

Trustee & Chair of Advisory Board

BACKGROUND INFORMATION

Jermyn Street Theatre (JST) is a 70-seat studio founded in 1994 in the basement of a central London restaurant. For most of our history we have been a receiving house, with a distinguished track-record of exciting work, staging new plays, musicals, and rare revivals. In 2017 we shifted our business model to become a full-time producing house, collaborating with independent producers and leading regional theatres to create a year-round programme of work. JST won the 2021 Stage Award for Fringe Theatre of the Year.

JST has been a charity since 1994 and in 2019 became a Charitable Incorporated Organisation (CIO). The theatre has historically been a tenant of the restaurant directly above it, but it is now becoming a direct tenant of the Crown Estate.

Our 2019 (Jan–Dec) Trustees' Report is available on the Charity Commission website; our 2020 accounts are currently in preparation and show a healthy surplus.

JST's co-founders, Howard Jameson and Penny Horner, have been Trustees since our foundation, typically working as part of a Board of four. The other Trustees are currently Chris Parkinson, who has a background in law and film, and Vik Sivalingam, a theatre director who is also Senior Tutor at LAMDA. Since 1994, Horner has undertaken the day-to-day management of the theatre on a voluntary basis, first as General Manager and latterly as Executive Director.

Following a successful 2020, we are seeking to add fresh expertise and experience to our Board of Trustees and to appoint the inaugural Chair of our new Advisory Board.

While the Advisory Board will not have governance responsibilities, the Chair will be expected to work closely with the other Trustees, and the Artistic and Executive Directors.

THE
STAGE
AWARDS

Winner
**Fringe Theatre
of the Year**
2021

THE ADVISORY BOARD

As set out in the attached document, the Advisory Board is being set up to:

- Help us become a more inclusive, diverse, and welcoming organisation representative of modern London; people who can challenge us, educate us, and offer us new perspectives.
- Help us to prioritise the needs and experiences of freelance theatre practitioners. We always strive to prioritise artists, and we want to do that even more effectively.
- Offer us approaches, strategies, contacts, and knowledge from outside our sector, to help us become a more financially robust organisation, increase our fundraising potential, and forge new corporate connections.
- Advise us as we continue to develop our theatre and our work, champion us in the wider theatre sector, and help us to continue our development.

The Advisory Board will help to:

- Strengthen our finances and fundraising.
- Develop our position within the cultural sector.
- Foreground our freelance artists in all our decisions and strategies.
- Include a wider range of voices and backgrounds within our thinking.

In preparation for establishing the Advisory Board, the Artistic and Executive Directors have enjoyed positive meetings with a range of excellent candidates for Advisory Board membership, but before any appointments are made, the Trustees wish to appoint the Chair of the Advisory Board to take this forward. The Chair of the Advisory Board will also be a Trustee of Jermyn Street Theatre.

We are looking for people with substantial experience of leadership and strategy, able to harness the talents of diverse colleagues and create a collegiate, constructive, and positive environment.

Nigel Whitmey in *About Leo*, 2018
Photo by Robert Workman



The Company of For Services Rendered, 2019
Photo by Robert Workman

THE RIGHT CANDIDATE WILL POSSESS:

- Understanding of and commitment to JST's values as an independent, vibrant producer of text-based theatre in the West End
- Understanding of the arts sector including its funding models and current challenges
- Understanding of and commitment to inclusion and diversity
- Understanding of JST's scale and capacity, and willingness to share expertise and networks to help the organisation to grow
- Experience of serving on/chairing boards, groups, or committees in a way that supports and includes every voice at the table
- Understanding and acceptance of the legal duties, responsibilities, and liabilities of a charity board
- Understanding of the differences between governance and management
- Ability to engage actively in raising funds from public and private sources
- Willingness to commit time and energy to the Trusteeship and to chairing the Advisory Board
- Flexibility, an open mind, and a sense of humour in the face of obstacles
- Ability to act as a spokesperson for the organisation
- Willingness to work within a team while speaking one's mind



