

A woman with a red headwrap and a red long-sleeved top with a colorful patterned skirt is sitting on a large, dark brown, textured tree branch. She is looking up and smiling. Above her is a large, circular, patterned canopy in shades of green and yellow, illuminated from within. The background is dark with some blue and green lighting. The overall scene is theatrical and vibrant.

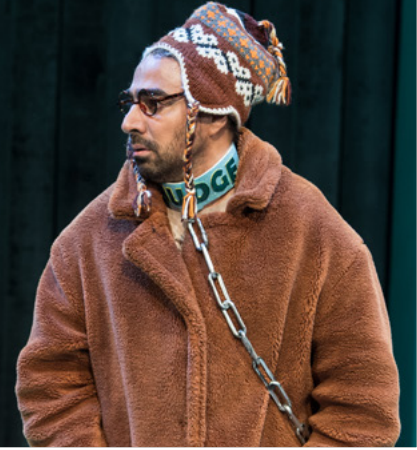
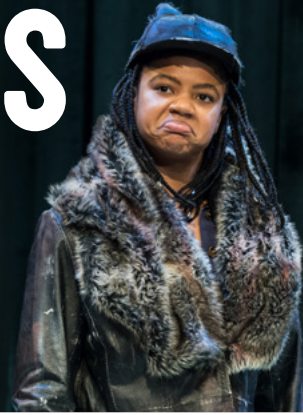
# UNICORN

THE UK'S LEADING THEATRE FOR YOUNG AUDIENCES

## ARTISTIC DIRECTOR & JOINT CEO

CANDIDATE INFORMATION PACK

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The Candidate Information Pack is available in a range of formats on our website, and we welcome written, audio, video and BSL applications.

**Deadline for applications: 11am on Tuesday 11 April 2023**

**[unicorntheatre.com/jobs](https://unicorntheatre.com/jobs)**

# WELCOME



## **Thank you for your interest in this exciting opportunity.**

We are looking for a successor to Justin Audibert, who is leaving after five successful years to become the Artistic Director of Chichester Festival Theatre.

We are keen to meet candidates who are widely regarded as a leading creative practitioner, and we are open to the skillset of the new Artistic Director being from a range of experiences within theatre-making, including but not limited to directing, writing, designing, acting and dramaturgy, and encourage applications from individuals from a diverse range of backgrounds and lived experiences.

I firmly believe that the Unicorn is a national treasure, unique in the ecology of UK theatre, attracting the brightest talent and the most exciting audiences.

All children have the right to access the lifelong nourishment of self-expression, imagination and hope that cultural engagement can create. The legacy of investing in children's creativity and self-expression will be felt for years to come.

This is a hugely rewarding, demanding, and innovative role co-leading a fantastic team of artists and staff to produce extraordinary work. We recently secured our NPO funding for 2023 – 26, are strategically investing in income-generating areas of the organisation to raise funds, and are in the very early stages of planning a capital redevelopment project to ensure the future of our beautiful venue. The next three to five years are full of incredible opportunity, both for partnership and innovation.

We are looking for an exceptional artist with a passion for championing equality, diversity and inclusion, seeking out artists and audiences who represent contemporary society in the capital and beyond.

The Artistic Director's vision and programme will have an unparalleled opportunity to impact, inspire and entertain the best audiences an artist can encounter. We are excited to build on Justin's success and to continue to create outstanding work driven by curiosity, courage and respect.

We very much look forward to hearing from you.

**Dr Vanessa Ogden**  
*Chair of the Board*

# OUR STORY



**The Unicorn was founded by Caryl Jenner in December 1947. Originally envisaged as a small touring organisation that could visit theatres and schools around the country, the company rapidly established a reputation as ground-breaking in its commitment to giving children a valuable (and often first-ever) experience of theatre without compromising on quality.**

We opened our newly designed award-winning theatre in 2005 and are proud to be the UK's largest and leading theatre for young audiences. Our building comprises two theatre spaces (the Weston Theatre at around 290-seat capacity, and Clore Theatre at around 90-seat capacity) plus two rehearsal spaces (of which one can be used as a performance space), along with backstage set, prop and costume facilities. We welcome around 65,000 families and schools annually, subsidising around 30% of tickets to schools and community groups.

We specialise in developing new, devised and written shows alongside adaptations of classic texts, offering an innovative and inspiring year-round programme of sector-leading theatre for children aged 0 – 13. Our productions are driven by our values of curiosity, courage and respect; they have heart, generosity and ambition. From delicate and rigorous shows for babies to bold and compelling re-imaginings of classic texts for school children, our shows meet their young audience as equals, together exploring the joys and challenges of every stage of childhood.



## **We believe in the imaginative power of theatre to transform young lives by:**

- Creating innovative and outstanding theatre for children up to 13 years.
- Supporting artists to make work with ambition, integrity and hope.
- Encouraging children to question and explore the world through stories, developing empathy, understanding and imagination.
- Collaborating with children in schools and communities to inform our practice and inspiring children to fulfil their potential through creative projects with inventive theatre-makers.
- Extending our reach through online theatre experiences, national and international partnerships and subsidised tickets.
- Recognising that climate action is vital to protecting children's futures, and actively reducing our environmental impact on the planet.
- Believing in equality, diversity and inclusion, we take action to advocate for and promote the rights of children.





***‘Just the right mix of  
charm and bite’***

**Time Out**

**Pinocchio** – live stage show Christmas 2022



# OUR WORK



We create exceptional theatre across a wide range of genres, styles and forms, with work made by brilliant and innovative theatre-makers from across the UK, Europe and beyond. It is fundamental to us that the work is informed by young people and is relevant and meaningful to them at every stage of a show's artistic development. We have developed a reputation for contemporary, innovative and thrilling new work that builds the canon for children alongside bold takes on classic books and stories from around the globe.

The Unicorn programmes between eight to nine shows a year, most of which are Unicorn productions or co-productions, and include commissions of adaptations and original ideas. We extend the life of shows through tours, remounts or digital models where there is an opportunity to do so.

