

Our Impact Storytellers Start Here



**‘The National Youth Theatre
stands as a beacon of
optimism for the next
generation of dramatic
talent, on-stage and off.’
The Guardian**

**Our alumni include some of
Britain’s brightest global talents**



1. Our Impact

In the most challenging cultural landscape for a generation

Amid a critical backdrop of drastically declining arts opportunities in schools, significant real-term cuts in government funding, and the dual crises of mental health and cost of living that disproportionately affect young people, the impact of the National Youth Theatre on young people's lives has never been more vital. With increasing barriers limiting access to high-quality arts education across the UK, many young people face the prospect of these opportunities becoming a luxury rather than a right. This report details how the National Youth Theatre is actively tackling these challenges by providing targeted, accessible programmes that make a real impact to the wellbeing, creative growth, career prospects, and personal development of young people nationwide.

We invite you on a journey through our creative and social impact and to work with us to change more young lives.

Front cover: The NYT REP's *Gone Too Far!* by Bola Agbaje At Theatre Royal Stratford East, directed by Monique Touko, photo by Isha Shah, 2023

This page: The NYT REP's *To Kill A Mocking Bird* at the Lyric Hammersmith, directed by Meghan Doyle, photo by Helen Murray, 2018

About National Youth Theatre

NYT empowers young people to tell stories and find their voices on leading stages, screens and behind the scenes. For almost 70 years, we have equipped young people from around the UK with toolkits to realise their creative potentials, from Southend's Helen Mirren and Liverpool's Daniel Craig to London's Regé-Jean Page, Suffolk's Ed Sheeran and Oxford's Florence Pugh. Partnering with Netflix, EON Productions, Samsung, BBC, Sky, TikTok, Fulwell 73 and other leaders, we pioneer an industry-oriented approach where young people learn from top professionals in front of live and online audiences, including our 10m online audience.

We work nationally and inclusively with 15,000 young people annually aged 11-25, and up to 30 if disabled/neurodivergent, providing progression routes to careers across the creative industries. Our training is accessible, inclusive and relevant to all young people. We break down national barriers to opportunity, engage diverse young people, build confidence and skills, support wellbeing and create the next generation of award-winners and creative leaders. We are local, national and international, working in communities, unusual site-specific locations from libraries to nature parks and on the world's biggest stages and stadiums.

Our pioneering work

We are the oldest youth theatre company in the world, established in 1956 to put young talent on big stages. We were the first company to commission award-winning writers James Graham (Dear England, Brexit, Sherwood), Sarah Solemani (Ridley Road, Barry) & Jack Thorne (This is England, Harry Potter and the Cursed Child, Stranger Things: The First Shadow). We were the first company to stage an all night take-over of a theatre in London's West End, one of the first to reopen a major UK theatre live programme after the pandemic on the first day possible with Animal Farm at Northampton's Royal & Derngate and one of the first to perform publicly after the first lockdown with The Last Harvest staged in an earth amphitheatre in Shropshire.

We were the first UK theatre company to perform in Russia after the start of Cold War, the first UK theatre company to perform at the Beijing National Centre for Performing Arts off Tiananmen Square as part of the 2008 Olympics and the first theatre company to deliver workshops with young women in Saudi Arabia. Digitally we were the first UK theatre to partner with Netflix, the first company in the world to put a whole audience in VR headsets simultaneously for our AI adaptation of Frankenstein and gave some of Britain's best acting talent its first experience on screen, like Zawe Ashton who played Juliet on the BBC and Matt Smith who appeared in our gun-crime drama Watch Over Me.

Dalu's NYT REP Story



If someone had come to me a year ago and said Dalu within a year you're going to debut on the West End, you're going to get an agent and you're going to get your first professional jobs on Paramount+ and Disney+, all from being in the NYT REP, I'd have said hey, get out of here. I'd never been in a space before where I'd genuinely talked about where I'm from and the fact that it took me all the way to getting in taught me I just need to be who I am. National Youth Theatre is a place where you can finally get to know who you are.



