

**JOB DESCRIPTION
GENERAL MANAGER**

PART-TIME; SELF-EMPLOYED

£16,500 fee; one year contract with a possibility of renewal; based on 16 days per month

To start early April

Jermyn Street Theatre is recruiting a **General Manager** to join its small, creative, and dynamic team.

Summary

Jermyn Street Theatre is in its 24th year of operation as a 70-seat studio theatre in the West End, but its first year as a producing theatre. As we build towards our 25th year in 2019, we aim to become one of the most artistically ambitious and consistently outstanding theatres of our scale in London.

We are looking for an organized, quick, accurate, and enthusiastic individual to take on the role of **General Manager**.

Major aspects of the role include leading the administration of around ten to twelve productions a year, including contracts and invoices; budgetary controls and petty cash; press night guests; maintaining databases of donors and liaising with financial supporters; booking stage management and rehearsal rooms.

Your background is likely to be in producing, arts administration, or stage management.

Job Description

Reporting to the Artistic Director, the General Manager is a new position, incorporating most of the portfolio of our outgoing Resident Producer. Responsibilities include, but are not limited to:

Organizational Administration (about 20% of the time)

We are a small, friendly in-house team, and you are at the heart of it:

- Attending and writing minutes at weekly management meetings.
- Acting as a gatekeeper to the Artistic and Executive Director.
- Some diary management and setting up meetings for the Artistic and Executive Director.
- Organizing invitations and guest lists for press nights, liaising with guests, and attending press nights.
- Organizing the Dropbox and keeps administration systems updated.

Production Administration / Company Management (about 40% of the time)

You are the key administrator for productions in several areas:

- Issuing contracts (from existing templates) to writers, actors, and production teams, and liaising with agents. Contractual deals are done by the Artistic or Executive Directors, or by a casting director.
- Processing and chasing up invoices, which we require for payment of all freelancers.
- Creating and distributing contact sheets.
- Recruiting stage management.
- Booking rehearsal rooms and liaising with those spaces.
- Organizing and attending first days of rehearsal periods, meet and greets, and supporting stage management during the rehearsal period.
- Liaising with co-producers and directors.

Budgets and Finance (about 20% of the time)

Budgets are created by the Artistic and Executive Director, and the Executive Director is responsible for paying invoices and the administration of the charity, accounts etc. On a more day-to-day level, the General Manager keeps the production budgets updated, authorizes small-scale spending, and works across departments to make sure that all budgets are accurate and up to date, and alerts relevant parties in the event of possible overspending.

Managing Donors (about 20% of the time)

We have recently established a Director's Circle for our major donors. We are also currently recruiting a Development Board of people drawn from the arts, business, government and beyond, to aid us in our fundraising and to bring us more expertise. It will meet quarterly.

- Keeping an up-to-date database of all our donors, especially the members of the Director's Circle and the Development Board.
- Maintaining regular contact with the Director's Circle and Development Board, inviting the members to press nights and parties.
- Ensuring that major donors are suitably thanked, credited, and have access to other members of the team.
- Finding mutually agreeable dates and venues for Development Board meetings.
- With guidance and support, creating a database of eligible Trusts and Foundations, including deadlines and application details.
- Registering on websites where necessary and retaining usernames and passwords.
- Administrating grant applications and keeping records for any successful applications.

Safeguarding

We offer everyone who works for us two points of contact, outside the rehearsal room, whom they can talk to in the event of any occurrence of harassment or bullying. The General Manager will be one of several staff members acting as a point of contact, and will be made aware of safeguarding procedures.

Shaping the Role

There is ample room to make this position your own. You are joining towards the end of our first year as a producing theatre. While there are templates and working patterns established in many areas, others are still exploratory, and there is the opportunity to shape the position according to your own interests, talents, beliefs and values.

Support and Interns

There is no budget to pay for any additional support, but we are developing a relationship with CAPA, an organisation that places American university students with British arts institutions for a semester at a time. In spring 2018 we have a marketing and administration intern from CAPA with us for 20 hours a week, and if this experiment is successful we may repeat it.

As a rule, we don't ethically support long-term internships, but short-term work experience or placements from universities can work well for us, and you may choose to get involved in seeking and managing this support.

