

The background of the entire page is a photograph of a group of people sitting on chairs on a stage, illuminated by blue spotlights. The people are in various poses, some with arms raised, suggesting a performance or rehearsal. The Lyric logo is in the top left corner.


Lyric

SPRINGBOARD IMPACT REPORT

2022–2024

CONTENTS

05	FOREWORD
07	LYRIC HAMMERSMITH THEATRE
09	SPRINGBOARD
10	STRUCTURE
12	THREE YEARS IN NUMBERS
14	ADDRESSING BARRIERS
24	IMPACTS
29	THE PEOPLE
32	EVALUATION METHODOLOGY
33	THE FUTURE
34	OUR SUPPORTERS



“SPRINGBOARD has opened my eyes, and others to not just wanting to be an actor but feeling that you’re good enough at the craft, and you’ll get a job. SPRINGBOARD is like:

This is how it looks,

These are people to help you get started,

This is how you market yourself,

This is what you need to be doing.

It gives you the tools and the lessons you need.”

SPRINGBOARD Trainee



FOREWORD

Over the last three years, we have been on a journey to generate equality of opportunity for young people in West London, enabling them to access and establish careers within the theatre industry. We are proud to present SPRINGBOARD as a sector leading example of how to achieve this.

The Lyric Hammersmith Theatre has a rich and long history of working with young people who might not see themselves working within the theatre industry. We know that young people who are under-represented in theatre can, given the chance, bring many advantages to the industry. Their lived experience being embedded in the sector asks us to think better, sharpen our practice and widen our lens. This is essential to establishing a fairer industry which is reflective of the world and communities in which we live.

We started this programme by removing the barriers for young people aspiring to a career in theatre who, for multiple reasons,

have decided that conservatoire training is not for them. Using our experience and producing theatre as an asset, we gave trainees full access to all aspects of the Lyric and ensured they could earn whilst they learned; working with and alongside those within the industry.

The impact made by our pilot programme has been transformative for us as an organisation and sets out a blueprint for other arts organisations to adopt or adapt. It has helped us create a workforce that is representative of our local community and provide fair pathways into employment for young people whose talent could otherwise go unrecognised, undeveloped, unseen and unvalued.

Thank you to Esmée Fairbairn Foundation and The Emmanuel Kaye Foundation, whose values and support have made SPRINGBOARD possible.

Rachel O’Riordan
Artistic Director
Lyric Hammersmith Theatre



LYRIC HAMMERSMITH THEATRE

**‘The Lyric...it’s simply a theatre
that thinks for itself.’**

A. A. Milne 1929

The Lyric Hammersmith Theatre produces bold and relevant world-class theatre from the heart of Hammersmith, the theatre’s home for 130 years. A major force in London and UK theatre, the Lyric produces adventurous and acclaimed theatrical work that tells the stories that matter.

At the core of our mission and values are the people of West London, who are vital to our work as a theatre. We are committed to working with local partners

to create a cultural and creative community that brings people together, attracts visitors and supports the local economy.

The Lyric Hammersmith Theatre has a national reputation for ground-breaking work to develop and nurture the next generation of talent, providing opportunities for young people to discover the power of creativity and to experience the life changing impact of theatre.

We are proud of our history and ambitious for our future.



SPRINGBOARD

SPRINGBOARD is a free training programme that has aimed to find, shape, inspire, champion and sustain the next generation of performers from underrepresented backgrounds.

This ground-breaking programme established multiple performance pathways into employment. It was designed specifically to support young people aged 18-25 who lived in West London, had zero to little formal drama training and were currently under-represented in theatre. Over three years, 31 trainees were enrolled onto the programme and were supported to take part in a wide range of development initiatives including performances, workshops, masterclasses, artist development discussions, with opportunities both on and off the stage.

SPRINGBOARD aimed to:

- Make a career in the performing arts **accessible** to trainees regardless of their background.
- Improve and change the representation of artists within

the performing arts sector.