Nadine Marshall in *15 Heroines: The War*, 2020
Photo by Shonay Shote

ROLE DESCRIPTION: TRUSTEE

As **Trustee**, you will be part of a Board which will:

- Take overall financial and legal responsibility for the Company.
- Exercise a reasonable level of skill and care to ensure the Company is well run.
- Act with integrity and in the best interests of the Company, avoiding personal conflicts of interest, or misuse of the Company's funds or assets.
- Safeguard the reputation and values of the Company
- Provide leadership and direction.
- Contribute to the skills and experience necessary to direct the Company's activities, both current and future.
- Agree the organisation's vision and the values that underpin it.
- Employ the Artistic and Executive Directors to run the organisation.
- Support staff to assist them to fulfil their roles.
- Champion best practice throughout the Company.

Legal & Financial

- To ensure that the Company operates in accordance with Charity Law.
- To ensure the Company keeps proper accounts and that audited accounts are produced annually and submitted to the Charity Commission.
- To ensure the prudent financial management of the Company. To exercise financial control; to discuss and approve annual budgets submitted by management. To advise on applications to funding bodies where appropriate.
- To ensure the payment of all taxes due to HMRC.
- To appoint bankers and cheque signatories and to make clear decisions on financial policies.
- To ensure that the Company's assets are safeguarded and are well managed and maintained.
- To ensure that the Company is properly insured.
- To ensure that the Company operates appropriate health and safety practices and complies with health and safety legislation.
- To ensure that the Company complies with the conditions of its public and private funding.



The Company of Tomorrow at Noon, 2018
Photo by Robert Warman

Employment & Personnel

- To appoint the Artistic and Executive Directors.
- To approve the organisation's employment policies.
- To approve the overall staffing structure.
- To approve the outline terms and conditions for staff.
- To serve on recruitment, disciplinary and grievance panels as required.

Policy

- To agree the organisation's policy and keep it under review.
- To review all other areas of policy and implementation annually and revise where necessary.
- To adopt a strategy to implement its policy, in particular the creation and implementation of Business Plans.

Advocacy

- To promote Jermyn Street Theatre, its activities and its needs to the private, public and voluntary sectors, in order to enhance the organisation's profile and ability to fundraise.
- To be alert to information and contacts which may be of assistance to the organisation.
- To act as an ambassador for Jermyn Street Theatre at all times.

Management

- To delegate authority and to review delegated authority of senior staff as appropriate.
- To maintain good communications between Trustees and theatre staff.
- To contribute to Board succession planning and appointments.



The Company of Mad as Hell, 2018
Photo by Robert Workman

ROLE DESCRIPTION: ADVISORY BOARD

As **Chair of the Advisory Board**, you will:

- Chair meetings so as to support all Advisory Board members to express their views.
- Create positive change by translating discussion into clear recommendations and practical help to staff members.
- Support the development of less experienced members.
- Establish a cycle of meetings with appropriate papers to service the Advisory Board efficiently.
- Establish and enable processes so that working groups can make progress between meetings.
- Establish a system to review and renew Advisory Board membership and to help appoint additional Advisory Board members or advisers with appropriate knowledge and skills.
- Be the primary link between the Advisory Board and the Board of Trustees, and fairly represent the Advisory Board's views.
- Work closely with the Artistic and Executive Directors in shaping the theatre's strategies.

As **Chair of the Advisory Board**, you will work alongside the Artistic and Executive Directors to:

- Develop, formalise and record the purposes and processes of the Advisory Board.
- Identify necessary, overlapping, or missing skills from the existing range of Advisory Board candidates.
- Recruit Advisory Board members who can represent the necessary range of skills and lived experiences.
- Establish working groups to best serve the theatre and utilise the skills of all members.
- Review the Advisory Board's efficacy and keep an open mind about changing procedures to derive the greatest benefits.

Terms of Appointment

- The appointment will be made initially for three years, after that Trustees are eligible for re-election.
- The position is unremunerated, but travel and out-of-pocket expenses can be reimbursed where required.