Handover

Our Resident Producer, Julia Mucko, joined us on a six-month part-time training contract in July last year. We extended her contract and she has now been offered a full-time development role. The General Manager role is new but overlaps significantly with Julia's role, and she will be around throughout April to perform a full handover.

Work Space, Meetings and Times

Our press nights (once every three/four weeks) are on Fridays. These apart, we operate Monday – Thursday, and have 'email free Fridays'.

We currently have very limited office space at the theatre, but we intend to rent a new office space in Zone 1/2 this spring.

Person specification

You'll be an organised, efficient, and capable presence with significant experience of professional theatre.

You'll be calm and good-humoured under pressure, a quick worker, a perfectionist who knows that things go wrong sometimes, and an initiative-taker willing to ask for advice. You will enjoy an idiosyncratic, supportive, non-corporate working environment. You will be excited to join a small, hard-working team.

Essential:

- A passion for theatre and plays, and a love of the people who make them happen.
- Significant experience of professional theatre administration (this may come from several backgrounds), and a detailed, practical knowledge of how plays are brought to the stage.
- Strong administration, database and computer skills.
- Confidence in dealing with people across all theatre sectors. Discretion and outstanding interpersonal skills.
- Accurate and clear written English and a great telephone manner.
- Excellent organisational skills including project, time, and budget management.
- A willingness to work in a small team, on tight budgets.

Desirable (it is unlikely a single candidate will have all of these):

- A network of friends and allies across the London theatre scene, including other venues, rehearsal studios, and agencies.
- Experience with budgeting and budget management.
- Experience dealing with agents and contracts.
- Experience of company administration, including minute-taking.
- Experience of submitting T&F and/or ACE applications.
- Experience of fundraising from the private sector.

Contract and Fees: Like all the other staff at Jermyn Street Theatre, you will be engaged on a freelance self-employed basis. The available fee is £16,500 to be paid monthly over a twelve-month period.

There is the possibility of renewal after that twelve-month period. There will be a two-month probationary period.

You will invoice monthly at the rate of £1375. This is based on 4 days' work per week for 48 weeks of the year, or 192 days across the year. It is expected that most of this work should take place during Monday – Thursday weekdays, apart from press nights, but there may be some evening and weekend work and the contract is intended to be flexible.

Background Information

Jermyn Street Theatre was established in 1994 in the basement of a London restaurant, now Getti. It was converted into a 70-seat studio theatre in the heart of the West End. Over the past 24 years it has become London's leading studio theatre of its scale. It sits uniquely between the fringe theatres above pubs and in railway arches, and the major subsidized studios such as the Donmar Warehouse.

In our programming, we balance new work against rediscoveries. In recent years we have produced UK premieres of plays and musicals by Samuel Beckett, Henrik Ibsen, Stephen Sondheim, Terence Rattigan, Eugene O'Neill and Tennessee Williams, while also taking risks on brilliant debut plays by a range of writers.

We have recently been the *Stage Fringe Theatre of the Year*, and won and been nominated for numerous OffWestEnd and Critic's Choice Awards. A number of our productions, including Trevor Nunn's production of Beckett's *All That Fall*, Anthony Biggs' production of *I Loved Lucy*, and Tom Littler's of *Saturday Night*, have transferred to the West End, Broadway, or both.

Sir Michael Gambon, Richard Griffiths, David Warner, Joely Richardson, Danny Lee Wynter, Imogen Stubbs, Christopher Timothy, Sara Crowe, Jasper Britton, Issy van Randwyck, Dame Eileen Atkins, Imogen Stubbs, Danny Lee Wynter, Jimmy Akingbola and many more have starred at the theatre.

But even more importantly, hundreds of young actors and writers have started out here. Some of them, such as Rosalie Craig (Evening Standard Award Winner), Joanna Christie (*Narcos*) and Tuppence Middleton (*War and Peace*) are internationally visible. Others have had their careers enhanced by this intimate theatre.

The theatre is signed up to the Equity Fringe Agreement, guaranteeing a fair wage for all actors, creatives and stage management, and is now also signing up to the 50/50 campaign, ensuring 50/50 gender parity across each year both on and off stage.

Historically the business model has been that the theatre produces about two productions per year running for about four—five weeks. The rest of the year has been occupied by high-quality visiting productions brought to us by a range of experienced and developing producers, many of whose careers we have nurtured. Our small seating capacity means that productions are usually subsidized. Depending on scale, box office income amounts to between 30—65% of their overall budget, with charitable donations providing the remainder.

