Becoming a Trustee of the Museum

Inviting you to join in 300 years of Black Country history...

March 2017
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Introduction

Thank you for your interest in becoming a Museum Trustee. Trustees play an important and central role in the leadership of the organisation, and we value greatly the experience, expertise and commitment our Trustees bring, without remuneration and purely in the interests of the Museum. Trustees are crucial to achieving ever greater levels of success for our activities as an educational charity, as we seek to broaden the appeal and value of the story of the Black Country through an engaging and immersive visitor experience.

In the second decade of the 21st century, the Museum, as a cultural organisation, occupies what has been called a ‘third place’ – a place which is neither work nor home; where people can engage in a stimulating environment and where the boundaries between learning and leisure, education and entertainment, are blurred, where people are excited and have fun, and on occasions, are challenged.

The Museum is currently looking to refresh, develop and further strengthen the Board of Trustees, and is particularly keen to increase its diversity to reflect our audiences and community. This briefing pack is designed to help you participate fully in our selection and appointment process, and to provide you with all the information we need in order to understand how you meet the requirements of the role. We strongly advise that you read these notes thoroughly before making an application.

After reading this information, we hope you will feel encouraged to apply to become a Trustee and in doing so, give yourself an opportunity to make a significant contribution to the cultural life of the West Midlands and the United Kingdom.

If you would like an informal and confidential discussion about becoming a Trustee, please contact either Lowell Williams, Chairman of the Selection Panel, or Andrew Lovett, Director & Chief Executive (contact details on page 12).

Lowell Williams
Chairman, Selection Panel

Andrew Lovett
Director & Chief Executive
The Black Country Living Museum opened permanently to the public in 1978 and is now one of the UK’s leading open-air museums. Attracting over 300,000 visitors each year (including 60,000 from schools and 31,000 to ticketed events) to a 26-acre site on Castle Hill just two miles from the town centre of Dudley in the West Midlands, it captures and celebrates the achievements, legacy and culture of the region’s past and the extraordinary impact this had on the wider world. With its thriving village spanning 300 years of history to the 1940s, canal, tramway, school, public park and fairground, alongside the energy of an industrial landscape of mining, steam power, heavy metalwork and lime kilns, the Museum offers a visitor experience that few others can match.

In addition to the main site, the Museum also owns and runs the Locksmith’s House – a small satellite museum in nearby Willenhall.

By 2016, the Museum had welcomed over 9 million visitors, and is now firmly established as one of the big 5 open-air museums in the UK. The Museum is the second most visited paid-admission open-air museum in the UK, after Beamish Open-air Museum in County Durham.

The Museum has at least 70 key features on site. Some, like the colliery, reconstructed drift-mine, replica Newcomen Steam Engine and the Cradley Heath Workers’ Institute, are of especially high historical importance. The Museum’s collection consists of over 60,000 objects ranging from cars, boats and trams to pots, pans and laundry irons and together with the buildings and structures transferred and rebuilt onsite has been Designated by Arts Council England as a collection of Outstanding and National Significance. The Museum is also Accredited with Arts Council England, and from April 2015, together with its partner, Culture Coventry, became one of Arts Council England’s 21 Major Partner Museums, receiving investment funding of £2.658m over three years.

The Museum concentrates on the most significant period of Black Country history, between 1850 and 1950, a transformational period in Britain’s national story when the region played a central and formative role in the
creation of the connected, industrialised world we recognise today. It is a national story with international significance, and by utilising real things (our collections) and real stories, we want to broaden and inspire peoples' understanding, appreciation and enjoyment of that story.

The Museum is operated by Black Country Living Museum Trust, a registered educational charity (Charity No. 504481) and company limited by guarantee, without share capital (Company Registration No. 1226321).

Vision, Mission and Strategic Aims

Our Vision and Mission

Our staff live in the Museum to welcome you into the inspiring stories of real people, their streets and homes, work and daily lives, so you too can see, taste, feel, smell, hear and join in 300 years of Black Country history.

This vision supports the achievement of the Museum's mission “Inspiring Your Discovery of the Black Country”.

Our Strategic Aims

1. Develop our Distinctiveness and Brand
2. Safeguard, Enrich and Use Our Collections
3. Transform the Visitor Journey
4. Increase Visitor Attendance
5. Achieve National and International Impact
6. Grow and Diversify Our Income
Some Recent Successes

- Confirmation as an Arts Council England Major Partner Museum together with partner, Culture Coventry as ‘West Midlands Museum Partnership’, receiving investment funding of £2.658m for the three years 2015-18. Investment activities include: developing exhibitions and creatively interpreting our collections; providing a step-change in volunteering opportunities; improving resilience through greater fundraising capacity and development of commercial activities; and audience development activities to ensure people of all ages and background are able to experience the region’s rich heritage.