## Productions over the previous 12 months include:

***Gulliver's Travels***, by Lulu Raczka and devised with the company, and directed by Jaz Woodcock-Stewart

***Wild***, created by How it Ended, based on the book by Emily Hughes

***Get Dressed!***, created and directed by Jade Lewis

***Baby Show***, created by Sarah Argent and Kevin Lewis, and directed by Sarah Argent

***Pinocchio***, adapted by Eve Leigh and directed by Justin Audibert

***Christmas in the Sunshine***, written by Yasmin Joseph and directed by Ola Ince

***The Trial of Josie K***, written by Katie Hims and directed by Leigh Toney

***Anansi the Spider***, created by Justin Audibert, and co-directed by Justin Audibert and Alice Wordsworth

**Stiles & Drewe's *The Three Billy Goats Gruff***, directed by Justin Audibert



## UNICORN ONLINE

During the pandemic, the theatre pivoted to digital theatre experiences. It led the way in creating a series of highly creative and successful online productions seen by over a million young people, which were later programmed by New Victory Theatre, Michigan's University Musical Society and Vancouver International Children's Festival. Our ambition is to be innovative and creative with form and, crucially, to reach children outside of London and beyond.

Unicorn Online is now embedded in our programme. We're developing distribution partnerships to further the reach and impact of our work. We are creatively interested in developing hybrid and in-person immersive theatrical experiences that utilise digital technology but have storytelling and theatre at their heart.

### Unicorn Online Productions:

***I, Cinna (the poet)***, written by Tim Crouch and directed by Naomi Wirthner

***Anansi the Spider Re-Spun***, written and directed by Justin Audibert

***Story Seekers***, created with the National Theatre's Let's Play Programme

***Roald Dahl's The Twits***, directed by Ned Bennett

***Huddle***, created with Filskit Theatre

***Marvin's Binoculars***, written and directed by Justin Audibert

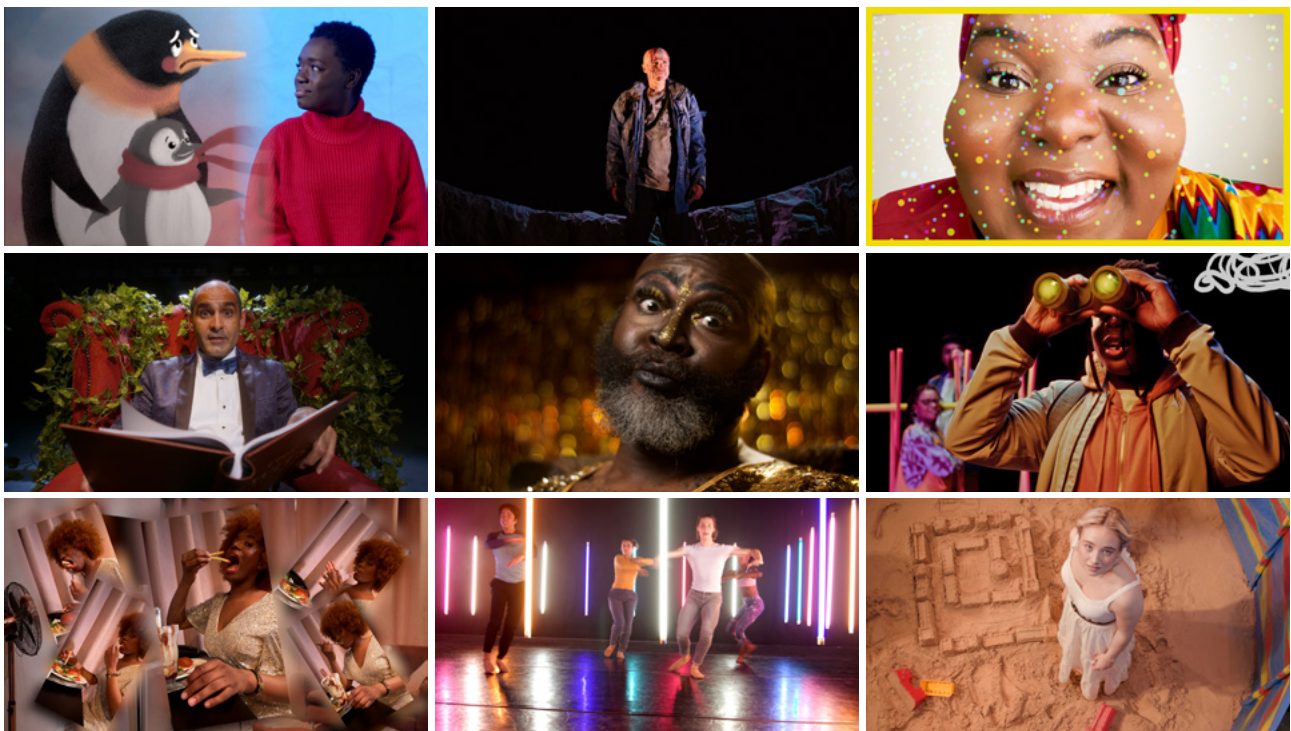
***The Bolds***, written and adapted for the stage by Julian Clary and directed by Lee Lyford

***Philip Pullman's Grimm Tales***, directed by Justin Audibert, Rachel Bagshaw, Polly Findlay, Tristan Fynn-Aiduenu, Ola Ince and Bijan Sheibani

