

## IMPORTANT UPDATE

Due to a change in the programme of our Episode, the production week at Tramway will now be 11th - 18th November. This is inclusive of get-in, rehearsals, public dates and get out. This is a change to when we first advertised this role from 5th – 10th June. This will result in a change to the previously stated contract dates. The revised contract dates are 5th August to 6th December. The total contract fee will be less than previously advertised and will be in the region of £11,536 over 57 days inclusive of full and long days at the Episode. Update made on 11th June 2024.

## KEY INFORMATION & OVERVIEW

### Job Title

Episode Producer (Freelance)

### Job Overview

The Episode Producer is a key production and delivery focused role at Arika in 2024, working with the team to transform the upcoming Episode programme ideas into reality. Working with Arika core staff, artists, our partner venue and freelance staff including our Episode Production Manager.

Key responsibilities will include production and event management, scheduling, budget management, artists and partner liaison, production staff management and managing access provisions. Please see the letter of invitation, job description and person specification for further details.

### Responsible to

The Episode Producer will work in Arika's core Episode team and will work closely with Barry Esson and Bryony McIntyre, Arika's Co-directors. The Episode Producer will be responsible for managing freelance production staff where applicable.

### Period of Contract

Freelance, fixed term. From August 5th, ending on 6th December 2024.  
Approx. 57 days over 18 weeks / approx 4 months.

(Please note: a previous version of this job pack stated the total contract as 63 days over 19 weeks. This has now been revised due to a change in our programme which has resulted in a shorter festival from 2 weeks to 1 week).

## Rates of Pay

Contract total approx. £11,536. £187.50 standard day rate (around 7.5 hours). During the Episode some production days are longer. The rate of pay is £250 for Full Days up to 10 hours and £375 for Long Days up to 15 hours.

(Please note: a previous version of this job pack stated the total contract as £13,250. This has now been revised due to a change in our programme which has resulted in a shorter festival from 2 weeks to 1 week).

As this contract is being offered on a freelance basis, there will be no entitlement to holiday or sick pay, pension contributions or TOIL; compensation for this is built into the rates. However if you do have time off or other projects planned, we will happily discuss this at interview or before you submit an application.

Our rate card has been informed by a range of sources including ITC, BECTU and Scottish Live Events Network.

## Start Date

Monday 5th August 2024. We understand that other commitments may require a different start date. You can let us know your available start date in your cover letter and we'd be happy to discuss this at interview or in advance of applying.

## Schedule and Hours

We are looking for someone who can work the following schedule:

### **PRE-PRODUCTION PHASE - 5th August to 8th November**

- Between 5th August and 8th November: 22.5 hours a week over 3 days.
- 5 days on week commencing November 4th.
- **Location:** Arika office in central Edinburgh & remote working with occasional travel to Glasgow for venue meetings.

### **PRODUCTION PHASE - 11th to 18th November**

- Between 11th - 18th Nov. Includes weekend working, some full & long days & late anti-social hours. Inclusive of get-in, rehearsals, public dates & get-out.
- **Location:** Must be available to work at Tramway in Glasgow on these dates.

### **POST PRODUCTION PHASE - 25th November to 6th December**

- Approx. 6 days split over 2 weeks. Standard length days for finalising budgets with the company manager, tying up loose ends, taking part in team debrief, evaluation and off boarding.
- Location: Likely to be at the Arika office with some remote working.

(Please note update on 11th June: a previous version of this job pack stated the production phase as 11th to 25th November and the post production phase ending on 13th Dec. This has now been revised due to a change in programme which has resulted in a shorter festival week.)

Further information about the Pre-production, Production and Post Production hours, long days, flexible working and accessibility can be found in the Hours and Flexible Working Information section of the application pack. Should this schedule feel like a barrier to you for reasons such as other commitments, health and caring commitments, we welcome discussing what support we may be able to offer and explore flexible working options either prior to applying or at interview.

## **Location**

Arika's office is based in central Edinburgh and will be the primary place of work. Travel to project venues, including Tramway, Glasgow will be necessary. It is expected that there will be a mix of office team working and remote working. The Producer can work from the office on Episode work even if the team aren't around.

## **Deadline**

Deadline for applications is **Monday 1st July, 9am**. Please note that this deadline is strict as we start reading applications that morning.

## **How to Apply**

Please email the following to [info@arika.org.uk](mailto:info@arika.org.uk) to submit your application, **clearly stating the role you are applying for**:

- **A cover letter** (Maximum 2 pages in at least size 11 font, approx 600 words). In the cover letter, express why you are interested in the role of Episode Producer and demonstrate how you meet the person specification. Please include examples of relevant experiences and situations that demonstrate your experience and abilities as they relate to the job description. Also include your available start date and contact details.

