

12th August 2016

Dear Applicant

Thank you for your interest in the Liverpool Everyman and Playhouse.



Assistant Producer ref: AP16

Please find enclosed an application pack, which provides the following information:

- Background
- The Theatres' Manifesto
- Job Description and Person Specification
- Equal Opportunities Policy
- Monitoring Form
- Application Form

The deadline for applications is **Thursday 1st September 2016 at 10.00am.**
Applications received after this deadline will **not** be considered.

Please apply in writing, using the application form enclosed, stating why you are interested in the post and detailing what skills and experience you would bring to it.

You should also submit the names of two referees, one of whom should be your current or most recent employer, indicating at what stage of the application process they may be approached.

Applications should be sent electronically to:
recruitment@everymanplayhouse.com

Please include the job reference: **AP16** in the subject line, and a contact telephone number in the main body of the message.

Completed applications may also be returned to:

Recruitment - Ref: AP16
Liverpool Everyman and Playhouse
Everyman Theatre
5-11 Hope Street
Liverpool L1 9BH

All applicants will be advised on the outcome of their application in writing.
Interviews will be held in Liverpool during the w/c 19th September 2016

I look forward to receiving your application.

Yours faithfully

Victoria Adlard
Administrator

5-11 Hope Street
Liverpool L1 9BH

Administration
+44 (0)151 708 3700

Box Office
+44 (0)151 709 4776

www.everymanplayhouse.com

info@everymanplayhouse.com

Artistic Director
Gemma Bodinetz

Executive Director
Deborah Aydon



The Everyman & Playhouse

The E&P is a local artistic force with national significance and an international reputation. Our two theatres are united by our passion for our art-form, our love of our city and our unwavering belief that theatre at its best can transform lives.

Our mission is to reflect the aspirations and concerns of our audiences, to dazzle and inspire them, welcome and connect with them, nurture the artists within them and fuel their civic pride. Wherever these connections happen – whether in our theatres, in the community, in schools, or outside Liverpool – we hope to ignite the imagination, explore what it is to be human and always to exceed expectation.

“The Everyman provided me and many others with the courage to follow our dreams and pursue a career in theatre. Now it can do the same for a whole new generation and act as a creative heart in the city.”

David Morrissey

Our Work

The opening of the new Everyman in 2014 propelled us into a new and exciting era. The new theatre opened up many possibilities for artistic development and experience; for participation and involvement, and for building our relationship with a wide range of audiences. With the two theatres now reunited, there is an opportunity for the programme at each venue to complement the other in new ways, and across the two very different theatres – one a 400-seat thrust, the other a 670-seat proscenium – for us to produce and present the richest range of work for the widest audience.

Our Young Everyman Playhouse programme (YEP) is much more than a youth theatre, it is a groundbreaking, multi-disciplinary talent development programme. We have profound relationships in the communities of Merseyside, nurtured through an extensive and innovative outreach and education programme, and believe passionately that the creation, delivery and experience of the highest quality theatre must be open to all.

The Future

As both theatres embark on an exciting new chapter in their illustrious histories, we intend to build on the exceptional track record of recent years, seize the possibilities we have created, and build a dazzling future for these theatres, their artists and their audiences.

With an eye on the changing landscape of theatre, we will be delivering a new artistic model that will increase our creative autonomy, connect even more strongly with audiences and, as part of the holistic development of our overall business model, enhance the E&P’s financial resilience. We are looking forward to creating a new resident acting company at the Everyman theatre from January 2017 as part of a new producing model. This new vision is comprised of the Everyman Company, Playhouse Residencies and Young Everyman Playhouse (YEP).

The Everyman will become home to a Company of actors, between January to July, allowing the theatre to take a new approach to how work is created and seen. The productions will aim to speak to the city-region and create a powerful bond with audiences. As well as creating extraordinary and responsive work on stage, the Company will connect with community groups and help to train YEP.

The Company season at the Everyman will launch in January 2017 and run until July. This will be followed by an autumn season featuring co-productions with theatre companies who share a similar ethos to the Everyman Company before the rock 'n' roll panto at Christmas.

At the Playhouse there will be the creation of a hub for Residencies that can last a number of weeks. This will enable a selection of the finest national and international producing companies to form bonds with audiences, communities, young people and artists in Liverpool. Residencies will also give touring companies a rare and precious base to form inspirational connections as well as time for research and development.

