

**DONMAR**

**behind<sup>the</sup>  
scenes**

# PRIVACY

A NEW PLAY BY JAMES GRAHAM

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Production photography by Johan Persson

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## Introduction

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**Welcome to the Behind the Scenes Guide to PRIVACY, a new play by James Graham. Over the following pages you will find a wealth of information designed to give you a closer look at the process of developing this production, from the original ideas to the final performance.**

PRIVACY is James Graham's first play to be staged at the Donmar Warehouse, and tackles one of the most important issues of our time. Drawing on interviews with journalists, politicians, and analysts, PRIVACY asks how much we give away when we share, and whether there really is such a thing as privacy anymore.

This guide aims to set this production in context through discussions with the cast and creative teams, through summaries of some of the key events referred to in the production, rehearsal diaries, and more. In the following pages, you will find an interview with playwright James Graham, and with director Josie Rourke. There is an introduction to the Edward Snowden case and the NSA revelations, and you will also find an extensive glossary, including definitions of some of the key terms used in the play, and an introduction to all the characters that appear.

We hope that you find this guide interesting and informative. To download more Behind the Scenes guides for other Donmar productions, visit [www.donmarwarehouse.com/resources](http://www.donmarwarehouse.com/resources).

### Sam Maynard

Throughout this guide, you will find links to a variety of external websites, highlighted in blue. **Please note:** The Donmar takes no responsibility for the content of any material contained on any of the external websites that are linked to in this guide.

*Josie Rourke, Nina Sosanya, Gunnar Cauthery, Paul Chahidi, and Joshua McGuire*





# Section 1:

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## **Background to Privacy**



Harry Davis



## James Graham and PRIVACY

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James Graham

Since he was awarded the Pearson Playwriting Bursary in 2006, James Graham has carved out a reputation for himself as one of Britain's leading young playwrights. He is particularly known as a playwright who is not afraid to tackle big ideas and events in his work. He has been especially prolific in writing about politics – his play *Eden's Empire* tackled the Suez Crisis of 1956, while *Little Madam* looked at the young life of Margaret Thatcher. *Sons of York* was based around the Winter of Discontent of 1978-9. Most recently, his multi award-winning play *This House* was set in the back rooms of Westminster during the dying years of the last coalition government. Perhaps the most impressive aspect of these plays is the way that Graham succeeds, through his witty and incisive writing, in making even the most apparently dry subjects into thrilling theatre. The *Evening Standard* has called him '**this generation's great political playwright**', and comparisons to writers like David Hare have come thick and fast.

James Graham's first play at the Donmar Warehouse puts one of the most important and contentious issues facing society today centre-stage. In an age where social media, smart phones and instant communication means that we share more about ourselves than ever before, do we really take enough time to consider what information we are sharing, and who might be watching? *PRIVACY* explores the ways in which governments and corporations collect and use our personal information, and what this means for us as individuals, and as a society.

*PRIVACY* continues to build on Graham's growing body of political work, but marks a shift in subject matter, and in style. Rather than focusing on a particular character or moment in political history, as he did in *This House*, *PRIVACY* is what might be called an 'issue' play; it takes as its starting point big questions about the nature of privacy in the modern world, and builds around that.



Nina Sosanya



The subject matter of this new play could scarcely be more topical; Graham had been exploring the issue of privacy with Donmar Artistic Director Josie Rourke for some time when in June 2013, the Edward Snowden revelations catapulted issues of privacy, secrecy and surveillance firmly into the public discourse. New stories relating to the issue seem to appear in the news on a daily basis, whether it's yet another revelation of the extent to which the security services are monitoring our online lives, the NHS attempting to sell the data of patients to private companies, or more admissions about phone hacking in the tabloid press. *PRIVACY* feels like a vital, necessary play, and part of a discussion that society needs to have.

## Verbatim Theatre

*PRIVACY* sits in a tradition of modern British plays which overtly tackle big political themes, using testimony from real people to construct their scripts. This is a style which has grown in popularity in the last twenty years, with playwrights like Robin Soans, Alecky Blythe, Steph Street and Richard Norton-Taylor using the testimony of real people to construct their work. This technique is known as **verbatim** theatre.

One playwright who makes use of this method is David Hare, whose plays, particularly at the National Theatre, have taken on subjects from the British rail system (in *The Permanent Way*) to the Iraq War (*Stuff Happens*) and the financial crisis of 2008 (*The Power of Yes*). In each of these plays, Hare made use of real people involved in the issues at hand to dissect and dramatise the issues on which he was focusing. *Stuff Happens*, for example, had actors playing Tony Blair, George W. Bush, and a host of other characters, and Hare's script contained both words that those individuals had in fact said, and imagined dialogue that he himself had constructed.

The challenge with any play which deals with large and complex subject matter is to make it a theatrical experience for the audience. Simply repeating the words of others, however interesting, does not make a piece of theatre, and a playwright must find a way of moving a

political play beyond being just a repetition of arguments one might hear on the news, or in a documentary. Some verbatim theatre does this by playing with the text itself (Alecky Blythe's *London Road*, for example, created songs from the words of the people she had spoken to), while others may change the context of what is being said for theatrical effect, as Richard Norton Taylor did in *Called to Account*, which used real people's words to create a fictional trial of Tony Blair.

In *PRIVACY*, James Graham has used a variety of techniques to create a theatrical narrative through the voices of the individuals that he has talked to. Interwoven with real life testimony are imagined scenes and fictional characters; interviews with real people overlap and are placed adjacently to one another, even though those interviews may have taken place at very different times. This means that *PRIVACY* is not strictly a 'verbatim' play, though it does make use of verbatim techniques.

Another technique that Graham has employed in *PRIVACY* is to place at the centre of the play a character known as 'The Writer', a fictional playwright trying to write about issues of privacy. It is The Writer who leads the audience through the journey of the play, and the discoveries that he makes. This adds a further theatricality to the use of verbatim text in the play, as The Writer is able to react to what is being said, and to provide the voice of the audience in the play. David Hare's *The Power of Yes* made use of a fictionalised version of the playwright, to similar effect.

Michelle Terry





## PRIVACY and Political Theatre

James Graham's previous plays have often tackled politics head-on, focusing on Prime Ministers, big issues and the political process. But does a 'political' play need to be about politics? Do you need to understand politics to go to a political piece of theatre? James Graham himself argues that 'all plays are political', whether they are directly about political issues or not; a play set entirely in one living room and involving characters who know nothing of politics can be just as politically charged as a play set in the Houses of Parliament, and a play set in a fictional place can be just as politically resonant as one set in the here and now.

In *PRIVACY*, James Graham traverses both these worlds. The Writer speaks to politicians, civil servants and campaigners, but the play also explores the impact of the issues of the play on the general public, and on The Writer himself. By the very nature of its subject matter, *PRIVACY* is a play which looks at society as a whole, not just at a political elite.

In order to be a political piece of theatre though, does a play need to have an 'argument'? Does the playwright need to have an agenda, or should a play about a political issue present a balanced view? A writer like David Hare is unapologetically subjective, using his plays to advance his points of view on the issues that he is tackling. Theatre, however, is perhaps the perfect medium to present multiple points of view – Tom Stoppard once famously said that he wrote plays 'because dialogue is the most respectable way of contradicting myself'. When he wrote *This House*, James Graham argued that his background, coming neither from the point of view of the Left or the Right, made him feel that he could 'tell a story like this without feeling like I have an axe to grind politically.' *PRIVACY* treads a similar line, hearing from a wide range of individuals with contrasting viewpoints, and presenting a range of opinions. Perhaps it is the role of political theatre to provoke questions in its audience, rather than to provide answers.

