

Report to Executive

Agenda
Item:

A.3

Meeting Date: 10th December 2018
Portfolio: Culture, Leisure and Heritage
Key Decision: Yes: Recorded in the Notice
Within Policy and Budget Framework YES
Public / Private Public

Title: TULLIE HOUSE BUSINESS PLAN 2019/20 – 2021/22
Report of: DEPUTY CHIEF EXECUTIVE
Report Number: CS 35/18

Purpose / Summary:

This report introduces the Tullie House Museum and Art Gallery Trust 2019 - 2022 Business Plan.

The purpose of this report is to allow consideration of the Business Plan in order that the Council may in due course agree core funding for the Trust. This is in line with Section 5 of the Partnership Agreement between the Council and Tullie House Trust. The Section states that the Business Plan submitted by the Trust to the City Council should be used as the basis for agreeing future years funding.

In addition to the Tullie House Trust Business Plan, this report also includes an action plan which demonstrates how Tullie House Trust will deliver its eight strategic objectives which underpin its two strategic aims of financial sustainability and community engagement (Appendix 1) and the Tullie House Trust staffing structure (Appendix 2).

Recommendations:

The Executive are asked to:

1. Consider the Tullie House Business Plan (2019-2021) and action plan and refer this on to Full Council for their views.
2. Consider the proposals made by the Tullie House Board for core funding from the year 2020/21 as at page 15 of the Business Plan whilst taking into account the resolutions from the Health and Wellbeing Scrutiny Panel of 15/11/18.
3. Having considered the Business Plan and core funding proposals made by the Board, make a recommendation to Full Council (8th January 2019) on the level of core grant to be provided in 2020/21 and the indicative levels for 2021-22 and 2022-23.

Tracking

Executive:	10th December 2018
Scrutiny Panel:	15th November 2018
Council:	8th January 2019

1. BACKGROUND

- 1.1 The Council on 14th December 2010 approved the principle of establishing a new Charitable Trust to run the Tullie House Museum and Art Gallery. Tullie House Museum and Art Gallery transferred from Carlisle City Council to a new, independent, charitable company on 5th May 2011.
- 1.2 The partnership agreement between Tullie House Trust and Carlisle City Council states that the core funding for future years grant from the Council to the Trust is set following consideration of a business plan submitted annually by the end of October.
- 1.3 The Partnership Agreement states that core funding should be agreed for a three year period (covered by a Business Plan submitted annually).
- 1.4 This report presents the Tullie House Business Plan for the period 2019 through to 2021.
- 1.5 In 2016, Carlisle City Council and the Tullie House Trust took part in a Local Government Association funded Proactivity Programme and appointed specialist consultants Roseangle to review the sustainability and potential future funding requirement of the Tullie House Museum and Art Gallery
- 1.6 Since the production of the Roseangle report in 2017, Carlisle City Council and Tullie House Trust representatives have met on several occasions to discuss how the recommendations of the Roseangle report could be implemented and how this could help reduce reliance on core funding from Carlisle City Council.
- 1.7 At present the core funding grant from the City Council is agreed to remain the same up to the end of 2019/20. No reductions in the funding will occur in 2019/20 and up to £300,000 reduction will come in to effect from 2020/21 (as resolved at Council on 9 January 2018 and as included in the Council's Medium Term Financial Plan).

2.0 CORE GRANT

- 2.1 The Core Grant referred to in the Tullie House Trust Business Plan (Page 15, Point 7.1.) represents the financial support offered to the Tullie House Trust on annual basis to assist the Trust to operate. The Council has reduced this grant since the commencement of the Tullie House Trust in May 2011. The reduction of the grant has been broadly in line with the saving requirements placed on other services within the authority's control. The table overleaf demonstrates these reductions over time. To give the Trust certainty during this period the Council agreed to hold the core grant between the years 2013-15 and 2016-2020.

	2011/12	2012/13	2013/14	2014/15	2015/16	2016/17	2017/18	2018/19	2019/20
Core Grant (Base funding before inflation)	1,314,420	1,256,420	1,198,420	1,198,420	948,420	734,420	734,420	734,420	734,420
Inflation	0	18,161	37,003	47,034	80,438	77,696	89,301	118,130	118,130 *
Services (HR/Payroll /ICT)	0	0	0	0	13,294	22,388	72,480	82,498	82,498*
Revised Base Funding	1,314,420	1,274,581	1,235,423	1,245,454	1,042,152	834,504	896,201	935,048	935,048

*Still to be updated, agreed and calculated for 2019/20

- 2.2 Page 15 of the Business Plan provides a counter-proposal to the Council's grant reduction: £100,000 in 2020/21 and an extra £50k in each of the following two years. This proposal reduction would place budget pressures on the Council of £200,000 in 2020/21, £150,000 in 2021/22 and £100,000 in 2022/23 (based on the full reduction of £300,000 as is included in the Medium Term Financial Plan).
- 2.3 Page 16 of the Business Plan contains the table 'Proposed Budget 2019-2022' based on the above counter-proposal. If the full £300,000 reduction was to occur in 2020/21 sufficient free reserves (not designated or restricted to use) are in place to mitigate the impact of this full reduction. Tullie House Trust are budgeted to have free reserves of £347,000 in 2020/21. An extra £200,000 core grant reduction (up to the £300,000 included in the Medium Term Financial Plan) would still leave £147,000 of free reserves and a further £137,000 of other designated reserves. However, free reserves would reduce to £6,000 in 2021/22 with the full £300,000 reduction being applied. It is therefore considered that the Council has no need to profile the reduction over three years.
- 2.4 In the light of the Tullie House Trust Business Plan, the Executive will now need to agree the level of core grant for the 2020/21 and 2021/22 budget years at its meeting 10th December 2018 and recommend this core grant to Full Council 8th January 2019.

3. PROPOSALS

None

4. CONSULTATION

- 4.1 Carlisle City Council's Health and Wellbeing Panel's views (15/11/18) on the proposed Business Plan were sought ahead of consideration of the plan by Executive.

5. CONCLUSION AND REASONS FOR RECOMMENDATIONS

- 5.1 The recommendations allow this report, the associated Business Plan, and core funding to be approved in line with the Partnership agreement.

6. CONTRIBUTION TO THE CARLISLE PLAN PRIORITIES

- 6.1 "We will develop vibrant sports, arts and cultural facilities, showcasing the City of Carlisle."

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Note: in compliance with section 100d of the Local Government (Access to Information) Act 1985 the report has been prepared in part from the following papers:

- **None**

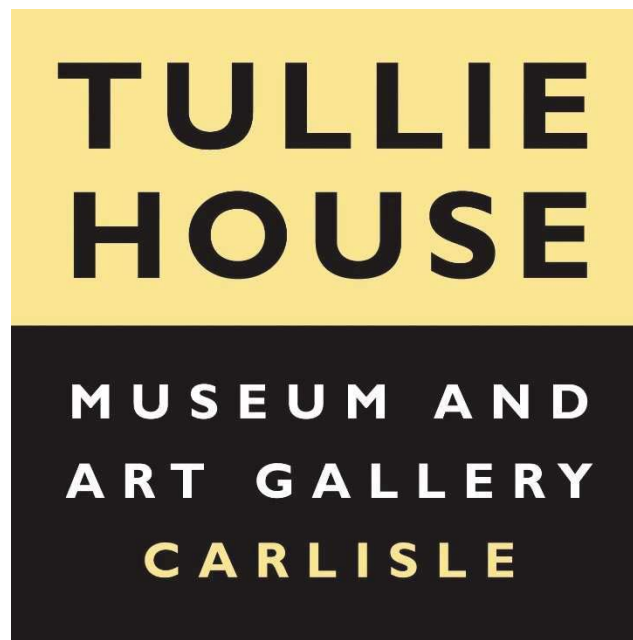
CORPORATE IMPLICATIONS/RISKS:

LEGAL – The agreement between the Council and Tullie House Museum & Arts Gallery Trust requires that, as part of the grant funding process, the Trust submit a business plan for approval which both parties must use their best endeavours to agree by no later than 31 December of each year. In February, the Council approves its budget for 2019/20, as per normal, the following two years grant is indicative only.

FINANCE – The MTFP assumes provision for the core funding of the Tullie House Trust in accordance with the Partnership and Funding agreement and includes reductions in core funding which have been previously agreed. In line with standard procedures, further work is required in respect of the inflation calculation for 2019/20. From 2020/21 the MTFP assumes a recurring saving to the grant payable to Tullie House; this has been assumed at up to £300,000 following receipt of a jointly commissioned report.

