



Immediate Theatre

IMMEDIATE THEATRE

EXPOSURE

Impact Report

2025

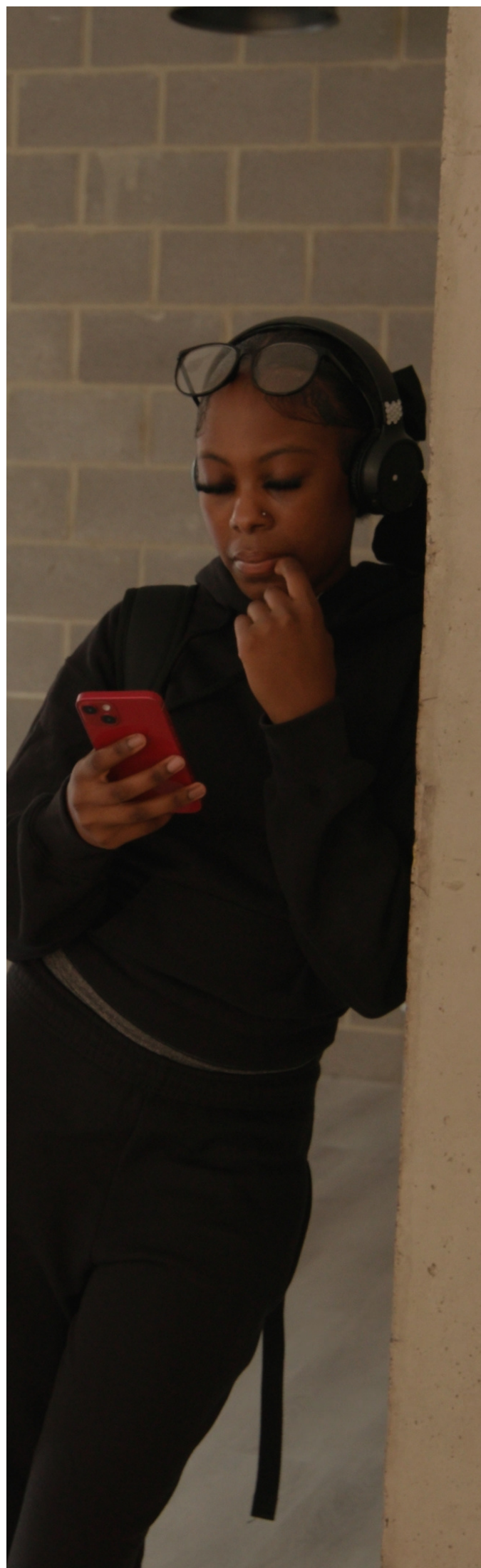
PROJECT SUMMARY

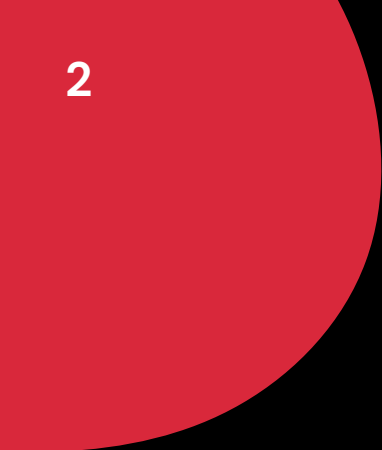
The process for this year's Exposure project began in January within our Thursday evening Interactions sessions. Gina Theodotu and Charmain Humphrey worked with participants to develop eight short stories, based on true events from previous participants at Immediate effected by the impacts of knife crime. Once these stories had been developed our Advanced Youth Theatre worked over the Easter Holiday Project to create a showcase. This then led into our summer term where the script was finalised.

This resulted in the play 'Don't Disappear in Silence', following six of the stories linked by common themes and Romeo the narrator, a main character in one of the stories.

The project ran from 4th – 15th August at our Olympic Park venue. We worked with 25 young people over the two weeks, aged 11-25 (inclusive of young people with SEND). Hannah Drummond led as director, supported by Kyarna Morris, Deane Dixon Foster and Charmain Humphrey who also led on pastoral support which was vital to this project.

