

Jerwood Assistant Choreographer

Part of the Young Vic's Jerwood Artist Development Pathway

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

Deadline: Noon on Wednesday 14 February 2024

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The opportunity

The Young Vic is committed to providing opportunities for artists to develop their craft and to expand their knowledge and practice. Learning from experienced practitioners 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 an artist's knowledge.

With the support of Jerwood Arts, we are providing an opportunity for a movement director or choreographer to assist on our Spring 2024 production at the Young Vic.

Assistantship on a production

We are looking for an Assistant Choreographer to work on an as yet unannounced UK premiere of a contemporary piece of musical theatre.

The piece combines elements of drama, comedy and meta-theatricality; and the story explores rites-of-passage, rebellion, class and intergenerational conflict. It's a journey of self-discovery towards becoming an artist.

The show incorporates various aspects of 20th and 21st century Black American culture and identity and makes use of a rich musical score combining elements of gospel, jazz, blues and rock. The movement in the piece supports the narrative and character development.

The scheme

The scheme provides the Assistant Choreographer with:

- An assistantship on the next Main House production at the Young Vic, which is the UK premiere of a contemporary musical theatre piece
- Two-week placement observing day to day running of the theatre, attending planning and management meetings and spending time in departments such as marketing, production and development

- A chance to observe the work of the Taking Part department on work for schools and colleges inspired by the show they have assisted on
- A small pot of money to see shows

Key dates

Applications open	Wednesday 24 January 2024
Applications close	Wednesday 14 February 2024
First round meetings	W/c 19 or 26 February 2024
Second round interviews	W/c 26 February or 4 March 2024
Rehearsals start	Tuesday 2 April 2024
Technical rehearsals start	Monday 29 April 2024
First preview	Tuesday 14 May 2024
Press performance	Tuesday 21 May 2024
Final performance	Saturday 6 July 2024

Fees

There is a fee of £4,500 to cover the period from Monday 2 April 2024 to Saturday 6 July 2024. The fee covers seven weeks of rehearsals, including a three-week tech and preview period, and seven performance weeks.

The Jerwood Assistant Choreographer will be working full-time up to the press week; and from Tuesday 21 May onwards, will be available part-time during the run to see two performances a week and support the show. During the time period between 2 April and 6 July, the Assistant Choreographer will need to be within 25 miles of the Young Vic.

There is a two-week placement payment of £500 per week (£1,000 in total). The timings of the placement is to be mutually agreed between the Young Vic and Assistant Choreographer, 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 Choreographer 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 choreographed on at least two productions
- Has movement directed/choreographed least one professional production (with professional* actors)
- Has skills and knowledge of contemporary dance
- Is interested in a collaborative process
- Is proactive and capable of clear communication in the rehearsal room
- 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)

The show will have covers / understudies and the Assistant Choreographer will work closely with the director and choreographer on ensuring these performers are show-ready.

The Assistant Choreographer should be confident in their ability to teach choreography to understudies and swings as part of preparing them for stepping into their various tracks. This will include detailed notation of blocking and reconciling this information with the stage management team. Ideally the assistant will have previous experience although this is not essential if they can demonstrate transferable skills.

*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 at <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
- People who are disabled
- 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

If you would like to apply, please use our online application form at: <https://forms.office.com/e/xGLzN3QSxx>, which 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:

- Your experience and what you want to develop in your craft by assisting on a contemporary piece of musical theatre
- What you learnt from the choreographer or movement director you last observed or assisted and how have you used it in your practice or the work you have made since?
- Your interest/connection to a piece of work that explores a story of a Black musician's journey of self-discovery
- A piece of work you want to make in the next 12 – 18 months
- Your availability for the rehearsal periods listed above

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 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.

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.

Selection process

The deadline for applications is **noon on Wednesday 14 February 2024**.

Typically, we meet with everyone who expresses interest in assistantship opportunities. However, as we anticipate a high number of applications for this production, we may run a slightly different process for this show.

If we are unable to meet with everyone, we will shortlist up to 20 candidates for the first round of short meetings. **These initial meetings will be held between Wednesdays and Fridays on the week commencing 19 February or 26 February via Zoom.**

Up to five choreographers will then be invited to second stage meetings with the choreographer. **These will take place on the week commencing 26 February, or week commencing 4 March online.** As the Choreographer is currently working outside of the UK, the meetings may be held at times to accommodate the time difference. These dates are subject to change in line with the choreographer's availability, but we will give plenty of notice to accommodate your availability.

We will aim to be in contact with all applicants by **Wednesday 21 February 2024** regardless of the outcome of their application.

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 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.