

Brighton & Hove Cultural Trust

Trustee Recruitment Pack



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Brighton & Hove Cultural Trust

Creation of a new organisation for the management of the Royal Pavilion & Museums

Overview

The city of Brighton & Hove is the most famous of all English seaside resorts, unrivalled for its distinctive architecture, artistic innovation and social tolerance. The Royal Pavilion, the only former royal palace owned by a local authority, is recognised the world over as a building of international significance and has over time become the emblem of the city of which it is the centrepiece. Brighton & Hove City Council (BHCC) manages the Royal Pavilion along with Brighton Museum & Art Gallery, the Booth Museum of Natural History, Hove Museum & Art Gallery and Preston Manor and its significant and wide ranging collections which form the Royal Pavilion & Museums Service.

In January 2017, to safeguard the future of the service BHCC agreed to the establishment of a cultural trust for the management and future development of the Royal Pavilion & Museums (RPM). The trust is seen as a significant step towards the future aim of creating a dynamic, resilient cultural and heritage trust for the city, bringing together RPM and Brighton Dome & Brighton Festival in a single entity.

The Council is now seeking to appoint four independent trustees to join the Shadow Board to guide the inception of this new organisation and transform the cultural landscape in the City. The chair will be selected from the appointed independent trustees. The Shadow Board will be made up of three BHCC elected members, one representative of the Royal Pavilion & Museums Foundation, one representative of Brighton Dome & Brighton Festival and four newly appointed independent Trustees. The three elected BHCC elected members and the representatives from the Royal Pavilion & Museums Foundation and Brighton Dome & Brighton Festival will be appointed through separate processes and are not part of this application process. Once the transition to trust has been made, it is anticipated that the Board of Trustees will increase in number.

In preparation for the move to trust, financial modelling was undertaken as part of an externally commissioned business case. This demonstrated that by moving the RPM from BHCC to trust it would achieve a financially sustainable business model. The City Council has agreed to maintain its 2016/17 direct level of financial support to the RPM until 2021/22 to enable the Trust to develop a viable business model. It will continue to provide funding after this; however it will be reduced in line with the level of savings that the RPM would be making if it remained in BHCC control during 2017-21. In addition it will provide funding for support services and it will continue to provide funds for external maintenance of the sites (the buildings and collections will remain in the ownership of BHCC). BHCC has agreed a budget of £250k to support work for the move to trust. The shadow board will have administrative support.

The RPM currently operates with a direct revenue budget of £5.6 million a year of which approximately 80% is generated through earned income. In addition, the RPM also currently receives programme

funding from the Arts Council Major Partner Museums (£0.7m) and South East Museum Development (£0.5m), as well as £60,000 per year from the James Henry Green Trust. It has submitted an application for future funding from the Arts Council's National Portfolio Organisation programme, the outcome of which will be known at the end of June. It employs approximately 114 full time equivalent staff, a casual pool of approximately 114 and approximately 100 volunteers. Visitor figures for the five sites were around 533,515 in 2015-16.

Trustees are needed with knowledge and expertise to guide and support the establishment of the trust and its management team. We welcome applications from individuals who have specialist skills in:

- Legal - with knowledge of charity, property and corporate governance
- Finance - accountancy, tax and investments
- Property - management
- Law and human resource management
- Culture, arts and heritage

Trustees will be committed to the role of culture and heritage in Brighton & Hove and its national and international significance.

It is anticipated that the time commitment for this role will be one to two days per month, with possible additional time where working groups are established. Following the transfer of the RPM to the Trust in April 2018 it is expected that the time commitment will reduce.

All positions are unpaid but expenses are provided.



The Role of the Royal Pavilion & Museums in the City

Brighton & Hove faces inequalities, poor health and challenges to wellbeing and environmental sustainability. At the same time it is witnessing growth in the creative and cultural industries as part of a growing knowledge and digital economy. Within this context, Brighton & Hove's Cultural Trust will be committed to enriching and changing lives of residents through heritage, culture and arts. It will have a vital role in creating Brighton & Hove's sense of place, building on its radical past to create an innovative future, and support the city's vision:

'Brighton & Hove - the connected city. Creative, dynamic, inclusive and caring; a fantastic place to live, work and visit.'