Attendance and Availability

- To attend Board meetings (currently quarterly) or any "emergency" meetings.
- To chair Advisory Board meetings (we imagine six per year, but this may change).
- To liaise with any Working Parties established by the Advisory Board.
- To attend performances/press nights at JST and be familiar with the theatre's work.
- To provide advice and support to the senior staff.
- To keep up to date with both funding and artistic issues for the Company.



The Company of The Hound of the
Baskervilles, 2017
Photo by Martin Kaufhold

EQUAL OPPORTUNITIES

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

EXPRESSIONS OF INTEREST

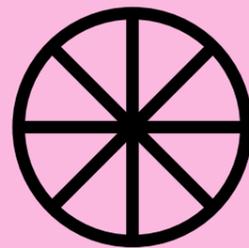
For an informal, confidential, discussion about the role, please contact our recruitment consultant, Jodi Myers, who is advising Jermyn Street Theatre on this process, on projects@jodimyers.co.uk and she will be happy to set up a time to talk with you.

Expressions of interest should be made by letter, no longer than 2 pages of A4, addressed to **Howard Jameson, Chair of Trustees** explaining why you would like to be a Trustee and Chair of the Advisory Board, and what you would bring to the roles. You should demonstrate your experience in any similar role. Please include a short CV.

In addition, we would be grateful if you could complete an Equal Opportunities Monitoring form available at www.jermynstreettheatre.co.uk/vacancies/ When your expression of interest is received, this form will be removed and not used during the shortlisting process.

Expressions of interest (letter, CV and Equal Opportunities Monitoring Form) should be sent to projects@jodimyers.co.uk with Jermyn Street Theatre in the subject line by **12 noon on Friday 28 May**.

Shortlisted candidates will be contacted in early June and invited to meet Trustees and with the Artistic and Executive Directors.



Kimberley Nixon in Original Death Rabbit, 2019.
Photo by Shuang Shao

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.

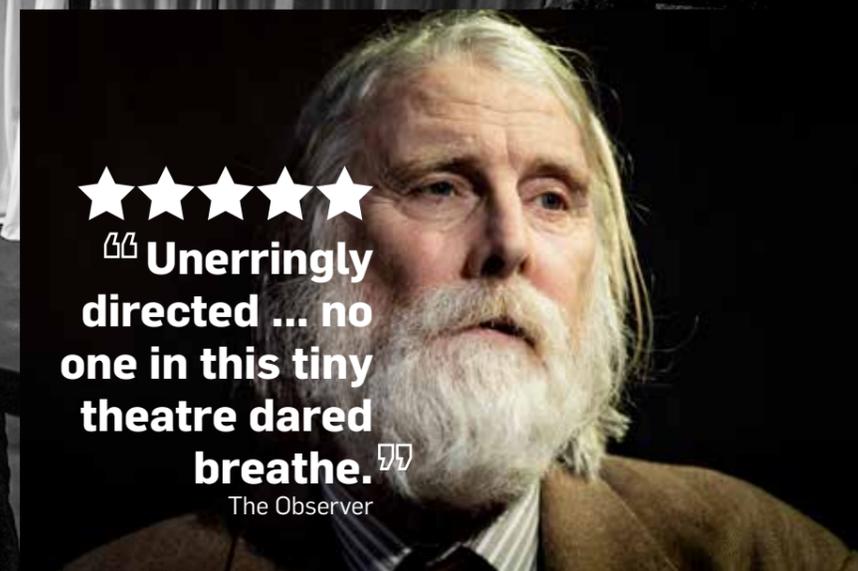
In 2012, the theatre won the Stage Award for Fringe Theatre of the Year.

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.