***Let Loose!***, with English National Ballet, directed by Rachel Bagshaw and choreographed by Arielle Smith

***Attack of the Wolfdogs***, created by Nigel Barrett and Louise Mari, with Nicola T. Chang

***Greek Myths Unplugged***, written by E.V. Crowe, Vanessa Kisuule and Alexandra Wood and directed by Rachel Bagshaw



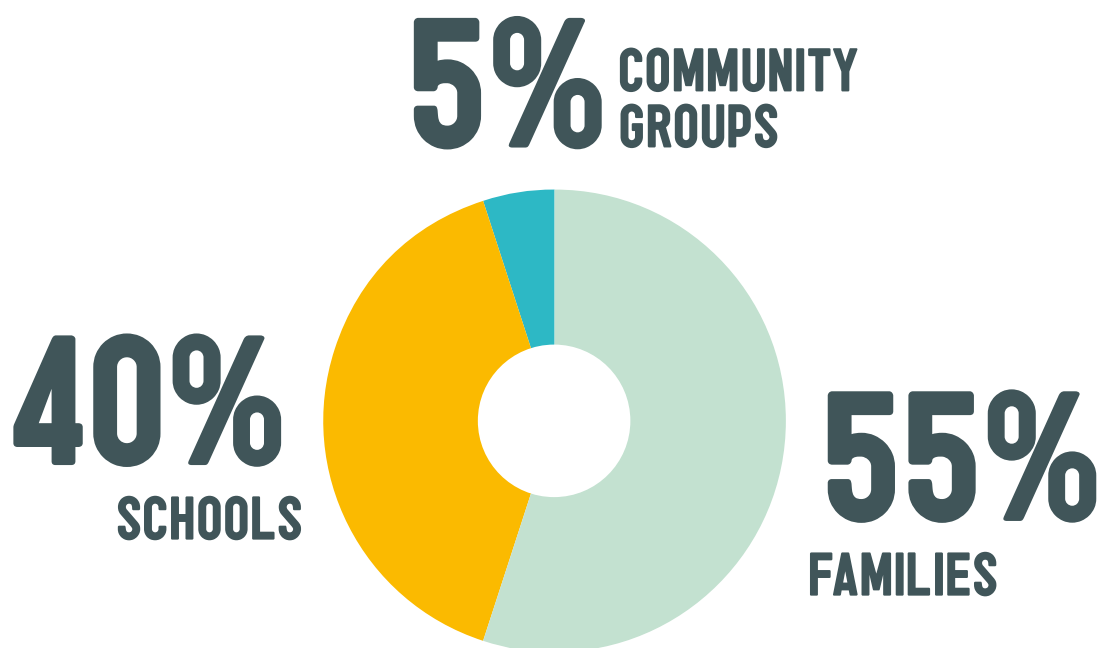
Central to our ethos is placing children and young people at the core of our making process. Our Engagement team work directly with our audience as collaborators via significant local school and community partnerships. We involve children in the creative development of plays with artists and facilitators and create opportunity for them to influence and shape our artistic programme. These children become our Creative Associates: young collaborators who guarantee that the voices of children are represented on our stages and that we remain relevant and driven by their needs, interests and aspirations.

Working closely with the Engagement Director, the Artistic Director strategically identifies creative projects, proposals and confirmed future productions whose development and realisation would thrive through Engagement R&D with children, and where children's voices will be most impactful. For example, this might be at the very early stages of a commission and could explore character development, or themes of social or political relevance. As the programme develops, we are identifying further moments for children to shape and share in our creative practice, including the design process, and providing opportunity for input during rehearsals and previews. Feedback from these collaborations has been overwhelmingly positive, with all artists agreeing that Engagement R&D time with children has informed and enhanced their creative process.

Alongside this, we work with our schools and community groups to support the delivery of drama activities beyond our partnerships, emphasising the impact drama can have on curriculum learning and children's educational, social and emotional development. This includes classroom resources and teacher CPD sessions in person and online.

We also hold regular teacher forums and run an annual national teacher survey to gain valuable insights that inform and develop our culture, practice and programme. We are committed to evaluating, improving and refreshing our working practices and artistic output to ensure we remain vital to those we serve.

## THE AUDIENCE AT OUR VENUE IS MADE UP OF:





***‘An absolute delight’***

**The Times**

***The Bolds*** – live stage show Christmas 2022



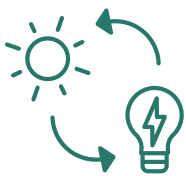
# SUSTAINABILITY

**We recognise that climate action is vital to protecting children's futures and is at the heart of our commitment to actively reducing our environmental impact on the planet.**

Sustainability is at the core of everything we do; we try to take responsibility for our choices – the work on our stages, our practices and processes, and our effect on the world. We always take care to make what we do as green as it can be.

We hold a five-star rating from Julie's Bicycle (a charity that supports the creative community to act on climate change & sustainability) and approach our environmental responsibilities with respect, rigour and hope.

We are incredibly proud to have been involved with the *Theatre Green Book* from the outset, and this is now fully embedded into our working processes on every show. We work collaboratively with creative teams on how we approach the pre-agreed standard level for each production. By our 2023-24 season, we aim for all shows to make the baseline level and one to achieve the intermediate level.



**>> OUR ROOF SOLAR PANELS  
GENERATE ENOUGH  
ELECTRICITY TO POWER  
SIX HOUSES FOR A YEAR**



**>> WE RECYCLE 55% OF  
EVERYTHING WE USE**



**>> WE USE 100%  
RENEWABLE ENERGY**



**>> ALL OUR TEAM ARE  
TRAINED IN CARBON  
LITERACY**

We have created a 'Greening our Productions' guidance document (available on our website) for creative teams that outlines our sustainable ethos – we store set, props and costume whenever we can, so we can reuse and repurpose them as we go. We hire, lend and give away to other theatres to reduce the need to buy new. We build flexible, versatile sets that can be used again in different ways.

Our staff, Board and artists undertook Carbon Literacy Training across 2021 – 22, which according to research, leads to a 5-15% reduction in personal footprint as a result and helps us make a larger cultural shift in the organisation, and in our industry.

We have consultative support to develop our sustainability and procurement policies and action plan for the year ahead. Our next step is implementing Theatre Green Book Standards across our operations and the building.

Our carbon footprint in 2021-22 was less than half what it was in 2012-13. Since 2019, we have selected 100% renewable electricity tariffs, choosing companies that generate their own supply. In autumn 2021, we installed solar panels on our roof, we've cut our gas consumption by more than half between 2013 and 2022, and we consistently recycle over 55% of our waste.

We are working hard to try new ideas and approaches that reduce our impact on the planet. We are on a journey and are seeing some great results – but there is always more to do.



# INCLUSION, DIVERSITY, EQUALITY AND ACCESS

**The Unicorn is committed to ensuring that we are representative of our London audiences through a balanced programme that includes new work by writers and directors from the Global Majority and plays that explore non-Western-centric narratives and engage representative creative teams and casts.**

Our audiences, specifically across schools and community groups, are amongst the most diverse and dynamic in the country. We constantly push to remove barriers to attendance – from heavily subsidised tickets, to scheduling around free travel times – as we want a visit to the Unicorn to feel possible for every child.