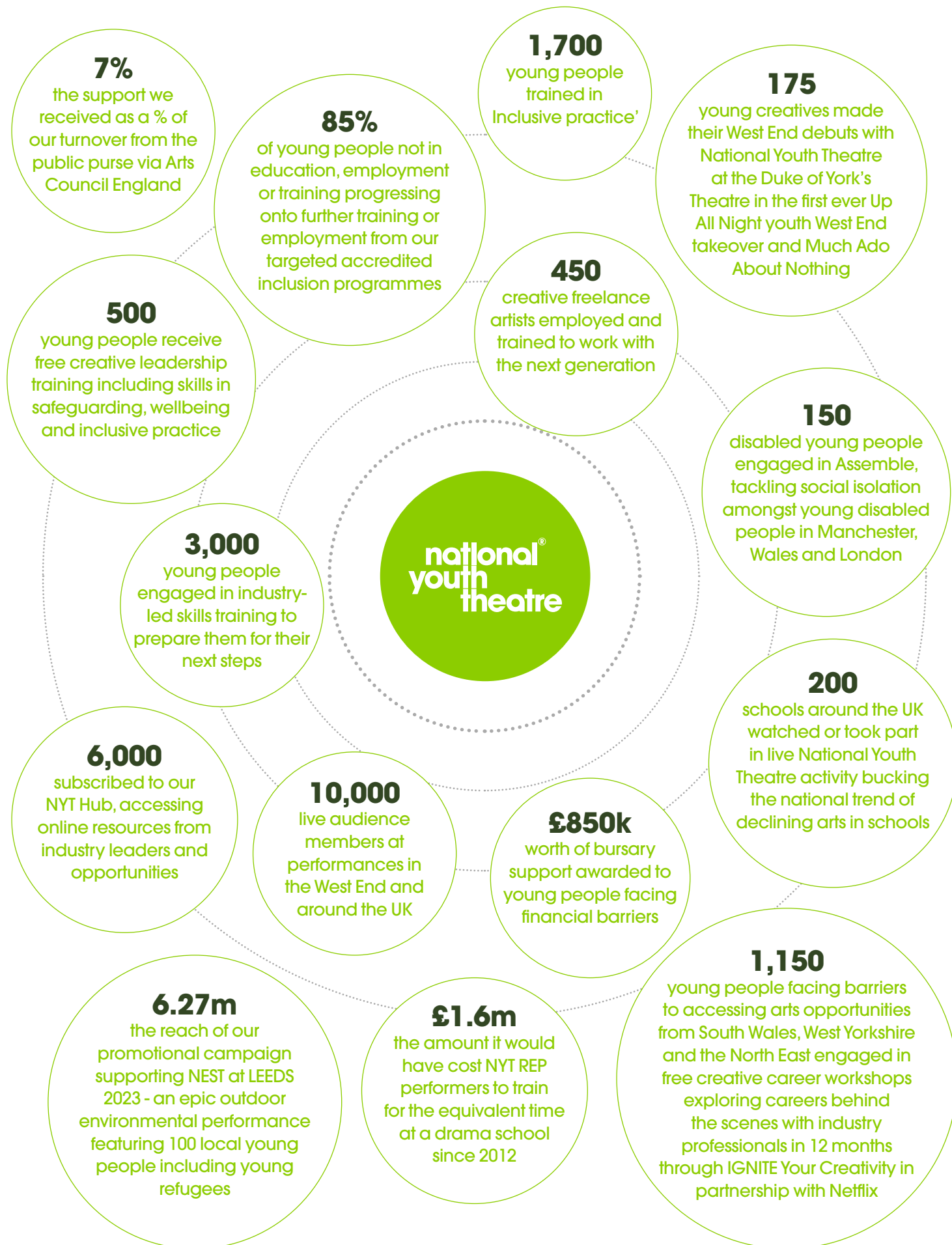
Dalu, NYT REP Company 2023 Graduate



Nest at LEEDS 2023 by Emma Nuttall, directed by Paul Roseby at St Aidan's Nature Park, photo by JMA Photography

2. Our Impact in 2023

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3. Our Creative Community - Who We Are Reaching

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Our Class of 2024

64%

of young people joining in 2024 will do their introductory course outside of the South East

61% female

31% male

8% non-binary or gender non-conforming

35%

of young people on our senior courses in 2024 are from the global majority

25%

of 2024 applicants identified as disabled

50%

of participants applied for bursary support on our 2023 courses



Our 2023 Playing Up (Level 3, Accredited Training Programme) Cohort Aged 19-25

86%

are not in employment, education or training

50%

from the global majority

50%

do not yet have a level 3 qualification

47%

are in receipt of benefits including disability payments, PIP and Universal Credit

50%

identify as LGBTQIA+

36%

have disclosed they identify as having a disability or mental health condition or are neurodivergent



Performance by Access Acquired,
collective of disabled and neurodivergent
NYT members at the NYT Workshop Theatre,
photo by Charlie Lyne, 2022



Our Community

5814

Active Members

150,000

Social Media Followers

16

Social Media Ambassadors

10

Youth Trustees

19

NYT REP Members

19

NYT REP industry Mentors

250

NYT Association Members

18

Volunteer Trustees

35

Core team members

500

Freelance creatives

10 million

Online audience members

10,000

Live audience members annually

Ada by Rebecca Manley, directed by
Andrew Whyment at the NYT Workshop
Theatre, photo by Johan Perrson, 2023





It's a place where you can travel the country doing something you love



Grace Oddie -Jones,
Social Media Ambassador

IGNITE Sunderland

Free behind-the-scenes workshops for stage and screen in partnership with Netflix

Nest @ Leeds 2023

Epic outdoor theatre in response to the climate crisis as part of a year long celebration of culture

Free Workshops in North West Norfolk

In partnership with the YMCA and Benjamin Foundation

Assemble, Wales

Free programme tackling social isolation amongst young disabled people

The Ancestors @

Portchester Castle

A filmed site-specific outdoor promenade theatre production exploring the voices of Black revolutionaries



Membership Courses

Jace's Story

Jace - Playing Up 2024 Participant

Jace was referred to National Youth Theatre's Playing Up Course by his therapist in 2023, after sharing feelings of low self-esteem, anger and suicidal ideation.

After joining the course, Jace was encouraged by the NYT team to apply for a paid apprenticeship at the BBC where he now works part time. He has also started his own fashion business since joining the course. After the course Jace plans to continue his apprenticeship with the BBC and recently became an NYT Social Media Ambassador.

Speaking about his experience with NYT Jace said:

“

A couple of months ago I was going through anxiety and depression. I was scared, full of rage, I had moments of not wanting to live anymore. When I walked into the National Youth Theatre everyone was so lively and bubbly. I feel excited to come in every time I can. We've all got to know one another and become more of a family at this point. Now I'm at the National Youth Theatre. I'm having the best time of my life.

National Youth Theatre is a place to not be boring. It's a place to be the best version of yourself, it's also a place to know yourself and discover parts of yourself you never thought were in you, the parts most of us tend to hide due to fear or shame. It's a place to live out loud, a place to grow, a place to be different. A place to be chaotic, a place to be messy, but good messy, good chaos. It's a place to spread your wings and fly, fly across borders you never thought you'd reach. And most of all, it's a place to be you.

”

Playing Up Sharing at the NYT Workshop Theatre, photo by Greta Zabulyte, 2023

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@NYTofGB

in [nyt.org.uk/linkedin](https://www.nyt.org.uk/linkedin)

www.nyt.org.uk

4. The landscape for the arts and young people



The National Youth Theatre's impact goes well beyond theatre, with our Alumni playing leading roles across the creative industries in Fashion, Gaming, Music, TV and Film. From Academy Award winners like Helen Mirren to Grammy winners like Ed Sheeran and LVMH Prize Winner S.S. Daley.

The UK Creatives Industries:

- Have a Gross Value Added contribution of £125bn representing 6% of the UK Economy
- Export 14% of all UK services exports (£46bn worth)
- Are growing at a rate that exceeds the national average by more than x3
- Creating jobs at three times the UK average, employing 1.8 million people across the UK



World-leading Storytellers

- The UK is demonstrably a global leader in every sub-sector of the creative industries
- In a survey of 18-34 year olds in 19 of the G20 nations, 23% thought the UK was in the top three most attractive countries in the world as a source of arts and culture
- The UK brand is globally influential, bolstered by creative outputs from music, to film, to comedy, to design
- UK Theatre continues to act as a driver for inbound and domestic tourism, with two times the number of visitors seeing a theatre production than a sporting event
- The creative industries support UK foreign policy goals, facilitating global conversations on issues like climate change and tackling disinformation on the ground

The state of the arts and mental health for young people

The talent pipeline that fuels the UK's world-leading creative industries is under threat.

There is a crisis of access to arts opportunities in the UK and young people's mental health.