EQUALITY – Contained within the Tullie House Trust Business Plan 2019-2022.

INFORMATION GOVERNANCE – None



Draft Business Plan v2

2019/20 to 2020/21

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1. Foreword

Tullie House Museum Trust is entering a new phase of development. Our twin priorities of Financial Resilience and Community Engagement remain, however, for the duration of this plan the big theme will be resilience. Three significant factors will shape our future, and these will emerge in 2019.

The first is Arts Council England's (ACE) investment in Tullie House Museum Trust, Wordsworth Trust and Lakeland Arts Trust as a consortium being funded over the next four years as a National Portfolio Organisation (NPO). The investment period runs from 2018/19 to 2021/22 and requires the consortium to deliver a step-change in many areas of the Trust's work. In addition to delivering on the Arts Council's five priority areas, there are three very powerful cross-cutting themes that we have committed to developing or improving. These are the broadening of artistic and cultural development via the delivery of the Creative Case for Diversity¹; embedding digital throughout our work, but in particular through programming and collections development; and responding to the green agenda by reducing our environmental impact. There is a comprehensive action plan (see Appendix 1) to ensure that not only Tullie House Trust, but the consortium as a whole, delivers the required step-change in these areas. These requirements will be challenging but they also resonate with our manifesto, so they are very apposite and therefore welcomed.

The second major factor is Project Tullie – creating a masterplan for the future. Thanks to a successful Resilient Heritage application to the Heritage Lottery Fund (HLF) this process is well underway and is scheduled for completion in August 2019. Carmody Groake, a leading London based architectural practice, has been appointed to undertake a review of the Trust's estate whilst experienced cultural business planners, Counterculture, have been commissioned to undertake a root and branch approach to financial planning and organisational governance and strategy. This joined up approach is designed to reinforce a clear focus on resilience. When complete Project Tullie will provide the template for the future of the Trust for the next 20+ years.

Finally the third major factor in this new landscape is Carlisle City Council's notification of their intention to significantly reduce our annual grant from April 2020. We have a strategy in place for responding to the proposed grant reduction (see Finance on page 15) but nevertheless the impact of losing core funding will be extensive and will present significant challenges for our organisation. Our strategy focuses on growing earned and contributed income incrementally. With the exception of catering (which has been bedding in under new management) our admissions, retail and lettings income has been increasing. We now have to accelerate this even further whilst being equally focused on getting the organisation 'fundraising fit' so that we can grow our contributed income. Much work on this has already begun and our contributed income is growing but nevertheless this is an area where we feel there is significant room for future growth. The museum will be celebrating its 125th anniversary in November 2018 and we will use this as an opportunity to remind people that we are a charity whilst showcasing our exciting future and launching new schemes for membership, patrons and legacy giving.

Although the emphasis is on resilience, community engagement remains a fundamental element to our future planning and is clearly a major thread running through our manifesto. The three business factors outlined above, together with our manifesto, will set the agenda for at least the next three

¹ The Creative Case for Diversity is a way of exploring how arts and cultural organisations and artists can enrich the work they do by embracing a wide range of influences and practices. ACE believes that embracing the Creative Case helps arts and cultural organisations not only enrich their work, but also address other challenges and opportunities in audience development, public engagement, workforce and leadership, and collections development in museums.

years. However, we will not be able to achieve anything without the continued support, goodwill and generosity of our partners, visitors, staff, trustees, volunteers, members, supporters and donors who help to make Tullie House such an inspiring and successful museum. We would like to thank them all for their enduring commitment to helping our organisation deliver great cultural, learning and community-centred programmes inspired by Carlisle's outstanding collections.

2019/20 will see a public engagement programme which educates, entertains and enriches the cultural offer to residents and tourists alike. We will develop programmes with key strategic partners such as our consortium museums, the University of Cumbria, the British Museum and the Imperial Decree Museum in China. We will develop exhibitions and events that target our core audiences, encourage engagement, break down barriers and inspire return visits; and we will maintain our prominent national profile by being active and vocal within the sector.

Tullie House's collections are internationally important and much sought after, a fact evidenced by the frequency of requests we receive to borrow works for temporary exhibitions. 2019 is no exception with a major loan of fine and decorative art travelling to Japan, as well as other works being loaned to Accredited museums across the UK. The Tullie House costume collection is another collection that has national if not international significance and in 2019 the Trust is aiming to create the first permanent gallery devoted to this outstanding collection (subject to external funding applications). The proposed new gallery will not only form the centrepiece for a striking display of costume and accessories, it will also embrace our commitment to digital engagement. In addition to this major improvement, the Trust has for the first time set aside a modest budget to make improvements to the permanent galleries. These too will incorporate digital interpretation and respond to the diversity agenda.

The Trust has been instrumental in the establishment of a Carlisle Cultural Consortium, which in addition to Tullie House comprises the University of Cumbria, Carlisle City Council and fellow NPO, Prism Arts. The aim of this group is to '...achieve a step-change in the growth, resilience and sustainability of our creative economy to promote excellence and accessibility in our arts, culture and heritage offer; meet the high-level skills and knowledge needs in arts, museums, creative and digital sectors; and promote learning, health and well-being through great art and culture for everyone in our city-region.' To help initiate the dialogue ACE have generously offered a small grant which will act as seed funding to employ a facilitator to help animate the project. Allied to this is the Arts & Culture Network which has a county-wide remit to '...deliver a diverse, innovative, resilient and high-quality cultural offer in Cumbria, supporting economic development and wellbeing through high levels of participation, engagement and social inclusion.' The Arts & Culture Network has appointed the Museum Director to represent the sector on the Local Enterprise Partnership sub-committee for Tourism and the Visitor Economy.

The profile of Cumbria's cultural sector has never been higher. This is further evidenced by the Trust developing a noteworthy national profile over the past 12 months aided by hosting visits from the three most senior ACE leaders – Sir Nicholas Serota (Chair), Darren Henley (CEO) and Kate Bellamy (Director of Museums). The work of the Trust was also cited as a case study and an example of best practice in the Museums Review (Mendoza Report) commissioned by Department of Digital, Culture, Media and Sport (DCMS) as well as being showcased in the British Council's Annual Review of Museums & Arts. In June the Trust hosted a conference on leadership which attracted speakers from all over the UK and was sold out; in January we were visited by the Executive Director of our partner museum in Xuzhou and then received a visit from the Department of Cultural Heritage for Henan Province, China. Establishing such a profile has many benefits and we will be looking to build on this over the duration of this business plan.

2. Introduction

2.1. Context

Tullie House Museum and Art Gallery Trust operates and manages Tullie House Museum and Art Gallery in Castle Street, Carlisle, which is our principal place of business, and the Guildhall, a 14th century Grade I Listed building in Greenmarket Street. Additionally, the Trust occupies industrial premises for off-site collections storage, and in 2014 access to the adjacent Herbert Atkinson House in Abbey Street was provided by Carlisle City Council. This building is now used to house the Cumbria Biological Data Centre, the Programme & Projects team and staff seconded by Lancaster University Confucius Institute. All of these premises are leased by the Trust from Carlisle City Council, as are the collections. The Trust manages the buildings and collections on behalf of the City Council.

Tullie House was opened by Carlisle City Council as a museum in 1893. In the 1990s there were significant developments to the Castle Street premises involving new gallery spaces, a restaurant, a shop, education facilities and storage. In 2001, a further gallery, the Millennium gallery, and a rotunda that overlooks Carlisle Castle and the site of a historic Roman settlement, were opened. In 2011 the Millennium Gallery was reopened as our new Roman Frontier Gallery, which tells the story of the occupation of Carlisle and the border country under the Roman Empire and places this in a contemporary context.

In 2011 Carlisle City Council transferred the management of Tullie House to a new charitable trust, at which time the employment contracts of Tullie House staff were transferred from the City Council to the Trust. The City Council continues to provide core funding to the Trust in the form of annual grants, which are based on a rolling three-year business plan prepared by the Trust. A series of 30-year legal agreements commencing in 2011 underpins key aspects of the operational and contractual relationship between the Trust and the City Council.

The Trust also generates income through entry charges to the museum and art gallery, through retail outlets at the museum and the Guildhall, through catering and corporate hospitality activities at Tullie House, via grants for education projects, collections, conservation and exhibitions, and through chargeable events.

The Trust was incorporated on 17 March 2011. It became a registered charity on 3 August 2011 (charity registration number 1143235). The charity's object is: "to advance the education of the public, including an understanding and appreciation of the arts, sciences and history". The charity has a subsidiary trading company, Tullie House Museum and Art Gallery Trust (Trading) Limited, a private limited company that was incorporated on 19 July 2011 (company registration number 07710513).