We go above and beyond to create a welcoming experience for all audiences; from the moment of booking, through to their experience in our theatre, it is vital children see themselves reflected through the stories we tell, the artists on our stages and the staff they encounter on their journey.

We are committed to building a workforce that reflects the city we live in and acknowledge that we are still on this journey. We know we have more to do to be truly representative, and continually seek to improve our practice through training, monitoring and evaluation (please see the appendix on page 28 for a breakdown of our ethnicity and disability statistics submitted to Arts Council England for our 2021-22 annual submission).



We are conscious of where and how we promote opportunities to join our team and how we create sustainable careers and access points to our industry for all – recently creating two full-time training positions of Deputy Production Manager and Resident Design Assistant. How we care for the people who join us is hugely important; we're members of the Old Vic Guardians Programme, have mental health first aid trained staff and have a dedicated Employee Assistance Programme offering support and free counselling to staff and freelance teams. Our Respect at Work Policy forms part of all of our contracts and ensuring all artists, audiences, staff and stakeholders feel welcomed, respected and valued is an organisational priority.

We're hugely proud of our Usher Plus scheme which has been running for many years. The scheme offers adults with learning disabilities additional support needed to work in our FOH usher roles, and we are regularly commended for the brilliance and commitment of our usher team. Over the last six months, we have reviewed the scheme with the Usher Plus team to agree on the language we use to talk about the scheme, and what the group would like to see change and develop over the coming year to continue to improve their experience.

In 2020 we worked with Talawa to undertake Board and staff anti-racism training. Across 2020-21 we implemented an annual budget line to support our IDEA (inclusion, diversity, equality and access) training and activity within the organisation, and created a new IDEA working group in 2022 that is overseen by Board Champion Prema Mehta. Since 2021 we have also undertaken annual organisation-wide training sessions on Disability Awareness.

We regularly review our policies within the staff team and also at Board level. Our IDEA working group, staff and trustees feed into our ongoing anti-racism and inclusion practice and policies, and we are in active discussions with the IDEA working group around further training opportunities and changes that support and propel our ambitions in this area.

We are a fully wheelchair accessible building and programme access performances across our season including BSL interpreted, captioned, audio described and Relaxed performances. We are actively working to increase knowledge and organisation-wide strategies to improve and embed accessible thinking, and to further develop both our creative access offer and audiences for accessible work.



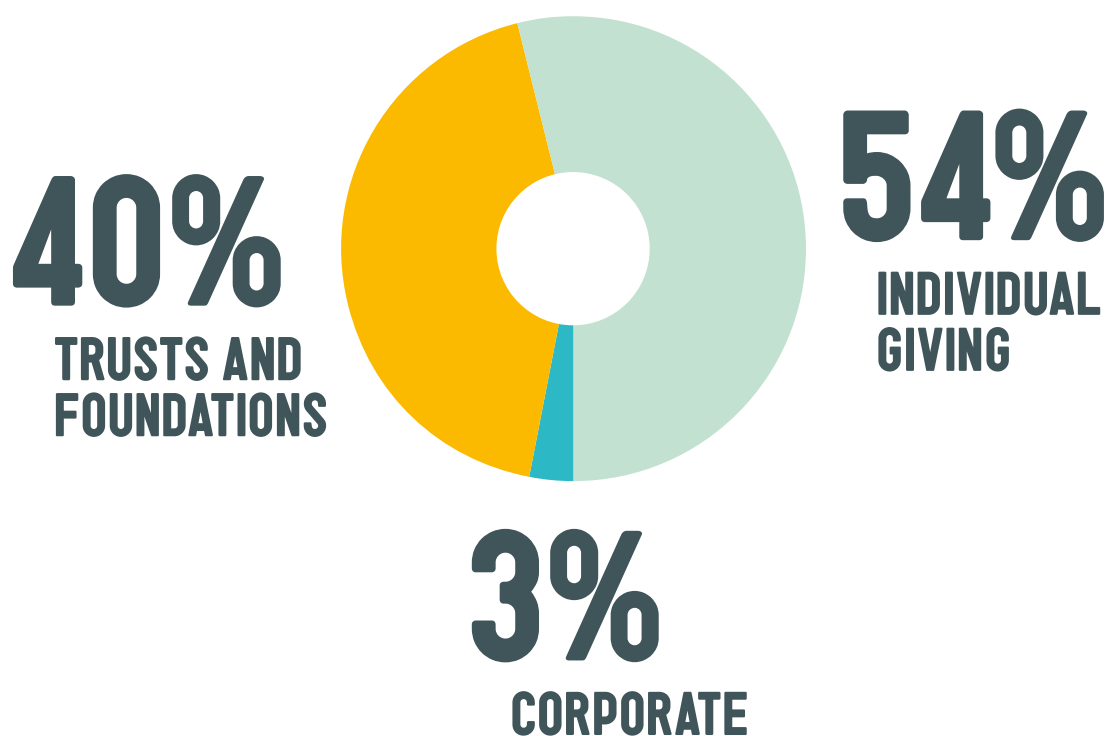
# OUR BUSINESS



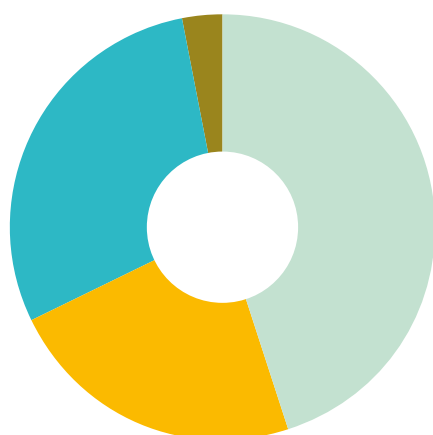
The Unicorn has an annual turnover of around £2.5 - £3 million.

