

# Marketing Officer

Self-employed  
Four to five days per week  
£18,000 - £23,000 annual fee  
To start September 2021



JERMYN  
STREET  
THEATRE



Winner  
Fringe Theatre  
of the Year  
2021

## SUMMARY

Jermyn Street Theatre and Guildford Shakespeare Company are looking for a new Marketing Officer.

The role is ideal for a bright, hard-working person with ambitions to work in arts marketing or administration/producing. We are open to applications from recent graduates if they have demonstrated significant interest in marketing. There is ample opportunity for the right person to take on more responsibility over time. We also welcome applications from more experienced arts marketers.

The position is around two-thirds for Jermyn Street Theatre and one-third for Guildford Shakespeare Company. You will be primarily based at Jermyn Street Theatre (West End), with home-working as appropriate.

We are open to candidates with varying levels of graphic design skills; those with more basic graphic design skills would be hired on a slightly more part-time basis.



Hannah Morrish and Gavin Fowler in All's Well That Ends Well, 2019. Photo by Matt Pereira

## JOB DESCRIPTION

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Reporting to the Artistic Directors of each company, the Marketing Officer will work across the full range of our marketing and communications.



- Managing and maintaining a consistent presence across our social media channels.
- Creating verbal and visual content (such as new idents and adapting existing artwork) for online distribution.
- Helping to write, edit and proofread marketing copy for brochures, posters, website etc.
- Booking rehearsal and production photographers and dealing with photo distribution.
- Ensuring that our branding is consistently used.
- Inputting and managing sales data and keeping all marketing assets in an organised and accessible way.
- Following up with audiences to grow a loyal base, targeting specialist groups relevant to each production, arranging PS swaps with other institutions.
- Gathering, formatting and proofreading biographies and editorial content for programmes and playtexts; liaising with printers and publishers; designing in-house programmes at Jermyn Street Theatre.



### For candidates with advanced design skills:

- Additional responsibility for brochure, poster, programme, and image designs.
- Creating and editing video trailers and audio content.

Our core staff teams are small, friendly, and cooperative, and all core staff members support each other's work.

There is room to make this position your own and, at both companies, we encourage all our staff to show initiative and push the projects they are passionate about. While there are many templates and working patterns, there is the opportunity to shape the position according to your own interests, talents, beliefs and values.

# WORK SPACE, TIMES, STAFFING

You would be based in Jermyn Street Theatre (closest tube: Piccadilly Circus) with some elements of home-working as appropriate.

Your hours for Guildford Shakespeare Company would fall across the week and would be undertaken from home, with visits to Guildford (40 minutes from London Waterloo) as necessary.

We often have interns from universities in the UK or US who can be useful in supporting our core staff and whom you might be involved in managing.



Paula James and Robert Maskell in Love's Labours Lost, 2018. Photo by Mark Dean.

## PERSON SPECIFICATION

There is no one ideal background for this role, which needs an ambitious all-rounder. You might be a recent graduate from an arts or media background, an early-career theatre professional, or someone switching careers or returning to work.

You will work with our in-house team and with our coproducers, which requires you to be adaptable, discreet, and extremely diplomatic. You'll be an optimist, but also a pragmatist who recognises when time and budgets mean that even the best ideas must wait their turn.

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 overachieving to make magic.

### Essential:

- Outstanding, clear written English (including strong proofreading skills) and a great telephone and interpersonal manner.
- Basic graphic design skills, preferably including InDesign and Photoshop, and the ability to pick up new skills quickly.
- A love for theatre and plays, and for the people who make them happen.
- A passion for arts marketing and an interest in using print, the internet, and social media to promote theatre.
- Excellent organisational skills including project, time, and budget management.

### Desirable:

- Advanced graphic design skills to generate content and imagery (for example: job packs like this one!)
- Video/film editing skills.
- Appreciation of branding and brand awareness.
- Experience in managing, scripting and developing video trailers and audio content.
- Photography skills.
- Experience of Mailchimp and internet advertising.
- Knowledge of the theatre sector.
- Demonstrable experience in building audiences.



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



Niall Buggy in Beckett Triple Bill, 2020. Photo by Robert Workman.

# EQUAL OPPORTUNITIES

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Jermyn Street Theatre and Guildford Shakespeare Company are 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 Essential criteria will be offered an interview. If you wish to disclose your disability (there is no need to specify its nature), please do so in your covering letter.