- Visitor attendance of 308,457 in 2016, a rise of 5.4% on the previous year, and third successive increase, and a trading surplus of c£400,000 to be re-invested into our activities.

- The development and implementation of a new Strategic Plan for 2015-2020.

- The continued success of the Museum’s national programme, Museums & Resilient Leadership (MRL), to support the next generation of museum leaders, supported by investment from Arts Council England.

- A significant upsurge in digital followers including 1m website hits in 2016 and almost 10,000 Twitter followers.

- Development of a Master Plan for the Museum’s next 40 years of progress.

- The continued success and popularity of the Museum as a filming location for major costume dramas and documentaries, including BBC’s Peaky Blinders, Our Zoo and WPC56, and ITV’s Arthur & George amongst others.

- Winner of the 2016 Museums & Heritage Award for entrepreneurial achievement.
• Awarded the Sandford Award for our onsite educational programme and activities.

• Winner of the Black Country Chamber of Commerce Awards for Social Enterprise or Charity of the Year 2015 and Large Business of the Year, and Apprentice of the Year 2016.

Board of Trustees

The Museum currently has 10 Trustees (maximum 16) with a broad range of skills and experience, drawn from a diversity of occupations, experience and backgrounds.

Lowell Williams (Chair)
Cllr Christine Perks1
Dr Malcolm Dick
Fiona Toye (Deputy Chair)
Dr Matthew Tanner MBE
Dr Paul Belford
Mike Williams
Andrew Fry
Nicky Harding
Nick Loveland

1Nominated by the Association of Black Country Authorities.

People

The Museum employs 219 staff across a wide range of functions and professional disciplines, including collections, learning, costumed demonstration, marketing, fundraising, finance, ICT, human resources, health& safety, retail, food& drink, construction and facilities management, operations, and visitor services.

The Museum also has c200 active volunteers who support and work alongside paid staff across a range of roles, including costumed interpretation and collections care.
Finance

The Museum is a rare example of a self-financing museum, in terms of meeting its everyday costs. With annual gross trading revenue of £5.400m, the Museum operates in a market and sees itself as a cultural business. A breakdown of trading income as a percentage of total gross revenue is as follows:

- Admission charges – 59%
- On-site trading – 33%
- Other sources – 8%

Other sources include using the Museum as a filming location, car park charges and providing learning programmes for visiting schools.

The Museum also fundraises from external sources of investment to fund particular projects, activities and developments. In 2016, this amounted to over £1.3m, including £664,500 from Arts Council England.

As a registered charity, the Museum Trust operates as a ‘not for profit’ organisation, with any generated surpluses being used to strengthen general reserves and/or reinvested back into helping achieve our charitable objectives.

Why Become a Trustee?

Becoming a Trustee provides a challenging, rewarding and enjoyable opportunity to get involved and play an active role in something that matters to you. Although it is strictly on a voluntary/unpaid basis, being a Trustee offers you the opportunity to:

- use your skills and experience effectively;
- make new contacts, acquaintances and friends;
- improve personal networks;
- develop new skills and knowledge;
- get involved in the local community, and crucially;
- make a positive difference.

Prospective Trustees: Essential Requirements

The Charity Commission’s document *Good Governance: A Code for the Voluntary and Community Sector* (October 2010) states that “An effective board will provide good governance and leadership by:

1. Understanding their role
2. Ensuring delivery of organisational purpose
3. Working effectively both as individuals and a team
4. Exercising effective control
5. Behaving with integrity
6. Being open and accountable.”

In addition to these principles, we will expect prospective Trustees to demonstrate most of the following requirements and qualities:

- An ability to think strategically, focussing on major issues;
- Experience of business management in either private, public or voluntary sectors;
- Effective networking skills;
- Well-established and current professional networks;
- Effective communication and advocacy skills;
- A readiness and ability to play a role in fundraising;
- Empathy with the Museum’s vision, including an appreciation for the social and industrial history of the 18th, 19th and 20th centuries;
- An ability to command respect amongst regional stakeholders and national decision makers in the public and private sectors.
- Professional background in one or more of the following disciplines:
  - Education and/or Academic Research
  - Museums, Culture, Leisure, the Arts or Creative Industries
  - Business Leadership
  - Communications, Marketing and Media Relations
  - Fundraising
  - Human Resource Management
  - Finance
  - Law

We are particularly keen to receive applications from people with strong business experience, and who add to the diversity of the Board.