2.2. The Collections

The collections cover three main areas: Art, Human History and Natural Sciences.

The **Fine Art** collections comprise some 4,600 objects, mainly paintings and works on paper. The museum has benefited from several important bequests, which includes a group of Pre-Raphaelite works which include pieces of national significance.

There are around 2,000 pieces in the **Decorative Arts** collections, of which 800 are English porcelain. This significant collection, built up around the turn of the 20th century, is the largest collection of English Georgian porcelain figures in the north of England.

The **Archaeology** collections offer a comprehensive survey of material representing Cumbria from the Mesolithic period to around 1700. The collections comprise some 20,000 items, in addition to

which there are about 80,000 objects from recent excavations in the city. An outstanding strength of the Tullie House Archaeology collections is the material from excavations at the western section of Hadrian's Wall, a UNESCO World Heritage Site since 1987 and the most significant Roman monument in Great Britain. The finds include inscribed and sculpted stones and an important group of organic items, which rarely survive. The scope and quality of these collections justify Carlisle's claim to be the most important centre for Roman material in the North West.

The **Social History** collections have a strong focus on material representing the life of Carlisle and north Cumbria. There are 12,720 objects and 8,000 associated images. The collections have material broadly representing working and domestic life from the 19th to 20th centuries and, as such, is a resource of great importance to understanding the history of Carlisle and its people.

The **Costume and Textiles** collection is of significance. Much of the textile material relates to production in Carlisle in the 18th /19th centuries, when the city was an important textile centre for spinning, weaving and printing. The collections of Cumbrian rag rugs and quilts reflects a key local tradition. There is a strong collection of women's dress which provides an overview of fashion evolution, including an extensive collection of wedding dresses, evening dresses and examples of fancy dress.

The collecting of **Natural History** has been central to Tullie House since it was set up as a public museum in the 1890s: it established what may be the first ever local biological records centre in 1902. The natural history collections were the inspiration of the Rev. H.A. Macpherson who gave his own large collection and persuaded others to do likewise. Today the Natural Science collections comprise an estimated 250,000 objects encompassing Botany, Geology and Zoology, all with an emphasis on material from Cumbria and the Lake District.

The Museum also houses the **Cumbria Biological Data Centre** which has received and collated natural history records since 1902 when the Natural History Records Bureau was formed. This makes it the oldest Local (wildlife/biological) Record Centre in the country. Data from the records has been used to understand the wildlife in Cumbria, educate the public, support research and shape UK conservation policy. The Centre now holds over two million records.

2.3. Partnership and Engagement Activity

Along with our partners Wordsworth Trust and Lakeland Arts Trust, Tullie House forms the Cumbria Museum Consortium, which in 2018 became one of ACE's National Portfolio Organisations. We also have partnerships with some of the most prestigious museums in the country, including the British Museum, as well as international partners like the Imperial Decree Museum in Xuzhou, China. The Trust is also proud to be a partner of the University of Cumbria and is collaborating with the University on creating a cultural strategy for Carlisle, supporting teacher training, arts development and delivering training and research in the field of zoology.

The Trust uses the collections to encourage people to learn, participate and be inspired by the arts and culture. It does this via a series of targeted programmes – for example the museum engaged with over 14,000 school pupils, nearly 1,000 vulnerable adults and young people and over 8,000 families in 2017. The Trust's Learning & Engagement Team has won awards for its service, including the Sandford Award for Excellence in Heritage Education (2013 and 2018) and the prestigious *Kids in Museums Family Friendly Award*, sponsored by the Telegraph Newspaper. Kids in Museums are a national charity dedicated to making museums accessible for families, and the award is one of the most sought after in the UK as it is awarded through a combination of public votes and the recommendations of a panel of experts. The Trust is committed to providing accessible spaces for all

ages, and actively seeks out opportunities to work with the challenging but rewarding age group of teenagers. This programme is also award-winning – our Community & Young People Coordinator received the Golden Apple Award for Youth for her outstanding work with young people in Cumbria. As well as working with young people who are already interested in the museum and history through our museum Youth Panel, we work with those who may experience barriers to accessing Tullie House through challenging personal situations, including young carers and young people at risk of offending. Our Young Peoples' engagement work will be significantly boosted over the next three years through participation in Hope Streets, an HLF-funded project led by Curious Minds, aimed at increasing youth participation in museums by addressing organisational barriers to access.

We also run programmes for less engaged adults, many of whom are living with physical or learning disabilities. For example, we run a monthly session at the museum for people living with dementia and their relatives, where participants handle objects and make new friends. 2018 saw the launch of the Secret Garden, a community outdoor space for less engaged communities to learn about gardening, nature and environmental benefits. We also run sessions for adults struggling with mental health issues, who create art inspired by the collection as part of their therapy. We have partnerships with local organisations who run services for adults dealing with addiction issues, homeless people and offenders in rehabilitation. We use our collections to start conversations and challenging discussions, in a safe environment, and help create a sense of pride in Carlisle for the people who live here.

3. Vision, mission and values

Vision: Tullie House Trust will be a thriving, resilient organisation that delivers ambitious cultural programmes inspired by the richness and diversity of our collections, that are relevant and beneficial to local communities and visitors alike.

Mission: To deliver an outstanding, inclusive and resilient museum that is a major cultural destination for the north, and which uses its collections to produce a world class public programme targeted at visitors and the people of Carlisle and engages a broad spectrum of audiences.

Values: At the beginning of 2016 we introduced the Tullie House manifesto and this forms the basis of all our work and, in particular, the two strategic priorities. Community engagement is at the very heart of the Manifesto and we will work hard to ensure that our community influences what we do and how we do it. We will communicate better, involve more people and open up new opportunities for people to be inspired by the collections we hold.

Our other priority area – financial sustainability – is also underpinned by the Manifesto. Greater engagement will increase visitor numbers and therefore admission income and secondary spend. However, we have also been testing the market – asking our users what they want – and, providing we can secure the required funding, some of their responses will be implemented over the next three years. For example: the creation of a permanent Costume Gallery to show, for the first time, our world class textile collection and aimed at increasing audiences and providing contemporary interpretation as well as improved visitor facilities.

We recognise the need to improve performance, gather data and respond to visitor needs; these are all strands within the manifesto but the challenge is to weave community engagement and financial resilience together so that we can develop our role, connect better with our audiences and deliver inspiring and popular programmes.

4. External Environment

4.1. Context

Whilst recognising that we operate in a general climate of political and economic uncertainty, Tullie House Trust has identified some specific challenges and opportunities to strengthen its resilience in response to those challenges. We have used the PESTLE (Political, Economic, Sociological, Technological, Legal, Environmental) framework to help identify key issues.

4.2. Reduction in local authority resources

The Trust recognises the need to plan for the future on the basis of reduced funding from Carlisle City Council, the museum's principal funder. As a consequence, the Trust is developing a fundraising strategy which embraces many of the recommendations made in the jointly commissioned Bryant Productivity Report (2017). The Trust now has a much greater focus on income generation as evidenced by the appointment of a number of new staff with a strong commercial focus, and the establishment of a Development Committee to challenge the executive team to increase earned and contributed income. That said the Trust is also working collaboratively with Carlisle City Council on a number of initiatives, including a major capital development (see section 6.5).

4.3. Impact of Brexit

A thriving tourism economy is key to the resilience of both Tullie House and the CMC, and industry analysts predict more international visitors and domestic staycations as a result of a weaker pound. This presents an opportunity that the Trust will seize by continuing to develop our programme and invest in tourism partnerships. Fundamental to this is the inscription of the Lake District as a UNESCO World Heritage site in 2018. This, potentially game-changing decision, means that the Cumbria is the only county in England with two World Heritage sites and therefore presents a compelling international offer to tourists. To exploit this potential the Trust has become a member of the Lake District China Forum and is in the process of developing a tourism initiative to promote Hadrian's Wall to international visitors. The latter is also running parallel with Wall to Wall, a project to connect Hadrian's Wall with the Great Wall of China which is being run in partnership with English Heritage, Tyne & Wear Archives & Museums and the universities of Newcastle and Durham. A further major tourism opportunity is the planned opening of Carlisle Lake District Airport, which is due to open to commercial flights in 2019.

4.4. Recruitment and retention of staff

This is a particular challenge for Tullie House, especially with senior and middle management positions, as the Trust is unable to offer competitive sector appropriate salaries. A further challenge is to diversify the staffing. To respond to this the Trust will be considering the impact of moving away from local authority pay scales and focusing its recruitment on the benefits of living in Cumbria and looking at whether it is possible to provide other incentives.

