



**OLD VIC
NEW VOICES**





In 2011 we commissioned a new musical, a schools tour, two festivals, six short films, eight documentaries, 45 short plays, offered 60 workshops, and gave away 2,500 free tickets. Our productions were seen by 3,500 people and we engaged directly with 5,000 participants.



HELLO

The Old Vic is a landmark theatre in London. It has been the home of great productions for nearly 200 years, and continues to attract the very best creative talent.

For us, great theatre is about great plays, great performances and great nights out from the moment you step through the door. But as important to us as what goes on stage is our award winning programme Old Vic New Voices (OVNV) which aims to support emerging practitioners, inspire young people, and open up our Theatre to new and diverse audiences.

This book offers a year in the life of this unique programme and describes some of the projects and opportunities we have created across three strands: Talent, Education and Community.

We are immensely proud of the breadth and depth of work we have undertaken and its impact on the thousands of young people, emerging artists and community members who have participated.

We hope you will be as inspired reading about OVNV as we are facilitating it, particularly given the fact that we receive no public subsidy, relying instead on the generous support of trusts, foundations, companies and individuals.

Please do come and visit us at our home in Waterloo or get in touch with us at newvoices@oldvictheatre.com

Kevin Spacey
Artistic Director, The Old Vic

Steve Winter
Director, Old Vic New Voices



CONTENTS

TALENT

Coming Up and Coming Up Later
The TS Eliot US/UK Exchange
Time Warner Ignite
The 24 Hour Plays: Old Vic New Voices
Bloomingdale's Masterclasses

EDUCATION

Think Tank
Schools' Club
Barclays Capital Staging Success
Online Resources

COMMUNITY

Epidemic Musical
Activation

Written by **Steve Winter**

Editor **Mitchell Moreno**

Design **Peter Collins**

Print **Impress**

Photography **Ben Carpenter, Lucy Cullen, Sam Hough,
Laura Marie Linck, Guilherme O'Connor Zühlke**

The OVNV programme is created by **Steve Winter** except The 24 Hour Plays,
a co-production with The 24 Hour Company

TALENT

Aimed at emerging theatre-makers aged 18–30, offering support for creative projects, ongoing professional development, and invaluable networking opportunities with peers and industry mentors.





COMING UP

COMING UP and COMING UP LATER put emerging producers in charge of commissioning and developing innovative festivals of new work.

With our online partner IdeasTap – a creative network and funding body for emerging arts talent – we sought out gifted 21–30 year-olds from the worlds of fashion, film, poetry, music, and visual arts to act as Creative Directors for two cutting edge, multidisciplinary festivals. A group of eight Creative Directors was assembled for COMING UP, and a group of six for the late-night sequel COMING UP LATER.

At the heart of both projects was our commitment to give the Creative Directors real power and autonomy throughout the process. We drew on the model of the Ladder of Young People's Participation, putting our participants at the centre of all decision making, and giving them full equity with the established professionals who supported them.

After being given responsibility for over half the total production budgets, the Creative Directors began the task of

sourcing, curating, and developing material to include in the festivals. Briefs were posted on IdeasTap, generating hundreds of submissions, and shortlisted applicants were invited to a group workshop before pitching their ideas to a panel of Creative Directors and industry professionals. The selected programme for COMING UP included wrestling, silent opera, live music happenings, original theatre and film. The raunchier COMING UP LATER included contemporary dance, comedy, nightclub drama, and an installation based on vintage erotica.

Over 5,000 tickets to the events were offered free of charge to IdeasTap members, with all tickets being fully booked in advance of performances. Audience feedback to the festivals was phenomenally positive, and many of the projects showcased have been provided with opportunities to develop or reshoot their work in the future.

'In no way was it dictated to us the type of show we should make. This allowed us to have full creative freedom and to learn for ourselves what aspects of the pieces worked or did not'

Creative Director, COMING UP LATER

'I was always encouraged to fulfil my artistic vision with exceptional support, advice and facilities'

Creative Director, COMING UP

THE TS ELIOT US/UK EXCHANGE

THE TS ELIOT US/UK EXCHANGE gave 100 emerging theatre practitioners from London and New York the ultimate opportunity to explore and develop their careers across the other side of the Atlantic.

Through a robust interview and audition process we selected 50 of the most talented and exciting actors, writers, directors and producers from London, and 50 from New York. Over two separate weeks these young practitioners swapped places for an intensive series of workshops, industry meetings, masterclasses and theatre visits.

Building on our learning from the project last year, participants themselves were asked to suggest which established professionals, companies and venues they would most like to meet and work with.

This led us to programme events with the likes of Kneehigh, the Royal Court, the National Theatre, Donmar Warehouse and Frantic Assembly and, in New York, the Flea Theater, Lincoln Center Directors' Lab, Soho Rep, St Ann's Warehouse and the Public Theater.

Each week culminated in a thrilling showcase of new work written, directed and performed by participants of the Exchange.