**Duties, Responsibilities and Accountabilities**

The Museum is governed by a Board of Trustees, who are also directors of The Black Country Living Museum Trust (Company Reg. No. 1226321) for the purposes of company law. Within the main principle that the Museum needs to be headed by an effective Board, which is collectively responsible for the long-term success of the Museum, the main duties and responsibilities of the Trustees are described below:

**Accountability, Legal and Financial Duties**
- reports on the Museum’s activities, including the achievement of ‘public benefit’ as a registered charity;
• observes the Memorandum and Articles of Association, charity and company law and other regulatory requirements;
• safeguards financial stability, including approval of the annual budget and deciding on major resource issues;
• regularly monitors performance against the annual budget and supporting appropriate management action designed to achieve agreed levels of financial performance.

Policy and Planning
• sets the overall strategic direction, setting policy, defining objectives and setting targets and evaluating performance;
• approves the ‘Business Plan’ and ensures sustainability of operations;
• ensures that all risks associated with the Museum are recognised and that appropriate mitigation measures are enacted and regularly monitored;
• provides guidance on new initiatives;
• focuses on key issues.

Advocacy
• safeguards the good name and values of the organisation;
• promotes the Museum, its activities and its needs to the public, private and voluntary sectors so as to enhance the Museum’s profile and assist with its fundraising activities;
• acts as an enthusiastic and well-informed ambassador for the Museum at all times.

Employment and Personnel Duties
• oversees the recruitment of the Museum Director & Chief Executive;
• ensures the safe and efficient use of premises for both staff and the public, in-line with its Health & Safety Policy.

In short, Trustees work to ensure compliance with their legal duties to: (i) act in the interests of the charity and its beneficiaries; (ii) protect and safeguard the assets of the charity; (iii) act with reasonable care and skill; and (iv) ensure the charity is accountable.
The executive leadership of the Museum rests with the Leadership Team, comprising:

- Andrew Lovett, Director & Chief Executive
- Jonathan Wilson, Deputy Chief Executive (Collections, Learning & Research)
- Vicki Stanley & Carolyn Sankey, Deputy Chief Executive (Development, job share)
- Laura Wakelin, Deputy Chief Executive (Communications & Marketing)
- Lisa Cowley, Deputy Chief Executive (Visitor Engagement & Operations)

For more details of the specific legal obligations of trustees, visit the Charity Commission website [www.gov.uk/government/organisations/charity-commission](http://www.gov.uk/government/organisations/charity-commission) and follow links to their guidance note *Charity trustee: what's involved* (July 2015) and publication CC3 *The essential trustee: what you need to know, what you need to do* (July 2015).

### Your Contribution to the Board of Trustees

Trustees are usually appointed to the Board because they have something special to contribute to the Museum due to their skills or experience in a particular area, such as the Arts, Education, Fundraising, Marketing or Finance. However, you will not be expected to take on sole responsibility for that area (the Board is collectively responsible for its decisions and actions) but it is hoped you will take on, and get involved in, a variety of matters according to your interests and skills.

In order to make an effective contribution to the Museum you will be expected to:

- Become familiar with the Museum’s vision and mission, strategic aims, organisation and resources;

- Keep up to date with developments in the national museum sector within which the Museum operates. The Museum’s staff will be happy to assist with this by offering advice, suggesting industry e-bulletins and sourcing materials;

- Be prepared for meetings and know the right questions to ask senior staff – your contribution as a Trustee will be far more effective if you take the time to read the agenda papers in advance of meetings;

- Contribute to, accept and stand by decisions of the Board – deliberations of the Board are confidential; you should therefore not disclose details of them to outside parties. Once a decision has been made you should accept it;
Support the staff – the Director & Chief Executive will look to the Board for support in his/her dealings with the stakeholders and also external parties such as the media and the public;

Avoid conflicts of interest – there may well be occasions when your own business or personal interests conflict with those of the Museum. In these situations Trustees should, at the very least, declare their interest and take no part in the decision-making process.

Eligibility

The law places certain restrictions on becoming a charity trustee. For example, you cannot be under the age of 18, previously have been removed from trusteeship of a charity by a Court or the Charity Commission, disqualified under the Company Director’s Disqualification Act 1986, or been convicted of an offence involving deception or dishonesty (unless the conviction is spent).

If you are in any doubt about your eligibility, visit the Charity Commission website at www.gov.uk/government/organisations/charity-commission.