Joshua McGuire





## Edward Snowden, the NSA and GCHQ

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**PRIVACY** includes references to many current news stories and recent trends. A story of particular significance to the play is the revelations made in summer 2013 about the way that the US National Security Agency (NSA) and the British intelligence service (GCHQ) have developed technology to collect and store vast amounts of online data from private communications. The key points of this story are summarised below.

### Edward Snowden

In June 2013, journalists [Glenn Greenwald](#) and [Laura Poitras](#) went to meet with a 29-year old American man in a hotel room in Hong Kong. They had never met this man before, and did not know what he looked like. Before meeting, he had insisted on a range of security measures to ensure that they were not being followed or monitored in any way. The only way that Greenwald and Poitras could recognise him was that he had let them know he would be carrying a Rubik's cube outside the hotel where they had agreed to meet. This man was [Edward Snowden](#), an analyst working for a defence contractor at the US [National Security Agency \(NSA\)](#), and what he went on to tell Poitras and Greenwald in his cramped Hong Kong hotel room would send shockwaves through the international community.

Paul Chahidi and Joshua McGuire





Having worked for the NSA in a variety of capacities, Snowden had come to the conclusion that he was fundamentally opposed to some of the programmes being employed by the agency, and its British counterpart, **GCHQ**, particularly the way in which they were increasingly monitoring vast numbers of individuals and organisations. Such was his opposition that he took the life-changing decision to blow the whistle on these programmes, in an attempt to force a range of secret activities into the public domain, and to allow society to debate them openly. Over the course of a number of years, he constructed an audacious plan to leak thousands of classified NSA documents to the media; a plan which culminated in that hotel room in Hong Kong.

Some have called Snowden a hero for bringing these issues to light. Others have called him a traitor to his country, and Snowden is wanted in the US on charges of espionage. Many have accused Snowden and the journalists he worked with of endangering national security, by revealing the methods and information gathered by the NSA and GCHQ.

After leaking the documents, Snowden fled to Russia, where he remains having been granted temporary asylum. The debate over his decision to become a whistle-blower continues to rage throughout the world, but there is no doubting the significance of what Snowden revealed to the world.

## The NSA revelations

No-one knows exactly how many classified documents Edward Snowden actually took when he decided to blow the whistle on NSA activity, but the NSA itself has claimed that it may be up to 1.7 million documents. Of these, Snowden has only leaked a very small number; Alan Rusbridger, editor of the *Guardian*, **claimed to MPs in December 2013** that the newspaper was in possession of about 58,000 documents, and had only published about 1% of the documents that it possessed. The information, therefore, that has been made publicly available is a tiny fraction of that which Snowden possesses. Nevertheless, the revelations contained in the documents that have been published are extraordinary. Some of the key revelations are summarised below:

- **The NSA has been systematically collecting the phone records of millions of Americans.** A top secret court order required Verizon, one of the leading telecoms providers in the US, to provide the NSA with information on all telephone calls in its systems on an 'ongoing, daily basis'. This allowed the NSA to collect the phone records of US citizens, whether they were suspected of any wrongdoing or not.
- The NSA has developed a top secret online surveillance system known as **Prism** which allows it to access information from some of the biggest technology companies, including Google, Facebook, Apple, Yahoo and many more. Leaked documents suggest that the NSA is able to access this information directly from the servers of these companies. This programme has not been confined to the USA – Britain's intelligence agency GCHQ also has access to Prism data.
- GCHQ has also been secretly tapping in to the vast data that passes through British fibre-optic cables carrying global communications, and sharing this information with the NSA. This operation, codenamed **Tempora**, gave GCHQ the ability to monitor up to 600 million communications every day.
- The NSA collected and stored almost 200 million text messages per day across the globe through a programme called **Dishfire**.
- The NSA has hacked into **vast networks in China**, giving them access to the data stored in hundreds of thousands of computers in the country.





- **The NSA has been spying on the offices of the European Union**, both by monitoring internal computer networks and allegedly electronically eavesdropping on an EU building in Brussels
- The phone calls of **German Chancellor Angela Merkel** were monitored by the NSA. This revelation led to a tense period in German – American relations, as Merkel demanded an explanation from the US government. It was later revealed that the NSA had monitored the phones of **35 world leaders**.
- The NSA has spied on **38 embassies** within the US, including those of Japan, India, Greece and France.
- There has been extensive **surveillance of Latin American countries** by the NSA, targeting both large oil and energy firms and also leading politicians such as the presidents of Brazil and Mexico.

*Gunnar Cauthery*



## What do these revelations mean?

The fallout from the NSA revelations is still ongoing, and they already have had major consequences around the world. On an international level, the revelation of the extent to which the US has been spying on other countries, particularly their allies, has seriously affected relations between the US and other nations. For example, the president of Brazil, **Dilma Rousseff**, cancelled a state visit to the United States in the wake of the revelation that Brazilian businesses and politicians were being monitored by the NSA.

On a more individual level, the revelations have sparked a debate both in Britain and internationally about how much information our security services should have access to, and where the balance should lie between an individual's right to privacy and the state's need to protect national security. This is a large and complex issue, and similar debates have been had before, but the era of the internet, in which people are sharing more and more about themselves online via email, messaging and social media, has brought a new focus to the debate.



Nina Sosanya



Some argue that, while the state may be monitoring communications, it is only doing so in order to protect the public from threats such as terrorism, and that so long as you have nothing to hide, you have nothing to fear from this kind of surveillance. In June 2013, Foreign Secretary William Hague told the BBC that:

***'If you are a law-abiding citizen of this country going about your business and your personal life you have nothing to fear about the British state or the intelligence services listening to your phone calls or anything like that. Indeed you'll never be aware of all the things those agencies are doing to stop your identity being stolen and stop a terrorist blowing you up.'***

However, this argument is not accepted by others, who argue that surveillance by the state is a fundamental infringement on the rights of the individual, and that collecting data on individuals who are not under suspicion of having done anything wrong is unjustifiable. In *PRIVACY*, the Director of Liberty, Shami Chakrabarti, argues that:

***[the 'nothing to fear, nothing to hide' argument] is the equivalent of telling people, "we've been into your house. And we've ...taken all the DNA from everywhere, planted a camera and a microphone in your house and we're recording the whole thing the whole time, but don't worry we'll only listen and look if you come under suspicion. If you said that to people of my generation and older they'd say "over my dead body".'***

Finding a balance between the needs of state security and the rights of the individual is extremely complex. When the Snowden revelations were first published, **US President Barack Obama** said that

***'You can't have 100% security and also then have 100% privacy and zero inconvenience '***,

arguing initially that the US had 'struck the right balance' in terms of the programmes it had developed.

However, in **March 2014**, Obama announced an end to the NSA's bulk collection of telephone records, admitting that 'we have got to win back the trust not just of governments, but, more importantly, of ordinary citizens'. This change of policy was welcomed by Edward Snowden and others. The debate however continues, and the British government is yet to follow the US's lead in scaling back its surveillance programmes.

## Discussion points:

1. How does it make you feel to know that the security services may be able to monitor and intercept your phone calls and online activities?
2. Do you think that Edward Snowden was right to leak thousands of documents to the media, even though they were top secret?
3. Do you think that it is acceptable for the state to collect data on millions of innocent people, if it helps to prevent terrorist attacks or other criminal activity?
4. Have you ever shared anything online that you would be uncomfortable with other people seeing?

## Real people in PRIVACY

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Most of the characters that appear in PRIVACY are not fictional, but real people. Below is an introduction to all the real characters that appear in the play. Most of these individuals were interviewed directly by James Graham; the few that were not are quoted from their public statements, and are highlighted in green.

