

Camera Director/ Producer & Camera Operator/ Technician

FOOTPRINTS
F E S T I V A L



Winner
**Fringe Theatre
of the Year**
2021

**JERMYN
STREET
THEATRE**



BACKGROUND INFORMATION

We are reopening with a three-month festival of small-scale work to celebrate theatre and the people who make it. The Footprints Festival includes drama, cabaret, literary shows, poetry performances and scratch nights. It runs from 17 May – 1 August. Our seating capacity will – at least initially – be reduced from 70 to 25. A good-quality, reliable digital offering for all our productions is therefore essential.

This will include:

- Live-streams of about 35 performances
- Scheduled video-on-demand-as-live (VOD-as-live) of the live cuts from those live-streams
- Three productions filmed, edited, and streamed VOD-as-live

We have purchased a range of technical equipment, cameras, lenses and microphones, and the installation will be completed by the Umbrella Rooms. The streamings will be hosted on a secure site being custom-built for us to house all our online content.

Camera Director/ Producer

The **Camera Director and Producer** will be responsible for digitally capturing each production of the festival with the existing kit, and streaming the content on our new website. There is a fast turnaround of around four live-streams per week, plus the scheduled VOD-as-live streams. In addition, three productions have a slightly longer time allocated for filming, giving the opportunity for pickups and some basic editing/grading. This is an exciting opportunity for someone to take the lead and tackle this task with enthusiasm and creative thinking.

Responsibilities include:

- Liaising with incoming Lead Artists, creative, and production teams to discuss camera requirements
- Tailoring the camera setup to each production
- Managing the Camera Operator and Technician
- Live cutting each production
- Advising on lighting designs and sound designs for camera
- Recording sound, including fitting mics to actors
- Supervising streaming and scheduled VOD-as-live streams on our secure site
- Storing data and supplying copies to Lead Artists
- Troubleshooting and flexible thinking
- Finding creative solutions to capture each production

The right candidate will have:

- Some experience of theatre-on-film, or transferrable experience from film
- Technical knowledge to set up the kit and troubleshoot
- Experience with live streaming (ATEM Control); filming/cameras; basic networking; DaVinci Resolve or similar linear editing software (and willing to learn Resolve)
- Creativity as a camera director working with limited resources
- Great people-skills to work with a wide range of artists
- Ability to relate to theatrical creative minds and ideas
- Enthusiastic and passionate about the project
- Be able to think on your feet and find solutions to any problems arising swiftly and with good humour



Camera Operator/ Technician

The **Camera Operator and Technician** will be an all-rounder (possibly early career) with a great work ethic, a willingness to learn, and a can-do attitude. There will be plenty of opportunity to step up and take more responsibility during this busy period. Working with the Camera Director and Producer, they will work across all the live-streams and captures throughout the Footprints Festival.

Tasks include:

- Operating the inhouse cameras: Blackmagic Pocket 4K
- Assist in tailoring the setup of fixed cameras to each production
- Assist in the editing of pre-recorded material
- Following instruction from the Camera Director
- Assisting in the streaming and storage of productions
- Liaise with creative and production teams
- Sound recording, including fitting mics to actors
- Troubleshooting and flexible thinking

The right candidate will have:

- Proficiency as a camera operator, gained through experience, training or both
- Technical knowledge to assist in setting up the kit and troubleshoot
- Ability to relate to theatrical creative minds and ideas
- Enthusiasm and passion for theatre on film
- Willingness to learn and work out solutions with a positive attitude and good humour

TECHNICAL INFORMATION

Our in-house kit installed by Umbrella Rooms comprises:

Switcher Atem ISO, ATEM Advanced panel

Cameras 4x Blackmagic Pocket 4K

Monitor 19"

Cables 4x HDMI FIBER 18Gbs ARC & CEC 50m

Mounts 4x Utebit clamp and mount

SSD 5x T5 SSD (As above)