4.5. Competition for people's leisure time, including from other visitor attractions

The Trust is planning to create a new permanent costume gallery and is investing in the existing permanent galleries with a view to refreshing the offer and remaining competitive. Additionally, new programmes of activity associated with the Project Tullie capital scheme will aim to retain existing and create new audiences. The Trust is continuing to work in partnership with other cultural venues and leisure attractions so that a critical mass can be established within the city. To this end the Trust supports the planned expansion of the Sands Centre and the ongoing development of the Old Fire

Station. By taking a leading role in the creation of the Carlisle Cultural consortium the Trust is attempting to drive cultural investment in the city.

4.6. Climate and weather

The winter of 2015 demonstrated that Cumbria and Carlisle in particular, faces significant environmental, weather-related challenges. Bad weather and flooding affect the transport infrastructure (as it did in 2015 and 2009), limiting access to our sites for staff and visitors. The Trust recognises the need to maintain continuity of access to museums and collections through expanded digital programmes and content, whilst it also has a responsibility for business continuity during period of emergency. Conversely moderate bad weather boosts visitor numbers. The Trust is conscious that it can't rely on poor weather to generate footfall, especially as global warming forecasts suggest that we will be benefiting from warmer, possibly less precipitous, weather in future years, so a more compelling visitor offer will be uppermost in our plans as Project Tullie develops.

4.7. Geography, topography and demographics

Cumbria's geography is characterised by an upland interior, limited transport routes, remote rural communities and a coastal urban fringe. This presents challenges in terms of reaching audiences, providing sector leadership and the operation of the museum. Carlisle has a population of around 70,000 (100,000 if the wider City Council boundary is considered), which has increased by just over 6% during the past 10 years. This rate of growth is slightly behind the national average which saw an increase of 7.3% over the decade. Within the overall population growth in Carlisle, however, there are variations and whilst the last decade has seen growth in the working age and over 65 populations in line with national trends, the city has also experienced a decline in the number of 0-15 year olds, down by 2.6%. Carlisle's inward migration is lower than elsewhere in the UK, with the 2011 Census showing that under 5% of Carlisle residents are born overseas compared to 13.4% for England & Wales. Carlisle also has a lower proportion of its population in every ethnic group apart from British white than the average for England and Wales (in the 2011 Census, 5.0% of Carlisle residents were non-British white compared to 19.5% nationally).

Workplace figures on occupations reflect Carlisle's manufacturing heritage with skilled trades and process workers representing a higher proportion of the workforce than England & Wales and other comparator areas. Plant, process and machinery occupations represent almost 12% compared to 7.2% for the UK, while 14% of residents are employed in skilled trades compared to 11.5% in England & Wales. The proportion of employees involved in management or senior positions combined with the proportion of people involved in professional occupations however is relatively low (21.4% compared with a UK average of 29.2%). The gap widens further if associate professional staff are included (30.7% Carlisle against 40.9% for E&W). Clearly this presents some challenges when considering residents' salaries, disposable income and spending power. The relative lack of opportunities in senior management and professional roles may also be an issue in attracting new businesses and in persuading professional people to move into the area, particularly if employment for their spouse may also be an issue.

Healthy, vibrant, economically successful cities have a large percentage of professionals, creative practitioners and senior managers and these diverse and/or high earning people require, along with good housing, a vibrant retail scene and excellent transport links, and a lively cultural and leisure offer. Research from both the Cultural Learning Alliance and Creative Industries Federation illustrates the positive impact of the arts for young people too, particularly those who come from economically or socially deprived backgrounds. Furthermore, the fact that even the head of the

Confederation of British Industry recently made the case for the arts underlines its importance not only for wellbeing, but for business, which today thrives on artistic and adventurous creativity (Hacket, J, The Guardian, 2017).

Clearly for Carlisle to thrive and prosper as a regionally important and economically successful city the cultural offer needs to be strong, diverse and exciting. Tullie House Trust is working hard with civic, educational and cultural partners to raise the City's cultural offer by developing a consortium approach to tackling this challenge.

4.8. Environmental sustainability

The Trust is committed to reducing the carbon footprint of our museum. It is managing this process via an Environmental Action Plan which has already resulted in the installation of energy efficient boilers and low energy LED lighting. The planned major capital developments present excellent opportunities for environmental efficiencies and will be built in to all plans. The Trust is also working with Museum Development North West (MDNW) to continue our carbon literacy training, learning from the best practice of others. The Trust will set carbon reduction targets and continue to seek energy-efficiency opportunities as part of its maintenance and renewals programme. The Trust is currently putting together a carbon literacy action plan, which will also inform Project Tullie.

4.9. IT systems

A CMC digital strategy review in 2015 stressed the need to upgrade equipment and upskill staff. Consequently, significant work has been undertaken, including the procurement of a new IT provider, new hardware, the establishment of a museum-wide digital team and a significant staff training programme. This development will be ongoing with the commencement of a new CMC-wide digital strategy being commissioned in Autumn 2017. The Trust see investing in digital technology as an important mechanism for increasing engagement and overcoming barriers of isolation, remote location and the complex topography of the county.

With investment, and as a CMC, the Trust has identified the huge potential of digital to:

- Make more effective use of creative media to share our work, particularly with those who are currently less engaged or face barriers, including isolation
- Investing in technology such as Skype Business to improve partnership working, particularly to increase efficiency and increase knowledge exchange (reducing staff travel to meetings will also have environmental benefits)

As part of our capital development, we will further invest in equipment and infrastructure to help increase income and footfall, for example by developing a more responsive website and by making greater use of digital media as a platform for showcasing creative content, and by improving our catering and creating new mixed-use facilities that can be hired by third parties.

4.10. Legal and Regulatory

The General Data Protection Regulation (GDPR) is a regulation by which the European Union intends to strengthen and unify data protection for all individuals within the EU. It also addresses the export of personal data outside the EU. The GDPR aims primarily to give control back to citizens and residents over their personal data and to simplify the regulatory environment for international business by unifying the regulation within the EU. The Trust has set up systems to ensure that we are compliant with the new law, however, the museum sector as a whole is in discussion with DCMS to ask that museums be considered 'hybrid public bodies' in UK legislation (a similar status sought by

the University sector) whereby they perform a public task but also carry out a number of functions which can be deemed private. The hybrid status would enable museums to rely on two mechanisms through which they can process personal data: 'public task' and 'legitimate interest'.

The Trust is in discussion with Carlisle City Council regarding the lease over Herbert Atkinson House, which the Trust has occupied since 2014 under Licence. Allied to this are the ongoing negotiations with the City Council over the possible acquisition of 6-24 Castle Street (see section 6.5).

Following the potentially damaging effect of the business rates revaluation which took place in April 2017, the museums sector received some welcome news after the Upper Tribunal (Lands Chamber) ruled in their favour in a test case relating to how properties are valued for rating purposes. York Museum and Gallery Trust was successful in its long-running battle with the Valuation Office Agency (VOA) in which it claimed the properties should be valued on a net income basis for business rates purposes rather than rebuild costs. Almost 50 per cent of all museums across England and Wales are valued by the VOA using what is commonly known as the 'contractor's method', resulting in high business rate liabilities. Because of the court's decision, museums will now be valued based on net income achieved by the individual museums/galleries, resulting in a rateable value in keeping with this. The Trust has commissioned commercial property consultants to review the business rating process for Tullie House and its associated properties. A decision on this is expected in 2019.

The Trust has been leading the museum sector in submitting an application to HMRC for tax relief via the newly instituted Museum Exhibition Tax. A decision on this is also expected in 2019.

5. Aims

5.1. Context

The Trust has two strategic aims – **financial sustainability** and **community engagement**. Helping us to achieve these aims are eight strategic objectives.

5.2. Aim 1: Financial Sustainability

The CMC has secured NPO status from ACE for the period 2018 to 2022 and has also received a firm indication from Carlisle City Council that there will be no reduction in the core grant in 2019/20. However, the City Council has indicated that a reduction in the core grant is likely to be implemented in 2020/21. The Trust has therefore developed a strategy based on increasing income from both earned and contributed sources to plan for the potential reduction.

- Objective 1: Develop an organisational focus on generating greater earned income (including catering, retail and admissions)
- Objective 2: Improve management information so that we can better manage performance
- Objective 3: Secure funding to initiate a programme of capital developments designed to generate a significant increase in earned income
- Objective 4: Actively increase income from trusts, foundations, individuals and corporates

5.3. Aim 2: Community Engagement

The Trust sees developing its engagement programme as key to developing audiences – extending its reach and diversifying and growing the number of people interacting with the collections are a core purposes that will also help make the organisation more sustainable.