Several of these pieces have gone on to be extended and developed for further performance, and the Exchange has also fostered numerous collaborations between participants on other creative projects.

'A mind-blowing, stomach-churning, jaw-dropping, life-changing, vertigo-inducing trip'

Participating producer, UK

'I felt incredibly lucky and privileged to be on the Exchange and have not only made lifelong friends but will look back at the experience as a turning point in my career'

Participating actor, US





‘To have the chance to produce a play and have it staged is wonderful. But also to be able to network with industry who appreciate and respect the work is amazing’

Participating producer

TIME WARNER IGNITE

Taking inspiration from our season at The Old Vic, TIME WARNER IGNITE gave our members a platform to produce and stage 16 new plays, four of which were selected to be made into short films.

Over the course of a year we ran four sessions timed to coincide with our main house productions of *Design for Living*, *A Flea in Her Ear*, *Cause Célèbre*, and *Richard III*. For each session we selected a different company of four writers, four directors, four producers and 20 actors. These companies were invited to attend their respective productions before taking part in a weekend creativity workshop, led by top industry professionals, exploring aspects and interpretations of the play they had seen.

This provided the stimulation for each writer to create an original response piece which was then produced, directed and rehearsed by IGNITE company members and performed to an invited audience of Old Vic friends, industry professionals and mentors.

From each session a judging panel selected one production to go forward to the next stage, with winning companies working with emerging film-makers to turn their stage play into a 15-minute short. The films will be premiered at a special screening at Time Warner New York, hosted by Kevin Spacey.

As well as giving all participants the opportunity to create original theatre in a structured and supportive environment, TIME WARNER IGNITE has uniquely offered a select group of practitioners the chance to extend their industry skills and experience into the challenging medium of film.

‘I have only ever written for theatre so I am looking forward to the challenge of adapting my play into a film script. There are so many opportunities to develop your writing within theatre but not in film, so this is a wonderful opportunity’

Participating writer

THE 24 HOUR PLAYS: OLD VIC NEW VOICES

Our renowned project THE 24 HOUR PLAYS: OLD VIC NEW VOICES challenged the best young theatre talent to create and perform original new plays in just 24 hours.

Now in its sixth consecutive year, the project has become a highlight of the theatrical calendar for both emerging practitioners and the thousand-strong audience of industry professionals and members of the public who come to witness the future of British theatre.

Through an extensive audition and interview process, we selected 52 of the brightest writers, producers, actors and directors from over 1,700 applications received via our online partner IdeasTap. After a bonding and skills-sharing day on stage at The Old Vic the participants, all aged 18–25, began the ultimate theatrical challenge of creating seven brand new short plays in an adrenalin-fuelled 24 hours.

The showing of the work provided an outstanding opportunity for participants to gain exposure to industry professionals, with representatives from many major theatres, talent agencies, television production companies and casting departments in attendance.

