



September 2023

Dear friend,

We are delighted that you are considering joining us as a Trustee of Potential Difference Theatre.

We are looking for one or two new Trustees to join our board. The attached information should give you a good sense of the company and what our Trustees do.

If you have questions about the role, or if you would like any of this information in a different format, please get in touch by email at [hello@potentialdifference.org.uk](mailto:hello@potentialdifference.org.uk). We will be delighted to arrange an informal conversation.

The closing date for applications is **Monday 16<sup>th</sup> October at 10am.**

We very much hope you will apply.

## ABOUT US

Potential Difference is a theatre company with a passion for making new work inspired by science, philosophy and technology.

- Our projects spark from concepts and ideas that we believe have a big impact on our lives and are full of theatrical potential. We turn these into stories that seek to stimulate conversation and provoke debate.
- We seek extraordinary theatre-makers and bring them together with technologists, academics and subject matter specialists – to inform each other’s practice, and to inspire new ways of representing ideas from current academic research with stories and live performance.
- We explore ways of using technology in live performance in order to expand theatre’s boundaries and to reach new audiences and find new ways of making theatre more accessible and approachable.

### **Artistic Director - Russell Bender**

Russell is a theatre director, producer and dramaturg with a background in technology. His work as a director includes FAIR FIELD (Shoreditch Town Hall / Ledbury Poetry Festival), NO DOGS, NO INDIANS by Siddhartha Bose (Brighton Festival, Southbank Centre, Live Theatre, Newcastle), DARKNET by Rose Lewenstein (Southwark Playhouse), KISS OF THE EARTH (Concert Theatre, 25 venue UK tour), THE SHROUD by Siddhartha Bose (Rich Mix / Norfolk and Norwich Festival), GAME OF LIFE by Rose Lewenstein (The Yard). Russell was Creative Associate at multi award-winning arts producers Pinned in the Margins and where he was a director, dramaturg or consultant on more than 15 new performance works. He has assisted directors including Simon McBurney, Bijan Sheibani and Tom Morris. As a technologist, Russell has fifteen years’ experience developing web and mobile applications. He was a senior developer at leading arts ticketing and marketing providers Spektrix from 2008-2011 and continues to work as a freelance consultant and creative technologist.

### **Associate Producer – Kendall Masson**

Kendall is a freelance theatre producer and arts fundraiser. She has been Associate Producer with Potential Difference since 2016. Kendall has worked with individual artists and organisations including Convergence (music + art + technology festival), Village Underground, Sophie Woolley, Di Mainstone and Tonic Theatre, Actors Touring Company and Told by an Idiot.

### **Associate Producer – Natalie Allison**

Natalie Allison is an independent producer of theatre and film working across the subsidised and commercial sector. As a theatrical producer, her diverse portfolio of work spans regional and international touring, transfers, West End shows, festival and fringe runs. In 2020, Natalie was invited to support the adaptation of Sir Robert Cohan’s *Afternoon Conversations With Dancers* into the filmed series, *Lockdown Portraits* premiering at the Barbican, with screenings at the Royal Opera House and the V&A. Natalie came on board with Potential Difference in 2019.

### **Associate Artist – Jess Mabel Jones**

Jess is an Inclusive Performance Coordinator for HETV, specialising in pre-production and on-set direction, acting coaching and advocacy for Learning Disabled, Neurodivergent and Autistic actors, and Inclusive Workplace consultation. She is also a neurodivergent, multidisciplinary artist, with 15 years of award-winning experience in the Theatre sector.

**Current board of trustees:**

**James Baggaley (chair)** is Chief Executive Officer at Made Media - a digital agency working with arts and cultural clients around the world. He has a background in arts management and digital technology, having worked for organisations like The Place in London and Spektrix, which provides cloud-based box office software to arts and entertainment venues around the UK and North America.

**Iltaph Khaliq** is a former Global Chief Operating Officer in divisions of 3 of the world's largest banks. He set up his own international consulting, coaching and training enterprise 10 years ago. After operating in Switzerland and the Middle East, Iltaph returned to the UK and is "Diamond" and "Platinum" mentor on Acadium.

**Ligia Osepciu** is a barrister at Monckton Chambers. She specialises in European law, with a particular focus on competition law, public procurement, telecommunications law and utilities regulation.

**Tina Strack** has 20 years' experience in health and non-profit administration working in diverse fields such as community services, rehabilitation, cancer care, patient safety, quality improvement and patient involvement.