- Remove barriers which prevent underrepresented and disadvantaged young people from pursuing a career in the performing arts through **targeted recruitment, high-quality free tuition, a financial bursary** to help with living and travel costs and **pastoral support**.
- Provide opportunities for trainees to **network with industry professionals**.
- Stage **performance opportunities** through studio productions and showcases for **industry agents and casting directors**.
- Deliver **practical, hands-on training** for trainees who came from diverse backgrounds and had not been through drama school.



SPRINGBOARD'S STRUCTURE

The SPRINGBOARD programme initially ran as a two-year part time training programme, ensuring trainees were given ample time to develop their skills.

Term One

- Weekly scene study with Resident Assistant Director
- Showreels and acting for screen workshops
- Meet and greets with all Lyric departments
- Masterclasses with main house directors
- Ushering training and employment offer (if applicable)
- Rehearsal observations

Term Two

- Summer showcase
- Weekly scene study continuation
- Masterclasses with practitioners and directors (biweekly)
- Rehearsal observations

Term Three

- Studio show
- Weekly scene study continuation
- Masterclasses with practitioners and directors (biweekly)
- Industry preparation with practitioners; casting directors and agents (weekly)
- Rehearsal observations



SPRINGBOARD COMPONENTS

Scene Study:

Learning about theatre theory, practitioners and new plays, culminating in informal sharings.

Showreels:

SPRINGBOARD collaborated with the Roundhouse's Beyond the Lens programme to develop five short films.

Director Masterclasses:

Workshops from Lyric's Artistic Director, Associate Director and visiting directors.

Rehearsal Observation:

Direct access to the rehearsal rooms of Lyric productions.

Summer Showcase:

Trainees worked with an established director for an industry showcase.

Studio Show:

Trainees worked with an

established director for a full-scale Studio Theatre Production, recognised as a credit on Spotlight.

Industry Preparation:

Trainees prepared for life after the Lyric through practical sessions led by experts. These sessions included working with an entertainment accountant, introductions to Equity and Spotlight, workshops in how to market themselves on their social media, audition preparation with casting directors, and additional workshops in movement, voice, and stage combat.

"I just was amazed by where we started and then we ended up [in our first rehearsal]. In that moment, I was like 'oh, we're properly acting! This feels like this is a proper rehearsal process, working with a professional'. This just felt very different." SPRINGBOARD Trainee

SPRINGBOARD IN NUMBERS

A total of 31 trainees took part in SPRINGBOARD between 2021 – 2024. 21 trainees took part in the two-year programme and 10 trainees took part in a revised one-year programme.

31

under-represented young people took part, 81% of trainees completed the programme

68%

of SPRINGBOARD trainees secured professional representation

794

workshops, masterclasses and rehearsal sessions delivered

84%

SPRINGBOARD alumni from three years have found professional employment in the creative sector to date

424

days training at the Lyric

172

young people applied for the programme

25

Public performances featuring SPRINGBOARD trainees

35

opportunities to engage with external theatres

SPRINGBOARD DEMOGRAPHICS*

52%

identified as female

48%

identified as male

52%

were from the Global Majority

80%

were from the top 50% of deprived wards in West London

32%

identified as having a medical condition or access requirement

12%

Of trainees came from the Lyric's START programme for people not in education, employment or training

“SPRINGBOARD is about what you take from it and how much you put yourself out there. A lot of the people that come in want to help and want to connect you to people. It's about trying to talk to the people that come in, to navigate how to do that and use what's provided to you.”

SPRINGBOARD Trainee

*Demographic information is derived from the 25 young people who successfully completed the programme.

ADDRESSING BARRIERS

The programme addressed the financial, geographical and institutional barriers to engagement, reflecting the challenges faced by the performing arts sector in diversifying and training new entrants to the workforce.

FINANCIAL

- SPRINGBOARD was offered as a free course and provided a monthly bursary for trainees.
- SPRINGBOARD offered wider performing arts sector skills training in box office, front of house and workshop facilitation so trainees can earn whilst they learn and grow in the creative sector.
- SPRINGBOARD's training schedule was sent in advance so trainees could book work around sessions.

GEOGRAPHICAL

- SPRINGBOARD only opened to young people living in West London, allowing trainees to travel by bus, tube, cycle or even walk.
- SPRINGBOARD registered as an Educational Establishment with TFL, allowing trainees to travel with a 30% cost reduction / discount.