### Politicians

**Paddy Ashdown**, Lord Ashdown, is a British politician. He served as a Royal Marine and then an intelligence officer for the British security services, before becoming a Member of Parliament and then leader of the Liberal Democrats for more than ten years. He subsequently became High Representative for Bosnia and Herzegovina, and is currently Chair of the Liberal Democrat 2015 election team. He is also a President of Chatham House, a leading think tank specialising in international relations.

**David Davis MP** is a politician and former Shadow Home Secretary. Davis has a long history of campaigning on civil liberties, resigning from the Shadow Cabinet in 2008 and forcing a by-election specifically to campaign on such issues.

**William Hague MP** is the British Foreign Secretary and a former leader of the Conservative Party. In 2013, he gave an interview to the BBC in which he claimed that 'if you are a law-abiding citizen....you have nothing to fear' from the Security services.

**Sir Malcolm Rifkind** KCMG, QC, is a Member of Parliament and Chair of the **Intelligence and Security Committee**, which oversees the British intelligence agencies. He is a former Secretary of Defence and Foreign Secretary.

**Julian Smith MP** has been a Member of Parliament since 2010. He has been vocal in criticising the Guardian for its leaking of classified NSA files as part of the Edward Snowden revelations.

### Journalists

**James Ball** is Special Projects Editor for the *Guardian US*, and was formerly data editor at the *Guardian*. Prior to joining the *Guardian*, he worked for Wikileaks.

**Nick Davies** is an investigative reporter working for the *Guardian*. He has recently written extensively on both the phone-hacking revelations and the Edward Snowden revelations, playing a leading role in reporting both stories.

**Janine Gibson** was the editor-in-chief of *Guardian US* until March 2014, playing a key role in the paper's revelations surrounding Edward Snowden and the NSA.

**Jemima Kiss** is the head of technology at the *Guardian*.

**Ewen MacAskill** is the Defence and Intelligence correspondent for the *Guardian*. He was closely involved with the Edward Snowden revelations, flying to Hong Kong to interview Snowden in advance of the revelations.

**Paul McMullan** is a former journalist at the *News of the World*. He has admitted to hacking phones to get stories while at the newspaper and to a range of other illegal or unethical activities. McMullan gained notoriety following a series of run-ins with actors Hugh Grant and Steve Coogan in the national press.

**Stuart Miller** is the Deputy Editor of *Guardian US*.





Gunnar Cauthery, Nina Sosanya, Joshua McGuire and Jonathan Coy

**Alan Rusbridger** has been editor of the *Guardian* since 1995. Under Rusbridger's editorship, the *Guardian* has over recent years broken a number of extremely high profile stories relating to issues of privacy, secrecy and national security. The most notable of these stories have included the phone-hacking scandal which led to the Leveson Enquiry, the publication of thousands of classified documents obtained by Wikileaks, and most recently, a series of revelations about surveillance and monitoring by the US National Security Agency. In December 2013, Rusbridger was called in front of the Home Affairs select committee to discuss these revelations.

**Sarah Sands** is the Editor of the *Evening Standard* newspaper.

## Technologists

**Clive Humby** is the co-founder of dunnhumby, the company behind Tesco's **Clubcard**. After selling this business, he is now the Director of **Purple Seven**, a data analytics company specialising in theatre.

**Eric Schmidt** is the Executive Chairman of Google, and was CEO of the company between 2001 and 2011. In 2013 he, along with co-author Jared Cohen, published ***The New Digital Age***, a book which envisioned how digital technology could impact society in years to come.

## Academics

**Josh Cohen** is a professor of literary theory and a psychoanalyst. His most recent book, *The Private Life: Why We Remain in the Dark* explores the idea of privacy and the private self, drawing on references from John Milton to Katie Price.

**Michal Kosinski** and **David Stillwell** both work for the **Psychometrics Centre** at the University of Cambridge, and have conducted extensive research into the ways that an individual's online activity can reveal information about their personality.

**Viktor Mayer-Schönberger** is Professor of Internet Governance and Regulation at the Oxford Internet Institute, University of Oxford. He is the co-author of *Big Data: A Revolution That Will Transform How We Live, Work, and Think*.

## Civil Servants

**David Anderson QC** is the Independent Reviewer of Terrorism Legislation, responsible for reviewing the operation of the UK's anti-terrorism laws.

**Sir David Omand** is the former head of GCHQ, the British intelligence and security organisation. He is the author of *Securing the State*, which examines the role of secret intelligence in ensuring national security.

## Others

**Shami Chakrabarti** is the Director of **Liberty**, an organisation which campaigns to protect civil liberties and promote human rights. Chakrabarti is a trained barrister, and worked for the Home Office before joining Liberty. She is also Chancellor of Oxford Brookes University.

**Annie Machon** is a former MI5 intelligence officer who in 1997 left the service after blowing the whistle on alleged criminal activity within MI5, and went on the run with her then partner.

**Other characters that appear in the play have either asked to remain anonymous, or are the invention of the playwright.**



## Section 2:

# The Donmar's Production



Joshua McGuire



## Cast and Creative Team

### Cast:



Gunnar Cauthery



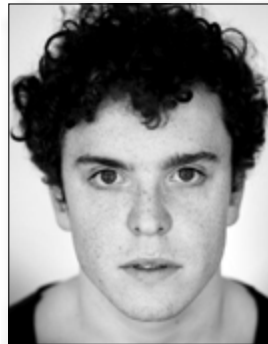
Jonathan Coy



Nina Sosanya



Paul Chahidi



Joshua McGuire



Michelle Terry

### Creative:

Director

JOSIE ROURKE

Designer

LUCY OSBORNE

Lighting Designer

RICHARD HOWELL

Sound Designer

CHRISTOPHER SHUTT

Composer

MICHAEL BRUCE

Interactive Content Designer

ANTHONY LILLEY

Projection Designer

DUNCAN MCLEAN

Infographics Specialist

VALENTINA D'EFILIPPO



# Josh Seymour's Rehearsal Diary

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## Resident Assistant Director Josh Seymour's Rehearsal Diary

### WEEK ONE

**T**he first week of rehearsals for PRIVACY begins with a thrilling milestone - we are the inaugural company to inhabit the rehearsal room in the Donmar's beautiful new Dryden Street building, and our meet and greet is held, for the first time, in the welcoming, warm Green Room on the same site. After the Donmar staff and PRIVACY cast and creative team have made their introductions, we all head to the new rehearsal room, where designer Lucy Osborne presents the model box for the show, and, with director Josie Rourke, discusses the origin and development of the show's design concept. The cast and creative team then take time to explore the transformation of the rehearsal room walls by Harry, our brilliant researcher, into a comprehensive resource on the subject of privacy - covered in images, articles and information detailing topics from the Snowden leaks to the etymology of 'privacy' to a live wall of the latest news developments. We then move on to a read-through of the current draft of the script. While the actors read, Duncan, our projection designer, accompanies the script with storyboards of potential ideas. As we reach each interactive section of the script, we try out the interactive elements ourselves as we begin the process of exploring how these sequences will become integrated into the show.

After the read-through, James and Josie discuss the lengthy genesis of the project, and how the Snowden revelations propelled its themes into searing contemporaneity. James describes the discoveries that hearing the play aloud has provoked, and the company offers their initial responses to the play.

The script will constantly evolve throughout rehearsals as we move closer to discovering what the play is, and James plans to spend some of the week redrafting the script in response to these thoughts.

As the week progresses, James, Josie and Harry guide the

company through a crash course on the theme of privacy, offering comprehensive context on the complicated events and technical concepts which underpin the play. This conversation develops to explore philosophical and ethical issues for our relationship to the internet, including questions of how our activity online affects our real world identity.

