

Resident Producer

Full-time; self-employed
Starting June 2021
£25,000 - £30,000 annual fee



Winner
**Fringe Theatre
of the Year**
2021

SUMMARY

As the Resident Producer at Jermyn Street Theatre, you will be at the administrative heart of a busy producing theatre. You will be involved in all aspects of creating our productions, including administration, budgeting, casting, contracting, fundraising, general management, literary management, marketing, producing and sales. The Resident Producer is responsible for the smooth running of the team and its internal communications. You will also act as line producer on all the productions we create in-house.

We are looking for a theatre administrator and producer with the potential to play a major role within a small team. Your background might be in producing, fundraising, finance, or stage/production management; you will have hands-on experience of creating theatrical work, and a love of plays and the freelancers who make them happen.

This role is a self-employed contract. There will be some evening and weekend work, for which TOIL will be given. Where possible, we are open to discussions about hours where more flexibility is required (for example in relation to childcare).



The Company of Pictures of Dorian Gray, 2019
Photo by Sam Taylor

JOB DESCRIPTION

The Resident Producer will work across all aspects of the artistic and administrative running of the theatre. You will work closely with your line manager, Artistic Director and Executive Producer Tom Littler (who heads productions), and with Executive Director Penny Horner (who heads the theatre itself), but you will need to be an initiative-taker who is happy managing your own time and priorities.

There is no typical day, or even typical week. With a team of five, all core staff help each other and cover each other's desks. Although there are clear areas of responsibility for the Resident Producer, we constantly review our practices and there is always room for evolution.

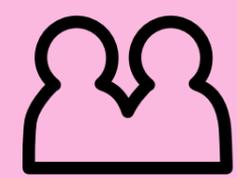
You will spend time in the following areas, but we expect you to be proficient in some aspects and less so in others.



Organizational Administration We are a small, friendly team. With a multitude of projects at any one time, the Resident Producer is the cool head who keeps everything together and links things up. This includes: scheduling, hosting, attending and writing minutes/action points at staff meetings; acting as a gatekeeper to the Artistic and Executive Directors; organizing the Dropbox and keeping calendars, freelance networks and other administration systems updated; running the office, stocking up on office supplies; collating job applications and arranging interviews; tracking absences and holidays of the team.



Production Administration In-house productions are led by Artistic Director and Executive Producer, but most of the day-to-day work is yours. There are lots of templates and past experiences, but no situation is ever quite the same. This work is varied, interesting, and challenging – it needs an eye for detail, speed of thought, and an ability to stay calm and good-humoured under pressure. Your duties include: adapting and issuing contracts to freelancers/agents; collating and chasing invoices for the Executive Director; creating and distributing contact sheets; availability-checking actors and creatives and arranging meetings; recruiting and supporting stage management; booking rehearsal rooms and liaising with those spaces; organizing and attending first days of rehearsal periods; liaising with co-producers and directors.



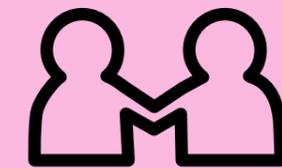
Production Coordination In close liaison with the Executive Director and any Production Managers – making sure the production happens on time and on budget. You are the first point of contact for the rehearsal room. This includes responsibility for: assembling and minuting production meetings; transport and production logistics and set, props and furniture drop-offs and collections for get-ins/get-outs; sourcing set builders and materials; drafting and updating production schedules and risk assessments; returning, selling or recycling sets, props and costumes; setting lighting, sound and set deadlines and ensuring they are met.



Company Management We work hard to be a friendly, welcoming theatre. The Resident Producer is the Company Manager on all productions to ensure the pastoral wellbeing and health and safety of all our companies. This includes updating and distributing policies; administrating club memberships; managing comp bookings.



Budgets and Finance Supporting the creation and maintenance of central and production budgets by the Artistic and Executive Directors, including for Theatre Tax Relief, planning and funding. The Executive Director is responsible for paying invoices and the administration of the charity and its accounts. Day-to-day, you will keep the production budgets updated, authorize small-scale spending, and alert relevant parties to overspending risks.



Donors and Governance We have an active circle of donors and Friends. You will support the Executive Director as required in the maintenance of up-to-date databases and reminders of due payments, the Marketing Manager in communications, and the Artistic Director in facilitating meetings and invitations to events. We are currently creating an Advisory Board and we anticipate the Resident Producer having a role to play in the smooth functioning and communications of this new body.



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 Resident Producer will be one of several staff members acting as a point of contact, and will be made aware of safeguarding procedures.

