



Chair of the Board: Candidate Information Pack

PARK

Tickets: parktheatre.co.uk
Phone: 020 7870 6876*
📍 Finsbury Park

*Telephone booking fee applies



Park Theatre, based in Finsbury Park, is seeking to appoint a new Chair to its Trustee Board.



About Park Theatre

Mission

With a mixture of new writing and modern revivals, we deliver world class theatre, collaborating with the finest existing and emerging talent on stage and behind the scenes. We tell accessible, real-to-life stories, whose content resonates and reflects the world around us and the neighbourhoods close by. We produce both in-house and in partnership with the most excellent existing and emerging producers, for whom we endeavour to provide an unparalleled level of support.

With a welcoming and nurturing environment we want Park Theatre to be exemplary in its accessibility to its diverse community and beyond – and through affordable ticket pricing and outreach programmes we aim to engage those with little or no experience of theatre.

Park Theatre is committed to creating a working environment that reflects the broad diversity of our local community. We aim to foster a productive and supportive workplace that provides equal opportunities for all employees both on our stages and behind the scenes.

Background



“A spanking new five-star neighbourhood theatre”

Independent

Park Theatre is a neighbourhood theatre with a global ambition. The brainchild of Artistic Director, Jez Bond, and Creative Director Emeritus, Melli Marie, who – following a six year London-wide search for a building – discovered a vacant office block next to Finsbury Park station in 2010. Garnering support from the theatre community at large – including luminaries such as Ian McKellen and Alan Rickman, the press and, importantly, local residents – they set out to raise the necessary funds to convert the tired concrete building into a thriving new theatre and beacon for the community. At a cost of just £2.6 million, the building, designed by David Hughes Architects, opened in May 2013 to rave reviews from the critics.



“A stunning £2.5 million playhouse”

Guardian

Artistic Programme

Park Theatre has fully air conditioned performance and rehearsal spaces; Park 200 – seating two hundred people and Park 90 – a flexible theatre seating ninety people. The Morris Space – for workshops, classes, meetings, rehearsals and performances for up to 60 people. Our operating model mixes a majority of shows brought in by outside producers with a gradually increasing proportion of our own productions. In season 2019/20 there were ten productions in Park200 and twelve productions in Park90.

Among a strong slate of recent visiting productions was a sold out run of *The Last Temptation of Boris Johnson*; *Pressure*, written and starring David Haig, which sold out and transferred to the West End; *Gently Down the Stream*, directed by Sean Matthias, which earned Jonathan Hyde an Oliver nomination for his performance, and *RAGS The Musical* which was exceptionally well-received by audiences.

Of our recent in-house productions we are proud to have presented two world premieres by emerging writer Eugene O'Hare (*The Weatherman and Sydney & the Old Girl*); two UK premieres of plays that had been successfully presented in the States (*Building the Wall and The Other Place*), the sell-out *Rosenbaum's Rescue* by A. Bodin Saphir, and *La Cage aux Folles* in February 2020 a co-production with Adam Blanshay Productions in a new version by Simon Callow.

In Park90, among a broad array of work by emerging writers and directors, we included *Summer Rolls* by Tuyen Do, the first British Vietnamese play to be staged in the UK; *Warheads* by Taz Skylar and Ross Berkeley, which we co-produced and was nominated for an Olivier Award, and *Schism* for which writer and performer Athena Stevens was also nominated for an Olivier award.

Artistic Development

We actively encourage and support the development of the next generation of young people working in theatre, whether as actors, writers, producers or technicians. We have previously run two development schemes: *the Prism Project*, which offered free space and an opportunity for a rehearsed readings with invited public and industry audiences, professional support and mentoring to writers that identified as ethnically diverse; and *Script Accelerator*, our yearly development programme for emerging companies to collaborate and fast-track scripts, which nurtured 35 shows: 8 of which became full-scale Park90 productions. We have now fused these programmes into *Park Represents*, which gives longer and deeper support to two or three companies each year lead by artists from under-represented groups.



Creative Learning & Community Links

Creative Learning is a growing part of Park Theatre's activity. We run a programme of drama-based creative learning activities with classes, workshops and summer schools, which give a range of participants, including disadvantaged young people and vulnerable adults, the chance to express themselves through drama and song. These are affordable, free or subsidised. We support local primary and secondary schools with free tours and workshops. We have hosted the Shakespeare Schools Festival, collaborated in bespoke projects including storytelling for SEN pupils (Turtle Keys), music & theatre workshops for children with learning disabilities (Venus Blazing) and community creativity days (Fun Palaces). Our Youth Board influence our decision-making around programming, policies and participatory events.