We spend Wednesday thinking about what can be inferred from the data trail we leave about ourselves online. With the consent of three volunteers, we gather all the data we can about them from the internet and use this information to attempt to build a narrative of their life. This is a fascinating exercise in inference and deduction, and we discuss how it might inspire the way we work with the audience in the show itself.

On Thursday, a new draft arrives, and we read it through, followed by discussing what has altered and improved, and what still remains to be clarified and explored further. We systematically go through the script scene by scene over the course of the next day, raising questions which the script provokes. On

Friday afternoon, we read this new draft with the Donmar staff as a tester audience, inviting them to join in with the interactive sequences, allowing us to get a sense of how an audience will respond to this element of the show. The company's brains are busy and buzzing after a week full of experimentation and discovery, and it concludes with a feeling of anticipation and excitement spreading throughout the building at the prospect of being home to such a unique and urgent project.

This conversation develops to explore philosophical and ethical issues for our relationship to the internet, including questions of how our activity online affects our real world identity

## WEEK TWO

**O**ur second week of rehearsal is a week full of collaboration and exploration as we begin to interrogate the shape and style of the play. The company spend the first day of the week listening to recordings of the interviews which James has conducted with the many real life figures who populate the play. As well as usefully informing their portrayals of these characters, this offers us the chance to trawl these fascinating interviews for insights which deepen our understanding of the complex topics with which the play wrestles.

On Tuesday, the first section of a new draft of the play arrives. The new focus of James' writing inspires a discussion about the crucial function of the character of The Writer in the play, and how we will ensure that all the action feels like an external representation and development of The Writer's psychological quest. We push aside the tables and put the scene on its feet for the first time, gently playing with the text and starting to establish rules for how the production will navigate it. We decide, for example, that whilst other characters may drop their role and meta-theatrically comment on the fact that they are interpreting real life people's words, the Writer must remain a consistent presence, anchoring him in a consistent psychological reality so that the audience can invest in his journey. Putting the scene on its feet helps us to establish a concrete context for the play as we explore the idea of the therapist's consulting room as an enveloping physical space for the play's events.

On Wednesday, we spent time working through the sequence in which James imaginatively riffs on the plot of a well-known play in order to explain metadata to the audience in an accessible way. As a company, we investigate the possible examples of metadata that

could appear during this sequence, and how these can playfully reference the original play in ways that will be both illuminating and amusing. This creative exercise brings out many ideas which are then be given to Duncan, our projection designer, and Valentina, our infographics specialist, to create visual magic with.

We continue to work on the first scene as the week progresses. We explore the dynamics of the consulting room – for example, the relationship between therapist and patient is dramatically altered by changing the position of the Josh Cohen's chair so that The Writer can no longer see him. We

discuss the particular demands and concerns which come with making and staging a verbatim play – how much the play should refer to its own process of creation, and how to navigate the interaction between fictional and real life characters and scenes. Towards the end of the week, James delivers a brand new draft of the middle third of the play. We read it and, as a group, grapple with the identity of the piece, offering up thoughts and ideas which move us closer towards the collective understanding and imagining of the play which we are now beginning to share.

We discuss the particular demands and concerns which come with making and staging a verbatim play - how much the play should refer to its own process of creation, and how to navigate the interaction between fictional and real life characters and scenes.

Joshua McGuire and Jonathan Coy





## WEEK THREE

**The third week is one of breakthroughs and discoveries, as we move through a vital and fruitful stage of the play's development. As the week begins, a discussion about recent events ignites the company's interest in the story surrounding the postponement of the government's care.data project. During the play's development, we have been constantly trying to find ways of bringing what can potentially be a somewhat disengaging topic for people into direct and personal resonance with their lives – the care.data situation offers a clear example of how this issue can have implications for our most intimate details. The company spend much of Tuesday researching the story as a group, presenting our findings to James in the afternoon so that he is then able to weave it into the fabric of the script.**

Joshua McGuire



As the week progresses, James continues to hone and reshape the play's first act, incorporating within it many of the ideas that have emerged from our discussions and initial work on staging the play. We spent time working on the refined first act in detail, following the through-line of each specific thrust of argument as a group to check for

clarity, and that the interweaving of verbatim and fictionalised content is successfully making the point that we require it to.

The increasingly focused nature of James' new draft helps us when we return to working through the physical staging of these scenes. The characters of the Director and

Josh Cohen are now more clearly delineated as contrasting voices within The Writer's story with their own distinct motives, and the character of The Writer himself is given greater agency over his own choices - with the result that his journey has higher emotional and thematic stakes for the actor to play and the audience to feel.

We spend some of Thursday closely examining released documents from the Snowden leaks, discussing how to find a clear way of explaining to the audience what these documents mean and why we should care about what they reveal. The company also examines, guided by Harry, our researcher, a particular piece of powerful spyware which is used on The Writer in the new draft of the show. This provokes a fascinating discussion about the morality and capability of spying on those close to us, and its potential implications for relationships in the future.

In our work on the opening scenes of the play on Friday, we tackle the challenges presented by the sequences in which the actors directly address and interact with the audience. This involves, for example, exploring how to concretely end an interaction so the audience feels comfortable with the segues between sections, and thinking carefully about the language we use during the interactions, being explicit and delicately paced in our use of technical terminology so that the audience can follow the instructions and not be left behind. We come to the end of the week with an increasingly confident understanding of what the play and production are becoming, and keen to continue our rigorous interrogation of this issue in which we have all become so invested.

## WEEK FOUR

**O**ur penultimate week of rehearsal is productive and fast-paced, as we work through the play with incredible alacrity and invention to create a rough shape which we will be then be able to refine. We begin the week by continuing with the second scene, beginning to incorporate video and music elements alongside the action as they arrive from video designer Duncan McLean and composer Michael Bruce.

We spend time working on the production's interactions with the audience, adjusting their dynamics so that we are very careful never to invade anyone's privacy or make them feel uncomfortable, whilst still maintaining a frisson of jeopardy and excitement at the hypothetical consequences of what is occurring. The cast are now transforming between characters with increased confidence, allowing them to make imaginative leaps which transcend the difficulties of playing real life characters. A pair of Cambridge academics, for example, when combined with the comic instincts of Michelle Terry and Gunnar Cauthery, become a delightfully vaudevillian double act. As we continue to stage the play, we become more secure with the style and language of our production, which allows us to be even more playful with the interplay between the real-life characters – the production is able to make a virtue of the absurdity of gathering together all these disparate figures in one theatrical space, rather than awkwardly avoiding acknowledgement of the situation which a verbatim play necessitates.

Scenes begin to assume a definition and clarity as we work through them. One sequence, for example, features the Writer in his flat listening to the interviews he has recorded, whilst a motley assortment of interviewees gather

to debate a particular topic. Josie notes the comic and visual potential that arises from the characters gathering behind the Writer's sofa to offer their opinions, and strikes upon the idea of transforming the figures into an unlikely backing

group to the Writer's lead singer. As we move into the second half of the play, we discuss the effect we want the conclusion of the play to produce on the audience. Do we want to just raise awareness of the issues, or more actively provoke a call to arms?

At the end of the week, we reach the final scene of the play. With a muscular, inventive skeleton structure for the play now in place, we are ready to tackle the final week of rehearsals and add detail and further technical and design elements to help us envision with more accuracy what the production will eventually become in the theatre.