- **An Equalities Monitoring Form.** Link for this is <https://forms.gle/JQV71i4Gqt8qMA7YA>
- **A CV** (around 2 pages) Highlight relevant experience from projects you have worked on, employment, education, voluntary work or other experiences.
- We do not require references at this stage, but if you are offered the role we may offer it on condition of a professional and/or character reference.

We welcome audio or video responses should those formats be more accessible for you. If you would like to discuss submitting your application in an alternative format, contact Emma Macleod on [emma@arika.org.uk](mailto:emma@arika.org.uk). Video and audio should be no more than 10 minutes long and cover the criteria expressed in the cover letter.

We particularly encourage applications from people who are currently underrepresented in the Scottish and UK arts sector, including people from lower socio-economic backgrounds, LGBTQIA+ people, people with caring responsibilities, people from diverse ethnic and cultural backgrounds, people who experience racism, disabled and neurodivergent people and people in the d/Deaf community. Arika are currently undertaking reflective work with a view to ensuring our policies, recruitment processes and working culture are aligned with our political commitments to radical care.

## Interview

Candidates will find out if they've been offered an interview by Thursday 4th July. Interviews will be online via zoom on **Tuesday 9th July 2024**.

For further information about the interview selection process, the panel, and access information please see the Application Guidance section of this job pack.

## Enquiries

We are happy to informally answer any speculative questions or queries you may have in advance of application and will do so impartially. Contact Emma Macleod (Company Manager) by email [emma@arika.org.uk](mailto:emma@arika.org.uk). Please note, Emma works Monday, Tuesday and Wednesdays between 10am - 5pm and is unlikely to reply outwith these days. For further information on how to apply, please see the Application Guidance.

# LETTER OF INVITATION

Hi and thanks for your interest in the role of Episode Producer at Arika. We thought we'd let you know a little bit about us and the role. We're a small Edinburgh based team (4 staff/ 3.4 FTE), funded by Creative Scotland and Paul Hamlyn Foundation.

We're a political arts organisation with an organisational artistic practice, based in research, relationships and encounters, engaging with experimental aesthetics that are un-recuperated by power. We explore alternative perspectives and understandings drawn from the intersections of art, philosophy and politics, as they contribute to cultural, social change, and give our lives meaning.

We're engaged in the hosting, nourishing and sustaining of different forms of sociality that both navigate the present and generate different futures together. We understand art to be the ways in which communities look and want to be seen, feel and want to be felt, listen and want to be heard, move and want to be moved. There's more info on our programming here: <https://arika.org.uk/programme> and our politics here: <https://arika.org.uk/news/solidarity-statements>

The pandemic and its repercussions created a hiatus in our rhythm of organising and presenting our Episodes. We are now planning, Episode 11, for November 2024 at Tramway in Glasgow. Our Episodes are kind-of-festivals exploring ideas, art and politics through a series of public events that include performances, film screenings, discussions and study sessions. Episode 10: A Means Without End received a Turner Prize Bursary, the 2020 pandemic version of the Turner Prize.

We are still developing Episode 11 with a range of artists, activists and thinkers. It will unfold around ideas explored at previous Episodes, inflected by what feels most urgent at the moment. Our research revolves around abolitionist resistance to settler colonialism, as it is rooted in the imposition of the linked logics of the nation state and the possessive individual.

We imagine this role specifically as someone who can help us creatively turn the Episode 11 programming ideas into practical reality with the rest of the team. Friendship, solidarity and hosting are very important to us, and so we're looking to work with someone who cares about people and relationships. If this sounds like you, we'd love for you to apply. Looking forward to hearing from you.

Barry, Bryony, Emma, and Cloudberry - Arika

# JOB DESCRIPTION

## Key Responsibilities

The Episode Producer is a key production and delivery focused role for the Arika programme, working with the team to transform Episode programme ideas into reality. Working collaboratively with the Co-directors, artists, partner organisations and freelance staff, the Episode Producer will effectively manage the practical delivery of key elements of the Episode.

Key responsibilities will include production and event management, scheduling, budget management, artists and partner liaison, production staff management and managing access provisions.

We're sharing a detailed breakdown of projected areas of responsibility and anticipated tasks to give full context of the type of work the role will engage in.

## Producing

- With the Co-directors, contribute towards the artistic ambitions and plans for the Episode ensuring they are realistically resourced and delivered in line with Arika's ethics, commitments and politics, and to the required production standards, on time and within budget.
- Working with Co-directors and Production Manager, create focused solutions to creative staging and scheduling problems that meet the needs of artists, audiences, staff, venue, considering budget parameters.
- Creating, with the Co-directors, an Audience Care and Access plan and delivering that plan to address audience care and access needs.
- Being alert to, managing and mitigating risks. Liaising with the Production Manager, coordinate and deliver on licensing requirements such as PRS and screening rights, adhere to health and safety policy and produce risk assessments. Liaising with Company Manager to provide information to our insurance brokers.
- Finalise the confirmation and booking of venue spaces, facilities, resources, and any venue staff (e.g., technical, front of house, box office, etc.) and ensure appropriate Service Agreements and Contracts are in place.