RESPONSIBLE TO

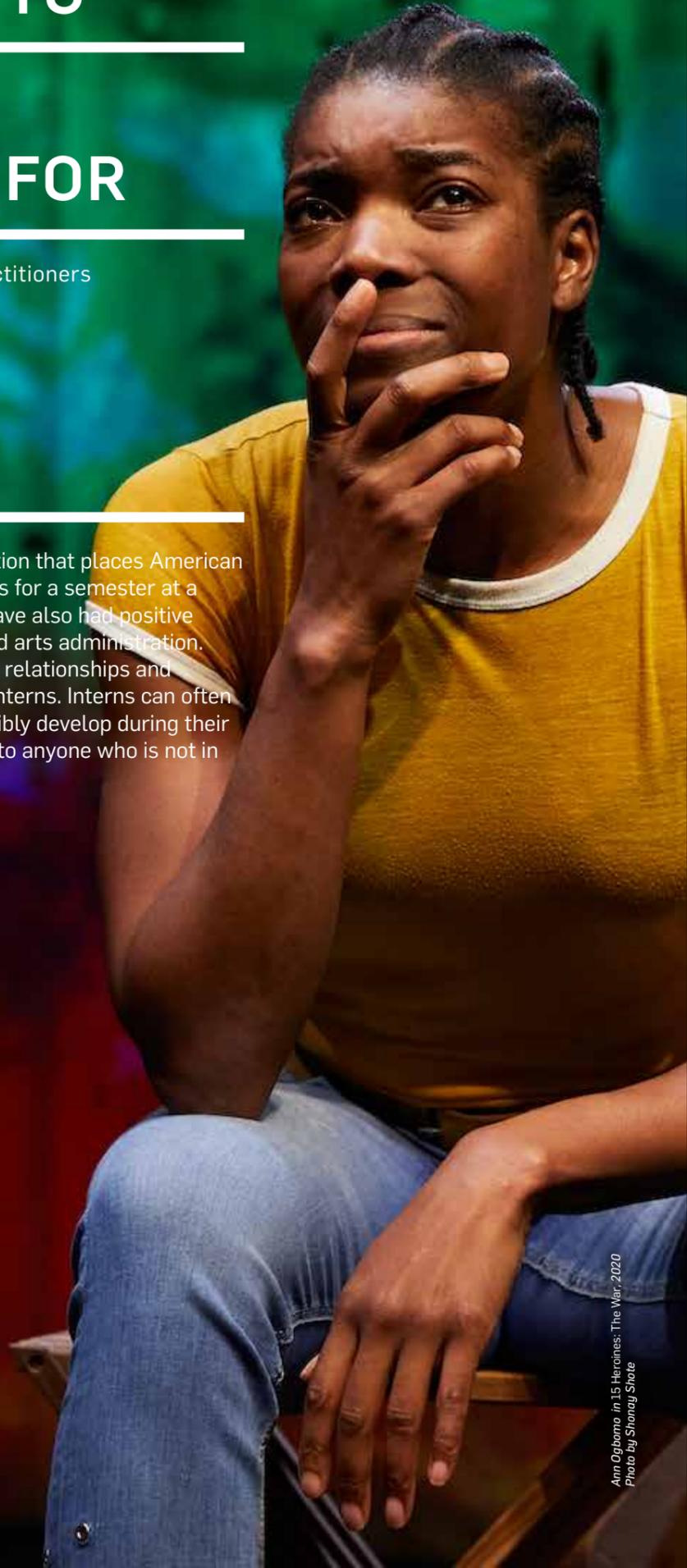
Artistic Director and Executive Producer

RESPONSIBLE FOR

Interns, stage management, freelance practitioners

SUPPORT AND INTERNS

We have relationships with CAPA, an organisation that places American university students with British arts institutions for a semester at a time, and a similar organisation, EUCAS. We have also had positive experiences of interns training in producing and arts administration. **The Resident Producer** can build on existing relationships and networks and is usually the line-manager for interns. Interns can often be a great help and support and their skills visibly develop during their time with us. We do not offer any unpaid work to anyone who is not in full-time education.



Ann Ogbomo in 15 Heroines: The War, 2020
Photo by Shonay Shote

PERSON SPECIFICATION

The successful candidate will be an efficient and capable presence with significant experience of professional theatre. Your experience might not be exclusively or even primarily in theatre administration; we know that skills are transferrable. You may be someone looking ahead to a career in producing or in senior management, or you may be someone who enjoys facilitating the work of others. You may have an MA in Producing or Arts Administration, or you may have experience of commercial producing, or training through a body such as Stage One, or you may have learnt everything on the job. What matters is that you are a team player, and that no job is too small or too big for you to tackle it.