## HANDOVER PERIOD AND TRAINING

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There would be a handover period in September, and thereafter you would be managed and mentored by Tom Littler, Artistic Director of Jermyn Street Theatre and Matt Pinches, co-Artistic Director at Guildford Shakespeare Company.

It is important to emphasise that the right candidate need not be – and will not be – the finished article. We expect you to learn and develop during your time with us, and we will support you to do so.

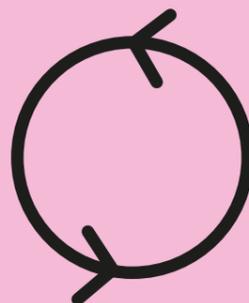
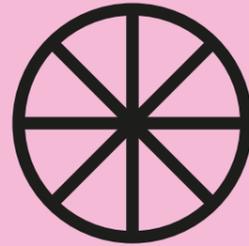
## CONTRACT AND FEES

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Your contract will be held by Jermyn Street Theatre. Like all the other staff at Jermyn Street Theatre, you will be engaged on a freelance self-employed basis. You will invoice monthly.

We are open to joint applications.

Up to 28 days holiday a year are granted (pro-rata), inclusive of eight public holidays. Holidays are pre-arranged with the Artistic Directors of the companies.



## TO APPLY

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- 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.
- If you have graphic design and video editing experience, please include some samples of your past work.
- A CV of no more than one page of A4.
- A completed Equal Opportunities form downloadable from [www.jermynstreettheatre.co.uk/vacancies/](http://www.jermynstreettheatre.co.uk/vacancies/)

Please send these by email to David Doyle on [daviddoyle@jermynstreettheatre.co.uk](mailto:daviddoyle@jermynstreettheatre.co.uk)

## DEADLINE

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**Thursday 22 July at 6pm.** Any applications arriving after this will not be considered.

## INTERVIEWS

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Interviews will be held in person in London on **Thursday 29 July.**

We will do our best to reply to all applicants, but it may take us some time.



Dean Brown in Two Ho, semen, 2021.  
Photo by Steve Gregson

# 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, Sinead 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  
2021



## 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.

The theatre won the Stage Award for Fringe Theatre of the Year.

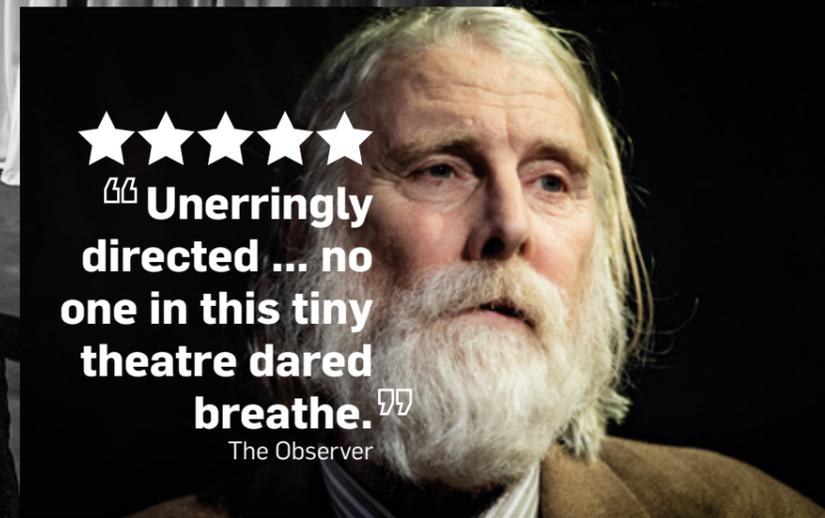
Tom Littler restructured the theatre to become a full-time producing house.

We became the only theatre to win the Stage Award for Fringe Theatre of the Year for a second time.



“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 Sinead 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

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.

“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

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.

