

Recruitment of Chief Executive Spring 2020

*'One of the most fertile
crucibles of new writing'*
The Guardian



★★★★★

'the unmitigated joy of seeing Sikazwe telling it how things are is something to be savoured.'

Herald Scotland

Chair's welcome

Thank you for your interest in the role of Chief Executive at Live Theatre, Newcastle upon Tyne.

After nearly 20 years as Chief Executive, Jim Beirne MBE, is planning to move onto to other projects. Jim's leadership at Live Theatre over those years has been creative, strategic and inspirational. Working with nationally renowned Director Max Roberts, and now with our new Artistic Director Joe Douglas, Jim has overseen an outstanding and high quality creative programme. Whilst we never lose sight of our North East roots and our desire that the cultural programme reflects the society in which we live, we are immensely proud of the impact Live Theatre has made nationally and internationally.

Put simply, we seek to create world-class new plays, develop creative talent and unlock the potential of young people. We are a national leader in arts and education, working with thousands of young people every year. We are immensely proud of our Youth Theatre and of the creation of Live Tales, where we deliver literacy programmes for children and young people in our bespoke homes in Newcastle at Live Theatre and in Sunderland at The Fire Station.

Live Theatre has been innovative, entrepreneurial and bold and will continue to be so. In addition to the creative programme and our outreach into diverse communities, we have built our reputation for innovation by creating a model for long term sustainability, pulling together a cocktail of funding provided by Arts Council England, European Regional Development Funds, regeneration investment, trusts, charities and foundations, and Prudential Borrowing provided by Newcastle City Council. This has allowed us to acquire the buildings surrounding our theatre, and to develop a fabulous property portfolio on Newcastle's Quayside ranging from 18th century almshouses and a Schoolhouse to spectacular RIBA award - winning modern offices overlooking the River Tyne.

We have created and support a range of social enterprises and we work in partnership with business, schools and universities. We play an important role in the Newcastle Gateshead Cultural Venues (NGCV) collaboration and we are a champion of the City of Dreams initiative, a project led by the NGCV.

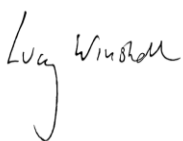
Our next Chief Executive needs to maintain our key stakeholder relationships and develop new partnerships. Our Board will want you to continue to recognise and celebrate Live Theatre's role in the 'place' agenda, our role in the regeneration of the Newcastle Quayside, and to be an ambassador for the cultural sector regionally and nationally. You will need to be commercially 'savvy' overseeing our property portfolio and our finances and you will lead our next National Portfolio Organisation submission to the Arts Council.

You will lead a highly creative and talented team and be supported by a diverse, supportive and very experienced Board of Trustees, and will work with a wide array of key stakeholders. We will all do everything we can to support you and to create the conditions for success, and we'd like you to have fun along the way too.

We have retained Jodi Myers as our recruitment consultant and she would be happy to have an informal and confidential conversation with prospective candidates. Jodi is contactable on projects@jodimyrs.co.uk

The closing date for applications is **March 13 2020**.

We look forward to hearing from you



Lucy Winskell OBE Chair of the Board

Newcastle and the North East

Newcastle and the North East is a fantastic place to live, work and learn. The city is one of the great river cities in the UK, architecturally rich and culturally vibrant. It has a cultural offer second to none, with the ten major building based cultural organisations of Newcastle and Gateshead forming Newcastle Gateshead Cultural Venues (NGCV): Sage Gateshead, The Baltic, Theatre Royal, Centre for Life, Seven Stories, Tyneside Cinema, Northern Stage, Dance City, Tyne and Wear Museums and Archives and Live Theatre who between them are responsible for 22 buildings.

NGCV works closely together, the CEOs meeting monthly, and implementing a range of initiatives from annual economic impact studies (the latest GVA contribution to the region being over £100m) to our latest programme City of Dreams, a mass engagement programme with the children and young people of the city.

There are more blue skies in Newcastle than in many cities of the UK; it is just sometimes a tad colder! If you are looking for great restaurants you do not have to travel far, as within the Live Theatre complex you can find some of the best in the city. And walking around the city is a joy, with riverside walks and many beautiful parks and you are only 20 minutes away from an array of beautiful beaches and 30 minutes from the wildness of Hadrian's Wall or Northumberland moorland.



