Teaching, Participation and Research
Annual Review 2008/09

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Gabby Vautier
Directors Programme Line Producer

Michael Ager
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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

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.

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‘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.

‘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

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.

‘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

‘The Young Vic always organised excellent learning opportunities and we are indebted to the theatre for these enrichments.’
Lecturer, Lewisham College

‘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, led by Young Vic staff.
– Professional placements for young adults at university or college.
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.

‘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.

‘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.

‘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

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
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, events or holiday workshops, and also in productions. Activities cover acting, directing and technical theatre.

**Parallel Production – The Good Soul of Szechuan**
13 – 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 Etterini, 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.

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, Gobalahan Obisesan, who took part in Introduction to Directing in 2005, was a recipient of the Jerwood Directors Award 2009.

**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 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 project was supported throughout the week by NHS clinicians.

Street Genius Supported by Some Other Way Forward (SOWWF)
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 (SOWWF). 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.
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 Oxumari, 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 Yusef 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.

Ten young adults 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
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.

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 Spectaculu, 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 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 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

‘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
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 and Sound&Fury – made up of Dan Jones, Mark Espiner and Tom Espiner.

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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 and Sound&Fury – made up of Dan Jones, Mark Espiner and Tom Espiner.

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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, direction, music theatre, games and exchange and exchange and ensemble. Led by directors such as Dominic Dromgoole, Declan Donnellan, Richard Jones, John Tiffany, Bijan Sheibanli, 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 McKean’s exploration 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 or 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 Dickinck-Holmfield worked with Richard Jones on The Good Soul of Szechuan, Lucy Bradley with John Fulljames on Street Scene, Patrice Etienne assisted Walter Mejerijohan on In the Red and Brown Water, Lottie Johansen Bibby assisted Paul Heritage and Joe Hill-Gibbins on Amazons, Lisa Sprirling assisted Rupert Goold on King Lear and Laura McCluskey assisted Che Walker on Be on Seng Soo.

In the Maria, Ellen McDougall returned to assist Bijan Sheibanli on his revival of The Brothers Size and Mia Thiel have assisted Walter Mejerijohan on Kafka’s Monkey.

Outside the building Ellen McDougall 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 of 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 an individual sessions focusing on curricul vita 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 Sheibanli.

Free and Subsidised Tickets

As part of our commitment to members of the Genesis Directors Project, we continue to offer free/subsidised tickets to all our shows. The directors also had the opportunity, through Taiwâ’a’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 organisations, companies and individuals to continue our work on and off stage. Year-round.

For their recent support we thank:

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Mary Kite
Andi & Bill Winter

This would not have been possible without the enthusiastic and commitment of those groups, organisations and individuals.

Adrian Foster
Anita Ananta
Alix David
Andrew Sladky
Andy Mathes
Amanda Stones
Anna Dickinck-Holmfield
Arona Nola
Arts and Shared Practice
Artsres

This project was supported by the Scottish Government, the Cultural Recovery Fund and the National Lottery Heritage Fund.

Artists

Anne Bogart
Blair Eggott
Dave Evans
Karin Himmel
Richard Jones
Rufus Norris
Annie Castledine
Paul Hunter
Olga Zober

Directed by

Deb Martin
Sara Lipton
Shane Adams
Stiles
Sille
Simon Goddard
Southfield College
Southwark College
Southwark Primary School
Spa Special School
Spectacle
STEP Festival
Shepherd Neame
Stoke Park School
Stokehouse Primary School
Stourhead Wells Primary School
Stowmarket Primary School
Sussex Square Junior School
Takai Anna McCray
Telfordnew Primary School
The Charter School
Thorption Bell Primary School
Tots Special School
Tower Hamlets
Vauxhall Primary School
Villa Park Centre School
Waltham Tree Walk Primary School
Watermans Action Centre
Westminster City School
Wimbledon College
William Adk
Woodhandrins Primary School
Wycliffe Primary School
Wycliffe School

Design: INTRO
www.intro.org.uk
Photography
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Ela Hart
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Keith Patterson

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