



# PUPPET ANIMATION SCOTLAND

CREATIVE PRODUCER  
(MATERNITY COVER)

RECRUITMENT PACK



Images from top left: *Hopeful Monsters* by Hopeful Monster (Mihaela Bodlovic), *Oskar's Amazing Adventure* by Theatre Fideri Fidera, *VOID* by V/DA and Mhz (Elly White), *Invisible Lands* by Livsmedlet Theatre (Pernilla Lindgren)

Dear Applicant,

Thanks so much for your interest in applying to the role of Creative Producer (Maternity Cover) with Puppet Animation Scotland. This pack should give you a bit more information about who we are and what we do, and about the position itself. There are also details below about the recruitment process, and about ways to further connect with our work and our team before you apply.

If after reading this pack you are keen to apply for the post, please email Heidi on the contact address below with the following:

- An up-to-date CV (no more than 3 pages) titled 'Your Name CV'
- A cover letter (no more than 2 pages) titled 'Your Name Cover Letter' detailing:
  - Your professional background, skills and experience with reference to the essential and desirable criteria in the job description below
  - Why you are interested in joining the Puppet Animation Scotland team and what you feel you could bring to the role
  - Anything else that you would like us to know
- An equalities and diversity monitoring form; please complete by following [this link](#).

Please send your application by email to: [info@puppetanimation.org](mailto:info@puppetanimation.org) with the subject line 'Creative Producer Applicant – Your Name'. You must send in your application by **10 December 2021 at 3pm**. We'll let you know when we've received it.

Please do contact us on the email address above if you have any questions, and we really hope to hear from you soon.

With best wishes,



**Dawn Taylor**  
Artistic Director & CEO  
Puppet Animation Scotland

## Puppet Animation Scotland

Founded in 1984, Puppet Animation Scotland champions puppetry, visual theatre and animated film in Scotland and internationally. We have a commitment to develop, support and present these artforms and the artists that work in these fields. We produce the celebrated annual international festival MANIPULATE, presenting boundary-pushing visual theatre and animated film from Scotland and around the world; along with our annual festival for families, Puppet Animation Festival, which is the UK's oldest and largest annual festival for children and their families, celebrating its 38th anniversary in 2021.

Puppet Animation Scotland also provides year-round networking opportunities, funding opportunities, practical advice, support and encouragement to all artists working with puppetry, visual theatre and animated film. We promote and celebrate these art forms as valued art forms integral to Scotland's rich and diverse cultural life. Since the year 2000, Scottish puppetry companies have presented their work to over 1,850,000 people throughout the UK. We are based in Edinburgh but we have a national remit and regularly work across the length and breadth of Scotland, and beyond.



*A Wire Apart* by Paper Doll Militia (Elly White)

## MANIPULATE Festival

MANIPULATE Festival presents the very best of Scottish and international puppetry, visual theatre and animated film for adult audiences in Edinburgh and beyond. Taking place in February every year, the festival aims to engage and challenge our audiences with high-quality visually led work which pushes boundaries, plays with form and challenges perceptions.

By bringing together the very best puppetry, visual theatre and animated film from across the globe with work which has been developed here in Scotland, we aim to spark opportunities for artistic exchange and to offer our audiences a diverse palette of rich visually led work. The festival is also a great chance for artists to come together and exchange ideas and share practice.

## Puppet Animation Festival

The Puppet Animation Festival is the UK's longest running event for children and their families, celebrating its 38th anniversary in 2021. The aim of the festival is to bring accessible and quality puppetry, animated films and workshops to families in every corner of Scotland, from city centre theatres and arts spaces to volunteer-run, remote rural village halls.

We aim to reach as broad and diverse an audience as we possibly can each year, with artists travelling the length and breadth of the country, or in 2021 presenting an online programme. Since 2000 over 250,000 people have attended puppetry and film performances, and participated in workshops at Puppet Animation Festival.