- Being a London based theatre, SPRINGBOARD trainees were given opportunities to see theatre across the capital through free and reduced tickets costs.

INSTITUTIONAL

- SPRINGBOARD trainees were immersed and integrated into all areas of the theatre, working alongside actors, directors, administrators and freelancers within a producing theatre.
- SPRINGBOARD trainees had dedicated passes enabling them access to all areas of the Lyric, with free rehearsal spaces, advice from Lyric's departments and rehearsal observations of Lyric shows.
- SPRINGBOARD trainees were invited to all Lyric press nights.
- The Lyric demystified roles within the theatre by holding discussions with departments to provide sector knowledge for SPRINGBOARD trainees.

ENABLING FINANCIAL, SOCIAL AND CULTURAL CAPITAL

From working alongside the first cohort of SPRINGBOARD trainees, the Lyric and trainees identified an initial set of factors that were required to maximise trainee development, confidence and longevity within the theatre industry. These factors are broken down into three relevant domains: financial, social and cultural capital. A framework was designed for trainee self-assessment, highlighting personal development needs, stimulating trainee-led activities and serving as a basis for 1:1 progress reviews for trainees.



“We [develop skills] of being in a company, turning up on time, and the practical skills of networking and being in the professional space... actually being put practically in these scenarios and being treated like a professional actor. [A director we had] for scene study would always say, ‘I’m not gonna treat you like a young person. I’m gonna treat you like an actor.’ I feel like that respect that we were given [made us think] oh, we are professional actors.”
SPRINGBOARD Trainee

FINANCIAL CAPITAL

Building a stable economic foundation for study and work in the arts.



Whilst many related financial aspects may be out of trainees' control, SPRINGBOARD approached the issue of financial sustainability by focusing on areas over which trainees had some control and provided the relevant skills and resources. Factors included:

EMPLOYMENT

- Seeking and managing paid employment opportunities whilst studying on the programme
- Registering as self-employed with HMRC

MANAGING FINANCES

- Setting up a bank account and holding two forms of identification

- Budgeting and managing monthly bills such as rent, mortgage, council tax and utilities
- Accessing sources of funding such as grants or loans
- Knowledge required to file a tax return

HEALTH CONSIDERATIONS TO ENABLE PARTICIPATION AND EMPLOYABILITY

- Paying ongoing attention to wellbeing and mental health
- Using NHS appropriately, including registering with a local GP

SOCIAL CAPITAL

Enhancing individual wellbeing and social support

A lifetime in the arts makes significant demands on the physical and mental resources of those involved. SPRINGBOARD trainees were actively encouraged to build their professional networks and knowledge of professional services. Building skills and confidence in communicating with people from varying backgrounds as they entered the industry. Factors included:

DEVELOPING INSIGHT INTO SELF

- Understanding personality traits and their relevance professionally
- Exploring self-care practices and establishing healthy habits (including diet and exercise)
- 'Emotional intelligence' to aid communication, including understanding and integrating life experience

BUILDING SUPPORT NETWORKS

- Exploring any family concerns

about career choices

- Building friendship groups with shared values
- Using and offering peer support

ACCESSING PROFESSIONAL SUPPORT NETWORKS

- Accessing and implementing objective-led coaching
- Knowledge of sources of relevant and affordable psychological support
- Knowledge of arts business support and resources
- Knowledge of other professional support including an employee assistance programme and the UK Theatre Helpline

BUILDING CONFIDENCE IN COMMUNICATING

- Establishing a strong professional email etiquette
- Developing and demonstrating excellent speaking and listening



skills in a range of settings to stakeholders, employers and peers

- Understanding of non-verbal communication such as body language and presentation of self

“I’ve definitely learned about ... interactions and connections. How do I present myself professionally...? When you get the opportunity, it’s a lot easier now. ... That’s [an] industry takeaway I have.”

SPRINGBOARD Trainee

“[The industry workshop with an agent] made me realise agents are human too! What stuck with me most was “agents and actors should be an equal partnership, we want you to succeed”... It took away the hierarchy that I had built up in my head that agents are better than us lowly actors. I feel more comfortable approaching them for representation now.”