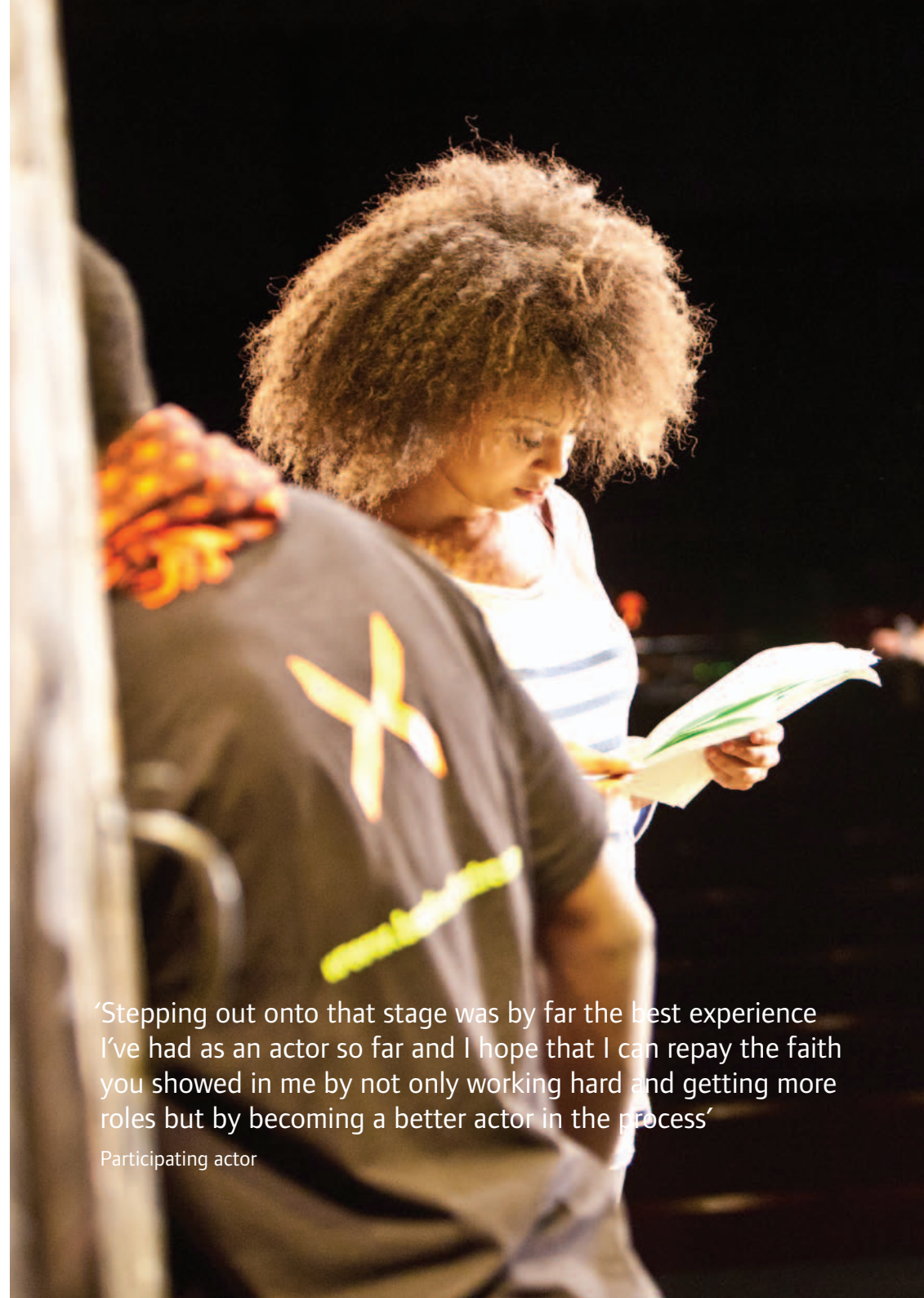
Illustrious alumni from previous years include playwright Mike Bartlett (*Earthquakes in London* and *13*, National Theatre); directors George Perrin and James Grieve (Joint Artistic Directors, Paines Plough); producer Emma Brunjes (General Manager, Nimax Theatres); and actor Bryony Hannah (*The Children's Hour*, West End). To date the project has launched over 250 careers, with many participants securing agents, commissions, and roles on stage and screen.

‘The exposure is fantastic. It’s nice to feel you are with proactive young creative people. I’m really excited by what might happen next’

Participating writer

‘Stepping out onto that stage was by far the best experience I’ve had as an actor so far and I hope that I can repay the faith you showed in me by not only working hard and getting more roles but by becoming a better actor in the process’

Participating actor





‘Being removed from the usual rush of the city opened up entirely new avenues of working, and living with my fellow artists fostered a bond and trust that was fully present in the work we created’

Participating Network member

BLOOMINGDALE'S MASTERCLASSES

BLOOMINGDALE'S MASTERCLASSES offered our members in New York the opportunity to develop their craft under the guidance of leading industry professionals.

Beginning in autumn 2010, we developed a programme of four masterclasses largely inspired by our programming on the main stage at The Old Vic in London.

THE ART OF FARCE was an intensive and practical workshop created in response to *A Flea in Her Ear*. Actors developed skills in clowning, timing and comedy, and worked on excerpts from the play and related texts.

FACT TO FICTION coincided with our production of *Cause Célèbre* and focused on contemporary investigative theatre. After a session exploring the mores and ethics of the genre, Network writers were given a month to create a short original piece of theatre inspired by an historic event.

SPOTLIGHT ON BROADWAY was an interactive panel discussion with a practical focus, covering topics such as new writing development, funding and producing work, and approaches to forging transatlantic collaborations.

FOUND SPACES drew on our experience of creating site-responsive performance for The Old Vic Tunnels. Participants spent four days on a retreat at Ryder Farm, a stimulating and unconventional space, developing two new plays by Network writers. These were then presented at readings in New York, attended by invited representatives from the literary departments of numerous major theatres. Each of the four masterclasses was followed by a networking reception, allowing participants to forge connections both with their peers and with leading industry professionals.

‘A unique opportunity to work in a non-traditional way with a team of individuals whose work I respect and admire’

Participating Network member



EDUCATION

Renowned projects that give schools access to free theatre tickets to every Old Vic production, as well as bespoke learning experiences at the theatre, in the classroom and online.



THINK TANK

THINK TANK was an ambitious primary schools project encompassing a series of workshops, a specially commissioned new play, and a search to identify outstanding students for scholarships.

We began the programme by delivering a series of bespoke workshops to 270 students in nine south London primary schools. Each week covered a different topic: Technology, Community, Globalisation, the Environment, and Leadership, with the sixth and final workshop linking up these different strands.

Our workshops included a dynamic mix of engaging and challenging activities, encouraging students to develop skills in communication, performance, teamwork, listening and time management. Importantly, every student was at some point designated group leader of a task, ensuring that all participants had the opportunity to be heard and to practise leadership.