*Conan and the Dragon* by Yugen Puppet Theatre (Elly White)



*Shadowbird (Snapshots)* by Mary & David Grieve (Mayanne Soret)

## Artist Development and Support

A key tenet of Puppet Animation Scotland's work is the support of independent artistic practice. We do this in a number of ways including our Creative Fund to which animators, puppeteers and visual theatre makers can apply to develop an exciting new idea or hone their skills. We also run a Puppeteer in Residence programme offering a puppeteer the chance to be embedded in the organisation and focus intensively on the development of their practice.

We also run bespoke artist development projects each year, such as a cultural exchange programme between Scotland and Pakistan in 2018, a residency at Festival Mondial des Théâtres De Marionnettes in Charleville-Mézières in 2019 and a collaboration with Festival de Castiliers between Montreal and Scotland in 2020.

## Engagement and Outreach

An area of our work that has been gradually growing over the last few years is the applied practice of these artforms in community or therapeutic settings. Puppetry and animation are incredible tools for communication, connection and engagement. Our Puppetry and Emotional Resilience programme, led by puppeteer Ailie Findlay, uses puppetry in schools to help children develop confidence in their social and emotional communication. Our linked Back to School project, aimed at helping children return to school after the Covid-19 lockdown, was nominated for the Achates Prize.

2021 will see the pilot of our AnimATE Project, engaging a community for a full day in the creation of a collaborative animated film and a collaborative prepared meal.



Emotional Resilience Project by Ailie Findlay and Puppet Animation Scotland

## What is it like to work at Puppet Animation Scotland?

Puppet Animation Scotland is a small, close-knit team working to a tight annual budget to achieve a lot. As a festival organisation, the annual calendar is relatively fixed and determines the nature of the work at each moment. In the summer months we are usually working more strategically, focusing on planning, programming, strategy, admin and artist development. In winter we usually are more focused on delivery with our two festivals taking place early each year.

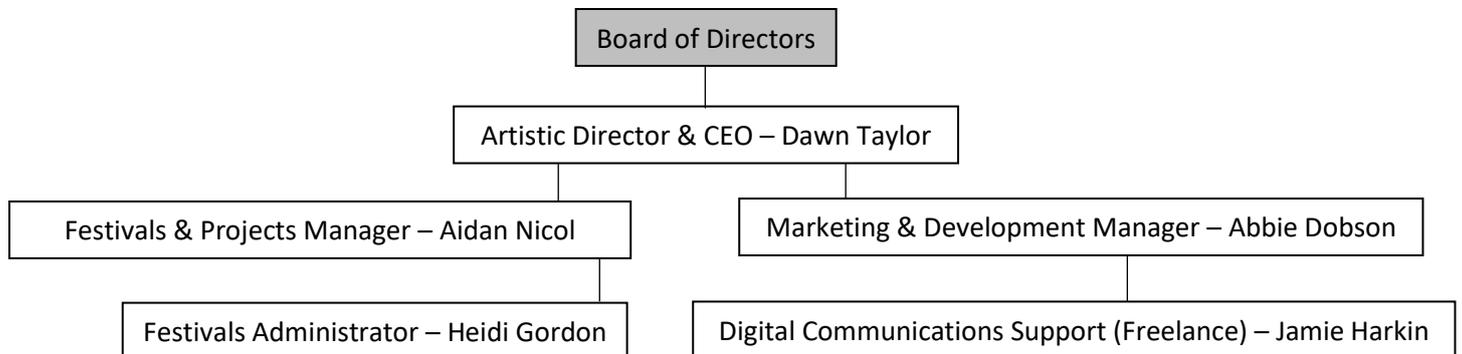
We are based out of a small office with lots of natural light at Summerhall in Edinburgh – during festivals we will usually work from there more often, but outside of these times we all tend to split our weeks between office work and some home working. We also work flexibly wherever we can to accommodate individual responsibilities at home. We are a very passionate and committed team, and whilst everyone has their own clear remit, at busy moments we all pitch in to support each other. Some of the things that are most important to us are openness, collaboration and communication, and we really value the friendly and relaxed atmosphere in our team.

We have a strong commitment to wellbeing and firmly reject unhealthy working practices such as habitual over-working. There is an active TOIL policy which allows team members to rebalance working hours following periods of more intense activity.

