

Kandinsky  
Theatre  
Company



*Call for Trustee*

## *Kandinsky is looking for a new Finance Trustee*

As one of our founding Trustees steps down, we are looking for someone with financial expertise to join our Board, to support with the preparation of our annual accounts, ensure all charitable financial compliance, and take a broader interest in the development of the company. This is an opportunity to join an engaged Board at an exciting stage of Kandinsky's development.

We're interested in meeting new people from across the UK, with and without prior Board experience. Kandinsky is committed to equal opportunities and is particularly keen to encourage applications from candidates from Black, Asian, minority ethnic and POC backgrounds, as well as those from working-class backgrounds and anyone based outside of London.

Our Board currently comprises:

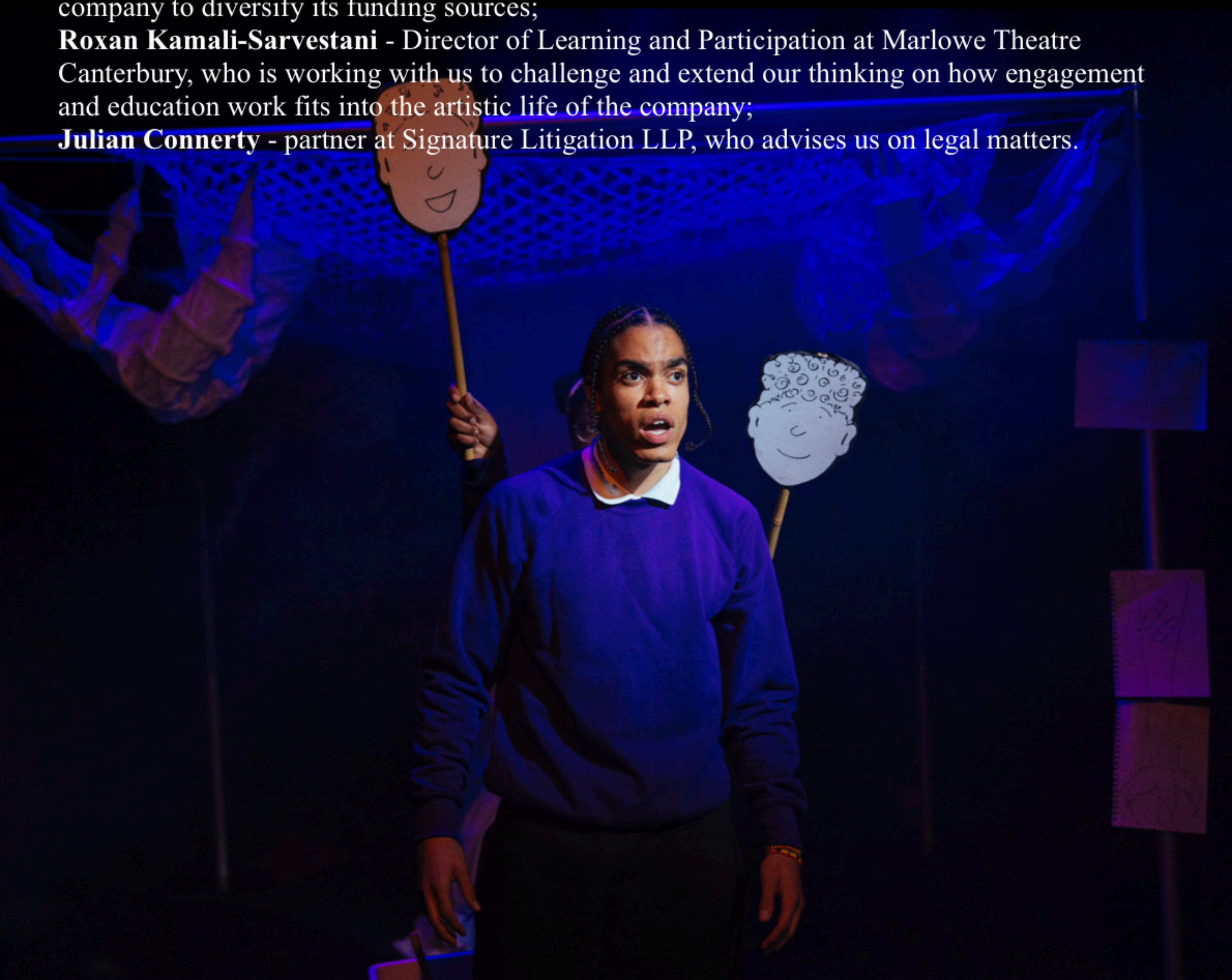
**Michael Walling** - Artistic Director & Founder of the theatre company Border Crossings, who has been Chair of the Board since 2020;

**Sofia Stephanou** - Executive Director and Deputy CEO at Marlborough Productions, who is helping Kandinsky to develop its touring networks;

**Jemma Tabraham** - a relationship manager at Arts Council England, who is supporting the company to diversify its funding sources;

**Roxan Kamali-Sarvestani** - Director of Learning and Participation at Marlowe Theatre Canterbury, who is working with us to challenge and extend our thinking on how engagement and education work fits into the artistic life of the company;

**Julian Connerty** - partner at Signature Litigation LLP, who advises us on legal matters.





## *About Us*

Over the last nine years, Kandinsky has developed a reputation as one of the most exciting emerging theatre companies in the UK.

We make theatre collaboratively, alternating periods of research and writing with work in rehearsal rooms with actors, designers and musicians. This allows us to make shows on an eclectic range of subjects, united by a theatrical style that's both inventive and entertaining.