Playwright Richard Conlon participated in many of the workshops, using them as material for an original new play, DANNY'S DEAL, which explored issues of leadership and the consequences of our actions. The play was professionally produced and toured South London primary schools, reaching 1,200 children aged 9–11.

In partnership with Whitgift, a leading independent school, we also used the workshops to identify students with outstanding potential who would never normally consider applying to the school. After discussions involving workshop facilitators, observers and teachers, two students were offered scholarships to Whitgift for the whole of their secondary education. They both accepted and enrolled in September 2011 for what will surely be a life-changing experience.

'The workshops will be a key memory for their primary years. The children learnt leadership skills, drama skills and life skills. They learnt to question values that are presented to them and they learnt to express their response in a range of ways'

Participating teacher

'It gave me a chance to believe in myself'

Participating student

SCHOOLS' CLUB

Our SCHOOLS' CLUB programme gave 900 students from 30 schools the chance to work with The Old Vic for a year through bespoke workshops and free tickets to every play in the season.

By offering participants access to the whole 2011 season alongside a series of related workshops, the programme fostered a strong engagement with the Theatre and our work, and meant that students and teachers could develop their knowledge and skills over time.

Workshops were held in school ahead of students seeing each production. Devised and delivered by experienced arts educators, the sessions explored the plays' characters and plot, and encouraged critical thinking about theme, context and relevance. Designed to be practical and engaging, the workshops also helped students develop skills in physical performance, improvisation, team building, characterisation, and text work.

Teachers were catered for with specially commissioned resource packs. These included supporting activities linked to the workshops, detailed notes and analyses of each play, and suggested lesson plans linked to the curriculum. The packs were made available online and free to download by all, ensuring that the project was sustainable and had a nationwide reach beyond the participating schools.

Teachers also benefited from a number of INSET training days, giving them the opportunity to develop their skills through working with leading directors and theatre companies, as well as to network and share best practice with other teachers.

'The theatre is often very expensive and inaccessible to the young people from our school's demographic; such experiences as these may not have been otherwise possible'

Participating teacher

'The workshops gave me an urgency to watch the play that we had been learning about, as it got me very excited and keen to watch'

Participating student



BARCLAYS CAPITAL STAGING SUCCESS

Over 1,200 students took part in BARCLAYS CAPITAL STAGING SUCCESS, which offered intensive workshops on taking a play from page to stage, followed by tickets to see an evening show at The Old Vic.

To coincide with each production in the season, we invited applications from schools across London to take part in a day-long workshop at the Theatre. Participating students, aged 13–20, spent the first half of the project day rotating through four industry workshops on Producing, Directing, Design and Marketing.

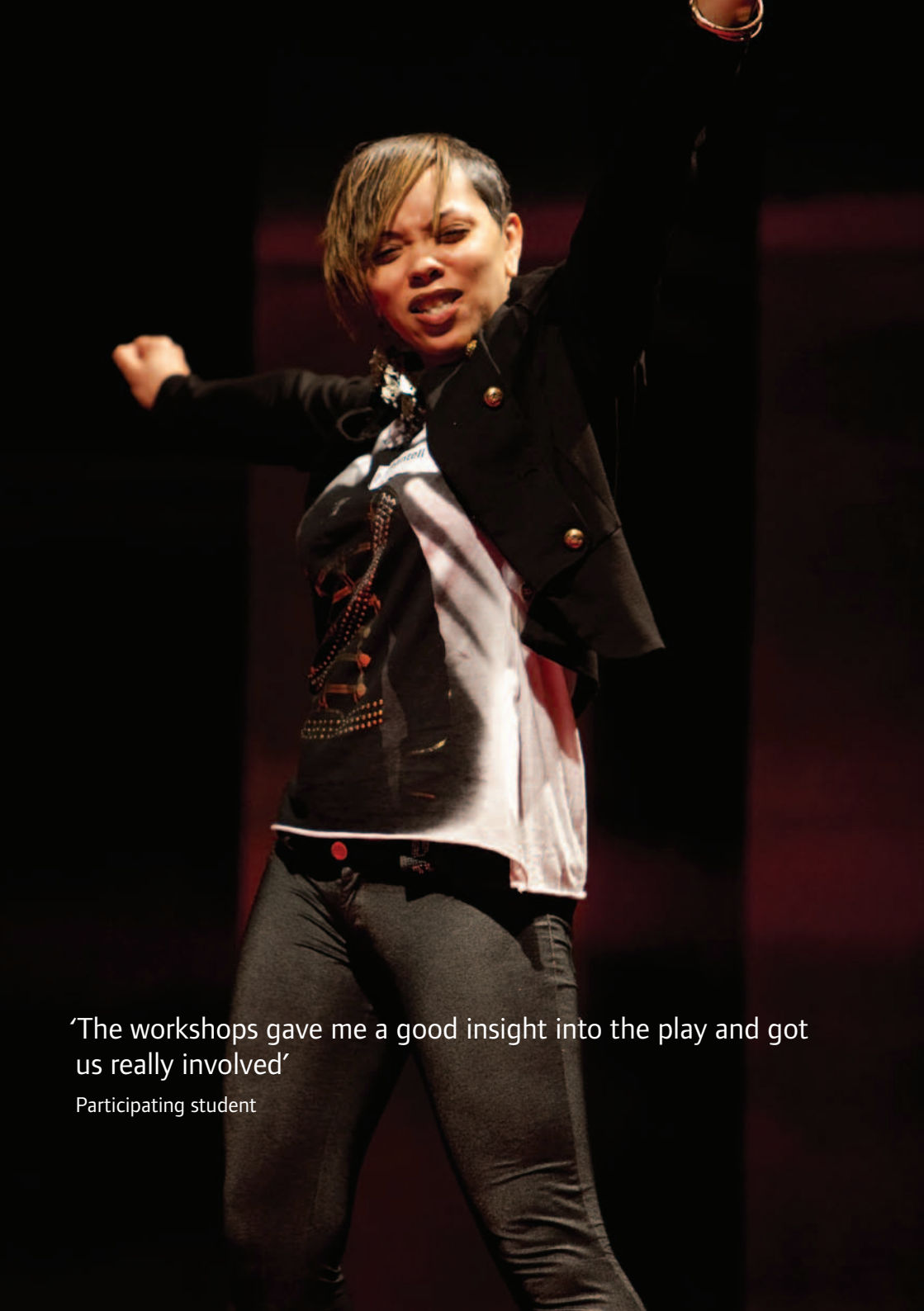
Each workshop aimed to give students an inside knowledge of the discipline, and to make lively connections with the production on at the time.