We are connected with our wider local community through outreach projects and our Front of House volunteers. Since 2016, our Reminiscence dementia project has been offering multi-sensory drama therapy, social interaction and free lunch to people with dementia and their carers. In 2019 we introduced a singing strand in association with Chiltern Music Therapy.

COVID-19

Along with the rest of the arts sector, Park Theatre was forced to close its doors in mid-March 2020 due to the outbreak of COVID-19 in the UK. We cut short our runs of *La Cage aux Folles* in Park200 and *Corpse!* in Park90 and cancelled all other productions that were on sale as part of the Spring/Summer 2020 season. We are pleased to have been able to move all our Creative Learning classes online, ensuring that we have maintained our community programmes, which can be a lifeline for so many, during this difficult time.

Thanks to a large scale fundraising campaign we were able to raise around £300k in high level donations in April 2020,

and in addition, our online fundraising campaign has to date raised around £82k. We were successful in our applications to the Arts Council, initially to the Emergency Fund (£35k) and subsequently two rounds of the Cultural Relief Fund (£250k and £125k respectively). Alongside making use of the government's Coronavirus Job Retention Scheme, these income streams have enabled us to survive until August 2021 when we opened our doors to the public once more.

We have not been idle during our period of closure. We have conducted major building works, including transforming our box office to make it more accessible and adding an additional mezzanine level to increase seating capacity in the bar. We have devised and launched a new catering operation, Park Pizza, including re-configuring our bar spaces and installing a brand new pizza oven. We've appointed a team of readers and viewers to provide resource and additional perspectives on our programming process and we've been developing exciting future plans, which are outlined below.

Our reopening season has included Park Bench, a new commission from writer Tori Allen-Martin, new play *A Place for We*, written by Archie Maddocks and co-produced with Talawa and *Say It, Women*, a double bill featuring two stories of women's strength. We have taken a cautious approach to auditorium capacities, remaining socially distanced in August with the intention of increasing capacity in the autumn as audience comfort grows.



Future Plans

During our period of closure, we've spent some time thinking about our priorities for the coming year. We want to emerge from lockdown with refreshed thinking and new initiatives to help us build a bright future for Park Theatre. One key element of this is a reimagining of our model for Park90. We have been aware for some time that producers find it a difficult space to work in from a financial perspective, given the limited number of seats and our accessibly priced tickets. We are devising a new financial model that will not only support producers by sharing risk but also give us greater input over marketing and PR, thus both widening the range of artists and companies we can work with and using our in-house expertise to build a solid returning audience for this space.

Alongside this, our team of readers and viewers will have the capacity to seek out new voices and productions that might be a good fit for our new artistic vision for the space, meaning that we will not only be selecting work from what is submitted but proactively seeking out artists with stories that will speak to our audiences and our local community. We are also thinking creatively about our community work and our creative learning programme, considering how we can develop this area of our work to really respond to the needs of the communities around us and reach groups that currently may have little to no engagement in the arts.

We will be embarking on writing a new business plan over the coming months; this will be an exciting opportunity for the new Chair to oversee the strategy for the next chapter of Park Theatre's life.

Governance, Staffing & Finances

Park Theatre was incorporated as a company limited by guarantee on 30 November, 2009 with a registered number 7091161. The Company was registered with the Charity Commission with effect from 2 August, 2010, with registered number 1137223.

We are governed by a non-executive Board of Directors, currently chaired by Nigel Pantling whose term of office ends in March 2022. The Board delegate day-to-day management of the theatre to its Executive Team: Currently Jez Bond (Artistic Director and Joint Chief Executive) and Rachael Williams (Executive Director and Joint Chief Executive). Rachael will be leaving at the end of December 2021 to become Chief Executive of Streetwise Opera. We are currently recruiting for an Executive Director / Deputy Chief Executive. Park Theatre maintains a permanent staff team averaging sixteen, and employs numerous freelance artists, practitioners, plus a number of workers on casual contracts who work on a shift basis as duty managers, box office supervisors, duty technicians or behind the bar. We also have around forty volunteers who we train in relevant aspects of theatre operations.

Park Theatre has an annual turnover of approximately £1.9m. Our income streams derive from rental fees from visiting productions, box office income from productions we produce in-house, fundraised income from trusts, businesses and individuals; and other earned income which includes commercial hires, Park Pizza and front of house sales. Our most recent set of accounts can be found [here](#).

