

## **Executive Director (Joint Chief Executive)**

### **Candidate Information Pack**

*'In scale and ambition the staging achieves a new level of unflashy sophistication that suggests Rintoul plans to give the Queen's a long overdue creative shake-up.'*

The Times on *Made in Dagenham* September 2016.



*Made in Dagenham* (2016) Photograph courtesy of Mark Sepple

## Welcome from the Vice-Chair of the Board, Claire Gevaux

Thank you for your interest in the position of Executive Director of the Queen's Theatre Hornchurch. We are at a unique moment in the Company's history. Along with recently appointed Douglas Rintoul, who took over as Artistic Director in October 2015, we have an incredible opportunity to reappraise and redefine our role within our community and the wider national and international theatre ecology.

After 16 years within the organisation, Thom Stanbury has stepped down from the senior team. The Board is seeking a passionate and innovative leader who will work collaboratively with Doug to enable his compelling artistic vision and develop and deliver a long-term strategy for the theatre. Working with the Board, the Executive Director will oversee the delivery of its business objectives ensuring that the theatre thrives both artistically and financially now and in the future. In the past year, we have already seen a huge shift in focus for the theatre both artistically and in how it engages the communities it serves. With an inclusive and creative Executive Director we know that we will be able to achieve our ambitions over the next five years and for the Queen's Theatre Hornchurch to become the cultural hub for Havering, Essex and beyond. If you think that you are that person, we look forward to hearing from you.

Details of the application process can be found at the end of this pack.

If you have access needs we would be happy to provide this pack in other formats including large print, please contact Ian Grigson (Executive Assistant) by emailing [iang@queens-theatre.co.uk](mailto:iang@queens-theatre.co.uk) or calling 01708 462365.



*Much Ado About Nothing* (2016) Photograph courtesy of Mark Sepple

## **Background**

The Queen's Theatre Hornchurch is a producing theatre located in outer East London in the London Borough of Havering. Previous Artistic Directors have included Bob Carlton, Marina Calderone and Bob Tomson. It produces around eight shows a year and has a vibrant learning and participatory programme engaging over 12,000 participants annually, enabling people to express themselves and their stories through the arts.

The theatre opened in 1953 in a converted cinema in Station Lane (the site of the present Ripon House development) that had been used for storage during the Second World War. The building deteriorated, and in 1974, the London Borough of Havering built our new home. The new purpose built Queen's Theatre Hornchurch was opened by Sir Peter Hall in April 1975, with a production of *Joseph and the Amazing Technicolour Dreamcoat*.

The building includes:

- Theatre – end on proscenium, 507 seats with an epic sweep.
- Foyer Stage - flexible space in our spacious foyer seating up to 180, which lends itself well to low tech performances such as stand-up comedy, spoken word, live music and some contemporary work.
- Café – a busy large attractive area overlooking the Queen's Theatre Green catering day-time through to late night trade, with free Wi-Fi
- Bar – a large area on a lower level catering for before intervals and after performances.
- Workshop – the Queen's Theatre is home to a talented team of carpenters and scenic artists who construct bespoke sets for in-house productions alongside projects for independent clients. Facilities include a comprehensive woodworking shop and a 12m by 5.2m paint frame, and with access to some metal fabricating.
- Additional facilities – including offices, a small rehearsal room (not suitable for rehearsing main house productions), dressing rooms, costume store, wardrobe, furniture store, props store and a green room.

Havering Theatre Trust Ltd is the registered charity and company limited by guarantee, which operates the Queen's Theatre; the organisation receives regular funding from the London Borough of Havering and is an Arts Council England National Portfolio Organisation.

The building is owned by the local council and the Trust is currently looking into obtaining the lease.

## **Vision and Mission**

Our Vision is to make the work of the Queen's Theatre available to and accessible by our whole community.

Our Mission is to discover, nurture, produce and present high quality and diverse entertainment in an environment that actively seeks to be welcoming for everyone.

## **Organisational Values**

Innovative - We believe in being open to new impulses, and directions, and embracing original thoughts and ideas. This encourages us to think big and try new things in new ways, and to find different approaches and getting excited by the things that drive us one step further. We like to push boundaries and are confident about experimenting and challenging ourselves over what we do as a company, and enjoy the surprises that this can create.

