

BLACK COUNTRY LIVING MUSEUM

Appointment of

Chair

May 2025 | Ref: JBUFA

Saxton Bampfylde



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Welcome

Thank you for your interest in becoming the Black Country Living Museum's next Chair of the Board of Trustees.

The Chair plays an influential role in the leadership of the Museum, and we value greatly the experience, objectivity, expertise, personal perspectives and commitment they bring, purely in the interests of the Museum and its beneficiaries.

Our thinking is that we are more than a museum; we are many things. We are historians connecting people with the evidence of history and reminding ourselves how far humankind has come and therefore, what may be possible in the future. We are an asset and resource for our community. We are a space for learning. We are a stage upon which stories are told. We are an independent heritage business. We are supporting and shaping the Black Country's future. It is this value-add to society, specifically our visitors and other users, that sustains our business model.

The Museum has launched an open search for its next Chair and is looking to further strengthen the strategic resource this appointment brings to the non-executive leadership of the Museum. It is also an opportunity to continue to promote increased diversity to reflect our audiences and wider society. Our aim is to continue to develop a Board with a shared sense of commitment to and pride in the Museum's cause, who lead together with wisdom, judgment, integrity and insight, give sufficient time and energy, and who have an exemplary reputation with beneficiaries and stakeholders. In this respect, our new Chair will ensure the Board is effective in its task of setting and implementing the organisation's direction and strategy.

Join us at the Museum – an organisation of consequence, as we approach our 50th anniversary in 2028, and start to deliver our new strategy, '*We are the Black Country, Strategic Directions 2024-2028*'.

We are being supported by Saxton Bampfylde in this search and selection, and we very much look forward to receiving your application.



Duncan Bedhall
Interim Chair of the Board



Andrew Lovett OBE
Chief Executive





Our Story

The Black Country Living Museum opened permanently in 1978 and is now one of the UK's leading open-air museums. The Museum grew out of community pressure and the foresight of Dudley Council, as early as 1950 and more substantially in the late 1960s.

The Museum captures and celebrates the achievements, legacy, lifestyle and culture of the region's past and the extraordinary impact this had on the wider world. With its thriving village, canal, tram way, school, and public park, alongside the energy of an industrial landscape of mining, steam power, heavy metalwork and lime kilns, the Museum offers a visitor experience few other places can match. In addition to the main site, the Museum also owns and runs the Locksmith's House – a small museum telling the story of lock making in nearby Willenhall.

In 2024, we attracted 377,024 visitors to our 30-acre site on Castle Hill two miles from Dudley in the West Midlands, including 53,000 from 825 schools and 40,500 to ticketed evening events including our Summer Lates. To date, the Museum has welcomed over 11 million visitors and is now firmly established as one of the big five open-air museums in the UK. The Museum is the second most visited paid-admission open-air museum in the UK and the second busiest visitor attraction in the West Midlands.

We describe the Museum as a stage upon which we tell stories, engaging visitors in history with a large and diverse population of Costumed Characters. The stories we tell, for our most recent developments set in the 1940s to 1960s, have been curated from the oral histories and testimonies of people who lived in those communities.

The Museum has at least 100 key features. Some, like the colliery, reconstructed drift-mine, replica Newcomen Steam Engine and Elephant & Castle Pub, and relocated Woodside Library and the Cradley Heath Workers' Institute, are of especially high historical importance. The Museum's collection consists of 100,000 objects ranging from cars, motorbikes, boats and trams to pots, pans and domestic interiors, and together with

the buildings and structures transferred and rebuilt on site, 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 since April 2018 has been part of Arts Council England's National Portfolio.

For many years, the Museum has been a sought-after location for film and high-end TV productions. In 1998, in one of the first major productions, the Museum hosted *Inspector Morse*, *The Wrench is Dead* and has since ramped up its involvement with period drama. Notable recent productions include *Land Girls*, *Toast*, *Dancing on the Edge*, *Our Zoo*, *Stan & Ollie*, *The Colour Room*, *Peaky Blinders* Series 1-6 and spin-off film, *Stonehouse*, *Three Little Birds*, and *Gandhi* (TV Series).

Attracting these productions is a deliberate strategy to show the Museum in a different light, attract non-traditional museum audiences, help diversify income, and show the positive symbiotic relationship between the creative industries and heritage.

