

**Jerwood Trainee Assistant Director Scheme  
Part of the Young Vic’s Jerwood Artist Development Pathway**

**Large print, dyslexia-friendly, screen reader, and audio versions of this information are also available.**

**Deadline: Noon on Tuesday 28 May 2024**

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

**Contents**

The opportunity .....	2
Traineeship on a production .....	2
Key dates .....	2
Fees & availability .....	3
Is this for you? .....	3
Eligibility criteria .....	3
Application information .....	4
Selection process .....	4
How to apply .....	5
Equal opportunities monitoring .....	7
About Young Vic .....	7
Our anti-racism commitment.....	7
The language we use and why .....	8
Our values at the Young Vic .....	8

## **The opportunity**

The Trainee Assistant Director role provides an opportunity for a director or theatre maker to gain experience working on a show at the Young Vic. The opportunity to support and observe artists in rehearsals, previews, and run of a show will provide the Trainee Assistant Director with the experience of the workings of the rehearsal room, the relationships between the creative team, the craft of the actor, and the process of making a show from first day of rehearsals through to opening night. They will have the opportunity to gain first-hand experience in a supported environment working alongside artists on a professional production.

We hope the chance to observe a rehearsal and production process of a show will give the Trainee the confidence to apply for assistant director roles, either at the Young Vic or elsewhere.

## **Traineeship on a production**

We are looking for a Trainee Assistant Director to work on the world premiere of *A Face in the Crowd*, book by Sarah Ruhl, music and lyrics by Elvis Costello, and directed by Kwame Kwei-Armah, based on an original story by Budd Schulberg and the Warner Bros film.

*When local radio producer Marcia Jeffries interviews drunk drifter “Lonesome Rhodes” in his jail cell, she immediately sees his potential and gives him a slot on her show. But as Lonesome’s fans grow more clamorous and the politicians start taking notice, Marcia realises she has unleashed a force she can no longer control.*

## **Key dates**

Applications open	Tuesday 7 May 2024
Applications close	Tuesday 28 May 2024
Information session	Wednesday 15 May 2024
Initial meetings	Weeks commencing 10 and 17 June 2024
Meetings with Kwame Kwei-Armah	Week commencing 1 July 2024
Rehearsals start	Monday 5 August 2024
Technical rehearsals start	Thursday 29 August 2024
First preview	Tuesday 10 September 2024
Press performance	Tuesday 17 September 2024
Final performance	Saturday 9 November 2024

## **Fees & availability**

There is a fee of £3,000 to cover the period from rehearsals through to Press Night (Monday 5 August – Tuesday 17 September).

The Trainee Assistant Director will need to be fully available for this period. Rehearsals typically take place Monday to Saturday each week, from 10:00 AM to 6:00 PM, with potential evening calls. If you have any one-off commitments, please let us know in your application and we will try to accommodate these as much as we can.

## **Is this for you?**

We accept that it is hard for all directors to secure paid assisting work, and we aim to provide opportunities on all our shows through a variety of schemes and programmes. This role is particularly aimed at new directors and theatre makers who have had limited access to making work or assisting.

## **Eligibility criteria**

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 traineeship
- Is fully available for the duration of the traineeship (see key dates above)
- Has less than two years' experience of working professionally\* in theatre as a director or theatre maker but can demonstrate a commitment to a career as a theatre director
- Has limited experience of a professional rehearsal room as a director
- Has not assisted at a theatre equivalent to the scale and reputation of the Young Vic
- Has not studied to Masters' level and above, or the equivalent in a theatre-related subject
- Has an interest in directing musical theatre
- Has an interest in working on new writing, and ideally new pieces of musical theatre
- Is not currently in full-time/part-time education
- Has not already been a Trainee Assistant Director at the Young Vic

\*We would define professional as: making work with a cast and creative team who 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
- Working, benefit, criminal class people
- LGBTQIA+ people

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 Trainee Assistant Director positions on both *A Face in the Crowd*, *The Little Foxes*, and *Girl in the Machine* 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 trainee 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 the **week commencing 10 June 2024** and on the **week commencing 17 June 2024** via Zoom.

Up to six directors will then be invited to the second stage to meet with Kwame Kwei-Armah. These will take place on the **week commencing 1 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 5 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](mailto: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 two scenes, available through [this link](#). The password to access the link is **L0nesome@**. 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
- 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**

- Why are you interested in working in on a new piece of musical theatre?
- What do you want to learn from observing Kwame Kwei-Armah on *A Face in the Crowd* and how do you hope to use that learning in the future?

If you are applying for more than one of the shows, you can submit one single file/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 in PDF format.
2. Add your name, telephone number and email address
3. Directing and assisting experience is not a requirement for this role, however, if you have this experience, please include the name of the writers, and the length of the run to provide context. Please also include the seating capacity for any venues outside of the UK. Differentiate between a produced show you worked on versus rehearsed readings, R&Ds, showcases, and workshops. Please also 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

## 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](mailto:opportunitiescreatorsprogram@youngvic.org).

## Equal opportunities monitoring

The online application form includes an Equal Opportunities Monitoring page.

Filling in the Equal Opportunities Monitoring page 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. If you don't want to provide the information, please fill in answering 'prefer not to say' to the questions.

If you have any access requirements, you can upload an access rider using our template, or your own within the application form. The templates will be made available in a link in the online application form.

## About Young Vic

### Our anti-racism commitment

Our leadership team and staff share a joint commitment to prioritising the wellbeing of Black and Global Majority people 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 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 and Global Majority' instead of phrases like 'Person of Colour' and 'BAME'. This is because the term 'Black and 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.