Arts opportunities in schools and local theatre are in drastic decline

- Since 2010, arts enrolment has dropped nationally by 47% at GCSE
- 83% of local authorities have cut their support for the arts
- Standstill public subsidy of the arts from 2010 to 2020 amounting to real terms cuts of 25%
- 1% the percentage of UK philanthropic giving to the Arts in 2022, down 50%
- Platforms for young talent are being removed with Vaults Festival in London closing its doors in 2024, Frantic Assembly's Ignition unable to run in 2024 and the Royal Welsh School of Speech and Drama cutting its weekly work with young people
- 130 youth clubs have closed down since 2014 in London & 700 youth workers have lost their jobs

There is a crisis in young people's mental health in the UK

- The Mental Health of Children and Young People in England 2023 report by NHS England found that 20.3% of eight to 16-year-olds had a probable mental disorder in 2023
- Among 17 to 19-year-olds, the proportion was 23.3%, while in 20 to 25-year-olds it was 21.7%
- A 70% real terms cut in youth service budgets since 2010 saw 750 centres close in a decade
- One in three younger Britons are socialising less, according to nightlife giant Rekom

Opportunities for young people to see theatre is in decline

- Outside of London's thriving West End, theatre audiences are in decline and even in the West End schools trips have been cut
- A study of audiences in the East of England found 54% of people attending the theatre less following the global pandemic
- Half of school leaders in England say they are having to cut school trips and outings, with children in disadvantaged areas more likely to lose out
- 68% of leaders in the most deprived schools reporting having to make cuts, compared with 44% in the wealthiest

UK spending on culture amongst the lowest in Europe

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- Figures set out in The State of the Arts, researched by the Campaign for the Arts and The University of Warwick, reveal that the UK cut its culture budget by 6% between 2010 and 2022. Meanwhile, Germany increased its budget by 22%, France by 25% and Finland by 70%

Despite our thriving UK screen industries, young people nationally aren't feeling the benefits

A National Youth Theatre and Netflix survey found:

83%

of young people think a lack of connections in TV and film is holding them back from breaking into the industry

65%

say that they have been discouraged by their teachers or parents from pursuing careers in the industry,

89%

of working class parents don't want their child to pursue a creative career



“

These challenging statistics show that too many young people in the UK feel held back from creative careers because of a lack of support or contacts. The UK has given the world amazing stories, global stars and stunning film and TV. We're delighted to partner with the National Youth Theatre to help young creatives build the networks and skills needed to make their mark in the creative industries.

”

Anna Mallett,
Vice President, Production APAC,
EMEA and the UK, Netflix

The NYT REP's *Much Ado About Nothing*
remixed by Debris Stevenson & directed by
Josie Dexter at the Duke of York's Theatre,
photo by Helen Murray, 2023

5. The Creative Ecosystem and Talent Pipeline

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National Youth Theatre plays a vital role in fueling the talent pipeline, propelling the next generation of leading storytellers on stage, on screen, on the page, behind-the-scenes and in leadership positions across our world-leading creative industries.

No other organisation has the reach of National Youth Theatre. We meet young people in their schools all around the UK, provide them with high-quality industry-led training, then give them the chance to perform on leading West End and national stages launching their professional careers.

On Stage - many of the world's leading performers made their stage debuts with the National Youth Theatre and it has increasingly become an essential alternative route into acting for those unable to afford formal training, which significantly rose in cost after the increase in tuition fees in 2012.

For many leading performers including Matt Smith, Helen Mirren, Florence Pugh, Sopé Dirísù, Rafe Spall, Rosamund Pike and Shiv Jalota, the National Youth Theatre provided a drama school alternative.



NYT are a critical element of theatre's fragile ecosystem, we shouldn't be complacent that it'll all be there for the next generation.



Broadway World



I am proud to support the National Youth Theatre because without them, I don't know that I would have been able to become an actress. It's an organisation that allows young people, irrespective of finances, to enter into the world of theatre, of drama, of telling stories across many roles on stage and behind the scenes. The way my business is going, it's the prerogative only of kids who have got money, "It's very difficult for working class kids to get into the theatre And National Youth Theatre was very important in my life so I'm thrilled that we can continue to support them.



**Dame Helen Mirren,
NYT Alumna and Patron**

An Audience with Helen Mirren (NYT Patron)
Fundraiser at the Gielgud Theatre, photo by
Helen Maybanks, 2013



NYT Patron Sir Ian McKellen and REP alum Sopé Dirisù at the Criterion Theatre for the opening of the NYT's A Midsummer Night's Dream in 2019, photo by Helen Murray



As good a way to get into the business of acting as any drama school



Sir Ian McKellen on the free NYT REP Company Industry-Led Training Programme

Most recently the NYT REP has supported BAFTA nominee Sopé Dirisù, double Scottish BAFTA winner Lauren Lyle, EastEnders star Shiv Jalota and Romeo & Juliet star Francesca Amewudah-Rivers.

On Screen – National Youth Theatre Alumni have won all of the biggest acting awards from Academy Awards and Golden Globes to BAFTAs. From leading performers to film directors and executive producers, NYT Alumni can be found on film sets at leading studios around the world. Today NYT's latest graduates continue to be in high demand on screen with casting directors praising the raw talent and naturalism that our graduates bring to screen performances, helping them stand out from the crowd. We offer acting for screen training with leading industry professionals across our programmes, from specialist masterclasses to our free alternative to formal training.

On Page – A host of leading writers got one of their early commissions from the charity including James Graham, whose first professional commission was from NYT with Tory Boyz, which premiered at the Soho Theatre in 2008. Since then Graham has gone on to become one of Britain's leading dramatists, recently winning an Olivier Award for his play Dear England and a BAFTA for his BBC drama Sherwood. Other writers who received an early commission from NYT include: Zawe Ashton, Miriam Batty, Sarah Solemani and Jack Thorne, whose first commission was to write a play for the National Youth Theatre as a young member of the company and has since gone on to win Olivier, Tony and BAFTA awards.

In 2024 we launched StoryFest, a new writing festival in response to the closure of 80% of scratch nights and Vault Festival and the rising cost of going to the Edinburgh Fringe.

Behind-the-Scenes – our award-winning backstage Alumni can be found working at leading events like Olympic Ceremonies and World Expos and at leading theatres up and down the country. As well as designing, lighting and soundtracking the best shows in the UK and touring the globe, they can be found winning global fashion awards, imagining the future of live entertainment with new technologies and running global businesses.

Creative leaders – from Artistic Directors of our leading theatres like The Globe, The Old Vic and Sheffield Theatres, to inclusive practice experts working in non-mainstream schools with disabled young people around the UK, we nurture the next generation of creative leaders.

In Schools – Every year we work with over 200 schools around the UK to find new talent and inspire a new generation with curriculum based productions. We're the only organisation that finds young talent in schools and trains them and showcases their talent on leading West End Stages.

Post-Covid – Since the pandemic the demands on young people's mental health, the decline in opportunities for young talent and regional cuts to local youth theatre have placed increased demand on our opportunities and bursaries and increased the cost of our delivery. We work with a generation who are suffering from the cost of living crisis, who have missed out on key rites of passage and who are struggling to overcome the loneliness and disruption caused by the pandemic. They need our support more than ever, but our Government funding remains at a standstill despite our significant growth.

Talent pipeline – The success of the globally lucrative creative industries relies on a talent pipeline, which is at risk of breaking beyond repair. We need your help to fix it.



LeeAnn Sule featured as a leading role in National Youth Theatre's major LEEDS 2023 commission NEST:



National Youth Theatre is more than just a youth theatre, it's affordable art for everyone. Without spaces like this you can't create the actors of tomorrow or the writers of tomorrow. We need fresh new voices. National Youth Theatre is opportunity. That's what it means to me.

