
SiLS 4  
SiLS Plus  
Simon Trinder  
Sophie Russell  
Southfields Community College  
Southwark College  
Southwark Park Primary School  
SOWF  
Spa Special School  
Spectaculo  
STEP Festival  
Stephen Wood  
Stockwell Park School  
Stockwell Primary School  
Streatham Wells Primary School  
Sunnyhill Primary School  
Surrey Square Junior School  
Tarell Alvin McCraney  
Telferscott Primary School  
The Charter School  
The Elm Green School  
Thomas Tallis School  
Tom Wright  
Tuke Special School  
Turney Special School  
Vauxhall Primary School  
Virgo Fidelis Senior School  
Walnut Tree Walk Primary School  
Waterloo Action Centre  
Westminster City School  
Wimbledon College  
William Ash  
Woodmansterne Primary School  
Wyvil Primary School

Design **INTRO**  
[www.introwebsite.com](http://www.introwebsite.com)

Photography  
**Ollie Marlow**  
**Ellie Kurtz**  
**Oliver Tweedie**  
**Pete Jones**  
**Keith Pattison**

Young Vic Company  
Registered Office  
66 The Cut, London SE1 8LZ  
[www.youngvic.org](http://www.youngvic.org)

Company Registration Number  
1188209 (England)  
VAT Registration Number 236 6733 48  
Registered Charity Number 268876

For more information about the work of the Teaching, Participation and Research department at the Young Vic please contact:

Young Vic  
66 The Cut  
London SE1 8LZ

T + 44 (0) 20 7922 2800  
E [info@youngvic.org](mailto:info@youngvic.org)  
[tp@youngvic.org](mailto:tp@youngvic.org)  
[directorsprogramme@youngvic.org](mailto:directorsprogramme@youngvic.org)  
[twoboroughs@youngvic.org](mailto:twoboroughs@youngvic.org)

Young Vic is supported by