Image courtesy of Visit England

Introduction by Jim Beirne, CEO 2000 – 2020

Live Theatre is a leading force in the UK for the creation and production of new plays, one of only two theatres outside London dedicated to nurturing new and established playwrights. We present and produce new plays with a social and political focus, regionally, nationally and internationally. Live Theatre is known to be one of the most forward-thinking cultural businesses, creating a new business model for the arts through its entrepreneurial approach to income diversification. In early 2018 Joe Douglas became Artistic Director, succeeding Max Roberts, one of the founder members of Live Theatre, who serves as Emeritus Artistic Director until April 2020.

New Plays

Live Theatre has been on Newcastle's Quayside for nearly half a century and it celebrates its 50th Anniversary in 2023. It is based in five Grade II listed buildings, converted 19th century warehouses and almshouses, and boasts an exceptional, intimate theatre (180 seats) where all our work premieres. The theatre complex also includes a studio theatre, rehearsal room, writers' rooms, a children's creative writing centre, a small city park and outdoor stage. Live Theatre has been fortunate to work with great writers from its very beginnings, including CP Taylor, Tom Hadaway and Alan Plater, to the present, such as Lee Hall and Shelagh Stephenson, with many of these stories set in a social and political context.

In the last three years our work has received an Olivier Award following an eight-week run of Lee Hall's ***Our Ladies of Perpetual Succour*** at London's National Theatre, which was presented by international festivals in Melbourne, New England and Galway. We've had two productions in London's West End, ***Our Ladies of Perpetual Succour*** at the Duke of York's Theatre and ***The Red Lion*** at Trafalgar Studios. In 2016 our commission from Shelagh Stephenson, ***Harriet Martineau Dreams of Dancing***, was nominated as best regional theatre production by Radio 4 Front Row listeners, and ***Iris***, commissioned from Alison Carr, was nominated as Guardian readers' Regional Play of the Year. In 2018 ***The Red Lion*** by Patrick Marber was nominated for an Olivier Award and ***Clear White Light*** written by Paul Sirett directed by Joe Douglas voted one of the Guardian readers top theatre shows of the year.



The Red Lion by Patrick Marber, April 2017

We have won a reputation for the quality of our work, with our four-level (Live Elevator) approach to the development and production of artistically strong and relevant new plays. Tangible results of this 'Live Elevator' approach are the many examples of respected plays, writers, actors and theatre practitioners whose work began at, and continues to be nurtured and supported by Live Theatre.

These include Lee Hall whose *Billy Elliot* started at Live Theatre as a script in hand piece called ***Dancer***, before going on to write ***Pitmen Painters*** and ***Cooking with Elvis***; and Paddy Campbell, whose ***Wet House*** was chosen as one of The Guardian's top ten UK theatre productions.

'There is nothing Live Theatre would have wished for more to mark its 40th anniversary than the emergence of another significant North-Eastern playwright to add to the lineage of Michael Chaplin, Alan Plater and Lee Hall. And it may just have found another in Paddy Campbell, there's not a scene that doesn't deserve its place or fail to suggest that Campbell is the real deal: a writer capable of harnessing such extremes of mirth and despair that there isn't a dry eye in the wet house.'

The Guardian

Still in her 20s, Nina Berry from Gateshead came through our playwriting courses and received ★★★★★ from The Guardian for her first commission ***The Terminal Velocity of Snowflakes*** in December 2016.

'an exquisite, adorable debut'.



The Terminal Velocity Of Snowflakes by Nina Berry, Nov 2017

This creative talent programme leads to many different approaches: Introduction to Playwriting courses (two courses attended by over 50 people in autumn 2019), '**10 minutes to**', the preparation and presentation of seven short new plays in one evening; bursaries, Associate Artist positions – in 2019/20 Chinonyerem Odimba, Mark Thomas, Natasha Jenkins; small commissions; and the annual Live **Elevator Festival**. In the past year these programmes will have involved over 1200 artists. Some remarkable artists have emerged from them, most recently Kema Sikazwe whose new play **Shine** was commissioned and produced by Live Theatre in 2019.

'... one of the most racially and generationally mixed theatre audiences I've been part of.'

Dave Whetstone - The Journal

Engagement

We have an exceptional reputation for our work with children and young people. We see our CYP work as part of the continuum of talent development and a seminal part of our artistic programme.

