

**Trustee: Chair of Audit**

*Candidate*

*Brief*

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# The Geffrye Museum of the Home

## What Does Home Mean to You?

### Introduction

We are looking for a new trustee to join our Board and become Chair of Audit at a transformational moment in our history.

The Geffrye Museum of the Home exists **to reveal and rethink the ways we live in order to live better together**. We're a space to explore the home – past present and future. We believe our collections, content and programming should spark ideas and conversation on the most relevant issues of our time, working in partnership to be a force for social change.

To achieve this, the museum is delivering an £18.1 million capital development project, *Unlocking the Geffrye*, to open up the Grade I listed almshouse buildings and period gardens to many more visitors and launch new spaces for enjoyment, creativity and learning.

We are developing our brand, to diversify our audiences and expand our reach, and growing our commercial offer with the aim to increase organisational resilience through events, trading, new spaces for hire and a new café. In addition, we are looking beyond the current capital project, creating a masterplan for the future museum.

This is a unique and exciting opportunity to join the Board of the Geffrye Museum Trust. We are seeking a trustee with the skills to chair our Audit Committee and ensure the ongoing growth of the museum.

The Geffrye Museum of the Home is currently closed for the redevelopment and will re-open in Spring 2020.

### Skills & Abilities

We have a vacancy for a Chair of Audit appointed by the Board of Trustees. We welcome applications from candidates from a range of backgrounds, with the skills and abilities to assist the Board in its governance and leadership of the museum. The museum is currently going through an exciting and challenging period of change and development, and our Chair of Audit will play a vital role in ensuring effective oversight of finance and risk across the museum, and supporting the development of the museum's commercial activities. All applicants should be able to demonstrate the following:

- A strong enthusiasm for the Geffrye Museum of the Home and its future potential, and a commitment to its manifesto.
- A good understanding of Accounting Standards and the role of finance and business within a charitable context.
- An ability to think strategically – to be able to anticipate problems, understand risks, and see solutions.
- An understanding of risk appraisal and management.
- An understanding of the budgetary process and a keen eye for detail.

- A knowledge and understanding of pensions and the impact this has on the integrity of the museum accounts.
- The ability to encourage donors, sponsors and supporters to work with the Geffrye Museum of the Home.
- An understanding of the principles of corporate governance.
- Excellent communication skills and the ability to work as part of a team.

We would particularly welcome applications from candidates who also have an interest or skills in supporting the fundraising initiatives of a charitable cultural organisation as it looks to complete its capital campaign and move to ongoing fundraising for revenue.

# **Our Manifesto**

## **What does home mean to you?**

### **1. Everyone has an idea of what home means to them**

Home is universally relevant but also deeply personal. Our role is to engage people with the multiple meanings of home - past, present and future. We believe that our histories are critical to understanding how we live today and imagining the home of tomorrow.

### **2. Personal stories are our lifeblood**

Without personal stories we cannot exist. We want to know how people live. The best way to do this is to ask them: to document their homes, invite them to participate in the creation of our galleries and programmes, discover their stories in what they have left behind.

### **3. Design is important, but it has to be lived**

We want to know how that armchair makes you feel, not just how it was made. Informing all our work is the question: 'What does this tell us about how people experience home?'

### **4. We are a home for creativity**

We are an active space for conversation, music, performance, storytelling, learning, play and socialising. We are also a hub where people designing, crafting and artistically exploring the home can come together, be discovered, showcased and celebrated.

### **5. Everyone can learn something here**

Learning is at the heart of our collections and programming and we are a leading centre for studies of home. Whether someone wants to 'dip-in' or 'dive-in', we offer levels of connection and empower all our audiences and collaborators to engage.

### **6. Our visitors feel at home**

We offer a warm and personal welcome to both our physical and digital spaces. We create experiences that are easy to navigate and enable our visitors to feel at ease and take control.

## **7. We lead the debate**

We have a voice and use our expertise confidently. We inspire, provoke, encourage and challenge different meanings of home. We use our collections, physically and digitally, to spark research and discussion on the most relevant and difficult issues of our time.

## **8. Our gardens and almshouse buildings are part of who we are**

We are proud of our beautiful green spaces. They are an oasis for all to enjoy, and inspire an understanding of the relationship between home and garden. Our iconic buildings have their own story to tell and provide a domestic context for our vision.

## **9. Our East London location inspires us**

We have national and international reach but are rooted in East London. We connect to our local communities living and working nearby, and create vibrant and mutually rewarding networks.

