

**Welcome to the National Youth Theatre Backstage Interviews Guide for 2022. Here you will find all the information you need to apply for NYT backstage courses this year. We'll tell you exactly what you need to do to apply and answer any questions you might have about the process. In this guide you will find out:**

<b>Page 2</b>	<b>Eligibility – how old do I have to be to apply?</b>
<b>Page 3</b>	<b>How do I apply for an interview for Backstage?</b>
<b>Page 4</b>	<b>Interview Task</b>
<b>Page 9</b>	<b>What happens next?</b>
<b>Page 10</b>	<b>Frequently Asked Questions</b>
<b>Page 11</b>	<b>Dates to remember</b>

## **Am I eligible to apply For the National Youth Theatre?**

All applicants should be:

- UK residents
- Age 16 by 8<sup>th</sup> August 2022\*
- Aged 25 or under on the 8th August 2022\*\*

\*You can apply to join as a Backstage Member of National Youth Theatre at the age of 15 providing you will be 16 by 8th August 2022.

\*\* For those aged 25 when you complete your course, membership can continue to be active until your 26th year. In order to be eligible to audition in 2022 you must not turn 26 years of age before 8th August 2022.

Kindly note if you are successful in your application, identification to verify your age may be required before the course start date.

If you are unsure about your eligibility to apply, please email [info@nyt.org.uk](mailto:info@nyt.org.uk)



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## How do I apply for an interview for Backstage?

In 2022 all interviews for Backstage Membership will take place digitally. The Interview will be conducted online, through Zoom. If you want to gain Backstage Membership in 2022, you must attend an online interview by 4th April 2022.

### Booking my interview

All applicants for NYT Backstage Membership need to complete a backstage interview in 2022. You can book your interview date online, after becoming a Hub Subscriber!

You will be emailed confirmation of your interview, including the date and time, to the main email address on your NYT account. You will also receive further instructions on how to access the online interview room.

### Which course should I choose?

You should choose the course in the discipline which you most want to learn about. It does not have to be the area in which you have most (or any) experience so far.

If you are genuinely interested in two disciplines, you can give a second choice also. If you know that you are only interested in applying for one course, it is fine not to put down a second choice.

### What happens at my Backstage Interview?

On the day and time of your interview you will log into NYT's online studio. In this space you will meet (digitally) with NYT ambassadors who will welcome you and answer any questions you have. You will then join a breakout room with your NYT interviewer and will have around 20 minutes to chat to them one-to-one.

### What should I prepare for my Backstage Interview?

You should ensure your Zoom account works well in advance. Ensure you have good sound quality and visibility from your device.

## INTERVIEW TASK

As part of your interview, you will be asked to share your ideas in response to the task below.

### Task:

Imagine it is six weeks before rehearsals start for a new production you are working on. The director of the production has emailed you, asking you to come to a production meeting with an idea for the show. You have to read the synopsis for the play (below) and prepare an idea that you can share with us in the interview.

You will have **5 minutes** to chat through and share your idea. We may ask you some follow up questions on your process. We are not expecting a presentation but if you would like to share your screen or audio during the interview you will be able to.

We have based the task on the play *The Fall* by James Fritz. **Please note: you are not expected to have read the play.** We will consider all applicants equally, and ask you to base your work on the short synopsis below:

### The Fall by James Fritz

*James Fritz's play The Fall takes a funny, moving and candid look at young people's relationships to older people, confronting the frightening prospect of ageing in a country undergoing crises of housing and care.*