This ground-breaking approach across the two theatres will have a significant impact on our award-winning work with Young Everyman Playhouse. Young people will become even more deeply integrated in our work, with the programme expanding to include traineeships in producing, technical theatre, acting and communications. Exceptional skills development will include the Everyman Company working alongside YEP and the traineeships will guide the young people from YEP into employment.

The Artistic Team at E&P

Lead by the Artistic Director, the team also includes the Producers (planning, delivery and development of the in house programmes); the New Work Associate; the New Work Co-ordinator; the YEP Director; the Associate Director, and the YEP Trainee Assistant Producer.

Overseeing all the creative activities for the company, from producing our homegrown e&P productions and commissioning new work, to programming visiting productions for our three performance spaces. The team also support our talent development programmes for existing and emerging artists.

www.everymanplayhouse.com



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



Thanks to the City of Liverpool for its financial support



The Manifesto and The Code

Introduction

We are an artistic force operating in two theatres almost a mile apart with two equally distinguished but equally distinct histories.

For over ten years we have produced work in these theatres unified by our passion for our art-form, our love of our city and our unswerving belief that theatre at its best can transform and illuminate the human experience. Whilst the physical structures that we produce work in could hardly be more different, our commitment to brilliant, humane, forward-thinking theatre that responds to its time and place and both the diversity and specificity of its region unites us.

Our mission is to reflect the aspirations and concerns of our audiences, to dazzle and inspire them, welcome and converse with them, nurture the artists within them and through our commitment to being the leaders in our field engender civic pride. We hope that wherever you encounter our work whether it is on one of our three stages, in your community, in your school or outside of Liverpool as we tour or our work transfers, that our vision for theatre that ignites the imagination, explores what it is to be human and seeks to exceed expectation in all that it does, powerfully communicates itself.

We are two buildings but we have many audiences and communities and one unifying vision based on a sincere belief that our responsibility is to push artistic boundaries whilst extending our embrace.

The MANIFESTO

"Beyond Expectation"

The best theatre releases joy.

The joy of "I was here"

The joy of "I was part of it"

The joy of discovery and shared experience.

The Everyman and Playhouse believes that everyone who encounters us should experience joy.

Our audiences.

Our visitors.

Our communities.

Our YEP members.

Our funders.

Our staff.

There is no point to a regional theatre that does not seek to bring joy.

Joy can come in many forms and it is distinct from pleasure. Joy should split you asunder. Joy will make you see the world afresh. A heart-rending tragedy can be a joyous experience if it touches you, if the performance is extraordinary, if the design is mind-blowing, if you felt yourself to be amongst like-minded people, if the theatre staff made you feel special, if you thought it contained a question you had long wanted asked, if the whole experience engendered civic pride.... Joy in a theatre does not just mean putting on "happy" plays.

I believe joy comes from the exceeding of expectation. I think in its most intense form it has an active quality; a positive reappraisal of the status quo and our relationship with it. The foundation stone of all we strive for in these theatres is to go beyond expectation.

We believe that everyone has a right to joy.

Our manifesto is to take a positive expectation of every area of our work as a given and work towards exceeding that expectation.

We aim to surprise.

We aim to think ahead of our audiences and our communities.

However in order to know what will bring them joy, what will exceed their expectation, we have to be engaged in a profound conversation with them.

We have to profoundly understand what they want and expect and then with our expertise we have to offer them something that embraces that desire but goes beyond it.

In all areas of our work this conversation and "beyond expectation" creative response is the bedrock. It will inform the work we produce, the visiting artists and companies we program, the co-producers we work with, the artists we develop, our relationships with education establishments and communities, the ticket prices we charge, the FOH experience, the food we serve in our bistro, the look of our posters and programmes, our relationship with sponsors and funders, our relationship with ourselves...

“Message in a Bottle”

A conversation with a region is an ever evolving process. The cultural, social and economic landscape never settles and therefore the conversation is endless. In order for us to be truly responsive every member of our team needs to be empowered to make creative decisions, confident that they are in tune with the overall ethos and vision of the theatres. Every member of our staff and board needs a little bottle of the distilled easily digestible vision on their desk that they feel empowered to pour and share.

What would be in that bottle?

Well “*The Joy of Beyond Expectation*” is on the label.

But the 6 individual ingredients within are:

- Humanity
- Brilliance
- Dare
- Forward Thinking
- Here and Now
- Popularity

Everything we do must be cross checked against these ingredients.

Everyone that works with us must feel empowered to make decisions predicated on this ethos.

Everyone that encounters us must have a very strong sense of these ingredients from the seemingly tiniest of choices (what flowers are on the tables) to the landmark signature choices (what will the new Everyman be like).