Investors in Children report:

'It was evident that Live Theatre was more than just a place where young people embark on creative activities. Live Theatre presents itself as a stepping-stone where children and young adults develop the life skills necessary to transform them into empowered, unique, confident individuals.'

Nooshin Shabani, Investing in Children

Since the 1980s our mission and practice have pioneered several learning and participation initiatives, focussed in areas of highest deprivation, that impact positively on our communities. Its two main strands are Live Tales and Live Youth Theatre.



Live Tales: Live Theatre has developed a unique approach in Live Tales enabling children who struggle with literacy in a traditional classroom environment to shine. It is the first creative writing project of its kind in the North East, and is child-centred, fast paced and creative at its core, taking place in specially designed out of school environments (the old Fire Station in Sunderland and a refurbished 18th century almshouse in Newcastle). Teacher feedback confirms the sessions are accessible to pupils who struggle to reach attainment targets.

Live Tales has been designed to make a significant contribution to closing the skills and attainment gap that exists in the North East, with workshops supporting children and young people aged 7 – 14, and their teachers, to discover the joy of writing and feel confident in their ability to express themselves. Over 7000 KS2 and KS3 pupils have taken part in 250 Live Tales workshops since inception in September 2016.

'It was fantastic! I have never seen this particular group of students as engaged on a creative writing task.'

KS3 Teacher

During 2019 we have developed two additional workshop models: Live Tales Word Play enables young people age 10-25 to explore the power of the spoken word in exposing issues they are passionate about; and Live Tales Family Fables, fun and playful story writing workshops for families enabling the creation of an original story of their own.

We attract over 100 volunteers as writing mentors and illustrators supporting Live Tales' professional facilitators. With a range of ages from 18-80+, this is a thriving volunteer programme offering training and support to our volunteers from business, higher and further education and the wider community.

'Being involved in Live Tales has been an absolute delight for me, not least because of the kindly and thoughtful way in which it is run. It seems to me to bring real joy and a sense of achievement to the children it serves. Long may that continue!'

Wendy - Volunteer

Live's Youth Theatre celebrated its 21st anniversary in August 2019. It is the largest open access youth theatre in the region for 180 young people from 11-25 years old, supporting young people's self-confidence, personal communication skills, self-esteem, cultural awareness and citizenship, through drama. Meeting every Monday – Thursday evening at Live Theatre, the issues they focus on are those they are concerned about, currently food poverty, the environment, mental health, homelessness, leadership and politics.



Enterprise

We are regularly cited by Arts Council England (ACE) and other stakeholders as exemplars in the diversification of our income and this creative flair has brought a national and international reputation to Live Theatre.

Over 15 years we have gradually bought warehouses and land alongside our theatre and administrative offices in Broad Chare and developed these to provide joint ventures and commercial income streams. We are now the freeholder of buildings that include four restaurant/pubs: The Broad Chare, St Vincent's, Head of Steam, and Charts. The portfolio also includes four office buildings, including Live Works which won both a RIBA national award and a British Council of Offices Award, a small city park Live Garden and a small creative incubator in The Schoolhouse.

Peter Bazalgette, Chair of ACE to 2018, wrote in the FT:

'Look at the new restaurants ... or the gastro-pub in which Newcastle's Live Theatre is a partner. These are shrewd investments whose revenues help secure the future of the institutions they support.'



Partnerships

Live Theatre is an active participant in a number of partnerships and networks, including: The Fire Station, Sunderland; The University of Sunderland; Northumbria University; NGCV and the International Society of Performing Arts.

