

---

Recruitment of  
Executive Director and Artistic Director as  
Joint Chief Executives  
Autumn 2020

★★★★

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

**Herald Scotland**



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

## Chair's welcome

Thank you for your interest in the leadership of Live Theatre, Newcastle upon Tyne.

After 20 years as Chief Executive, Jim Beirne MBE, is retiring from Live Theatre and moving onto other projects. Jim's leadership at Live Theatre over those years has been creative, strategic and inspirational.

Working with nationally renowned director Max Roberts, one of the founders of Live Theatre who retired as Artistic Director in 2017, and then with Joe Douglas who, because of the pandemic is leaving in November 2020 to move back to Scotland to be nearer family, Jim has overseen an outstanding and high quality creative programme.

Jim delayed his departure to steer the company through the challenge of the pandemic and will leave by April 2021. Recently he has been working with the Board to develop a new leadership structure, in which two new posts of Executive Director and Artistic Director will work as joint CEOs. We are now advertising these two new posts concurrently, first appointing the Executive Director, closely followed by the Artistic Director.

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 home in Newcastle and in Sunderland's arts venue, The Fire Station. We are also delighted to have received some great responses for Live Theatre's digital work during the pandemic.

Live Theatre has always been innovative, entrepreneurial and bold, with the new partnership of Executive Director and Artistic Director, it will continue to be so. In addition to the creative programme and our outreach into diverse communities, we have built our reputation for breaking new ground by creating a model for long term sustainability, pulling together a cocktail of funding provided by Arts Council England (ACE), 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 NewcastleGateshead Cultural Venues (NGCV) collaboration and we are a champion of the City of Dreams initiative, a project led by the NGCV.

Our Board expect those appointed 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.

The current climate is challenging the cultural sector, encouraging us all to explore new ways of working. While we are delighted to have recently received £430,000 from the Culture Recovery Fund to support us through to March 2021, one of the first tasks for our new leadership team will be to steer our next National Portfolio Organisation submission to Arts Council England.

Our new Executive Director will be an experienced arts leader who will maintain our key stakeholder relationships and develop new partnerships, be commercially 'savvy' and oversee our property portfolio and our finances.

Our new Artistic Director will be a creative professional with a significant track record of creating exciting work in a variety of settings, wanting to engage with new approaches to making work and engaging communities.

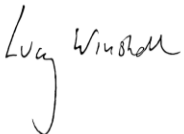
Our new Executive and Artistic Directors will lead highly creative and talented colleagues, respectively the Creative Team and Operations Team, and will have developed leadership skills, work with a wide array of key stakeholders and be supported by a diverse, engaged and very experienced Board of Trustees.

We will all do everything we can to support the Executive and Artistic Directors and to create the conditions for success, and we'd like them to have fun along the way too.

Details for both these posts can be found in Appendices to this pack. As you will see from the application process outlined in this pack, the closing date for applications for the Executive Director is **10am, Monday 30 November 2020** and for the Artistic Director **10am, Monday 18 January 2021**.

We have retained Jodi Myers as our recruitment consultant and we encourage prospective candidates to have an informal and confidential conversation with her. Jodi is contactable on [projects@jodimyers.co.uk](mailto:projects@jodimyers.co.uk)

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 10 major building based cultural organisations of Newcastle and Gateshead forming NewcastleGateshead Cultural Venues (NGCV): Sage Gateshead, BALTIC, Theatre Royal, Centre for Life, Seven Stories, Tyneside Cinema, Northern Stage, Dance City, Tyne and Wear Archives and Museums and Live Theatre, between them 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 MBE, CEO 2000 - 2021

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, established and existing playwrights. Producing and presenting new plays with a social and political focus, regionally, nationally and internationally. Live Theatre champions diversity, accessibility and equal opportunities, and with the Creative Case for Diversity, we continue to develop new initiatives for artists, participants and Children and Young People. Live Theatre is also 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.

## 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 few 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 Sirrett and directed by Joe Douglas, was voted one of the Guardian readers' top theatre shows of the year.