We are supported by Arts Council England as a National Portfolio Organisation and receive £1.3 million yearly, representing 45% of our total income. In 2022-23, approximately 23% will be raised in addition through Corporate, Trust & Foundation and Individual support, with a further 29% generated through production income (with tickets often highly subsidised to schools) and 3% generated through hires and shop sales.

We aim to achieve £530,000 in fundraised income in 2023-24 and plan to develop this further over the coming years. The Unicorn is proud to have a number of loyal and engaged supporters who are fundamental to our future.

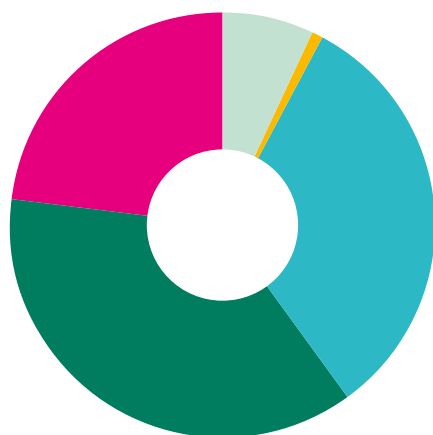


## INCOME AND EXPENDITURE



### Income 2022-23

NPO Grant	£1,327,874	45%
Fundraised	£665,514	23%
Production (incl box office)	£858,412	29%
Venue hire / Shop	£78,026	3%
Other	£6,763	0%
<b>TOTAL</b>	<b>£2,936,589</b>	



### Expenditure 2022-23

Marketing & press	£207,972	7%
Fundraising	£26,930	1%
Venue hire / Shop	£13,669	0%
Productions (incl digital, R&D / Engagement)	£1,012,697	32%
Salaries	£1,171,365	37%
Admin Overheads & VAT	£706,355	23%
<b>TOTAL</b>	<b>£3,138,989</b>	

The data above represents our current forecast for the 2022-23 season in which we have planned for a deficit year-end position. As we build back from the pandemic we are strategically investing some of our reserves into income generating areas across the organisation, including fundraising and marketing with the aim of supporting our ongoing business model.

## CAPITAL PROJECT

We are in the very early planning stages of a capital redevelopment project to create a vision for our building that responds to the opportunities and challenges in the next ten years. We are deeply committed to significantly reducing our carbon footprint and future energy use and maximising the creative possibilities of new models for making work. The new Artistic Director will inform our thinking around what we make and how we make it, and shape the future of the building.

## OUR TEAM

The team is led by the Artistic Director and Co-Executive Directors, who are joint CEOs. They are supported by a wider Senior Management Team that includes five Director-level staff (across Development, Marketing, Finance, Technical & Production, and Engagement) and a General Manager and Senior Producer. There is a talented core staff team of around 28 people and a brilliant casual team of about 40 staff across Front of House, Box Office and Stage Door.

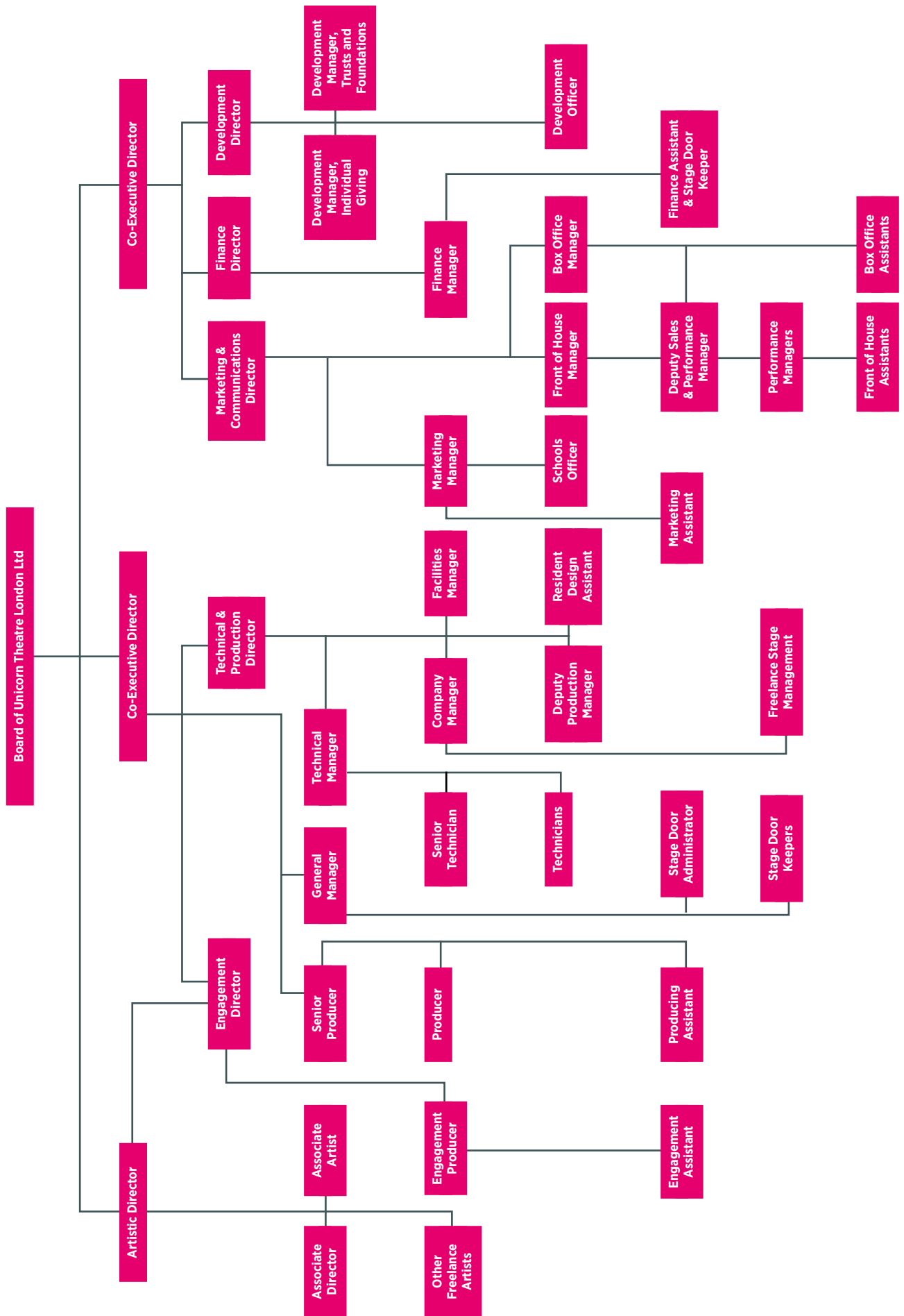
Bailey Lock and Helen Tovey work together as Co-Executive Directors. Bailey joined in March 2020 and led the organisation through the pandemic. Helen, then Director of Marketing, took the helm when Bailey was on maternity leave in 2021. Since April 2022, they have been successfully working together in a job share.