- Working with the Production Manager to source and procure relevant purchases, props and costume, as required.
- Manage any technical requirements (where appropriate liaising with a Technical Manager) and communicate these with venues and Arika's creative and technical team.
- Collating, managing and disseminating all schedules including master event schedule, inclusive of the artist, staff, tech, rehearsals, catering & public performance schedules. Liaising with the Production Manager, Co-directors and Artist Support and Liaison Manager to gather info for these schedules.
- Responsible for collating event staff schedules and allocating tasks. Ensuring all staff are aware of where they should be, at what time, and any specific responsibilities they may have. Responsible for communicating and managing any schedule changes during the event.
- Facilitate effective sharing of information between all production staff including Production Manager, Technical Manager, Streaming and Documentation teams.
- With support from the Artist Support and Liaison Manager, oversee and create a transport and runner/driver schedule including arrival, departures & taxi bookings. Hire vehicle and liaise about required documents and pickup/drop-off times.
- Work with the Live Stream Producer and/ or videographer and technical team to ensure that all events are documented, and audio and video files are saved and passed on to the Company Manager.
- Take part in a post event project evaluation and debrief.

## Artist Production Support

- Support the Co-directors with scheduling and setting up meetings with artists and production team. Attend meetings online and in person (where applicable) with artists, directors, venue staff and Production Manager to ensure artistic, technical, props & equipment and access needs are understood, sourced and actioned. Ensuring artists feel supported.
- During the Episode production phase, meet and greet artists as they arrive at the venue, showing them around and ensuring they are aware of the

information in their Artist Pack (created by the Artist Support and Liaison Manager) including call times and locations for rehearsals, meetings, live performances, meals, driver pick ups and any health and safety information as required. Introducing them to relevant staff and other artists and generally hosting them.

- Calling artists to stage/ rehearsal rooms as required.
- Be present at meetings, soundcheck, rehearsals and live events and liaise with the artists, Co-directors, production and technical team to ensure that the presentations and performances are delivered successfully.
- With support from the Artist Support and Liaison Manager, ensure artists access rider forms are received and that any needs are met and communicated with relevant team members during their stay, in rehearsals, sound check and live performances.
- Liaise with the Artist Support and Liaison Manager to ensure all necessary artist contracting information is correct.
- Ensure that all necessary information is passed on to the Artist Support and Liaison Manager so they can produce a detailed and accurate welcome pack for the artists and participants.

## Access & Audience Hosting

- Assess, budget and implement access requirements for the Episode, including live streaming and documentation.
- Ensure audience and participant access requests are met for full participation.
- Research, contact and contract British Sign Language interpreters, live captioners, translators, childcare workers, active listeners, info desk staff etc. as required for selected events at the Episode. Ensuring clear responsibilities are articulated, call times & schedules are passed on, costs/fees negotiated as applicable, and that any specific requests, equipment or access needs are met. Hosting our access crew at the Episode, ensuring they feel supported.
- With the Production Manager, contract and work with Live Streaming Producer and related crew to deliver an online streaming solution for selected events at the Episode.



- Set up and manage the quiet space with support from the Artist Support and Liaison Manager.
- With the Co-directors, liaise with Tramway Front of House Team each day about the schedule of events and any specific information.
- Implement our Safer Spaces and our Equalities Diversity and Inclusion policies.
- With support from the Artist Support and Liaison Manager, manage any workshop bookings from the public and ensure workshop spaces have relevant materials, and access requests are met.

## Budget Management & Finance

- Work with Co-directors and Company Manager to have an overview of the total project budget and its projections, being alert to any potential areas of risk or overspend, and mitigating these.
- Overall management of the access, travel, accommodation, subsistence & catering budget and ensure it is delivered on budget with support from the Artist Support and Liaison Manager.
- Follow Arika's finance and budget management protocols. Pass invoices and payment information to the Company Manager, using Arika's purchase and coding system. Input projected and actual spends into relevant project budgets in Excel.

# PERSON SPECIFICATION

## Essential

- Experience running public events and delivering creative projects (e.g., festivals, performances, conferences) with national and/or international participants.
- Experience of creating, adapting, managing and working with budgets and schedules in spreadsheet software (e.g., Excel, Google Sheets).
- Excellent organisational skills and attention to detail. Good written and oral communication (including by use of assistive technology if required)
- Independent worker with a proactive approach to working and managing time and responsibilities. Being able to notice and take care of a range of needs and requirements.
- Ability to proactively oversee and manage access requirements for participants and audiences.
- Highly adaptable; responsive to project changes with ability to problem solve.
- The Episode Producer will be working closely with a neurodivergent member of Arika, so they will need to have a sensitivity to and awareness of neurodiversity or demonstrate a willingness to develop their awareness.