Humanity

There are many words contained within this first ingredient: “inclusivity” “equality”, “diversity” and “welcoming” to name but a few. Our desire for a humane theatre embraces all these elements but speaks also of a theatre responding to its social context and ever aware of the audience it serves. We are theatres driven by our love and passion for humanity. We want our work to shine a light on all that makes being a human being a complex, beautiful and sometimes terrifying experience. We believe that theatre is a shared experience that can give voice to an ineffable shared understanding of our common humanity. Whether it is the work on our stages, in our communities or YEP. Whether it is how we treat our staff, our writers and artists, our audiences... Whether it is how we price our tickets, design our posters, choose our bistro menus... We believe that everyone has a right to cultural engagement. We believe that in order to be a healthy and truly creative organisation and indeed an engine for positive change we need to be owned by the widest range of humanity. We are a window on the world and we should reflect that world in all its difference and complexity. We want an encounter with these theatres to be a positive experience for every age, gender, race, social background, sexual orientation, creed, level of physical disability or lifestyle choice. We need to provide as many doors of access for as many people as possible. We need to respect individuality whilst embracing our shared humanity. Our staff are part of our humanity and their creative empowerment and development is at the root of this all-encompassing ethos.

Brilliance

We see ourselves as an exemplar in our field. We welcome other local organisations to come to us for advice and best practice. We are constantly searching for innovation and to work alongside the very best theatre exponents. We see ourselves as a flagship of regional theatre both nationally and internationally. We want the artistic reputation of these theatres to be of the highest order both in terms of the quality of their work as perceived by the critics and peer group but also in their specific response to their audience and region. We believe we could be the most exciting theatre in the world and we are on a constant journey to prove this. We want to be in a dialogue with the theatrical world. We want to learn from ground-breaking theatre practice and we want to contribute

to this discourse. We aim to be the hub of a thriving Merseyside theatrical community. We aim to bring our desire for fresh thinking and rigorous attention to detail into all that we do.

Dare

Boredom is infectious. When it spreads, it kills the creative impulse. We are responsible for keeping our art form alive and evolving. We produce work that excites us so that we know it can excite our audiences. In everything we do we try to find the possible dare, the obtainable “what if?” If we do a classic we give it a twist. We constantly interrogate why and how we do what we do and with our audience and participants always in our sights we strive to be fearless. The only dare not worth taking is the one that disrespects our community and ethos. We seek to find new forms of engagement, new working practice and weave them into our manifesto. We aim to provoke and challenge our audiences but not to alienate them.

Forward Thinking

We are engaged on an ongoing mission. We find and nurture artists of the future. We build audiences and profound relationships with communities and universities and schools. In everything we do we plant the seed of tomorrow. We want generations of people to engage with us and to have life-time relationships with the theatres. There is no hit and run in our vision. We are custodians of a city's theatrical heartbeat and everything we do must be invested with its continued and resounding relevance

Here and Now

We want every encounter with the Everyman and Playhouse to feel utterly unique. We are involved in a conversation with a particular time and place and therefore we want that particularity to be reflected in all we do. Our work on our stages and in our communities seeks to reflect the people and issues of the moment. Work is chosen for its relevance and ability to reflect our time and place both locally and nationally.

Popularity

All this is meaningless if we are not popular. We will not chase popularity at the expense of the other ingredients of our magic bottle but nor will we be truly satisfied with an exclusive reach. If we are to be a true centre of theatrical vibrancy for a region then we must seek to engage as many people of that region as we can. The most profound, daring, humane, breath-taking production is no less so for being sold out. We are engaged in a mission to bring all that we believe in to as many people as possible. We must be inventive in how we extend our embrace. Audiences can be cautious but if we are bold, inventive and warm they will come to trust us, they will want to be part of us. We will always strive to offer a broad range of work that offers opportunities for our potential audience to have their expectations exceeded, their life experience reflected and the joy of shared cultural engagement become a necessity.

The CODE

Rule number one

We are here for artists, for audiences, and most importantly for what happens when they come together. Our over-riding priority in everything we do is always to enhance the art and/or the audience experience.

The Best...

We aspire to be the best theatre company in the country (and beyond). We create brilliant and bold art, and offer the richest experience to the widest audience. The quality of the work on stage is our guide to the quality of everything we do and we always ask 'how can this be better?'

... for the Most

We aim to bring cultural experiences to all, and work hard to dismantle barriers to participation, creation and enjoyment. Cultural and social diversity enriches our artistic programme, our workforce, our stable of artists and collaborators, and we must always ensure we reach and provide for a wide and diverse audience.