The project culminated in two excellent performances on Friday 18th. Our matinee performance welcomed youth groups from the borough to watch and take part in a post-show discussion. The performance was also filmed, and this was screened at the Rio in October. Response to the work has been very positive and we are looking to share 'Don't Disappear in Silence' with more young people in 2026 through a partnership with the Integrated Gangs Unit, the Violence Reduction Unit and the London Screen Academy.





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225

HOT MEALS PROVIDED

72

HOURS OF FREE POSITIVE ACTIVITIES
OVER THE SUMMER

25

YOUNG PEOPLE ENGAGED

14

AQA CERTIFICATES IN
DEVELOPING FULL
PERFORMANCE AWARDED

4

PEER FACILITATORS
PROVIDED WITH PAID WORK

OUTCOMES

THE TEAM IDENTIFIED FOUR AREAS OF DEVELOPMENT TO FOCUS ON THROUGH THIS PROJECT:

To engage young people in a creative process that allows them to develop and learn new skills (acting, writing, movement)

This Exposure project saw young people challenge themselves to elevate their performance and acting skills. They took time to explore character development, resolve blocking issues, and actively sought clarification to deepen their understanding of scenes and stories.

The structured approach, focusing on blocking and line learning in the first week, followed by emotional exploration in the second, allowed participants to engage with the material at a manageable pace. This balance helped them bring their characters to life authentically, without feeling over-rehearsed or emotionally overwhelmed.

At the end of the project **87.5%** of young people identified they had improved their acting/developed their skills, **62.5%** of young people identified they had developed their ability to create characters.

“Being able to learn all my lines and play various characters was a big achievement for me.” – Participant

“It was an honour to direct the young people, I am particularly impressed with the individual performance skills development. They all dug deep to be there, be present and tell the stories with truth.” – Hannah Drummond, Director

“So impressed by the maturity, sensibility and skill of the ensemble.” – Audience



To encourage young people to share ideas and work as an ensemble to create a piece of theatre.

Throughout the project, we witnessed remarkable personal development among the young people involved, not just as performers, but as individuals. They consistently supported one another, showing care and commitment, ensuring everyone felt confident and included. When others dropped out, participants stepped up to take on larger roles, often rehearsing through lunch and engaging deeply with the stories being told.

They held space for each other when the emotional weight of the narratives surfaced, while also finding ways to keep the process joyful. Many of our peer facilitators naturally assumed leadership roles, modelling dedication and empathy. As a team, we are incredibly proud of every young person who completed this journey and the ensemble approach they achieved.

“Hearing and working with the stories impacted me, in particular my story as I connected with their love for writing and spoken word as a form of speaking personal truth.” – Participant

“It was great to see the commitment and drive that the participants brought to the project. They worked well as a team and always had each other's backs throughout the process. There was a level of maturity displayed that was inspirational to see.” – Deane Dixon Foster, Co Director

“It showed that the ensemble had put a lot of emotional and rehearsal effort into the performance and worked together. Romeo really held the space from the start which was challenging but helped take us into the stories.” – Audience



To collaborate with young people in a creative process that covers challenges and issues young people face, encouraging them to talk about why these challenges exist and how we can change them.

Our year-round Estate-based Youth Theatre team led this year's project, and this had a positive impact on what we could achieve and how we could support the young people.

This topic brought a lot of emotions to the surface, but having a team who had built connections with young people previously, allowed those feelings to be heard and managed in a more individual way.

The pre nurtured relationships allowed the team to develop rehearsals that stimulated the young people creatively and challenged their individual skills and abilities.

At the end of the project **75%** said that they had, had fun throughout, considering the nature of this work we are pleased that young people were still able to find joy.

75% felt they had been able to support/have empathy for one another throughout.

"We delved into stories and honoured truths of people Immediate Theatre hold dear." – Kyarna Morris, Co Director





To produce a final performance which is inclusive and allows space for young peoples lived experience to be heard and seen.

The final performances were a powerful testament to the resilience and commitment of the young people involved. Despite numerous factors that could have discouraged participation, they remained dedicated to sharing the lived experiences of others and worked collectively to deliver the strongest version of the show possible. Their unity, passion, and determination were inspiring to witness and reflected the depth of their connection to the work.

“Witnessing the pieces and characters come to life was deeply moving and honoured those who are no longer with us by seeing their spirit carried forward through the young people that performed” – Charmain Humphrey, overall project lead.