SPRINGBOARD Trainee

CULTURAL CAPITAL

Establishing and expanding exposure to culture

SPRINGBOARD trainees were provided the opportunity to develop lifelong habits to stimulate growth as artists and theatre makers. As no SPRINGBOARD trainees had trained at a drama school, they welcomed the opportunity to engage in a wide range of creative forms to help their own artistic development. Factors included:

- Confidence to present oneself accurately as an artist
- Expanding a creative skillset, such as playwriting, spoken word or devising

TRIPS AND VISITS

- Participating in SPRINGBOARD-run events
- Theatre trips including previews, press nights and trips to other UK theatres

ARTS ENGAGEMENT

- Engagement with a wide variety of genres and styles of theatre and wider cultural outputs through broadcast media (TV, radio, podcasts, cinema)
- Access to and engagement with books in relation to theatre making and culture

CONFIDENCE AND SKILLS

- Confidence in reading and writing needed for sight reading in auditions and script writing for devising work

“SPRINGBOARD provides you with a professional working environment... We’ve seen 8 productions come in, rehearse and be put on the stage, on top of other rehearsals that we have sat in on ... We’ve seen artists ... and we’re seeing the real working mechanics of this industry whilst learning ... it really does put it above and beyond other training programmes.”

SPRINGBOARD Trainee



Trainees were provided with a personal Financial, Social and Cultural Audit* to complete for self-assessment of their growth in key areas. They were asked to complete this pre-engagement, at mid-point and on completion of the training. The SPRINGBOARD team also encouraged them to reflect on their learning 12 months post-

engagement.

This audit was used as a personal tool for self-assessment and reflection for trainees, not requiring them to share their completed audit with the Lyric. In some cases, trainees have wanted to share their audit and the growth throughout the programme is evidenced in rising scores throughout their training.

“I have found the work at SPRINGBOARD really inspirational. The support and confidence given to these young actors is impressive and this has enabled them to really utilise all the tools to help them on their chosen careers.”

Katie Threlfall, Katie Threlfall Associates

*The audit was co-created by Rob Lehmann (Director of Young Lyric) and Ewan Armstrong in consultation with first intake of SPRINGBOARD trainees and is available upon request.





TRAINEE CASE STUDY: RIMA

I joined SPRINGBOARD because I wanted to be an artist. I would call myself an artist, but I would do absolutely nothing about it and I didn't know how to get started. Music is my first love, and I've always wanted to sing and write songs. Sometimes I was going to the studio, but I couldn't [always] afford to go to a studio. I got an e-mail about the SPRINGBOARD programme and I wasn't in a very good mental state and I was literally to the point where, I would just make my bed and be like, well, that's my task for the day done. When I got the e-mail, applying was just another task for the day. And then I got an audition, and I was like, well, just another task to complete - go to the audition. Everything I had applied for at that point, I just would never get. I was emotional when [SPRINGBOARD] called and said that I got in.

I remember a question on the application form was, what do you want to get out of this course? One of the important things that I wanted was my confidence back, and I definitely feel like I got confidence back and the confidence to say I'm an artist. To stand in a space and be who I am, and I know SPRINGBOARD is the reason why I'm at that point as an artist. I owe everything to the

programme. It's given me a path to walk in an industry [that can be] really confusing. Before SPRINGBOARD I wanted to be in the industry, and I just didn't know how. It's put me in a space where now I can go down [different paths] in terms of acting and singing and take on opportunities. For example, I used to do singing lessons and [SPRINGBOARD] really inspired me to get back to it. Now I train at the Royal Opera House. I love how diverse the programme is. As part of SPRINGBOARD, we had to do a movement piece, and the [facilitator] said you should get this on film. My piece was about my Sudanese heritage, and it inspired me to produce and direct my first short movement piece. I posted it online and now it's part of an exhibition at the University of Glasgow in support of the Sudanese people.

SPRINGBOARD is really great because it can inspire you and lights a flame to different parts of you artistically. Acting is something I only really started with SPRINGBOARD. For me, this year is all about being in that space, unapologetically and using the new tools that I gained with SPRINGBOARD to show people I want to be a part of this [industry] and that I'm excited and I want to work.