Ambition

OK is not OK. 'It'll do' won't. Only when we know we've put all our energy, intelligence and creativity into something do we truly feel, and share, the pride that fuels our sense of self.

Innovation

We don't stand still. Far from fearing the new, we relish it. We constantly take inspiration from our own experience, from the best examples, from advances in what is technically possible and from our creative imagination. Our work and our practice are continually enriched by new artists, relationships and ideas.

Ideas

Ideas are our fuel, and they can come from anywhere. Any member of the team might have a great idea for how we can do things better, and we are always alert to innovations that could enrich our work and/or the way we do things. We nurture ideas and talent and the company as a whole is in a constant state of evolution.

Alliances

It is vital that we have strong and numerous alliances, and this is all the more important in a time when the arts and many of our fundamental principles are under threat. Through creative generosity we keep adding to our artistic community and strengthening these relationships, and this principle applies equally to all our relationships - with funders, the media, our peer group, suppliers, donors and of course our audiences.

Connectedness

While many of us have specialised skills, our focus must never be narrow. It is important for the whole team to have a wide field of vision, so that we achieve the potential for multiple benefit from everything we do.

Risk

The nature of our ambition is such that every show, every endeavour, carries a good deal of risk. Far from shying away from it, we embrace and understand the risk and use all our skill, energy, intelligence and creativity to mitigate it.

Exceeding expectation

All things are possible for our artists and our audiences. What do they want, need, expect, and how can we go beyond that?

Integrity

Our clarity and singularity of purpose provides a reliable touchstone both for us and for everyone we connect with. This gives all our relationships a powerful foundation built on, and sustained by, trust.

Respect

We always act with respect, understanding and genuine care for each other, for our artists, for our audiences and for all our collaborators in all fields.

Resources

We are responsible for deploying public funds for public benefit. In the case of lottery funding, this is largely derived from those on the lowest incomes. Our earned income and donations come from people who have made a choice to share their – often limited - income with us. Every penny must be used to the best possible effect and with extreme care to achieve the greatest artistic and social return.

Income generation

For us to achieve all we aspire to for our artists and our audiences, we must work constantly to maximise income from all available sources, whether grant aid, donations or earned income. Every member of the team has a responsibility to contribute to this.

The long view

The theatre experience exists in the moment, but we are also focussed on the future of our theatres, our city and our planet. By combining financial, social and environmental responsibility we work to improve the 'triple bottom line' and generate benefits in the years and decades ahead.

No place for cynicism

While ideas benefit from rigorous critical examination and their execution requires skillful planning, cynicism can only suffocate innovation, stifle creativity and strangle ideas. It has no place here.

And Finally...

All this is hard, if we're doing it right. It takes great skill, thought, care; mental and physical energy. It is very important that we look after ourselves and each other, and that we celebrate each achievement and the collective effort that made it happen.

LIVERPOOL EVERYMAN & PLAYHOUSE



ASSISTANT PRODUCER

This is a fixed term contract for 12 months from September / October 2016

JOB DESCRIPTION

Responsible to: Producers

Responsible for: n/a

Purpose of Role

A key member of the Everyman and Playhouse producing team, the Assistant Producer will provide administrative and producing support in the programming and producing of our Main House productions, tours and bespoke events.

Main Duties

Production

- Assisting the Producers in planning and delivering all aspects of the artistic programme.
- To provide administrative support for the Producers, releasing them to engage externally with artists and producing companies
- To act as the main point of contact for producing companies with the Everyman and Playhouse
- To connect partner companies and artists with the relevant E&P colleagues
- To provide research and data to support the development of the artistic programme
- Supporting casting on productions where necessary including availability checking of actors, creative teams and liaising with agents
- Room bookings for meetings as required.
- Liaising over rehearsal room bookings as required with the Company Manager

Support for the Producers

- Undertaking day-to-day administrative duties such as managing correspondence, handling enquiries, minuting meetings and booking travel for the producers
- Distributing contracts and other information such as plans and tech specs to partner companies
- Maintaining active records of established, developing and emerging relationships with producers

Main Point of Contact

- Taking incoming calls and emails from artists and producing companies, to ensure urgent issues are passed to the Producers and all enquiries are handled appropriately in a timely manner
- Compiling information from artists and producing companies for consideration by the artistic team
- Greeting companies on arrival, ensuring they are quickly connected to the relevant colleagues to deliver the planned activity alongside productions, and acting as their anchor person throughout their Residency