Bailey has a producing background and oversees the producing, production teams, Engagement, HR and general management. Helen has a deep understanding of the organisation over her eight years with the company and oversees marketing, finance, and fundraising.

Dr Vanessa Ogden, CEO of Mulberry Schools Trust, was appointed Chair of the Board in 2021. Under her leadership, the Board has focussed on strengthening governance processes and financial security, successfully applying for renewed NPO funding and appointing new Trustees who can support the organisation's aims. The Board has introduced a Strategy and Development committee to drive the Unicorn's fund-raising work and plan strategically for the future. Following the pandemic lockdown, the Board has been careful to build back the theatre's creative heart and start planning for the next five to ten years. Dr Ogden is committed to ensuring equality and diversity are central to the organisation and that the Board and staff are representative of our great multicultural and vibrant, creative capital city.

The Unicorn currently has nine Trustees on the Board. There is a Finance and Risk Committee, Development and Strategy Committee, and a trustee who is the Champion for Inclusion, Diversity, Equality and Access (IDEA). The Board has robust oversight and governance of the organisation, meeting quarterly for General Meetings.







***‘Boisterous and  
inventive’***

**The Stage**

***Gulliver’s Travels*** – live stage show Easter 2022



# JOB DESCRIPTION



## ARTISTIC DIRECTOR ROLE

**We are seeking an inspiring and ambitious Artistic Director who has a deep respect and creative interest in making work for children and young people, who has the skills and network to attract artists of a high calibre, the commitment to nurture creativity, and who wants to lead and inspire staff, funders and audiences in support of the Unicorn's vision and aims.**

The Artistic Director is a joint CEO role with the Co-Executive Directors, they will work in a collaborative partnership to deliver a shared artistic vision and business strategy, ensuring the creative, operational and financial success of the Unicorn for generations of children to come.

They are responsible to the Chair of the Board and responsible for the Associate Artist, Associate Director, and Director of Engagement (jointly managed with the Co-Executive), creative teams and artists as required. They also work closely with the Senior Producer, Producer, Director of Communications, Director of Development and the Technical and Production Director.

We are open to the skillset of the new Artistic Director being from a range of experiences within theatre-making, including but not limited to directing, writing, designing, acting and dramaturgy, and encourage applications from individuals from a diverse range of lived experiences. They do not have to have previously run a company or theatre or made work with children and young people. However, the new Artistic Director should demonstrate how their skills and experience can be transferred to this role, and demonstrate their commitment to transforming young lives through theatre.

## Artistic and Programming Responsibilities

- Set, articulate and lead a bold artistic vision for the Unicorn that upholds the theatre's reputation for excellence and innovation nationally and internationally, and inspires audiences, artists, staff and supporters.
- Balance new work with the reimagining of classics, taking artistic risk whilst retaining commercial viability.
- Oversee all aspects of the produced artistic programme by identifying and commissioning inspirational work and providing appropriate advice and support across the full creative process, including Unicorn Online.
- Champion and enable the role of children and young people in the core of the making process of the Unicorn's work, prioritising representation alongside inclusivity and creative access.
- Contribute to the creation of exceptional productions in the season as director, dramaturg, designer or writer, depending on skill set.
- Act as a leading artistic voice for the importance of excellent work for children in the sector, in wider social and policy-making circles and to the public.
- Represent the theatre at appropriate artistic regional, national and international forums, and regularly attend industry events, performances and sharings of interest to the organisation.
- Read and research potential scripts and texts for consideration.
- Act as the Unicorn's artistic spokesperson with key stakeholders, press, media, schools and community partners to maintain the status of the Unicorn's work nationally and internationally.
- Build and nurture partnerships with venues, companies and artists to increase reach and impact, whilst sharing resources and skills.
- Shape and actively sustain the organisation's culture to help freelance and core staff build meaningful relationships, make their best work, and feel heard and respected within the producing processes of the building.
- Work to reduce the Unicorn's environmental impact, ensuring the delivery of actions for change through all aspects of the production process.



## Shared Responsibilities with Co-Executive Directors

- Maximise the opportunities for touring, transfer and commercial exploitation of the artistic programme, building the profile, brand and influence of the Unicorn.
- Develop strategic future plans for the theatre to ensure its longevity, resilience and cultural impact, including the Unicorn's business plan within which the artistic vision is articulated.
- Lead the organisation, creating a culture that is inclusive, inspiring, diverse, collaborative, respectful and supportive, ensuring the well-being of the staff team and artists working at the Unicorn remains an organisational priority.
- Embed and enhance our achievements in environmental sustainability.
- Liaise with internal teams to ensure timely communication and robust producing processes, facilitating relationships and best working practices between departments and companies.
- Ensure the artistic programme is financially viable, delivered within acceptable financial parameters and supports the long-term resilience of the theatre.
- Retain an active awareness in, and responsibility for, the overall financial management of the organisation to ensure its robust and careful management.
- Play an active leadership role in the continuous development of the Unicorn's fundraising capabilities – identifying opportunities and developing and nurturing genuine connections with Arts Council England, trusts, foundations, individuals and companies through correspondence, events, meetings and at shows.
- Maintain exemplary relations with the Chair and the Board and trustees, attending and preparing written reports for Board meetings and all subcommittee meetings.
- Provide confident, informed and committed leadership on all aspects of Inclusion, Diversity, Equality, and Access, ensuring that all creative, production and staff teams, associates and casts reflect and celebrate the broad diversity of London.
- Support and input into the organisation's marketing, PR and brand development, and audience and digital strategies.