- Objective 5: Focus on developing greater engagement with the Carlisle community
- Objective 6: Continue to work with least engaged groups within Carlisle and the surrounding area
- Objective 7: Strengthening our Hadrian's Wall offer
- Objective 8: Develop international audiences from China or with communities interested in Chinese culture

Within these eight objectives is a schedule of specific actions and priorities (see Action Plan as Appendix 1). The Action Plan includes the ACE CMC commitments, some of which are shared across the consortium.

6. Resourcing

6.1. Context

Tullie House Trust will invest in the development of resources to support the delivery of these aims and objectives (see Action Plan at Appendix 1). However, the Trust will also use its resources to:

- Continue to drive the culture change which is making the organisation more entrepreneurial and maximising opportunities to grow earned and contributed income, therefore delivering a more balanced funding mix
- Set and actively work towards an annual efficiency target
- Invest any annual surplus into improving the core offer and further the twin organisational aims (see section 5.0). From 2018 to 2020 this will include:
 - Investing in refreshing the permanent galleries
 - Appointing new staff with a particular focus on commercial and income generation
 - Investing in Project Tullie (see section 6.5)
- (as part of CMC) the Trust will focus on effecting cultural changes leading to excellent, more diverse programming. Each CMC member is changing organisational structures (see section 6.2) and procedures and investing to develop inspirational leaders and talent, extending best practice and sharing skills (see ACE Goal 4). Senior staff are increasingly contributing to national debate through involvement in cultural bodies and attending conferences, and we have made a commitment to involve front of house staff more with collections, learning and community engagement
- (as part of the CMC) recognise that delivering 'great art for everyone' means working harder to ensure diversity moves into the mainstream cultural programme. This will also require an organisational shift in culture, which will be driven by a new cross-departmental Creative Case for Diversity Action Group

As part of CMC and by 2020, the Trust will have embedded a culture that embraces diversity among all its staff, volunteers, and trustees, and visitors and participants. This will be achieved by embracing the Creative Case for Diversity through:

- Conducting regular reviews of our Equality & Diversity Policies and Action Plans with staff and Trustee “diversity champions”, and maintain diversity as a regular agenda item at Board and senior management meetings
- Join with our users to co-create an exciting and innovative programme that will attract and reach out to a more diverse audience (see ACE NPO Creative Case, Goals 2 and 5)
- Continue to work with, and learn from, diversity partners such as: Making Space, NACRO, Cumbria Youth Services, MENCAP and Unity
- Introduce a programme of CMC-wide equality and diversity training, supported by partners such as Prism Arts

6.2. Organisational structure

The Trust has recently implemented a new staffing structure (shown as Appendix 2) which aligns to our two strategic aims: financial sustainability and community engagement. The new structure invests in roles that are aimed at growing income either directly, in the form of a Business & Hospitality Manager to drive our corporate hire and catering offer, or indirectly via new Marketing and Programme Manager posts. The investment is modest as the former Head of Commercial and Visitor Engagement and HR Advisor posts have not been replaced.

Additional capacity has been added to the Programme and Development team as this is a key area for driving income, both in terms of fundraising (see section 7.3) and via exhibition engagement, but this team is also responsible, along with the Director, for the Project Tullie masterplan.

6.3. Staff training and development

6.3.2 CPD & Managing Performance

As part of CMC, Tullie House has committed to developing a common appraisal process which will, among other things, identify individual development needs. This will inform a programme of talent development and upskilling which will also be informed by nationally-identified priorities. A significant development within the CMC programme will be a focus on creative media and use of digital. With regard to creative media, CMC has been working with Creative Concern to analyse all current digital work and develop a Digital Policy and Plan which identifies staff training needs. This is further supplemented by site specific action plans. Tullie House continues to support and encourage staff to undertake the Museum Association’s AMA as a way of developing a greater appreciation and understanding of the sector and broaden individual knowledge and skills which are then used in the workplace.

6.3.3 Recruitment

As part of a review of recruitment, the Trust will explore how it can better promote the benefits of living in Cumbria and see whether other incentives can be used to attract and retain talent (see section 4.0). This review will also extend to induction to ensure that once recruited new employees are made aware of strategic and operational priorities as well as receiving a grounding in partnership working and familiarisation with policies and procedures.

6.4. Volunteer development

Volunteer development is a key priority for CMC. At present, there are 51 volunteers at Tullie House and, as part of CMC, the Trust is committed to increasing these numbers and to broadening the range of volunteering opportunities as a way of boosting resilience and diversity. By 2020 CMC will

have increased volunteer numbers at our sites by 20%. Nationally, all three Trusts will sign up to Volunteer Makers, and will continue to subscribe to the successful Pink Pass scheme. Current and forthcoming capital developments provide excellent opportunities for increased volunteer engagement.

6.5. Capital development

Project Tullie, the Trust's Masterplan, will build on the previously unsuccessful 2014 HLF application, but will be strengthened and broken down into a series of smaller independent projects to assist with capacity and make fundraising more achievable. This phased approach, funded by an HLF Resilience grant, is being structured to ensure that community engagement and financial sustainability are balanced and deliver benefits incrementally (for example an increase in income and visitor numbers) before moving to the next stage. The HLF funding also allows us to employ a Project Coordinator to support our capacity and develop and retain inhouse skills. As mentioned in the Foreword (page 2) business planning and architectural services have been procured and work has commenced, with a view to completion in August 2019. Project Tullie is being developed with the full support and involvement of Carlisle City Council.

6.6. Investment

Prior to Project Tullie, the Trust is committing a significant proportion of its reserves to undertake a number of capital projects with a view to attracting more visitors. There are two strands of this investment:

6.6.1. Improvements to the permanent galleries

a). As part of Project Tullie we will create an interactive consultation area to find out the kind of stories our visitors want us to tell, and the collections they want to see. Other consultation areas will be placed throughout the museum in key areas for different audiences, so we can capture as rich a response as possible.

b). There will be a re-hang of the Gordon Bottomley gallery in Old Tullie House. This will involve working with three diverse artists from Prism Arts Studio Arts Group to co-curate the space, which has a provisional title of 'Hidden Gems'. Curatorial staff will work with the group to curate a display featuring rarely seen works from the collection and will be led at every step by the group in what will be Tullie's first entirely co-curated display in our permanent galleries.

c). Our Trainee Archaeology Curator will be leading on the development of our prehistory area. The space will be updated with modern display techniques, particularly using digital technology, and we are developing a way to create a 'Living Wall' moment in the space by working with an artist and one of our youth groups to create an element of the display that resonates with issues facing our society today.

6.6.2. The creation of a new permanent costume gallery

Tullie House has a stunning collection of over 7,000 pieces of costume dating from 1720 to the present day. This collection is very popular with visitors and has been used in some of our most highly visited and critically acclaimed exhibitions, including 'Little Black Dress' in 2011, 'Hartnell to Amies' in 2013 and, most recently, 'Rayne: Shoes for Stars' in 2018. Despite this popularity the principal collection remains in storage and it has never been displayed adequately in any of our permanent galleries.

The Trust has submitted a DCMS / Wolfson application for a significant capital project which will transform the existing Special Exhibitions and Carlisle Life galleries into a permanent costume gallery. The combination of these two spaces is ideally situated to create the museum's first dedicated space for costume and textiles. Subject to funding, the spaces will be carefully restored to reveal the striking original architecture of the building, specifically the impressive height of the roof and the hardwood floor. Subject to Listed Building consent, glazing will be inserted into the original gallery doors to give visitors views onto the magnificent Victorian tiled staircase from the gallery.

The gallery will incorporate new full height frameless display cases to make the complete outfits and larger pieces as accessible as possible and to maximise viewing potential by visitors.

6.7. Environmental sustainability a key focus for capital redevelopment

The Trust has installed new energy efficient boilers and low energy lights and will be exploring the installation of photovoltaic roofing panels in 2018/19. Environmental sustainability will be a key component of Project Tullie and the Trust has recruited architects and designers who specialise in enhancing the existing built heritage so that high-energy interventions are minimised (e.g. less electric lighting, air conditioning), for example opening up top-lit roof spaces to allow light in and air to circulate whilst reinstating the original Victorian design. The Trust has two green champions who will be trained in reducing the museum's carbon footprint, whilst we work with CMC colleagues to explore ways to minimise travel.