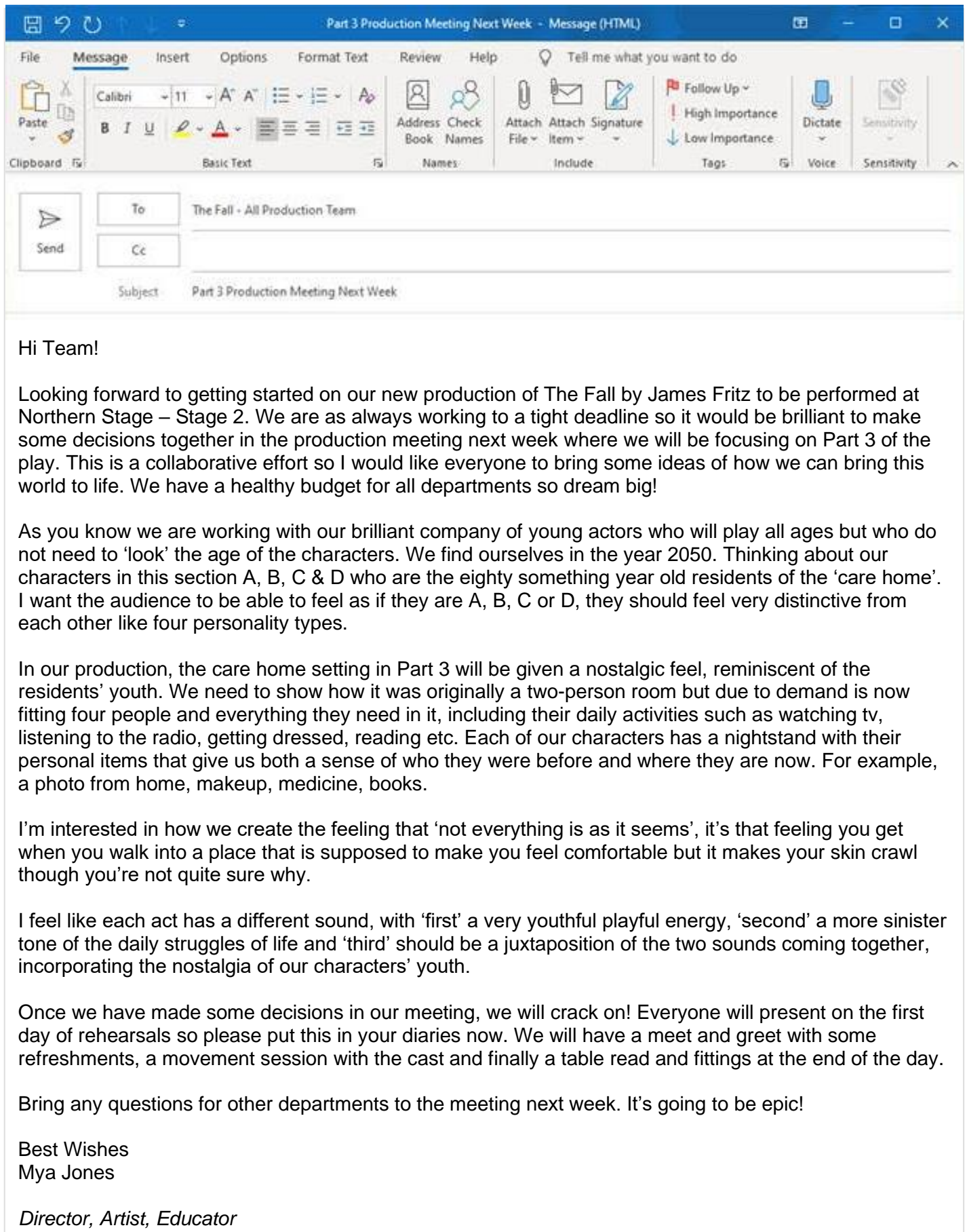
*Part 1: Two teenagers sneak into an old man's home for a secret meeting.*

*Part 2: A young couple try to build their future whilst looking after an ailing parent.*

*Part 3: A care home offers its residents the opportunity to unburden their children.*

*In Part 3, it is a time where life has become harder for everyone and there is not enough space for all the population. Older people, whose families do not have or are unwilling to use their financial resources for a comfortable care home, are left with little choice but to stay in an underfunded institutional care home. Four older people, A, B, C and D, try to accommodate themselves in a shared room intended for two, and are repeatedly offered compensation for their families if they agree to be euthanised. A, B, C and D all respond differently to their circumstances and we are asked the question how will we look after our older people when the time comes?*

Email from your director:

A screenshot of an email client window. The title bar reads 'Part 3 Production Meeting Next Week - Message (HTML)'. The ribbon includes 'File', 'Message', 'Insert', 'Options', 'Format Text', 'Review', and 'Help'. The 'Message' ribbon is active, showing options like 'Paste', 'Basic Text', 'Names', 'Include', 'Tags', 'Voice', and 'Sensitivity'. The email header shows 'To: The Fall - All Production Team', 'Cc:', and 'Subject: Part 3 Production Meeting Next Week'. The main body of the email contains the following text:

Hi Team!