## RECENT PROJECTS

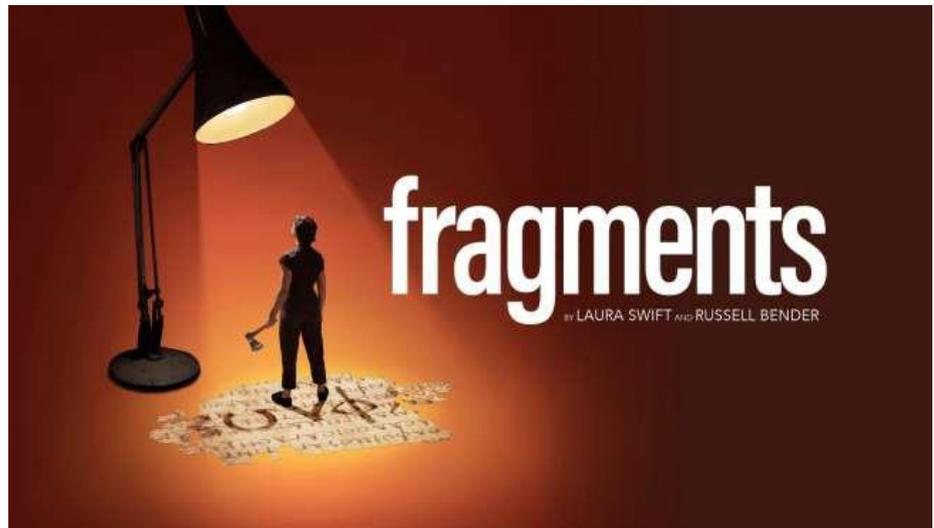
### FRAGMENTS

Written by **Laura Swift**  
and **Russell Bender**

April – May 2023 , Playground  
Theatre, London and Old Fire  
Station, Oxford

*“Fantastically Creative and  
inventive”* - Theatre & Tonic.

*“Engrossing and profoundly  
thought-provoking... positively  
seethes with theatricality”*  
- Daily info



*Fragments* is a new play inspired by the vast collections of ancient papyrus stored in museums around the world. The play is about the search for one of Euripides’ award-winning lost plays (*Cresphontes*) and puts its surviving lines back on stage for the first time in 18 centuries. With original songs and music by composer Jon McLeod and lyricist Victoria Saxton, and shadow puppetry designed by puppeteers Jess Mabel Jones and Lori Hopkins, *Fragments* is co-written by leading Hellenic scholar Laura Swift and director Russell Bender, who have also collaborated with theatre devisors and experts from the world of papyrus study and conservation. *Fragments* reveals the niche world of papyrological research while joyously celebrating humans’ fundamental and age-old need to tell stories and to keep creating and recreating live performance.

### CLASSBOT 450

Created and  
developed by **Potential  
Difference**  
and **KIT Theatre**

*“You gave some of those kids  
a memory that will last a  
lifetime”*

Year 4 Teacher,  
Kenmont Primary School



**Classbot 450** is an exciting week-long interactive adventure in schools, designed to inspire primary aged pupils to learn computer programming using exciting live immersive drama and an accessible coding interface. In addition to supporting pupils’ coding education, the project invites pupils to explore philosophical questions posed by advancements in Artificial Intelligence. In co-production with [KIT Theatre](#) and with support from John Lyon's Charity, in 2022 we delivered a full pilot of **Classbot 450** to over 1000 children in the London borough of Brent. We have recently secured a significant three-year funding agreement from John Lyon’s Charity to further develop and roll out the project in primary schools across London.

## KEY PAST PROJECTS

### SIGNAL FIRES

Devised by the Company, Nov 2020

*“Exciting, inspiring, moving, strange, reassuring” - Audience member*

On the eve of the second lockdown in 2020, we presented an outdoor, socially distanced, promenade performance in the grounds of The Actors’ Church, Covent Garden as part of the nation-wide Signal Fires festival. The performance reflected on the shared and isolated experiences of the COVID-19 pandemic, the role of performance in our lives, and on what is lost when live theatre cannot take place.



### STILL

**Written and directed by Paul Hodson and produced by The Future Is Unwritten**

**Creative Technology by Potential Difference**

**Ovalhouse, London / Mercury Theatre, Colchester / The Old Market, Brighton, 2016-17**

*“An inventive use of technology which I have never seen the likes of before.”* Everything Theatre

In 2015 The Future Is Unwritten were early in the development of a production and asked us to devise a way of giving the audience the sensation of being hacked. Following a period of workshops and R&D we designed and implemented a smartphone app for iPhone and Android, which became an integral part of the production.

### DARKNET

**By Rose Lewenstein**

**Directed by Russell Bender**

**Southwark Playhouse, 2016**

DARKNET navigates through the world of data transparency and the deep web, uncovering the things we choose to share online and the places where we can hide. The play was developed through an extensive period of R&D with support from Battersea Arts Centre and Cambridge Junction. The script was shortlisted for the George Devine Award in 2016.



### GAME OF LIFE

**By Rose Lewenstein and directed by Russell Bender**

**The Yard, 2012**

GAME OF LIFE is inspired by the mathematical phenomenon of 'emergence' - the collective intelligence of ungoverned swarms. From the individual cells in our brains, to the cities we live in, to the communities we form online, emergence is a driving force in our lives. GAME OF LIFE was developed with the support of East 15 Acting School and the National Theatre Studio and supported using public funding by the National Lottery through Arts Council England.