# PERSON SPECIFICATION



## Essential Experience and Attributes:

- A theatre artist with a demonstrable track record of creating productions of a high quality, with ambition and theatrical innovation.
- A genuine passion for our work and demonstrable interest in transformative theatre experiences for children and young people.
- Excellent people and communication skills, with the ability to lead and manage teams and present ideas, outlining how they support the Unicorn's artistic vision and business strategy.
- In-depth experience of the creative development and production process, including working with writers and offering dramaturgical support.
- A commitment to, and understanding of inclusion, diversity, equality and access as vital to creative practice and organisational culture.
- Experience of working with artists of all ranges of experience and profiles, establishing collaborative working relationships which enable others to be at their best.
- Strong connections in the UK theatre industry and the ability to attract ambitious and exciting collaborators to their projects.
- An understanding of issues related to environmental sustainability and the Unicorn's responsibility to reduce its environmental impact for the future of its stakeholders.
- The ability to develop and embody a strong artistic vision for the Unicorn's future, effectively advocating this to a range of stakeholders to inspire and compel.
- A willingness and interest in collaborating with audiences at the core of our making process, from research and development to script development to rehearsals.
- An aptitude for programme scheduling and planning.
- Ability to balance innovation and creative risk-taking with the need for commercial awareness, building the Unicorn's brand and reach beyond London.

- A commitment to, and willingness to deliver, exceptional standards of stewardship to philanthropic stakeholders through meaningful, mutual relationships which inspire and excite.
- A generous, inclusive and motivational leader able to facilitate the growth and success of the staff and freelance teams.
- The desire and flexibility to work in partnership with the Executive Directors, acknowledging the specificity of their job-share arrangement.
- Financial literacy and flexibility, able to create the best possible work within production and organisational budget parameters.

### **Desirable Experience and Attributes:**

- Experience of dealing directly with Arts Council England, philanthropic foundations and/or individual funders.
- Experience of commissioning work.
- An aptitude and interest in developing knowledge and experience of digital innovation and its relationship to live theatre experiences.



# CANDIDATE INFORMATION



**Salary:** £60,000 – £65,000 per annum

**Contract:** Full-time, permanent

**Working Hours:** Office hours are 10am to 6pm, Monday to Friday. As Joint CEO, it is expected that you will work flexibly as necessary to manage the organisation and meet the requirements of the business. We welcome applications from candidates who wish to work in a flexible working pattern (for example, around caring responsibilities or access requirements). We are open to the potential for the role to be shared (salary pro rata). No overtime is payable.

**Location:** The Unicorn Theatre is based at 147 Tooley Street, SE1 2HZ. The theatre is a short 5 – 10 minute walk from London Bridge station.

We offer remote working one day a week to all staff whose role can be undertaken off-site on either a Monday, Thursday or Friday.

**Holidays:** 25 days per annum (plus Bank Holidays).

**Unpaid Leave:** Opportunities to direct/make work beyond this role to be agreed upon with the Chair on a case-by-case basis. In the first 18 months of the contract, this will be limited to existing commitments.

**Pension:** Staff are auto-enrolled into the NEST pension scheme.

**Probationary Period:** Six months' probation period (during which there is one month's notice on either side).

**Notice Period:** Six months' notice following successful completion of the probation period.

**Timescale Of Appointment:** Start date is flexible alongside other existing commitments or notice periods.

Prior to the Artistic Director's appointment, we expect to be programmed up until summer 2024. The Artistic Director's inaugural season will be programmed for September 2024 – June 2025, and announced in May 2024.

# HOW TO APPLY

**Closing date for applications is 11am, Tuesday 11 April 2023.**

Sue Emmas is acting as recruitment advisor. If you would like an informal, confidential chat regarding the position before applying, please contact her at [sueemmas@rtyds.co.uk](mailto:sueemmas@rtyds.co.uk).

We would actively encourage candidates who wish to explore flexible working options, or who wish to apply in partnership with another candidate to discuss their thoughts on how an arrangement might work with Sue Emmas prior to applying.

To apply, please submit your CV and cover letter (no more than 1,200 words / 6 – 8 minutes) addressed to **Dr Vanessa Ogden, Chair of the Unicorn**, outlining:

- Why you are interested in the position
- How your skills and experience match the job description and person specification
- How you think you could contribute to the next chapter of the theatre's artistic future
- Your commitment to work for children and young people
- Contact details for two referees who have seen your work

We are accepting proposals in writing, video / audio format and BSL. Audio, video and BSL applications should be submitted via WeTransfer, preferably in MP3 or MP4 format.

Your application should be addressed to **Dr Vanessa Ogden**.

Within your submission, please indicate if you have any problems with availability on the interview dates (see below). You will also need to complete and return the Equal Opportunities monitoring form and Additional Information form.

Completed applications should be emailed to [artisticdirectorrec@unicorntheatre.com](mailto:artisticdirectorrec@unicorntheatre.com). If you are sending large files please use WeTransfer and send to same email address.



## INTERVIEW PROCESS

The process will involve two rounds of panel interviews, for the second interview will ask you to prepare a presentation.

**First interview date options: 26 and 28 April 2023**

**Second interview date options: 5 and 6 June 2023**

The interview panel will consist of the Chair, Trustees, and an external advisor(s). A full list of the panel for each round will be made available prior to the interviews. All applicants will be contacted by 19 April 2023.

Between first and second interviews there will be an informal opportunity to meet with the Chair, Co-Executive Directors and some members of the team; this will be a chance to find out more about the organisation, ask more detailed questions and support candidates in their preparation for the second interview.

The Co-Executive Directors and recruitment advisor Sue Emmas will be present as observers during the interview process. A representative from Arts Council England may also be present.

Interviews will take place in person in London. However, Zoom interviews in the first round are possible dependent on personal circumstances.

Travel expenses will be provided as required for those candidates who live outside the M25.

If you are invited to interview, there is an opportunity to outline any access requirements in the Additional Information form. We will contact you ahead of the interview to ensure access provision is put in place.