There are two subsidiary companies in existence: Park Theatre Cafe Bar Ltd (company number 09492315) and Park Theatre Productions Ltd (company number 09358327). Park Theatre Cafe Bar Ltd was incorporated on 16 March 2015 in order to manage the cafe bar operations. Park Theatre Productions Ltd was incorporated on 17 December 2014 in order to facilitate more commercial productions and to manage the greater risk associated with producing.

Key management personnel:

Jez Bond - Artistic Director & CEO
 Rachael Williams - Executive Director & CEO
 Tania Dunn - Development Director
 Dawn James – Sales & Marketing Director
 Elaine Lavelle – Finance Director

Board of Trustees

The Board has a strong mix of skills reflecting the identified needs of the charity. Park Theatre's Board has ultimate responsibility for the strategic direction, development and governance of the organisation and Trustees offer guidance and expertise to the Chief Executives, to whom day-to-day management of the organisation is delegated.

Trustees must be positive and passionate advocates for the theatre and its core mission, and must ensure that its affairs as a registered charity and company limited by guarantee are conducted with probity.

Trustees, who are also directors under company law, are as follows: Kurt Barling, Hedda Beeby, Andrew Cleland-Bogle, Robert Hingley, Mars Lord, Bharat Mehta, Rufus Olins, Nigel Pantling (Chair), Jo Parker, Victoria Phillips (Vice-Chair), Julia Tyrrell. Trustees are appointed for a three year term, with a maximum of two terms possible. We are in the process of recruiting two new Trustees to replace Robert Hingley and Mars Lord, who will be coming to the end of their terms shortly.

The Board met every two months throughout the year. All trustees are expected to attend regularly our shows and projects including press nights, development events and showcases of our work with young people. Trustees undertake their responsibilities on a voluntary basis and are not remunerated.







The Role: Chair of the Board of Trustees

Role Profile

Park Theatre is seeking to appoint a Chair of the Board of Trustees from December 2021 to succeed Nigel Pantling. The Chair will work closely with the Board and Chief Executive Jez Bond to lead the organisation into the future.

The Chair will share a passion for our artistic work and young people's programmes and our commitment to being an equal, diverse, inclusive and environmentally sustainable organisation. The successful candidate will have strong influencing abilities and authority, excellent judgement and will be an outstanding advocate for the organisation.

The Chair will benefit from working with our enthusiastic and talented Board and staff teams, and will play a key role in the development of Park Theatre's vision for the future.

Role Description

- To lead the Board of Trustees in ensuring strategic oversight, sound management and good governance of the charity, by chairing Board meetings and through informal contact with individual Board members;
- To ensure that Park Theatre's Board is appropriately diverse and skilled to meet the needs of the charity, and reflects the theatre's local community;
- To ensure that the Board and its committees function effectively and that Trustees contribute to the Board's work fully, including through appraisal of individual Trustees;
- To ensure that Park Theatre maintains robust policies, risk management systems, accounting procedures, and internal controls and systems to meet in full its regulatory and legal obligations and to protect its future;
- To oversee the executive team's creation of business strategies which reflect ambitious artistic objectives and robust financial plans;
- To support, challenge and advise the Artistic Director / CEO, and where appropriate the wider staff team, to enable them to deliver on Park Theatre's mission and business plan;
- To ensure that the Park Theatre has a strong and effective fundraising strategy and to support that strategy through personal example and by encouraging all Board members to do so;
- To represent the Board by attending Park Theatre productions and projects, including press nights, and acting as an ambassador for the theatre externally;
- To encourage and uphold high standards in the theatre's approach to sustainability, equality, diversity and access.



Person Specification

Essential

Knowledge and Experience

- A track record of leadership and a thorough understanding of the principles and practices of good governance.
- Strategic business understanding and excellent financial comprehension.

Skills and Attributes

- An affinity for the vision, mission and work of Park Theatre.
- Strong desire to contribute to public life and commitment to the Nolan Principles of Public Life.
- Strong interpersonal skills with the ability to quickly gain Board and staff confidence.
- Skill in chairing meetings.
- Excellent ambassadorial and networking skills.
- commitment to support fundraising, and the ability to connect Park Theatre at senior levels with potential supporters such as funding bodies, trusts, corporates and high net worth individuals.
- A collaborative and inclusive approach.
- First rate skills in communication and presentation.
- Resilient, with the ability to act with confidence, tact and authority and to be decisive under pressure.
- Ability and willingness to devote necessary time and effort to Park Theatre.

