Executive & Artistic Directors Recruitment Pack
December 2018
Welcome from the Chair

Thank you for expressing an interest in the post of Artistic Director and/or Executive Director of Birmingham Repertory Theatre. Over the last few years, The REP has built upon its strong historical reputation and has consolidated its position as a leading player in contemporary British theatre, with particular strengths in the areas of diversity, new work and artist development. We have also established excellent relationships with a wide range of co-producing partners, from both the commercial and subsidised sectors, and created a business model that has seen us prosper through the recent period of public funding reductions. These achievements have been driven by our Executive Director Stuart Rogers and Artistic Director Roxana Silbert, whose pursuit of excellence, diversity and resilience now sees the REP producing a very successful programme of high quality work in its three auditoria in Birmingham, in the wider community, on regional, national and international tours and in the West End.

Both Stuart and Roxana have decided to leave the theatre in 2019, and we are now looking for a new team to build upon their considerable achievements and lead The REP on to even greater success in the future. Their decision to leave together enables us to take a flexible approach, and we welcome applications from individuals or job-shares for either role, joint applications for both roles or, indeed, proposals for a different structure.

Within this document you will find information about The REP and outline job descriptions for both current posts. Please note that the closing date for receipt of applications is Sunday 3rd February 2019, and initial interviews will be held in Birmingham on Monday 25th and Tuesday 26th February. If, after reading this material, you have any further questions about any aspect of the recruitment or wish to have an informal and confidential discussion about the position, please call our Executive Director Stuart Rogers on 07905 556 074, our current Artistic Director Roxana Silbert on 07811 454 406 or our Recruitment Consultant Donna Munday on 07970 630 229.

Good luck with your application.

Best wishes

Dr Angela Maxwell OBE
Chair, Birmingham Repertory Theatre
BIRMINGHAM REPERTORY THEATRE
Appointment of Executive and Artistic Directors

Material
The following material is included in this information pack –

- Summary of The REP’s mission, artistic policy, recent history and current activities
- Indicative job descriptions for the posts of Executive and Artistic Director

An Application Form and Equal Opportunities Monitoring form can be accessed at https://www.birmingham-rep.co.uk/get-involved/careers-and-vacancies.html

If You Have Any Questions
If after reading the material you have further questions about any aspect of this appointment, or wish to have an informal and confidential discussion about the position, please contact Stuart Rogers, Executive Director on 0790 555 6074, Roxana Silbert, Artistic Director on 07811 454 406 or Donna Munday, Recruitment Consultant on 0797 063 0229.

How to Apply
If you wish to apply for this position, you need to provide the following information via our website at https://www.birmingham-rep.co.uk/get-involved/careers-and-vacancies.html by no later than Sunday 3rd February 2019.

- A completed Application Form and Equal Opportunities Monitoring Form.
- A covering letter telling us why you feel you are the right person for the role and demonstrating your ability to meet the requirements as detailed in the summary job description(s)
- A comprehensive CV outlining your roles, responsibilities and achievements to date

Please note that interviews for shortlisted applicants will be held in Birmingham on Monday 25th and Tuesday 26th February 2019.

The REP is an equal opportunities employer and actively promotes diversity in its staff. We welcome applications from all suitably qualified people, regardless of their gender, race, disability, sexual orientation or age.

If you need this information in a different format, please contact Aaliya Shah, HR Officer at aaliya.shah@birmingham-rep.co.uk
BIRMINGHAM REPERTORY THEATRE

MISSION

Birmingham Repertory Theatre (The REP) is a local theatre with an international reach, acting as a cultural hub in the centre of Birmingham with the mission –

To create a vibrant programme of performance work that enriches the lives of the wide range of communities we serve and inspires artists to make their best work with us.

All of our work is based on the following key principles:

• **Quality** – We aim to offer our audiences work of the highest quality, seeking to work with the very best national and international artists and creating the conditions to support them in making their best work with us, alongside curating a programme of visiting work from the most exciting, existing UK and international companies, and showcasing the most innovative emerging artists.