SPRINGBOARD IMPACTS

The following defines SPRINGBOARD's impacts for trainees, Lyric and wider industry.*



IMPACTS

Access to an equitable, inclusive and holistic training model

Careers in the performing arts demystified

Development of essential skills for the industry

Instilled community and collaboration at the heart of the artistic process

Invitation for industry to consider change through bespoke training

“SPRINGBOARD has offered me numerous industry opportunities that would otherwise have been out of my reach. Most notably, the chance to audition for the Lyric’s Pantomime. Not only was I able to go through the process of professional auditions, but to be cast in the show gave me hands-on training for my future as a theatre actor. I met other actors and industry professionals with whom I have expanded my network and built my skills. It was an invaluable job that has opened doors for me and given me the confidence in my own abilities that only practical application can provide.”

SPRINGBOARD Trainee

*Lyric acknowledges that the impacts of the programme will continue to grow and change over time as young people move into the industry. It is important to note that the third cohort completed their training in December 2024.

ACCESS TO AN EQUITABLE, INCLUSIVE AND HOLISTIC TRAINING MODEL

SPRINGBOARD's model embedded **personalised training** for each trainee to help them reach their goals. SPRINGBOARD acknowledged that each person is unique and worked with each trainee as an individual to identify, address and accommodate individual needs. This was achieved through:

- A dedicated post of **SPRINGBOARD Producer** to ensure the pastoral needs of trainees were met with 1:1 pathway planning and overall management of the programme.

- **Barriers and challenges in fully embracing the training opportunity were identified.** The SPRINGBOARD team encouraged feedback from the cohorts and creatives delivering workshops. Trainees reported that their feedback was used to inform the training package, ensure different learning styles were catered for and that differentiated approaches were used to benefit each trainee regardless of their abilities or characteristics.

- SPRINGBOARD and wider Lyric staff **led by example**, creating a welcoming training environment. Staff engaged in and continue to engage in training to make Lyric an equitable and inclusive workplace for trainees.
- **A sense of belonging** to Lyric was embedded into the programme. Trainees were welcomed to the Lyric as part of the Lyric team. They had full access to the building, from rehearsal spaces to the main office and through to the green room and backstage areas.

CAREERS IN THE PERFORMING ARTS DEMYSTIFIED

A career in the performing arts can be immensely rewarding but entry into the sector is often difficult. SPRINGBOARD introduced trainees to a wide range of performing arts sector careers through planned in-person sessions with Lyric staff and external professionals. By placing trainees in the room with directors, agents, set designers, communication managers, development directors and other professionals, the wider opportunities of the sector were explored.

- Trainees commented that their knowledge of the theatre ecology and the relationships that need to be nurtured for success in the industry were enhanced through these sessions.
- Whilst their training was focused on honing their craft as actors, they valued holding knowledge of the less visible careers and the potential opportunities they provide for employment in the sector.
- As a result, SPRINGBOARD trainees have gained the skills required to self-produce and promote their own work alongside writing funding applications and securing external funding towards their creative practice.

“[At the Lyric] there is always someone to talk to and there’s always an opportunity to demystify theatre... I’ll say hi to the guy who does the accounts, or [the Artistic Director] will say hello to you. It’s like having that freedom and that ownership of theatre. It’s just being welcoming.”

SPRINGBOARD Trainee

DEVELOPMENT OF ESSENTIAL SKILLS FOR THE INDUSTRY

Carving out a career as an actor can be a difficult and daunting task, with an oversupply of talent. Research suggests only 2% of actors make a living from the profession and nearly 90% are out of work at any given time (Queen Mary University, 2014).

The need for excellent theatre training and knowledge of the industry alongside transferrable skills is essential for success, and there is disparity of high-quality training for those from underrepresented backgrounds.

SPRINGBOARD was the first free intensive, paid, theatre-based training opportunity for young people in West London, with only a handful of similar programmes available across the UK.

SPRINGBOARD has successfully added to trainees’ ‘toolkit’ of skills through its structured programme.