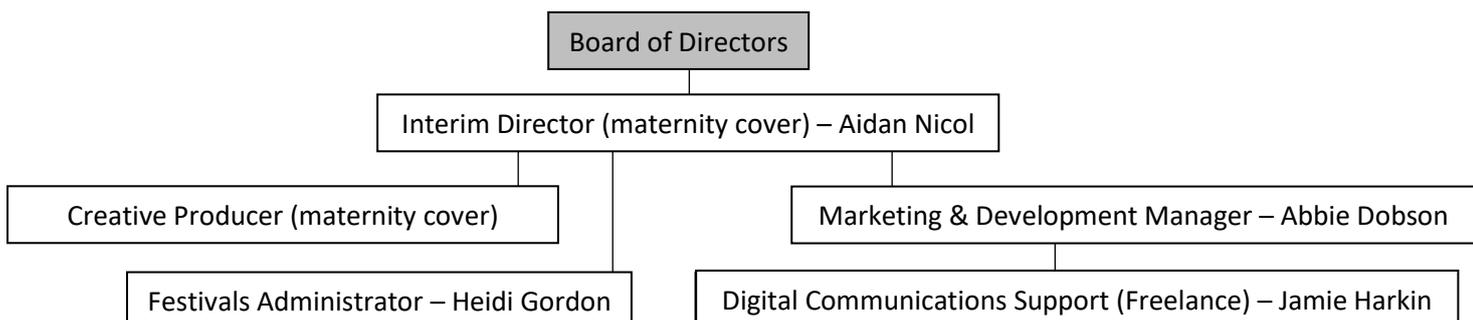
## Staff and Board of Directors



The staff team at Puppet Animation Scotland consists of three full-time, one part-time and one freelance team member. You can see who's currently on our staff team and board on the 'Who We Are' section of our website [here](#), and there is further demographic detail about the makeup of our staff and board [here](#). Here is the current staff structure in our organisation:



Our current Artistic Director & CEO, Dawn Taylor, will be taking a period of maternity leave from the end of February for an anticipated 6 months. Her duties will mostly be covered by Aidan Nicol who will step into the role of Interim Director, and the Creative Producer will therefore cover some of the duties usually undertaken by Aidan in her role as Festivals & Projects Manager. However, they will also be responsible for some duties relating to programme development at MANIPULATE Festival which usually sit with the Artistic Director role. Here is the change reflected in our staff structure:



## Creative Producer (maternity cover) – Role Outline

**Job Title:** Creative Producer (maternity cover)

**Reports to:** Interim Director

**Hours:** Part time, 21 hours per week

**Contract type:** Maternity cover (6 months is anticipated although this may be subject to change)

**Start Date:** 1 March 2022, with some days in February to attend MANIPULATE Festival and hand over with AD & CEO

**Salary:** £29000 (pro-rata)

**Location:** Central Edinburgh with some home working possible

The role of Creative Producer is a new interim position in the Puppet Animation Scotland team, created in response to a period of maternity leave for our AD & CEO Dawn Taylor. We have elected not to cover the position like for like, but to look at the different elements of work we do as a team and decide how best to cover each part. The Festivals & Projects Manager will step up to the role of Interim Director, taking on most of the AD & CEO responsibilities, and therefore the role of Creative Producer will in large part be covering some producing work that would usually be undertaken by the Festivals & Projects Manager. However, they will also be tasked with finalising and further developing the programme for MANIPULATE Festival, which would usually sit with the AD & CEO.

It is anticipated that before the Creative Producer begins in March, the venue relationships, dates, and majority of programme content for MANIPULATE 2023 will be in place. The programming element of this role will be about putting detail around this initial scoping work and finalising the shape of the programme. This will involve locking in detail on all the work lined up – negotiating fees, agreeing dates, scheduling etc. It will likely also involve some additional programming of studio work, wraparound and workshop activity and animated films.

This role requires a candidate with creativity, ingenuity and passion along with rigour and attention to detail. It would suit a producer with a great track record in delivering arts projects, alongside good creative instincts and a strong knowledge of the arts landscape in Scotland. We are excited by this opportunity to diversify the curatorial voices which inform our programme and to bring in new, fresh perspectives.