Gunnar Cauthery



# WEEK FIVE

**O**ur final week of rehearsal for *Privacy* begins with a unique theatrical experiment. We gather 250 volunteers in the theatre, armed with smartphones and tablets, and take them through several of the digital interactions that we plan to feature in the show. This is an extremely useful exercise, as it answers some of the questions we have been pondering in the rehearsal room with regards to how to conduct these interactions, and proceeds to throw up many new ones.

Returning to the rehearsal room, we begin to run together increasingly longer sections of the play, first by running the acts separately before our intended full run-throughs later in the week. We spend time focusing on several sequences in which we work with the audience. These require a

significant amount of spontaneous, improvisatory energy from the cast members involved, and so we work to refine and control these as much as possible, allowing the actors to feel safe to respond creatively to the moments that present themselves through the reactions of the audience member.

We refine several sequences in Act Two for clarity and fluency, for example one scene in which the Writer exists in multiple places and conversations at the same time. We work on the physical and spatial language of these episodes to ensure that the audience will be able to follow the narrative thread, and understand the significance of the deliberate thematic connection of these moments.

As we approach the end of the week, we hold three full run-throughs in the rehearsal room, attended by members of the Donmar's office staff and other invited individuals. As the show requires a tangible, significant and intimate relationship with its audience, the effect of having real audience members in the room for the first time is transformative.

Joshua McGuire



As the show requires a tangible, significant and intimate relationship with its audience, the effect of having real audience members in the room for the first time is transformative

It enables us to make several key changes by interpreting the audience response, and also to identify elements that are potentially successful and can be improved through further exploration. We incorporate many of the changes suggested by these runs, for example they help us to realise which exercises are useful for the audience to participate in, and which may be more effective, both practically and theatrically, for us to simply demonstrate. We have discovered a great deal during our last few days in the rehearsal room, and cast members and creative team alike now feel keenly aware of and eagerly anticipate the further discoveries which will undoubtedly be made upon our imminent arrival in the theatre.





## A conversation with James Graham, the writer of **PRIVACY**

**PRIVACY** is James Graham's first play for the Donmar Warehouse. His other plays include *This House* (National Theatre), *The Whisky Taster* (Bush Theatre), *The Man, Sons of York and Albert's Boy* (Finborough Theatre). James is currently writing a musical adaptation of *Finding Neverland*, which will open in the USA in August. His first feature film, *X and Y*, is being produced by Origin Pictures.

**When did you first become interested in the issue of **PRIVACY**? What was it that made you want to write about it?**

I've always been interested in my own personal boundaries and space, and what it is that I share compared to some of my friends and family members. I always feel like I'm more of a closed book compared to some of them – my mum always gets really annoyed with me when she calls and asks me about my week and I just do one word answers! And then I hear other people just sharing, sharing, sharing - intimate secrets about themselves to family members. So that side of privacy has always really intrigued me – how we learn what's appropriate, inappropriate, not enough or too much to share to friends, work colleagues, boyfriends, girlfriends, anything like that.

But the honest answer to the question is that Josie Rourke, the Director of the Donmar, came to me with the opportunity to make it into a play, and to look at, in particular, the political aspects of privacy, such as the phone hacking and press intrusion that we learned from the Leveson Inquiry, and the more digital stuff about social media platforms like Facebook, Twitter, Instagram, Ask.fm, Tumblr, where people are sharing more of themselves and broadcasting more of themselves online.

We started doing loads of research, reading up about that and meeting loads of people, and then there was a story last summer that broke, in The Guardian, about Edward Snowden. He had leaked some files which revealed some things to do with state surveillance, and how certain government agencies in the UK and the US were extending the reach of their surveillance on all of us, more than people knew. It provoked this huge debate about how much the security services should be monitoring us to keep us safe, and how much of ourselves in we should be allowed to keep the dark. I find that stuff really exciting and sexy and cool, so that was the real sparking point for me.

**Is it important to get across your own personal view in the play, or do you need to present a balanced view? What's your approach to that?**

Different playwrights come to it with different sensibilities, I think. For me it's always important that, yeah, I do have a massive personal interest and I'm really excited about it and have loads of things to say. But ultimately, when it comes to actually turning it into a show, I don't personally feel like I should be broadcasting my own personal politics to an audience. It's going to be there in the fabric of the piece, but actually I don't think it's my job to sway an audience one way or the other. It's about laying out the argument and letting people decide for themselves.

**Have any of the people that you've interviewed had a particular impact on you? Have you been particularly struck or surprised by anything that anyone has said?**

I think that all of them in their own unique ways have had an impact. When it comes to journalists, I've been really inspired by what it is to be a journalist in this day and age – I think it's getting harder, in an age when it's very hard to have hidden sources, because it's very



hard to interview people and keep them anonymous and secure and safe because everything from emails, to phone conversations, and where you walk, can be monitored now. It's very hard for journalists to have off-the-record sources. I was very inspired by a lot of that, and how journalists fight for the right to freedom of expression against governments, against the police.

And then, I was also very inspired by the government and the police, and what an enormously difficult job it is for them, to fight terrorism, people trafficking, money laundering, paedophiles – these are all things that do happen and the internet has made it infinitely more difficult to catch people. So I see both sides, and I get inspired by that struggle.

I've been really inspired by a lot of the young people that we've met – I'm 31, so although I feel young, I'm not anymore, and we've met people between the ages of 12 and 18 who are maybe more active on social media than people my age. I came into working on this play thinking that maybe people of a younger generation weren't as conscious or as aware of how they operate online, but what was really inspiring actually was that it was almost the opposite. They were actually really conscious of the need to be both public and online, and share yourself and engage with your friends, but also protect yourself. I was relieved to meet a lot of young people who were very conscious that the things they put online, and the things they say on Twitter, can stay with them for the rest of their lives, and they have to be very careful about that.

*Michell Terry, Harry Davis,  
Joshua McGuire and Nina  
Sosanya*



### **Do you have a duty as a playwright to the people that you've interviewed? How does that work?**

Unfortunately there's not a manual to read – I wish there was! I think that there are three aspects to it – one's legal, one's moral, and one's creative. I have a creative duty to the play, to try and make the show as dramatic as possible, and sometimes that means applying artistic license to the material that you get – if you put the conversation that we are having now on the stage, you and I might think that would be really brilliant theatre and completely fascinating, but in reality it doesn't have the necessary elements that drama would need. It doesn't have conflict or tension or a structure, so I have to apply an artistic lens to that.

The second side is legal. We have to make sure that we don't expose anyone unnecessarily if it's a secret source, and we must be careful not to damage anyone's reputation, not to slander them. I take that very seriously, as does the theatre.

Then there's the more confusing one – the moral side. Different playwrights apply their own different approaches to it, but my personal moral responsibility to the people I interview is that I really want to be fair, and represent their argument as well as possible, and capture the essence of their character.

To balance those three things can be really tricky, and I think you just take it on a case by case basis. Ironically, for a play called *PRIVACY*, it's about being as open and as transparent as possible with those people – always calling them up and saying '*we've got this idea, we're thinking about changing the location of where we met your character, and maybe putting him in this context, and maybe having you meet this person who we know you never met*'. If they're up for it (and most people are because they are so excited to be in a play), that stuff is actually easier than you'd think, as long as you are open and honest.

### **Have you ever worked like this before?**

No, never, and it's completely nuts. I don't think our director has, none of the actors have, and we have a huge, brilliant creative team of animators, lighting designers, set builders, all these techies that have never done theatre before, but whom we need to help us with the more interactive, digital elements of the show. We sit around every day, and sort of shrug, and go 'No-one's ever done this before – what are we doing?' But as hard work as that is, it's really exciting as well.