Creative - We are a creative organisation. We value the importance of being able to think and work creatively in our roles - whatever they might be. This challenges us to be imaginative and aspirational, and to find different ways to work and find solutions that support the company to progress along its pathway.

Excellence - We are proud of what we do and achieve as a company and individuals. We understand how much the small things matter, and enjoy working together as professionals to do the best job we can for ourselves and our audiences. We reflect on how we work and know when we have done well, and we take the time to support ourselves and each other in learning about when we can do things better.

Collaborative - We are a strong loyal team, and enjoy the support and energy that this can bring and relish going the extra mile to get things done. We are respectful of each other, and are able to constructively challenge how we work. This also applies to our open approach to collaborating with partners, artists and our community.

Inclusive - We are welcoming and open as a company, and listen to those we work with and those who take part in what we do. We believe it is important to have a diverse team that is reflective of our community, and celebrate the way that difference can drive creativity. We are proactive in engaging with people and making our work and practice accessible to everyone and have an approach to lifelong learning and education that supports this.

Passion - We love what we do, value the people we work with, and want to enjoy our time at work. We are professional and appreciate we need to work hard to deliver the shows on time, but there are still moments when we can have fun and the passion for our work and the Queen's Theatre are evident in all we do. We enjoy that feeling of exhilaration when it is going well, our audiences are engaged and the building is alive and we feel appreciated for what we have achieved.

## **Governance and Staffing**

The Queen's Theatre overseen by a non-executive Board of Directors, which is chaired by Dennis Roycroft (to be succeeded by Claire Gevaux at the end of 2016). The Board delegates day-to-day management of the Theatre to the Executive Director and Artistic Director, supported by the Heads of Department team. We have a talented and dedicated team of approximately 60 full and part-time staff (including front of house staff).

## **Financial position**

The Queen's Theatre receives regular support from the London Borough of Havering and Arts Council England. In 2015/16, the organisation's annual turnover of £3,447k broke down as follows:

- Core grants 31%
- Sales & production hires 49%
- Earned income 20%

During the year the average attendance for all activities was 70%.

Expenditure was tightly controlled over the year, with 87% spent on theatrical activities. During 2015/16 the theatre carried out a staffing restructure; this has reduced future ongoing expenditure to take account of a phased reduction of local authority funding.

In line with the reserves policy the Trust has c/f funds of c£400k; this sum comprises unrestricted funds plus a designated Theatre Development Fund for capital and other investment.

## **Business Development**

We are currently reviewing our approach to income generation and fundraising more broadly and plan to have appointed an external consultant to help us develop a fundraising strategy. We are also reconsidering some of the roles within the organisation to ensure that there is a fundraising/development post within the staff structure that will have responsibility for making applications for grants and donor cultivation, under the management of the Executive Director.

## **Artistic**

We believe passionately in the transformative and life-affirming power of theatre. To paraphrase the founder of 7.84 John McGrath, *'An audience goes into a space, and we use certain devices to tell them a story. They watch the story, and come out, changed. If the work is good, they come out feeling exhilarated: they are more alive for seeing it.'* We strive to achieve this.

The programme of produced work is invigorating, diverse, welcoming, inclusive, inspiring, playful, and of the highest standard. It consists of big stories thrillingly and imaginatively told, including great classic and contemporary plays as well as work for younger audiences. Our audiences will experience productions that celebrate the uniqueness and power of live performance.

Our current and future programmes offer a range of popular titles that nourish an audience and provide high performance values with opportunities to target new visitors to the theatre. They also unite the organisation through programming, learning and participation. Once a year, the main stage programme will have at least one piece that appeals to a schools audience – tying our programme into the needs of the national curriculum. Wrap-around opportunities such as resource packs, masterclasses, workshops, insight days and talkbacks will continue to be offered around our productions to further strengthen these links. We produced our first annual brochure distributed to all educational institutions in our catchment area enabling greater access to the Queen's Theatre.