“The show was great, [the] use of staging was compelling and clear.” – Audience

“What a talented and mature cast! Very impactful show, I hope there is a way to continue this project, as it has an important message – perhaps a series of short films to share as a resource for other youth groups.” – Audience

Out of the feedback forms we received, **87.5%** of the audience members rated the final show as ‘Excellent’ with the remaining **12.5%** rating it ‘Very Good’.

CASE STUDY

YOUNG PERSON A

Young person A joined our Advanced Youth Theatre two years ago. At the time, they struggled to focus during sessions and had inconsistent attendance. A appeared insecure and vulnerable when performing in front of others, often distracting fellow participants to deflect attention from themselves. Despite these challenges, the team remained committed to supporting A. They were given opportunities to explore their potential, and the team worked consistently to ensure their behaviour didn't disrupt the group's progress.

A turning point came during the Easter project, which explored true stories related to knife crime in collaboration with Charmain. A demonstrated significant growth, working collaboratively with peers and showing a level of maturity that impressed the entire team.

Building on this progress, A was cast in a key role for the Exposure summer project, a part that required research and planning. They embraced the challenge, contributing meaningfully to the development of the piece, responding well to direction, and even stepping in to cover roles when others dropped out.

A's commitment and maturity throughout this process are clear indicators of their increased self-esteem and confidence, both in and out of the rehearsal room.

LEARNING AND REFLECTIONS

- While the play's themes were highly relevant and resonated with the communities we work with, they also led to some young people withdrawing from the programme with only 14 of the original 25 performing.

The sensitive nature of topics such as knife crime can understandably evoke trauma and fear, not only for participants but also for their parents and carers. Although these reactions are often unavoidable, we recognise the importance of offering alternative pathways for engagement. For those not yet ready to explore such themes directly, we could consider softer entry points into the creative process. This might include roles in set design, backstage support, social media promotion, or other production-related tasks that allow young people to contribute meaningfully without being at the emotional centre of the narrative.



- Future programmes exploring similar themes could benefit from a more structured approach to early engagement. We are now looking to pilot the use of short performances and peer-led workshops as a means of introducing new participants. This approach offers multiple benefits: it helps generate excitement among youth groups, encourages participation both as performers and audience members, and provides a low-pressure opportunity for young people to try out making theatre. It also allows peer Facilitators to build confidence and adapt their work to varied settings, which can be especially valuable when dealing with sensitive or challenging content.
- As we continue to develop performances that resonate deeply with the communities we serve, we hope to stage future productions in better equipped, more professional theatre venues.

The work produced is not only powerful and relevant but also has the potential to reach wider audiences and generate broader impact. While it may be appropriate for the first iteration to remain within the Immediate Theatre circle, shared with family, friends, and the core team, the stories and performances deserve to be seen on a larger stage. Presenting them in a formal theatre setting affirms the value of the young people's contributions and opens opportunities for public engagement, advocacy, and sustainability through ticketed events or partnerships.



Staff Members

Delivery Team

Participation Manager – Charmain Humphrey
Playwright – Gina Theodotou
School Coordinator – Kyarna Morris
Pathways Manager – Hannah Drummond
Project Leader – Deane Dixon-Foster
Youth Facilitator – Daniela Lucinda Santos
Peer Facilitator – Kareem Davies
Peer Facilitator – Nicholas Myers
Peer Facilitator – Princess Usman
Peer Facilitator – Alaine Daley Thompson
Peer Facilitator – Kadiatu Kamara
Peer Facilitator – Isla Rainforth McLachlan
Peer Facilitator – Maxine Meah
Volunteer – Joel Gibbons

Event Support

Photographer – Ben Moss
Audio Engineer – Rock Box Entertainment
Costume and Props – Scrap Project
Food – Nahdees Limited

Company Support

Artistic Director – Jo Carter
General Manager – Suzy Smith
Administrator – James Creighton-Goode
Marketing Officer – Devere Mahbeir
SEND Coordinator – Gavin Dent
Production Assistant – Carina Vogelsberger
Creative Connections Programme
Coordinator – Tiziana Silvestre

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www.immediate-theatre.com

THANKS TO OUR FUNDERS

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