

A woman with blonde hair, wearing a yellow and pink floral dress, is seated on a dark bench, looking towards a man. The man, with dark curly hair, is wearing a light blue and white striped button-down shirt and dark trousers. He is holding a small, light-colored card or piece of paper in his hands and looking down at it. The background is dark, and the lighting is warm, highlighting the subjects.

Young Vic

Trustees

January 2026

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Welcome

We are looking for Trustees to join the Young Vic Board in 2026. We are excited about the opportunity to recruit new Trustees who bring diverse experience, perspective and energy to a high performing Board.

I have been a Trustee of the Young Vic since 2019 and have enjoyed every minute of it. We are actively planning for the future with our new Artistic Director, Nadia Fall, to ensure the Young Vic remains a ground-breaking, representative and world-leading theatre. At the heart of the Young Vic's values is not only excellence on our stages, but an unwavering commitment to community well beyond our home on The Cut. This work is best evidenced by our long-established artist-based Creators Program and our local community-focused Taking Part initiative, which celebrates its thirtieth year in 2027.

We are looking for energetic and engaged individuals who share our values and our commitment to excellence, access, representation and social justice. Our Trustees will support our exceptional leadership team as they lead our wonderful theatre into its next exciting phase in our fifty year history.

We very much look forward to hearing from you.

Glenn Earle

Chair of the Board

Our Story

The Young Vic Theatre has been one of London's leading theatres for more than fifty years, established to create a new kind of theatre for a new generation.

The theatre was built on The Cut in 1970 and was intended as a temporary space that would last no more than five years. The original building closed in 2004 and in 2006 a redeveloped theatre opened on the same site, designed by Haworth Tompkins and featuring three flexible spaces with capacities of approximately 420 (Main House), 140 (the Maria) and 60 (the Clare). The theatre was named RIBA London Building of the Year 2007. We are very proud of how welcoming and democratic the Young Vic space is, spilling out onto the street, with just one front door for all.

The Young Vic stands out in the nation's cultural landscape for balancing daring commercial drive and artistic flair with genuine grassroots social impact work within our community. This success is seen most vividly in the audience group for which we are famous; the most diverse, lively and engaged in London. This is the fruit of years of building involvement among local young people. We forge deep connections in our neighbourhood through our Taking Part programme, where we engage with over 15,000 people every year via a wide range of projects, from skills-based workshops to on-stage performances.

We believe great art belongs to everyone. Every year, the Young Vic welcomes audiences of over 100,000. Ticket prices are kept low no matter how high the demand and 10% of tickets are given away free within the local community, enabling a unique, no-risk taste of great theatre for thousands of people.

Our unique, fully-flexible auditorium allows us to present great plays by, and with, the next generation of theatre artists as well as work by some of the world's great established directors, actors and designers. We are proud to be a Director's Theatre known for launching careers with a combination of youth and genius which makes us one of the most vibrant theatres in the UK.

Built upon the principles of access, innovation, and community, the Young Vic is deepening its roots nationally and internationally. Recent transfers include *Punch*, *Best of Enemies* and *Oklahoma!* in the West End and *Death of a Salesman*, *The Collaboration* and *Punch* on Broadway.

Some theatres present great plays. Some give young artists opportunities to grow. Some build strong and lasting relationships with their community. The Young Vic does all three.

Our Values

The Young Vic is driven by seven core values which underpin all that we do, both on stage on and off, to make the Young Vic what it is today, bringing together artists, communities and audiences on a global scale and using the power of stories to change our world:

- We believe theatre is at its best when everyone participates
- We are driven by relentless curiosity and debate
- We believe in pioneering and in leading into the unknown
- We are led by the creativity of our people and the limitless possibility of imagination
- We collaborate; working together to achieve shared goals
- We lead with kindness; with heart, with care and with the well-being of our people
- We are committed to openness rooted in trust

Our Programme

Nadia Fall joined the Young Vic as Artistic Director in January 2025. Under her leadership we are proud to be expanding the output of the Young Vic; increasing opportunities for Freelancers and developing the pipeline of talented artists in the creative industries.

We produce 4-6 productions in the Main House every year, with run lengths between 6-10 weeks. Within this form, there is space for events like the 24 hour *The Second Woman* or limited visits from international companies.

