

## **Jerwood Assistant Director Scheme**

Part of the Young Vic's Jerwood Artist Development Pathway

***Plain text, dyslexia-friendly, and large print versions of this information are also available.***

### ***Nachtland***

By Marius von Mayenburg, translated by Maja Zade, and directed by Patrick Marber

**Deadline: 10:00 AM on Wednesday 18 October 2023**

You can navigate this pack by clicking on the applicable headings in the table of contents below.

### **Contents**

|                                       |    |
|---------------------------------------|----|
| The opportunity .....                 | 2  |
| Assistantship on a production .....   | 2  |
| The scheme .....                      | 3  |
| Key dates .....                       | 3  |
| Fees .....                            | 4  |
| Expenses .....                        | 4  |
| Eligibility requirements .....        | 4  |
| How to apply.....                     | 6  |
| If you have access requirements ..... | 7  |
| Selection process .....               | 8  |
| About Young Vic.....                  | 10 |
| Our anti-racism commitment.....       | 10 |
| The language we use and why .....     | 10 |
| Our values at the Young Vic .....     | 10 |

**The opportunity**

The Young Vic is committed to providing opportunities for directors and theatre makers to develop their craft and to expand their knowledge and practice. Learning from experienced directors by assisting is a vital chance to develop skills and understanding. Equally, having the chance to spend time in a theatre and to understand how the departments work together to produce work is also an important aspect of a director and theatre maker's knowledge.

Each year the Assistant Director Scheme, supported by Jerwood Arts, will aim to provide up to five assistant directorships, which include an assistantship on a production in addition to a placement at the Young Vic.

**Assistantship on a production**

At present, we are looking for an assistant director to work on the Young Vic production of *Nachtland*, by Marius von Mayenburg, translated by Maja Zade, and directed by Patrick Marber.

Modern day Germany. Nicola and Philipp argue as they clear out their late father's house. When they find an old painting stashed in the attic, things get savage.

The painting is a quaint street scene from 1920s Vienna; the work of a failed artist who abandoned his original vocation for Nazism... Nicola wants to sell it. Philipp wants to keep it. Philipp's wife Judith wants to burn it.

*Nachtland\** is a satire about marriage, legacy, the rise of the new right, and the terrible impulses buried deep. This production is the UK premiere of the play.

\**Nachtland* is an invented German word. It suggests a place of eternal darkness.

## The scheme

The scheme provides the assistant director with:

- An assistantship on *Nachtland*, by Marius von Mayenburg, translated by Maja Zade, and directed by Patrick Marber
- A two-week placement at the Young Vic, observing day to day running of the theatre, attending planning and management meetings and spending time in departments such as Marketing & Audiences, Production, and Development
- The opportunity to devise and lead two peer-led projects for the Genesis Network
- A chance to work with the Taking Part department on workshops for schools and colleges inspired by the production
- A small pot of money to see shows

## Key dates

|                            |  |
|----------------------------|--|
| Applications open          | Wednesday 27 September 2023                    |
| Applications close         | Wednesday 18 October 2023                      |
| First round interviews     | Week commencing 30 October 2023                |
| Second round interviews    | Week commencing 6 November or 13 November 2023 |
| Rehearsals start           | Monday 8 January 2024                          |
| Technical rehearsals start | Wednesday 14 February 2024                     |
| First preview              | Tuesday 20 February 2024                       |
| Press performance          | Tuesday 27 February 2024                       |
| Final performance          | Saturday 20 April 2024                         |

**Fees**

There is a fee of £4,500 to cover the period from Monday 8 January 2024 to Saturday 20 April 2024. The fee covers seven weeks of rehearsals, including a two-week tech and preview period, and seven performance weeks.

The Jerwood Assistant Director may be required to undertake some research and attend meetings prior to the rehearsal period. You will be working full-time up to the press week and then part-time during the run to see two performances a week and support the show. During this time period, the Assistant Director will need to be within 25 miles of the Young Vic.

There is a two-week placement payment of £500 per week. The timings of the placement is to be mutually agreed between the Young Vic and Assistant Director, but this should take place within four months of the production.

There is a £200 budget to cover the cost of seeing productions either in London or beyond.

**Expenses**

If you live outside of London, expenses for accommodation and travel will be provided.

**Eligibility requirements**

For the Jerwood Assistant Director role, we are looking for someone who:

- Is resident in the UK at the time of application
- Is not in full-time or part-time education during the duration of the assistantship

- Has assistant directed on at least two productions
- Has directed at least one professional production (with professional\* actors, not student actors)
- Has specific interest in the craft of the actor and can demonstrate their sensitivity to actors and their ability to support their process
- Is interested in a collaborative process
- Has experience of dramaturgy and/or working on new plays
- Has experience of pre-production factual and visual research
- Can provide a clear analysis of why this opportunity would provide an invaluable step in their own artistic evolution (as opposed to career development)
- Is capable of devising and running workshops for schools and colleges and has an interest in contributing to resource materials for teachers (no previous experience is necessary)

\* We would define 'professional' as: The team who created and realised the production have or hope to have theatre as their main career focus and source of income.

You do not have to be a member of the Young Vic's Genesis Network to apply, but we would encourage you to join so you can continue to find out about events, workshops and opportunities. You can sign up on our website on <https://creatorsprogram.youngvic.org/>

We actively work to create a team at the Young Vic that is made up of people from a variety of backgrounds with different experiences, skills, and stories to join us and influence and develop our working practice.