You can read more about our past work and key projects at [www.potentialdifference.org.uk](http://www.potentialdifference.org.uk)

## THE FUTURE

- We have received multi-year funding from John Lyon's Charity to roll out our production of **Classbot 450** to over 6000 primary school children around London over the next 3 years, starting in Spring 2024.
- Building on our successful premiere of Fragments, we hope to bring the production back for UK touring in Autumn 2024
- We are currently in early development on two new high-tech projects:

**The Invisible Friend**, with theatre-maker Sarah Golding, is an immersive interactive performance for 6-11 year olds which uses cutting edge "**spatial audio**" technology and the game engine Unity to take its audience on a unique adventure with a magical, invisible creature.

We are also developing an ambitious new project (working title **Digital Natives**) which will bring together writers, creatives and technologists to explore how to make a **live immersive performance for online audiences**. Instead of simply trying to capture a conventional performance online, we envisage Digital Natives as a hybrid new form of interactive storytelling – one that draws on the techniques from immersive theatre and narrative-led video games to create a new format that embraces new possibilities for live performance.

## BEING A TRUSTEE FOR POTENTIAL DIFFERENCE

Our board of trustees is made up of people who are passionate about supporting Potential Difference to grow and achieve its potential. With their support, we have been set up a strong set of systems and practices. We are sure that if you join us you will find us a surprisingly well organised company. As a tiny organisation with big plans on the horizon, a lot of the focus of board meetings is to support the core team to develop the strategy and structures they need to realise their ambitious vision for the company.

### **Commitment**

There are usually four board meetings a year. Recent meetings have been held online. We hope that some of these will return to taking place in person soon though it will always be acceptable for trustees to join remotely where required. Meetings are relaxed and friendly. Enquiries from the Artistic Director are emailed out to individuals, or the whole Board, on a semi-regular basis.

We occasionally schedule ad hoc meetings and calls focusing on particular topics in between board meetings. These usually are open to whichever trustees are interested in taking part.

### **Term of Service**

We normally seek a minimum commitment from trustees of three years with the opportunity to extend.

### **Remuneration**

Board Members of organisations having charitable status may not receive a salary, fee or other form of remuneration for any of their services to the charity. This does not, however, affect reimbursement for a Board Member's reasonable and proper out-of-pocket expenses as agreed with the organisation.

### **Eligibility**

A person cannot be a Trustee if under 18 years of age or disqualified under section 72 of the Charities Act 1993 because of bankruptcy, conviction for an offence of dishonesty or deception or anyone who is under a disqualification order under the Company Directors Disqualification Act 1996.

## ABOUT THE ROLE

Potential Difference is a Company Limited by Guarantee and a Registered Charity in England and Wales, with a non- executive board. Trustees are responsible for overseeing the management, finances and governance of Potential Difference and for ensuring that our activities are planned and carry out to meet our charitable objectives.

### **We aim to have a board of trustees who possess:**

- An enthusiasm for the vision of Potential Difference and a willingness to act as an advocate for our work with potential partners, donors, sponsors and supporters.
- The knowledge to ensure that Potential Difference complies with its governing documents, charity law, company law and other relevant legislation and regulations.
- The ability to engage with good governance, including budgeting and financial planning
- The ability to act as a 'critical friend', offering both support and constructive challenge, and to contribute to the long term strategic direction and growth of the company.

For further information on the responsibilities of a Trustee, see

<https://www.gov.uk/government/publications/the-essential-trustee-what-you-need-to-know-cc3>

### **Person specification**

We are seeking individuals with experience and skills relating to one or more of the following areas:

- Marketing, press, brand building, communications
- Subsidised theatre sector, developing new theatre work, touring throughout the UK
- Software development, emerging technologies, creative technology in live performance

Previous Trustee experience is not required, and we welcome applications from people with a range of backgrounds, expertise and skills. If you are a first-time trustee, you will be warmly supported by the existing board in getting up to speed with your responsibilities. If you are in any doubt about whether to apply, please feel free to get in touch with us for an informal discussion.

Potential Difference welcomes and encourages applications from everyone regardless of their age, sex, race, religion or belief, sexual orientation, gender identity, ethnicity, disability or nationality.

## HOW TO APPLY

Please send us a short covering letter outlining your interest in the role and a CV. Please also fill in an equal opportunities monitoring form online at <http://bit.ly/pdequalops>

We will be in touch with all applicants.

The closing date for applications is **Monday 9<sup>th</sup> October 2023 at 10am.**

## DATA PROTECTION

Any information you give us in relation to your application will be securely held with access restricted to those involved in dealing with your application. Unless you are invited to become a trustee, your data will be kept for twelve months and then destroyed. By applying you are giving your consent to your data being stored and processed for the purpose.