



## SUPPORT FROM OUR PARTNERS FOR 'INTO CAPITALISM AND OUT AGAIN'

### **Daniel Brine, Cambridge Junction**

*'As we stumble towards Brexit and Trumpageddon, active political artistic voices are increasingly important. Zoe Svendsen and Metis are offering us an opportunity to reconsider the world in which we live and Cambridge Junction is happy to support the development of this important work. The Into Capitalism and Out Again R&D is a well-conceived artistic process and has the potential to result in a work which will engage our audiences.'*

### **Sue Emmas, Young Vic**

*'Zoë and METIS are at the vanguard of rigorous directorial and dramaturgical practices, and their commitment to sharing process makes an invaluable contribution to the Young Vic's directors program and our support and development of emerging artists. Working with Zoe in such a generous yet detailed process develops their craft and challenges their thinking in so many ways. It encourages them to think deeply about how and why they make the work they do. The work Zoe and Metis creates also provides a powerful reflection and investigation into our past and future.'*

### **Petra Tauscher, HOME**

*'HOME is keen to support Zoe Svendsen in the next stage of development for Into 'Capitalism and out again'. Zoe brings the rigour of extensive research, a political perspective and a theatrical playfulness to her work which chimes well with HOME's identity.*

*The recent presentation of her previous piece WORLD FACTORY challenged and delighted our audiences, and we are interested to explore with her how her next project develops.'*

## BIOGRAPHY - METIS/ZOE SVENDSEN

**METIS** Directed by Zoë Svendsen, METIS is a Cambridge-based performing arts company creating interdisciplinary performance projects through rigorous research, characterised by extremely high production values. A fascination with maps, space, technology, travel and history drives our work in a range of media. METIS involves a network of artists, creating richly detailed audience experiences.

**Zoë Svendsen** is a theatre director, dramaturg and researcher. Artistic director of performing arts company, METIS, Zoë creates research-driven interdisciplinary performance projects exploring contemporary political subjects, including *World Factory* (UK tour, produced by Arts Admin; shortlisted for the Berlin Theatertreffen Stückemarkt 2016); *3rd Ring Out* (TippingPoint Commission Award; UK tour), an emergency-planning-style 'rehearsal' for a climate crisis set in 2033; and an adaptation of Brecht's parable on the moralities of capitalism, *Four Men and a Poker Game* (Northern Stage; The Tron). As dramaturg Zoë collaborates creatively on contemporary productions of classic texts, including: *A Midsummer Night's Dream*, *Measure for Measure* and *The Changeling* (Young Vic); *Miss Julie* (Aarhus Theatre, Denmark); *Arden of Faversham* (Royal Shakespeare Company); *Edward II* (National Theatre Olivier). Zoë lectures on dramaturgy at the University of Cambridge; is artistic associate at the New Wolsey Theatre, Ipswich; an honorary (artistic) research fellow at Birkbeck's Centre for Contemporary Theatre; and in 2014-15 was artist-in-residence at the Max Planck Institute for the History of Science, Berlin. Zoë is currently one of the artists participating in the Future Scenarios 'networked residency' programme of the Culture and Climate Change project, supported by the Jerwood Foundation, the Open University, and Sheffield University.

World Factory was one of eighteen shortlisted from 314 international projects for the Berlin Theatertreffen Stückemarkt, 2016

To see a video of extracts from World Factory, please go to: <https://www.youtube.com/watch?v=fQKlo5n3okU>

*One thing we might learn from World Factory is that if there is such a thing as responsible capitalism then it is in its death throes or was faking it all along.'*

Exeunt Magazine

<http://exeuntmagazine.com/reviews/world-factory/>

*'One of the guiltiest pleasures going'*

What's On Stage

[http://www.whatsonstage.com/london-theatre/reviews/world-factory-the-young-vic\\_37849.htm-1?utm\\_source](http://www.whatsonstage.com/london-theatre/reviews/world-factory-the-young-vic_37849.htm-1?utm_source)

*'A ground-breaking theatre/game. Deep, research-based. & Done with commitment.'*

Paul Mason via Twitter



*'Lively and ambitious ... World Factory makes us complicit in the process of exploitation before pulling us back to see a bigger picture that ain't so pretty.'*