Desirable

Knowledge and Experience

- Prior experience of being a charity trustee.
- Experience in the cultural and/or not for profit sectors and experience of policy setting.
- An understanding of subsidised arts organisations and appreciation of the current challenges faced by the sector.
- Knowledge and practical experience of company compliance, control, regulatory and legal requirements.



Application Procedure

Applications should be made by submitting a letter explaining in no more than two sides of A4 what attracts you to the position and evidence of your ability to fulfil the role and meet the person specification. Please also submit a C.V. and a complete an Equal Opportunities Monitoring Form by visiting <https://cutt.ly/Lki5oDV>.

Park Theatre operates a Positive Action policy to aid in our endeavour to diversity our workforce. Any disabled candidates or candidates who identify as ethnically diverse who meet the essential criteria listed in the person specification will be guaranteed a first round interview. If you feel that this applies to you, please include the following sentence at the end of your application letter: *I would like my application to be considered under Park Theatre's Positive Action policy.*

Applications should be addressed to Victoria Phillips, Vice-Chair of Trustees, and sent via e-mail to jobs@parktheatre.co.uk by **10am on Tuesday 23 November 2021**.

By submitting an application to us, you confirm the following:

- The information you provide is correct at the point of submission;
- You give your consent for Park Theatre to hold and process your data and information;
- You give your consent for Park Theatre to keep your details on file for up to 2 years, after which point they will be destroyed.





Appendix 1: Biographical details of current Trustees

Nigel Pantling | Chair

Nigel Pantling has been an independent strategic adviser to Chief Executives of public companies since 1997. Formerly he was a Director at Schrodgers and at Hambros Bank, where he was Head of Corporate Finance. Nigel started his working life as an army officer and subsequently joined the Home Office working on criminal policy issues and was private secretary to the Home Secretary. He has had extensive involvement in the not-for-profit sector, including on the Board of the Almeida Theatre. Nigel is also Chair of Bishopsgate Institute, an education and arts charity in London.

Victoria Phillips | Vice-Chair

Victoria is a solicitor in private practice, specialising in employment and trade union law. She has been a Trustee of the Park Theatre since May 2017.

She has lived in the Finsbury Park area for the last 20 years and her sons attended local schools. She was a governor at Arts and Media School Islington for many years.

Since attending the Park Theatre's opening night she has been enthusiastic about the theatre and for the Park Theatre's community mission.

Kurt Barling

Kurt Barling is Professor of Journalism at Middlesex University. He was an award-winning BBC investigative journalist and film-maker until 2015. Kurt worked across BBC News and Current Affairs from 1989. Assignment, Newsnight, The Money Programme, Today, Black Britain and BBC News among other programmes. He was Special Correspondent in London from 2001-2014. Amongst his many journalism awards Kurt is proud of the 5 national awards for his reporting of race in Britain, the US, Africa and the Caribbean. He is author and editor of books on German history, Terrorism, Economic Development and the polemic *The R Word: Racism*. Kurt gained a first-class degree in Languages & Politics before graduating with a Masters and PhD from the London School of Economics. He was an LSE lecturer in International Relations from 1986-89. He sits on an advisory Board at the British Library and is adviser to a successful Silicon Valley Breaking News Platform which is transforming the landscape of American journalism. He was raised in North London to a family that has supported Arsenal FC since 1915. As a member of the National Youth Theatre in the 1980s he learned to love the value of theatre to enrich lives.

Hedda Beeby

Hedda Beeby has worked in theatre all her life. For 12 years she was co-director at Oxford Playhouse where she was jointly responsible for re-opening the theatre after a 4 year closure and overseeing a £4 million capital refurbishment. From Oxford she joined ATG where she was Group General Manager with her role particularly focussed on production development and overseeing the Group's satellite companies with Carlton TV, Trademark Films and Natural Nylon. She then joined Eric Abraham's Portobello Theatre where she worked on West End productions and with the South African township company, Isango Portobello, creators of the award-winning MAGIC FLUTE. A life in the country beckoned and for 9 years Hedda was Artistic and Executive Director at The Watermill Theatre. Hedda is now a producer at Fiery Angel, one of the UK's leading theatre producers, creating shows for the West End, internationally and throughout the UK and running the Children's Theatre Partnership.

Andrew Cleland-Bogle

Andrew Cleland-Bogle is a Director at EQT Credit, the debt investment arm of a global private equity firm.

Prior to joining EQT in 2014, Andrew was a Director at DC Advisory (formerly known as Close Brothers Corporate Finance). During his tenure at DC Advisory, including three years based in Frankfurt, Andrew advised management teams, shareholders and lenders of European corporates on financing-related matters. Andrew joined Close Brothers in 2005 from the European financial restructuring team of Houlihan Lokey.