### **Finally, why should a young person care about the issues that are raised in this play?**

Because I think it's the most important issue that's facing all of us – not just young people. It's something that's been bubbling away for centuries, but I think that the advent of digital technology, the internet, and social media platforms and devices like your phone mean that in the past ten years, it's all changed. It's possible for your entire life to be public, and for you to be entirely known by people that you don't know. We might decide that that's fine, because the convenience of having a brilliant platform like Facebook, which I love myself, is worth the exposure and the loss of privacy that comes with using that platform. Likewise, your Oyster card is a brilliant thing, but the transaction there is that your journey is known by TfL and therefore possibly by other parties as well. As a group of people, a group of mates, as a community, as a society, and as a country, we have to have that conversation, and ask 'Is this fine? Is the balance fine?' Personally, I think that the balance is a little bit off, I think we're a bit too exposed, and give more of ourselves away than we're aware of, and that's not good. We need to have the debate, discuss that contract, and decide where the parameters are.



**Can you tell me how you came to be a playwright?**

From an early age I always loved making up stories. When I was about five or six, my mum got me a typewriter, and I was really excited. I just used to type made up prose –the excitement of being in control, being able to decide what happens, who lives, who dies, who's happy, who's sad – I just loved the creative freedom of that.

I got to theatre relatively late. I didn't see many plays during my teenage years, apart from with school, but I really enjoyed doing school plays, and acting and performing. I went to study drama at university in Hull, and there I got the freedom and the time and space to try and start writing plays, which I just loved. I loved the feeling of inviting an audience into a room and closing the door, and having the time and space to explore stories and themes and ideas with them through drama.

Jonathan Coy



After I left university I started sending off plays to theatres, completely on spec. I had lots of different jobs – I had jobs in bars, and working backstage in theatres, and then I sent my first play off to a place called the Finborough Theatre, a tiny little theatre in Earls Court, and they were the first place to put one of my plays on. From there, I got an agent, and they help you to get started, and it just went from there.

**If you had one bit of advice that you could give a young person who was interested in following your career, what would it be?**

Read as many plays as possible – not just watching them, but actually go to watch plays, and then buy the script, which are often actually on sale in the theatre.

I always think that a script is like a blueprint to the production – when you look up at an amazingly beautiful building, and you go ‘that’s cool, but I’ve got no idea how someone builds that’, going and looking at the architectural plans, learning how they designed it and what went where, is really important.

I would just encourage people to read as many scripts as possible, to see how writers format, how they write their dialogue, and how they structure a script and frame it. Then you have a sort of template in your head about how you make a play.

**If you are interested in learning more about playwriting, or becoming a playwright, a number of theatres run courses and programmes specifically for young writers. Some of these include:**

- **National Theatre New Views** – A nationwide playwriting competition for 14-19 year olds.
- **Writers’ programmes at the Royal Court** – Supporting emerging playwrights through a variety of courses and programmes
- **Soho Theatre Writers’ Lab** – A course available to 16-26 year olds.
- **Lyric Hammersmith Writers’ Programme** – a course for writers aged 18-25, led by playwright Duncan MacMillan.





## A conversation with Josie Rourke, Director of PRIVACY

Josie Rourke is the Artistic Director of the Donmar Warehouse and the Director of PRIVACY. This is her sixth production for the Donmar since taking over as Artistic Director in 2012. Prior to this, she was Artistic Director of the Bush Theatre in West London.

### What was it that interested you about the issue of privacy, and what made you want to make a show about it in the first place?

When I first took over at the Donmar, I got interested in potentially making a show around phone hacking – the Leveson Inquiry was occurring at the time. We got quite far along the line with thinking about it, and then the National Theatre of Scotland announced that they were doing a play about it. So we parked the idea but I kept reading, because I got interested in the technological bit of phone hacking – what is a phone hack? How do you do it? That got me on to a whole strand of reading about data, devices, our concentration spans, how smart phones and the internet are changing the ways in which we live.

Quite quickly the civil liberties vs. security and the privacy vs. corporate interest debate came up, so I did loads more reading, and went to James Graham, and asked him if he'd be interested in going on a long process of exploring it and seeing whether there was maybe a play there. So we did lots of reading, and we met lots of people and conducted lots of interviews with everyone from academics to hackers, to politicians. We were going quite slowly along this research process, thinking that maybe in a couple of years something might emerge, and then *The Guardian*, along with other news organisations, leaked the Edward Snowden files.

What was interesting for me and James was that we, having done all this background reading, weren't that surprised. You are handing over all this data and it can be taken and it is vulnerable. Even though we'd not written anything, we felt like we'd done our homework, and we felt ready to tackle it. So I then did something that Artistic Directors don't normally do, which is to programme a play before it is written. James went on a really intensive process of talking to loads of people, we hired a researcher to give us a weekly digest of all the stories around privacy across loads of different magazines and newspapers, and we tried to put a play together!

### This is an issue that is currently in the papers and on the news every day. Does that make your job easier or harder?

It's a moving target, certainly. What's interesting has been that though something is in the news, audiences will have varying degrees of awareness on the subject. Depending on what newspapers or websites you read, you will have a different level of awareness of the Edward Snowden story. If you're in America, your experience and understanding of this issue won't match that of the British because we have very different national feelings about it, and our governments have responded very differently to it. What actually links us all are these global corporations – Apple, Google, Facebook – everyone's got an experience of those within most of the Western world, so I found that was in some ways more unifying than some of the news stories.

It's been about striking a balance between what people already know, what they need to know and what you need to tell them, to really make it feel like it's relevant personally to you and your family. I would say that it's about making something that feels far, feel near.

Joshua McGuire



**Have you found that people feel energised by this issue, or do you think that people are apathetic about it?**

In my experience, I don't find that anyone is naturally apathetic – I just feel that the story's not being well told enough. If you tell a story well enough, you can make people care about anything. One of the ambitions of this show has been to try and tell the story of the idea in such a way that people connect with it.

You can find people who are hugely passionate about it, and campaign – in Edward Snowden you have someone who's essentially sacrificed their entire personal life to make this thing known, and put themselves in serious danger of imprisonment. But then you'll also find people who'll spend large amounts of time campaigning against what Snowden has done because they feel so passionately about the need for national security and the need for secrecy around what the security services do to protect us. We've encountered a lot of passion, and I hope the play can make people more aware. The play doesn't come down on either side - it says that these things are connected – that there is a direct link between your Facebook profile and what Edward Snowden is talking about.

I feel like we are largely aware of more or less all the stuff that's going on, and out of convenience choosing to forget or not worry about it. So I think in some senses trying to join everything together in one place, in one show, in one evening, you bring the issue into a kind of focus.

**How have you gone about making these ideas theatrical, and not just abstract ideas?**

The acting company were really good at telling us what was working and what wasn't – if something felt too dry, or needed more fun – they're an enormously funny acting company, so surprisingly we've wound up with a show about privacy that's actually great fun. That's tremendously important in terms of getting people to engage. I've always found in my work that if you can get someone to laugh they will listen harder, in the hope and expectation that the next line will also be a joke!



We've applied a lot of theatricality to the play. I think it's fair to say that I flung quite a lot of my craft as a director at this show, in terms of doing things visually, or physically, or with video design, with lighting or with music, which allows it to be a curious hybrid form of interviews, testimony, verbatim theatre, an imagined narrative about a writer deciding to invade his own privacy to write a play, and interactions with an audience.

**You are working with just six actors playing a huge number of parts each, which must be very daunting for them. How do you go about leading the actors through that process?**

What has been really helpful to the actors is that almost all of the characters that the actors are playing were interviewed by James, so there is over 60 hours of interviews that have been recorded for the show. It's actually rather great that you can go and listen to the interview that they've done. You can learn so much about a character from their voice, and their rhythms and their speech pattern, so in some respects the actors have had more to work from than you would normally.