You'll be calm and good-humoured under pressure, a quick worker, and an initiative-taker willing to ask for advice. You will have high standards for yourself but be willing to make mistakes and learn from them. You will enjoy an idiosyncratic, supportive, non-corporate working environment. You will be compassionate, organised, creative, and hard-working.

Essential:

- A passion for theatre and plays, and a love of the people who make them happen.
- At least three years' experience of professional theatre in any capacity, leading to confidence in dealing with people of all levels of experience from across the theatre sector.
- At least one year's experience of professional theatre administration (this may come from several backgrounds), and a detailed, practical knowledge of how plays are staged.
- Strong administration, spreadsheet, database, and computer skills.
- Understanding of and commitment to inclusion and diversity.
- Discretion and outstanding interpersonal skills.
- Accurate and clear written English and a great telephone manner.
- Excellent organisational skills including project/time/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 across the London theatre scene, including other venues, rehearsal studios, and agencies, and/or across the UK.
- Experience with budgeting and budget management.
- Understanding of stage and company management.
- Experience dealing with agents and contracts.
- Experience of company administration, including minute-taking.
- Understanding of theatre finance and experience of preparing accounts.
- Experience of submitting T&F and/or ACE applications.
- Experience of fundraising from the private sector.
- Enthusiasm for cake of all kinds



Emma Fielding in Mary's Babies, 2019
Photo by Robert Workman



Nacine Marshall in 15 Heroines: The Labyrinth, 2020.
Photo by Shonay Shote

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.

HANDOVER

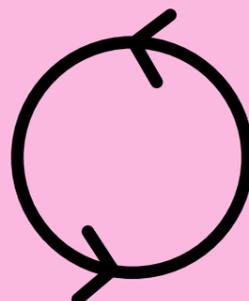
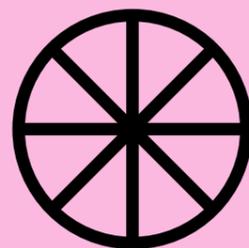
Our Resident Producer, Jo Heanley, joined us in 2019 and has been with us throughout the pandemic and is currently overseeing our Footprints Festival. Jo will be around throughout June to perform a full handover.

TIME COMMITMENT

We expect a time commitment of, on average, four and a half days (36 hours) per week throughout the year. There will be some evening and weekend work for which TOIL will be provided. There will be 28 days of holiday (20 days plus 8 public holidays). You will work roughly 50/50 from home and from our central London theatre. You should expect that some weeks will be busier than others. There will be a trial period of four months.

REMUNERATION AND STATUS

An annual fee of £25,000—£30,000, dependent on experience. You will remain a self-employed contractor and will invoice monthly.



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 one page of A4 including the contact details of two referees (we will not contact them unless we see you for a second interview).

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

DEADLINE

Thursday 29 April at 12 noon. Any applications arriving after this will not be considered.