NYT REP Alum Francesca Amewudah-Rivers in Othello in the title role at the Royal & Derngate Northampton, 2021, photo by Helen Murray



6. Our Heritage and Impact Since 1956

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Left: NYT Alum Rosamund Pike and Paul Ready in a promotional shot for NYT's *Romeo & Juliet* in 1997 at Bloomsbury Theatre
Right: NYT Patron Chiwetel Ejiofor as Othello in NYT's production at the Bloomsbury Theatre in 1995



Hundreds of thousands of creative people started their creative journey's at National Youth Theatre. Leading Performers include:

Adeel Akhtar, Olly Alexander, Tom Allen, Joe Alwyn, Jade Anouka, Joe Armstrong, Zawe Ashton, Orlando Bloom, Hugh Bonneville, Douglas Booth, Tom Burke, Jamie Campbell Bower, Lolita Chakrabarti, Joe Cole, Daniel Craig, Daniel Day-Lewis, Michelle Dockery, Sopé Dìrísù, Daisy Edgar-Jones, Taron Egerton, Chiwetel Ejiofor, Sophie Ellis-Bextor, Paapa Essiedu, Colin Firth, Romola Garai, David Harewood, Jessica Henwick, Douglas Hodge, Tom Hollander, Jessica Hynes, Daniel Ings, Jeremy Irvine, Lennie James, Regé-Jean Page, Alex Jennings, Ashley Jensen, Derek Jacobi, David Jonsson, Hannah John-Kamen, Sair Khan, Ellie Kendrick, Vanessa Kirby, Alex Lawther, Andrew Lincoln, Matt Lucas, Lauren Lyle, Gugu Mbatha-Raw, Gina McKee, Ian McShane, Harry Melling, Jessie Mei Li, Max Minghella, Helen Mirren, Alfred Molina, Vivian Oparah, David Oyelowo, Himesh Patel, Jack Peñate, Florence Pugh, Lucy Punch, Prasanna Puwanarajah, Rosamund Pike, Diana Quick, Sam Riley, Andrea Riseborough, Mawaan Rizwan, Ed Sheeran, Sarah Solemani, Matt Smith, Rafe Spall, Timothy Spall, Samantha Spiro, Dan Stevens, Rachael Stirling, David Suchet, Catherine Tate, Antonia Thomas, Harry Treadaway, Luke Treadaway, David Walliams, Fionn Whitehead, Sophie Winkleman, Paula Wilcox, Susan Wokoma, Shane Zaza and many more.

“

I wouldn't be where I am today without the National Youth Theatre, one of the most life-changing, extraordinary organisations on the planet! I am super proud to be a #NYTAlum and each year see the quality, creativity, diversity, and reach go from strength to strength, changing young people's lives for the better!

”

Alistair Wilson, Managing Director,
Imagination Australia

Director & Creative leaders who were National Youth Theatre members include:

Michael Grandage (former Artistic Director, Donmar Warehouse & Sheffield Theatres), Robert Hastie (Artistic Director, Sheffield Theatres and from January 2025 Deputy Artistic Director, National Theatre), Lynette Linton (Artistic Director, Bush Theatre), Gbolahan Obisesan (former Artistic Director, Brixton House), Laurie Sansom (Artistic Director, Northern Broadsides and former Artistic Director, National Theatre of Scotland), Bryony Shanahan (former Artistic Director, Royal Exchange Theatre Manchester), Michelle Terry (Artistic Director, Globe Theatre), Gavin Joseph, Associate Director, Tara Theatre, Matthew Warchus (Artistic Director, Old Vic Theatre), Barrie Rutter (former Artistic Director, Northern Broadsides), Neil McPherson (Artistic Director, Finborough Theatre), Ria Parry & John Hoggarth (Director and former Director, North Wall Arts Centre Oxford), Laura Elliot (Chief Executive, Belgrade Theatre Coventry) and Steve Byrne (Artistic Director, Interplay Theatre Leeds), screen director Mary Nighy and leading movement director and choreographer Polly Bennett.

Writers who got one of their early commissions from NYT include:

James Graham (Dear England), Jack Thorne (Harry Potter and the Cursed Child), Sarah Solemani, Zawe Ashton, Miriam Battye (Succession), Charlie Cavell (The End of the F***ing World), Danny Robins (2:22 A Ghost Story).

Alumni of our Backstage membership include:

Fashion and Costume Designer Gareth Pugh, Cath Kidston Creative Director Holly Marler, Technical Director of the London 2012 Olympic Ceremonies Piers Sheppard, leading Production Manager Anna Anderson, former Artistic Director of the Unicorn Theatre Purni Murrell, Multi Olivier Award Winning Lighting Designer Howard Harrison, Multi Olivier Award Winning Set and Costume Designer Rob Howell, former Head of Production at the National Theatre Darren Joyce, head of lighting at the National Theatre Matt Drury and Tony award-winning sound designer Greg Clarke.

Broadcasters:

Dotun Adebayo, Kate Adie, Cerrie Burnell Joel Dommett, Krishnan Guru-Murthy, John Oliver, Robert Rinder, Liza Tarbuck, Jamie Theakston and Polly Toynbee

People working outside of theatre include:

Fashion Designer Steven Stokey-Daley, Culture Minister Chris Bryant MP, Mark Phillips KC, TV Executives Johnny Capps and Antony Root, and Business Leaders Simon Davies, Alistair Wilson and Gabe Win.

Should your name be on our list? We know there are alumni doing great things across wide-range of industries who we're not currently in touch with. Reconnect with us by emailing info@nyt.org.uk

More of our alumni are listed at www.nyt.org.uk/wikialumni

Courtney McCrea is a National Youth Theatre member from Northern Ireland. Speaking about her time in the company, she said:

“

I would get treated like a freak because I look different to everyone, but since I joined NYT my confidence has come right back. Thanks to NYT I've got signed by an agent and been seen by so many top productions. I will forever be grateful.