The Times

[https://www.thetimes.co.uk/tto/arts/stage/theatre/article4446005.ece\(behind paywall\)](https://www.thetimes.co.uk/tto/arts/stage/theatre/article4446005.ece(behind paywall))

*'Smart, mischievous and genuinely thought-provoking.'*

Financial Times

[http://www.ft.com/cms/s/0/c40168ae-fee3-11e4-94c8-00144feabdc0.html\(behind paywall\)](http://www.ft.com/cms/s/0/c40168ae-fee3-11e4-94c8-00144feabdc0.html(behind paywall))

*'An ambitious, provocative and intricate piece of game-making, evading easy answers and polemic while succeeding in making us think'*

The Stage

[https://www.thestage.co.uk/reviews/2015/worldfactory/?utm\\_content=buffer](https://www.thestage.co.uk/reviews/2015/worldfactory/?utm_content=buffer)

*'A stunningly presented experience. [...] the attention to detail is superb.'*

Time Out

<http://www.timeout.com/london/theatre/worldfactory>

*'A richly absorbing experience'*

Evening Standard

<http://www.standard.co.uk/goingout/theatre/world-factory-review-richly-absorbing-and-thought-provoking0262870.html>

*'The sophistication of the experience and the dynamics of the game make the production much more than a piece of interactive participatory theatre.'*

The British Theatre Guide

<http://www.britishtheatreguide.info/reviews/world-factory-young-vic-1546>

*'This is where World Factory shines as a piece of theatre. The traditional boundaries between audience and subject matter are smashed: we are implicated in the web of the show.'*

**Culture Whisper**

<http://www.culturewhisper.com>

*'Part theatre, part documentary, part adventure game, World Factory is as varied as the garments these factories produce. It's also one of those productions that so closely engages its audience in a specific and personal moment that any attempt to capture that essence on paper is never going to fully explore the piece without entering into spoilers.'*

**The Public Review**

<http://www.thepublicreviews.com/world-factory-new-wolsey-theatre-ipswich/>

*'This lively and ambitious show from the directors and designers Zoë Svendsen and Simon Daw amuses, involves and unnerves us throughout its 100 minutes. [...] How neatly World Factory makes us complicit in the process of exploitation before pulling us back to see a bigger picture that ain't so pretty.'*

**Dominic Maxwell, The Times**

*'In Zoë Svendsen's and Simon Daw's production of World Factory at the Young Vic, the audience becomes the cast. Sixteen teams sit around factory desks playing out a carefully constructed game that requires you to run a clothing factory in China. How to deal with a troublemaker? How to dupe the buyers from ethical retail brands? What to do about the ever-present problem of clients that do not pay? Because the choices are binary they are rarely palatable. But what shocked me – and has surprised the theatre – is the capacity*

*of perfectly decent, liberal hipsters on London's south bank to become ruthless capitalists when seated at the boardroom table.*

*[...] Capitalism subjects us to economic rationality. It forces us to see ourselves as cashflow generators, profit centres or interest-bearing assets. But that idea is always in conflict with something else: the non-economic priorities of human beings, and the need to sustain the environment. Though World Factory, as a play, is designed to show us the parallels between 19th-century Manchester and 21st-century China, it subtly illustrates what has changed.'*

**Paul Mason, The Guardian**



*'Many of us like to think of ourselves as ethical shoppers, but World Factory brings the murky economic realities of the globalised textile industry uncomfortably close to home. This clever and entertaining show, developed by theatre company METIS (in co-production with Company of Angels, the Young Vic and the New Wolsey Theatre), is part documentary drama, part game — and the result is smart, mischievous and genuinely thought-provoking.'*

**Sarah Hemmings, The Financial Times**

*'Beautifully facilitated by a cast of four, who act like croupiers, dealing each table a new card with a developing scenario and a binary choice, the show is like a speedily played boardgame; [...] it's sociable, exhaustingly good fun.'*

**Lyn Gardner, The Guardian**

*'A smart, complex and genuinely thought-provoking exercise in game theatre: this ingenious thought experiment from Zoe Svendsen – Joe Hill-Gibbins' dramaturg on The Changeling – and Simon Daw [is] an ambitious, provocative and intricate piece of game-making, evading easy answers and polemic while succeeding in making us think – and think hard – about the cost of our clothing.'*