## Desirable

- Experience of creating and managing schedules.
- Experience of using Project Management tools like Trello.
- Experience of organising online and/ or hybrid events.
- Awareness of and sensitivity to anti-capitalist and decolonial politics of solidarity, in relation to art; and how they can address the complex ways in which needs and desires of multiple communities intersect—in particular around issues of race, sex, gender, disability, health, care, poverty, labour and borders.

# HOURS, FLEXIBLE WORKING & ACCESSIBILITY

Episode 11 will take place at Tramway in Glasgow from the 11th-18th November. These dates are inclusive of the get-in, rehearsals, public dates and get-out. The producer must be available to work in person in Glasgow during those dates. The public festival dates are the 13th or 14th - 17th November. The days during the production phase between 11th -18th November will include Full days (up to 10 hours) and Long days (up to 15 hours) and are the same hours that the rest of the team commit to during the Episode. If you are not based in Glasgow, accommodation during the Episode Production phase will be provided. (Please note: this section was updated on 11th June to reflect the changes in our programme and shorter festival dates)

During the pre-production and post-production phase, hours can be worked flexibly by negotiation with the Co-directors to accommodate the needs of the programme, external work, health or caring commitments. We would expect the majority of hours to be worked over 3 days on week days Monday-Friday 10-6pm. Flexibility may be required to accommodate team meetings and working with others such as artist schedules and our core staff who work part time Monday to Wednesday or Thursday.

Should this feel like a barrier to you, we welcome discussing what support we may be able to offer and explore flexible working options either prior to applying or at interview. We are always happy to explore solutions that allow people to balance their health and caring responsibilities with their working lives and that meet the needs of the programme. Examples of support might be help with childcare for antisocial hours, job shares or other flexible working options.

The Arika office is on the ground floor with a shallow step into the main door. It does not have an accessible toilet. We would offer a range of remote working options and other suitable accommodations in order to be able to support any workers with physical access needs. Tramway is wheelchair accessible including all back stage areas the producer would be expected to work.

Arika is a PiPA (Parents and Carers in Performing Arts) partner. [PiPA](#) enables and empower parents, carers and employers to achieve sustainable change in attitudes and practices in order to attract, support and retain a more diverse and flexible workforce.

# APPLICATION GUIDANCE

- In your cover letter, stick to the word limit and be specific and concise. You won't be penalised for going over the 600 suggested word limit but please don't go over 2 pages. Font size 11 or above is preferred.
- Use specific and detailed examples when demonstrating your experience and try not to assume that we will necessarily know about the events, organisations or artists you might refer to. The [STAR method](#) might be a helpful guide.
- Please be aware that we will not judge your competency based on the prestige or reputation of people or projects you've worked for – let us know why they were great and what you did to help make them be great!
- If you like you can use examples from non-professional experiences, let us know how you meet the requirements from other areas of life and describe what transferable skills you have. For example, you could say that you organise as part of a community group which requires you to be a brilliant communicator and manage schedules for volunteers.
- You do not have to give us your legal name if you use a different name, however if you are successful the Company Manager and payroll team will need to keep a record of your legal name for payments if your bank account uses your legal name; they will keep this private.
- As part of the process of offering the role, the successful applicant will need to provide proof of their right to work in the UK. This process can be done with the company manager who will keep your legal name private if required.
- All the information you send will be kept confidential and stored according to GDPR regulations.

## How we assess your application

- First of all, each application will be read and scored by two members of Arika, using a scoring matrix. At this stage ineligible applications that do not demonstrate the essential criteria will be removed.
- The eligible applications will then be read and scored by three members of Arika's core team and possibly an invited external participant.

- These assessors will meet to compare the scores of each application and discuss their top candidates. During this meeting a maximum of 4 applications will be shortlisted to be invited to interview.
- The unsuccessful applications will then be contacted.

## If you are called for interview

- Interviews will take place on Zoom on Tuesday 9th July 2024.
- There will be a panel consisting of members of Arika's core team and possibly an external assessor.
- You will be sent interview questions in advance. We understand that interviews can feel a little nerve-racking - even though we'd hope to put you at ease with a friendly atmosphere! We will send questions in advance so that you can feel more prepared and less put on the spot. You do not need to do any advance preparations or presentations.
- The interview will also be a chance for you to understand more about us, the Episode and for us to answer any questions you might have.
- If you are called for an interview, we will ask you to let us know if there is anything we can do to make the interview process accessible and comfortable for you – this information will not affect your application in any way.
- We will ask you what name, pronunciation and pronouns the interview panel should use when referring to you.
- We have a small budget available for each candidate we interview, this can go towards childcare, technology costs or any other needs you might have.
- We understand that interruptions might happen at interview and that's okay!