

Jerwood Assistant Director Scheme

Part of the Young Vic’s Jerwood Artist Development Pathway

Plain text, dyslexia-friendly, screen reader, and audio versions of this information are also available.

Deadline: Noon on Tuesday 28 May 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.

The scheme provides the assistant director with:

- An assistantship on a production at the Young Vic
- 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 one peer-led project 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

Assistantship on a production

We are looking for an Assistant Director to assist Lyndsey Turner on the Young Vic production of *The Little Foxes* by Lillian Hellman.

After a lifetime spent watching her brothers grow rich, Regina Hubbard has had enough of standing around. When a businessman

offers the family the prospect of untold wealth and power, a sequence of events unfolds that sets brother against brother, father against son and Regina against the whole pack of them.

Key dates

Applications open	Tuesday 7 May 2024
Applications close	Tuesday 28 May 2024
Information session	Wednesday 15 May 2024
Initial meetings	Weeks commencing 1 July 2024 and 8 July 2024
Meetings with Lyndsey Turner	Week commencing 15 July 2024
Rehearsals start	Monday 28 October 2024
Technical rehearsals start	Saturday 23 November 2024
First preview	Wednesday 4 December 2024
Press performance	Wednesday 11 December 2024
Final performance	Saturday 8 February 2025

Fees & availability

There is a fee of £4,500 to cover the period from Monday 28 October 2024 to Saturday 8 February 2025. You will be working full-time up to the press week (Monday 28 October – Wednesday 4 December) and then part-time during the run to see two performances a week and support the show.

Rehearsals typically take place Monday to Saturday each week from 10:00 AM to 6:00 PM, with possible evening calls. The show will run Monday-Saturday each week, with matinee performances on Wednesdays.

During the time period between 28 October 2024 and 8 February 2025, the Jerwood Assistant Director will need to be within 25 miles of the Young Vic.

The Jerwood Assistant Director may be required to undertake some research and attend meetings prior to the rehearsal period.

There is an additional 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.

Eligibility requirements

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

- Is resident in the UK at the time of application
- 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)
- Has assistant directed on at least two productions
- Has directed at least one professional production (ideally with professional* actors but this could be with young people and community groups)
- Has a passion for treating old plays like new plays
- Has an interest in the actor's craft

- Can provide a clear analysis of why this opportunity would provide an invaluable step in their own artistic evolution (as opposed to career development)

*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.](#)

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.

Application information

Selection process

We are taking expressions of interest for the Jerwood Assistant Director positions on both *A Face in the Crowd* and *The Little Foxes* simultaneously. We hope this will reduce the amount of work for applicants as we recognise these processes are time intensive.

Applications will open on **Tuesday 7 May** and close on **Tuesday 28 May**.

There will be an information session taking place on **Wednesday 15 May, from 2:00 PM – 3:30 PM**. The session will be led by Sue Emmas, Associate Artistic Director, and will provide an introduction to the opportunities on offer, the process, and answer any questions. [Please sign up using this form](#) to receive a Zoom link for the meeting.

A recording of the session will be made available for those who cannot attend. You can request to be sent the recording using the form above.

Typically, we meet with everyone who expresses interest in our assistant director opportunities. However, if we are unable to meet with everyone, preference will be given to directors we have not met in the past three months. These initial meetings will be held on Zoom in the **week commencing 1 July 2024** and in the **week commencing 8 July 2024**.

Up to six directors will then be invited to the second stage to meet with Lyndsey Turner. These will take place on the **week commencing 15 July 2024**. These dates and the meeting location are subject to change in line with the directors' availability, but we will give advance notice to accommodate your other commitments.

We will aim to be in contact with everyone who has expressed an interest by **Friday 26 July 2024** regardless of the outcome of their application.

If you are no longer available for the majority of the rehearsals and tech period, please contact Khánh Hạ Nguyễn, Creators Program Administrator, on opportunitiescreatorsprogram@youngvic.org so we can withdraw your application and expression of interest.

How to apply

You can familiarise yourself with the context of the play through an excerpt of the first act, available through [this link](#). The password to access the link is **1Fortune!** (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 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, telling us:

General information

- A brief overview of your experience and work to date
- 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

Show-specific information

- What do you want to develop in your craft by assisting Lyndsey Turner on *The Little Foxes*?

- How would working on reviving a classic play broaden the scope of work that you feel entitled to make?

If you are applying for more than one of the shows, you can submit one single document, with one section to for your general information and separate sections for information specific to each show.

Please follow these guidelines if applying in writing

1. Send your CV and cover letter as **one document** starting with your cover letter.
2. Send in PDF format.
3. Please address your cover letter to Sue Emmas, Associate Artistic Director at Young Vic
4. Please don't use a small font or extend the margins to fit more on a page. You should aim for approximately 350 words for your letter
5. Font Arial, font 11 or 12 with 1.15 line spacing is ideal for your cover letter
6. Label the file with your full name

Please follow these guidelines if applying with a video or audio

1. Follow the general guidelines below for your CV
2. Label your video or audio file with the same full name used in the application form.
3. Please state your full name at the start of your video/audio.

Please follow these general CV guidelines

1. Put your CV is in PDF format
2. Add your name, telephone number and email address

3. Make a clear differentiation between work you assisted or directed as a student (i.e. part of your course) versus work you directed or assisted professionally
4. If you have only directed or assisted outside of the UK please provide some context such as the seating capacity
5. Include the length of the run of the shows you have worked on as a Director or Assistant Director and who you assisted
6. Include the name of the writers for shows
7. Make a clear differentiation between a produced show you worked on versus rehearsed readings, R&Ds, showcases and workshops.

How to turn a Word document into a PDF.

Using windows:

- Go to File at the top left of the document
- Select Save As
- Select Browse or wherever you would like your PDF copy to save
- In the pop up box click on the drop down arrow next to *Save As Type*, select PDF

Using Mac

- Go to File
- Select Export
- Select PDF

If you are having trouble accessing the online application form, you can also submit your application to opportunitiescreatorsprogram@youngvic.org.

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.