They are very skilled actors, and the type of actors who enjoy playing lots of different characters. A lot of this show is that bit of acting which is about pretending, and that's just highly enjoyable. As serious as we get about acting, often people go into it so they can do a voice and pretend to be someone else, and these actors are getting to do that!

**The production makes really interesting use of technology. Is that something that's new to you, or something that you've done before?**

I think that what we are asking the audience to do with their smartphones is completely new. I've never come across that before. I'm always wary of claiming that you're doing something for the first time, because that presupposes that you know what everyone else is doing! But this feels pretty fresh, and it was one of my first ideas for the show that I wanted to create a piece of work in which people interacted with their smartphones, and where you could work with people's digital footprint to have them understand how the internet had created a portrait of them.

**If a young person comes to see this show, and knows nothing about the issues that you have been looking at, what would you like them to go away thinking about?**

It's more important to me that young people see this show than any other group of people. I was born into an analogue world – email was introduced when I was at university and I got my first mobile phone then too. I've always really liked gadgets, so I've had a smartphone pretty much as soon as they were around, but I've got a foot in a pre-internet world, and one in a post-internet world. I think that one of the things that this show is asking us to do is to think about what it means if you were born into the internet age, so that everything that you've done is recorded, and your footprint is complete. My footprint is partial, and that of a young person is complete.

If David Cameron had been born in the internet age, he wouldn't be able to be Prime Minister. All of those things that we *kind of* know he did at university with the Bullingdon Club would have been recorded. Even if he didn't take his own photos, he'd be tagged in someone else's photos, someone would have filmed some of it, or tweeted about it, and all of that would exist.

One of a number of things is going to happen: either, you'll need to have Prime Ministers who never did anything silly, dangerous, adventurous or morally wrong when they were young, and your Prime Minister would never have tasted fun, danger, or morality. Or maybe everyone just goes 'Fine, have a past', and this relentless search in our public figures for things that they may have done wrong years ago will go away. Maybe that's what the internet means. But I think there's a brilliant discussion we could have about that. We're going to have to make some really big decisions, I think.

I would love to see a piece of theatre by young people where they imagined trying to be Prime Minister and looked back into their past, and looking at their relationship to that – does it stop them doing the job, or allow them to do it? I think that would be really fascinating and I'd love to hear what the take of young people is on that.

There's a moment in the play when a character called Janine Gibson says that she thinks that every generation needs to 're-contract' with the balance between privacy and civil liberties. Technology is moving so quickly, and there's so much opportunity for people to collect information about us, we need to have the chance to talk to corporations, to security services, and say 'This is what we want, this is how far we are prepared to go. This is what we will offer to you. This is what we expect in return.'

Michelle Terry





## Section 3:

# RESOURCES



## A Glossary of Key Terms used in PRIVACY

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**Article 8 of the European Convention on Human Rights** protects the right to respect for private and family life. It states that:

1. *Everyone has the right to respect for his private and family life, his home and his correspondence.*
2. *There shall be no interference by a public authority with the exercise of this right except such as is in accordance with the law and is necessary in a democratic society in the interests of national security, public safety or the economic wellbeing of the country, for the prevention of disorder or crime, for the protection of health or morals, or for the protection of the rights and freedoms of others.*

**Big Data** refers to large quantities of data that can be analysed in aggregate in order to make predictions and spot patterns.

The 'big data revolution', as many have called it, is underpinned by a simple fact: storage capacity of data/information has become bigger and cheaper.

Think about the first iPod. You could buy either a 5GB or 10GB iPod, a big chunky thing in 2001. Today, an iPod Classic comes with 160 GB as standard. In microcosm, this illustrates what has happened to the world's computer's storage capacity.

Joshua McGuire and  
Jonathan Coy





Running in parallel to the decreasing cost of storage, is the rise of sophisticated analytics technology that crunches this data. Increasingly, large sets of data will be processed quickly and predictions based on this data will be made by computers rather than humans. Humans can only process a limited quantity of information.'

In summary, Big Data has two key features: the pooling of vast quantities of data thanks to cheap storage, and sophisticated analysis of this data in order to make predictions.

**Care.Data** is the government's proposed scheme to collect and share the data of all patients in the National Health Service in an anonymised form. The scheme has been troubled since its launch.

**GCHQ** stands for Government Communication Headquarters, and is the British intelligence and security organisation.

**Google nGram** is an online phrase-usage graphing tool, which allows the user to track the rise and fall in usage of particular names, words or phrases in the more than 5.2 million books that Google has so far digitized. An nGram chart comparing uses of the words 'privacy' and 'secrecy' in the last 200 years can be found [here](#).

**The Guardian** is a British daily newspaper. Edited by Alan Rusbridger since 1995, the Guardian has a long liberal tradition, and over the past five years has been involved in uncovering several key stories relating to issues of personal privacy and national security, breaking key stories about phone hacking at the News of the World, working with Wikileaks to publish classified intelligence documents, and publishing Edward Snowden's revelations about NSA surveillance.

**The Leveson Inquiry** was a public inquiry into the culture, practices and ethics of the press, which was triggered by the phone hacking scandal at the News of the World newspaper. It considered the ways in which the press could or should be regulated to ensure personal privacy while retaining freedom of the press. Lord Justice Leveson published his recommendations in November 2012, which included a proposal for independent self-regulation of the press, but this was largely rejected by newspapers and the recommendations are yet to have serious effect, despite the drawing up of a Royal Charter by government.

**Loyalty Cards** are commonly used by large companies and often include rewards for loyal customers. Loyalty cards are also used by companies to collect data on their customers' shopping habits, so that they can more accurately and effectively market to their customers.

**Metadata** is simply the information about your communications rather the communications itself. For example, a simple phone call carries with it information about the call itself, including the phone number of both callers, the unique serial number of the phones, the time and duration of the call, and the location of the caller. A photograph uploaded to Twitter or Facebook carries with it information about the identity of the photographer, the location where the photo was taken, the camera make and model, and details about the photo's contents.

We are at a stage now where the creation of metadata is unavoidable. It is almost impossible now for us to avoid leaving a trail of metadata when moving around our daily lives, texting, emailing, tweeting, chatting on Facebook or simply walking around with a phone in our pocket.

**Moore's Law** is a rule first proposed by Gordon E Moore in 1965, which states that the overall processing power of computers will double approximately every two years. Since its proposal, this law has largely proved accurate.

**Mosaic profiling** is a system used by information services provider Experian to classify every adult citizen in the UK, using their data to understand individuals' lifestyles, preferences and behaviour.

**Mspy** is a piece of publicly available mobile phone tracking software, allowing the user to monitor email, text messages, location and other data stored on a mobile phone.

**The NSA** is the National Security Agency, the intelligence and security department of the US government.



**Optic Nerve** is GCHQ's bulk collection of still images taken from Yahoo webcam chats.

**PRISM** is a secret data mining intelligence programme developed by the NSA and used by them and GCHQ to capture and store data from millions of internet communications made through companies like Apple, Google, Facebook and Yahoo.

**Purple Seven** is a data analytics company specialising in audience analysis for theatre.

**RIPA** is the Regulation of Investigatory Powers Act, which governs the use of covert techniques by public authorities in the UK. It requires that when public authorities need to use covert techniques to obtain private information about someone, they do it in a way that is necessary, proportionate, and compatible with human rights.

**A Selfie** is a photograph of oneself, typically taken with a camera on a smart phone and uploaded on to social media. In 2013, the word 'selfie' entered the Oxford English Dictionary for the first time!