”

National Youth Theatre has been pioneering new frontiers for youth arts since it was formed as the world's first youth theatre in 1956. Our recent ground-breaking work includes:

In 2024 we're partnering with Microsoft to pilot digital storytelling accelerators equipping creatives with the tools to use new technologies including AI

In 2023 and 2024 we've been partnering with Netflix to inspire young working class talent around behind-the-scenes roles in TV, Film and Theatre in the West Midlands, North East and Dagenham

In 2023 we were the first company to stage an all-night youth takeover of a West End Theatre, giving over 175 young creatives their West End Debuts at the Duke of York's

In 2021 we were the first theatre company to stage a theatre production for a London Fashion Week presentation in a collaboration with rising British star and NYT Alumnus Steven Stokey-Daley

In 2021 we staged our first production at COP26 in Glasgow, staging a Climate Cabaret and I Don't Care a new drama about climate anxiety amongst young people

In 2021 we reopened major British theatre the Royal & Derngate in Northampton after the longest dark period in its history, staging Animal Farm on the first night theatres were allowed to reopen after the COVID-19 lockdown

In 2020 we were one of the few theatres to perform to live audiences during the first year of the pandemic, staging The Last Harvest at an Emergency Earth Amphitheatre on a farm in Shropshire built in response to theatres having to close

In 2018 we were the first theatre company to put 500 audience members in VR headsets simultaneously in a theatre show in our AI adaptation of Frankenstein at Southwark Playhouse

In 2018 First female-led Macbeth in the West End at the Garrick Theatre

In 2014 we were the first company to run theatre workshops for young women in Saudi Arabia as part of our Cultural Exchange Programme

In 2012 we were the first company to create theatrical welcome ceremonies as athletes arrived at the Athletes Village for the London 2012 Olympic and Paralympic Games

In 2010 we performed at our first World Expo with a multi-site bilingual version of A Midsummer Night's Dream, staged in Shanghai and on London's South Bank

In 2008 we were the first company to pay Olivier and BAFTA winning writer James Graham (Dear England, Sherwood) to write a play Tory Boyz, which also gave him his West End debut in 2013

In 2008 we were the first UK company to perform at the National Centre for Performing Arts in Beijing Tiananmen Square

In 2004 we were the first company to commission Olivier and BAFTA winning writer Jack Thorne, with A Bedroom at the Lyric Hammersmith

A group of people, mostly women, are seated in a dark room, likely a theatre, wearing white VR headsets. They are looking forward, and some are gesturing with their hands. The room is dimly lit, with a bright blue stage light beam visible in the upper right corner. The text "In 1956 we were founded as the world's first youth theatre" is overlaid in white on the left side of the image.

**In 1956 we were
founded as
the world's first
youth theatre**

Audience members in VR headsets for the NYT
REP's *Frankenstein*, adapted by Carl Miller,
directed by Emily Gray at Southwark Playhouse
in 2018, photo by Ellie Kurtz

8. Partner with us, help us make a difference

Please partner with us and help us to make a significant difference to the lives and potential of young people.

Whatever your brand or corporate challenges, we can help. We have a dedicated staff team, Trustee input, a Development Board that backs all our partnerships and extensive reach to major named alumni and creative influencers.

Our bespoke and ambitious partnership with Netflix, IGNITE Your Creativity, has reached millions of people online, achieved major coverage in The Guardian, The Times, The Independent, The FT, BBC TV and LBC and enabled the brand to identify positively with a diverse creative talent pipeline and future storytakers. We are flexible in our approach and centre young people in our decision making processes to ensure they receive the best value from all our partnerships. From sponsorship packages to tailor made partnerships, corporate supporter programmes to CSR support, we are very keen to hear from you.

With only 7% of our annual income supported from the public purse and guaranteed at the start of each year, NYT works hard to grow and sustain our earned and raised income from a range of sources, whether statutory project funders, trusts and foundations, corporate partners or earned income.

It is hugely important to NYT to develop and sustain new partnerships and to grow our reach. We look forward to hearing from you.

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The NYT REP in rehearsals for The War of the Worlds at Wilton's Music Hall, photo by Greta Zabuliyte, 2024



Taz took part in Playing Up in 2022 and then was cast in a leading role in Ada in 2024



I'm an actor with autism and Tourette's. I was forced to be academic and it messed me up at the end of my school experience and I dropped out. I was very closed off, very shy and I guess people at NYT took a chance on me and I kept getting more opportunities. Now I can't stop talking. It's all thanks to NYT.



IGNITE Your Creativity

A partnership with Netflix to address the sector skills gap and access to careers in TV, Film and Theatre around the UK

Why the need?

In 2022 the British Film Institute's Skills Review found a major skills gap in the screen sector, with an additional 20,770 full-time employees needed by 2025

In 2023 we completed a survey with 1,000 young people around the UK which found:

83%

of young people think a lack of connections in TV and film is holding them back from breaking into the industry

65%

say that they have been discouraged by their teachers or parents from pursuing careers in the industry

89%

of working class parents don't want their child to pursue a creative career

In Year 1

1,150 Young people

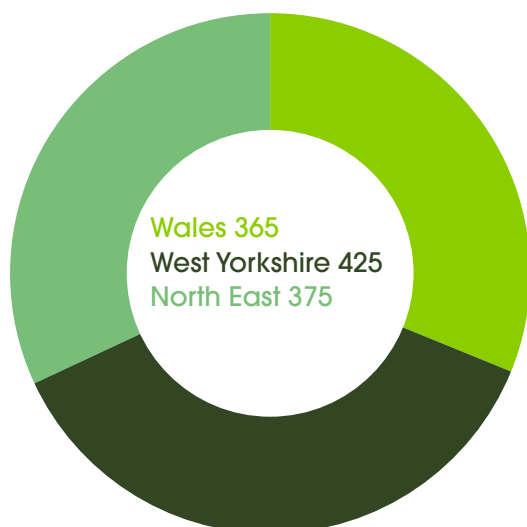
engaged across the North East, West Yorkshire and Wales

95 workshops with 50 schools

and community partners

3 intensive courses

including Q&As with leading industry professionals, film set visits, backstage theatre tours, practical workshops in production skills and creative careers advice



100% of young people who took part faced social, economic, geographic or other barriers reducing their chances of accessing a creative career

'91% of adults in England engaged with the arts in person between October 2022 and December 2023'
The State of the Arts Report

Despite this the UK has one of the lowest levels of government spending on culture among European nations.



IGNITE Your Creativity workshop at Production Park in Wakefield, photo by Tom Arber, 2023

100%

participants offered further opportunities with NYT and other partner organisations

71%

stated that they learnt more about a specific role in the industry they are interested in pursuing that they previously hadn't heard of

87%

stated that they had improved confidence in working collaboratively in a fast paced environment

76%

of participants stated they were ready to take their next step in the creative industries in training, employment, application support

Over 80%

stated that they felt ready to apply for entry level paid roles in the industry since taking part in IGNITE

100%

said IGNITE built their confidence around pursuing a creative career and left them better informed about pursuing a creative career

100%

of course participants said they couldn't have taken part if this wasn't in their region

80%

said it was the first time they'd found other people with their interests in their region

Oli from East Yorkshire took part in IGNITE in Wakefield in Summer 2023 and then progressed on to playing a lead role in our LEEDS 2023 production of NEST in East Leeds in September. He said: 'I had a lifetime of experiences in one summer. To have these opportunities with National Youth Theatre and Netflix on my doorstep has been a game-changer'

In 2024 we will expand IGNITE to reach 1,600 young people in the West Midlands, North East and Dagenham with additional programme elements including resources for parents, carers and guardians, digital resources and a mentoring programme.