• **Breadth** - Birmingham is an extraordinarily diverse city and our programme aims to reflect that by offering a breadth and depth of theatre experiences. Every season is balanced to offer work for adults, children and families, for seasoned theatre goers and first-time attenders. Our audiences can expect to see vibrant productions of contemporary and new work and revitalised classics, created by both established and emerging artists, encompassing a potent and diverse range of perspectives, content and style.

• **Engagement** – we aim to create work that engages audiences, artists and staff in personal, artistic, social and political dialogue by ensuring that our programme offer is contemporary in tone, is meaningful to our audience and speaks to the diverse communities we serve.

• **Beyond Birmingham** - we aim to develop relationships with artists and audiences across the UK and beyond to enhance the practice and reputation of our company, to extend the life of the work and to promote our regional, national and international reputation.
RECENT HISTORY

In 2013, following three years of working offsite and coinciding with its 100th birthday, the company moved back into its refurbished and extended theatre in the heart of Birmingham city-centre. Originally opened in 1971, the iconic and remodelled building now has three auditoria - the House with 812 seats, the Studio with 292 seats and the Door with 140 seats – and a large and accessible foyer shared with its new neighbour, the Library of Birmingham. The REP is now one of the few regional producing theatres that still retains a full in-house production facility on-site, with purpose-built workshop, paintshop, wardrobe and wig facilities and two spacious rehearsal rooms all accommodated in the new building.

The theatre has gone from strength to strength since the re-opening of the building and has established a commercially and artistically successful programming policy across the three spaces built on a policy of new or contemporary work, most of which is co-produced with commercial managements, other regional theatres or touring companies. The programme of produced work is complemented and enhanced by a range of visiting work in all three spaces, again mostly being new or contemporary.

This success has been achieved against the background of Birmingham City Council’s substantial reductions in funding for culture across the city over the last few years, as a result of which The REP’s grant has been cut by 80%. In facing those cuts, the board took the brave step of deciding to expand activities and trade its way out of the problems that such a major loss of funding would create. In programming terms this has been delivered by increasing income from the programme of produced work in the House, through a combination of show choice, ticket-pricing and prioritising commercial co-productions with a future life beyond Birmingham, and maximising income from the Theatre Production Tax Relief scheme. The three other initiatives that have helped replace lost city-council funding have been a strengthening and refocus of our fundraising operation; the creation of a new wholly-owned business Unique Venues Birmingham to sell and produce events and conferences across the whole of the building we share with the Library of Birmingham; and the taking in-house of our busy restaurant and bars operation.

One Love: The Bob Marley Musical 2017
Over the last five years, The REP has also built upon its strong historical reputation for artist development, largely through the creation of the Foundry. This project offers year-long residencies at the theatre for 8-10 emerging artists from the region, with each benefitting from a programme of masterclasses, theatre visits and mentoring and individually tailored development processes to create a new piece of work. Open to writers, directors and theatre-makers there are now 78 Foundry “graduates”, most of whom are actively pursuing professional careers either in Birmingham or beyond.

The REP also offers a significant amount of support to local companies and artists not involved in Foundry, through offering rehearsal and development space, access to its production resources and a steady stream of co-production opportunities. Since 2013, we have also given year-round free accommodation in the building to the theatre-in-education company Language Alive and to BE Festival, with whom we co-present the annual festival of emerging European theatre.

The artistic and community engagement work undertaken off-site during the three years capital development has also been continued since the re-opening, largely through the Furnace project. Recently ended, this featured three large-scale shows produced by professional teams working with community performers and ten smaller-scale new pieces of work created by emerging artists working alongside community groups, with the results being produced in the relevant community settings.

What Shadows 2016
During the course of the year, the REP has created 19 new productions, 13 of which were world premieres of new work.

The three world premières in the House were Rebus: Long Shadows – Ian Rankin’s legendary detective in a new play by Rona Munro, Calixto Bieito’s The String Quartet’s Guide To Sex and Anxiety and The Lovely Bones – Alice Sebold’s global best-selling book adapted by Bryony Lavery, a REP commission co-produced with Northern Stage, Liverpool Everyman and Royal & Derngate.