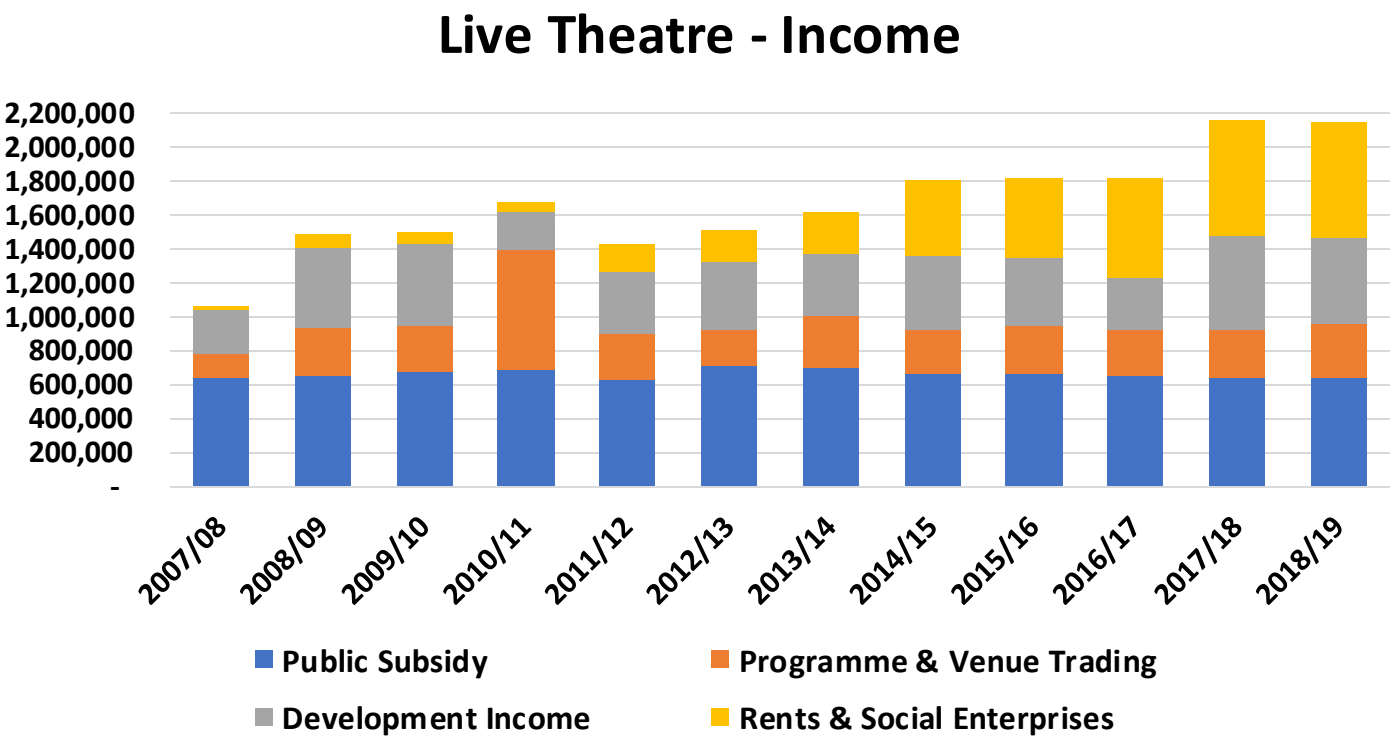
More information can be found here <https://www.live.org.uk/about/partnerships>

Finance

Income is derived from the following sources:

- ACE National Portfolio funding and Newcastle Cultural Investment Fund
- Development - trusts & foundations, Corporate Partners and Friends scheme
- Partnerships with Northumbria University and University of Sunderland
- Theatre Production Tax reclaim
- Earned income – venue hire, ticket sales, artistic partnerships, and co- productions
- Rental income – rents receivable
- Trading income – bar takings and social enterprises - Live Theatre’s ‘long-term resilience’

The accompanying graph describes the financial journey over the last decade.



See North East Theatre Trust Ltd Accounts at <https://beta.companieshouse.gov.uk/company/01697756>

Governance

Live Theatre is the trading name of North East Theatre Trust Ltd (NETT Ltd). It is a registered charity (513771) and a company limited by guarantee (Company No.01697756). It is governed by a Board of fifteen Trustees:

Chair, **Lucy Winskell**, OBE, DL, Pro Vice-Chancellor, Northumbria University; **Paul Callaghan**, CBE, DL, FRSA, Chairman, The Leighton Group; **Ishy Din**, playwright; **Robin Cantrill-Fenwick**, CEO, Baker Richards; **Brenna Hobson**, Deputy Chief Executive/Executive Producer at National Theatre of Scotland. **Lucy Robson**, Audit Partner, RSM UK; **Paul Shevlin**, Partner, Thompsons' Solicitors; **Ross Elgie**, Chief Financial Officer, Kilfrost; **Sue Emmas** Associate Artistic Director, Young Vic Theatre, Director Regional Young Directors Scheme; **Mick Henry**, CBE, retired leader Gateshead Council; **Rhys McKinnell**, Director of Restaurants, Fenwick Ltd; **Michelle Percy**, Director of Place, Newcastle City Council; **Susan Wear**, writer and journalist; **Sue Wilson**, CBE (Lady Gibson), Chair, Emmaus Gateshead; **Jim Beirne**, MBE.