**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.*

# 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.



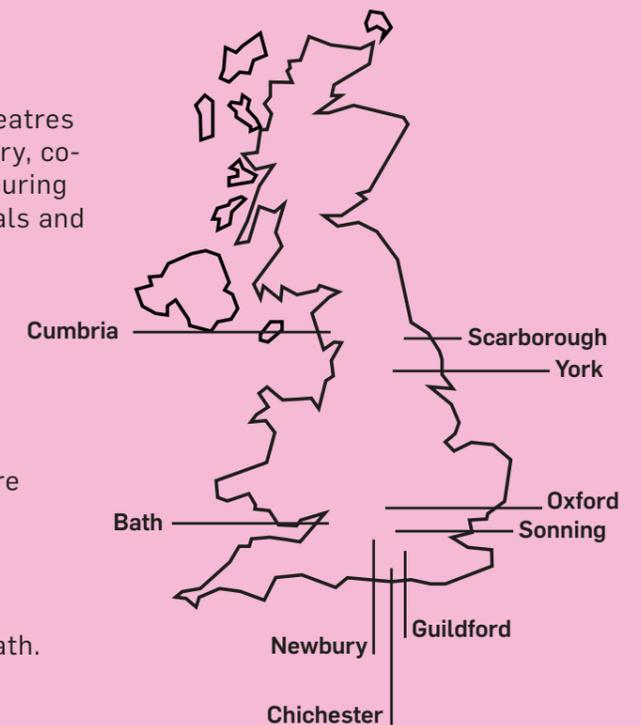
★★★★★  
 “An unexpected treat of the highest order.”  
 The Evening Standard



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

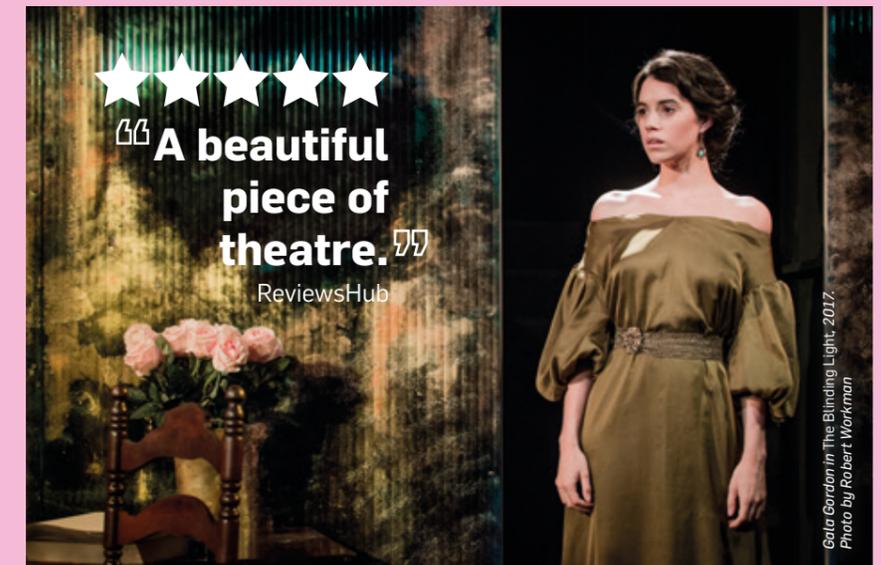
We work with theatres across the country, co-producing and touring premieres, revivals and classics with theatres and companies such as Guildford Shakespeare Company, Theatre by the Lake, The Mill at Sonning, The Watermill Theatre and Theatre Royal Bath.