For the second half of the day the groups worked as 'theatre companies' to prepare a ten minute presentation outlining their

vision of how they would take a play from page to stage. The groups pitched their ideas to a judging panel of industry professionals on The Old Vic stage, and a winning company was selected.

Each workshop day was made up of 100 students drawn from four different schools, giving students the opportunity to work and socialise with peers from diverse cultural and economic backgrounds.

In the evening participants were invited back to the Theatre to see our professional production of the play they had been exploring, thereby consolidating and extending the work they had done throughout the day.



'The workshops gave me a good insight into the play and got us really involved'

Participating student

'The feedback they received will go a long way in building confidence and a continued passion for the arts'

Participating teacher

ONLINE RESOURCES

We continued to produce a range of professional and imaginative ONLINE RESOURCES throughout the year, made freely available through our partner website IdeasTap.

Guides to workshop structure and content, documentary films, and lesson plans linked to the National Curriculum gave teachers and students practical material to develop critical thinking and performance skills and to aid creative learning.

For each production in The Old Vic season, we commissioned a bespoke teachers' pack which included detailed notes on the play's themes, social and cultural context, character breakdowns, production insights, and original interviews with cast and creatives.

Additionally, specific projects were created around plays in the season. BRIDGING THE GAP, for example, was an interactive online project linked to The Bridge Project, using themes from Shakespeare's plays to initiate and stimulate debate on social issues of relevance and interest to young people.

As with all our work we place great importance on the quality and effectiveness of the projects and materials that we make freely available online. While a school, teacher or student might not have direct access to Old Vic New Voices in person, our online resources provide the next best thing.

'We learnt so much working with The Old Vic that to be able to carry that work on in the classroom via the web has been challenging and fascinating'

Participating teacher



'I'm now on Vimeo in a film made by me and my mates. It's given me ideas about becoming a filmmaker'

Participating student



COMMUNITY

Creating innovative, ambitious productions that engage hundreds of people as performers, researchers and crew, all drawn from our local communities with ages ranging from 16 to 76.



‘You realise how many different issues there are and how they affect loads of different people. I don’t normally think about public health’

Community participant

EPIDEMIC MUSICAL

Building on the success of our previous large-scale community projects, we embarked on the research and development phase of our ambitious new musical, EPIDEMIC.

As with all our community work, the project begins and ends with the individuals taking part. For our initial, exploratory phase we held six workshops in community venues across Southwark and Lambeth, along with a number of one-to-one interviews. We used these to explore the topic of health in its broadest sense, with the aim of sparking debate, engaging the community with the project, and narrowing the focus of themes to those which had most resonance.

The most frequent issues raised were mental health, obesity, and the flow of information relating to public health. These issues formed the basis of a larger debating event held at the Wellcome Collection involving specialist speakers, a showing of a newly-commissioned play and song, and a lively open audience discussion.

For the final stage of our R&D we worked up ideas gleaned from the workshops and the debate and tested them in a week-long ‘laboratory’. An assembled company in community venues across Southwark and Lambeth, along with a number of one-to-one interviews. We used these to explore the topic of health in its broadest sense, with the aim of sparking debate, engaging the community with the project, and narrowing the focus of themes to those which had most resonance.