We have won a reputation for the quality of our work, with our four-phase (Live Elevator) approach to the development and production of artistically strong and relevant new plays. Tangible results of this 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*, followed by *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 has many different strands including Introduction to Playwriting courses, bursaries, our '10 minutes to....' programme, script reading windows and Associate Artist positions.

When 'lockdown' happened we had three creative programmes open; 10 Minutes To...Call Home, bursary programme and script reading programme for which we received over 700 applications. Live Wired, Live Theatre's exciting new digital programme, launched in September 2020 was a result of some of this work and subsequent reviews have been extremely positive.

*'Live Theatre doing what it does best'*  
**The Guardian**

*'Artistic Warriors'*  
**British Theatre Guide**

In a normal year these programmes involve more than 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 (CYP). 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's Youth Theatre**.





**Live Tales:** Live Theatre has developed a unique approach through 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.”*

**Key Stage 3 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.

Recent brochures can be viewed online at <https://issuu.com/newcastlelivetheatre>



## Enterprise

We are regularly cited by 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 those to provide joint ventures and commercial income streams. We are now the freeholder of buildings that include four restaurants and pubs: The Broad Chare, St Vincent's, Head of Steam, and Charts. It 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

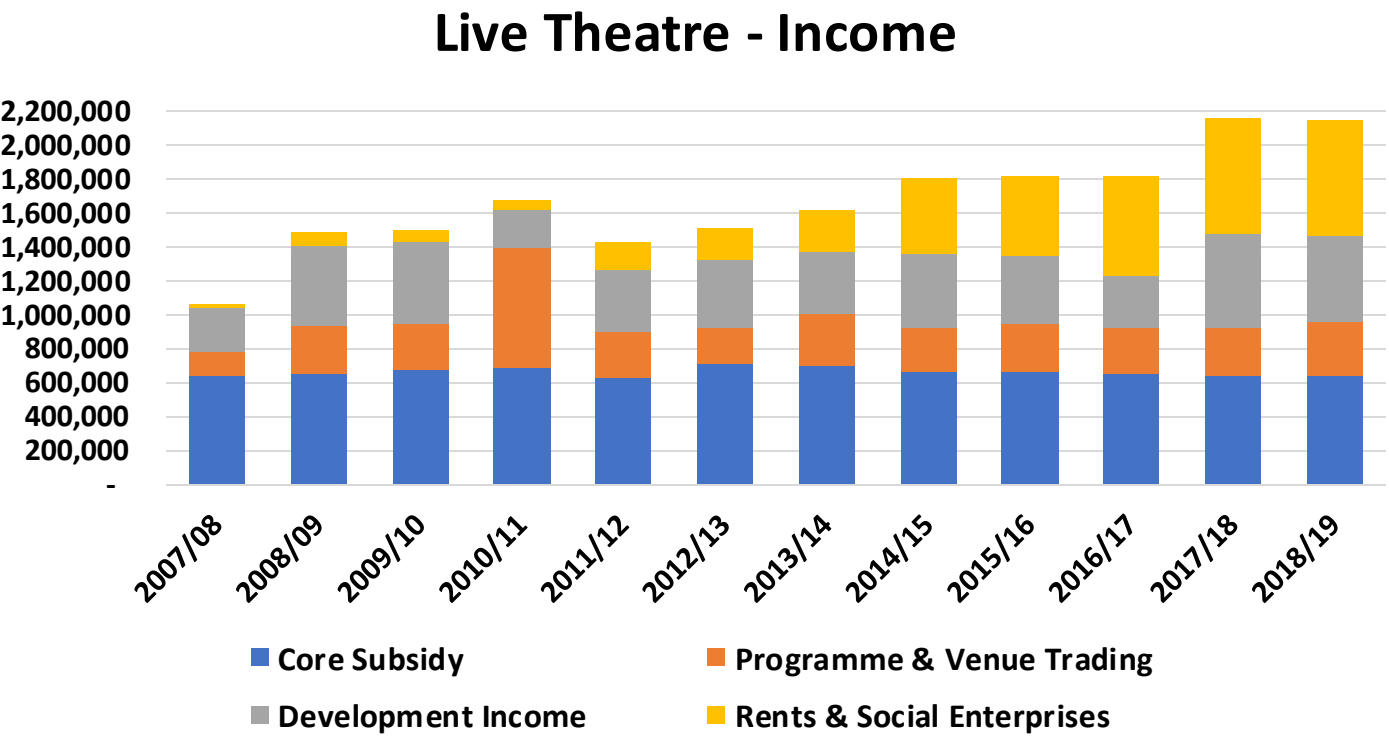
Live Theatre is an active participant in a number of partnerships and networks, including The Fire Station, Sunderland, University of Sunderland, Northumbria University, NewcastleGateshead Cultural Venues (NGCV), and the International Society of Performing Arts.