We are developing the work in our Studio spaces to ensure emerging Directors have space to practice and meet their audience. These spaces are currently programmed with four productions a year, including the hosting of the JMK Award, an award designed to launch the next generation of Directors. The Young Vic programme is generous and eclectic. In the past decade ground-breaking revivals include Simon Stone's *Yerma* starring Billie Piper, Marianne Elliott and Miranda Cromwell's groundbreaking take on Arthur Miller's *Death of a Salesman* starring Wendell Pierce and new work including the multi-award-winning world premiere of Matthew Lopez's *The Inheritance* and the London transfer of Nottingham Playhouse's *PUNCH* by James Graham.

Community

Taking Part is one of the most longstanding Creative Engagement Departments in the country which will celebrate its thirtieth year in 2027. We work with young people, adults, schools and our local community. We engage with over 15,000 people a year, providing free tickets to all our shows and free creative and artistic opportunities to our participants.

Our three strands: Learning, Participation and Neighbourhood Theatre, create work that is the beating heart of the organisation and have built deep connections within Lambeth and Southwark; working with every school in the two boroughs and alternative education facilities including Pupil Referral Units, Special Educational Needs schools and Prisons.

A highlight from the past 12 months includes the wraparound work developed alongside *Punch* which involved the Taking Part team partnering with Untold and KPPL Productions to work with young men in HMP Isis, developing their skills as writers working up response pieces to the play.

Artistic Development

The Creators Program offers a suite of opportunities to emerging and mid-career artists, particularly focusing on Directors. These include paid opportunities for Assistant and Trainee Director roles; workshops to develop craft and a network to connect with other artists and share information. The Creators Program will produce the JMK award; with the award winner directing a fully realized production in the Maria Studio, which will run for four weeks to critics and a paid audience.

Equity, Diversity and Inclusion

The Young Vic is committed to creating a broad programme of work on our stages made by and for people that are representative of London. The Young Vic prioritises representation, inclusivity and a culture of belonging. Across our artistic programme and all activity, we seek practices to support colleagues, practitioners and the public to participate fully, to see themselves, and to feel at home. We have a workforce that represents our city. Our Director of People has built policies and practices that are open, active and responsive to our values. We have clear accountability processes and toolkits to ensure people are heard and action taken when our values are not lived.

Sustainability and Climate Justice

At the Young Vic, we are committed to ensuring that everything we do is as environmentally responsible and as sustainable as possible. We have a dynamic Environmental Policy and Action Plan, driven and monitored by the Board and we are also proud to be the recipients of a 5 Star Creative Green accreditation from Julie's Bicycle and collaborators on The Theatre Green Book, with all productions achieving 'Baseline' status with an active aim to achieve 'Intermediate'. *Entertaining Mr Sloane*, which launched Nadia's first season this year has achieved the Theatre Green Book 'Advanced' status.

Our Financial Model

The Young Vic is going through a period of transition; rebuilding its audience and fundraising base following a change in leadership and re-growing its artistic offer. Since January we have enjoyed strong Box Office success with Lilian Hellman's *The Little Foxes* (directed by Lyndsey Turner), James Graham's *Punch* – a co-production with Nottingham Playhouse which transferred to the Apollo Theatre in the West End this September, Tim Crouch's groundbreaking, genre-defying *An Oak Tree* which saw star turns from 30 of our best loved actors including Jessie Buckley, David Tennant and Russell Tovey and Nadia's premier at the Young Vic: Joe Orton's *Entertaining Mr Sloane*. In the Maria we also hosted US Music-duo The Bengsons in *Ohio*, which arrived having received critical acclaim at Edinburgh Fringe. We will be announcing Nadia's second season in April 2026; building on the first with more productions across all our spaces including a new musical, a festival in our studios, new writing, and classics. Productions by and with the new generation of theatre artists alongside some of the world's great directors, actors and designers.

In common with all cultural organisations, the Young Vic continues to face challenges as we negotiate rising costs and the difficult fundraising landscape.

This year is performing well, with strong income from fundraising, Box Office sales and careful cost control.

The Young Vic has a proud record of innovation, diversity and excellence in all we do on stage and off, and we are determined to maintain our relevance and to keep our ambition high. Our Board is critical to that transition and new Trustees will be joining us at a time full of extraordinary potential as we work to determine and secure our future.

The Role of our Trustees

Purpose of the role

The Trustees of the charity also act as Directors of the company, and therefore have legal, financial and ethical duties under company law and compliance with charity legislation.