## EQUAL OPPORTUNITIES

We are committed to being an equal opportunities employer and actively encourage people from a wide variety of backgrounds, experience and skills to join us and influence and develop our working practice. We particularly encourage applications from people who are Black or from the Global Majority and candidates who are disabled.

All candidates who are disabled and demonstrate that they meet the essential criteria will be invited for an interview, in line with the Equalities Act 2010.

The Unicorn Theatre is supported using public funding by Arts Council England.

## DATA PROTECTION

In order to carry out the recruitment process, Unicorn Theatre will share the personal data received from you in your application with RTYDS and the shortlisting and interview panel. Access will be restricted to those involved in the recruitment process. If your application for employment is unsuccessful, the organisation will hold your data on file for seven months after the completion of the recruitment process. At the end of that period, or once you withdraw your consent, your data is deleted or destroyed. If your application for employment is successful, personal data gathered during the recruitment process will be transferred to your Personnel File and retained during your employment.

# APPENDIX

## EQUAL OPPORTUNITIES DATA

The data below was submitted to Arts Council England as part of our annual survey for the period Apr 2021 – Mar 2022 (which was incomplete season due to the ongoing impact of the pandemic).

These categories are reflective of Arts Council England's reporting structure.

	Permanent and casual staff	Freelance / contractual staff	Trustees
<b>White British</b>	60%	46%	67%
<b>White Irish</b>	4%	1%	0%
<b>Gypsy, Roma or Irish Traveller</b>	0%	0%	0%
<b>Any other White background</b>	7%	11%	0%
<b>White and Black Caribbean</b>	7%	2%	11%
<b>White and Black African</b>	2%	1%	0%
<b>White and Asian</b>	4%	2%	0%
<b>Any other Mixed background</b>	4%	1%	0%
<b>Indian</b>	1%	2%	11%
<b>Pakistani</b>	0%	1%	0%
<b>Bangladeshi</b>	0%	0%	0%
<b>Chinese</b>	0%	2%	0%
<b>Any other Asian background</b>	0%	1%	0%
<b>Black African</b>	1%	6%	0%
<b>Black Caribbean</b>	5%	5%	11%
<b>Any other Black background</b>	1%	1%	0%
<b>Arab</b>	0%	0%	0%
<b>Latin American</b>	0%	0%	0%
<b>Any other ethnic group</b>	0%	1%	0%
<b>Prefer not to say</b>	0%	2%	0%
<b>Not known</b>	4%	14%	0%
<b>Disabled</b>	21%	15%	11%
<b>Non-disabled</b>	63%	52%	56%
<b>Prefer not to say</b>	11%	11%	33%
<b>Not known</b>	5%	22%	0%

# APPENDIX

## IMAGE CREDITS

Cover	<i>Anansi the Spider</i> , 2023. Photo by Ali Wright
Page 2	<i>Aesop's Fables – Dog and Wolf</i> , 2019. Photo by Alicia Clarke
Page 3	<i>Beginners</i> , 2018. Photo by Hugo Glendinning
Page 4	Top: <i>Aesop's Fables – Filberts</i> , 2019, Photo by Alicia Clarke Bottom: exterior of the Unicorn, photo by Micky Lee and Team London Bridge
Page 6	<i>Pinocchio</i> , 2022. Photo by Ellie Kurttz
Page 7	<i>Anansi the Spider</i> , 2023. Photo by Ali Wright Bottom left: <i>Gulliver's Travels</i> , 2022. Photo by Marc Brenner Bottom centre: <i>Baby Show</i> , 2021. Photo by Alicia Clarke <i>Wild</i> , 2022. Photo by Genevieve Girling
Page 8	Stills from Unicorn Online: Top left: <i>Huddle</i> , 2021 Top centre: <i>I, Cinna (the poet)</i> , 2020 Top right: <i>Anansi the Spider Re-spun</i> , 2020 Middle left: <i>Roald Dahl's The Twits</i> , 2020 Middle centre: <i>Philip Pullman's Grimm Tales – Rumpelstiltskin</i> , 2020 Middle right: <i>Marvin's Binoculars</i> , 2021 Bottom left: <i>Greek Myths Unplugged – Narcissus</i> , 2022 Bottom centre: <i>Let Loose!</i> 2021 Bottom right: <i>Greek Myths Unplugged – Aridane on the Beach</i> , 2022
Page 10	<i>The Bolds</i> , 2021. Photo by Ellie Kurttz
Page 11	<i>It's Hot It's Not</i> , 2019. Photo by Camilla Greenwell
Page 12	Left: <i>Marvin's Binoculars</i> , 2022. Photo by Manuel Harlan Right: <i>Baby Show</i> , 2021. Photo by Alicia Clarke
Page 13	Left: <i>Gulliver's Travels</i> , 2022. Photo by Marc Brenner Right: <i>Christmas in the Sunshine</i> , 2022. Photo by Tasha Best
Page 15	<i>Christmas in the Sunshine</i> , 2022. Photo by Tasha Best
Page 17	<i>The Trial of Josie K</i> , 2023. Photo by Mark Senior <i>Beginners</i> , 2018. Photo by Hugo Glendinning
Page 19	<i>Gulliver's Travels</i> , 2022. Photo by Marc Brenner
Page 20	<i>Gulliver's Travels</i> , 2022. Photo by Marc Brenner
Page 21	<i>Maggot Moon</i> , 2019. Photo by Tristram Kenton <i>Aesop's Fables – Dog and Wolf</i> , 2019. Photo by Alicia Clarke
Page 22	Weston Theatre. Photo by Hélène Binet
Page 23	<i>Icarus</i> , 2019. Photo by Camilla Greenwell
Page 24	<i>Pinocchio</i> , 2022. Photo by Ellie Kurttz
Page 25	<i>The Show In Which Hopefully Nothing Happens</i> , 2019. Photo by Camilla Greenwell
Page 26	<i>Roald Dahl's The Twits</i> , 2020 (Unicorn Online)
Back cover	<i>Maggot Moon</i> , 2019. Photo by Tristram Kenton



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Supported using public funding by  
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