The Trust will focus on ensuring that its services maximise the collective potential of its cultural portfolio and through its partnerships support the delivery of the city's priorities: A Strong Sustainable Economy, Children and Young People, Health & Wellbeing, Community Safety & Resilience and Environmental Sustainability.

The RPM's specific role in this context is to use its unique buildings, collections and knowledge to connect people to the past and help them understand the present to positively influence the future. Aspiring to help people contribute to a socially just and environmentally sustainable future while making Brighton and Hove a fantastic place to live, work and visit.

Future Plans to deliver the city's vision through the Royal Pavilion & Museums

The RPM sites are being developed to have new meaningful and dynamic roles, which are relevant and support the needs of a diverse audience of local citizens, national and international visitors in the 21st century. Key developments which the Trust will deliver include:

The Royal Pavilion Estate Project

Since 2013 Brighton Dome & Brighton Festival, the Royal Pavilion & Museums and Brighton & Hove City Council have been working together to protect and restore this rich heritage, to reconnect and revitalise the historic buildings and garden as one. The project will create a world-class cultural destination for heritage, culture and the performing arts, infused with the vibrant spirit of Brighton past, present and future.

The aims of the project are to:

- Develop and greatly enhance people's understanding and appreciation of the Estate and its historic significance.
- Enable more people to learn about and enjoy the historic royal estate through new approaches to creative and artistic programming.
- Ensure the future sustainability of the Royal Pavilion & Museums and Brighton Dome & Brighton Festival.

The first phase of work at the Corn Exchange (Brighton Dome & Brighton Festival) began in February 2017. The next phase will focus on the Royal Pavilion and Garden. Overseeing the next stages of the RP Estate Project will be a key objective of the Trust.

Royal Pavilion Garden

Improvements to the Garden will create a sense of arrival and provide a place for residents and visitors to experience and engage with the City's rich heritage, and to experience performances and creative activity which enhance understanding of the stories of the Estate, the city and its place in the world.

Royal Pavilion

Improvements to the Royal Pavilion include new interpretation, visitor facilities, conservation to parts of the historic fabric, environmental controls, access to the conservation studios to facilitate public engagement, restoration of Yellow Ante Room and Staircase, King's Bathroom and the Deckers' Room.

Brighton Museum & Art Gallery

A programme of gallery refurbishments which will enable more frequent changes to displays and easier rotation of the collections, allowing the stories of the city and its place in the wider world to be told. For example work has begun to develop a new archaeology gallery to showcase more of the unique and exciting objects from the collections and will open in 2018.

The other sites also require improvements to facilities and galleries to support the more focused roles which are being developed for them. In summary these are:

The Booth Museum of Natural History

The Booth Museum is developing as an interactive science centre focusing on learning, research, events and collections care facilities which will require the updating of facilities, displays and interpretation to meet the demands and expectations of audiences. A key part of this is the development of a new Evolution gallery, telling the story of the evolutionary process from dinosaurs to birds.

Hove Museum & Art Gallery

Over the last five years the museum has concentrated on developing a family audience, through its temporary exhibition programme, resources and trails. More recently adult craft workshops have also been offered. Through building on this strong appeal across generations, and through concentrating on the craft, film & media and toy collections, Hove Museum is now developing as a 'museum of making'.

Preston Manor

The ambition for Preston Manor is for the whole site to be recognised both as an after-hours venue specialising in unusual, exciting and stimulating functions and events, and a must-see historic house visitor attraction. Work will be undertaken to improve access and presentation to enable the intimate and engaging stories of the house, its garden and the people who lived and worked there to be shared with visitors.

Booth Museum of Natural History (Listed Grade II)

The Booth Museum was built in 1874 by Edward Thomas Booth (1840-1890) to house his personal collection of British birds. He developed the new concept of preserving birds in cases that contained elements of the original environment in which they had lived. This prompted the Smithsonian Institute to regard the Booth Museum as the home of the diorama. Almost 400 of these cases are still the main feature of the Museum. Collections of natural history were also being amassed in Brighton Museum and were managed separately even after the Booth was bequeathed to Brighton Corporation in 1890. In the early 1970s, the collections from the two buildings were amalgamated, along with natural history collections from other regional museums, thus the Booth became one of the largest natural history museums in the country. Today it contains the second largest collection in the provinces, with nearly one million specimens.