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 and 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’



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; **Paul Callaghan**, CBE, DL, FRSA, Chairman, The Leighton Group; **Ishy Din**, playwright; **Robin Cantrill-Fenwick**, Chief Executive of Baker Richards; **Brenna Hobson**, Deputy Chief Executive/Executive Producer at National Theatre of Scotland. **Lucy Robson**, accountant; **Paul Shevlin**, Partner, Thompsons' Solicitors; **Ross Elgie**, Accountant; **Sue Emmas**, Associate Artistic Director Young Vic Theatre, Director Regional Theatre Young Directors Scheme; **Cllr Mick Henry**, CBE retired leader Gateshead Council; **Rhys McKinnell**, Director of Restaurants, Fenwick Ltd; **Michelle Percy**, Director of Place, Newcastle City Council; **Susan Wear**, DL, playwright and Director Southbank Communications Ltd; **Sue Wilson**, CBE (Lady Gibson) Chair Gateway Studios Gateshead; **Jim Beirne**, MBE D.Litt.

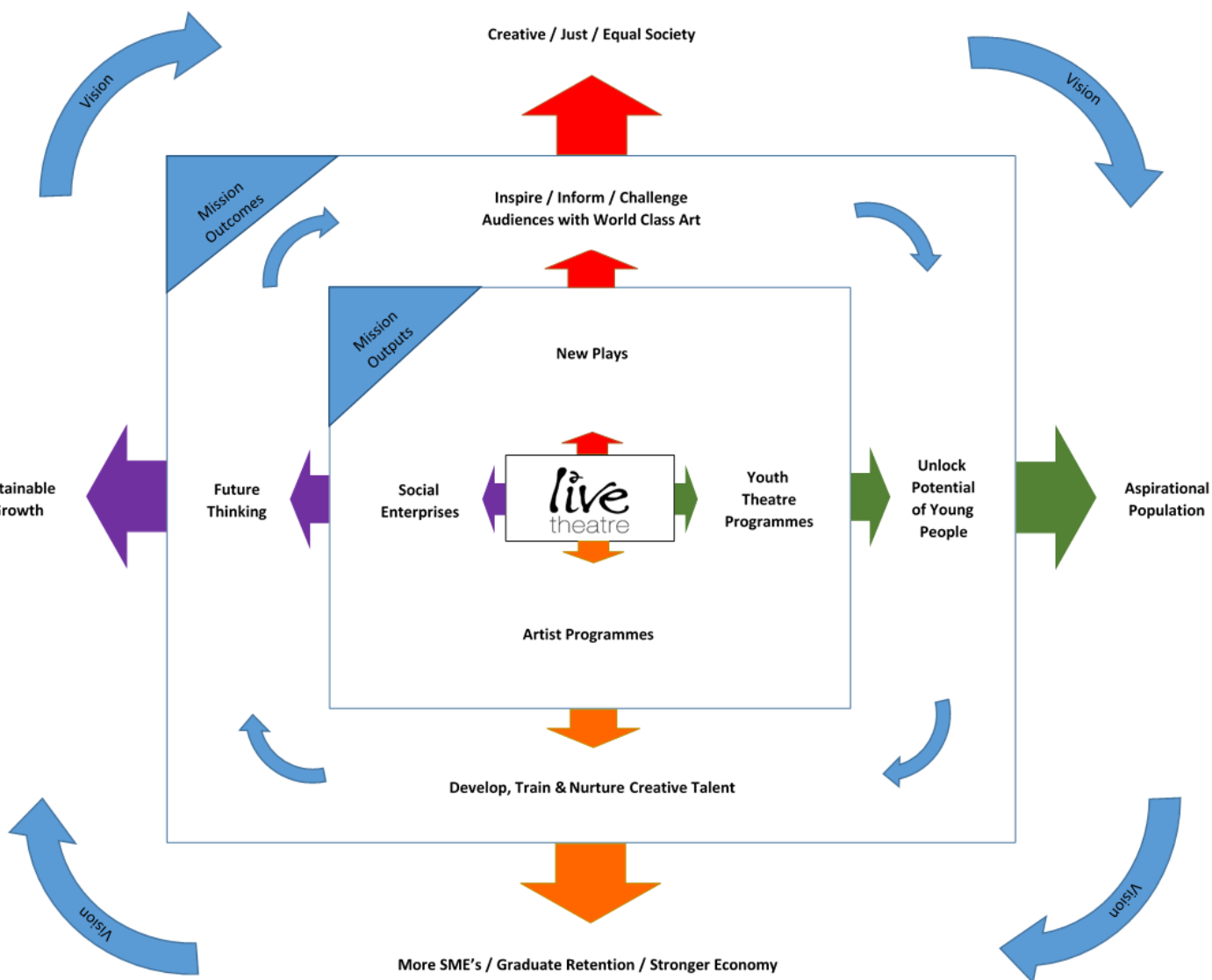
The Board has Finance, Personnel and Creative Programme sub-committees.