Audio Cables 3.5mm to XLR 2x Mini XLR to XLR

Sync Cables 5x USB-C

Lenses Wide angle, Mid, Mid, Closeup

Mac Mini

Lenses Wide angle, Mid, Mid, Closeup

Comms Hollyland 4 way intercom

Sound Sanken COS-11D PT Lavalier Microphone, Connector:
3.5mm Sennheiser
Sennheiser EW 122P G4-GB, Wireless ENG Lapel System
Sennheiser G4 100 Series 4-Way Radio Mic Rack (Premium Rack)

Transmitters 4 x SK100 G4 Packs Only Option -
Frequency Range : Range GB (606-648 MHz)



EQUAL OPPORTUNITIES

Jermyn Street Theatre is committed to equality of opportunity for all staff and applications from individuals are encouraged regardless of age, disability, sex, gender reassignment, sexual orientation, pregnancy and maternity, race, religion or belief and marriage and civil partnerships.

We strongly encourage applications from people with backgrounds currently under-represented in our organisation, including people with disabilities, LGBTQ+, working class, Black, Asian and other ethnically diverse people.

All candidates declaring a disability who meet the minimum criteria will be offered an interview.

TIME COMMITMENT

There would be a part-time element, to be negotiated, during the first two weeks of May.

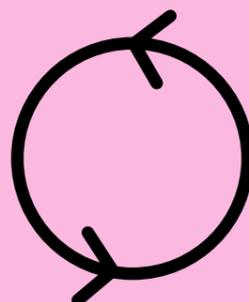
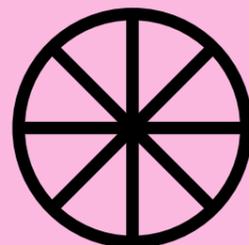
From 17 May – 1 August, both roles will require a full-time commitment throughout the Footprints Festival, based on a mixture of filming, planning, setting up, and editing. Some days will be longer than others. We can discuss the schedule in more detail at an interview stage.

We are open to the idea that the occupant of either role might occasionally be able to take on other work by finding and remunerating a suitably qualified deputy for themselves.

REMUNERATION AND STATUS

The **Camera Director and Producer** will be paid a fee of £7000—£9000 dependent on experience.

The **Camera Operator and Technician** will be paid a fee of £5000, with payments of £100pd for any additional days prior to the Festival.



TO APPLY

Please send:

- A covering letter of no more than one page 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 one page of A4 including the contact details of two referees (we will not contact them unless we are considering appointing you).

Please send by email to joheanley@jermynstreettheatre.co.uk

There is also an equal opportunities form. An email copy should be sent to marketing@jermynstreettheatre.co.uk

DEADLINES/ TIMESCALE

We are seeking to make both these appointments as soon as possible, and applications will be reviewed as they are received. We may seek to appoint the **Camera Director / Producer** first.

QUESTIONS

For an informal chat about the **Camera Director / Producer** role please contact tomlittler@jermynstreettheatre.co.uk

For an informal chat about the **Camera Operator / Technician** role please contact joheanley@jermynstreettheatre.co.uk



Helen Reuben in Pictures of Dorian Gray, 2019.
Photo by Sam Taylor

Come on in...

JERMYN STREET THEATRE



“ I hope many others will have the opportunity to work in such an important theatre – it’s an incredible place.”
Rosalie Craig

WHO WE ARE

Jermyn Street Theatre is the West End’s smallest producing theatre. Led by Artistic and Executive Directors Tom Littler and Penny Horner, the programme includes outstanding new plays, rare revivals, new versions of European classics, and high-quality musicals, alongside one-off musical and literary events. We collaborate with theatres across the world, and our productions have

transferred to the West End and Broadway.