The Board has Finance and Personnel and Creative Programme sub-committees.

Live Theatre has a trading company Live Trading Ltd, whose profits are gifted to the charity; Live Theatre Productions Ltd, for production tax relief; and Live Works Ltd, a special purpose vehicle, created for the purchase and the capital development of the building, and for the associated income and expenditure.



Mission

- To champion the writer by producing and presenting world class new plays
- To use theatre to unlock the potential of children and young people
- To find, nurture and develop creative talent
- To lead and demonstrate fresh thinking to sustainability and growth

Vision

Live Theatre believes creativity and cultural engagement are central to the lives of everyone, being rooted in place, in a region where arts and culture are recognised, supported and celebrated. We will contribute to:

- A creative and just society
- A population full of aspiration with a thirst for learning
- New ways of growing and sustaining the creative and cultural sector
- Increased graduate retention, creating more SME's, a stronger economy

Values

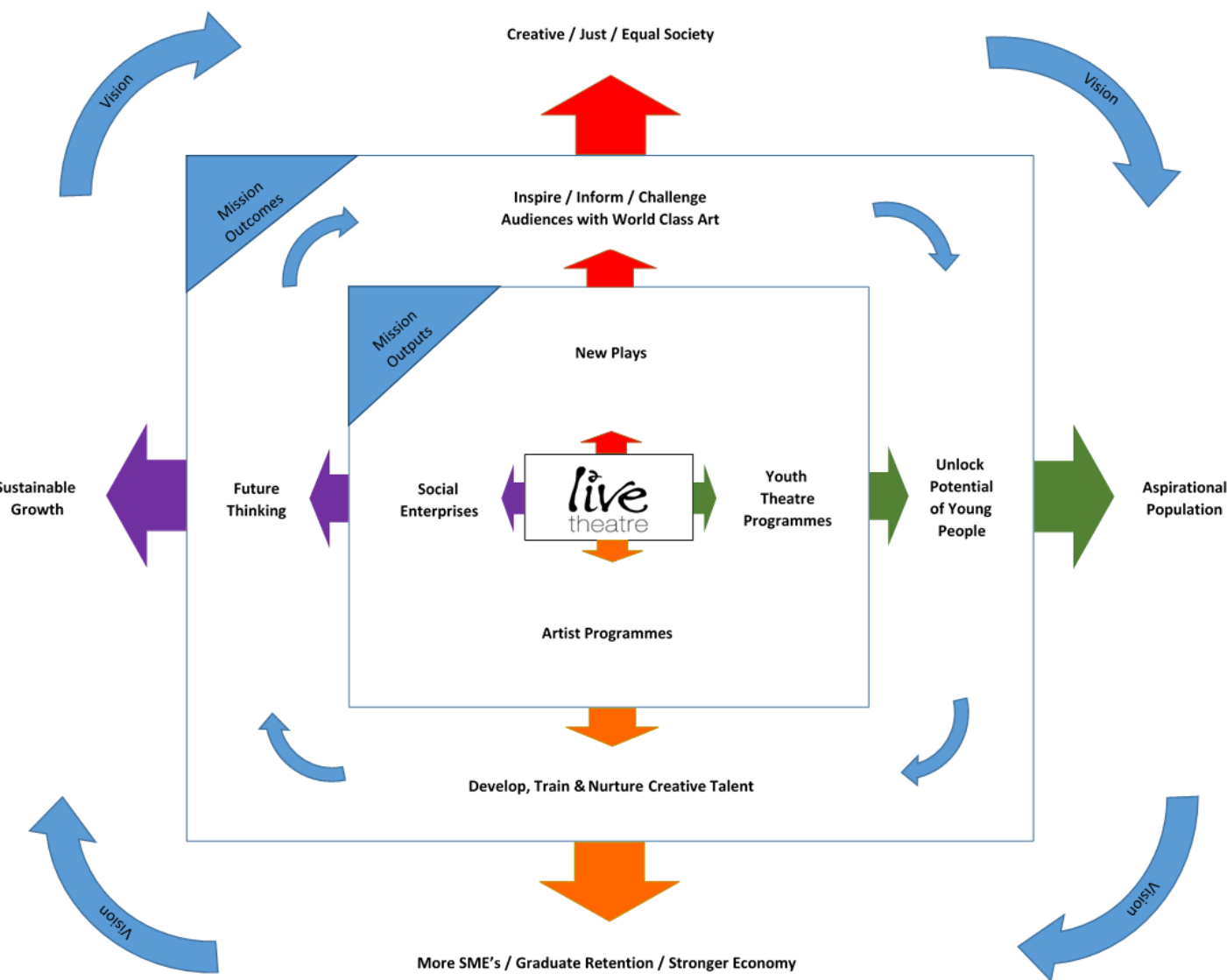
- Creativity: Being bold and imaginative
- Excellence: Making it the best
- Collaboration: Working as one team
- Integrity: Professional and personal
- Consideration: treating everyone with respect and courtesy

