

Young Vic

It's a big world in here

TWO YEAR REVIEW
2010 – 2012



PATRICK MCKENNA

Chair of the Board

The two landmark years between 2010 and 2012 gave us lots of reasons to celebrate.

First we enjoyed our 40th birthday with some spectacular shows, then World Stages London, a pioneering celebration of the capital's multiculturalism in partnership with seven of our city's top theatres..

It has been a particular joy for me to watch performers from our community in two of our biggest shows. I was moved to see 70 performers - young and old - from Southwark and Lambeth singing alongside professionals in *The Human Comedy*. And it was a pleasure to see 20 young members of London's Chinese community recreating life in China during the revolutionary years in our first ever stage adaptation of Jung Chang's *Wild Swans*.

Thank you to our friends and partners for all your help getting us to where we are – and enabling us to continue to be ambitious, innovative, pioneering and inclusive. Your support makes all the difference.



DAVID LAN

artistic director

One thing we can say with confidence of the last two years is that we've never done the same thing twice.

We've welcomed thousands of friends - new and old - actors, writers, directors, designers and, of course, the other kind of theatre maker: the audience. There's been hardly an empty seat in the house.

I never describe this as a "directors' theatre". We produce shows – and every member of the team needs to be on the top of their game. Nonetheless, our focus has been on the directors' art and we've taken great pleasure in the range of experience we've had amongst us – from Patrice Chéreau to Sacha Wares to Gbolahan Obisesan and on...

But without writers we're nothing. We've produced new plays, old plays, very old plays, musicals, opera, adaptations of famous memoirs ... August Wilson, Martin McDonagh, Shakespeare, Jon Fosse, Jung Chang, Edward Bond. Barrie Keeffe, Sophocles, Galt MacDermot, DBC Pierre, Amir Nizar Zuabi, Neil Tennant and Chris Lowe. I wonder if there's another theatre where this range of writers and composers huddle up together over such a short space of time.

Everyone is welcome who wants to be part of our never-ending conversation about the things that matter: how we become ourselves and fulfil our potential, how to live a good life, how to have a good time.

PRODUCTION HIGHLIGHTS

IN THE MAIN HOUSE...
from opera to acrobatics,
dark comedy to domestic
tragedy

The Human Comedy

A Young Vic/The Opera Group production
co-produced with Watford Palace Theatre
Music by Galt MacDermot
Book by William Dumasq
Directed by John Fulljames

*'Extraordinarily moving... the powerful
singing of the chorus sends shivers racing
down the spine.'*

The Daily Telegraph

★★★★★

Faust

A Vesturport and Reykjavik City
Theater production, co-produced
by Theatre im Pfalzbau
Adapted from Goethe
Directed by Gísli Örn Garðarsson

*'Thrilling aerial staging...what's rare and
great is the marriage of script and spectacle.'*

Time Out, Critic's Choice

★★★★★



Faust

Vernon God Little

by DBC Pierre
Adapted by Tanya Ronder
Directed by Rufus Norris

*'Very clever... brilliantly funny...
with terrific wit and flair. Go.'*

The Independent

★★★★★

Beauty Queen of Leenane

by Martin McDonagh
Directed by Joe Hill-Gibbins

*'There's not an aspect of this
production that isn't superlative...
Unmissable.'*

Evening Standard

★★★★★

Street Scene

A The Opera Group/Young Vic
co-production
Music by Kurt Weill
Book by Elmer Rice
Lyrics by Langston Hughes
Directed by John Fulljames
Conductors Keith Lockhart and
Tim Murray

*'If you want to see a theatre at
maximum throttle, head to the
Young Vic.'*

The Daily Telegraph

★★★★★



Vernon God Little

PRODUCTION HIGHLIGHTS



Hamlet

Hamlet

by William Shakespeare
Directed by Ian Rickson

'Sheen's performance will live in the memory... an audacious achievement.'