## Duties and Responsibilities

### MANIPULATE Festival

- Work closely to the festival vision outlined by the Artistic Director & CEO, and ongoing strategic lead of the Interim Director, to refine and develop the programme for MANIPULATE Festival 2023, both shoring up and clarifying detail around committed productions and developing new programme elements as appropriate.
- Act as line producer for the festival, negotiating fees, developing schedules, managing venue relationships and working with the rest of the team to develop the overall festival plan.
- Attend UK-based or international productions and festivals to consider work for the 2023 programme or for a future edition of MANIPULATE.
- Closely and accurately manage the festival budget, ensuring value for money and fair pay are championed.
- Work with the Interim Director (along with the AD & CEO on 'keeping in touch' days) to ensure that deals done on committed projects and any new content programmed aligns with the values, artistic identity and aims of MANIPULATE.
- Collaborate closely with the Marketing & Development Manager to maximise opportunities around the work and partnerships at the festival.

### Other Duties

- Provide producing support across other artist development activity and project work as required, including our annual Creative Fund and Emotional Resilience.
- Regularly attend Puppet Animation Scotland's events and activities as a confident, informed and active representative of the organisation.
- Any other duties as required of the post.

## Skills, Attributes and Experience - Essential

- A significant passion for and understanding of the arts, festivals and the creative process
- Demonstrable knowledge of the visual theatre, puppetry **or** animated film landscape in Scotland\*
- Excellent formal and informal communication skills
- Excellent organisational, planning and time management skills, including the ability to work under pressure and to deadlines
- Empathy, imagination, initiative and creativity
- Strong interpersonal skills, with an ability to foster positive relationships and a supportive atmosphere
- Excellent administrative and IT skills and experience, particularly the use of Excel
- A strong commitment to equalities and diversity, and to broadening access to the arts at every level
- At least three years' experience in a significant arts-focused context, with experience of managing or producing arts projects
- Experience of negotiating deals and an understanding of basic contract terms
- Confidence and skill in effective and accurate budget management
- A willingness and ability to travel internationally if required by the role

\*You absolutely do not need to be an expert in all three artforms. We would like candidates to show good knowledge in at least one of these areas, and to demonstrate an understanding of the programmatic remit of MANIPULATE and how this relates to the rest of the Scottish theatre and film landscape.

## Skills, Attributes and Experience - Desirable

- Experience of producing theatre or film festivals
- Direct experience of programming theatre or film in a festival context
- Experience of working internationally or across borders, particularly around visa or border regulations and associated costs



## Recruitment Process and Timeline

**Recruitment Call Announced** Mid-November

**Pre-Application Questions** until 8 December 2021

If you have any questions which would help you to in deciding whether to apply, or in preparing an application, please don't hesitate to email us on [info@puppetanimation.org](mailto:info@puppetanimation.org). We only set a time limit on this because after 8 December we can't guarantee a response with enough notice to allow you to apply – you are welcome to submit questions after this point.

**Application Deadline** 10 December 2021 at 3pm

**Interviews with Candidates** 15 December 2021

Candidates will be interviewed by Puppet Animation Scotland's Artistic Director & CEO and Festivals & Projects Manager, either in person in Edinburgh or via Zoom.

**Second Interviews** w/c 20<sup>th</sup> December 2021

Second interviews may be scheduled if the panel require further conversations with candidates.

**Candidate Selected** by end December 2021

Subject to scheduling of second interviews

**Feedback for Unsuccessful Candidates** Throughout January 2022

Unsuccessful candidates who were interviewed will have the chance to both give and receive feedback on the recruitment process.

**MANIPULATE Festival 2022** January 27 – February 6 2022

The successful candidate is expected to be available to attend some of the 2022 Festival in order to understand the up-to-date programmatic remit, audiences and artist relationships. We will also ask the candidate to undertake some paid handover time with the AD & CEO throughout February 2022, which can be mutually arranged around schedules.

**Formal Start Date** 1 March 2022