Time Commitment and Term of Office

Taking into consideration the frequency of Board meetings (currently 6 times a year), travel time, the necessity to read reports and other information provided for Trustees, the time commitment is estimated at the equivalent of 4 days a quarter.

It is essential that Trustees attend meetings when required, and before making an application you should think carefully about your availability now and in the future. The attendance of Trustees at meetings is reported in the Museum’s Annual Report.

Trustees are asked to commit to a 3-year term on the Board, with the option of serving for a second term of 3 years.

Application and Selection Process

You are invited to apply in confidence by submitting your Curriculum Vitae, together with a brief covering letter highlighting why you want to be a Trustee, what you feel you can contribute and any other information that you think will help the Appointment Panel.
The following advice is designed to help you apply as effectively as possible:

- Study all the information you have about the role of a Trustee;

- If you are not already familiar with the Museum, please visit us beforehand;

- Visit the Museum’s website at www.bclm.com or the Charity Commission website, where you can download, free, a copy of the Museum’s latest Annual Report & Accounts (2015); www.gov.uk/government/organisations/charity-commission

- Study the *Prospective Trustees: Essential Requirements* section of this briefing pack in order to be able to set out clearly how you meet the requirements of the role;

- If you have a disability, which makes writing difficult or impossible, it is possible that the application can be completed in a different way. If you have such difficulties, please contact us;

- Follow us on Facebook www.facebook.com/bclivingmuseum and Twitter @bclivingmuseum;

- To help us with copying your application for the Appointment Panel, please use black ink and do not use staples;

We will acknowledge receipt of your application. Shortlisted applicants will be invited to meet with the Appointment Panel. Appointments will be based on merit and successful appointments may be staggered during the course of 2017.

Please complete the separate Declaration of Eligibility Form and Selection Monitoring Questionnaire to enable us to monitor the effectiveness of our selection policy and processes, so that we can ensure selection is carried out fairly. The information you provide will also help us identify any barriers to selection. Your answers will be treated in confidence and used for statistical monitoring purposes only. Your completed questionnaire will not be seen by those responsible for short-listing and will not, therefore, form part of the selection process.

Please send your application, in confidence, to:

Andrew Lovett  
Director & Chief Executive  
Black Country Living Museum  
Tipton Road  
Dudley, DY1 4SQ  
0121 521 3513 or newtrustees@bclm.com.
Equal Opportunities Statement

The Museum is working towards achieving diversity and welcomes applications from all members of the community.

*The Museum fully accepts and welcomes the fact that society consists of many diverse groups and individuals, and that this diversity is an asset to the Museum.*

As an organisation dependent for its success on the full involvement of users and visitors and as an employer, the Museum recognises that it has a moral and legal responsibility to promote equal opportunities. In addition, the Museum recognises that the pursuit of equality of opportunity is essential for a productive and professional working environment.

This policy statement sets out the Museum’s commitment to being an equal opportunities employer and is an integral part of every aspect of our activities. It is based on the most recent changes in legislation and represents the Museum’s commitment to tackling inequality, discrimination and disadvantage.

Our goal is equality of opportunity for everyone who uses, visits, works in and works for the Museum and we will provide services and develop employment practices accordingly.

In particular, the Museum is committed to making sure that:

There is equality of opportunity in terms of access to the Museum and its services and that this reflects and is appropriate to the needs of the diverse communities using and visiting the Museum.

Prospective and present employees are afforded equal and fair treatment in relation to recruitment, selection, terms and conditions of employment, training and promotion.

The Museum will work to actively combat discrimination and make sure that prospective or present employees, and those who wish to use and visit the Museum, are not treated less favourably on the grounds of: Gender, Marital Status, Employment Status, Responsibility for Children or Dependents, Race, Colour, Religion, Ethnic or National Origin, Age, Disability, Class, Sexual Orientation, Gender Reassignment or by association with anyone with a protected characteristic or are disadvantaged by the application of any other conditions or requirements, which cannot be shown to be justified.
Data Protection Act 1998 and Immigration, Asylum and Nationality Act 2006

The information that you provide as part of your application will be used in the selection process. All information about you will be securely held, with access restricted to only those involved in dealing with your application. Unless you are appointed as a trustee, your data will be kept for 12 months and then destroyed.

By signing and submitting your application and Selection Monitoring Questionnaire, you are giving your consent to your data being stored and processed for the purposes of the selection process.

In order to comply with the Immigration, Asylum and Nationality Act 2006 it may be necessary to see proof of your right to live in the United Kingdom. If proof is required, we will request it once an offer of Trusteeship had been made but before you take up the role on the Board of Trustees.