Evening Standard

★ ★ ★ ★

Government Inspector

by Nikolai Gogol, in a new version by David Harrower

Directed by Richard Jones

'Tremendous... a bravura display of comic acting'

Metro

★ ★ ★ ★ ★



Wild Swans

Wild Swans

A Young Vic/American Repertory Theater/Actors Touring Company co-production
Jung Chang's Wild Swans, adapted by Alexandra Wood
Directed by Sacha Wares

'I can't tell you how enormously refreshing - and vitally important - this evening is... superb.'

The Daily Telegraph

★ ★ ★ ★

I Am the Wind

A Young Vic/ Théâtre de la Ville-Paris co-production
by Jon Fosse, English language version by Simon Stephens
Directed by Patrice Chéreau

'Breathtakingly beautiful... some of the greatest theatre I have ever witnessed'

The Independent

★ ★ ★ ★ ★



Government Inspector



I Am the Wind



Sus



On Ageing



The Changeling

IN THE MARIA AND THE CLARE...

Sus

A Young Vic/eclipse theatre co-production
by Barrie Keeffe
Directed by Gbolahan Obisesan
'a short, sharp shock to the solar plexus... Gbolahan Obisesan's production, staged in the smoky intimacy of the Young Vic's Clare studio, has a raw power'

The Guardian
★★★★★

On Ageing

A Fevered Sleep/Young Vic co-production in association with Fuel
Directed by Sam Butler and David Harradine
'A rarity. Beautiful, funny, touching and original'

Daily Telegraph
★★★★★

Kafka's Monkey

Based on *A Report to an Academy* by Franz Kafka, adaptation by Colin Teevan
Directed by Walter Meierjohann
'Superb... Kathryn Hunter is extraordinary.'

Time Out
★★★★★

In the Penal Colony

A ShiberHur production
by Franz Kafka
Adapted and directed by Amir Nizar Zuabi

'An unsettling, vivid 60 minutes of theatre... exquisite.'

Time Out
★★★★★

The Changeling

by Thomas Middleton and William Rowley
Directed by Joe Hill-Gibbins
'Sex and drugs are always a vital part of this Jacobean tragedy, but it's director Joe Hill-Gibbins who gives it its rock n roll.'

The Times
★★★★★

Going Dark

A Sound&Fury production
by Hattie Naylor in collaboration with Sound&Fury
Directed by Mark Espiner and Dan Jones
'Sound&Fury are going boldly where few companies have gone before... this is a dazzling achievement that deserves a rich scattering of critical stars.'

The Daily Telegraph
★★★★★

My Dad's a Birdman

by David Almond
Directed by Oliver Mears
Music by Neil Tennant and Chris Lowe
'Powered by performances which are radiantly barmy and quite beautiful'

Time Out
★★★★★

ARTISTS

We invite our artists to attempt with us what they've never attempted before, to take a leap in the dark

2010-11 Artists

Fiona Shaw - directed *Elegy for Young Lovers*
One of our greatest actors proved herself a great director with her first production for us.

Bijan Sheibani - directed *Eurydice*
Bijan's production of *The Brothers Size* was a major Young Vic hit. He brought his distinctive style to an innovative, lyrical play by American Sarah Ruhl.

Delroy Lindo - played Bynum in *Joe Turner's Come and Gone*
Of his UK stage debut, film star Delroy said: '*The energy of the YV audience is always incredible. The atmosphere is electric.*'

Carrie Cracknell - Young Vic Associate Director, directed *Elektra*
Carrie, then co-artistic Director of the Gate Theatre, directed a haunting *Elektra* and joined us as our second Genesis Fellow.

Joe Hill-Gibbins - Genesis Fellow and Young Vic Deputy Artistic Director, directed *The Beauty Queen of Leenane*
'*2010 was my year. The faith the Young Vic showed in me really transformed my sense of myself as an artist.*'

Ultz - design for *The Beauty Queen of Leenane*
Multi-award winning Ultz travelled to rural Ireland and returned with detailed measurements to create Mag's and Maureen's cottage.