We've worked extensively at New Diorama Theatre, where we were one of the first associate companies. Work made at NDT has won OffWestEnd and Peter Brook Awards, toured the UK and transferred to the Schaubühne in Berlin. Work made beyond NDT includes main-stage commissions at the Royal Exchange Theatre Manchester and Schauspielhaus in Vienna.

In the last year alone, we've travelled the UK to develop new work at regional venues; made our first adaptation, with Central School of Speech and Drama; and created our first show for younger audiences, which toured schools throughout summer 2023. The company is at an exciting moment as we work to tour more regularly outside of London, develop our educational offer, expand our audiences and increase the range of our participants.

Kandinsky is run by joint artistic directors Lauren Mooney and James Yeatman who lead the company both artistically and administratively.



**No-one else makes theatre quite like this**

*Time Out on Dinomania*



**Fresh and striking show from talent on the rise**

*Evening Standard on Still Ill*



**Meticulously researched and vividly realised**

*The Stage on There Is A Light That Never Goes Out*



**a typically probing and playful work from Kandinsky...  
shot through with music and mischief**

*The Guardian on The Winston Machine*

**not only the highlight of the festival but one of the most  
ingenious pieces of new theater I have seen recently**

*New York Times on Trap Street*

## *Trustee roles and responsibilities*

Kandinsky is a registered charity (no. [1134756](#)) and a Company limited by Guarantee (no. [7169361](#)). Board members have legal responsibilities as a Company Director, including making sure we are compliant with company and employment law, health and safety legislation, equal opportunities and laws around working with children and young people. You will read and sign off on our annual accounts and, together with the other Trustees, make sure we don't do anything that might place our funds, assets or reputation at risk.

This role has a particular focus on financial expertise: you will have familiarity with budgets and accounts, in particular the annual account requirements of both Companies House and the Charity Commission. You will be able to ensure that we are meeting all legal financial requirements, as well as helping us build strategies and processes that can ensure our ongoing financial resilience.

You will be able and willing to:

- Support the core team to ensure Kandinsky's financial resources meet the organisation's present and future needs, and maintain good communication about this with the wider Board.
- Ensure Kandinsky has appropriate financial policies, accounting procedures and controls in place.
- Oversee the preparation and examination of annual accounts.
- Present these accounts at the AGM, drawing attention to important points in a coherent and easily understandable way.
- Ensure that there is no conflict between any financial income and the aims and objects of the charity.
- Ensure Kandinsky's compliance with appropriate legislation.

Beyond your particular financial oversight, a Trustee's role is to support the company's work in whatever way feels appropriate to you and fits with your skills: helping the company grow, raising the profile of our work, challenging us in areas where we can do better or extending our knowledge base. We hope that being on the Board of a growing company will be exciting and that we can work with you to find a mutually rewarding way of working together, one that reflects your skills, experience and interests.

We do not expect our Trustees to donate to the company or ask others to do so. However, if any Trustees are willing and able to help us identify people who might become donors, this could form part of their work on the Board.



A woman in a teal dress and a man in a dark sweater are holding hands in a gallery setting. In the background, a mannequin in a dark suit is visible, with its arms extended. The scene is lit with dramatic, low-key lighting, creating a moody atmosphere.

## *Work of a Trustee*

The Board meets four times a year, in March, June, September and December - though exact dates are subject to change depending on rehearsal periods for shows. Board Meetings last approximately 90 mins, and we aim for an equal split of online and in-person meetings.

We circulate an agenda and any papers prior to the meeting. Because of the company's size, papers are minimal; these might include minutes from the previous meeting, management accounts and, at the Annual General Meeting, the company's yearly accounts, to be read and signed-off. We ask Trustees to read any papers in advance of the meeting. Trustees also take it in turns to minute Board meetings.

Trustee positions are voluntary. Most Trustees cover their own expenses, but we are committed to building a diverse Board and we are happy to support with expenses where there is need.

We will discuss the time commitment as part of the recruitment process, as well as how we can best support candidates based outside of London and those with caring responsibilities of any kind.

## *Benefits of being a Trustee*

Joining a Board is a great way to increase your skills and contacts:

- Being a Trustee allows you to contribute to the life and running of a UK charity in an active and practical way. It's recognised in most industries as a meaningful form of voluntary work, professional development and community engagement.
- Trustees benefit from each other's skills and experience, increasing and broadening your strategic knowledge and also widening your professional contacts. Joining a Board is a great way to meet and develop professional relationships with highly experienced people from both within and outside of your own industry.
- Kandinsky is a small, nimble company with an engaged, recently-refreshed Board - our Trustees make a genuine difference to the running of the company and gain real insight into every aspect of our work.
- Wherever possible, we provide our Trustees with free tickets to see the shows that we make, as well as opportunities to attend sharings, visit our rehearsal rooms, see work in development and generally engage with the artistic life of a busy and growing theatre company.



A person wearing a black coat and a black hat stands on a red carpet with their arms raised. The background is a dimly lit event space with bright spotlights and other people in the distance.

## *How to apply & recruitment*

To apply, please send a CV, completed Equal Opportunities monitoring form and short expression of interest to:

[lauren@kandinsky-online.com](mailto:lauren@kandinsky-online.com)

You are welcome to contact our chair, Michael Walling, for an informal conversation about our work and the role before you apply:

[michael@bordercrossings.org.uk](mailto:michael@bordercrossings.org.uk)

Any further questions, please don't hesitate to get in touch.

Thank you for your interest.