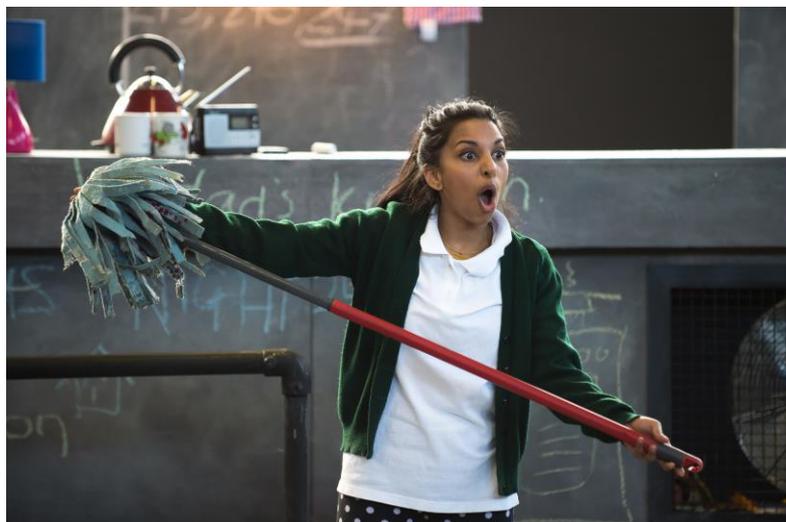
Off-shoot/satellite participatory work will enhance the main house programme. For example:

- To complement *Made in Dagenham* we launched an intergenerational project the outcomes of which will be brought to life in a digital project and made possible by a grant from the Heritage Lottery Fund.
- Alongside *A Month of Sundays*, the Theatre hosted performances and discussions around ageing and dementia. The main house programming looks for ways for the work to have a deeper impact on our community.

The Queens Theatre will become a Talent Development organisation over the next five years. Our new strand, *Outer Limits*, is a rolling festival of one-off events of cutting edge modern performance made by performers and companies from Essex and the outskirts of London. Through this programme of work we are opening our doors to independent artists and offering a whole package of support. In return we will be influenced by their creative practice and ideas which will help shape our future programming. Performers' and practitioners' personal development will still be paramount to the theatre's work. Performances will be actor-centric and ensemble-heavy (Douglas Rintoul has worked extensively with the theatre company Complicite and much of his own work is heavily ensemble-based)

We also take work out into the community. We produce an annual *Theatre for Young Minds* production that tours to schools and venues throughout Essex and East London. This autumn we will host Spare Tyre's production *The Garden* for a week, taking it to dementia cafes, care homes and hospices around Havering. We work with Studio3 Arts, Redbridge Drama Centre, E15, Rose Bruford College, A New Direction, and Harlow Playhouse to deliver work in partnership. This network will expand over time, truly connecting people and making the most of shared resources

We are fully committed to increasing the diversity of our workforce and within the productions themselves setting targets to monitor our success and reflecting the world we live in within every aspect of our theatre. The Borough of Havering is fast becoming younger and more ethnically diverse. Touring, partnerships with other organisations and co-productions will enable increased diversity in the programme, attracting new audiences and we aim to increase the programming of more adventurous and original work as we take our audience on an exhilarating journey.



*1001 Nights* (2016) Photograph courtesy of Mark Sepple

## **JOB DESCRIPTION Executive Director (Joint Chief Executive)**

The position holds Joint Chief Executive responsibilities with the Artistic Director

Reporting to The Board of Directors of the Havering Theatre Trust Limited  
Chair Dennis Roycroft til end of 2016 and Claire Gevaux,  
(currently Vice Chair) from beginning of 2017

Responsible for The Executive Director line manages the Head of Finance, Head of Marketing and Head of Audience & Facilities. The Executive Director also manages the fundraising function, currently under review.  
The Artistic Director line manages Learning & Participation Producer, Head of Production Workshops and Head of Stage & Performances, and has a “dotted line” to the Head of Marketing.  
Together these departmental heads form the senior management team. The Executive Assistant is jointly managed by the Executive and Artistic Directors.

### **PRIMARY OBJECTIVES**

To strategically lead the organisation, delivering the Theatre’s mission of “making theatre and the arts what people do in outer East London and Essex” by providing organisational, financial and managerial leadership for the company.

To promote and maintain an organisational culture which values the highest standards in performance in realising the artistic vision, in management practice, and in accessibility.

To work collaboratively and in partnership with the Artistic Director to develop and deliver the artistic vision over the next five years and beyond, ensuring this reflects the theatre’s commitment to excellence, audience development and diversity.