The Trust has also appointed top London-based architects, Carmody Groarke, to undertake the Project Tullie masterplan. Carmody Groarke adhere to the following principles:

- Designing buildings that respond intimately to their context historically socially, physically and environmentally
- Promoting environmental best practice through the buildings we design and the spaces that we occupy for our business
- Compliance with legal requirements relating to environmental aspects
- Reducing pollution through environmentally responsible design principles and the careful selection of environmentally benign materials in specification
- Exploring the opportunities for the reuse and recycling of existing building fabric or materials throughout all of our projects
- Continuously researching low energy materials and long life or recyclable materials for their adoption within our projects

6.8. Developing governance

Each of the CMC partners has taken active steps in recent years to strengthen its governance through the open recruitment of Trustees with a broad skill set. Regular skills audits and open recruitment will continue to ensure that, by 2022, the boards of CMC museums fully reflect the Creative Case for Diversity (CCD), improving the balance of gender, ethnicity and local community representation. We will also extend a trustee self-assessment system across the CMC and ensure that there is increased direct contact between the Chairs of the partners organisations.

Tullie House is currently conducting a wholesale review of its Board with a view to responding to the CCD by the end of 2018. This will also feature as part of the Project Tullie masterplan.

6.9. Systems development

As part of CMC Tullie House plans a number of improvements to systems in order to achieve strategic aims. This includes strengthening data collection across all sites, standardising methods and categories of collection and centralising systems for storage and analysis, through increased use of cloud-based systems such as Google Drive.

CMC will also be investing in technology such as Skype Business to operate more efficiently, improve knowledge exchange and reduce staff travel.

7. Finance

The financial performance of the Trust is summarised in the table below. Income and expenditure is outlined historically and is projected into the future. The investments we are making into staffing, the Project Tullie masterplan and the two capital schemes are also shown and how this affects the Trust's reserves

7.1. Core funding

The Trust's core funding is provided via a grant from Carlisle City Council and as part of being an NPO, through ACE. We have calculated the year 1 grant from Carlisle City Council as follows:

18/19 Baseline	935,048
2% salaries increase (to be agreed)	19,037
CPI interest (estimate)	11,000
H&S funding (to be agreed)	8,428
Total	973,513

The Trust Board and executive team have given very careful consideration to the extent to which the Trust can realistically generate the additional income and cost reductions necessary to sustain a reduction in the core grant from 2020/21 and respond to the Council's announcement that it intends to reduce the grant "by up to £300,000". The Board has sought to balance the objectives of financial sustainability and community engagement and its long-term objective of a progressive reduction in the level of the grant. It has concluded that it can commit to a reduction in the grant of £100k in 2020/21 and further reductions of £50k in each of the following two years. This proposal was presented to senior Council representatives in May 2018 and the business plan and table that follows reflect this.

Our draft budgets for the period 2019/20 to 2021/22, together with the baseline budget for 2018/19 and comparative figures for 2016/17 and 2017/18 (shown in italics), are set out below. It should be noted that the allocation of some comparative figures between categories of income and expenditure has been restated to enable proper comparison between years, but without affecting the reported audited net profit or loss for the year:

Proposed budget 2019/20-2021/22

	<i>Actual</i> 2016/17	<i>Actual</i> 2017/18	Budget 2018/19	Draft budgets		
	2019/20	2020/21	2021/22			
Income						
CCC Grant (before central services and inflation adjustment in 2020/21 - 2021/22)	833	932	935	974	874	824
CCC Central Services	77	14	10	8	8	8
Arts Council England - MPM / NPO (TH & CMC)	410	410	399	399	399	399
Other grants, sponsorship, donations	231	163	207	238	255	285
Gallery related grants				300		
Admissions Income (Including Gift Aid & Memberships)	100	108	115	130	144	155
Commercial Income (Trading Company)	129	145	150	155	165	170
Other earned income (lessons, interest, etc)	101	133	129	140	145	148
CBDC Income	79	88	96	75	70	70
Total Income	1,960	1,993	2,041	2,419	2,060	2,059
Expenditure						
Staff Costs	915	920	986	1,006	1,016	1,026
Utilities	143	149	151	153	156	158
Exhibition & Project Costs	168	322	233	580	250	250
Operational Expenditure	496	503	520	510	485	460
CBDC Costs	90	106	106	81	81	81
Total Expenditure	1,812	2,000	1,996	2,331	1,988	1,975
Total Profit / (loss) before future investment plans	148	-7	45	88	72	84
Investment Plans:						
Investments to charge against Revenue:						
New Frontiers Masterplan			35	50	50	50
Gallery refresh			20	20	20	20
Match funding for gallery (to Wolfson)				62		
Investments that may potentially be capitalised:						
Gallery cases / inter-actives			15	15	15	15
(Loss) after investments			-25	-59	-13	-1
Loss made up as:						
Unrestricted TH profit			7	29	33	18
CBDC loss			-10	-6	-11	-
Restricted funds spent			-22	-82	-35	-8
Total			-25	-59	-13	-1
Reserves						
Unrestricted TH at start of year			415	422	451	484
Profit for year			7	29	33	17
Unrestricted TH at end of year			422	451	484	501
End of year – Designated reserves			110	110	137	145
End of year - Free reserves (policy range £250 - 350k)			312	341	347	356
Total unrestricted as above			422	451	484	501
Restricted reserves at start of year			147	125	43	8

Net spent during year	-22	-82	-35	-8
Restricted reserves at end of year	125	43	8	0
CBDC reserves at start of year	101	91	85	74
Net (loss) for year	-10	-6	-11	-11
CBDC reserves at end of year	91	85	74	63
Staffing numbers				
Numbers at start of year	41	44	43	43
Numbers at end of year	44	43	43	43
Paid visitor numbers targeted	50,000	55,000	60,000	65,000

7.2. Performance

The Trust measures its performance in a number of ways. One of the key tools is via Key Performance Indicators. Below is a snapshot of these KPIs taken at the end of Period 2 in 2018/19:

	KPI	TP	TP last year	YTD	Previous YTD	Annual Target
1	Foot Fall (Visitrack-Collated)	53,299	52,384	105,683	107,157	245,000
2	Tullie Museum Membership	37	68	94	116	300
3	Paid Admissions Visitor Nos	13,172	12,660	22,847	21,889	50,000
4	Paid Admission £'s	£ 35,732	£ 40,378	£ 66,664	£ 69,762	£ 115,000
5	Exhibition Gallery Count	10,233	4,537	15,187	7,209	
6	Schools Pupil Count (incl. Outreach)	1,389	1,386	4,629	4,097	12,600
7	Other Learning Activities (YP, Families, Community)	4,109	4,025	7,087	6,531	11,800
8	Retail Spend Per Head	£ 1.31	£ 1.55	£ 1.46	£ 1.44	

Narrative

1. Footfall is slightly down on the period and for the year overall but this is due to a warm summer and anomalies with the counting system which are being investigated.
2. Memberships – see section 7.3.2
3. Paid admission numbers are up
4. Income from paid admissions is slightly down. This is due the 2017 exhibition being Hadrian's Cavalry – which was good for income as it attracted an adult audience but relatively poor for numbers as children didn't visit. 2018 saw an increase in families as a result of Eden Rivers Wonder World
5. See above. Number up as a result of Wonder World and the Rayne shoes exhibition
6. School pupil numbers are on target and are unlikely to grow prior to Project Tullie development

- 7. Other learning activities are up
- 8. Retail spend per head is down slightly but on target overall

7.3. Fundraising

7.3.1 Patrons and 125 Event

The Trust is taking advantage of 2018 being the 125th birthday of the founding of the museum to launch a number of fundraising initiatives starting with an anniversary dinner in November. This special event will celebrate the museum's role as the city's leading cultural venue; it will also provide a glimpse into the future via Project Tullie. We will use the event as an opportunity to launch our new Patrons and Legacies schemes.

7.3.2 Memberships

As evidenced by the KPIs above our Memberships are not growing. The existing scheme is promoted on the benefits of free admission. This is no longer seen as an incentive following the introduction of the new annual admissions ticket, launched in September 2017. A new Membership offer will be launched in 2018.

7.3.3 Trusts and Foundations

The Trust has been successful in being awarded a number of grants ranging from the £99k received from the Heritage Lottery Fund's Resilience Heritage for the Project Tullie masterplan to £2,500 from Idlewild Trust for the conservation of historic paintings. The Trust is developing strong relationships with potential funders and is learning how to maximise its ability to improve its success rate with contributed income. The current trajectory is positive and upward.

7.3.4 Individual Giving

A major area for development in 2019 is individual giving. The Board and the Museum Director, supported by the Development staff will be concentrating efforts on encouraging high net worth individuals to invest in the Tullie House and, in particular, the exciting future that the Project Tullie masterplan offers.