The 10 new productions created for The REP’s mid and small scale auditoria, included the premières of Gurpreet Kaur Bhatti’s Elephant; Anna Jordan’s Pop Music (co-produced with Paines Plough); Penelope Skinner’s Meek (co-produced with Headlong) which also ran at the Edinburgh Fringe Festival; Penguins, created by director Paul Bosco McEneany and choreographer Carlos Pons Guerra which also toured the UK and northern Ireland; Leo Butler’s All You Need Is LSD (co-produced with Told By An Idiot), The Capital co-produced with Stan’s Cafe, Amahra Spence’s Concubine, Stuff by Janice Connolly, Orange Polar Bear by Sun-Duck Co and Evan Placey (co-produced with the National Theatre Company of Korea); and Helen Chadwick’s Truth.

Other productions included the co-production of the touring version of The Comedy About A Bank Robbery; a major new production of Patrick Barlow’s The Messiah that is now in the West End; a new staging of The Wizard of Oz directed by Liam Steel; a new production of The Winslow Boy directed by Rachel Kavanaugh which toured the UK after its opening here; and Emma Rice’s version of Brief Encounter – a welcome revival and West End transfer of The REP’s original 2008 co-production with Kneehigh Theatre.

The REP’s own productions were supported and enhanced by visits from a wide range of touring companies, producing mainly contemporary work in the main auditorium and almost exclusively new work in the STUDIO and the DOOR.
Beyond our Birmingham stages, 16 REP productions have toured locally, nationally and internationally during the year. These include *The Snowman* – celebrating 25 years on stage this year and its 21st season in the West End; Calixto Bieito’s *The String Quartet’s Guide to Sex & Anxiety* which toured to Brighton Festival, Luxembourg, Bilbao and the Holland Festival; Gurpreet Kaur Bhatti’s *Elephant* and Anna Jordan’s *Pop Music*, both of which toured to 15 local community venues; our coproduction with the National Theatre of Alexander Zeldin’s *LOVE*; last year’s joyous production of Debbie Isitt’s *Nativity! The Musical* revived for its second UK tour; and *Orange Polar Bear* which we opened in Seoul, South Korea.

Our ongoing commitment to high quality community engagement was shown through the large-scale production of *Woyzeck* (part of the city’s Birmingham International Dance Festival) featuring 100 community performers and a further five small scale productions developed and performed by and with communities across Birmingham through the Furnace programme. The community groups involved in Furnace were all from areas of the city with a traditionally low record of engagement with the arts and reflected the diverse population of Birmingham. The work produced took a wide variety of forms, encompassing immersive, multisensory installations, site-specific performance, an audio trail, written and improvised dialogues, monologues and carnival. The performance spaces included libraries, community centres, a private garden, a street corner, a park, The REP’s rehearsal room and Focus Birmingham’s day-centre for the blind and partially-sighted. A total of 265 local people were engaged with projects during the year.

2018 was the fifth year of the very popular and successful Foundry project and culminated in a two-week festival in the Door of new works created by Foundry artists during the year. Other artist development work in the year included the reading of 330 open submission scripts.
Making theatre accessible to artists and audiences has also been at the heart of The REP's work throughout 2018 – an achievement that was recognised in the UK Theatre Awards which awarded The REP the Promotion of Diversity Award in October this year. We have worked with 103 D/deaf and disabled artists during the year and provided a total of 111 accessible performances, including Audio Description, Captioning and British Sign Language Interpreted shows. This is a 56% increase on the previous year. Five of The REP’s productions in the year have featured integrated captioning and audio description on all performances enabling visually impaired and D/deaf audiences to enjoy any performance they choose.

In 2017 we ran the UK’s first Introduction to Directing programme specifically created for D/deaf and disabled directors, and have now continued work in that area with the creation of four bursaries to enable three D/deaf and disabled directors to continue their professional development with us. We also partnered with Graeae Theatre to offer six D/deaf and disabled writers development through the Write to Play programme. All of our work in this increasingly important area has been fuelled by being a founder member of the national Ramps On The Moon partnership, designed to increase opportunities and profile for D/deaf and disabled performers whilst also improving access for audiences from those communities.

As a result of our experiences working with D/deaf and disabled audiences and artists, the theatre has continued to evolve its customer communications to include audio information integrated throughout our website, large print brochures, specific access brochures, easy access font and contrast considerations in all print produced, BSL trained staff available in the box office team and all video content online captioned.