**Natasha Tripney, The Stage**

*'...A stunningly presented experience. From the 'dealers' who manage our experience like implacable croupiers, slipping us bribes under the table or handing us the latest piece of bad news, to the huge screens broadcasting constant rolling footage of automated looms and industrial statistics, the attention to detail in Zoë Svendsen's and Simon Daw's production is superb. There's a real tactility to the game, as we examine the clothes we have made for faults and flick through folders of employees to slice into the latest round of redundancies.'*

**Stewart Pringle, Time Out**



*'...This is a show that tests the relationship between our competitive impulses and other factors. How far will ethical and environmental considerations impinge on commercial ones? Wrestling with this question, against the clock, makes for a richly absorbing experience.'*

**Henry Hitchings, Evening Standard**

*'The sophistication of the experience and the dynamics of the game make the production much more than a piece of interactive participatory theatre. [...] This is not another patronising, documentary-like representation of China. Very different in content and scope from The World of Extreme Happiness that only highlighted the wrong-doings of a country that is by far more complex than we in the West can comprehend. It is not merely didactic and shock-provoking. World Factory is an all-inclusive, enjoyable, intelligent production pointing to the 'dramas' of our society.'*

**Mary Maxilli, The British Theatre Guide**

*An innovative and thoroughly well-researched exploration of the global textile industry, which remains not only comprehensive and coherent, but genuinely enthralling from start to finish.'*

**Bob Trafford, City A.M.**



*'Peel back the layers and make space on your clothes rail because there's far more to be found in World Factory than meets the eye- this isn't just about clothes. It pulls you in and gives you a short sharp shock. And while it may be a game for us, for others out there, it's a reality. One thing we might learn from World Factory is that if there is such a thing as responsible capitalism then it is in its death throes or was faking it all along. [...] One realises that no matter one's good intentions, the parabolic nature of authoritarian/ stat- uo. [...] Not only is World Factory an entertaining edu- cative tool to inform us about the clothes we wear on our backs, it also exposes the survival tendencies that keeps capitalism in its continual cycle- these tendencies being our own efforts to assuage its devastating effects.'*

**Verity Healey, Exeunt Magazine**



... One of the guiltiest pleasures going: Do you notice the videos playing up overhead? Real people at real work-stations, cutting, pressing, sewing; cooped up like battery hens in blank white halls under the cold glare of strip lights. One sits on a bucket, stirring two pots of dye and stares at the camera. Money, George Dodd wrote, "is a veil which hides the producer from the consumer." World Factory peels it all the way back. You sit uneasily in your clothes.

True, deep-down, we know all of this. We know that the ultra-competitive fashion industry is engaged in a constant cost-cutting battle. We know that the price war starts on our high streets. We know that results in poor working conditions, even sweat-shops and child labour. However, World Factory lets you live those ideas as an embodied experience. It's one thing to be told about low rates of pay, another to be the person implementing those rates. Responsible capitalism isn't easy. You've little control. Consequences are unforeseeable, not least the invisible environmental impact, and decisions must be made, sometimes arbitrarily and often without any real alternative. The sense of competition carries you away, and the game is great fun as a result, but there are no prizes for principles. Only your numbers count. It's your conscience that has to cope.'

**Matt Trueman, What's On Stage**

'If you're expecting to be passively entertained, think again: this bold new fusion of performance and immersion is no standard show. World Factory makes the audience the protagonist, barraging you with a stream of conundrums, both moral and financial. We weren't told to care about the workers' conditions, we were made to care. And this is where World Factory shines as a piece of theatre. The traditional boundaries between audience and subject matter are smashed: we are implicated in the web of the show. Happily, for those that fear the forced involvement of immersive productions, the performance is left to the professionals, but it's up to the audience to mastermind their own dramatic trajectory. [...] this experimental production is a testament to the capacity for theatre to change our perspective on the world around us.'