Looking forward to getting started on our new production of *The Fall* by James Fritz to be performed at Northern Stage – Stage 2. We are as always working to a tight deadline so it would be brilliant to make some decisions together in the production meeting next week where we will be focusing on Part 3 of the play. This is a collaborative effort so I would like everyone to bring some ideas of how we can bring this world to life. We have a healthy budget for all departments so dream big!

As you know we are working with our brilliant company of young actors who will play all ages but who do not need to 'look' the age of the characters. We find ourselves in the year 2050. Thinking about our characters in this section A, B, C & D who are the eighty something year old residents of the 'care home'. I want the audience to be able to feel as if they are A, B, C or D, they should feel very distinctive from each other like four personality types.

In our production, the care home setting in Part 3 will be given a nostalgic feel, reminiscent of the residents' youth. We need to show how it was originally a two-person room but due to demand is now fitting four people and everything they need in it, including their daily activities such as watching tv, listening to the radio, getting dressed, reading etc. Each of our characters has a nightstand with their personal items that give us both a sense of who they were before and where they are now. For example, a photo from home, makeup, medicine, books.

I'm interested in how we create the feeling that 'not everything is as it seems', it's that feeling you get when you walk into a place that is supposed to make you feel comfortable but it makes your skin crawl though you're not quite sure why.

I feel like each act has a different sound, with 'first' a very youthful playful energy, 'second' a more sinister tone of the daily struggles of life and 'third' should be a juxtaposition of the two sounds coming together, incorporating the nostalgia of our characters' youth.

Once we have made some decisions in our meeting, we will crack on! Everyone will present on the first day of rehearsals so please put this in your diaries now. We will have a meet and greet with some refreshments, a movement session with the cast and finally a table read and fittings at the end of the day.

Bring any questions for other departments to the meeting next week. It's going to be epic!

Best Wishes  
Mya Jones

*Director, Artist, Educator*



There are a number of ways you can show us your ideas, we have made some suggestions below. Feel free to go in whichever direction excites you most.

### **Scenic Construction and Set Design:**

You could bring a design for the space or think about what structures may need to be put in place. You could share with us a:

- Moodboard
- Drawing
- Design
- Research findings
- How you would make a piece of set/design
- Something we may not have thought of!

### **Costume Design and Making:**

You could bring a design for one of the characters or think about where we could source/make the costumes. You could share with us a:

- Moodboard
- Drawing
- Design
- Research findings
- Colour palette
- How you would make/source a piece of costume/design
- Something we may not have thought of!

### **Sound Design and Composition:**

You could compose an original piece of music or soundscape or think about how the space can feature sound. You could share with us a:

- Composition
- Soundscape
- Sound clips
- Kit list
- List of Instruments you would use
- Playlist
- References/research
- Something we may not have thought of!



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### **Lighting, Video and Projection:**

You could design the lighting/video/projection for the production or think about how the space can incorporate lighting/video/projection. You could share with us a:

- Design
- Kit list
- Lighting styles/moodboard
- References/research
- Video
- Something we may not have thought of!

### **Stage Management:**

You could create or research a prop or prepare for rehearsals. You could share with us a:

- Moodboard
- Drawings /making of a prop
- Research on where to source props
- Other research findings
- Schedule for Day 1 of rehearsals
- List of things to set up and prep for first day of rehearsals and/or List of things you'd need to ask the director and rehearsal rooms
- Something we may not have thought of!

If you have chosen to apply for two disciplines, please prepare something for both disciplines. You do not have to have experience in your chosen course, this task is designed for you to share an idea you have which you can show us in any way that makes sense to you.

**PLEASE NOTE:** You will only have around 5 minutes to chat with your NYT interviewer about your response to the task. If you have loads of ideas, is recommended you have a think in advance about the things you would most like to share and communicate in this short amount of time.

### **Can I screen share in my interview?**

Yes, you will be able to share your screen and play sound during your interview if you wish. It is not a requirement to share material in this way.