With the biggest learning and participation department in any UK theatre, The REP continues to inspire, teach and explore drama and theatre with young people in schools on every day of the academic year including long-term partnerships with 24 Birmingham and West Midlands schools (8 primary, 7 secondary and 9 special schools). Working with both young people and adults, the learning and participation department delivered over 2,600 sessions, resulting in over 72,200 participations in the year.

In 2017 The REP started weekly drama sessions young African Caribbean men at risk of mental health issues. This life-changing scheme was further enhanced in 2018 when it was awarded a significant grant from the Big Lottery Fund to expand the project over the next three years to develop a Birmingham-based brotherhood of 300 young African Caribbean Men who feel mentally stronger and healthier. For this project, called Shifting the Dial, we are working in partnership with local company First Class Legacy, Birmingham and Solihull Mental Health Foundation Trust and the Centre for Mental Health. The project demonstrates what can be achieved when a group of organisations work together to tackle the things that really matter to their local community and is also a brilliant example of how theatre can work with other sectors to tackle some of the most pressing issues in our society.

The REP’s learning & participation team also run weekly art classes for local residents, play-reading groups both at The REP and in community libraries, weekly youth theatre sessions for over 200 young people aged 7 – 25, including 15 satellite groups meeting in community settings across the city, and an adult drama group.

In August we held the UK’s first European Youth Theatre festival. For / With / By was aimed at 14 – 18 year olds, with 240 young people from 14 young companies from England, Ireland, Poland and Spain sharing their productions, taking part in workshops and social events. The festival was a chance to build on the success of the World Festival of Theatre for Young Audiences, ON THE EDGE, hosted by The REP in July 2016. It was also a response to Brexit, a way of strengthening opportunities for European collaboration before the situation becomes more challenging, and was an effective way of helping to build the ecology for youth theatre in the UK.
The Future

2019 is set to be as busy and productive as recent years, with 12 new productions already planned, five of which will be world premieres. It’s looking likely that four of our 2018 shows – The Lovely Bones, Rebus, Penguins and The String Quartet’s Guide to Sex & Anxiety - will be revived for UK and/or international tours, and the 26th year of The Snowman will see the show undertaking one its biggest tours to date in addition to its annual West End run. The Foundry has just taken on its latest cohort of 8 emerging local artists, one of whom is learning disabled, and our new adult community theatre group will be working in partnership with the young African-Caribbean me involved in Shifting the Dial to produce The Brummie Iliad.

Unique Venues Birmingham will be expanding its events/conference business through developing an agency operation and we are also in advanced talks with Birmingham City Council about potentially taking on other venues in the city to add to The REP/Library. Our in-house catering operation is also expanding to enable it to act as the principal catering supplier to Unique Venues Birmingham.

The redeveloped Centenary Square, of which we occupy one side, will open in May and other surrounding new office and retail developments, together with a tram link between us and the main railway stations in the city will follow shortly afterwards, including new regional headquarters for HSBC and HMRC. To help ensure that The REP makes the most of the significant commercial opportunities on the near horizon, the board has commissioned a feasibility study into an expansion and re-modelling of our bar/restaurant offer, with a particular emphasis on its relationship with the new square.

And the rest is up to you..............
**Audience Comments**

“The REP is accessible and affordable. Lovely atmosphere, lively and vibrant.” Audience member

“The REP does a fantastic job showcasing a diverse range of performing arts, the atmosphere is lovely, friendly and a really good meeting place. Their support of new and upcoming creative talent makes it a top destination for me.” Audience member

“The children have always come back to school inspired by the visits to the Rep. I just wanted to say your work is making a profound difference to children’s lives! On behalf of our families - thanks for helping to inspire and lead us to aspire to greatness!” Teacher, St Matthew’s School

“I didn’t really think that theatre was for me because it didn’t look like me but being part of this Furnace project gave me the opportunity with all the other residents to actually go and see 101 Dalmatians and again for me that was quite inspiring because two of the lead actors were black people and I thought well maybe the Birmingham REP is changing things.” Furnace Project participant