Internal Connections

- Ensuring an appropriate and timely flow of information between partner companies and the E&P's Artistic, Marketing, Engagement and New Works teams
- Contributing to the planning of engagement, audience development, artist development and YEP activities around Residencies
- Taking and distributing minutes to ensure all parties are clear on decisions and actions

Research & Data

- Compiling information on emerging companies who the E&P may work with in future
- Proposing companies and productions for the Residencies Producer and artistic colleagues to see and/or meet
- Maintaining up to date records of the activities of companies with whom the E&P are developing relationships
- Seeing productions both within and beyond Liverpool to inform future programme development
- Assembling data to inform internal evaluation of the E&P's Residency strategy
- Assembling data to inform joint evaluation with companies following residencies

General

- Performing your role in accordance with the company's Staff Handbook, incorporating LMTT's Manifesto and Code
- LMTT is committed to diversity and equality and expects all staff to be active in promoting diversity and supporting people to experience our work and buildings
- LMTT is committed to the safeguarding of children and people to whom we have an enhanced duty of care, and therefore may at their discretion require any member of staff to submit a satisfactory enhanced check from the Disclosure and Barring Service (DBS), depending on the activities they are carrying out.
- This Job Description is not exhaustive, and it will be reviewed regularly to ensure that it reflects the evolution of the company, and the skills and personal development of the post-holder; a flexible approach to work in all roles is essential.

PERSON SPECIFICATION

- Significant experience of working in a professional theatre environment
- A passion for theatre and a good working knowledge of the UK theatre industry
- Awareness of UK producing companies
- Knowledge and experience of producing professional theatre productions or events
- Previous experience of administration in an office environment
- Ability to deal with people in an effective and diplomatic way
- Confidence to deal with people at varying levels of seniority
- Ability to manage own time effectively, work under pressure and handle multiple priorities
- Self-motivated and able to show initiative, but also able to work as part of a busy team
- Excellent written and verbal communication skills with IT skills at an appropriate level to carry out the duties of the post
- Experience of dealing with sensitive and confidential information
- Prepared to live within commutable distance from the theatres in order to fulfil the role

MAIN TERMS & CONDITIONS OF EMPLOYMENT

Tenure: This is a fixed term contract for one year from September or October 2016, and is subject to a probationary period of one month

Salary: £18 - 20,000 per annum, depending on experience

Hours: 40 per week. The postholder will be required to work during evenings and weekends. No overtime is paid but time off in lieu will given for hours in excess of the contracted 40 per week.

Annual Leave: 28 days pro rata per holiday year (1 January – 31 December) inclusive of all statutory English bank holidays.

Notice Period: Two weeks during the probationary period and one month thereafter.

Pension: The Company operates an auto-enrolment pension scheme. This employment is not contracted out of SERPS (the State Earnings Related Pension Scheme).

All others terms as detailed in Staff Handbook.



APPLICATION FORM

The first three pages of this form will be removed by the Human Resources Department and will not be seen by those short listing.

Please do not put your name on any other pages.

Position Applied For
Candidate Reference
(office use only)

Job Reference

--

PERSONAL DETAILS

Surname

--

Forename(s)

--

Address

--

Telephone

--

Mobile

--

Postcode

Email

--

If you supply an email address then we will assume that all written correspondence will be conducted via email.

Do you have the legal right to work in the UK?

(We will require evidence of the right to work in the UK prior to commencement of employment)

DECLARATION

The information I shall provide on this form, is accurate and I understand that the Liverpool & Merseyside Theatres Trust Ltd may terminate my employment, without notice, should I knowingly mislead during the recruitment process.

Data Protection: I agree to the Liverpool & Merseyside Theatres Trust Ltd using the personal data contained in this form, or information which may be obtained from me or other sources, for the purpose of dealing with my application for this employment.

Signed: _____ (Please type name if submitting electronically.)

Date: _____

Candidate Reference Number	
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REFEREES

Please give the name of two people who can be contacted for references, one of whom should be your current/most recent employer, indicating at which stage of the process they may be contacted.

Name	<input type="text"/>	Relationship to Applicant
Address	<input type="text"/>	<input type="text"/>
Postcode	<input type="text"/>	
Email	<input type="text"/>	
Telephone	<input type="text"/>	
When may we contact them?	<input type="text"/>	

Name	<input type="text"/>	Relationship to Applicant
Address	<input type="text"/>	<input type="text"/>
Postcode	<input type="text"/>	
Email	<input type="text"/>	
Telephone	<input type="text"/>	
When may we contact them?	<input type="text"/>	



EQUAL OPPORTUNITIES MONITORING

Liverpool Everyman and Playhouse seeks to be an Equal Opportunities employer and strives to ensure that in its provision of services in general, and as an employer, in particular, it will offer equality of opportunity for all persons regardless of race, colour, ethnic or national origin, disability, sex, religion, marital status or social background.