Part of the attraction of the Booth is that it retains much of the charm and atmosphere of eccentricity that is a feature of many early museums. This has enabled the development of out-of-hours, arts-science crossover events which have gained a strong reputation and a loyal and growing audience.

Brighton Museum & Art Gallery (Listed Grade II*)

Brighton Museum was developed by the enthusiasm of a number of private collectors in the mid-19th century. An annual show of paintings was organised in the Royal Pavilion from 1852. In 1859 further rooms in the Pavilion were used to display local private collections and more picture galleries developed in 1861. After several failed attempts a new Art Gallery, Library and Museum was built in 1873 on the site adjacent to the building now known as the Dome Concert Hall.

The new accommodation soon proved too small and painting displays continued in the Royal Pavilion. In 1901 the site to the west of the Museum was developed. It opened in 1902. One hundred years later, a major £10 million refurbishment was carried out and completed in 2002. Since then, there have been further changes to some galleries. In 2006 two small galleries were redeveloped to house Egyptology collections. In 2012, a new world art gallery was developed as part of the Cultural Olympiad and another gallery was redeveloped to house temporary displays. Most recently following the move of the Brighton History Centre collection in 2013 a space known as Museum Lab was created. This is both a workspace to allow collections management and care work alongside a creative, flexible and publicly-accessible area where visitors can engage with staff and collections-focused activities through drop in and programmed events.

Hove Museum & Art Gallery

The Museum was built between 1873 and 1877 in the style of an Italianate villa, with designs by Thomas Lainson. It was the private residence of John Oliver Vallance, who had become Lord of the Manor of Hove in 1867 and who named the house after his father, John Brooker Vallance. Brooker Hall was purchased by Hove Corporation in 1926 and opened to the public as a Museum & Art Gallery in 1927. The Jaipur Gateway (originally created for the Colonial and Indian Exhibition held at South Kensington in 1886) was carved in Bombay teak by Rajasthani craftsmen for use as an entrance and now stands in the grounds of the Museum. Hove Museum & Art Gallery was refurbished in the early 2000s and improvements included the installation of a lift and the complete redesign of all the galleries, with a new focus on film, toys, local history and contemporary craft.

Over the last five years the Museum has concentrated on developing a family audience, through its temporary exhibition programme, resources and trails. More recently adult craft workshops have also been offered. Through building on this strong appeal across generations, and through concentrating on the craft, film & media and toy collections, Hove Museum is now developing as a 'museum of making'.

Preston Manor (Listed Grade II)*

Preston Manor was originally built about 1600, rebuilt in 1738, and substantially added to and altered in 1905. The largely eighteenth century exterior does not prepare the visitor for the riches to be seen inside.

The Manor was bought by the Stanford family in 1794 and for 138 years was their family home. The last member of the family to live at Preston Manor was Ellen Thomas-Stanford who came to live in the house with her second husband Sir Charles Thomas-Stanford following the death of her mother in 1903. On the deaths of Sir Charles and Lady Thomas-Stanford in 1932, the house and contents were left to the Corporation of Brighton, and the house and contents today form a rare survival from the period. The servants' quarters were restored in the 1980s. The Manor today is known for its schools' roleplay sessions and its reputation as Brighton's most haunted house. It is attracting new audiences with a programme which includes ghost tours, vigils, theatrical performances, murder mystery nights, pop-up film screenings, and in 2016 a display from the Doreen Valiente collection of witchcraft, pagan and folklore artefacts.

Royal Pavilion (Listed Grade I) & Garden (Historic England Grade II)

In 1786 George, Prince of Wales (later the Prince Regent and George IV) leased a lodging house in Brighton. In 1787 he commissioned the architect Henry Holland to enlarge the lodging house. The first Chinese elements in the Pavilion were introduced in c1802, when the Crace firm of decorators began their work. This building was further transformed by John Nash in 1815-1823 into the exotic hybrid - Indian exterior and Chinese interior, which still stands today.