Over the coming months the producer, writer, composer and director will develop the piece into a fully realised new musical, EPIDEMIC, to be performed and produced by a company of over 100 members of the community.

‘It has made me aware that there are many more issues related to public health than one realises’

Community participant

ACTIVATION

Our ACTIVATION programme gave people local to The Old Vic free and discounted theatre tickets, employment opportunities, and support for their own creative projects.

Throughout the year over 1,300 of our neighbours took advantage of our £5 ticket offer, and members of our community theatre company were invited to see every play of the season for free. We also ran talks, workshops and Question and Answer sessions linked to our productions and led by leading industry professionals.

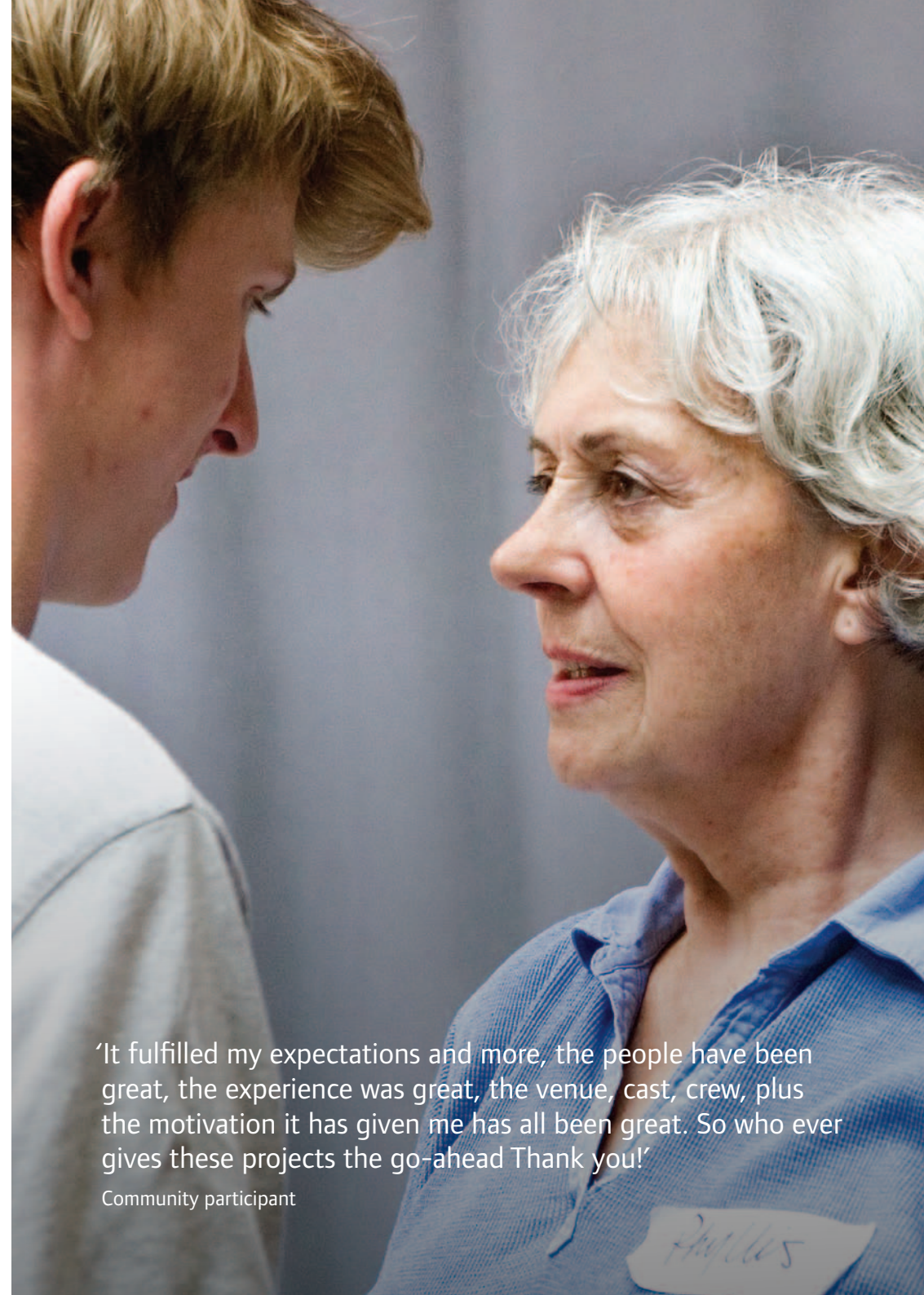
In April 2011 we employed six of our community participants as OVNV Community Activists. Their role was to help promote our community musical EPIDEMIC and act as ambassadors for the programme as a whole. For some it was a step back to full-time work, having been unemployed for a number of years. For others it provided an additional income to support them in their further education. For us it deepened our reach in the community and helped us recruit even more people who would not normally access theatre activities.