“

It's such an amazing opportunity to learn about and participate in the industry. I'm excited for what's to come

”

“

I've learnt that I can have a sustainable career in the sector and there's a ladder I can climb

”

“

It has shown me that a career in a creative industry truly is possible. I have taken steps since last week to contact news stations in an attempt to gain some work experience. This week has given me the confidence to do that.

”

Lisa Nandy, Secretary of State for Culture, Media and Sport said:

‘Our world-class creative industries generate a whopping £125 billion for our economy, offering people opportunity, rewarding jobs and the chance to develop cutting edge technical and digital skills. Through our national growth mission, and working with organisations such as Netflix and the National Youth Theatre, we will open up access to these sectors and make them more representative of the whole UK. Our aim will be for communities and businesses across the country to feel the benefits of inspiring more young people to pursue a creative career.’

NYT REP Company

The NYT REP Company is a leading free industry-led alternative to formal training, which was launched in 2012 in response to the rise in top up fees and the barriers young performers were facing to access the creative industries.

Over 12 years NYT REP training:

172

young performers have received free training, mentoring and performed in leading theatres

95%

have gone on to work professionally in the creative industries

£1.6m

would have been the cost in fees alone for NYT REP members to study for an equivalent time at a drama school

9

emerging directors have been trained, mentored and showcased

50

young backstage creatives have gained vital experience on large productions in leading theatres

250k+

has been awarded in hardship bursaries

Graduates include BAFTA nominee Sopé Dirísù, double Scottish BAFTA-winner Lauren Lyle, Francesca Amewudah-Rivers who in 2024 played Juliet opposite Tom Holland in the West End, Shiv Jalota EastEnders star and the first actor from the global majority to play the lead in *The Curious Incident of the Dog in the Night Time*. REP grads can be found working on stage and behind the scenes in major theatres around the UK and on leading shows across networks.

Wendy Spon, Casting Director and former Head of Casting at the National Theatre said: 'The REP training represents a unique opportunity for NYT members to focus and develop their skills in an intense burst of training and exposure to the industry. Like all of NYT's activity it encourages young people to be themselves, to celebrate difference and to enable each other to be the best they can. Industry professionals love this alternative training because the young people are hugely talented, diverse and individual, alive to the challenges of the profession, with a mature outlook and boundless enthusiasm. It's a breath of fresh air!'

Johnny Capps is a director at Urban Myth Films, an award-winning Executive Producer to Television and NYT Alumnus and Trustee, said: The NYT REP not only offers a unique opportunity for members to train with celebrated and relevant industry professionals but also is free of charge to those participating. No other drama school in the country offers this unique experience. The REP's success speaks for itself and as a television producer I am constantly seeing REP graduates excelling on screen.

“

As an affordable alternative to drama school it's a brilliant idea

”

The Times

“

As a working class British Asian, NYT was a place for me where opportunity was not constrained by finances.

”

Shiv Jalota, first global majority actor to play lead in *The Curious Incident of The Dog in the Night-Time*, currently starring as regular character Vinny Panesar in *EastEnders*

BAFTA nominated *Gangs of London* star and REP Alum Sopé Dirísù said:

“

I knew I couldn't afford to go to drama school and that this was a really viable alternative. We got all the training we needed and they gave us the tools to train ourselves, which is really important to me as an independent and active learner. Being a member of the NYT has given me a community. A safe space of like minded individuals to share my dreams, fears and triumphs with. I wouldn't be where I am today without National Youth Theatre

”

Assemble

Assemble is a national inclusion project addressing isolation amongst young disabled people and inequality for them in access to creative opportunities. Supported by the National Lottery Community Fund, Assemble has so far focused on Wales, in partnership with National Youth Arts Wales, Manchester and London.

Why the need?

In 2021, research by the disability charity Sense showed that nearly two thirds of disabled people were chronically lonely, and this was even higher (70%) for young disabled people, whilst employment statistics for the creative sector reveal that disabled people are woefully underrepresented. In delivering Assemble, NYT has learned that 90% of disabled young participants were unaware of careers in the creative industries.

In Year 1

150

disabled and neurodivergent young people across London, Manchester and Wales participated in creative workshops and cultural outings, supported by volunteer peers, bringing together people from different backgrounds and widening access to cultural experiences in the community

1,700

young people trained in inclusive practice and person-centred approaches to all aspects of theatre from onstage to backstage

10

non-mainstream schools receive free high quality drama opportunities

160

disabled young people and volunteers have attended 2 cultural visits to which they otherwise wouldn't have had access

“

For the past ten weeks I've been working as an Inclusion Facilitator with NYT. I got to go into non-mainstream schools to teach drama, and today, everyone got to meet each other and perform. As a disabled kid growing up, there wasn't a space for me in the arts. I never had access to stuff like this. To see these students, some with the same diagnosis as me... my heart soared. Thank you to NYT for constantly pushing the barriers out of the way and making spaces for anyone and everyone.

”

Mollie Neal, Inclusion Facilitator



“

The only people who can change this narrative are disabled and neurodivergent people themselves and I am proud to be part of a system that is working to open pathways for this.

”

Daniel Regan, Inclusion Facilitator, speaking on his role in Assemble for National Youth Theatre

Membership Course presentation in Leeds, photo by Tom Arber, 2024

We recognise that our work seeds and creates so much more than financial value for people. The social returns and impacts of our work are clear - we change people's lives. And we know this creates significant value for people in areas such as their self-esteem, mental wellbeing, in combating loneliness and in building positive relationships with others. We are aware of the huge value we create for people - from their feedback and the data we currently collect. We are working to strengthen how we measure this impact and deepen the ways in which we communicate our social value. These insights from some of our participants, partners and the creatives we work with show the power of and need for our work.

Caitlin Taylor is a disabled young performer who applied to become a National Youth Theatre member in 2023. After successfully auditioning they applied for a bursary to support their access needs on the course. Speaking about their experience they said:

“

NYT went above and beyond to make sure that I could participate in the course. Acting is so expensive, for NYT to give me this opportunity for free has been amazing. It's a place where I have felt extremely accepted and supported. Now I'm so ready to take on the world and change it.

”

“

Our evaluations have shown that NYT's achievements have been substantial and long-lasting

”

Clothworkers' Foundation

“

National Youth Theatre offer free access to professional acting training, there couldn't be a better demonstration of what can be achieved for diversity in the sector

”

Andrew Lloyd Webber Foundation

Tabby Lamb:

'For the past decade we've been losing new writing spaces, whether that be theatres themselves, or scratch nights or submission windows at venues. National Youth Theatre are really spearheading the need to engage with and keep commissioning new writers. I think it's a really vital thing for NYT to be doing both for their young people and the wider ecology of writing in the UK.'

Omar Khan:

'My NYT journey began in 2020 when I auditioned, I got in on the third try so keep trying. I made a short film with Netflix and invited Paul Roseby the Artistic Director to come down and watch and he liked the writing and invited me to write something. I wrote a short piece which debuted on the West End stage in NYT's Up All Night takeover and now I'm debuting Blue Kimera at StoryFest.'