**An UP band** is a device worn around the wrist which monitors your sleep patterns, movement and eating habits, with the intention of helping you optimise your lifestyle.

Joshua McGuire





## Practical Exercise for use in the classroom

PRIVACY includes a great deal of verbatim testimony – lines in the play have been taken word for word from what real people have said. As part of the research process, James Graham interviewed a group of students from a London school about the way that teenagers use the internet. He then wrote the scene below, based on their conversation.

**A Teenage Girl arrives and sits, awkward.**

**The Writer** Can I ask, do you mind, how old you are?

**Teenage Girl** Sixteen.

**The Writer** And do you have a phone?

**Teenage Girl** Yeah, but I've stopped sort of ... I know a lot of people now who leave their phone at home when they go out, because mums just track what you're doing and where you are.

**The Writer** I know the feeling.... So what sort of things do you use online?

**Teenage Girl** Uh, so like YouTube, I go on that a lot, and I have my own channel so I sometimes post videos of myself. Instagram I suppose. I go on Facebook because you can put photos and things like that, and talking on Facebook is really different to talking on the phone because you can like screen shot things and be like oh this person said this to me and like things like that.

**The Writer** So screenshot means you get to keep the image forever?

**Teenage Girl** Yeah so you can show people what someone has said or done. People - we shouldn't say this because you're not meant to, but you can do that with Snapchat as well.

**The Writer** Snapchat?

**Teenage Girl** It's where someone sends you an image but after 8 seconds it gets deleted automatically. But you can find ways to grab that too, if you're quick.

**The Writer** And what's that mainly used for?

**Teenage Girl** Erm. Just stuff.

**The Writer** Do people use it for images of themselves?

**Teenage Girl** I never would but... OK, so like a lot of younger kids, in like Year 8 Year 9, a lot of them take pictures of themselves, like, their bodies and things, and they don't realise that those boys they send them to are just showing them around.

**The Writer** Is there anyone in your group of friends or in your year at school that's not on Facebook?

**Teenage Girl** Yeah, I don't want to be mean, I don't think that myself but they're not particularly the most popular girls and usually they have strict parents and things like that and they don't really talk to boys and stuff like that.

**The Writer** When I was your age, when I got home after school, I was just 'home', the like outside world couldn't intrude in, not even mobile phones. And when... If I was being bullied, I felt safe there. But... now... is that..?

**Teenage Girl** Yeah, well... there's this thing called Ask.fm. Which is really horrible. It's a really awful place. You have an account and you ask a question anonymously, and then people you know come on and answer it anonymously, so everyone's private.

**The Writer** And what was your experience of it?

**Teenage Girl** It wasn't very nice. People can just be cruel and get away with it. There was this one story where one girl went on it and asked some questions. And then she killed herself. So.

**The Writer** ... Right.

**Read the extract aloud in pairs. After reading it through a couple of times, discuss it with your partner. Does it feel different in style from other scripts you have read? In what way? If you were an adult, what impression do you think this would give you of how teenagers use the internet?**

**1**

Divide the class into two evenly sized groups. Both groups should now take on the role of researchers, who want to learn as much as possible about how much teenagers share on the internet. What would an interviewer want to know about, if they were speaking to a teenager? What would be interesting to discuss? Each individual should come up with a list of questions to begin a conversation.

# Step 2: GET YOUR FACE ANGLE RIGHT





**2**

Once you have decided on your questions, join a partner from the opposite group and take turns interviewing one another, recording your conversation as you go. When you are the interviewer, try to be as professional as possible – otherwise the interview will just sound like two friends having a chat. When you are being interviewed, try to be as honest and as like yourself as possible – you don't need to be really well spoken or eloquent! It's really important that both sides feel comfortable – don't feel that you need to say anything that you're not willing to share. Try to make your interview last for 8-10 minutes.

**3**

Once you have finished your interview, listen back to your recording. Pick one section and try to transcribe it word for word, including all pauses, ums, errs and hesitations. How many times do you need to listen back to the interview to get it exactly right? Is it really possible to write down what someone says with complete accuracy?

**4**

Find a new partner, and give your written transcript to them. Ask them to read it out as if it were part of a script. How difficult is this? Do they speak it in the same way as the original speaker?

**5**

Return to your recording. What are the most important or interesting parts of the interview? Listening again, try to find just three or four sentences or phrases that really jump out at you. Write these down as accurately as possible. These will be the basis of your short scene.

**6**

Working with a partner, combine your statements together so that you now have up to eight sentences. Try and see if you can create a character out of these statements – this character doesn't necessarily need to be the same, or indeed similar to, the people who originally spoke those words. Once you have developed your character, try and introduce an 'interviewer' back into the scene, so that the scene becomes more like dialogue again. Does the scene feel 'theatrical'? If not, how could you alter it to make it more interesting? Rehearse the scene until you are happy with it. Your scene may end up being very brief- just five or six lines – and that's absolutely fine (The extract from *PRIVACY* above was based on several hours of interviews).

**7**

Once you have finished this exercise, have a discussion as a whole group. How did it feel to hear your words spoken by an actor, or put into the mouth of a fictional character? As a writer, do you have an obligation to represent the person that you have interviewed accurately, or is it acceptable to change their words for theatrical effect?

## Select Bibliography and Suggestions for further reading

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The PRIVACY team have read a vast amount relating to this subject, much of which has informed the production. Below is a tiny selection of reading that you might find interesting. For a full bibliography, refer to the PRIVACY programme.

### Books

Josh Cohen, *The Private Life: Why We Remain in the Dark* (London: Granta, 2013)

Nick Harkaway, *The Blind Giant: How to Survive in the Digital Age* (John Murray, 2013)

Viktor Mayer-Schönberger and Kenneth Cukier, *Big Data: A Revolution That Will Transform How We Live* (John Murray, 2013)

Luke Harding, *The Snowden Files* (Guardian Faber, 2014)

Dave Eggers, *The Circle* (Hamish Hamilton, 2013)

Jaron Lanier, *You Are Not a Gadget* (Penguin, 2011)

### Articles

Peter Maas, How Laura Poitras Helped Snowden Spill His Secrets, *New York Times* (August 2013)

Alan Rusbridger, 'The Snowden Leaks and the Public', *New York Review of Books* (November 2013)

Daniel Soar, 'How to get ahead at the NSA', *London Review of Books* (October 2013, February 2014)

Channel 4 News/ITN's 'Data Baby' project produced by Geoff White and Anna Doble (2013-14)

Evgeny Morozov, 'Why We Are Allowed to Hate Silicon Valley', *Frankfurter Allgemeine* (November 2013)

Katie Roiphe 'Would you spy on your teenager?', *Financial Times*, November 2013



## About the Donmar Warehouse

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The Donmar Warehouse is an intimate not for profit 251 seat theatre located in the heart of London's West End. Since 1992, under the Artistic Direction of Sam Mendes, Michael Grandage, and now Josie Rourke, the theatre has presented some of London's most memorable theatrical experiences and has garnered critical acclaim at home and abroad. With a diverse artistic policy that includes new writing, contemporary reappraising of European classics, British and American drama and musical theatre, the Donmar has created a reputation for artistic excellence over the last 21 years and has won 43 Olivier Awards, 26 Critics' Circle Awards, 25 Evening Standard Awards, two South Bank Awards and 20 Tony Awards from ten Broadway productions. Alongside the Donmar's productions, we offer a programme of Education events, which includes subsidised tickets, introductory workshops and post show discussions, as well as special projects which give young people an opportunity to involve themselves more closely in the work of the theatre.

For more information about the Donmar's education activities, please contact:

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