“I haven’t been able to get to the theatre in years and I enjoyed that more than I can tell you” Audience member at community tour performance

“Thank you for not only an amazing performance but also for captioning for deaf and hard of hearing visitors. You truly excelled thank you. If more theatres offered captioning I would attend more often. Hats off to whoever approved and arranged it.” Audience member

**Comments from Artists**

“The REP has unlocked a world I didn’t know existed. The Foundry programme was a brilliant opportunity to learn and work with directors, actors, technicians, playwrights and other professionals. The experience I have gained from the workshops and weekly lessons is priceless and made me evolve from a director to an artist. The REP is my home they have helped me and still continue to help me to pursue my dream and provide for my family.” Nyasha Gudo, artist

“I can still remember the feeling of watching Roy William’s Little Sweet Thing at Birmingham Rep and deciding in exactly that moment I would be in theatre. I now feel honoured to consider the place that I fell in love with theatre my home. Thank you for always supporting me Birmingham Rep.” Amahra Spence, artist

“Without theatre, I don’t know where I would be. I hope that for deaf audience members, seeing deaf actors like us on stage, will hopefully encourage them to see that they have this passion inside them, that they are able to become actors or to attend more theatre performances, which is brilliant.” Donna Mullings, actor

“It’s my home!” Selina Thompson, writer-performer

“I honestly believe that The REP really do champion, support and develop the artists that they choose to work with” Zeddie Lawal, artist

“REP Foundry has been completely life-changing for me - I’ve gone from feeling like I had no right to be trying to make theatre, to feeling like I have no right not to be.” Katerina Pushkin, artist

“Birmingham REP exemplifies the importance of theatre.” Ian McDiarmid, actor

“What I love about the REP is the sense that it’s part of the community and not just this thing that has been parachuted in” Lenny Henry, actor
Press Quotes

“This is not some high-toned recital, but a genuinely theatrical event” The Guardian (4 stars) on Calixto Bieito’s The String Quartet’s Guide To Sex and Anxiety

“The play’s fury lends it persuasive thought” The Times (4 stars) on Elephant

“Bryony Lavery’s spellbinding adaptation and Melly Still’s eloquent staging” Daily Mail (4 stars) on The Lovely Bones

“This is gig theatre that could fill a stadium. Warm, wonderful stuff that leaves you with a feeling as bright as the neon glowstick it thrusts in your hand.” The Stage (4 stars) on Pop Music

“high-density rhymes go a long way to capturing the oblivion and the ecstasy, the lust and the camaraderie of the dancefloor.” The Guardian (4 stars) on Pop Music.

“The show leaves you buoyed by the gesture of a huge – and hugely committed – group of people working together to give life to a complex, rich piece of art” The Stage (4 stars) on Woyzeck

“This bilingual co-production between the National Theatre Company of Korea and Birmingham Repertory Theatre is full of archly beautiful, winding, third-person monologues that flit between everyday mundanity and apocalyptic chaos.” The Stage (4 stars) on Orange Polar Bear

“The tale is beautifully told and danced, and managed to keep children in the audience not just quiet, a feat in itself, but enthralled.” Behind the Arras (4 stars) on Penguins

“Lawson’s Rebus is as gritty, tormented and uncompromising as the original” The Observer (4 stars) on Rebus: Long Shadows
Birmingham Repertory Theatre
EXECUTIVE DIRECTOR
Indicative Job Description

Contract Terms:
Initial 5-year fixed-term employment contract, with opportunity to extend by mutual agreement
Salary by negotiation
Stakeholder pension scheme or option to contribute to existing personal pension plan

Overall Objective:
To develop and deliver a business strategy for Birmingham Repertory Theatre (the Company) that supports and enhances its artistic vision and aims.

Responsible To:
The Chair and Board of the Company.

Key Duties:
To lead and monitor the long-term strategic and financial planning processes for the Company providing a clear sense of managerial and financial direction and reporting to the Board and relevant committees as appropriate.

To work with the Artistic Director in seeking co-production partners, and take responsibility for all negotiations of terms and contracts for the Company’s artistic work.

To work with the Artistic Director to ensure that maximum advantage is gained from marketing and PR activities, including use of personal profile in these endeavours.