In order to ensure that we can monitor implementation of this policy, employees are requested to complete this form. The information given will be anonymously retained by the Administration Dept. for monitoring purposes and associated record keeping only in line with the Data Protection Act 1998. This information will not form part of any personal file and will be treated on a private and confidential basis.

Job applied for:

Please indicate your gender:

Male Female

Please indicate your age:

0 – 16 years	<input type="checkbox"/>	16 - 19 years	<input type="checkbox"/>
20 - 24 years	<input type="checkbox"/>	25 – 29 years	<input type="checkbox"/>
30 – 34 years	<input type="checkbox"/>	35 – 39 years	<input type="checkbox"/>
40 – 44 years	<input type="checkbox"/>	45 – 49 years	<input type="checkbox"/>
50 – 54 years	<input type="checkbox"/>	55 – 59 years	<input type="checkbox"/>
60 – 64 years	<input type="checkbox"/>	65 and over	<input type="checkbox"/>

Please indicate your ethnic origin:

(These are the ethnicities specified by our major funding bodies)

African	<input type="checkbox"/>	Black Other	<input type="checkbox"/>	Nigerian	<input type="checkbox"/>	White & Black African	<input type="checkbox"/>
Asian British	<input type="checkbox"/>	Caribbean	<input type="checkbox"/>	Pakistani	<input type="checkbox"/>	White & Black Caribbean	<input type="checkbox"/>
Asian Other	<input type="checkbox"/>	Chinese	<input type="checkbox"/>	Somali	<input type="checkbox"/>	White Irish	<input type="checkbox"/>
Bangladeshi	<input type="checkbox"/>	Indian	<input type="checkbox"/>	White & Asian	<input type="checkbox"/>	White Other	<input type="checkbox"/>
Black British	<input type="checkbox"/>	Mixed Other	<input type="checkbox"/>	White British	<input type="checkbox"/>	Yemen	<input type="checkbox"/>
Other Ethnic Minorities	<input type="checkbox"/>						

The Equality and Human Rights Commission defines a disabled person as someone who has a physical or mental impairment that has a substantial and long-term adverse effect on his or her ability to carry out normal day-to-day activities. For further information, please see the Commission website (www.equalityhumanrights.com).

Do you consider yourself to have a disability?

Yes
No

If selected for interview, do you require any assistance or adjustments to enable you to attend?

Yes
No

Please do not hesitate to call a member of the recruitment team, in confidence, if you would like to discuss this further with us, on 0151 708 3700, or via recruitment@everymanplayhouse.com

How did you hear about this vacancy? _____

Thank you for taking the time to complete this form.

Do not write your name on this page

Candidate Reference Number	
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EDUCATION and TRAINING

Dates		Qualifications Obtained
From		
To		
From		
To		
From		
To		
From		
To		

Please continue on a separate sheet if necessary

Other Training Events Attended or Qualifications Achieved:

Dates		Training Provider	Qualifications Obtained
From			
To			
From			
To			
From			
To			
From			
To			

Please continue on a separate sheet if necessary

Do not write your name on this page

Candidate Reference Number	
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CURRENT / PREVIOUS EMPLOYMENT

Dates		Employer	Post Held	Summary of Duties
From				
To				
From				
To				
From				
To				
From				
To				
From				
To				

Please continue on a separate sheet if necessary

Do not write your name on this page

Candidate Reference Number	
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SUPPORTING STATEMENT

With reference to the job description and person specification, please use this space to tell us your reasons for applying for the post; how your experience and skills support your application and any other information you believe is relevant. **You should demonstrate clearly how, and to what extent, you meet each element of the specification.** Please do not include any supplementary material (such as a CV) as this will not be considered as part of your application. Use no more than 2 pages to complete your response.

Please continue on a separate sheet if necessary

Do not write your name on this page

EQUAL OPPORTUNITIES POLICY

The Liverpool and Merseyside Theatres Trust aims to be fully aware of the historical, cultural and social experiences of many individuals and groups. We are committed to eliminating discrimination and encouraging diversity amongst our workforce. Our objective is to create a working environment in which there is no unlawful discrimination and all decisions are based on merit.

The Company led by the Board is committed to Equal Opportunity practice and to making this policy fully effective.