- Soft skill development was woven through the fabric of all learning with teamwork, communication, critical analysis and problem solving utilised.
- Work readiness skills also sat at the forefront of planning, with



time management, work ethic, creative and financial literacy discussed.

“I felt the invites to press nights just allowed us to jump into the industry. ... it made us feel a part of Lyric ... you are more than just a trainee. You’re ... already respected to be a face [of the Lyric]. There are people from outside the Lyric coming we are able to [talk to them].”

SPRINGBOARD Trainee

INSTILLING COMMUNITY AND COLLABORATION AT THE HEART OF THE ARTISTIC PROCESS

Being a well-rounded collaborator is integral to a successful career in the creative industries, especially within the performing arts. SPRINGBOARD celebrated diverse skills and

talents whilst encouraging trainees to hone their collaborative skills and consider their entrepreneurial spirit.

- Whilst the programme was dedicated to honing trainees acting skills and wider knowledge of the industry, trainees also commented opportunities to stretch their wider creative skills.
- They received training and employment in workshop facilitation, alongside a ringfenced opportunity for trainees to develop their theatre making skills through the Bill Cashmore Award. This initiative staged a new professional production each year, created and performed by SPRINGBOARD trainees.

INVITING INDUSTRY TO CONSIDER CHANGE THROUGH BESPOKE TRAINING

Lyric Hammersmith Theatre hosted an industry event in July 2024, **Delivery of Participant to Professional: Creative Pathways to Employment Industry Forum**.

This event explored alternative pathways to employment, designed specifically for those under-represented in theatre. Organisations presented their learnings and expertise about innovative participatory and employability programmes. These included the Lyric Hammersmith Theatre, Bristol Old Vic, National Theatre and Sadler's Wells Breakin' Convention.

- The forum welcomed over 160 industry professionals from learning and participation departments, trusts and foundations, academics and Theatre HR representatives across the UK.
- 96% of conference delegates agreed that there is potential to adapt or adopt learnings from SPRINGBOARD into their organisation's programming.
- Attendees fed back that they found the presentations useful and also valued the opportunity to network and discuss content with fellow creative organisations.



THE PEOPLE OF SPRINGBOARD

SPRINGBOARD TRAINEES

Year 1:

Adelaide Banks, James Douglas-Quarcoopome, Kane Feagan, Chanel Fernandes, Rees Jenkins, Georgia-Rose Oliver, Sam Purkis, Ryan Stevens, Wilf Walsworth and Romario Williams

Year 2:

Rima Georges, Stacey-Ann Henry, Kabira Imona, Kim Mac, Bella Macdonald, Louisa McClintock, Isaiah James-Mitchell, Bethany Monk-Lane, Joshua Ogbue, Behkam Salehani and Corbin Willetts

Year 3:

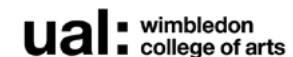
Aneeza Ahmed, Lumumba Diessa, Cameron Goodchild, Jade Khan, Samuel Maldwyn Glyde Rees, Áine McNamara, Zamir Mesiti, Ema Pasic, Jessica Rose Saunders and Michelle San Reis

SPRINGBOARD INDUSTRY PARTNERS

- Just Add Milk
- Roundhouse
- AKTA Photography
- Wimbledon College of Arts
- Jill Green Casting

"The SPRINGBOARD team emails us with opportunities. So, I've done stuff with the National Theatre and other theatres. [The Lyric] gets you those connections. And now that these buildings see me and they know my face and I know everything that's being out on at the moment. I feel like without SPRINGBOARD, I genuinely wouldn't be where I am right now."

SPRINGBOARD Trainee





TRAINEE CASE STUDY: **BEHKAM**

I joined SPRINGBOARD because after finishing my degree, I realised that that's not what I wanted to do. When I auditioned for SPRINGBOARD ... I didn't think I was going to get [a place on the programme] because I had no actual belief that I could do this or even be part of this industry. I've always been doing creative stuff... it wasn't just acting- I want to rap, I want to produce my own music and make my own beats. So, I was doing all of that sort of stuff but on a very small scale and with no real consistency. Joining SPRINGBOARD really changed all of that. It wasn't just my acting that improved- I got better at everything just by being in the building. My self-confidence improved with small wins in each session. As examples of one of those small wins- I got nominated and put on a shortlist for a drama school award called the Luke Westlake Scholarship, even though SPRINGBOARD isn't a drama school; and recently I had a casting workshop with the RSC that was only for drama school graduates, but because we had a session with a casting director from the RSC and he remembered what I'd done, and a year later, he invited me to the workshop.