Debris Stevenson:

'NYT is a home for me and is a space that understands how I work. We're at a time where I've really experienced risk aversion in the industry and we're seeing fewer and fewer fresh stories, let alone fresh forms, at a time when the world is changing faster than we've ever seen before. I think here at National Youth Theatre this prioritisation of young people, of new ideas, of changing existing ideas, that's the kind of thing that's going to keep this industry alive.'



Promotional image by Helen Murray for StoryFest featuring Tabby Lamb, Omar Khan and Debris Stevenson, 2024

11. Our Award-winning Creative Home and work

In 2024 we were awarded a Silver Trauma Informed Quality Mark Awarded by One Small Thing 2024

In 2023 we were shortlisted for Most Welcoming Theatre at the 2023 UK Theatre Awards

Our 2023 NYT REP Production of *Gone Too Far!* Was Shortlisted for best Community Outreach at the Offie Awards,

Our social media campaigns and new website have been shortlisted by the Digital Culture Awards and The Webbys

The NYT REP Company was awarded School of the Year Awards at The Stage Awards



Our Award-winning Creative Home

The redevelopment of our Creative Production House led by DSDHA has won a RIBA London award in recognition of its environmentally conscious & inclusive design.

RIBA said of the project: "The jury found the enthusiasm and sense of purpose of this particular set of clients second to none. There is a mission that inspires and convinces, particularly in this dark hour of economic need, when so many youngsters are in search of a meaning in life."

"I loved this project," one of the judges said simply. "The rationale is so strong and clear in terms of how existing places have been revitalised." Others were impressed by what had been done with the budget and the key environmental moves, including the "significant" whole-life carbon savings achieved and plans for future energy monitoring.'

Best Culture Building at the Architects' Journal Retrofit Awards

The Mayor's Award for Good Growth Award - Building London Planning Awards

Best Heritage or Culture Project - Building London Planning Awards

NYT's street presence has been radically improved with a new pavilion replacing a former car park, in line with NYT's environmental policy, providing an important new presence within Holloway Road's largely commercial streetscape. Work has been undertaken to integrate NYT its activities into the local community, improve the public realm, and create fantastic spaces that allow young people to develop their talent alongside professional rehearsals.

Shortlisted in the Sustainable Renovation Category at the 2023 Dezeen Awards

Shortlisted for the 2024 Civic Trust Awards

Redeveloped NYT Creative Production House, photo by Jim Stevenson, 2021

12. Brand Impact and Partners

'Spectacular stuff'

BBC Look North on Nest by National Youth Theatre for LEEDS 2023
Year of Culture

'The National Youth Theatre is amazing'

Evening Standard

'A Stellar place to start'

BBC Radio 4

"S.S. Daley made a magical debut with the National Youth Theatre"

Sunday Times Style

"The collective sense of youthful optimism, energy, and talent from that stage couldn't have been more real."

Vogue



"Youth Theatre at its most mature"

The Guardian

'It's Shakespeare, meets Glastonbury, meets the best of British art'

Channel 4



'Extraordinary'

The Stage



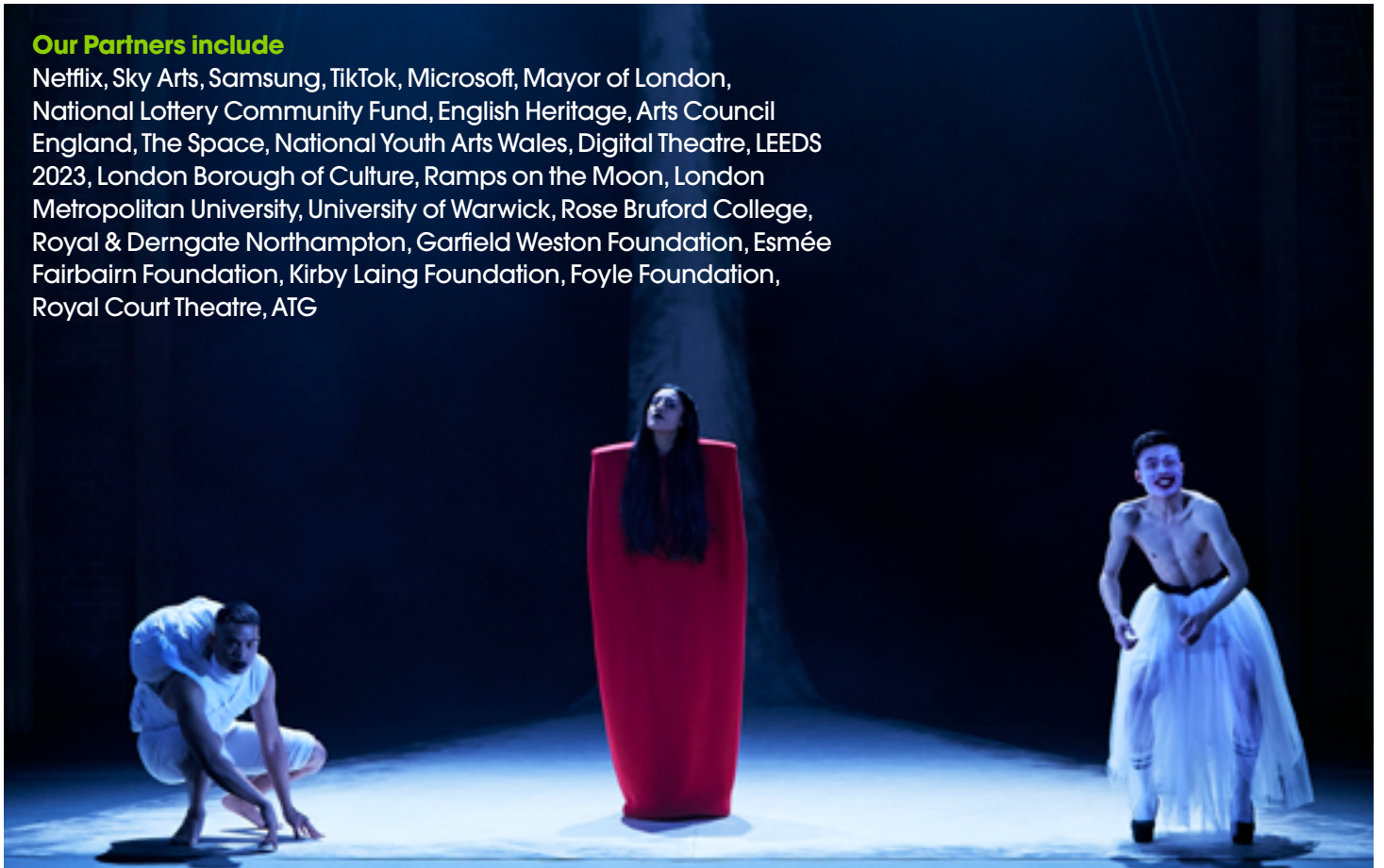
A society in which the arts are healthy is one in which there is robust and sustained funding, from both public and private sources, so arts initiatives can grow and flourish.