To line manage the posts of General Manager, Finance Director, Head of Production amongst others, and appoint candidates for all first-tier senior management posts alongside the Artistic Director.

To ensure human resources and equality of opportunity practices operate throughout the Company.

To liaise with all relevant funding bodies to ensure consistency with their terms and conditions and to represent the Company regionally, nationally and internationally, including support for fundraising activities.

To seek opportunities for diversification of the Company’s income streams from public, trust/foundation and commercial sources.

To ensure that all of the Company’s activities offer an exceptional experience for customers and stakeholders.

To set up and monitor systems to ensure that the Company operates at all times with due regard to all legislation affecting its work, including but not limited to current legislation regarding Limited Companies, Charities, Health & Safety, Employment and Discrimination issues.

Person Specification
An exceptional profile as a leader within the arts/culture sector who works collaboratively in a way that motivates and empowers others, and with first class communication skills both internally and externally.

Strong personal track record in senior management that features significant managerial and statutory responsibilities in line with the job description.

The ability to lead an ambitious, diverse and hard-working team.
Experience of working in a competitive environment that relies upon a mixture of fund-raising, grant funding and commercial income, including regular monitoring of said sources of income.

Good national networks within the arts, an appreciation of a diverse stakeholder and customer dynamic and the ability to promulgate the Company’s profile appropriately.

A genuine passion for the role of a regional producing theatre, particularly in relation to its responsibilities to the diverse communities it serves.
Birmingham Repertory Theatre
ARTISTIC DIRECTOR
Indicative Job Description

Contract Terms:
- Initial 5-year fixed-term employment contract, with opportunity to extend by mutual agreement
- Salary by negotiation
- Stakeholder pension scheme or option to contribute to existing personal pension plan

Overall Objective:
- To develop and deliver world-class artistic programme for Birmingham Repertory Theatre (the Company) that reflects the vibrancy and diversity of the City and engages with its communities at all levels.

Responsible To:
The Chair and Board of the Company.

Key Duties:
- To define the Company’s artistic vision and direction in a way that reflects the city’s diversity and aligns with audience development aims. This includes determining the policy for and undertaking the selection of new work and ensuring that that any non-theatre work (including learning and participation and outreach) is compatible with said artistic direction.

- To identify and approve guest directors, other creative team members and actors, ensuring their work enhances and complements the Company’s policies and aims, including those of equality, diversity, inclusion and access.

- To direct an agreed quantum of the Company’s own work each year, having authority for agreed budgets over all aspects of the productions concerned, and to work with the Executive Director in securing co-producers for the Company’s work.

- To work with the Executive Director on long-term strategic planning and monitoring for the Company, including attendance at Board Meetings and other relevant committees.

- To work with the Executive Director to ensure that artistic needs are adequately reflected within the process of budget setting, that artistic plans are consistent with agreed budgets and to determine the disposition of artistic budgets within agreed parameters.

- To ensure that the Company’s equal opportunity, diversity and access policies and practices are fully reflected in all aspects of its artistic work, and to participate appropriately in the creation and monitoring of the Company’s Diversity & Equality Action Plan.

- To line manage all employed Associate and Assistant Directors and freelance creative team members, and interview and appoint candidates for all first-tier senior management posts alongside the Executive Director.

- To represent the Company locally, regionally and nationally, including interaction with funding bodies such as the Arts Council and helping develop fund-raising opportunities and personally contributing to marketing and PR activities.

Person Specification
- The ability to create a vision and artistic policy that challenges, inspires and builds upon the Company’s achievements to date.
Capable of working with the highest quality artistic teams and directing large-scale productions with vision and flair.

Strong networks, nationally and internationally with the ability to attract directors, writers and performers to work at the REP, including the initiation of co-productions with both commercial and subsidised companies

A personal commitment to the development of emerging theatre practitioners and the ability to nurture and support artists

Passionate about the programming and promoting of diverse work and experienced in working with diverse theatre practitioners in a way that is sensitive to the political, religious and social issues related to diversity, all of which must engage with the entire range of communities across Birmingham and the West Midlands.

A skilled artistic leader who works collaboratively in a way that motivates and empowers others, and with first class communication skills both internally and externally.