Gísli Örn Garðarsson - Young Vic international associate, co-wrote and directed *Faust*
After receiving the European Theatre Prize 'New Theatrical Realities', Gísli brought his *Faust* as part of our 40th Anniversary Season.

Sinéad Matthews - played Laura in *The Glass Menagerie*
Sinéad received huge acclaim as fragile Laura confirming her status as one of our finest young actors.

Rufus Norris - Young Vic Associate Artist, directed *Vernon God Little*
Rufus returned to the Young Vic where he very first came to fame with his Evening Standard Award-winning *Afore Night Come*.



Carrie Cracknell



Delroy Lindo

2011-12 Artists

Simon Stephens - created English language version of Jon Fosse's *I Am the Wind*
Hugely prolific Simon Stephens' first show with us was our co-production with the Théâtre de la Ville of Paris and the Vienna Festival.

Patrice Chéreau - directed *I Am the Wind*
France's pre-eminent man of the theatre directed his first ever play in English.

Miriam Buether - design for *Government Inspector* and *Wild Swans*
With her many brilliant designs for us, Miriam has transformed the theatre into a cement factory, a lake, a Chinese market, padi fields, the concrete jungle of the modern city...

John Fulljames - director, *Street Scene*
Now Associate Director of Opera at the Royal Opera House, John returned to us with this glorious blend of Broadway musical and American opera.



Patrice Chéreau

Ian Rickson - directed his first Shakespeare, *Hamlet*
Artistic director of the Royal Court Theatre 1998 – 2006, Ian joined us to direct his first Shakespeare.

Michael Sheen - *Hamlet*
After worldwide acclaim in *The Queen* and *Frost/ Nixon*, Michael played a Hamlet that was '*fascinating, intelligent, inventive and full of insights*'
The Guardian

Patrick Stewart - *Bingo*
Olivier Award winner Patrick Stewart led the critically-acclaimed, sell-out run of Edward Bond's play.

Sacha Ware - directed Jung Chang's *Wild Swans* and joined us as Associate Director
The celebrated Royal Court director conceived and directed Jung Chang's epic memoir of the Chinese Revolution.

Kathryn Hunter - in *Kafka's Monkey* at the Young Vic and on tour
A second run of Kathryn's celebrated performance as the ape that escapes captivity by becoming a human being.

Amir Nizar Zuabi - adapted and directed *In the Penal Colony* by Franz Kafka
One of the leading directors of the Middle East returned with a powerful production of Kafka's parable of political repression.



Rikki Henry

Rory Bremner - translated the Jacques Offenback opera *Orpheus in the Underworld*
Comedian, satirist, impressionist Rory Bremner updated this classic tale of Orpheus' journey to the underworld to our media-savvy, celebrity-obsessed society.

Rikki Henry - Jerwood Assistant Director on *The Suit*
23 year old Rikki, a member of our young directors network, helped Peter Brook run auditions and found himself onstage at Théâtre des Bouffes du Nord and on a world tour.

TOURS

In 2010-12 *Sweet Nothings, Kursk, Kafka's Monkey, Sus, Euridyce, The Beauty Queen of Leenane, Government Inspector, I am the Wind and Wild Swans* were seen in...

Athens, Avignon, Bath, Barcelona, Barking, Birmigham, Boston, Bristol, Cambridge, Cork, Edinburgh, Glasgow, Ipswich, Kingston, Leicester, Lincoln, Lisbon, Liverpool, Lyon, Madrid, Manchester, Melbourne, Newcastle, Northampton, Oxford, Paris, Recklinghausen, South Hill Park, Sydney, Vienna, Warwick.

TAKING PART

We put as much work into making our audience as we do into making our shows. The best experience for everyone - actors and audience - is when our audience is complex and diverse.

Taking Part is at the heart of the Young Vic. Its purpose is to introduce theatre into the experience of people - young and old - who hadn't imagined that theatre could be for them. We offer a relationship which could last through one school visit, or one workshop, or one performance or for the rest of their lives.

