

## Jerwood Assistant Director Scheme Part of the Young Vic's Jerwood Artist Development Pathway

Plain text, large print, and screen reader versions of this information are also available.

**Deadline: Noon on Tuesday 3 December 2024**

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## 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 artists 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 and additional opportunities.

We are looking for an Assistant Director to observe on the London transfer of Nottingham Playhouse's production of *Punch* by James Graham, based on the book *Right from Wrong* by Jacob Dunne, directed by Adam Penford.

*Jacob Dunne, a teenager from Nottingham, spends his Saturday nights seeking thrills with his friends. One fateful evening, an impulsive punch leads to fatal consequences. After serving prison time, Jacob finds himself lost and directionless. Searching for answers, Joan and David – the parents of his victim James – ask to meet, sparking a profound transformation in Jacob's life.*

The scheme will provide the Jerwood Assistant Director with the opportunities:

- To observe the re-rehearsal week, technical rehearsals and previews up to press night at the Young Vic
- To spend a four-week placement period 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 and Audiences, Production, and Development.

- To devise and lead one peer-led project for the Genesis Network
- To work with the Taking Part department on workshops for schools and colleges inspired by the production
- To have a small pot of money to see shows

## Key dates

Applications open	Thursday 14 November 2024
Applications close	Tuesday 3 December 2024
Initial meetings	Week commencing 9 December 2024
Final meetings	Week commencing 6 January 2025
Re-rehearsals start	Monday 17 February 2025
Technical rehearsals start	Saturday 22 February 2025
First preview	Saturday 1 March 2025
Press performance	Thursday 6 March 2025
Final performance	Saturday 12 April 2025
Start of placement period	Monday 10 March 2025
End of placement period	Friday 4 April 2025

## Availability

The Jerwood Assistant Director will need to be fully available for both the re-rehearsal period and the four-week placement as indicated above.

Rehearsals typically take place Monday to Saturday from 10:00 am to 6:00 pm, with possible evening calls.

During the placement period, the Jerwood Assistant Director will be working the Young Vic's core working hours (10:00 am to 6:00 pm, Monday to Friday). However, there is flexibility around other

commitments. Occasional evening and weekend work might be required to accommodate events and workshops.

## Fees

For the six-week period there is a fee of £3,600.

For the duration of the period, there is a £222 per week relocation fee if required. There is a separate budget to cover the workshop for the Genesis Network, and a £100 budget to cover the cost of seeing productions either in London or beyond.

## Eligibility requirements

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

- Is resident in the UK at the time of application
- Is currently based in the East Midlands or has a strong lived connection to that part of the country, its local communities, and the issues that face those communities
- Has assistant directed on at least one production
- Has directed at least one professional production (ideally with professional actors but this could be with young people and community groups)\*
- 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 interested in devising and running workshops for schools and colleges
- Has the right to work in the UK for the duration of the assistantship
- Is fully available for the duration of the assistantship (see key dates above)

\*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.

It is not essential but would be helpful if the director has creatively worked within the criminal justice system, or with those who have experience of the criminal justice system.

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.](#)

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 who are working class or from low socio-economic 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.

## Application information

### Selection process

**Applications will close at noon on Tuesday 3 December 2024.**

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 recruitment cycle.

We will shortlist 10 candidates for the first round of interviews. These initial meetings will be held across **Wednesday 11 December to Friday 13 December 2024** via Zoom and you will be able to book yourself in for a meeting slot.

The second stage meetings will take place week commencing **6 January 2025**. The exact date and location are to be confirmed but we will aim to give you as much advance notice as possible.

We will be in contact with all applicants by **Friday 13 December 2024** regardless of the outcome of their application.

### How to apply

If you would like to apply, [please use our online application form here](#).

The form will ask you to submit your CV and a video or audio file no longer than three minutes in length or a written application no longer

than a page of A4, addressed to Sue Emmas, Associate Artistic Director of the Young Vic, and addressing the following prompts:

- A very brief overview of your experience and work to date and your connection to the play
- What you hope to learn by observing the re-rehearsals and technical rehearsals of the show
- What aspects of the Young Vic's day-to-day life you are most interested to observe and why. Please note access to programming decisions and related meetings are unlikely.
- A piece of work you want to make in the next 12 – 18 months

If you apply in writing, 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/page and a half of A4 will be enough for us to learn about you and your work.

Please add your name, telephone number and email address to your CV and label your video, audio file or written application with your full name as used in the application form.

If you are having trouble accessing the online application form, you can also submit your application to [opportunitiescreatorsprogram@youngvic.org](mailto:opportunitiescreatorsprogram@youngvic.org).

If you are no longer available for the majority of the rehearsals, tech period and placement dates, please contact us on [opportunitiescreatorsprogram@youngvic.org](mailto:opportunitiescreatorsprogram@youngvic.org) so we can withdraw your application and expression of interest.

**Equal opportunities monitoring**

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.

**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.