We’ve premiered plays by Howard Brenton, Lorna French, Alice Allemano, Steven Berkoff, Timberlake Wertenbaker, Juliet Gilkes Romero, Esther Freud, Gail Louw, Chinonyerem Odimba, Bryony Lavery, Sarah Daniels, and countless others, and we’ve rediscovered work by writers including Terence

Rattigan, Lillian Hellman, Henrik Ibsen, Stephen Sondheim, Tennessee Williams and Noel Coward. Emerging talents mingle with the likes of Trevor Nunn, Sinéad Cusack, Olivia Williams, Patsy Ferran, Nadine Marshall, Tuppence Middleton, David Threlfall, Lisa Dwan, Alan Cox, Doña Croll, Rosalie Craig, Eileen Atkins, and our Patron, Michael Gambon.

Rehearsals for 15 Heroines in Jermyn Street Theatre, 2020. Photo by Marc Brenner.

1930s
early 1990s
1994
1995
late 1990s
2012
2017



OVER THE YEARS

During the 1930s, the basement of 16b Jermyn Street was home to the glamorous Monseigneur Restaurant and Club.

The staff changing rooms were transformed into a theatre by Howard Jameson and Penny Horner (who continue to serve as Chair of the Board and Executive Director today) in the early 1990s and Jermyn Street Theatre staged its first production in August 1994.

Neil Marcus became the first Artistic Director in 1995 and secured Lottery funding for the venue; producer Chris Grady also made a major contribution to the theatre’s development.

In 1995, HRH Princess Michael of Kent became the theatre’s Patron and David Babani, subsequently the Artistic Director of the Menier Chocolate Factory, took over as Artistic Director until 2001. Later Artistic Directors included Gene David Kirk and Anthony Biggs.

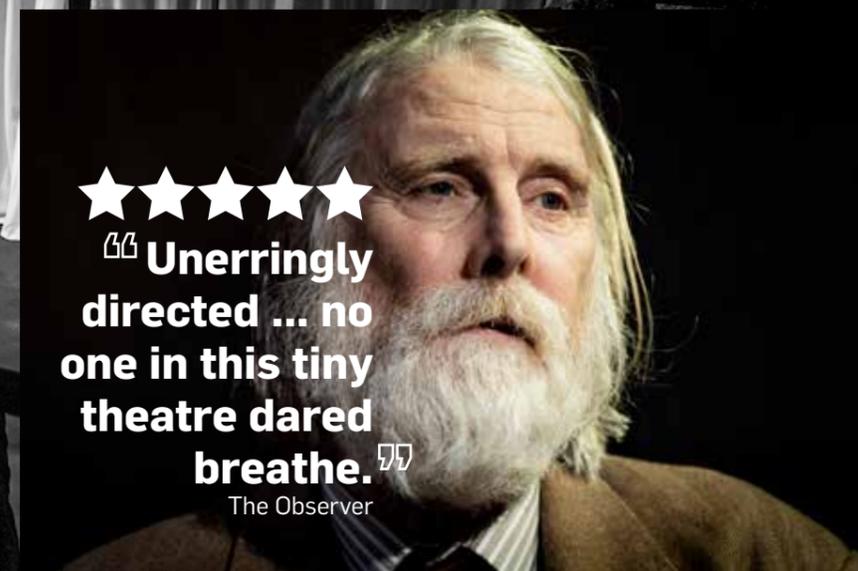
In 2012, the theatre won the Stage Award for Fringe Theatre of the Year.

In 2017, Tom Littler restructured the theatre to become a full-time producing house.



“ Unerringly directed ... no one in this tiny theatre dared breathe.”

The Observer



(Clockwise from top) David Threlfall in Beckett Triple Bill, 2020. Photo by Robert Workman; Victoria Yeates and Andrew Dennis in The Dog Walker, 2020. Photo by Robert Workman; Martin Docherty and Sinéad Cusack in Stitches, 2016. Photo by Robert Workman.

Since 2017, Jermyn Street Theatre has been a full-time producing theatre. We normally create around ten full-scale productions a year, often working together with regional theatres. We are a theatre run by freelancers, for freelancers. We try to provide a caring and supportive environment for everyone who works with us. We get to know our audience members well, and our Friends and donors are an important part of our family.