EQUALITY IN LMTT

The Company aims to make its work fully accessible for as wide an audience as possible and to reflect the cultural diversity of the communities it works with, and we select employees on their abilities and aim to ensure that no employee, patron or potential employee is discriminated against on the ground of the criteria set out in the Equality Act (2010). Discrimination is unlawful when it takes place on one of the following grounds (the protected characteristics):-

- age
- disability
- gender re-assignment
- marriage and civil partnership
- pregnancy and maternity
- race
- religion or belief
- sex
- sexual orientation

The Company will not tolerate discrimination against any staff by fellow employees, or persons appointed to the service of the Company.

Discrimination can take a number of forms:

- Direct discrimination is when someone is treated worse than someone else just because of a protected characteristic.
- It is also direct discrimination when someone is treated worse than someone else because they associate with someone with a protected characteristic or because they are perceived to have a protected characteristic.
- Indirect discrimination is when an apparently neutral practice or requirement disproportionately disadvantages one group and cannot be justified by the needs of the business. (For example, imposing a requirement that job applicants must speak fluent English disproportionately disadvantages non-English groups and would be unlawful unless it could be justified on genuine business grounds.)
- It is also discrimination when a disabled person is treated unfavourably because of something connected to their disability and this cannot be justified by the needs of the business or when the business fails to make reasonable adjustments for a disabled person.

We will make adjustments to accommodate disabled employees where possible and reasonable. For example, we can provide extra equipment or support, we can re-arrange duties and we can make changes to our premises in appropriate case. If you think you may have a disability, you are encouraged to tell the business about this so that we can explore what adjustments might be appropriate.

RESPONSIBILITY AND MONITORING

It is the duty of all employees to accept a personal responsibility for the practical application of the policy, but, at the same time, the company acknowledges that specific responsibilities fall upon the Board, management, supervisory staff and individuals professionally involved in recruitment and employee administration.

The Company includes any employee whether full or part time, or on temporary employment or who acts on behalf of the Company.

Advice and support from relevant professional national and local organizations will be sought from time to time as necessary.

Through monitoring, the current Policy and practice will be regularly examined for effectiveness and changes made as necessary.

We will ask job applicants, employees, and contractors for information about some of their protected characteristics. We do this to help us to:

- establish whether our equality policy is effective in practice;
- analyse the effect of other policies and practices on different groups;
- highlight possible inequalities and where appropriate investigate their underlying causes;
- take action where we think it is needed to address problems or reduce disparities.

We collect this information anonymously and we will use it only for monitoring purposes and not for any other purpose. We will protect the confidentiality of the information given to us.

Some examples of the type of monitoring we may carry out are as follows:

- how many people with particular characteristics apply for each job, are shortlisted and recruited;
- how many people in the workforce have a particular protected characteristic and the levels within the organisation that they are employed at, their length of service and their resignation rates and patterns;
- the protected characteristics of staff attending training;
- the satisfaction levels of staff with a particular protected characteristic;
- the protected characteristics of employees using the grievance or bullying and harassment procedures.

3.4 RECRUITMENT AND SELECTION

We aim to ensure that job requirements and job selection criteria are clear and based only what is required to get the job done effectively. We will avoid making stereotypical assumptions based on protected characteristics about who is able to do a particular job.

We aim to ensure that no job applicant is placed at a disadvantage by practices or requirements which disproportionately disadvantage protected groups and which are not justified by the demands of the job.

For all jobs, we will draw up a clear and accurate job description and person specification to ensure that we remain focused on what the job involves and the skills, experience and qualifications which are relevant and necessary to do the job. Depending upon the skills required for the job, recruitment shall be aimed at as wide a group of suitably qualified and experienced people as possible and each candidate will be considered on his/her merits, experience and suitability for the post.

Shortlisting for interview will be done by two people using a pre-agreed marking system that is applied fairly and consistently to all applicants. If we hold interviews, we will try to ensure that more than one person conducts them to ensure that we avoid unintentional bias. Where appropriate and possible, selection panels will include a balance of gender and ethnic dimension. We will not ask for personal or irrelevant information on application forms or in interviews. We will focus instead on whether someone has the relevant skills, qualities and experience to do the job. As posts become vacant the Head of Department concerned will review the area of work in conjunction with the Administration Department.

Where a job description already exists it will be reviewed in light of the vacancy and to ensure that it contains no indirect discrimination. Any changes are to be agreed with the Administration Department. Candidates for interview will receive copies of job descriptions and information on the Company.