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



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

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

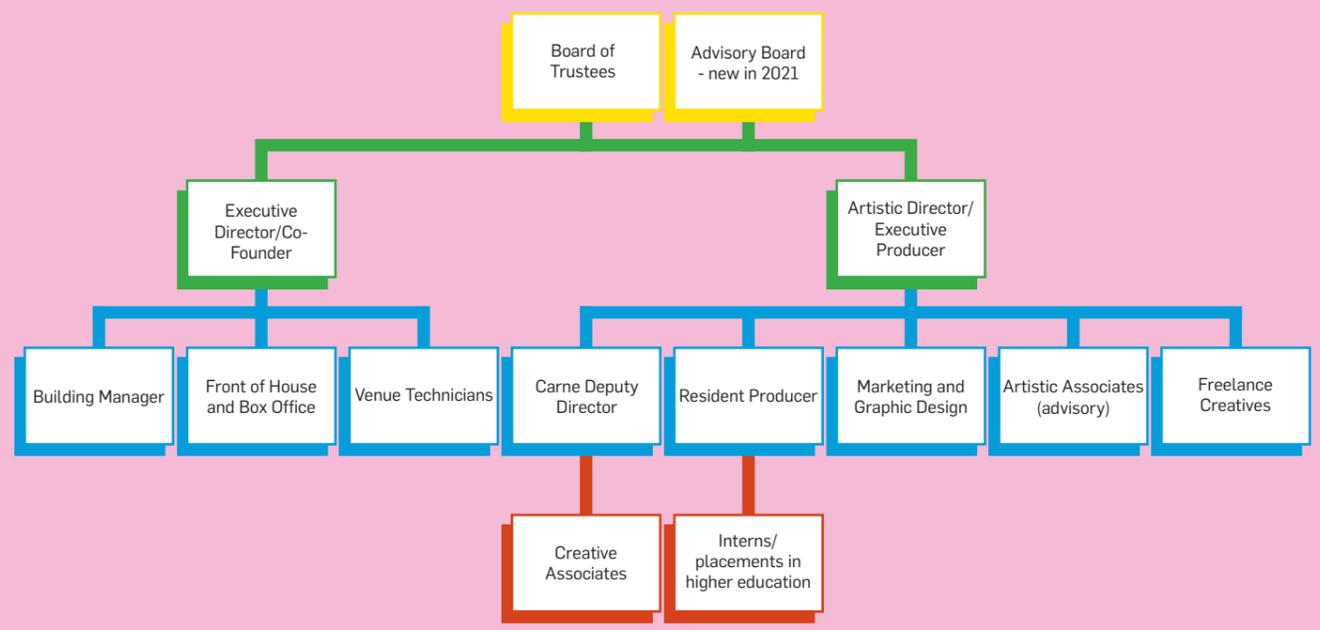


Bu Kunene and Andrew Francis in *The Ice Cream Boys*, 2019. Photo by Robert Workman

★★★★★  
 “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 Creative Associates.



# 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



# COME HITHER...

## WHO WE ARE

Since 2006, Guildford Shakespeare Company has been entertaining and educating Surrey and the South East's residents and visitors with unique theatre experiences in extraordinary places.

We are still run by Sarah Gobran and Matt Pinches, the same two actor-managers who started the company 15 years ago, who have grown GSC into one of the largest producers of home-grown professional theatre in the region.

Over this time, we have welcomed more than

**115,000**

people to our site-responsive productions, which every year create jobs for over

**130**

professional artists.

GSC is a site-responsive company, meaning we make theatre in non-theatre spaces.



“This is why British theatre is such a marvel.”  
Daily Telegraph

As well as Shakespeare on lakes, in castles, churches, museums, galleries and gardens, we've staged six brand new works inspired by classics including Chaucer, the Brothers Grimm and Lewis Carroll.

In 2015, the inimitable Brian Blessed OBE joined the company to play the title role in King Lear. Blessed is now our Honorary Patron.

Lucy Pearson and Noel White in Romeo and Juliet, 2018. Photo by Matt Pereira.

Off West Award Finalists, 2020, 2021

UK Business Hero 2020

Award for Inclusivity 2019  
(Institute of Directors, South East & London)

Community Consideration Award 2019

Charity of the Year 2017

Access in the Arts Award 2013, 2017



## THE LAST 16 MONTHS

Through the recent pandemic GSC continued to create and innovate.

Using Zoom, we staged **9** live original productions, seen by over

**4000**

households worldwide.

Together with our ongoing education and outreach work, we were able to create 145 jobs for freelance artists during this challenging period.

We also developed

**905** minutes of free online content.



“They have become the town's treasure.”  
Essential Surrey

LEFT: Rachel Summers and Corey Montague-Shalay in She Stoops To Conquer, 2021

RIGHT: Jack Whitam in Macbeth, 2020. Photos by Matt Pereira

## EDUCATION & OUTREACH

Our growing Education and Outreach Department works with some 5,000 people, young and old, across the South East. We deliver a myriad of weekly in-house drama clubs and classes for ages 8-80, along with in-school workshops and tours, and private tuition through Trinity. Brave New World is our programme of outreach projects to assist less-advantaged

schools and reduce social isolation in the community. Every year, some 3,500 participants take part in live theatre experiences, workshops and therapy sessions, the vast majority of which are entirely free to access.

These include inter-generational projects between schools and care-homes, a mental-health

course for teenagers and their families, clubs for young carers and residency in a number of Guildford schools.