## **10. Home is constantly evolving and so are we**

We are not afraid to have fun with our collections, to question ourselves and occasionally break our own rules. We predict the trends that will interest our audiences and are forward-thinking in the way we work. We are collaborative, agile, risk-taking, and creative.

## **Our Behaviours**

**Collaborative:** Engage with many partners to make the museum a welcoming and dynamic space for everyone.

**Agile:** Flexible in the way we work, quick to adapt to change.

**Risk-taking:** A supportive environment where it's ok to try new things and fail.

**Creative:** We think around the challenges and encourage creativity in others.

## The Role of Trustees

### The Board of Trustees

The Board comprises thirteen trustees including the Chair. The Chair and three other Trustees are appointed by the Secretary of State for Digital, Culture, Media and Sport. The remainder are elected by the Board. The Board meets at the museum four - six times a year, and there are a number of Committees, meeting around three times a year. Trustees are non-executive and receive no remuneration.

Trustees have an important role as representatives and advocates of the museum, enhancing its public profile and helping to ensure support and funding from both public and private sector sources. Trustees have ultimate responsibility for directing the affairs of the museum and for making sure that it is solvent, well run and delivering the outcomes for which it has been set up. They also contribute their expertise and experience in advising on policy and development, and supporting the Director and senior staff to whom operational management is delegated.

### Current Trustees

Samir Shah  
*Chair*  
*Appointed in*  
*2014*

Samir Shah was Deputy Chair of the V&A (2005-2015) and has been a leading figure in broadcasting for over 30 years. Since 2004 he has been Chief Executive of Juniper Communications which makes television and radio programmes and specialises in factual content and dramatised documentaries. Before this he was at the BBC as Head of Political Programmes (1994-1998) and Head of Current Affairs (1987-1994).



Christine Chang  
Hanway  
*Appointed in*  
*2019*

Christine Chang Hanway is a design and lifestyle writer and contributes to various publications in the UK and in the US, including Remodelista. Before writing, she had a career in architecture, museum planning and exhibition design. Her first job as an architect was at Pei Cobb Freed & Partners when the firm was designing The Holocaust Museum in Washington DC. She became so interested in designing narratives and telling stories in space that she moved over to Ralph Appelbaum & Partners to work on the exhibition design of the same project. In 2000, she co-founded Metaphor and her projects in London include The Permanent Holocaust Gallery at the Imperial War Museum and the V&A FuturePlan. Christine has a BA from Barnard College/Columbia University and an MArch from Harvard University.



John Forrester  
*Co-opted in 2015*

John Forrester is Chief Executive of the Europe, Middle East and Africa (EMEA) region for Cushman & Wakefield, a role he previously held at DTZ, prior to the merger of the two firms. One of Europe's most respected real estate professionals, John specialises in the development, design and leasing of large commercial projects together with strategic advice to major corporate occupiers. John has extensive knowledge of global real estate markets and strategies and is a trusted advisor to a number of substantial leading global organisations and property investors. John has been involved with the British Council for Offices for several years and became President in 2016.



Clare Gough  
*Appointed in 2014*

Clare Gough is Director of Pitzhanger Manor & Gallery, the country home of architect Sir John Soane in Ealing, West London. Pitzhanger has recently undergone a major HLF and Arts Council England-funded restoration project to restore the Regency manor house to its former glory and upgrade the adjacent contemporary art gallery. Clare was formerly New Media Director at National Gallery Co Ltd, then Director of Communications at the National Gallery before running her own arts consultancy business advising museums and arts organisations on a variety of projects. She started her career in the business world as a solicitor at international law firm Freshfields, and a management consultant at McKinsey & Co.



Robert Ketteridge  
*Appointed 2019*

Rob Ketteridge is Head of Arts, Documentaries and Drama at BBC Radio & Music Production where he oversees a wide range of radio output including titles such as *Front Row*, *The Archers* and *The Listening Project* as well as podcasts including *Death in Ice Valley* and *Fortunately ... with Fi and Jane*. As Editor of the Radio Documentaries Unit from 2003 to 2010 he also helped to devise and deliver a series of major projects in partnership with The British Museum, starting with *A History of the World in 100 Objects* and more recently including *Living With The Gods*.





Alexandra  
Morris Robson  
*Appointed in  
2015*

Alexandra Morris Robson is the founder and CEO of Augustine Jewels, an award winning jewellery company, recently shortlisted for Jewellery Designer of the Year. Alexandra worked at the Conservative Party Headquarters and as part of the Campaign Team 2010 as well as being Head of Business Relations. She was an elected Councillor and the Cabinet Member for Education in Hammersmith and Fulham. Previously, she was a Partner at Accenture where she was Global Head of CRM for Consumer Goods Clients. She has a BA from Cambridge University and an MA from Stanford University.