The General Management of the theatre is undertaken by its co-founder, Penny Horner, who has run the theatre's finances, logistics and building since 1994. Its other co-founder, Howard Jameson, continues as Chair of Trustees, and takes an active role in fundraising from the corporate sector.

2017 Relaunch

Tom Littler became Artistic Director in July 2017 and brought in a new small producing team. The objective was to relaunch the theatre as a producing house with a distinctive artistic identity, drawing more repeat visitors and building a core audience, and launching a concerted fundraising effort.

You can read an account of this process here:

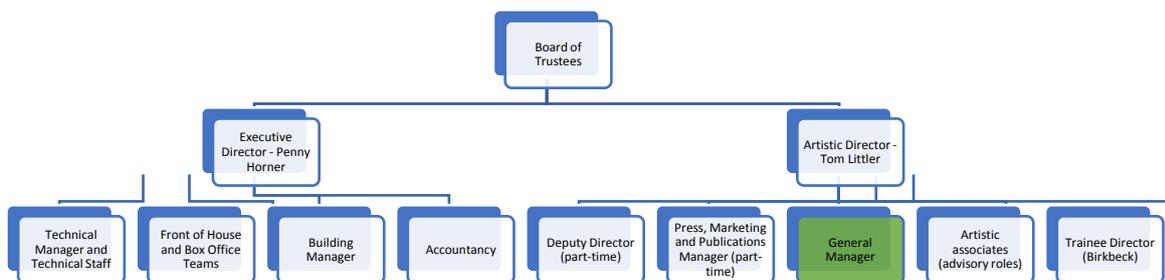
<https://www.artsprofessional.co.uk/magazine/article/making-transition-producing-house>

We are a theatre for writers and actors. Though we strive to achieve the highest design and directorial standards, we do not tend to produce heavily conceptual work, physical theatre, opera, dance, circus, mime etc, though we do try to programme musical theatre. The first year of Tom Littler’s tenure features six world premieres of entirely new plays, a new version of a classic, an adaptation of a novel, two European/UK premieres, and three revivals of classics/rediscoversies.

Audience

We have a diverse London and South East audience. We have a high proportion of concessions (especially theatre unions and over-60s). Our audience tends to be more mature than the audience found at, say, the Arcola / the Vaults / the Yard, having more in common with the culturally curious audience you might find at the Donmar / the Hampstead / the Orange Tree / the Menier Chocolate Factory. However, we do run ticket schemes to attract younger audience members. Tickets range from £10 (100 under-30s for each production), £15 (previews), £20 concessions, £30 full price. We stop offering concessions midway through each run to boost our potential box office gross.

Staffing



Our Artistic Director (part-time) Tom Littler is an experienced director and producer. He ran the award-winning Primavera from 2006—2016, producing work in London and regionally. He has also been Associate Director of the Peter Hall Company, and Associate Director at leading new writing venue Theatre503. As a freelance, he directs all over Europe and the UK for theatres including Theatre Royal Bath, the Menier Chocolate Factory, the Gate, and many more. When he is away, the Deputy Director (part-time) Stella Powell-Jones heads the producing team. Stella established a successful career in

New York before returning to London. You will also work closely with our Resident Producer (part-time), Julia Mucko.

You will also work alongside our Executive Director (full-time), Penny Horner, who founded the theatre in 1994 and has managed it ever since. Penny runs the theatre's operations (including box office, ticketing and front of house) and finances, and is the key figure in the life of the building. She also provides its institutional memory, and knows many of the regular customers by name.

To apply:

Please send:

- A covering letter of no more than two pages of A4, paying due attention to the person specification above. Please be as specific as you can about your skills and experience.
- A CV of no more than two pages of A4.

Please send **two hard copies** marked GENERAL MANAGER to Tom Littler, Jermyn Street Theatre, 16b Jermyn Street, London SW1Y 6ST, and an **email copy** to jermynstreettheatrejobs@gmail.com.

Deadline

Monday 12 March at noon. Any applications arriving after this will not be considered.

We will do our best to reply to all applicants, but it may take us some time. Feedback will not be offered on unsuccessful applications.

Interviews

Interviews will be held on Thursday 15 March.