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

bclm.com

[@bclivingmuseum](https://www.instagram.com/bclivingmuseum) – Instagram

[@BCLivingMuseum](https://twitter.com/BCLivingMuseum) – X

[blackcountrylivingmuseum](https://www.tiktok.com/@blackcountrylivingmuseum) – TikTok

[Black Country Living Museum](https://www.facebook.com/BlackCountryLivingMuseum) – Facebook

[@BCLivingMuseum](https://www.youtube.com/@BCLivingMuseum) – YouTube

[Black Country Living Museum](https://www.linkedin.com/company/BlackCountryLivingMuseum) – LinkedIn



Vision, purpose and philosophy

Museums are for people and the best ones help us understand our own place in the world. They are places for reflection; stirring our curiosity and making us think about something we perhaps haven't thought about before. Museums highlight the relationship between events, and that one event happens because of something that has gone before. They also allow us to see and better understand patterns of behaviour in others, and why change happens. We join-up the dots of history. That's what museums are about.

Our current strategic plan will guide the directions we take until at least 2028, the Museum's 50th anniversary. With a new vision – *"We are the Black Country"* – the Museum's mission is, *"To champion the Black Country by celebrating people and communities and sharing their history and heritage to create pride today and possibility for the future."*

Forging Ahead – Into Living Memory Once More

2020 saw the Museum commence its largest ever single development, 'Forging Ahead'. An investment of £30m, reaching into living memory and embracing new stories of the Black Country. Consisting of a new Historic Town and Industrial Area, Visitor Centre and dedicated Learning Centre, Forging Ahead, now largely complete, saw a significant step-change in our impact, visitor attendance and visitor-driven revenues. It also saw the Museum's entrance re-orientated to capitalise on the arrival of the Midland Metro in Dudley, providing for the first time a direct public transport link with Birmingham and Wolverhampton.

This has taken the story forward to the late 1960s, and into living memory, once more. The Museum now concentrates on the period of Black Country history between 1850 and the late 1960s, a time in Britain's national story when the region played a 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 and real stories, we broaden and inspire peoples' understanding, appreciation and enjoyment of that story.

Having secured investment of just over £12m from National Lottery Heritage Fund, the project strongly resonates with its Strategic Funding Framework (2019–2024) in which Sir Peter Luff, former Chair, said, *"Our approach is probably best summed up by the phrase, it's not enough to save something – you've got to make it live. That's because a living heritage is most likely to be sustainable and to bring greater benefits to people and communities."*





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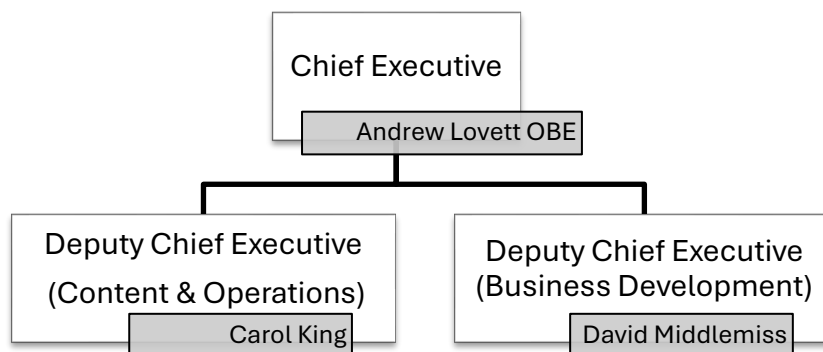
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Our people

The Museum's staffing brings together 351 (194 FTE) people across a wide range of functions and professional disciplines, including programme development, collections care & management, visitor engagement, audiences, marketing & communications, fundraising, finance, ICT, people & culture, health & safety, retail, food & drink, construction & facilities/estate management and operations. Staffing accounts for 60% of costs. The Museum also has 180 volunteers who support and work alongside paid staff across a range of roles, including costume tailoring, marketing, transport maintenance and collections care.

The executive leadership of the Museum rests with the Leadership Team, comprising:



Board of Trustees

The Museum currently has ten Trustees, with an additional six Trustees joining the Board during 2025, all of whom have a broad range of skills and experience, drawn from a diversity of backgrounds. There are currently two Deputy Chairs. Board members also serve on committees and working groups and the Board of our subsidiary trading company. A profile of the current Board is available at www.bclm.com/meet-the-board.



Our Equity, Diversity and Inclusion Statement

We believe Black Country Living Museum must reflect the diversity of the Black Country, to ensure the Museum, its collections and its programmes remain relevant and valued by our communities.

We are committed to creating and sustaining a staff, volunteer and audience community where everyone feels valued, where their contribution matters and where they can reach their full potential, irrespective of their background, identity or circumstances.

The Museum has a responsibility to its communities (inside and outside the Museum) to challenge the perceived status quo.

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.

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.