I really just took advantage of everything that [SPRINGBOARD] gave us. My confidence [grew]... through a new network of friends that I gained. [All of these experiences] just increase your belief that ... you're not sort of "less than", you're not looked down on because you haven't been to drama school. It's all about the work that you've put in.

SPRINGBOARD [sets you up for] the industry because you're working with industry professionals... SPRINGBOARD teaches you how to navigate the industry and be the ultimate professional that you can be. I've written many songs now, I've made so many more beats, I've written plays... none of that would have happened without SPRINGBOARD.

EVALUATION METHODOLOGY

THE FUTURE



SPRINGBOARD utilised both a formative and summative approach to evaluation, to ensure that learnings were continuously fed back into the delivery of the programme and impacts were fully explored.

- Trainees completed the Financial, Social and Cultural Audit across their training for self-reflection on the development of their skills. The SPRINGBOARD team checks in with trainees 12 months post-training and provides a further copy of the audit to encourage young people to continue to self-assess their journey into the industry.
- 1:1 meetings with the SPRINGBOARD Producer

assessed progress and opportunities provided.

- End of term group discussions were used to gather data on process, training opportunities and teamwork.
- End of training reflective discussions took place with the SPRINGBOARD Producer.
- End of training reflective discussions with a cross-section of trainees took place with an independent evaluator.
- A review of collated feedback alongside reflective discussions with SPRINGBOARD team members was conducted with the independent evaluator.

The Lyric Hammersmith Theatre would like to thank Esmée Fairbairn Foundation and The Emmanuel Kaye Foundation for funding the first three years of SPRINGBOARD. This generous support has provided young aspiring creatives in West London with bespoke and high-quality industry training, responding to individual needs and ensuring each trainee had a toolkit to confidently move forward in their career.

Looking ahead, we aim to train another 30 young people over the next three years, generously supported by John Lyon's Charity. The success of SPRINGBOARD now and for future years is entirely dependent on the vision and generosity of our funders. If you would like to hear more about this life-affirming programme and how you could help it reach its fullest potential, please contact us at development@lyric.co.uk.

SPRINGBOARD is kindly supported by Esmée Fairbairn Foundation and The Emmanuel Kaye Foundation.

With thanks to the generosity of Sasha Bates and The Bill Cashmore Award, Buffini Chao Foundation, John Thaw Foundation, Mackintosh Foundation, Tracey & Nick Grace, Katie Yirrell, Gillian Thorpe and the SPRINGBOARD patrons.

The Lyric Hammersmith Theatre is an Arts Council England National Portfolio Organisation and works closely with Hammersmith & Fulham Council as a funded organisation.

Lyric



THE EMMANUEL KAYE FOUNDATION



Photographic credit belongs to: Harry Elletson, Genevieve Girling, Zek Luhana, Helen Murray and Cordelia O'Driscoll

Back Row (back-row.co.uk) provided collation of data and collaborative writing of this report with Rob Lehmann, Director of Young Lyric, Lyric Hammersmith Theatre.

Design by Canefantasma Studio

Lyric Hammersmith Theatre
Lyric Square King St
London W6 0QL
020 8741 6850
enquiries@lyric.co.uk

CHAIR Lorraine Heggessey

ARTISTIC DIRECTOR Rachel O'Riordan

EXECUTIVE DIRECTOR Amy Belson

TRUSTEES David Sharkey, Lameya Chaudhury, David Greig, Shivani Jaswal, Susan Whiddington, Cllr Bora Kwon, Oliver Mackwood, Liz Elston Mayhew, Julie Molloy, Lisa Popham, Harbinder Singh Birdi, Cllr Nikos Souslous, Cllr Nicole Trehy

Registered Company No 1443809, Registered Office at business address, Charity