Our small seating capacity means subsidy and charitable support are essential to our business model.

The theatre's co-founder, Howard Jameson, continues as Chair of Trustees today. The theatre is led jointly by its other co-founder and Executive Director, Penny Horner, and its Artistic Director and Executive Producer, Tom Littler.



Whitney Kehinde in *The Tempest*, 2020. Photo by Robert Workman.

ADAPTING TO COVID-19

In March 2020, closure of the theatre due to the Covid-19 pandemic was almost permanent. Despite the financial jeopardy we faced due to the closure of *The Tempest* and a catastrophic flood that destroyed our workshop, archives, and dressing rooms, we were saved by the generosity of a crowdfunding appeal to our audience.

Fundraising work stabilised our recovery over the course of 2020 and enabled the artistic output to continue. Digital projects such as **The Sonnet Project**, featuring drama school graduates and household names Olivia Colman and David Suchet, **Sing For Your Supper** led by Stefan Bednarczyk, a podcast series **Prompt Corner**, an audio version of **One Million Tiny Plays About Britain** and a

“Not only has Jermyn Street survived these twin disasters, it has emerged as a stronger, more diverse, more outward-looking and more exciting organisation than before.”
The Stage

Zoom production of **The Wind in the Willows** reached out to and comforted our audiences.

Behind the scenes, we held **monthly online play reading clubs**, connected freelancers to shielding audience members for **weekly phone calls** and initiated the **creation of over 50 miniature plays** from audiences across the UK.

over **12,000**
audience members enjoyed our free 13 hour *The Odyssey*

over **3,500**
households bought tickets for 15 *Heroines*

over **300**
freelancers employed

154
Sonnets read by stars and recent graduates

over **50**
Tiny Plays facilitated

47
episodes of cabaret songs performed in *Sing For Your Supper*

16
Creative Associates supported

15
female and non-binary playwrights commissioned to rewrite Ovid's *Heroides*

12
bedtime stories from different heritages

10
episodes of in-house podcast series

5
core staff members

3
groups of early-career artists sponsored

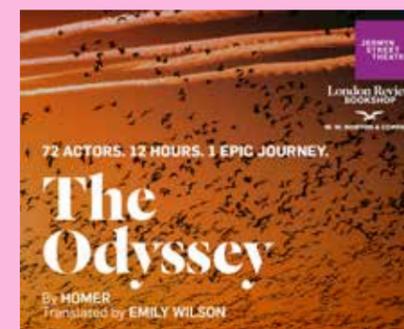
2
interactive Zoom co-productions



By September we had set up our **Opening Doors** scheme which sponsored three diverse groups of early-career artists to use our empty theatre space and allow them to workshop their new plays. 16 **Creative Associates**, made up of some of the applicants to our Opening Doors scheme, became part of our family.

Our artistic output flourished towards the end of the year

and we produced an online performance of Emily Wilson's translation of **The Odyssey** with the London Review Bookshop, commissioned 12 actors to create and perform bedtime stories from their different heritages through **In Dreams We Wake**, and co-produced a zoom production of **A Christmas Carol** with Guildford Shakespeare Company, starring Brian Blessed and Penelope Keith.



The Observer

Top Ten Theatre of 2020

ONCOMM
FINALIST
2021

Praise for 15 Heroines from the press:



Broadway World



The Spy in the Stalls



BritishTheatre.com



IThankYouTheatre



LondonPubTheatres



The Reviews Hub



The Guardian



The Observer



The Stage



LondonTheatre1



ReviewsGate



The i Paper



The Arts Desk

15 Heroines was our flagship Autumn production in which we commissioned 15 leading female and non-binary playwrights to adapt Ovid's *Heroides*. Directed by Adjoa Andoh, Tom Littler and Cat Robey and performed live from our empty theatre space then captured by Digital Theatre +, **15 Heroines** featured a stellar cast including Olivia Williams, Nadine Marshall and Patsy Ferran.