In addition to the formal projects and events that we ran, we continued to support our community participants informally across a range of needs and activities, for example by offering free rehearsal space, and giving dramaturgical support on script development to a local young writer.

A number of participants from 2010's project PLATFORM formed their own inclusive community theatre company based on the model they experienced through OVNV, and we offered them creative and practical business advice to get projects off the ground. They presented their debut show in July and as a result have been invited to perform in a number of venues.

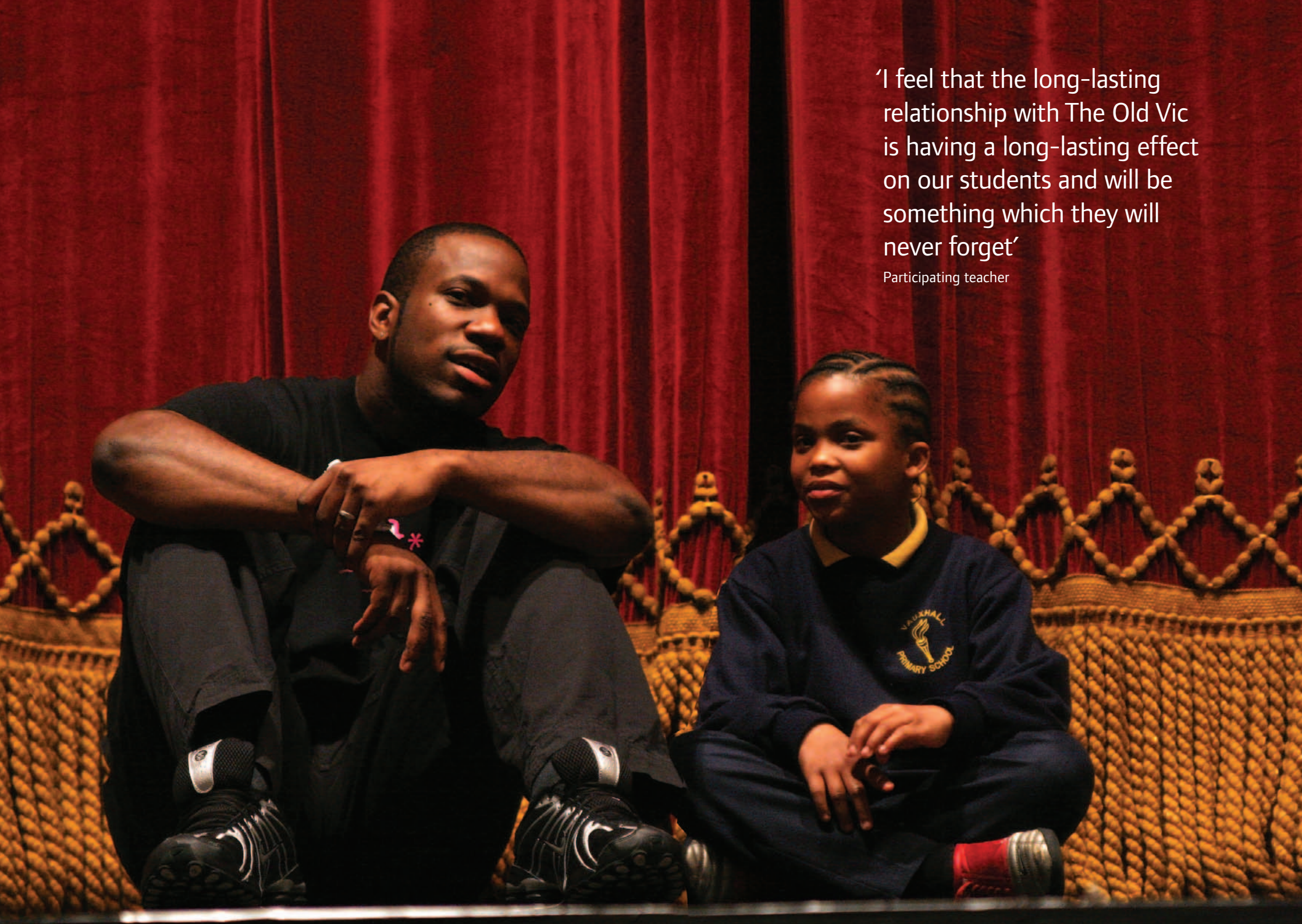
'It has filled a void and made me realise how worthwhile I am'

Community participant



'It fulfilled my expectations and more, the people have been great, the experience was great, the venue, cast, crew, plus the motivation it has given me has all been great. So who ever gives these projects the go-ahead Thank you!'