To ensure good standards of governance are upheld providing advice to the Board on compliance with all relevant legislation as employer, limited company and registered charity.

### **PRINCIPAL RESPONSIBILITIES**

#### **Strategic Planning**

- To lead on the review and implementation of the Queen’s Theatre’s business plan that will guide the company over the next five years in delivering the core mission of high-quality, widely accessible artistic experiences.
- To ensure that the business plan is discussed with and approved by the Board of Havering Theatre Trust and effectively communicated and understood by all the theatre’s staff and relevant stakeholders.
- To actively seek collaborative partnerships as appropriate, especially in the form of co-commissioning and co-producing of work, to raise the national profile of the organisation and to develop new income streams.

## **Finance, Administration and Legal**

- In collaboration with the Artistic Director and Head of Finance, to ensure the efficient effective and solvent financial management of the Company.
- With the Head of Finance, to ensure the preparation and presentation to the Board and the Finance Committee of management accounts, three year plans, detailed annual budgets and other reports as required. To ensure that all systems are in place to monitor and evaluate the impact of the Queen's Theatre's work and achievements against business objectives and that these are regularly communicated to the Board and stakeholders.
- With the Head of Finance, to develop and oversee internal financial regulations to ensure effective financial control and that all taxation and VAT issues are successfully managed.
- To ensure that staff are recruited and contracted in adherence with the Theatre's Employment Policies and in line with BECTU recommendations and that artists and freelancers are contracted in accordance with current legislative practice.
- To ensure that the Queen's Theatre upholds the highest standards of health and safety and operates in an environment where members of staff, artists and the public are enabled to work and visit safely.
- To review all policies and procedures ensuring they are updated regularly and reflect changing governmental policy and statutory regulations and best practice

## **Business Development**

- To lead on innovative business development, including income generation from the café-bar and events/hires and other enterprises, and on future exploitation of artistic content as applicable.
- To identify future opportunities for income generation, including the development of a fundraising strategy with appropriate specialist input
- To lead and work with all relevant parties to devise and implement fundraising campaigns to support and realise the Queen's Theatre's medium and long-term ambitions.

## **Stakeholder Management and Advocacy**

- To directly manage the relationships with all stakeholders, sponsors and funding bodies, in particular the relationship with Arts Council England and London Borough of Havering as principal funders, and ensure all obligations of funding are fulfilled.
- To take responsibility for ensuring effective relationships with the Queen's Theatre staff, artists and all contractors working to deliver the Queen's Theatre's programme.
- To develop and oversee standards of quality of service, particularly in customer facing functions, to reflect the Queen's Theatre's mission and ambitions.
- To be a public advocate for the Queen's Theatre and, where appropriate, the wider sector, including representation at relevant trade bodies and events.

## **Artistic programming and production**

Collaborating and working alongside the Artistic Director:

- To develop and deliver an artistic programme that reflects the theatre's commitment to excellence and openness in line with the vision, mission and values.
- To identify and commission inspirational artists to develop professional productions for the in house theatre and touring programmes and to manage relationships with co-producers, to oversee negotiations with companies, venues, creative appointments, writers' commissions and licenses and the engagement of actors and musicians.
- To maximise opportunities for commercial exploitation of the Queen's Theatre's artistic programme locally, regionally and internationally, on tour and through emerging digital technologies
- To ensure that the developing work for children, young people and emerging artists remains at the heart of the artistic programme.
- To oversee and manage the foyer performance programme, appointing and evaluating, where appropriate, independent curators to produce a foyer event series which reflects the ambitions of the main house.
- To oversee negotiations with visiting promoters.
- To research and review new product to ensure a fresh cycle of guest events.
- To manage relationships with hirers to maximise the value they derive from use of the Queen's Theatre's platforms for their projects.

## **Governance**

- In addition to the financial reporting as above, to provide appropriate and timely reports and information to the Board so that strategic decisions can be made on policy, financial, management and other matters.
- To act as Company Secretary
- To attend all Board meetings and prepare all information necessary for the Finance and Audit Committee meetings and to attend any other sub-board committees as appropriate.