In January 2021, we were awarded **Fringe Theatre of the Year** by The Stage Awards for our efforts throughout

2020. Artistic Director Tom Littler and Executive Director Penny Horner were recognised in The Stage 100 for their commitment to producing theatre in the most difficult of circumstances.

Jermyn Street Theatre is a charitable trust, Registered Charity No.1186940. It receives no regular funding or grants, and many of its staff are volunteers. Overheads and production expenses are met by ticket sales and charitable donations. To find out more, see Our Charity on our website.



“ [JST] consistently punched above its weight, going above and beyond both in its offerings to audiences and freelancers, ensuring short-term success as well as resilience in the years to come.”

The Stage

A JEWEL IN THE CROWN OF THE WEST END

Nearly **40,000** audience members have come to see our shows in our first two and a half years as a producing theatre.

We have produced **15** world premiere shows in our 70-seat space off Piccadilly Circus.

30 new plays have been published in the UK after beginning here.

In 2020, our digital content on YouTube was viewed **117,896** times.

When producing shows, **58%** of our income comes from the Box Office, with the remainder relying on charitable donations from the public, private funding and support from members of our Friends Scheme.



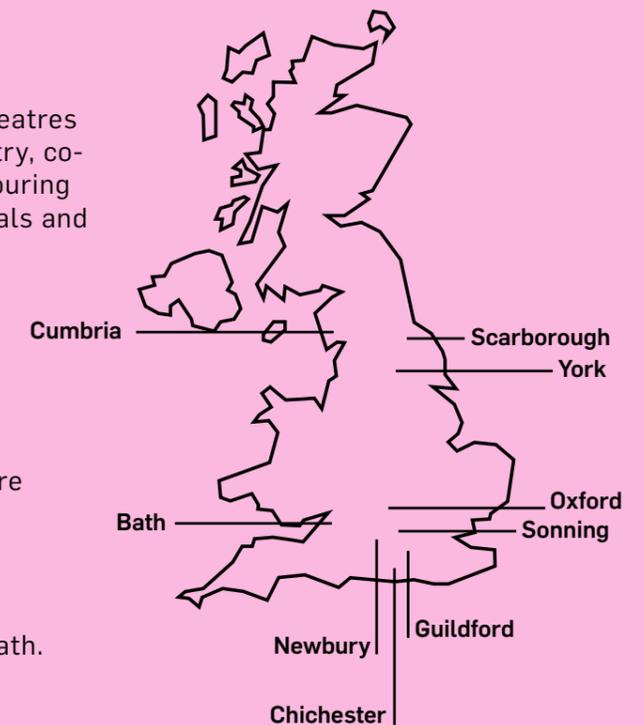
★★★★★
“An unexpected treat of the highest order.”
The Evening Standard



Michael Lumsden and Sally Cheng in For Services Rendered, 2019. Photo by Robert Workman.

★★★★★
“A deliciously haunting production from a plucky and dedicated theatre.”
The Spy in the Stalls

We work with theatres across the country, co-producing and touring premieres, revivals and classics with theatres and companies such as Guildford Shakespeare Company, Theatre by the Lake, The Mill at Sonning, The Watermill Theatre and Theatre Royal Bath.



★★★★★
“A set of gems in a small black box.”
Financial Times

Miranda Foster, Nick Waring and Ian Hallard in Tonight at 8.30, 2018. Photo by Robert Workman.

“In Jermyn Street Theatre’s intimate confines, every scene feels like an intrusion into some private moment, like eavesdropping on a stranger’s conversation.”
The Stage



★★★★★
“A beautiful piece of theatre.”
ReviewsHub

Galra Gordon in The Blinding Light, 2017. Photo by Robert Workman.