Current Strategic Goals

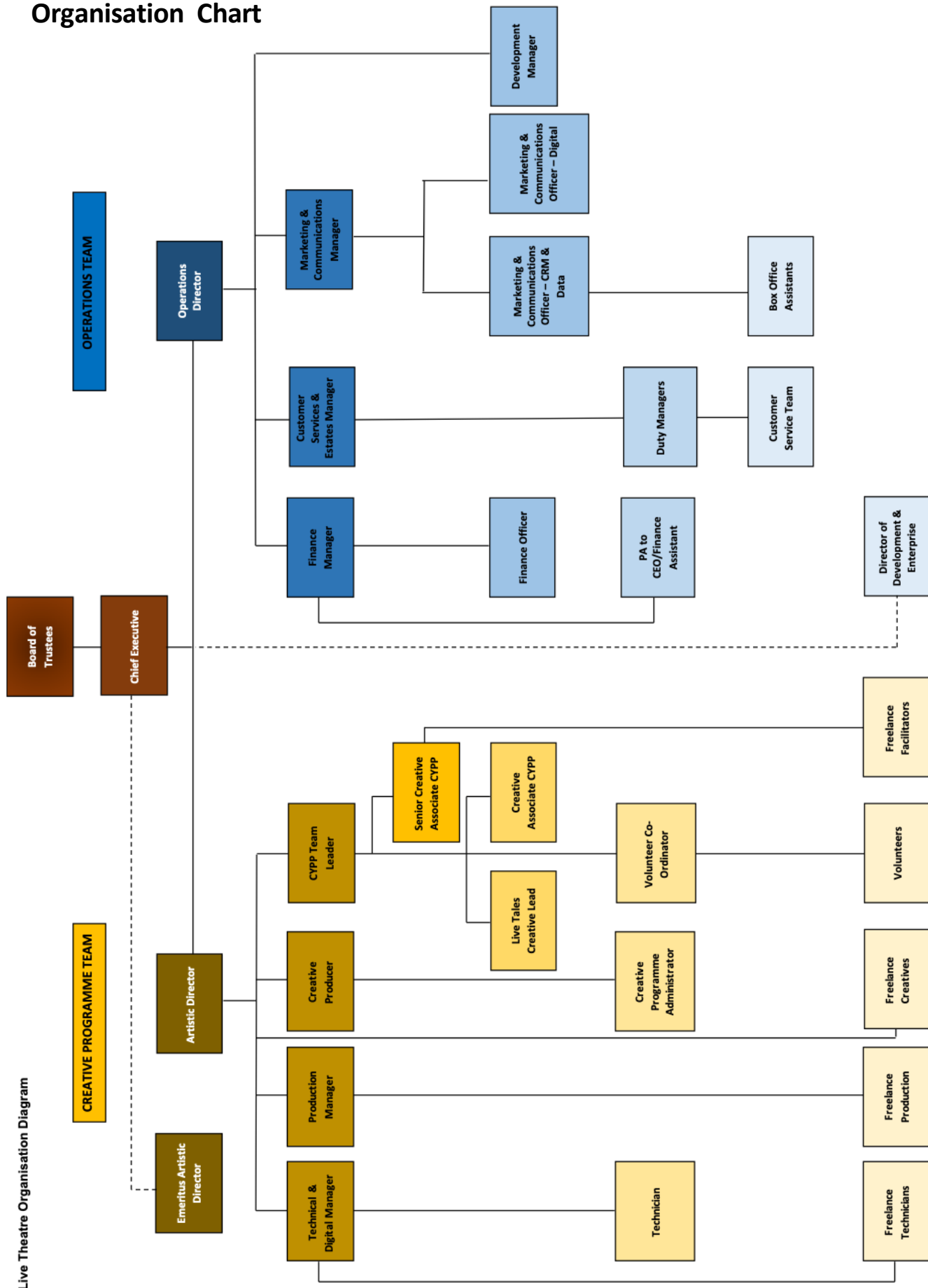
- A successful Arts Council NPO outcome 2022 – 2026
- The continuation of high quality nationally regarded productions
- The continuing development of the range and breadth of our CYP programmes
- Consolidation of the properties within the social enterprise portfolio including the possibility of the Baltic Chambers office (one of Live's office spaces) as a creative incubator/co working hub
- The continuing development of the digital output of the organisation
- The further development of Live's institutional marketing and PR
- The continued development of Live Theatre's environment and sustainability plan