Read more about GSC at [www.guildford-shakespeare-company.co.uk/our-vision/](http://www.guildford-shakespeare-company.co.uk/our-vision/)



“The quality of the performances and workshops is unparalleled. It’s all the children can talk about.”

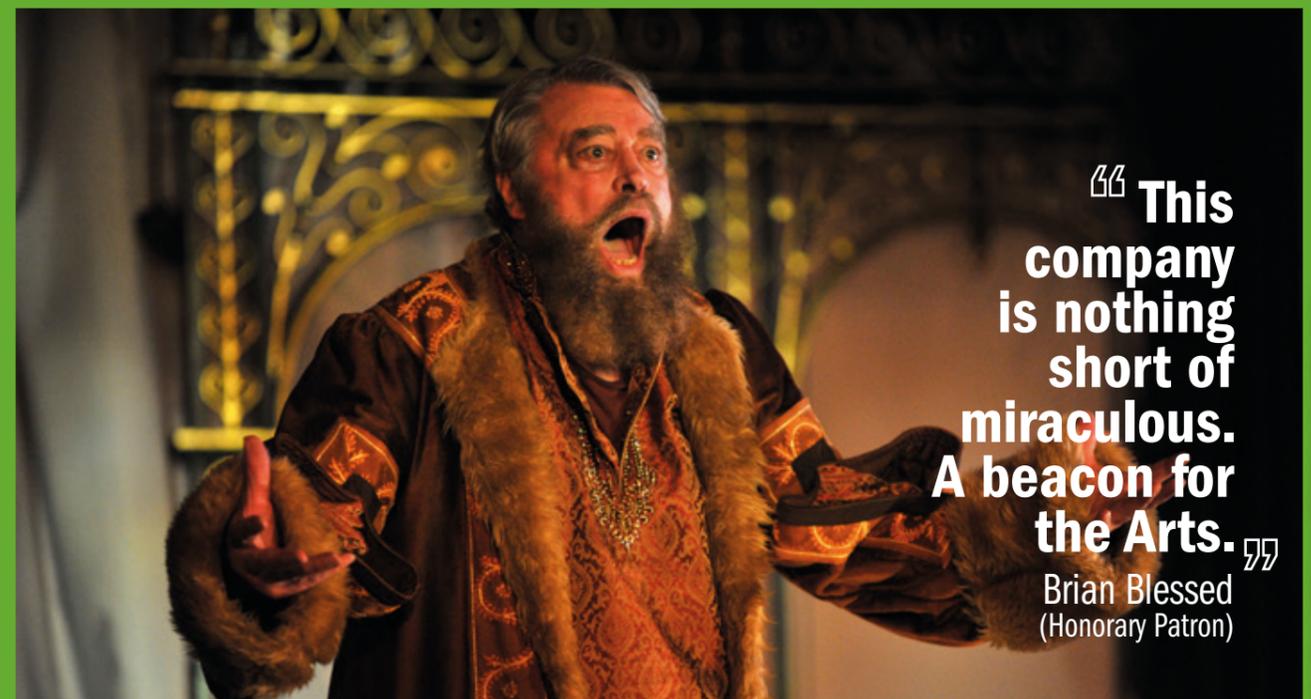
Teacher at Guildford Grove School



“It’s given her such a passion for both Shakespeare and drama.”

Drama club parent

Clockwise from TOP: Delight in Shakespeare Primary School Tour 2019. Photo by Mark Dean; Sarah Gobran in The Merry Wives of Windsor, 2019. Photo by Matt Pereira; Picture by Alex Bremner.



“This company is nothing short of miraculous. A beacon for the Arts.”

Brian Blessed  
(Honorary Patron)

Brian Blessed in King Lear, 2015. Photography by Steve Porter.

## AUDIENCE

Broadly similar to Jermyn Street and equally loyal, though less London orientated. Our core audience come from a 7-mile radius of the town, and many have been coming for years. They enjoy the unique settings we use for our shows and are excited to explore new ways to experience theatre. The majority are 45+.

From April 2019 to April 2020 we welcomed **16,300** audience members to our shows.

Our audiences are likely to attend the Yvonne Arnaud, the Rose at Kingston and Shakespeare’s Globe. We may

be their only source of live Shakespeare. Guildford has a plethora of further and higher education institutions, however, we have yet to engage fully with this demographic.

## OUR TEAM