To young people in school and after hours, as well as to many groups and individuals in our neighbourhoods of Lambeth and Southwark, and including young people with special needs, we offer opportunities to work alongside professional artists and to develop theatre skills.

We aim to make new friends, to invite them to see our shows, to engage and to inspire. All this, including the shows, is offered free to ensure that no one is excluded.



Highlights of the years in numbers: 2010-12

Schools

- Provided 6,394 free tickets for schools groups to see a show
- Worked with 936 young people and 68 teachers through workshops
- Produced four Schools Theatre Festivals for 111 pupils and 168 pupils with special educational needs
- Provided 39 work experience placements, exclusively for local people

Young People

- Engaged 1,216 young people outside of education for workshops and projects
- Collaborated with local NHS Children and Adolescent Mental Health Services, Look Ahead Gateway for young homeless people and DOST, helping young refugees
- Created 8 specialised projects for 148 vulnerable young people

Local Residents

- Provided 8,137 free tickets to individuals (aged 18+), families and community groups
- Provided 12 Open Access events for 363 people to develop their skills in performing and producing
- Collaborated with 48 local community organisations to develop 7 specialised projects for 98 adults
- Signed up over 1,483 new members to the Two Boroughs Project

Highlights: The stories

Schools

Theatre Festival for Special Educational Needs Schools March 2011

Pupils from 6 local secondary Special Educational Needs Schools worked with our team to devise and perform their own shows. *Remember How to Fly* incorporated movement, music and animation and was performed in our Maria theatre for an audience of 200 family, friends, pupils and teachers.

'This was their first experience of theatre outside of school. They learned to get along with new people and rise to the demand of an unfamiliar situation.'

'Working with the Young Vic is a tremendous learning opportunity for our students. The whole approach was so embracing and student centered, yet no concession was made to the theatre's professional standard.'

Teacher feedback

Young People

SLaM project May – June 2011

Our local South London and Maudsley (SLaM) NHS Trust's adolescent mental health services outpatients participated in a series of enjoyable, inspiring activities for young people who are often excluded from extracurricular opportunities.

'I was amazed by the transformation. I think being given the chance to "exist" in an environment that does not consist of labels/illnesses and to be allowed to be creative in a safe and non-judgmental environment is incredibly therapeutic in itself.'

NHS Clinician



Local Residents

St Mungo's inclusion project April 2010 – October 2010

Women from St Mungo's hostel for homeless women, often with substance misuse issues, joined us for workshops, saw shows here and elsewhere, and drew on their life experience to write and perform their own show.

'Love it. Without YV my motivation would have gone. Thanks for everything. You have brought back life in me.'

St Mungo's Participants

YOUNG DIRECTORS

The Young Vic is the UK's leading home for young directors. We offer a wide range of opportunities to develop skills and technique.

Genesis Network supported by the Genesis Foundation

Directing can be lonely, particularly in the early stages of a career. Our web-based network provides a forum to fulfill practical needs and to exchange experience and contacts. Currently it has 750 members.

Directors Programme

Last year we offered 128 activities and opportunities, with 1,430 places for young directors. Training opportunities included Assistant Directorships, Research and Development weeks, skills-based workshops, talks, peer-led projects, leading Taking Part projects and free tickets to all of our shows.

Jerwood Assistant Directors Scheme supported by the Jerwood Charitable Foundation

This new directors' placement scheme has three aspects. Young directors are supported as they assist on a production, they spend an extended period with us observing all day-to-day activities, and they have a week's research time with actors in one of our theatres.

Rebecca Frecknall joined the Directors Programme at the beginning of 2011. In 2012 she was the Jerwood Assistant Director on *After Miss Julie* at the Young Vic, and has gone on to direct Tennessee Williams' *Summer and Smoke* at the Southwark Playhouse. She was recently awarded the National Theatre Studio Resident Directors Bursary.