## **Leadership**

- To inspire and work with all staff to maintain and develop effective management and employment policies and practices, encouraging and supporting high standards of work from creative associates and employees.
- To undertake line management responsibilities, including taking the lead role in all HR matters across the company by providing advice and guidance as required to all managers.
- To co-lead regular Company meetings with the Artistic Director
- To attend read-throughs; work sharings; previews; press nights; sponsors' nights and other Queen's Theatre events as required acting as an ambassador for the theatre and demonstrating a positive leadership role model to the staff team.
- To foster an environment that provides nurture and development for artists, and is conducive to the professional development of the specialist team necessary to produce and promote theatrical works of the highest standard.

## **General**

- To undertake training as required.
- To adhere to, develop and implement the Queen's Theatre's policies including Equalities, Environmental Health and Safety and Data Protection.
- To undertake other tasks as may be reasonably required by the Board.

## **PERSON SPECIFICATION**

### **Essential**

- Significant and proven senior professional experience within an arts building.
- Experience of setting and monitoring budgets at an organisational level, including delivery of financial targets across different cost centres and income streams
- Experience of leading on legal, contractual and regulatory matters
- A demonstrable commitment to the creative development of audiences, children and young people and to socially engaged practice and diversity
- Experience of leading, motivating and managing large and diverse groups of people.
- Experience of recruiting staff and facilitating their professional development
- Experience of managing and meeting the needs of a wide range of different and complex stakeholders
- Excellent negotiation and communication skills
- Experience of establishing a good reputation for a project or organisation in the eyes of peers, the public and media.
- Proven networking skills with a impressive network of industry contacts from regional and national perspectives, as well as publically funded and/or commercial theatre production
- A proven track record in forging strong creative collaborations and partnerships
- Experience of generating income from a variety of sources including brokering long term partnerships
- A flexible strategic thinker with a vision for the how the Queen's Theatre could develop over the next five years.
- An understanding of the Theatre's position within London, regionally and internationally and a commitment to the vision and artistic director of the charity

### **Desirable**

- Experience in producing theatre shows and the development of artists
- Understanding of charity finance and governance
- Experience of working with a board of voluntary trustees
- Experience of working with public funding bodies
- Understanding of marketing and promoting the arts
- Experience of touring and international partnerships

## **TERMS OF APPOINTMENT**

An appointment package appropriate to the level of this position will be negotiated with the successful candidate. The appointed person will be engaged as an employee and receive the company's usual pension contribution, holiday pay and benefits.

Any offer of employment will be subject to receipt of:

- References that are satisfactory to the Board
- Evidence of right to work in the UK as defined by the Home Office
- Disclosure Barring Service certificate if appropriate

The postholder will be expected to fulfill the hours required to do the job, including some evening and weekend work, but is not expected to work more than an average of 48 hours per week across the year in line with the Working Time Regulations. The post is subject to a six month probation period. Notice period is four weeks by either party during the probationary period and four months thereafter for both employee and employer.

## **APPLICATION PROCESS**

Please read the job description and person specification carefully. You should ensure that you meet the outlined criteria before submitting an application and do not supply more information than is requested

If you would like a confidential, informal, discussion about the position, please contact Jodi Myers, who is acting as the Queen's Theatre's recruitment consultant, on [projects@jodimyrs.co.uk](mailto: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 meet the criteria outlined in the Person Specification.

In addition, please include:

- A CV
- Details of any notice period if appropriate.
- Name and contact details for two employment/professional referees, however we shall only take up references when we make an offer
- A statement that you have the right to work in the UK or that you require a work permit to do so.
- 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 Claire Gevaux, Vice Chair of the Board, Queen's Theatre Hornchurch via email to [projects@jodimyrs.co.uk](mailto:projects@jodimyrs.co.uk) with Executive Director, Queen's Theatre Hornchurch in the subject line by **10am on Monday 14 November.**

First round interviews will take place on **Thursday 1 December**.

Candidates invited for interview will be contacted by Friday 25 November.

On the day of the interviews, shortlisted candidates will be invited to meet senior staff informally.

Second round interviews will take place on **Thursday 12 January**.

The Queen's Theatre's 2016-2018 Business Plan and further financial information will be provided to candidates shortlisted for interview.

### Appendices

- Staffing structure
- Accounts for 2014/15
- Equal Opportunities Monitoring Form



*Much Ado About Nothing* (2016) Photograph courtesy of Mark Sepple

# QUEEN'S THEATRE STAFFING STRUCTURE