**Lucy Brooks, Culture Whisper**

'World Factory is a bilingual performance – the actors speak to us in both Mandarin and English, and the slogans pumped out of tinny speakers by our tables switch between the two languages. This is a show interested in absorbing you fully into its world – when the workers go home for Spring Festival, the lights go off in the room and we are forced to wait for their return. The whole production is extremely thoroughly researched, and although this is apparent in every element of the show its full impressiveness is only demonstrated at the end. As our factories finish their year, the final figures for each are shown on the big screens. This prompts cheers as the audience see who has performed well, and cheerful banter and sideways glances with those who sacrificed ethics for productivity. The accuracy is startling – each audience member comes away with a printout telling them, for example, how much water they have used down to the litre. It all feels very physical and very real, and although the audience is full of laughter, growing bolder as the show progresses, the end does not let you forget that, for many people, these are real decisions that have to be made, decisions which have a direct impact on the world around us.'

**Rebecca Coates, PlaysToSee**



## AUDIENCE RESPONSE : TWITTER

**Paul Miller @pmiller67 Jun 5**

World Factory @youngvictheatre is so ingenious, funny and original. Brilliantly done.

**LDNMayor Culture @LDN\_Culture Jun 5**

World Factory @youngvictheatre Fashion unravelled. Fast paced, hard hitting, brilliant.

**Greenpeace\_Southwark @GreenpeaceSouth Jun6 Camberwell, London**

Lovely evening at world factory @youngvictheatre on Friday! I drew the line at #ChildLabour tho!

**Dr Marc Bush @Marc\_Bush Jun 5**

Enjoyed the amazing participatory #WorldFactory @ youngvictheatre, challenging, thought-provoking and #arts at its very best!

**Frozen Light @frozentheatre Jun 5**

An entertaining game, a terrifying reality, a brilliant piece of theatre. @MetisProjects @youngvictheatre #worldfactory

**Dina Mousawi @DinaMousawi Jun 2**

Powerful, interactive #theatre #WorldFactory @youngvictheatre I urge everyone to go. You'll never be able to buy clothes in the same way again

**Florence Thompson @florencethomps Jun 1**

I highly recommend #worldfactory @youngvictheatre...Tells the textile industry story in brilliantly creative way

**Kaz Patwa @KazP Jun 1**

Fantastic night @youngvictheatre for #WorldFactory mixed play/game. Made a profit & our team had the 2nd best worker's rating!

**Will Alder @WillAlder May 30**

Utterly brilliant #WorldFactory tonight @youngvictheatre @angelscompany - one of the best pieces of theatre I've seen all year.

**Julia @ProbablyJulia May 30**

I had such a guilt ridden yet amazing time at #WorldFactory tonight. Amazing interactive play at the Young Vic!

**Toothpic Nations @toothpicnations May 27**

Thoroughly enjoyed 'playing' with a group of like-minded strangers at the thought-provoking & immersive #World-Factory @youngvictheatre



# WORLD FACTORY REVIEWS, PHOTOS AND PARTNER SUPPORT

Theo B-B [@theo\\_bb](#) May 24

Brilliant piece of immersive theatre on capitalist geographies of textile production.

Rachel Lincoln [@rachel\\_theatre](#) Jun 8

Still thinking about #worldfactory @youngvictheatre last week. Such a good show!

Sarah Fortescue [@sarahforty](#)

Woooh. Spent an afternoon seeing #WorldFactory at @youngvictheatre - totally unlike any theatre I've seen before!

Rebecca Griffiths [@rhgriff](#)

@youngvictheatre #WorldFactory an awesome immersive experience! Well balanced view of the industry. Total appreciation-

## FUNDING SUPPORT FOR WORLD FACTORY

World Factory is supported using funds from the National Lottery through Arts Council England, [Cambridge Humanities Research Grants Scheme](#), [Max Planck Institute for the History of Science in Berlin](#) and the [Sino-British Fellowship Trust](#), as well as with the support of the [New Wolsey Theatre, Ipswich](#); [Young Vic](#); [Company of Angels](#); [Free Word](#); [Centre for Chinese Contemporary Art \(CFCCA\)](#); [CSV Media Clubhouse, Ipswich](#); [Birkbeck Centre for Contemporary Theatre](#); [National Theatre Studio](#); [Grass Stage](#); and the [MPhil in Public Policy](#), the [Digital Humanities Network](#), [CRASSH](#), [Judith E Wilson Fund](#) and the English Faculty, all University of Cambridge. [BICC](#) (the British Inter-University Chinese Centre funded by the AHRC) has supported research for events in Manchester and Shanghai. The University of Leeds has provided expert advice. The digital technology and app technology is provided by [theFusionWorks](#).