Rikki Henry joined us via Introduction to Directing in 2007. He progressed from being Jerwood Assistant Director on *Vernon God Litte*, to directing his own production of *The Government Inspector* with young people for our Taking Part team. The start of 2012 saw Rikki acting as Assistant Director for Peter Brook on *The Suit* in Paris, when he unexpectedly found himself acting in the production!



After joining the Directors Programme in 2010, Ola Ince worked with the Taking Part team on various projects, before joining us as the Boris Karloff Trainee Assistant Director on *Wild Swans*. She has gone on to be Resident Assistant Director at the Finborough Theatre, where she directed her own production of *The Soft of Her Palm*.



Jerwood Assistant Directors 2010/11

Pete Cant – *Joe Turner's Come and Gone* – director David Lan
Ben Kidd – *Elektra* – director Carrie Cracknell
Cathal Clary – *The Beauty Queen of Leenane* – director Joe Hill-Gibbins
Sasha Milavic Davies – *The Human Comedy* – director John Fulljames
Abigail Graham – *The Glass Menagerie* – director Joe Hill-Gibbins
Sandra Maturana – *My Dad's A Birdman* – director Oliver Mears
Rikki Henry – *Vernon God Little* – director Rufus Norris
Tanya Roberts – *And The Rain Falls Down* – director Sam Butler

Jerwood Assistant Directors 2011/12

Andy Brunskill – *Government Inspector* – director Richard Jones
Anthony Lau – *Bingo* – director Angus Jackman
Eleanor While – *Hamlet* – director Ian Rickson
Joanna Turner – *Street Scene* – director John Fulljames
Kate Hewitt – *Wild Swans* – director Sacha Wares
Rebecca Frecknell – *After Miss Julie* – director Natalie Abrahami
Tinuke Craig – *The Changeling* – director Joe Hill-Gibbins

Boris Karloff Trainee Assistant Directors

Ola Ince – *Wild Swans* – director Sacha Wares
Meline Danielewicz – *Wild Swans* – director Sacha Wares



Jude Law, David Lan, Jane Horrocks and Dominic West at our 2010 *Forever Young Gala*

HIGHLIGHTS

2010-11

40 years old but younger than ever

In 2010 we celebrated our 40 years with a special season of shows and events focusing on the future - supporting young artists, enhancing the ambition of our work and raising the funds we need for the 40 years to come ...

The Human Comedy

In our biggest ever community production – *The Human Comedy* – 66 of our neighbours performed alongside a professional cast in our main house.

'The rehearsals for this show have been both tiring and exciting. The moment we started acting and becoming the people of Ithaca was just... there are no words. We're a family now and I just cannot wait to see how this turns out!'

Community chorus member

Forever Young Gala

In October we held the Forever Young Gala, transforming our theatre into a playground of free-runners, opera-singing butchers, stilt-walking shepherdesses and break-dancing tailors - and raising £100,000 from our generous supporters.



2011-12

World Stages London

In May 2012 we were part of a once-in-a-lifetime celebration of London through theatre. Eight leading London theatres collaborated with UK and international companies to create a series of shows, each highlighting a major London cultural community. The participants were the Battersea Arts Centre, Bush Theatre, Lyric Hammersmith, Royal Court Theatre, Sadler's Wells, Somerset House, Theatre Royal Stratford East and Young Vic.



Young Vic Short Films Launch

In March 2012, we launched a short film series in partnership with the Guardian. The first *Epithet* was inspired by Edward Bond's *Bingo*, directed by Angus Jackson, written by Mark O'Rowe and starred Patrick Stewart. It was viewed by more than 30,000 people on the Guardian website, 50% more than saw the sold-out run of *Bingo*.



Our Audiences

In 2010-12 over 250,000 people saw a Young Vic show.