It is important to us that the lived experience of our team accurately and fairly represents the participants, audiences, and communities

we serve. We specifically welcome applications from candidates from the following groups, which we believe are under-represented in our workforce and in theatre more widely:

- Black people and people in the Global Majority
- People who are D/deaf and hard of hearing
- Disabled people
- Neurodivergent people
- People from working, benefit, and/or criminal class backgrounds
- Members of the LGBTQIA+ community

We are committed to inclusive working practices and ensuring access. We will ask you about any access requirements you might have at each stage of the process. The pack is available in a range of formats, and we welcome written, audio, and video applications.

## **How to apply**

As *Nachtland* has not previously been available in English, you can familiarise yourself with the context of the play through a 10-page excerpt, available through this link: <https://tinyurl.com/25bjy3c7>. **The password to access the link is Jerw0od!** (Exclamation point included). Please note that the excerpt will no longer be available following the closing date for applications, and should not be used for further dissemination.

If you would like to apply, please use our online application form on: <https://forms.office.com/e/amE5S0Ci2X>. The form will ask you to submit your CV **and a video/audio file** no longer than three minutes in length, telling us:

- Your experience and what you want to develop in your craft by working with Patrick Marber on *Nachtland*
- What did you learn from the director you last observed or assisted and how have you used it in your practice or the work you have made since?
- A piece of work you want to make in the next 12 – 18 months
- Your availability for the rehearsal periods listed above

Please add your name, telephone number and email address to your CV and label your video/audio file with your full name. Please also provide your name in your video/audio file.

### **If you have access requirements**

If you have access requirements that prevent you from submitting a video or audio application, the application form provides the option to respond in writing. The document should be uploaded in a PDF format and be no longer than one A4 page. Please ensure you include your name and contact details. Please don't use a small font or extend the margins to fit more on a page. We need an overview of your experience and interest and a well-spaced page of A4 will be enough for us to learn about you and your work.

The online application form includes a mandatory Equal Opportunities Monitoring page. If you don't want to provide the information, please answer 'prefer not to say' to the questions.

Filling in the form will help us to be as representative as possible, in the makeup of our creative teams. Our aim is to embrace diversity, ambition, and excellence. To achieve this, it is useful for us to know a certain amount about who you are. We want to know who is

connected to us and where we need to work harder to extend our networks.

If you have any access requirements, you will be asked to provide an Access Rider as part of your application. There are templates available for you to download (this will be linked in the application form), alternatively, you can submit your own rider. Please only submit a rider if you have access requirements.

### **Selection process**

The deadline for applications is **10:00 AM on Wednesday 18 October 2023**.

Typically, we meet with everyone who expresses interest in the assistant director opportunities. However, as we anticipate a high number of applications for this production, we will be running a slightly different process for this show.

We will aim to be in contact with all applicants by **Monday 30 October 2023** regardless of the outcome of their application.

We will shortlist up to 15 candidates for the first round of interviews. These initial meetings will be held across **Wednesday 1 to Friday 3 November 2023** via Zoom and you will be able to book yourself in for a meeting slot.

Up to six directors will then be invited to second stage meetings with Patrick Marber. These will take place week commencing **6 November or 13 November 2023** at the Young Vic. These dates are subject to change in line with Patrick's availability.



If you are based outside of London we can cover the cost of travel into London.

We will get back in touch with everyone who applies but if you are no longer available for the production, please contact Khánh Hạ Nguyễn (first name Khánh Hạ, pronounced kahn-ha) on [opportunitiescreatorsprogram@youngvic.org](mailto:opportunitiescreatorsprogram@youngvic.org) so we can withdraw your application and expression of interest.

## **About Young Vic**

### **Our anti-racism commitment**

Our leadership team and staff share a joint commitment to prioritising the wellbeing of Black people and people in the Global Majority at the Young Vic. We are working together to create a culture of care for all, but especially those with lived experience of racism, and we commit to holding each other accountable for building and maintaining this culture. We believe that making the Young Vic an anti-racist organisation, and a place where racism is not tolerated, makes the culture better for everyone.

### **The language we use and why**

We believe that language is important and empowering. Where possible we are specific as possible with our language and avoid defaulting to umbrella terms or making assumptions about people's identity or experience.

When we can't be specific, we say, 'Black people and people in the Global Majority' instead of phrases like 'Person of Colour' and 'BAME'. This is because the term 'Black people and people in the Global Majority' does not centre whiteness and is also factually true - over 80% of the world's population make up the Global Majority.

### **Our values at the Young Vic**

We are committed to creating an inclusive environment where everyone is treated with fairness, dignity, respect and importance, and shows respect for themselves, others and our community regardless of seniority or area of work. Our values are as follows:

**We believe theatre is at its best when everyone participates.** We begin by asking, who isn't here that should be? Then we make

certain they are. At the Young Vic, everyone belongs, everyone is welcome.

**We are driven by relentless curiosity and debate.** We believe in the power of stories to help us see the world in new ways. We believe in being a forum for discussion and opposing views, in the possibility of fostering understanding and shifting perspectives.

**We believe in pioneering and leading into the unknown.** We innovate in how we make work and how we share it. We push against the status quo to challenge whose voices are celebrated, and whose stories are told.

**We are led by the creativity of our people and the limitless possibility of imagination.** We believe in pushing limits and reimagining what's possible. We make space for the unexpected, and we move quickly to make the most of opportunity.

**We collaborate: working together to achieve shared goals.** We believe our organisation is made stronger by including varied and unique perspectives and talents in every aspect of our work. We are committed to reflecting the great diversity of our city onstage and off.

**We prioritise kindness.** We lead with heart, with care, and with the wellbeing of our people - our staff, participants, volunteers, theatre makers, civic leaders, advocates, supporters, and audience members.

**We are committed to openness rooted in trust.** We believe in being held to account - apologising when we've not upheld our values or when we've caused hurt or confusion, and learning from our mistakes.