Following his death in 1830, George was succeeded by his brother William IV. The Pavilion was extended, servants' lodgings built, and the north and south gates erected. In 1837 Victoria became Queen and visited Brighton for the last time in 1845. In 1847 the Pavilion was stripped of its contents, most of which were taken to Buckingham Palace. In 1850, following a determined campaign led by Lewis Slight, the Town Clerk of Brighton, the building was purchased by the Brighton Town Commissioners for £53,000.

An arson attack on the Music Room in 1975 led to a ten year long restoration of the room. This was followed by a structural survey of the building and repairs to extensive wet and dry rot and damaged stonework.

The policy has been to restore the Pavilion as far as possible to its appearance during Royal ownership. In 2010 a permanent exhibition was opened in the Pavilion on the Indian Military Hospital which occupied the building during the First World War. The process of restoration and reconstruction continues today with the refurbishment of the Saloon due to open in 2018. It will be an opportunity to promote the world-class collections housed in the Royal Pavilion and its long-standing partnership with the Royal Collection. A temporary display will showcase the 'behind the scenes' work, craftsmanship and research that goes into a project like this.

The Garden was restored in 1991-1993 in line with John Nash's Regency 'picturesque' designs where the shrubberies planted to various heights allowed views of the Pavilion and the grounds to be composed as a series of pictures, which would have given visitors tantalising views of the building as their carriages

approached. Today it is one of the only restored Regency Gardens and is a grade II garden on the Historic England (HE) Register of Historic Parks & Gardens for its special historic interest.

The Collections

The museum collections include three designated collections of national and international significance. These are World Art, Natural History and Decorative Art. The designation scheme is a mark of distinction, identifying and celebrating pre-eminent collections of national and international importance in non-national institutions. Other collections include local and social history, fine art, fashion, numismatics, archaeology, Egyptology, toys and musical instruments.

Other Historic Sites and Buildings in the Portfolio

Located around the Royal Pavilion Estate:

- William IV Gatehouse (Listed Grade II*) and India Gate (Listed Grade II)
- Northgate House (Listed Grade II) includes learning spaces and offices
- Education Pavilion adjacent to Brighton Museum and Northgate House - opened in 2002
- 4/5 Pavilion Buildings (Listed Grade II) includes offices & shop - rented
- The Old Courthouse (Listed Grade II) includes lecture theatre and offices

Jaipur Gate (Listed Grade II), located in the garden of Hove Museum & Art Gallery

Offsite collections store – rented

Museum Development South East England

The South East Museums Development Programme (SEMDP) is led by a Consortium consisting of Royal Pavilion & Museums (the lead partner), the Hampshire Cultural Trust, the Oxfordshire County Museums Service and Chatham Historic Dockyard Trust. Museum Development is a leading source of professional support enabling the region's museums to evolve and flourish. Its mission is to foster museums to implement transformation change and work in ways that are more sustainable. It supports collaborative, peer-to-peer models of delivery and the significant culture change required to make this sustainable for the future. This is a strategic programme, focused on brokering partnerships and supporting networks, as well as creating and running projects directly and providing advice and support.

The Royal Pavilion & Museums Foundation

The Royal Pavilion & Museums Foundation (RPMF) is a registered charity founded in 1973 (then called the Friends of the Royal Pavilion, Art Gallery & Museums) to support fundraising and advocate for the service. It runs a membership and patron's scheme and has a track record in raising funds from grant giving bodies and individuals. Its objects are:

- Acquiring and maintaining suitable objects and works of art for inclusion in the permanent collections.
- Providing for, or supporting the establishment, maintenance, refurbishment and enhancement of exhibitions, and display of the permanent collections and building in which they are housed.

James Henry Green Charitable Trust

The James Henry Green Charitable Trust maintains and provides access to a collection of Burmese textiles and artefacts housed at Brighton Museum & Art Gallery, and support a range of activities related to the designated World Art collection.