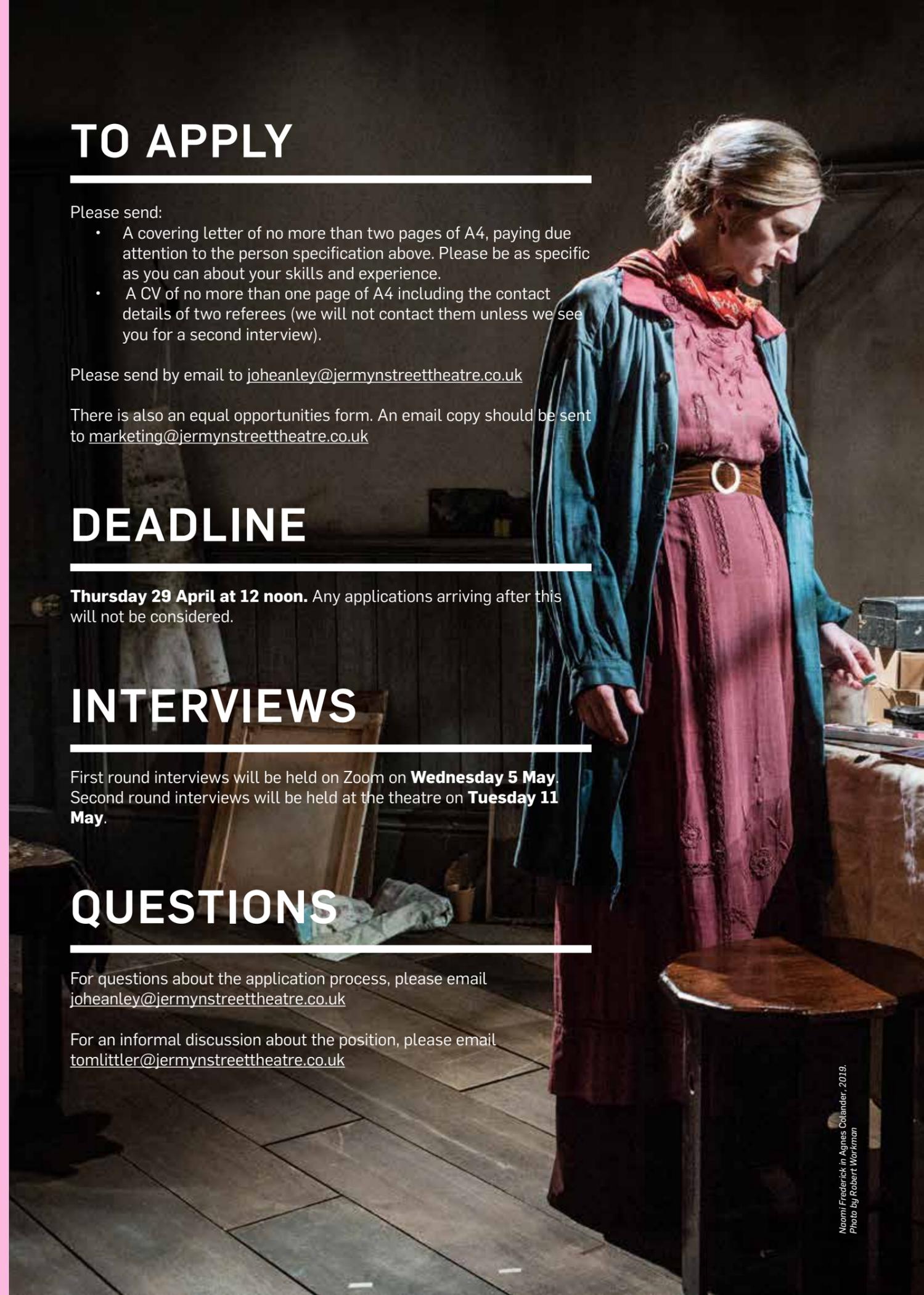
INTERVIEWS

First round interviews will be held on Zoom on **Wednesday 5 May**.
Second round interviews will be held at the theatre on **Tuesday 11 May**.

QUESTIONS

For questions about the application process, please email joheanley@jermynstreettheatre.co.uk

For an informal discussion about the position, please email tomlittler@jermynstreettheatre.co.uk



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.

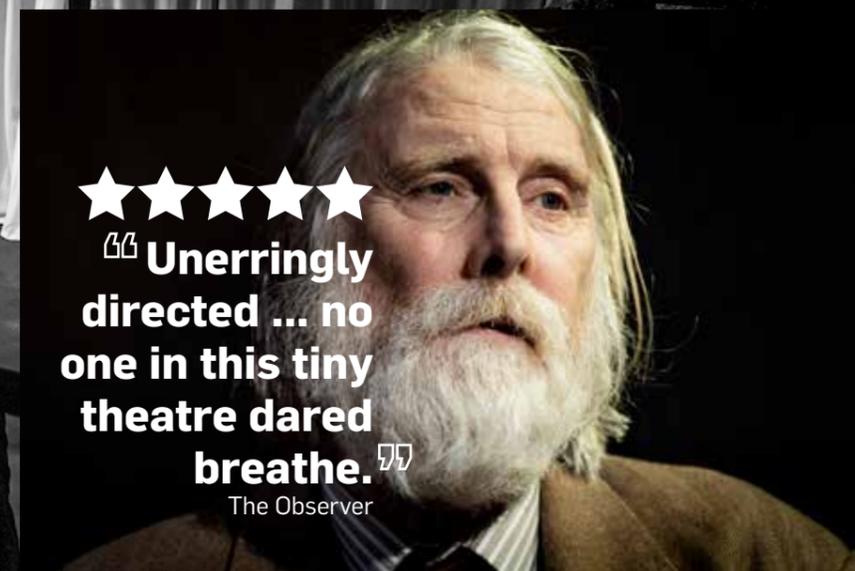
In 2012, the theatre won the Stage Award for Fringe Theatre of the Year.

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.