Vision Mission Values

North East Theatre Trust Ltd - Mission & Vision



Organisation Chart



Live Theatre Organisation Diagram

Person Specification

The Live Theatre Board is seeking an inspirational leader with extensive experience of working in the cultural sector. This individual will want to build on the success of the current operation and ensure it thrives in a changing and challenging landscape. You will be comfortable with multiple priorities and will have a positive attitude toward risk.

Skills and Experience

- Experience of managing a broad range of activities within a complex, nationally-regarded creative environment
- Proven success in generating income from a variety of sources, including brokering long-term investments and partnerships
- Proven strategic planning skills, including leading on business planning and implementation
- Proven ability in financial management, strategy and accountability
- Highly developed interpersonal skills, with the ability to lead, inspire and motivate a team
- Experience of communicating with people from a wide range of backgrounds in person and in writing
- Experience of recruiting staff and facilitating their professional development
- Experience of negotiating complex contracts within the performing arts
- Advocacy skills, the ability to influence and champion - with partners, peers and audiences, nationally and ideally internationally
- Experience of working with an exemplary voluntary board of trustees
- Experience of managing capital projects and preferably commercial property leasing and joint ventures
- Understanding of marketing including use of social media
- Computer literacy and proficiency with databases and the Microsoft Office Suite

Personal Qualities and Attitudes

- High level of self-motivation, resourcefulness and a positive attitude
- Ability to lead and manage complex and multiple projects with enthusiasm and passion
- Creative approach to prioritisation and problem solving
- Ability to work on your own, on your own initiative and as part of a team
- Calmness under pressure and ability to multitask
- Flexibility to work evenings and weekends as required
- Commitment to equal opportunities, environmental sustainability and cultural diversity

Job Description: Chief Executive Officer Live Theatre

Job Title: Chief Executive Officer (CEO)

Job Purpose:

- The CEO will ensure the delivery and achievement of Live Theatre's vision and mission, to be one of the leading new writing producers and presenters of new plays in the UK.
- The CEO will lead the overall strategic, financial, operational planning, and delivery of all aspects of the organisation's activities.
- The CEO is accountable, with the Artistic Director, for the overall reputation and quality of Live Theatre, the excellence of its work, its reputation and recognition regionally, nationally and internationally.

Line Manager: The Chair of North East Theatre Trust Ltd

Responsible for: Artistic Director, Operations Director, Director of Development and Enterprise

Responsibilities:

Leadership

- a. To develop and review the vision and mission for the organisation in line with the charitable objectives of the company
- b. To oversee the creation and implementation of policies and strategies that deliver the vision
- c. To grow its reputation and profile as one of the UK's leading producers of new plays and new writing relevant to local and national audiences and grow its commitment to diversity
- d. To oversee the development and growth of the engagement and artist development programmes
- e. To keep under review the objectives, outcomes and outputs of the company against the Business Plan
- f. To act as an ambassador and spokesperson for Live Theatre and its subsidiary companies
- g. To champion diversity and equal opportunities

Operation and Finances

- a. To take responsibility for the creation and implementation of the Business Plan and for financial oversight, covering all aspects of the work of the charity and its subsidiary companies
- b. To lead on projects and opportunities that lead to diversification of earned income, fundraising, and social enterprises and to develop new potential in resilience and growth
- c. With the Board, to ensure best practice in governance
- d. To enable scrutiny, ratification and validation by Board and stakeholders
- e. To ensure compliance with all current legislation
- f. To champion the company's environmental strategies, ensuring sustainability goals are reflected in all aspects of the company's work