Chair Role Description & Specification

Role Title:	Chair, Brighton & Hove Cultural Trust
Responsible to:	The Shadow Board
Responsible for:	The Shadow Trustees merger
Liaises with:	Executive Director Economy, Environment & Culture (BHCC), Head of RPM, Arts & Culture Programme Director (BHCC)
Term:	Three years, with a possible further three years by mutual agreement and (in the event of the establishment of a single Brighton & Hove Cultural Trust) in consultation with Brighton Dome & Brighton Festival Limited

Purpose of the Shadow Board of Trustees

To undertake the detailed work of setting up the Cultural Trust. It will be an interim structure comprising nine trustees - three of which will be Brighton & Hove City Council elected members and two representing the trustees of the Royal Pavilion & Museums Foundation and Brighton Dome & Brighton Festival Limited. Following the transfer of the RPM, Trustees will take full responsibility for the management of the RPM. It is anticipated that the board will recruit more Trustees following transfer, the size of the board will be determined by the Shadow Board. The Shadow Board will appoint lawyers to undertake the legal work for the establishment of the Trust to support negotiations with the Council.

The role of the Chair

The role of the Chair will be to provide leadership and direction to the Shadow Board of Trustees in negotiations with Brighton & Hove City Council to establish the Trust.

The Chair will ensure that the Memorandum & Article of Association and other governance arrangements are created to be compliant with charity law, company law and all relevant legislation or regulations.

The Chair will work in partnership with the City Council in establishing the Trust. Following the transfer of the RPM to the Trust it will operate independently of the City Council.

There is no remuneration for the role but reasonable expenses can be paid.

In the shadow year it is expected the Chair will need to commit approximately one day a week to the work of establishing the Trust and that the Shadow Board will meet monthly. Following transition the commitment is likely to be one day a month, with Board meetings taking place quarterly.

The Chair will adhere to the seven Nolan Principles of Public Life including a commitment to equality and diversity.

Following transfer the RPM Executive will report to the Board.

Specific tasks for the Shadow Board Chair will include:

- 1 To lead the establishment of the charitable body, including the application to the charity commission.
- 2 Commission drafting of the Transfer Agreement (unless this is undertaken by the Council) incorporating the information about assets and employees provided by the Council.
- 3 Negotiate and confirm financial arrangements with the Council.
- 4 Present the agreement for consideration by the Council and negotiating any issues together with the Funding and Collections agreements.
- 5 Arrange the transfer arrangements of the staff from the Council.
- 6 Ensure the agenda and papers of meetings are administered on a timely basis and that all communication between the council and the Shadow Board are accurate and clear.
- 7 Ensure that the Shadow Board Trustees work together effectively in the establishment of the Trust.
- 8 Create an appropriate suite of committees for the Board eg Finance & General Purposes, Nominations & Governance, Audit etc.
- 9 Establish the appropriate culture and ethos of the Board and how it functions with particular attention to the appropriate delineation between governance and executive responsibilities.
- 10 Establish how the Trust will work with the Royal Pavilion and Museums Foundation and the James Henry Green Trust (existing trusts which support the work of the Royal Pavilion and Museums).
- 11 Build relationships with the Royal Pavilion & Museums staff team.

Following transfer:

Following transfer the RPM executive will report to the Board. Board members will be expected to lead on strategy and governance including the areas of policy, planning, fundraising and advocacy. They will hold legal responsibility for the trust, ensuring good financial management and employment practice. The implementation of policy and the day to day running of the Trust will be delegated to the Director and executive team. The Chair must be an effective and sensitive interface between the executive and non-executive leadership of the organisation.

- 1 Provide leadership for the Board of Trustees in their role of setting the strategy and policy of the organisation, and ensure that the management and governance of the organisation is in accordance with the Memorandum and Articles of Association and strategic plan.
- 2 Lead on strategic relationship management with major stakeholders. To act as Ambassador for the organisation where appropriate and to champion the work of the charity through a wide range of networks.
- 3 Lead the Board, ensuring that Trustees work together well, communicate regularly and perform in all areas of activity and ensures the appropriate delineation between governance and executive responsibilities.
- 4 To support the fundraising needs of the Trust, working with the Royal Pavilion & Museums Foundation.