The State of the Arts Report 2024

Our Partners include

Netflix, Sky Arts, Samsung, TikTok, Microsoft, Mayor of London, National Lottery Community Fund, English Heritage, Arts Council England, The Space, National Youth Arts Wales, Digital Theatre, LEEDS 2023, London Borough of Culture, Ramps on the Moon, London Metropolitan University, University of Warwick, Rose Bruford College, Royal & Derngate Northampton, Garfield Weston Foundation, Esmée Fairbairn Foundation, Kirby Laing Foundation, Foyle Foundation, Royal Court Theatre, ATG



Our award-winning work is recognised, peer reviewed and externally quality assured by leading industry bodies.

We receive regular multi-year support from Arts Council England as one of their National Portfolio Organisations, which means we have been chosen based on their ability to deliver their 'Let's Create' strategy and engage communities and individuals in arts, culture and heritage. Arts Council England considers NYT to be a "minor risk" organisation. Their risk classification is 'minor', 'moderate' or 'major', based on four areas of risk: goals; governance and management; financial viability, and reputational risk (to the Arts Council). Our work is peer reviewed by colleagues and repeatedly marked as excellent. Read about our 2021 London Fashion Week show on [Arts Council England's website](#). We were shortlisted for the Civic Trust Awards, recognising outstanding architecture, planning and design in the built environment.

The Mayor of London has invested in our award-winning building, our mentoring work with young collectives, and we were multi-winners with the Best Heritage or Culture Project award and The Mayor's Award for Good Growth at the Planning Awards in 2022.

In 2024 we successfully passed a Matrix Assessment by the Department for Education of our Accredited Programmes Delivery Standards with a positive response highlighting the quality of our Safeguarding, Pastoral Care, Progression to Employment and Diversity and Inclusion.

We are members of the Society of London Theatre and UK Theatres and in 2023 were shortlisted for the UK Theatre Award for Most Welcoming Theatre. [Read about the green revolution of our building](#) on the Society of London Theatre's website.

Our Level 2 and Level 3 Access courses for young people who are not in education, employment or training (NEET) are accredited annually by OCN London, an established Access Validating Agency. OCN London also provides formal External Quality Assurance (EQA) for our courses each year and the courses fall under Ofsted quality assurances. The OCN London assessor for the EQA of our 2024 Level 2 course noted "it is certainly a privilege to experience the ethos of the National Youth Theatre, which is inclusive, creative and collaborative".

In the last three years, 72 young people have completed the Playing Up course, with over 85% of graduates moving on to higher education, further training, or paid employment. 95% expressed improved wellbeing, 95% said their confidence had increased, and 100% felt that their soft skills had significantly developed as a direct result of their participation in Playing Up.

We were nominated for the Educational Excellence Award at the 2024 Charity Today Awards. We have a memorandum of understanding with London Metropolitan University and are working together to evaluate our programmes and their impact.

We are an accredited Living Wage Employer.

Our staff have received Carbon Literacy Training, accredited by the Carbon Literacy Training, accredited by the Carbon 35 Literacy Trust, and we're working with the Theatre Green Book collective of companies around the world to meet best industry standards and reduce the environmental impact of our work. We were one of five international buildings shortlisted for the Sustainable Renovation Award in the Sustainability category at the 2023 Dezeen Awards.

We are proud to have been awarded a Silver Trauma Informed Quality Mark by One Small Thing. This recognises that trauma informed working is being implemented across our culture, practice and environment, and that the individual needs of our young people are prioritised. We're grateful to The Centre for Mental Health, who recommended we worked towards this quality mark in their post COVID-19 review of our work

We use accessible industry-standard measurement metrics including the Short Warwick Edinburgh Mental Well-Being Scale to track the impact of our activities and programmes on young people's wellbeing, including our current mentoring programme funded by the Greater London Authority's New Deal for Young People where we are enabling 500 young Londoners to access high quality mentoring across 2024 to support their participation and future employment in our sector.

We are a Disability Confident Employer and part of the 2024 Ramps on the Moon cohort of 18 theatre organisations working to develop anti-ableism and embed it further into our practice. We are registered with the Changing Places Toilets campaign and have one of the very few publicly accessible Changing Places Toilets in our local area. We are a registered Living Wage Employer, pay our freelance creatives above Equity and Bectu industry union minimum rates and benchmark our fees against other industry organisations on an annual basis.

Our website was redeveloped in 2023 to improve user experience, accessibility and our reach and was recognised in the Best Mobile User Experience Category in the 2024 The Webby Awards, alongside Netflix and Apple. We were nominated in the Being Social category in the recent Digital Culture Awards.

Playing Up sharing at the NYT Workshop Theatre, photo by Charlie Lyne, 2023





Our Team

President

Barbara Broccoli CBE

Royal Patron

HRH The Duke of Edinburgh KG KT GCVO

Patrons

Adeel Akhtar, Zawe Ashton, Michael Bonehill OBE LLB FRSA, Hugh Bonneville, Daniel Craig, Timothy Dalton, Chiwetel Ejiofor OBE, Sophie Ellis-Bextor, Sir Derek Jacobi CBE, Sir Elton John CBE, Matt Lucas, Sir Ian McKellen CH CBE, Dame Helen Mirren DBE, Rosamund Pike, John Reid, Sarah Solemani, Matt Smith, Liza Tarbuck

Chair

Dawn Airey CBE

Trustees

Dawn Butler MP, Johnny Capps, Sylvia Darkwa-Ohemeng, Simon Davies, Janet Ellis MBE, Graham Elton MBE, Mary FitzPatrick, David Hockley, Jessica Hung Han Yun, Tobi Kyeremateng, Nicola Howson, Johnny Moore (Finance Chair), Prasanna Puwanarajah, Dr Simon Stockill, Stephen Whitehead, Daniel York Loh

CEO and Artistic Director

Paul Roseby OBE

Executive Director & COO

Karen Turner

Meet the team

www.nyt.org.uk/team



Making theatre more accessible and empowering thousands of young creatives every year is at the heart of what the National Youth Theatre does



Barbara Broccoli, NYT President and Bond producer

‘You never quite know what’s going to take off. That’s also why we feel a responsibility to support and nurture the people and communities that make it all possible. It’s why we’re helping to develop the next generation of creative talent — in partnership with National Youth Theatre and through our own productions.’

**Ted Sarandos
Co-CEO at Netflix**

We look forward to hearing from you.

Supported by Arts Council England



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ENGLAND**

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MAYOR OF LONDON

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Impact Report 2024, reviewed by Dr Adam Richards, Social Value
International and Social Value UK

Big Weekender Royal Court Theatre
takeover, photo by Ellie Kurtz, 2022



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