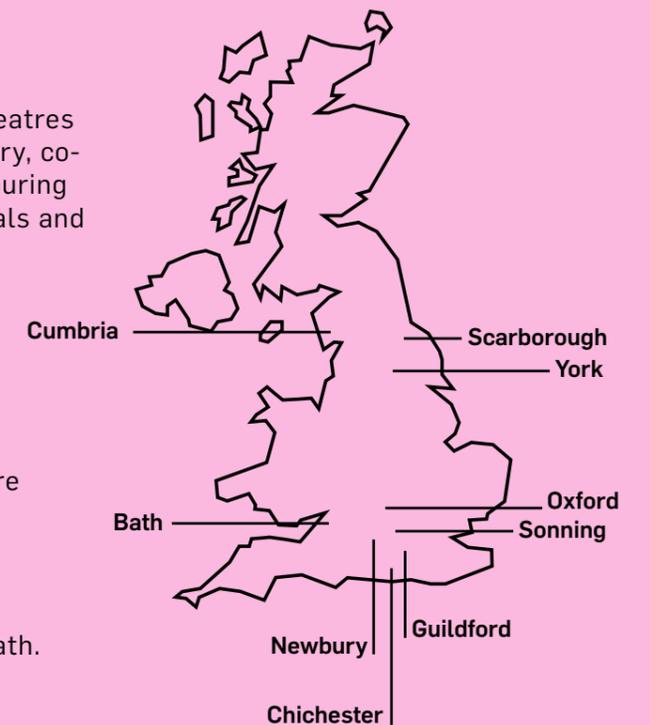


★★★★★
 “An unexpected treat of the highest order.”
 The Evening Standard



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

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.



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

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

“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



Gaia Garden in The Blinding Light, 2017. Photo by Robert Workman.

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

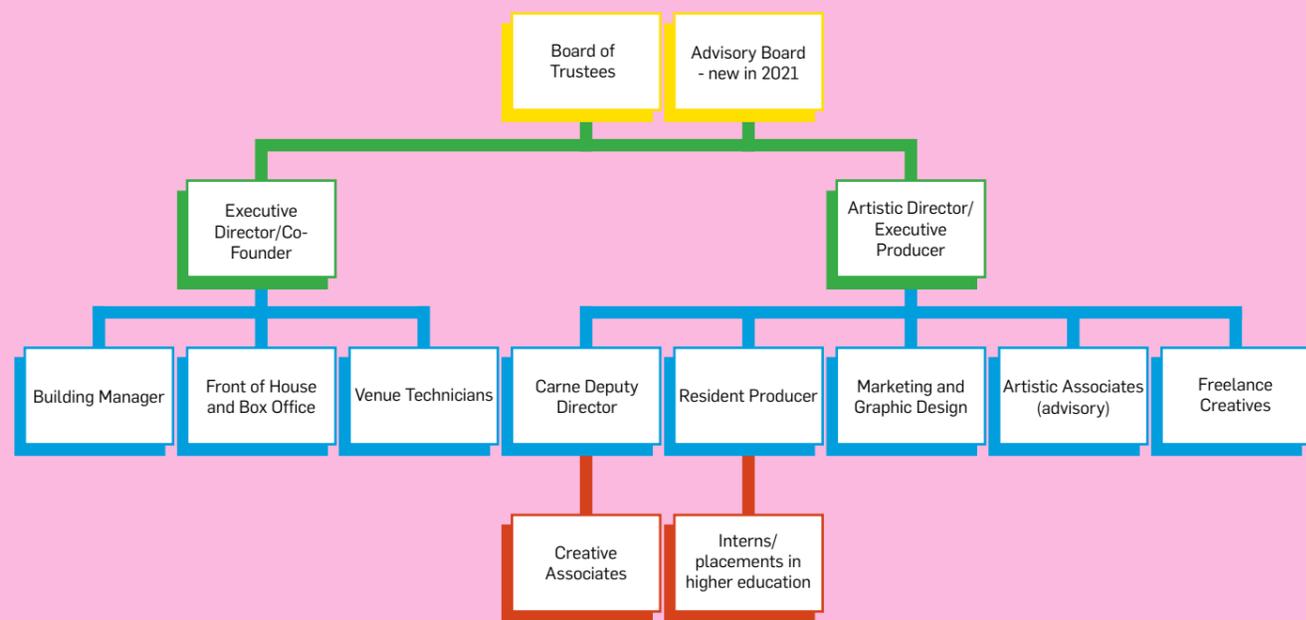


Bu Kurene and Andrew Francis in The Ice Cream Boys, 2019. Photo by Robert Workman

★★★★★
 "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.



★★★★★
 "An extraordinary feat of teamwork."
 The Independent

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