- 5 Develop an effective working relationship with the staff team to keep an overview of the organisation and to provide support where appropriate.
- 6 Plan the annual cycle of Board meetings, set the agendas and chair and facilitate all Board meetings.
- 7 Ensure the agenda and papers for meetings are administered on a timely basis and that all communication between the Executive and the Board is accurate and clear.
- 8 Evaluate performance of the Board recognising strengths and address weaknesses. To work with the Nominations Committee to assess skills and expertise, identify new appointments and seek resignations as required.
- 9 Liaise with the Executive Team to evaluate the effectiveness of the Board and its committees and the relationship between the Trustees with the Executive.
- 10 To ensure the charitable objects, learning and social purpose, and operations of the Trust are fulfilled.
- 11 Working to develop and build on the partnership working with Brighton Dome & Brighton Festival, with a view to long term unification of the Royal Estate and the creation of a single Trust to manage the RPM and BDBF.
- 12 To ensure operational effectiveness of the Board and its sub-committees.
- 13 To oversee the performance of the organisation through the authority delegated to the Executive Team.
- 14 To undertake other duties as may from time to time be reasonably required of the roleholder.

Person specification

<i>Experience</i>	<p>Extensive experience in a relevant profession or business</p> <p>Extensive experience of high level strategic leadership</p> <p>Experience of chairing a similar sized charity or business</p> <p>Experience of working and negotiating with trade unions</p> <p>Experience of culture, arts & heritage</p>
<i>Knowledge, skills & abilities</i>	<p>Specialist skills : financial, accountancy, legal, corporate, or Trust management, HR in relation to third sector/trusts, management</p> <p>Knowledge of the statutory requirements of charitable bodies</p> <p>High level negotiation and influencing skills, advocacy and communication skills</p> <p>Experience of planning and conducting board meetings effectively with ability to involve other board members in discussion/debate/working groups</p> <p>Ability to express balanced opinions and listen to/consider the opinions of others</p> <p>Ability to challenge, debate and communicate at all levels</p> <p>Ability to assimilate and comment on complex subject matter</p> <p>Ability to engage with stakeholders at a high level</p> <p>Ability to establish a constructive working relationship with and provide support for</p>

	<p>the RPM Leadership Team</p> <p>Understanding of the role of boards in fundraising</p>
<i>Personal Qualities</i>	<p>Excellent interpersonal skills</p> <p>Strong commitment to team working</p> <p>Committed to providing the highest standards of customer care</p> <p>Confident about developing effective partnerships with external agencies, organisations and communities</p>
<i>Motivations, expectations & commitment</i>	<p>Ensure the Board monitors use of delegated powers</p> <p>Impartiality, fairness and ability to respect confidences</p> <p>Maintain an overview of the organisation's performance</p> <p>Excellent connections with businesses and agencies in Brighton & Hove, the city region and beyond</p> <p>Ambassador for the establishment of the Trust</p> <p>An understanding of the political and economic issues facing museums and heritage sites</p> <p>Knowledge of Brighton & Hove and the surrounding area</p> <p>Understanding and passion for culture, heritage, museums, arts, gardens and conservation and their social and learning role and purpose</p> <p>Committed to the manifesto, vision and mission of Royal Pavilion and Museums</p> <p>Committed to the Museums Association Code of Ethics</p> <p>Committed to the Arts Council England's ten year strategy Great Art & Culture for Everyone</p> <p>Commitment to equal opportunities and diversity and the Arts Council's creative case for diversity</p> <p>Strong commitment to community co-production and collaboration</p> <p>Commitment to working with trade unions</p> <p>Strong commitment to team working, and a co-operative organisational and staff development culture</p> <p>Prepared to attend daytime and evening meetings</p> <p>Commitment to Museum Development Service which RPM leads for South East England</p>
<i>Other requirements</i>	<p>Establish a constructive working relationship with and providing support for the Executive Leadership Team.</p> <p>Uphold the seven Nolan Principles of Public Life including commitment to equality and diversity.</p> <p>Not disqualified from acting as a board member/trustee</p>

Trustee Role Description & Specification

Role Title:	Trustee of Shadow Board
Responsible to:	The Shadow Board
Term:	Three years, with a possible further three years by mutual agreement and (in the event of the establishment of a single Brighton & Hove Cultural Trust) in consultation with Brighton Dome & Brighton Festival Limited

Purpose of the Shadow Board of Trustees

To undertake the detailed work of setting up the Cultural Trust. It will be an interim structure comprising nine trustees, three of which will be BHCC elected members and two will be selected from trustees of the Royal Pavilion & Museums Foundation and Brighton Dome & Brighton Festival Limited. Following the transfer of the RPM, Trustees will take full responsibility for the management of the RPM. It is anticipated that the Board will recruit more Trustees following transfer, with the size of the Board to be determined by the Shadow Board. The Shadow Board will appoint lawyers to undertake the legal work for the establishment of the Trust to support negotiations with the Council.