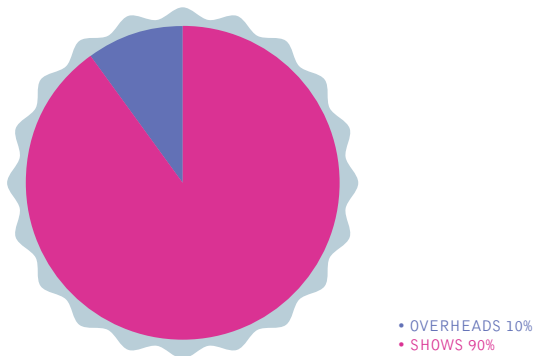
We believe that theatre is for everyone and work hard to ensure that our audience reflects the diversity of London in age, ethnicity and background. We keep our prices low and offer discounts. Our Funded Ticket Scheme offers 10% of our tickets free to local schools and neighbours who otherwise might never experience theatre.

FINANCES

Each year 90% of our total resource goes towards the shows we produce on our three stages, our 'Taking Part' activities and our flagship directors programme. Just 10% is spent on overheads, such as IT and cleaning.

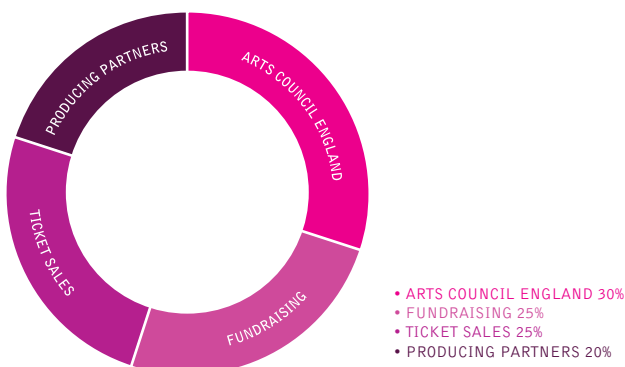
Expenditure Pie Chart

Of the expenditure on shows, one third goes on the salaries of our permanent staff – producers, heads of lighting, sound and stage, marketeers, production accountants and theatre managers. The other two thirds goes on the direct costs of our productions – the actors, the director, the designer, the set and costumes and so on.



Income Pie Chart

Our income comes from the sale of our tickets, our fundraising and our grant from the Arts Council England. Our grant makes up less than a third of our income. We generate the other two thirds by the careful marketing and pricing of our tickets (over recent years we have played to 95% of capacity) and by regular and close engagement with the individuals, trusts and corporates that support us. Each year we raise well over £1 million in this way and, in addition, raise substantial sums by co-producing with other theatres in the UK and abroad.



Our Shows

The teams who create, produce, manage, build and sell our shows are talented and highly motivated. Our actors, writers, directors and designers are among the best in the world.

Producing our ambitious and innovating work is expensive and involves risk. Each risk we take is calculated and strategic, designed to produce long term benefit to ourselves as well as to the wider artistic world. Each show needs to be work in its own right and, at the same time, R & D for the shows that come after. In other words, we respond to existing markets but also create new ones. The cost of this approach, sustained over time (we produce between 12 and 14 shows a year) cannot be met by ticket sales alone.

From 2010-12 our tickets ranged from £10 to £30 with a range of concessions available. At least 50% of the audience at each performance pay less than £20.

As we play to consistently full houses, the only way we can increase box office income is by raising prices, by abandoning concessions or by withdrawing our funded ticket schemes. For reasons outlined throughout this review, to take any of these steps would damage the benign circle "great art, low prices, diverse audience" that we have imagined, created and sustained over the past decade.

Consequently, the balance of finance each show and each season requires can only be sought from further government investment or by raising our fundraising target to ever higher levels.

We are now celebrated as 'one of Britain's great producing theatres' The Independent, 2011. In these difficult times, without persistent and imaginative fundraising, the artistic and social value we so successfully create will be threatened.

CURRENT SUPPORTERS

The Young Vic relies on the generous support of many trusts, companies and individuals to continue our work on and off stage each year. For their support during 2010-12 we thank

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Lambeth Borough Council
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Southwark Council

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And all the Young Vic Friends,
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remain anonymous

Young Vic

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