Financial Sustainability										
Aim	Develop an organisational focus on generating greater earned income and delivering efficiency savings									
Objective 1.	Deliverables	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9
		Ensure that staff and trustees are fully engaged in understanding the need to focus organisational effort on income generation. Ensure that recruitment is focused on employing staff with experience of income generation	We will increase admissions by 30% by 2020 (from 2016/17). This will be achieved by: <ul style="list-style-type: none">More active marketing to Cumbrian audiences increasing from 50k to 65k in annual paid ticketed visitorsIndividual marketing campaigns inspired by local distinctivenessDelivery of exhibition and engagement programmes to target general and cultural tourists linked to our two World Heritage Sites	Increase admissions income (from 2016/17) by 36% (an increase of £35k) by 2020	Increase shop income (from 2016/17 baseline) by 14% (an increase of £8.5k) by 2020 (with no capital investment)	Work with Catering Academy to improve the catering offer and increase turnover	Increase income from learning activity (including schools, consultancy, university teaching) by 25% (from 2017/18 baseline) by 2020	Generate at least £10k of income per year from curatorial research and development (e.g. loans, images, talks) starting in 2018/19	Increase the number of Memberships (from 2016/17 baseline) by 30% by 2020 (70 extra members)	Developing our exhibitions programme in the following specific ways: <ul style="list-style-type: none">Develop high quality exhibitions, using minimal expenditure and maximizing efficient use of materials by recycling & reusing
		TLT	DD	DD	DD	DD	HC&E	HC&E	DD	HP&P
		By end March 2018	March 2020	2020	2020	April 2019	2020	Starting March 2018	March 2020	Ongoing
		Core	Core & NPO						Core	Core & CMC
		6	7	7	6	10	7	4	8	5

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		<ul style="list-style-type: none"> Minimise costs by working in partnership, seeking funding opportunities and efficiencies Be clear about our target audience (ref. 1.2), our marketing and how we can maximise income generation opportunities Maximise the income potential of collections and associated events & engagement through the temporary programme Ensure better collaboration via the Programme Executive Group to ensure greater communication across the organisation 					
	1.10	<p>Commit to reducing our carbon footprint by:</p> <ul style="list-style-type: none"> Giving staff Carbon Literacy training to all staff and feeding this into our Environmental Action Plans Agree annual carbon reduction and water consumption targets with Julie's Bicycle based on 2017/18 baseline with progress reviewed annually against targets Increase energy efficiency through capital redevelopments and incremental improvements Implement new systems for improved monitoring of business travel, aiming to reduce CMC travel based on 2017/18 baseline for cars and trains 	DD	<p>Ongoing March 2019</p> <p>Q2 2018</p> <p>Ongoing</p> <p>March 2019</p>	CMC	4	
	1.11	Produce a new Trust-specific Procurement Policy	HF	May 2018		1	
	1.12	Improve internal communications so that volunteers, employees and contracted staff are better informed and have a voice, as part of the 2017 People Strategy (currently in progress), and prioritise learning & development to ensure that our people are suitably trained and performing to the best of their ability.	Dir & HR&VA	May 2018		2	
Objective 2.	Improve management information so that we can better manage performance		By Whom	By When	Resource	Risk Ranking	Traffic Light
	2.1	Ensure that the Leadership Team understand and manage performance so that it increases productivity via monthly performance meetings	Dir. & DD	Ongoing		2	

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	2.2	Ensure that the Trust's CRM system (TOR) is fit for purpose, maintained and effective communication with supplier is adhered to.	DD	April 2018		5	
	2.3	Ensure that the Trust uses its ADP to drive up admissions, memberships and earned income to ensure we achieve targets in 1.2	DD	Ongoing		6	
	2.4	As part of CMC we will commission and implement a new Evaluation Framework to monitor and improve visitor satisfaction and the quality of exhibitions and engagement programmes.	DD	2018		3	
	2.5	Tullie House will review its Emergency Plan by the end of March 2019	Dir., DD & HC&E	Ongoing	CMC & MDNW	2	
Objective 3.	Secure funding to initiate a programme of capital developments designed to generate a significant increase in earned income		By Whom	By When	Resource	Risk Ranking	Traffic Light
	3.1	Produce a comprehensive Masterplan showing the development potential of the site over a 10-year period, assuming successful HLF RH submission	Dir & HP&P	October 2018	Reserves & HLF	8	
	3.2	Submit capital funding applications to HLF and ACE for Phase I of Masterplan	Dir & HP&P	April 2019	Reserves	10	
Objective 4.	Actively increase income from trusts, foundations, individuals and corporates		By Whom	By When	Resource	Risk Ranking	Traffic Light
	4.1	Produce Fundraising Strategy to focus on identifying funding opportunities, develop key stakeholder relationships, explore partnership opportunities and support/promote/strengthen charitable messaging by April 2018	HP&P	April 2018	Core	2	
	4.2	Secure funding to undertake the following curatorial projects: <ul style="list-style-type: none"> Document and digitise the historic photograph collection to generate income by March 2019 Use Curatorial Trainee post to generate income and increase collections access by April 2020 	HC&E	March 2019	Core and/or external grant	5	
	4.3	Work with our Trustees to develop our capacity to raise more income from fundraising, aiming to raise £100k of contributed income by 2020	Dir & Chair of Dev Cttee	March 2020		9	

Aim	Community Engagement							
Objective 5.	Focus on developing greater engagement with the Carlisle community							
Deliverables	5.1	Across CMC deliver targeted activity programmes for 0-5s in response to high demand and identified potential for growth, with a 5% increase annually on the 17-18 baseline	HC&E	2022	CMC	5		
	5.2	<p>Ensure access and inclusivity is at the heart of our spaces and programmes:</p> <ul style="list-style-type: none"> ○ Undertake an audit of our galleries/spaces to identify possible barriers to access. ○ All staff to attend diversity awareness training. ○ Explore new, inclusive approaches to interpreting collections in 18-19 and embed by 2020. ○ Launch 'relaxed' openings to suit different people and SEND ○ Contribute to CMC target of increasing diversity of groups involved in developing exhibitions by 20% by 2022 	DD and HC&E	March 2019	Core & CMC	2 2 3 2		
	5.3	<p>Develop co-production with our communities and embed the Creative Case for Diversity within the organisation.</p> <ul style="list-style-type: none"> ○ Actively participate in the cross-CMC Creative Case Action Group ○ Establish a TH CCD Action Group, under strategic development of the Programming Executive Group ○ Review Exhibition Fundamentals document to ensure CCD is represented ○ Continue to offer diverse artist response opportunities in partnership with Prism Arts ○ Develop ongoing programme of gallery updates using the TH collections and principles of co-creation & CCD ○ As part of CMC, share CCD learning and outcomes with museums across Cumbria 	HC&E and HP&P	Ongoing Q2 Q2 Ongoing	CMC	6		

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	5.4	Increase access to collections by making the shared database created by the Curatorial Excellence project publicly accessible online, aiming to increase records included to 190,000 by the end of 2019. Further consultation with accredited museums in Cumbria in 18-19 will scope out a possible second project stage including submission of funding bids to support continuation and development	HC&E	2019	tbc		2	
	5.5	Ensure Collections Management procedures are followed to the highest standards, working towards Level 4 requirements of Accreditation, with the aim of increasing accessibility of collections. <ul style="list-style-type: none"> - Achieve Level 2 and create plan for achieving Level 3 by end of March 2019 - Achieve Level 3 and create plan for achieving Level 4 by end of March 2020 	HC&E	2020				
	5.6	Submit Stage 2 Designation Application and, if successful, explore new funding opportunities for collections development.	HC&E	Submission June 2018				
	5.7	Review the Collections Development Policy, identifying gaps and priorities for commissioning, acquiring and developing collections in partnership with local people, donors and grant giving bodies and create an annual programme of development.	HC&E	Policy review end of Q2 Ongoing	Reserves & external funders		3	
	5.8	Contribute to the production of high quality publications which will support greater understanding of collections <ul style="list-style-type: none"> • Academic research • Publications relating to collections (2 by 2022) 	HC&E	2022			4	
	5.9	Respond to national events and campaigns via social media and our programme	HP&P and HC&E	Ongoing	Core & CMC		4	
	5.10	Support contemporary artists to offer fresh perspectives on our sites and collections, subject to resources.	HP&P and HC&E		External funders		6	