### **What else will happen in my interview?**

You will have an informal chat with your NYT interviewer.

They will be interested to find out:

- What you are up to in life at the moment?
- What theatre experience you've had so far (if any)
- Why you would like to join NYT?
- What you are interested in learning from the experience?
- A time you have overcome a difficult challenge when working in a team?
- What your strengths are and any areas you are looking to develop?
- If you have any thoughts about what you'd like to do in the future? (and it's OK if you're not sure)

The interviewer is keen to get to know you as a person, so during the chat you can tell them about your hobbies and interests outside of theatre as well as any theatre experience you have.

The courses accept applicants with a wide variety of theatre experience, so if you've done lots of things before we'd love to hear about them. If you are new to backstage theatre then we're keen to hear what excites you and what you would like to learn more about.





## What happens next?

### How do you choose who gets a place on a summer course?

All interview information is sent to NYT where the cohort for that year is selected by a dedicated selection panel. We are looking for a company who represent the diversity of Britain's Youth. We celebrate individuals and do not discriminate on the basis of ethnicity, gender, sexuality or disability. We do not accept bullying or harassment of any kind.

### What happens after my Backstage interview?

**Your result will be emailed to you on results day, 11th May 2022.** Please make sure your email address is up to date on your NYT account and add [nytresults@nyt.org.uk](mailto:nytresults@nyt.org.uk) to your approved contact list to avoid your results email going to spam.

### What happens if I don't get a place on a Summer Course?

We meet nearly 400 young people every year and can only offer around 100 places on the backstage courses making the programme highly competitive.

If you're not invited to join the company this time there are still so many ways to be involved with the organisation. As HUB Subscribers you get access to all the online programming, masterclasses and workshops for the year as well as other opportunities listed on the HUB board on your profile.

Our Digital Masterclasses are also offered throughout the year. Many of our members interviewed several times before gaining a place, so it's important to not give up and to utilize all the opportunities provided to subscribers as part of the HUB.



## Frequently Asked Questions:

### **Can I send in a portfolio or my interview task for NYT to look at after my interview?**

No, we will only look at material during the interview itself.

### **Can I get feedback on my interview?**

NYT is not able to provide specific feedback for interviewees.

### **I am under 18, can I have a parent or a guardian with me during my Live Digital Recall?**

We advise that you undertake your recall in a private place. However, if you would be more comfortable having an adult or friend present, you are welcome to do so. They cannot be involved in your digital recall in any way. NYT may also record recalls and interviews for safeguarding purposes. Any recordings made will be stored in accordance with our GDPR Policy.

### **I have access needs, who should I contact?**

If you require any additional support on your audition day or course, or have any access needs please don't hesitate to contact us on [auditionsandcourses@nyt.org.uk](mailto:auditionsandcourses@nyt.org.uk).

### **I have more questions, who should I contact?**

If you have any further questions you can contact NYT at [info@nyt.org.uk](mailto:info@nyt.org.uk)

### **Can I cancel my subscription and get a refund?**

Please see the [terms and conditions](#) for information regarding transfers and refunds.

### **How do you choose who gets a place on a summer course?**

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### **Bursaries, Fees and funding**

We offer bursaries to help those facing financial hardship take part in our auditions, courses and productions. Find out more and how to apply via <https://www.nyt.org.uk/accessibility-and-bursaries>

### **Top Tips**

- There are no right or wrong answers or silly questions.
- The task is designed to be FUN – don't over think it and enjoy the process.
- If there's something you want to ask the director in the task, assume they haven't made a decision on it yet, and are open to your suggestions.
- We're keen to meet and get to know you in the interview, we welcome your whole self and think your quirks and individuality are what makes you great!

## Dates to remember

- **Dates for Interviews:**
  - **February 27<sup>th</sup> 2022**
  - **March 13<sup>th</sup> 2022**
  - **March 19<sup>th</sup> 2022**
  - **March 27<sup>th</sup> 2022**
  - **April 4<sup>th</sup> 2022**
- **Results day for all backstage applicants: 11<sup>th</sup> May 2022**
- **Backstage courses this year will run from 8<sup>th</sup> – 20<sup>th</sup> August 2022.**



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