There is no remuneration for the role but reasonable expenses will be paid.

During the shadow year there will be monthly Board meetings, with additional ones as required alongside participation in sub-committees which may be set up to examine particular areas. Following transfer it is anticipated there will be quarterly Board meetings and potential participation in sub-committees as required.

The Role of a Trustee of the Shadow Board is:

- To work on the establishment of the charitable body, including the application to the charity commission.
- To review the draft transfer agreement which incorporates information about assets and employees
- To draw up the Trust's Governing Document.
- To negotiate and confirm financial arrangements with the Council.
- Presenting the agreement for consideration by the council and negotiating any issues together with the Funding and Collections agreements.
- Arrange the transfer arrangement of the staff from the Council.
- To participate in sub-committees and working parties which may be established by the Shadow Board.

The role of a trustee after transfer will be:

- To ensure that the Charitable Trust complies at all times with its governing document, charity law, company law and any other relevant legislation or regulations.
- To ensure that the Trust pursues its objects as defined in its governing document eg Trust Deed.
- To maintain proper financial control and ensure that the Trust applies its resources exclusively in pursuance of its objects ie the charity must not spend money on activities that are not included in its objects, no matter how worthwhile or charitable those activities are.
- To set and maintain vision, mission and values.
- To develop strategy, setting overall policy, defining goals and setting targets and evaluating performance against agreed targets.
- To ensure accountability.
- To set up employment procedures for the workforce.
- To support the operational management of the organisation including monitoring performance against aims and objectives.
- To draw up and monitor the implementation of internal policies, which will include equality & diversity as well as health & safety and grievance and disciplinary procedures.
- To ensure that risk assessments for all aspects of the business are carried out.
- To safeguard the good name and values of the Trust.
- To maintain effective board performance and ensure the effective and efficient administration of the charity including funding, insurance and premises.
- To promote the Charitable Trust.
- To act in the best interests of the charity, never in the interests of yourself or another organisation.
- To ensure that the Royal Pavilion & Museums achieves and maintains museum Accreditation standards.

In addition to the above statutory duties, each Trustee should use any specific skills, knowledge or experience s/he has to help the board reach sound decisions. These may involve scrutinising Board and focus group papers, leading discussions, focusing on key issues, providing advice and guidance on new initiatives and other issues in which the Trustee has special expertise.

A Trustee is required to act reasonably and prudently in all matters relating to the charity and must always bear the interests of Brighton & Hove Cultural Trust in mind.

Person Specification

<i>Experience</i>	<p>Proven track record in business or a relevant profession</p> <p>Serving as a trustee or board member in a professional or third sector environment</p> <p>Supporting fundraising as a board member</p>
<i>Knowledge, skills & abilities</i>	<p>Specialist skills: financial, accountancy, legal, corporate, or trust management, HR/organisational development in relation to third sector/trust, property management</p> <p>Ability to engage with other board members in discussion</p> <p>Ability to express balanced opinions and listen to/consider the opinions of others alongside the ability to challenge and debate</p> <p>Ability to assimilate complex subject matter and comment</p> <p>Knowledge of museums, collections, culture, arts, architectural heritage, environment, science, history, world cultures, art, design</p> <p>Understanding of learning and community engagement delivery in a cultural organisation</p> <p>Knowledge of digital development and technology</p> <p>Understanding of the role of boards in fundraising</p>
<i>Personal qualities</i>	<p>Excellent interpersonal skills</p> <p>Commitment to strong team working</p>
<i>Motivations & expectations</i>	<p>Prepared to attend evening and possibly some daytime meetings. In the shadow year these will be a minimum of once a month.</p> <p>Prepared to undergo trustee induction and training programmes</p> <p>Understanding and passion for heritage, museums, learning, gardens and conservation and their social role and purpose</p> <p>An understanding of the political and economic issues facing museums and heritage sites</p> <p>Knowledge of Brighton & Hove and the surrounding area</p> <p>Appreciation of status and functioning of a charitable organisation</p> <p>Ambassador for the Trust</p> <p>Committed to manifesto, vision and mission of Royal Pavilion & Museums</p> <p>Committed to the Arts Council England's ten year strategy Great Art & and Culture for Everyone</p> <p>Commitment to equal opportunities and diversity and the Arts Council's creative case for diversity</p> <p>Commitment to involving stakeholders and communities</p> <p>Committed to the Museums Association Code of Ethics</p> <p>Commitment to Museum Development Service which RPM leads for SE England</p> <p>Committed to working with unions</p> <p>Strong commitment to community co-production and collaboration</p> <p>Strong commitment to supporting and developing a co-operative organisational culture</p>
<i>Other requirements</i>	<p>Not disqualified from acting as a board member/Trustee</p> <p>Full commitment to the Nolan seven principles of public life</p>