Jonathan Newby  
*Appointed in  
2015*

Jonathan Newby is Deputy Director & Chief Operating Officer of the Science Museum Group, which includes Science Museum, the National Railway Museum, the National Media Museum and the Museum of Science and Industry. Jonathan has group-wide responsibility for the management of all operations and resources including Learning, Digital, HR, ICT, Finance, Procurement, Visitor Experience, and Security across all SMG sites. He also has overall responsibility for SMG Enterprises through which SMG's commercial activities are delivered, including Licensing, Retail, Catering and Events. Prior to joining SMG, originally as MD of the Enterprises division in 2009, Jonathan had amassed over 20 years' experience in the media and publishing sector.



Jeremy Newton  
*Appointed in  
2014*

Jeremy Newton trained and qualified as a Chartered Accountant. He was Director of Eastern Arts Association and has held senior positions at the Arts Lottery Fund, the National Endowment for Science, Technology and the Arts (NESTA), and the Royal Academy of Dramatic Arts (RADA). He is currently Chief Executive of Children & the Arts.



Cynthia Polemis  
*Appointed in  
2015*

Cynthia Polemis has had a longstanding career in broadcasting as a presenter for the BBC World Service coupled with development and fundraising work in the independent theatre sector. Over the past eight years she has also been involved with the setting up of six of London's leading independent cafe/wine bars [Fernandez and Wells] as well as completing a Masters degree in History of Art at Birkbeck College, London University, in which she focused on French 18th century portrayals of home and food. She is also currently a Tate Modern art guide.



Edwina Sassoon  
*Appointed in  
2015*

Edwina Sassoon has had a career in the visual arts, working with museums and galleries. In 1990 she established her own consultancy advising both sides of the arts and business partnership. Amongst other roles, she is currently advisor to The Hepworth Wakefield and a Director of the Friends of the Royal Academy.



Marilyn Scott  
*Appointed in  
2014*

Marilyn Scott has spent all her career in the museums and galleries sector. She is currently Director of the The Lightbox, an award winning gallery which opened in September 2007. Marilyn managed the project from concept design to opening.



Abigail Williams  
*Appointed in  
2015*

Abigail Williams is Professor of Eighteenth-Century Studies at the University of Oxford. Her current research focuses on eighteenth-century reading and domesticity (*The Social Life of Books*, Yale, 2016), and she is jointly supervising an AHRC Collaborative Doctoral Award with the museum. Abigail has spoken about her work on radio, and in theatre and museum settings. She has also led knowledge exchange strategy in the Humanities for the University of Oxford.



## **Time commitment and Term of Office**

The commitment is likely to average one day per month. Trustees are expected to attend all Board meetings (currently five to six per year) and any Committee meetings where they are a member. For the Audit Committee, this is four meetings a year in addition to the Board meetings. Trustees are also expected to take a role in securing the support of stakeholders, encouraging donors and developing the museum's contacts and networks. Attendance at private views and fundraising events is expected.

The appointment will be for a term of three years and there is the potential for this to be renewed for a second term.

## **Remuneration**

The position of Trustee is unpaid but reasonable expenses may be claimed.

## **Application Procedure**

**To discuss this role and for further information, please contact:** Alison Anscomb, The Geffrye Museum of the Home, 136 Kingsland Road, London, E2 8EA. DL: 020 7749 6028; Email: [AAnscomb@geffrye-museum.org.uk](mailto:AAnscomb@geffrye-museum.org.uk) .

**To register your interest in this opportunity, you are asked to submit:**

- A copy of your CV or biographical details.
- A statement indicating why you are interested in the role and what you are able to bring to the organisation.

**Please e-mail applications to:** Alison Anscomb, [AAnscomb@geffrye-museum.org.uk](mailto:AAnscomb@geffrye-museum.org.uk) **to arrive by close of business on Friday 1<sup>st</sup> November 2019.**

All applications will be acknowledged on receipt. If you do not receive an acknowledgement within 5 working days, please telephone or email 020 7749 6028; [AAnscomb@geffrye-museum.org.uk](mailto:AAnscomb@geffrye-museum.org.uk) .

The Geffrye Museum Trust cannot be held responsible for the non-delivery or late receipt of applications.

**Interviews will be held in London on 5<sup>th</sup> December 2019.**

Shortlisted candidates will be interviewed by the Recruitment Committee, a subcommittee of the Board of Trustees.