The Company aims to encourage applications from and training opportunities for people from under-represented groups in the community. For some recruitment and promotion exercises we may take positive action to address under-representation in our workforce by encouraging applications from people from certain under-represented groups. For example, we may target our advertising towards particular groups, we might hold open days, work shadowing opportunities targeted at particular groups or we might provide training for particular groups to prepare them for promotion. However, we will ultimately make recruitment and promotion decisions on merit and not on the basis of protected characteristics.

All those involved in the interviewing procedure will be made fully aware of the Company's Equal Opportunities Policy. Recruitment procedures shall be regularly monitored and modified to ensure that individuals are selected on the basis of their merits, experience and suitability for the post.

DECLARATION – The Rehabilitation of Offenders Act (1974) requires that people applying for positions which give them 'substantial, unsupervised access on a sustained and regular basis' to children under the age of 18 years **MUST** declare all previous convictions which are then subject to police checks. An applicant in this category can only be offered a job subject to a successful police check. This includes potential employees, volunteers and self-employed people such as practitioners. They should also be required to declare any cases pending against them. Applicants should be reassured that any information will be treated in confidence and will not be used against them unfairly.

Disclosure and Barring Service – When an applicant has been selected who will be required to work with young or vulnerable people, an application for an Enhanced check from the Disclosure and Barring Service will be made and must be received by the organization before their appointment can be confirmed. Details on this procedure can be obtained from the Administrator.

Advertising

Advertising will be drafted by the Administrator and agreed with the Communications and Sales Department.

All advertisements will carry wording stating that the Liverpool Everyman and Playhouse is striving to be an equal opportunities employer.

It is the general principle of the Liverpool and Merseyside Theatres Trust and Liverpool and Everyman Trading Ltd. to advertise all vacant posts. Notice of vacancies will be advertised on the Company notice boards.

TRAINING FOR EQUAL OPPORTUNITIES

The Company will provide information to ensure all staff are aware of the Equal Opportunities Policy and to enable those who are involved in the recruitment and selection of staff to be more effective.

Training shall be provided to all staff to ensure their awareness and understanding of this Policy in relation to specific responsibilities of their work.

If an existing employee is unable to perform his/her job satisfactorily due to serious illness or disability, the Company will examine ways of retaining the employee where possible and appropriate - each case being dealt with individually.

AUDIENCE

The Company strives in its programming policy to produce a programme of work that will appeal to and serve as many sections of the community as possible.

The Company will strive to devise policies to bring new audiences to the theatres and make it possible for all members of the community to have full access to its work.

The Company aims to provide access information detailing the range of services the theatre provides for disabled people.

You must not discriminate against any of our visitors, audience members, customers or suppliers. Equally, we expect our visitors, audience members, customers and suppliers not to discriminate against you and we will take appropriate action against any found to have done so.

GRIEVANCES

Any job applicant who believes that s/he has been treated inequitably within the scope of this policy should write to the Administrator who will investigate the complaint.

Allegations of potential breaches of this policy will be treated seriously. Employees and contractors who make such allegations in good faith will not be victimised or treated less favourably as a result. However, false allegations of a breach of this policy which are found to have been made in bad faith will be dealt with under our disciplinary procedure.

WORKING CONDITIONS AND TERMS OF EMPLOYMENT

We will try to accommodate cultural or religious practices such as prayer or dietary requirements where we reasonably can.

We aim to ensure that our terms of employment, benefits, facilities and policies are free from unlawful discrimination. We will review our benefits and facilities regularly to ensure that they are available to all employees/contractors who should have access to them and that there are no unlawful obstacles to accessing them.

We will ensure that decisions made under our disciplinary, grievance, performance improvement and attendance management policies are carried out fairly and without discrimination.

We aim to ensure that our pay systems are transparent, fair and free from discrimination.

Termination of Employment

We will ensure that we avoid discrimination in making decisions about dismissal or redundancy.

Where possible, we will ensure that any manager's decision to dismiss an employee is endorsed by the Administration Department. We will encourage leavers to give feedback about their employment in exit interviews.

Your rights and responsibilities

You have the right not to experience unlawful discrimination in our workplace. You also have a responsibility to understand this policy and help us to implement it.

All employees have a duty not to discriminate against each other and not to help anyone else do so.

What will happen if you act in a discriminatory way?

If, after investigation, we decide that you have acted in breach of this policy you may be subject to disciplinary action up to and including dismissal. This applies to the most senior levels of management as well as to all other employees.

Policy review and promotion

We will promote and publicize our Equality Policy as widely as possible, and will review it on a regular basis.