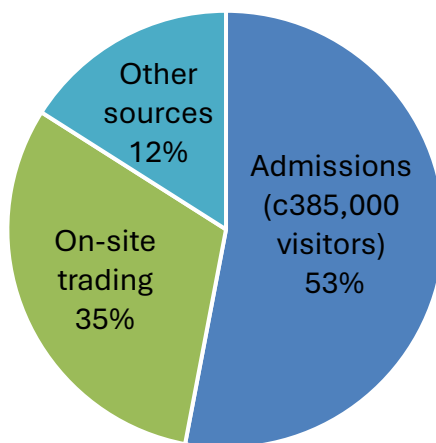
In particular, the Museum is committed to making sure that:

- (i) 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.
- (ii) Prospective and present colleagues are afforded equal and fair treatment in relation to recruitment, selection, terms and conditions of employment or casual or volunteer engagement, training and promotion or development.

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.

Financial summary

The Museum is proud to be an independent heritage business (currently charging £26.95 for adult admission/annual pass), with an annual trading turnover of £11.5m, and the aim to achieve surpluses from trading results, used to reinvest in the Museum, our people, as well as to boost free cash reserves, and with those things, strengthen our independence. Gross trading income as a percentage of total unrestricted income (budget 2024) is set out in the pie-chart.



On-site trading (c£4m) comprises 17 outlets, including two pubs, two fish & chip shops, two cafes and a variety of other shops and kiosks, many in historic settings.

Other sources (c£1.4m) include using the Museum as a filming location, car park charges, hire & hospitality, business sponsorship and providing learning programmes for visiting schools. It also includes annual grant-in-aid of £760k from Arts Council England, as part of their National Portfolio of supported organisations.

Trading at the Museum is subject to significant seasonal variations, with the summer school holidays being especially important to the annual results.

In addition to these trading revenues, the Museum raises 'restricted' funds from a substantial range of external sources (both private and from the public sector) to invest in projects, activities and one-off developments. Recent funders have included National Lottery Heritage Fund, Regional Enterprise Partnership, West Midlands Combined Authority, The Patrick Foundation (Birmingham), Wellcome Trust, and the FCC Communities Foundation. Occasionally, the Museum receives personal legacies.

During COVID-19, the Museum received emergency revenue funding of £5.9m, including £2.6m from the UK Government's Culture Recovery Fund. Additionally, the Museum secured £5.95m to meet higher capital costs caused by COVID-19 from the National Lottery Heritage Fund (£2.21m) and the Government's Kickstart Fund (£3.74m). This unprecedented support allowed the Museum to avoid making redundancies or taking-on debt.

In 2023, we recovered to pre-pandemic levels of visitor attendance, at 385,140 or 107% of 2019. For 2024, attendance totalled 377,024.

For the latest annual report check out the Museum's Annual Report & Accounts for the year ended 31 December 2023, available at www.bclm.com or from the websites of the Charity Commission or Companies House.



The role

This is a very exciting time to join the Museum as Chair as it looks towards its 50th anniversary in 2028 and continues on the journey of delivering its new strategy, *'We Are the Black Country'*. The Chair is responsible for ensuring the Board is effective in its task of setting and implementing the Museum's direction and strategy, along with the Chief Executive. The Chair will also play a leading role as an external advocate for the Museum, representing the Museum and acting as an ambassador with key stakeholders and potential sponsors, and assisting the Museum's fundraising activities.

The Chair will take a leading role in:

- Representing the Museum, raising its profile, delivering the Museum to the world, adding to its positive reputation and being accountable to the outside world;
- Being across all issues and topics relevant to the work of the Museum;
- Determining the composition and structure of the Board and committees;
- Engaging Trustees, individually and collectively, with the performance of the Board;
- Supporting, coaching and evaluating the performance of the Chief Executive;
- Supporting change, growth and a positive working culture;
- Supporting the induction and development of members of the Board;
- Leading meetings of the Board, including ensuring their effective planning and conduct to safeguard the valuable participation of all Trustees;
- Assisting the Museum's fundraising activities and ensuring that the Trustees understand and support fundraising efforts;
- Ensuring the conduct of the Board is true to the Seven Principles of Public Life.

The Museum's Board is collectively responsible for the long-term success of the Museum and the main duties and responsibilities of the Board are described below:

Accountability, Legal and Fiduciary

- Reports on the Museum's activities, including the achievement of 'public benefit' as a registered charity;
- Observes the Articles of Association (governing document), charity and company law and other regulatory requirements;
- Safeguards financial stability, including approval of the annual budget and deciding on major resource allocation;
- Regularly monitors performance against the annual budget and supporting appropriate management action designed to achieve agreed levels of financial performance;
- Avoids conflicts of interest.

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 mitigations are enacted and regularly monitored;
- Provides guidance on new initiatives;
- Focuses on key issues.