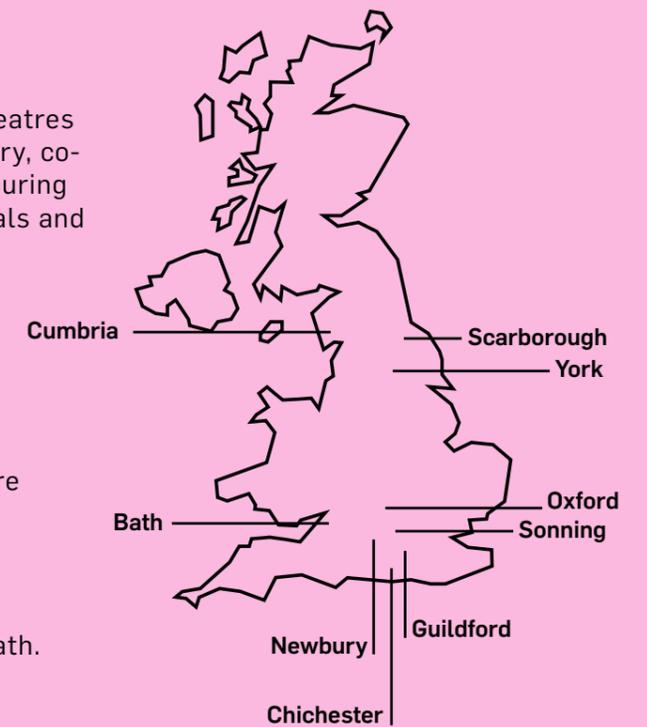


★★★★★
 “An unexpected treat of the highest order.”
 The Evening Standard



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

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

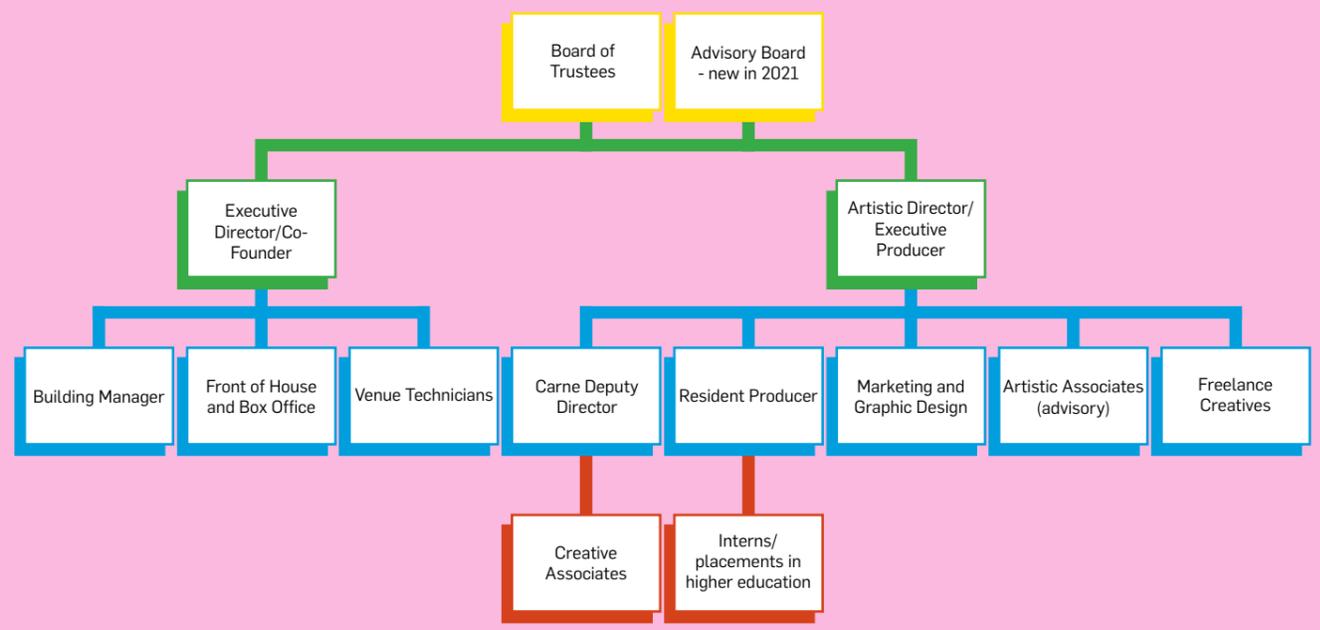


Bu Kunene and Andrew Francis in *The Ice Cream Boys*, 2019. Photo by Robert Workman

★★★★★
 “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