- g. To observe the company's Health and Safety policy and to cooperate with the company to enable compliance with any duty imposed on it by law and best practice
- h. To communicate with Live Theatre staff to ensure that accurate up-to-date and timely information is passed to staff and customers

Partners

- a. To position and champion Live Theatre with key stakeholders such as Arts Council England and Newcastle City Council and other major public funders, trusts and foundations
- b. To further deepen with partners Live Theatre's placemaking role in the city and region
- c. To maintain and develop partnerships with individuals and organisations in the creative, public, private and charitable sectors
- d. To assess and develop collaborations and co-productions, on a local national and where appropriate international level
- e. To deliver projects, events or lectures with our chosen partners
- f. To keep abreast of national and international trends and best practice in the development of new work
- g. To build and maintain positive working relationships with artists, partners, individuals and organisations in the wider creative, cultural, public, private and charitable sectors locally, nationally and internationally

People

- a. To create a productive and empowering working environment that allows staff to perform at their highest potential and identify training and development needs to support their professional development
- b. To agree and monitor annually strategic objectives with directors and senior management team
- c. To manage staff effectively providing direction, guidance and review and taking action as necessary
- d. To lead on the recruitment of key staff
- e. To take personal responsibility, supported by the Chair, for their own continuous professional development, learning and training
- f. To approve job descriptions for all staff
- g. To support the recruitment of staff
- h. To be responsible for taking any disciplinary action in line with Live Theatre's policies

Other

- a. To ensure equality, inclusion and diversity are at the core of their working practices
- b. To undertake other tasks and duties as may reasonably be requested by the Board

Terms and conditions

This is a summary of the terms and conditions:

- Salary negotiable, dependent on experience, no less than £60,000pa
- The appointed person will be engaged as an employee
- The company operates a contributory pension scheme
- The post is subject to a six-month probation period. Notice period is one month by either party during the probationary period and six months thereafter for both parties
- The formal contractual hours will be 37.5 per week including some evening and weekend work
- Holiday allowance is 28 days per annum (inclusive of public holidays), increasing to 33 days after 3 years of continuous service

Any offer of employment will be subject to the receipt of:

- References that are satisfactory to NETT Ltd
- Evidence of the right to work in the UK as defined by the Home Office

Benefits include:

- Travel pass annual purchase scheme
- Cycle to Work scheme
- NGCV discount ticket scheme

Application process

To arrange a confidential, informal discussion about the position before applying, please contact Jodi Myers, who is acting as Live Theatre's recruitment consultant, on projects@jodimyrs.co.uk. She will be pleased to set up a time to talk to you.

Applications should be made by submitting a letter explaining in no more than three sides of A4 what attracts you to this position and evidence of your ability to fulfil the role and meet the Person Specification.

Please also supply a CV and a separate page headed with your name giving:

- Names and contact details for two employment/professional referees, however, Live Theatre will not take up references unless candidates are invited to a second interview
- Details of notice period in current employment if applicable
- A statement that you have the right to work in the UK or that you require a work permit to do so
- Details of any criminal offence you have been convicted of where you have not yet completed the rehabilitation period for the offence

In addition, to help us monitor our equal opportunities plan, we would be grateful if you could complete an Equal Opportunities Monitoring form. When your application is received, this form is removed and is not used during the short-listing process.

Applications should be addressed to Lucy Winskell, Chair Live Theatre, and sent via email to projects@jodimyrs.co.uk with 'CEO Live Theatre' in the subject line by **5pm on Friday 13 March 2020**.

Candidates invited to first round interview will be notified before **Friday 27 March**.

First round interviews will be held at Live Theatre on **Thursday 2 April**, with a second round on **Friday 24 April**.

It is envisaged that candidates taken through to the second round will spend time with members of Live Theatre's senior management between the interview dates.

If you require this pack in a different format, please contact clare@live.org.uk

Live Theatre is committed to equality of opportunity for all staff and applications from individuals are encouraged regardless of age, disability, sex, gender reassignment, sexual orientation, pregnancy and maternity, race, religion or belief and marriage and civil partnerships.

Appendices

- Recent brochures can be viewed online at <https://issuu.com/newcastlelivetheatre>
- Equal opportunities monitoring form



www.live.org.uk/jobs

Follow Live Theatre on:   