Advocacy

- Safeguards the good name, brand and values of the organisation;
- Promotes the Museum, its activities and its needs to the public, private and voluntary sectors to enhance the Museum's profile and assist with its fundraising activities;
- Acts as a passionate and well-informed external and internal ambassador for the Museum.

Employment

- Oversees the recruitment of the Museum's Chief Executive and supports the recruitment of other senior staff;
- Ensures the safe and efficient use of premises for both staff and the public, in line with its Health & Safety and Safeguarding policies.

For more details of the specific legal obligations of trustees, visit the Charity Commission website www.gov.uk/government/organisations/charity-commission and follow links to their guidance note CC3a *Charity trustee: what's involved* (May 2018) and publication CC3 *The essential trustee: what you need to know, what you need to do* (May 2018).



Person specification

The ideal candidate will bring all or most of the following attributes:

Knowledge & Skills

- Effective and collaborative chairing and leadership skills, demonstrating strong influencing skills and emotional intelligence;
- Strategic, curious and creative thinker, with an ability to articulate a compelling vision;
- Personal integrity and a confident public speaker, advocate and networker, with the willingness to assist the Museum's fundraising activities where possible;
- Empowering and able to help others find meaning in work and public service;
- Enthusiasm for the Museum's vision, mission and philosophy, and its independence, and an interest in all areas of the Museum's work;
- Comfortable with analysing financial performance, audience data, risk, and other key indicators;
- Fully developed business-commercial acumen;
- Political nous;
- Commitment to equality, diversity, and inclusion.

Background & Experience

- A well-developed professional or civic profile;
- Previous experience of being a charity Trustee or other Board level role;
- Highly developed professional networks;
- Integrity with decision and policy makers in the public and/or private sectors, and ideally with the UK or devolved governments.

L. THOMAS



Terms of appointment

Taking into consideration the six Board meetings per year, travel time, the necessity to read reports and other information, to respond to emails, attendance at the Museum, regional and occasionally national events, as well as welcoming dignitaries, the time commitment is estimated at the equivalent of two days per month.

Board meetings typically last 2½ hours and are diarised at 3pm on the final Thursday every other month: (1) February, (2) April, (3) June, (4) August, (5) October and (6) December (third Thursday). Meetings of the Board are held in-person, usually at the Museum.

An annual programme of development sessions is also undertaken to allow Trustees to gain a deeper understanding of aspects of the Museum, such as fundraising, enterprises (retail and food & drink), Black Country History, partnership working, marketing strategy, collections care, or our storytelling and engagement with visitors. Presentations are also given by guest speakers. These sessions are usually arranged at the start of Board meetings. Additionally, the Board and Leadership Team attend an annual Away Day, which includes the standard Board meeting for that month.

The Chair will be appointed on a three-year term with the potential to renew up to a maximum of three terms, subject to Board approval. The new Chair will undergo an induction programme.

This is an unremunerated role, although reasonable expenses will be reimbursed.



How to apply

Saxton Bampfylde Ltd is acting as an employment agency advisor to the Black Country Living Museum on this appointment.

Candidates should apply for this role through our website at www.saxbam.com/appointments using code **JBUFA**.

Click on the 'apply' button and follow the instructions to upload a CV (maximum of four pages) and cover letter (maximum of two pages) and complete the online equal opportunities monitoring* form.

In your application, please address the following questions:

1. As Chair, how will you best support the vision and mission of the Museum, including its role in the region and national museum sector?
2. Why the Black Country Living Museum?

The closing date for applications is noon on **Monday 16th June 2025**.

** The equal opportunities monitoring online form will not be shared with anyone involved in assessing your application. Please complete as part of the application process.*

The Museum is an equal opportunities employer committed to fostering an inclusive and diverse environment that celebrates the richness of the human experience. We are dedicated to eliminating bias and discrimination at every stage and encourage applicants to get in touch should they require reasonable adjustments during the recruitment process. Furthermore, if you are not already familiar with the Museum, we would be delighted to arrange a visit. For applicants requiring an adjustment to the process, or wishing to arrange a visit, please contact Belinda.Beck@saxbam.com

Accessibility provisions include:

- Web pages that allow applicants to adjust the view to increase accessibility.
- Accessibility dogs are welcome on site.
- Interviews can be held in meeting rooms that support hearing loops.
- Applications, papers and materials can be presented in different formats.
- A sign language interpreter can be accessed for interviews.

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.

Due diligence

Due diligence will be carried out as part of the application process, which may include searches carried out via internet search engines and any public social media accounts.





BLACK COUNTRY LIVING MUSEUM



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