As a Trustee you will have various legal responsibilities including:

- Comply with the charity's governing document and the law
- Ensure that the charity is carrying out its purpose for the public benefit
- Act in the charity's best interests
- Manage the charity's resources responsibly
- Act with reasonable care and skill
- Ensure the charity is accountable
- Ensure the charity is compliant

The current Trustees come from a broad range of backgrounds including theatre, business, finance and hospitality. They work in partnership with the CEO and Executive Team, delegating day-to-day operations and the creative aspects of the work to the expertise of the Artistic and Executive leadership team.

The Board draws on the Trustees' wide-ranging knowledge, skills, experience and contacts to provide strategic and operational guidance for the organisation. They share a passion for supporting the success of the Young Vic, advocating for its work and engaging current and future generations within our community.

We ask that Trustees consider being on a committee and actively support the Young Vic. This includes, but is not limited to:

- Attending our shows
- Attending other events (to fundraise, advocate and communicate with our communities)
- Making introductions within your sphere of influence, particularly in relation to fundraising.
- Keeping informed of developments in the Arts and charity sectors
- Reading all Board papers, making active contributions during Board meetings and attending in person whenever possible.

The Board has adopted the Charity Governance Code. The Code is designed as a good governance tool for charities and sets out seven governance principles: organisational purpose, leadership, integrity, decision-making risk & control, board effectiveness, EDI (equality, diversity and inclusion), openness & accountability

Person Specification

We are looking for approximately four new Trustees. In particular, we are looking for trustees who may have the following skillsets:

- A freelancer working within the arts
- Expert knowledge of the law
- Expertise in Theatre Production/ Commercial Producing
- Experience in and enthusiasm for Charity Fundraising
- Expertise in Accounting

We are also keen to hear from candidates who do not meet these specific criteria, but believe they could actively contribute to our thinking and our future success.

Previous experience as a Trustee is not necessary. We are committed to a full and appropriate induction, mentoring, training and support for all new Trustees.

Terms of Appointment

The initial term is four years, with the possibility of extension initially for an additional four year term and, in certain circumstances, for another two year term. The maximum tenure for a Trustee is ten years. Currently the Board meets four times per year, with the Executive Board meeting an additional four times. Additional Board of Committee meetings are held as necessary.



Current Trustees

Glenn Earle – Chair
Nicola Dunn OBE
Dr. Robert Easton
Kobna Holdbrook-Smith
Dr. Ali Hossaini Jr.
Andrea Ling
Layla Madanat
Joshua Parr
Farah Ramzan Golant CBE
Fiona Shaw
Anna Williams- Chair of the Executive Board

How to apply

Please send either a CV and supporting statement of no more than 2 pages, or an audio or video application of no more than 3 minutes duration to recruitment@youngvic.org. If applying by video or audio, please share these as private links to hosted online videos, eg, YouTube or Vimeo. Candidates are also asked to complete the online Monitoring Form for Equal Opportunities.

The Monitoring Form for Equal Opportunities online form will not be shared with anyone involved in assessing your application. Please complete as part of the application process.

The Young Vic is open to flexibility around caring responsibilities or access requirements and reserves the right to adopt the most appropriate leadership structure for the theatre. If you have any access requirements please contact our People Team, Maria Khan and Jenny Horan at recruitment@youngvic.org*

For a confidential conversation about the role, contact Emily Ansorge, Executive Assistant at emilyansorge@youngvic.org, who will arrange a phone call.*

***Please kindly note that response times may be slower from 23rd December and into the New Year whilst our staff take leave for the winter break.**

There is no fixed start date for these positions, but would like to have everyone in place by the end of 2026.

We are particularly keen to hear from Black and Global Majority candidates, and candidates who are disabled. All candidates who are disabled who demonstrate that they meet the essential criteria will be invited for interview. The Young Vic is committed to equality of opportunity and applications from individuals are encouraged regardless of age, caring responsibilities, disability, gender, gender identity, marriage and civil partnership, pregnancy and maternity, race, religion or belief and sexual orientation. We are a disability confident employer.

Key Dates

The closing date for applications is **10am, Wednesday 28th January 2026.**

Interviews to be held in early **February 2026.**

GDPR personal data notice. According to GDPR guidelines, we are only able to process your Sensitive Personal Data (racial or ethnic origin, political opinions, religious or philosophical beliefs, trade union membership, genetic data, biometric data, health, sex life, or sexual orientation) with your express consent. You will be asked to complete a consent form when you apply and please do not include any Sensitive Personal Data within your CV (although this can be included in your covering letter if you wish to do so), remembering also not to include contact details for referees without their prior agreement.