Application Process

If you are interested in becoming a trustee/Chair, please send the following documents to the email or postal address below:

- 1 A completed 'Application Pack'
- 2 A completed 'Equalities Form'
- 3 Your CV including at least two references
- 4 A personal statement explaining why you are interested in becoming a Trustee/Chair and what skills and experience you would bring. Please keep this to a maximum of two sides of A4.

Email: florence.edwards@brighton-hove.gov.uk

Postal address: Florence Edwards, Administrative Support Officer, Royal Pavilion & Museums, 4/5 Pavilion Buildings, Brighton BN1 1EE

The closing date for applications is midnight Sunday 7 May. Interviews will be held on Monday 15 May 13.30-18.30 2017.

Opportunity to ask questions

Prospective trustees who have questions may book a time to meet with the Executive Director, Economy, Environment & Culture and the Head of the Royal Pavilion & Museums at the Royal Pavilion from 17.00-20.00 on Tuesday 25 April 2017.

If you would like to book a slot please email or call:

Email: florence.edwards@brighton-hove.gov.uk

Phone: 01273 292562

Chair/Trustee recruitment guidance notes

These notes are intended to provide you with guidance on completing your personal statement.

Role Description

This will explain in detail exactly what the role you are applying for involves. It will include the positions basic functions, key responsibilities/accountabilities and reporting relationships.

Person Specification

The person specification is the key document in the selection process and clearly indicates which criteria will be used to shortlist from your CV and personal statement.

Completing your Application

Please ensure that additional sheets have your name and position applied for on and that they are securely attached to your CV. Remember to sign, date and take a copy of your completed CV and personal statement before returning it by the specified closing date.

Declaration and Signature

Please make sure that you read your form carefully and that all details are correct and complete. A false declaration or omission in support of your application will disqualify you from appointment. If you are successful, and false declarations or omissions are subsequently discovered, this is likely to lead to your dismissal from the trustee opportunity.

Data Protection

We will retain all application forms and shortlisting information for twelve months following the date of appointment, after which time they will be destroyed.

Shortlisting and Interviews

Shortlisting shall be based solely on the information contained in your CV and personal statement and applicants who, in the opinion of the selection panel, best meet the essential requirements of the person specification will be selected to meet with the selection panel. Disabled applicants who meet the minimum essential criteria will be guaranteed an interview.

Those participating in the selection process have been trained in shortlisting and the selection panel will involve at least three people.

You will be invited to attend the interview by letter and in most cases you will be given at least seven working days' notice.

The interview will be for trustees and a chair will be selected by the panel from the successful applicants. Indication of interest in taking the role of chair can be made on the application form.

All applicants will be contacted either by telephone or in writing to advise them of the panel's decision.

We will endeavour to do this as soon as possible but usually within 48 hours of the interview taking place. If requested by an applicant, feedback from the Selection Panel will be given.

References

At least two references need to be included on your submitted CV. Referees should be willing to comment on your suitability for the position of Trustee. You must indicate how the referee is connected to you. No appointment will be confirmed without satisfactory references.

Disclosure Check

If successful and you have decided to accept the role you may then be asked to apply for a standard disclosure with the Criminal Records Bureau.

Bankruptcy Check

Prior to notifying new Trustees details to Companies House, it is necessary to undertake a Bankruptcy search on the individual. The search is conducted by HM Land Registry in the index to the registers which are kept pursuant to the Land Charge's Act 1972.