Raised in Northern Ireland, Andrew graduated from Newcastle University in 2003 with a BA (hons) in Economics and Politics. He brings board-level Internet venture experience as well as experience in supporting charities focused on social engagement.

Robert Hingley

Robert Hingley is a Partner at Ondra Partners, an independent financial advisory firm.

From September 2012 he was Director, Investment Affairs at the Association of British Insurers and, following the merger of ABI's Investment Affairs with the IMA, he acted as a consultant to the enlarged IMA until end 2014. From 2010 until January 2015, he was a Managing Director, and later Senior Adviser, at Lazard. He was previously Director General of The Takeover Panel from December 2007, on secondment from Lexicon Partners, where he was Vice Chairman. Prior to joining Lexicon Partners in 2005, he was Co-Head of the Global Financial Institutions Group and Head of German Investment Banking at Citigroup Global Capital Markets, which acquired the investment banking business of Schroders in 2000. He joined Schroders in 1985 after having qualified as a solicitor with Clifford Chance in 1984. He has an MA in Modern Languages and Law from Cambridge University.

Mars Lord

Award winning doula and birth activist Mars Lord has been a birth keeper for well over a decade. After attending the Paramana Doula course with Michel Odent and Lilliana Lammers, a spark was lit within her and the passion that she discovered for birth and supporting parents has fired her soul ever since. She has had the privilege of working with hundreds of families. A birth activist, with a desire to see the 'colouring in of the landscape of birth' and finding out the reasons for the maternal and neonatal morbidity rates amongst the BAME community, Mars created Abuela Doulas a doula preparation course primarily, but not exclusively, for women of colour. Her desire for reproductive justice led to the creation of the 'Reproductive Justice Retreat'. Mars was recently recognised in the Mayor of London's Hidden Credits campaign and continues to speak out for cultural safety and reproductive justice.

My website: www.abueladoulas.com

Bharat Mehta

Bharat is Chief Executive at Trust for London.

Prior to taking up this post he was Chief Executive of the National Schizophrenia Fellowship (NSF, renamed RETHINK). He has also worked for the Medical Research Council; the National Council for Voluntary Organisations; and the Social Services Department of the London Borough of Waltham Forest.

He is a board member of a number of organisations including: Home Group, one of the largest registered social landlords in the country; London Funders; the Social Justice and Human Rights Centre Ltd; and the Resource for London. In the recent past, he has served as a board member of the Joseph Rowntree Foundation; as non-executive director of the North Middlesex University Hospital NHS Trust; and as chair of governors of Bowes Primary School. He has also served on numerous government and civil society commissions and advisory groups.

In January 2000, he was appointed an OBE for services to NSF and the voluntary sector. In June 2016, he was appointed CBE for services to Finance in the Charitable and Voluntary Sectors, as part of the Queen's 90th Birthday Honours.

Rufus Olins

Rufus is the CEO of Punchdrunk.

Previously he was Chief Membership Officer at the Co-op Group and Director of Community & Campaigns at the Co-op.

Originally a journalist and editor on The Sunday Times and Management Today, he has run a variety of organisations with different ownership structures including Haymarket Brand Media, Newsworks and the World Advertising Research Centre.

Prior to joining Park Theatre, he was on the Board or Development Committees at Salusbury School, The Prince's Trust, the Almeida and the National Portrait Gallery.

His interests include cycling and cooking.

Jo Parker

Jo is Chief Operating Officer of Chime, the international communications and sports & entertainment Group, as well as CEO of the Chime Specialist Group, which includes four award winning agencies covering financial services, technology and sustainability. She has spent the last 18 years in Chime establishing and building specialist, integrated agencies as well as working closely with and advising a broad base of clients in the UK and internationally.

Having lived in Finsbury Park, where she met her husband, she is delighted to be on the board, using her communications and sustainability experience, as well as her huge love of the theatre and the local area, to support all the work the Park Theatre does.

Julia Tyrrell

Julia Tyrrell is an independent Literary Agent representing writers for Theatre, Film and TV. She has a background in performing arts, having worked as a dancer after training at London Contemporary Dance School; she has been in love with the theatre since the age of four. She went on to work offstage, with Noel Gay Theatre, on West End productions and progressed within Noel Gay Organisation to become a writers' agent with her own list. She then spent six years with talent and literary agency Hamilton Asper Management, before leaving to set up her own company in 2002. Julia Tyrrell Management specialises in a personal style of management representing established award-winning talent and exciting emerging voices.