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.



# Vision Mission Values

## North East Theatre Trust Ltd - Mission & Vision



## Mission

- To champion the writer by producing and presenting new plays
- To use theatre to unlock the potential of young people
- To find, nurture and train 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

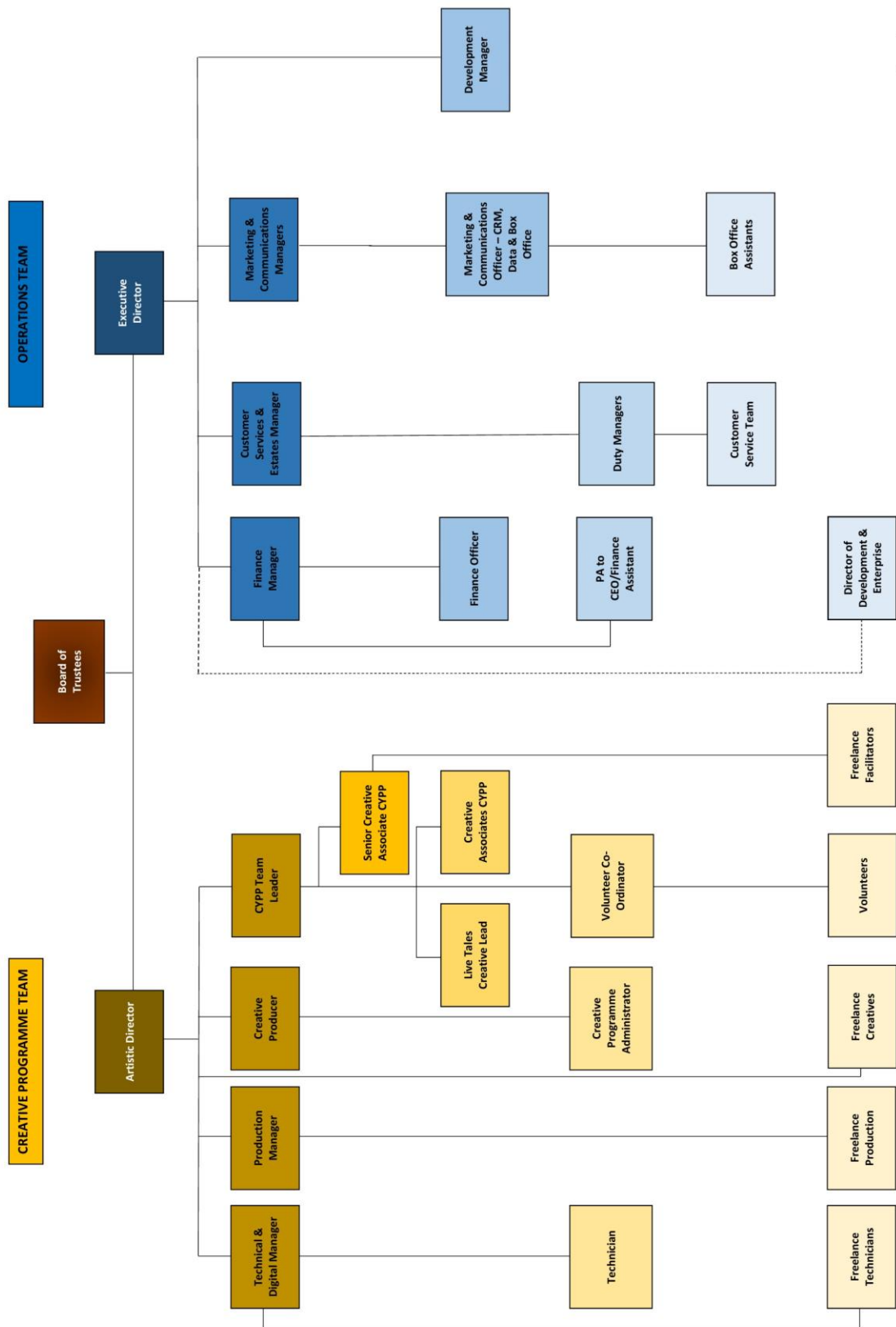
- Creativity: Being bold and imaginative
- Excellence: Making it the best
- Collaboration: Working as one team
- Integrity: Professional and personal
- Consideration: treating everyone with respect and courtesy