Community participant



'I feel that the long-lasting relationship with The Old Vic is having a long-lasting effect on our students and will be something which they will never forget'

Participating teacher

SUPPORT THE OLD VIC

In making a commitment to The Old Vic Theatre Trust, you will ensure we can continue to present world-class theatre in our iconic 193-year-old building, support emerging theatrical talent, invest in education and involve our community in the work of the theatre. Our dynamic programme of social enterprise is as important to us as what goes on stage. We support young actors, directors, writers and producers to learn their craft; we invest in ground-breaking programmes in schools to raise aspiration among young people; and we use theatre skills to work with charities and local organisations to enable the more disadvantaged in the community to participate in what we do through Old Vic New Voices. We also offer 100 seats a night at £12 to the under 25s. Your support will help us expand and sustain this work.

FRIEND £35

Our Friends receive a fast-track booking line to the Box Office with priority booking and no ticket booking or exchange fees, extra discount on preview performances, regular season updates and invitations to post-show discussions with the Company.

Friends' Booking Line **0844 871 7635**, option 2 E friends@oldvictheatre.com

THE OLD VIC CLUB FROM £250

Individual members of The Old Vic Club enjoy a range of benefits at different levels of support (Associate £250, Patron £1,000, Benefactor £2,500, Producers' Circle £5,000 and Artistic Director's Circle £10,000+), which include meeting the casts and creative teams, backstage tours, access to house seats for sold-out shows, a personalised booking service, lunches, dinners and Press Night invitations.

Contact Natasha Harris: T **020 7902 7576** E natasha.harris@oldvictheatre.com

CORPORATE SUPPORT FROM £4,000

There are a number of ways in which companies, their staff and clients can engage with The Old Vic – both on stage and behind-the-scenes – either through Corporate Membership, Production and Events Sponsorship or support of our Education and Outreach programme. Opportunities are bespoke and benefits include private entertaining, brand visibility, tickets and invitations to opening nights, complimentary advertising, branding and accreditation.

Contact Rebecca Smith: T **020 7902 7598** E rebecca.smith@oldvictheatre.com

The American Associates of The Old Vic is a 501 (c)(3) registered non-profit organisation that plays a key role in supporting the work of The Old Vic both on stage and off, in London and in New York. It is a dynamic group of individuals, corporations and foundations who believe in The Old Vic's mission and are proud of its international reputation for artistic achievement.

Contact Rachel Weinstein: T **+1 646 213 7482** E rachel.weinstein@oldvictheatre.com





The Old Vic New Voices programme is supported by:

Talent

Coming Up/Coming Up Later supported by IdeasTap, Courvoisier and Hospital Club. The TS Eliot US/UK Exchange supported by the TS Eliot Estate. Time Warner Ignite supported by Time Warner. The 24 Hour Plays: Old Vic New Voices supported by IdeasTap. Bloomingdale's Masterclasses supported by the Bloomingdale's Fund of the Macy's Foundation. Additional support provided by Marina Kleinwort Charitable Trust, D'Oyly Carte Charitable Trust, Fenton Arts Trust and The Stanley Picker Trust

Education

Think Tank supported by the Hintze Family Charitable Foundation. Schools' Club supported by The Dr Mortimer & Theresa Sackler Foundation, with additional support from the John Lyon's Charity. Barclays Capital Staging Success supported by Barclays Capital, with additional support from the John Lyon's Charity. Online Resources supported by IdeasTap

Community

Epidemic Musical supported by The Monument Trust, a Wellcome Trust People Award, IdeasTap, The MacRobert Trust, Norton Rose LLP, Unity Theatre Trust and 3i. Activation supported by The Sandra Charitable Trust and Schroder Charity Trust

Old Vic New Voices

OVNV Director Steve Winter
OVNV Senior Manager/Community Alex Ferris
OVNV Education Manager Bryony Roberts
OVNV IdeasTap Manager Shaka Bunsie
OVNV Officer Roxanne Peak-Payne

Project Consultants James Quaipe,
Rachael Stevens, Stephen Stout and Ari Edelson

The Old Vic Theatre Company Limited

Board of Directors

Sally Greene OBE (Chair)
Conor Marren
Kate Pakenham
John Richardson
Lady Samuel
Kevin Spacey CBE
Vivien Wallace

Associates

Edward Hall
David Liddiment
Anthony Page
Thea Sharrock
Matthew Warchus

The Old Vic Theatre Trust

Board of Trustees

Nicholas Cooper (Chair)
Alan Banes
Robert Bourne
Stephen Daldry CBE
Sally Green OBE
Joyce Hytner OBE
Sir Elton John CBE
Kenneth Leet
Lady Samuel

**The American Associates of
The Old Vic Theatre**

Board of Trustees

Frank Selvaggi (Chair)
Alan Banes
Dina De Luca Chartouni
Susan Gilchrist
Anne Keating
Marsha Lee
Conor Marren

Corporate Advisory Group

Nick Clarry
Chris de Pury
Gordon Eichhorst
Karen Frank
Jonathan Lenson
Helen Lowe