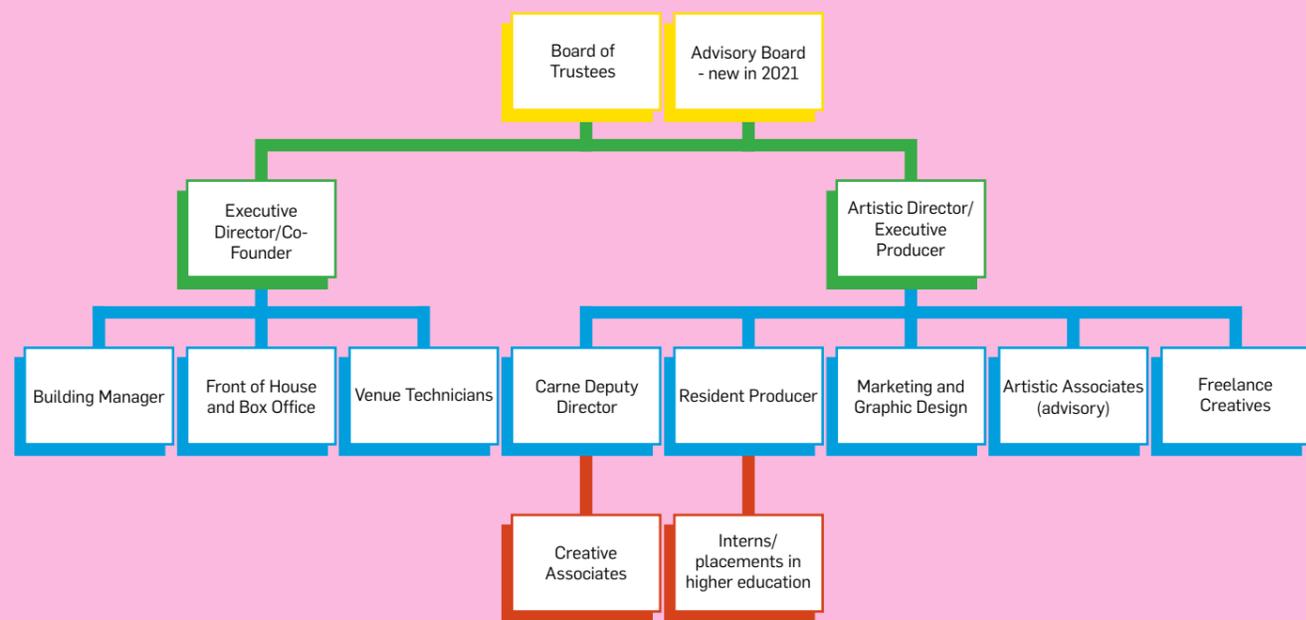


Bu Kunene and Andrew Francis in *The Ice Cream Boys*, 2019. Photo by Robert Workman

★★★★★
 “Yet another triumph for Jermyn Street Theatre.”
 Sardines

OUR TEAM

At Jermyn Street Theatre, we have a core team of five staff members, supported by a dedicated network of those who run the theatre building, produce its artistic output, and look after our Associate Artists.



REPRESENTATION

We have a commitment that at least 50% of all our onstage and offstage teams must be female each year. On shows between August 2017 and December 2020,

66% of our writers and production teams and

57% of our actors identified as women.

We also believe in producing theatre that is representational and empowering, and are keen to hear from producers, directors, playwrights and their agents from the LGBTQ+ community, especially those who self-identify as trans and non-binary.

We are actively seeking to employ, and forge long-term working



★★★★★
 “This gem of a play is as beautiful as it is profound.”
 The Guardian

Phoebe Price and Siem Tracy in *About Leo*, 2018. Photo by Robert Workman

relationships with, more Black, Asian, and ethnically diverse creatives. We are signatories to the Equity Fringe Agreement, so

all actors, stage management and creatives must be paid at least the National Minimum Wage.



Ben Wiggins and Boadicea Ricketts in *Tonight* at 8.30, 2018. Photo by Robert Workman

★★★★★
 “An extraordinary feat of teamwork.”
 The Independent