## Strategic goals

- A successful Arts Council NPO outcome from 2023
- The continuation of high quality nationally regarded productions
- The continuing development of the range and breadth of our CYP programmes
- The continuing development of Live Theatre's diversity plan
- Consolidation of the properties within the Social Enterprise Portfolio including the possibilities of Baltic Chambers (one of Live Theatre's office buildings) 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



## Organisation Chart



November 2020

## Terms and conditions for both roles

This is a summary of the terms and conditions:

- Salaries for both posts are negotiable and commensurate with experience, the pay band is in the range of £45,000 - £60,000
- 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 either position before applying, please contact Jodi Myers, who is acting as Live Theatre's recruitment consultant, on [projects@jodimyers.co.uk](mailto:projects@jodimyers.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 relevant 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.

If you require this pack in a different format, please contact [clare@live.org.uk](mailto: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.

### Executive Director

Applications should be addressed to Lucy Winskell, Chair Live Theatre, and sent via email to [projects@jodimyers.co.uk](mailto:projects@jodimyers.co.uk) with 'ED Live Theatre' in the subject line by **10am on Monday 30 November 2020**.

First round interviews will be conducted remotely on **December 10/11**, with a second round on **December 17/18**.

Subject to Government restrictions, it is hoped that candidates taken through to the second round will have the opportunity to spend time with members of Live Theatre's senior management, prior to in person interviews.

### Artistic Director

Applications should be addressed to Lucy Winskell, Chair Live Theatre, and sent via email to [projects@jodimyers.co.uk](mailto:projects@jodimyers.co.uk) with 'AD Live Theatre' in the subject line by **10am on Monday 18 January 2021**.

It is anticipated that the first round interviews will be held late **January** and second round in **February**. Details will be published on Live Theatre's website shortly.

### Appendices

- Equal opportunities monitoring form
- Job Description and Person Specification for Executive Director
- Job Description and Person Specification for Artistic Director



live  
theatre

[www.live.org.uk/jobs](http://www.live.org.uk/jobs)

Follow Live Theatre on:   