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5.11	Create and deliver programmes that increase the number and range of school pupils engaging with the museum with a 5% annual increase on 17-18 baselines	HC&E	2020	Core	8	
5.12	Extend Arts Award provision, contributing to reaching the CMC target of increasing the number of Arts Awards achieved annually by 27% from 776 to 985 by 2022	HC&E	2022	CMC	7	
5.13	Actively support the Cultural Education Challenge in Cumbria with Curious Minds	HC&E	Ongoing	LCEP	5	
5.14	Maintain our programme of activity and participation for Young People at 300 participation days annually. Increase subject to funding (to be established by Q3).	HC&E	Ongoing	CMC	6	
5.15	Deliver targeted activity programmes for families, increasing engagement by family members at 5% annually from 17-18 baselines.	HC&E	2022	CMC	3	
5.16	Expand and develop our digital offer as part of CMC: <ul style="list-style-type: none"> ○ Create digital learning resources for teachers, schools and young people. Pilot by the end of 18-19. ○ Embed cross-departmental digital team, responsible for driving digital ambition and, increase captured content (filming and live-streaming artists and curator talks etc). Revise membership, appoint chair and review terms of reference by Q1. ○ Increase work with artists who create digital work (ie Creative Content), conducting scoping exercises and defining best practice by end of 2019 and a pilot project by end of 2022 ○ Embed digital engagement into formal and informal learning programme. Conduct scoping exercise and a pilot by end 18-19 ○ Ensure each exhibition features an element of creative media 	HC&E and HP&P	Ongoing	CMC	6 3 6 4	
5.17	Subject to successful funding, we will actively work to recruit and train volunteers to deliver enhanced gallery experiences (and thus increase income from admissions) by developing a programme that responds to the Manifesto and may include guided tours and themed re-enactors	HC&E, HR&VA	March 2018	Core	7	

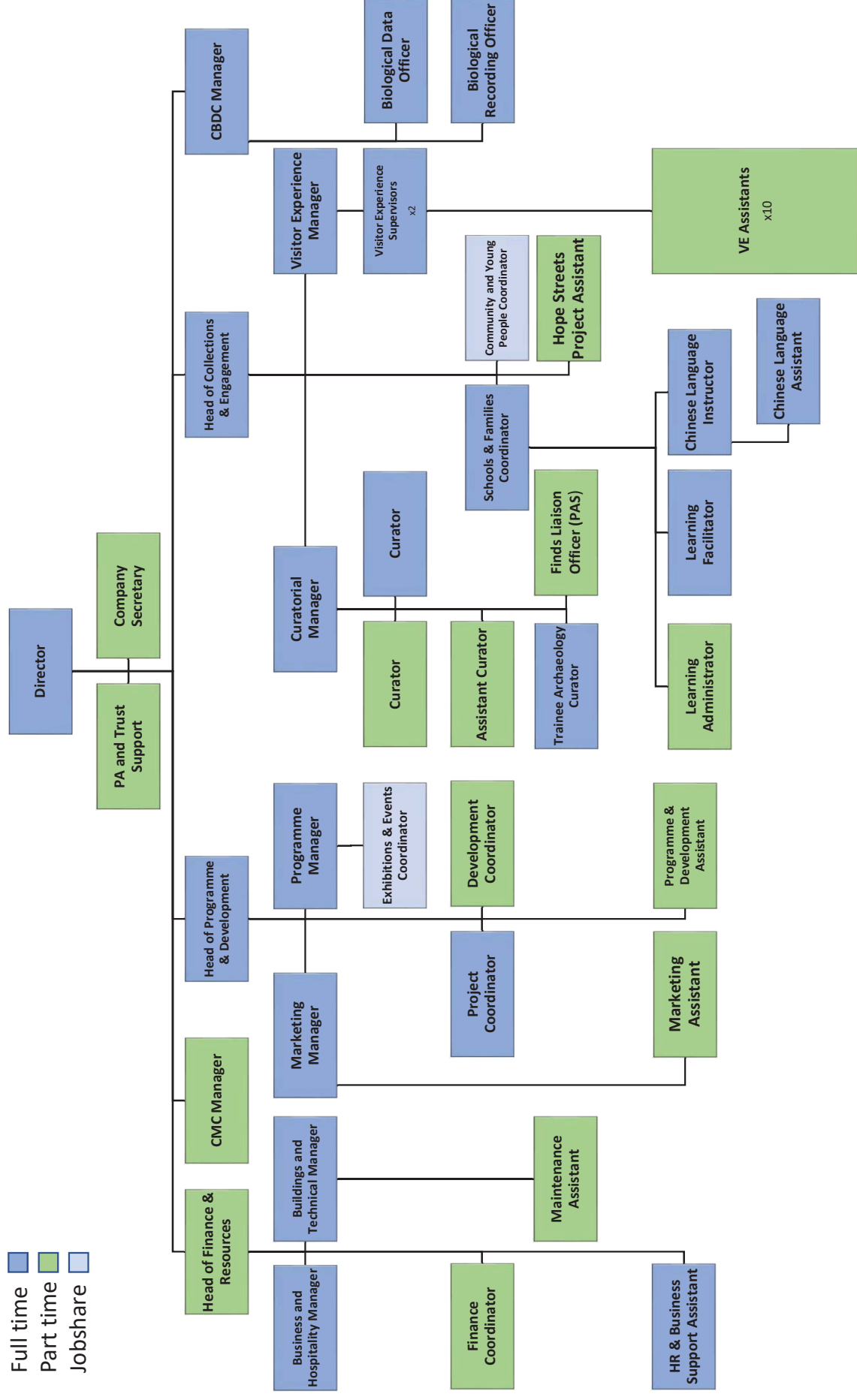
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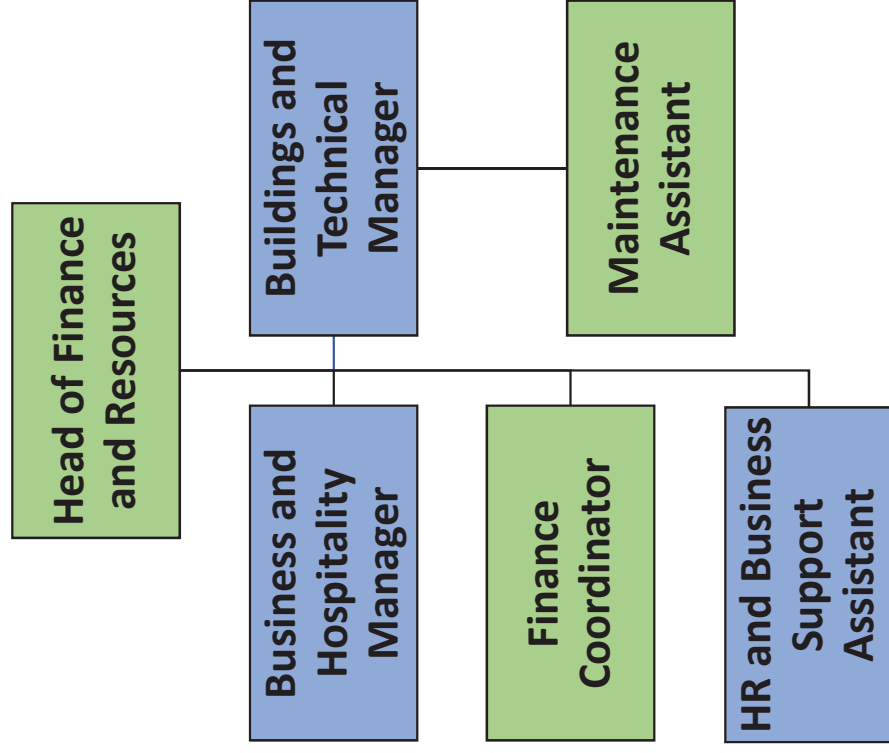
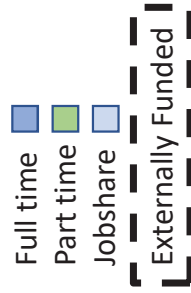
5.18	Develop relationship with University of Cumbria following MoU, creating a delivery plan for the next four years focussing on engaging more students with the programme and developing more teaching opportunities.	HP&P and HC&E	Q3 2018/19			
Objective 6.	Continue to work with hard-to-reach groups within Carlisle and surrounding area	By Whom	By When	Resource	Risk Ranking	Traffic Light
6.1	<p>Increase the number of active volunteers by 10% by 2022.</p> <ul style="list-style-type: none"> Through a volunteering working group, conduct an audit of current volunteer involvement – benchmark numbers, identify gaps, cold-spots and new opportunities by 2019 Adopt the Volunteer Makers platform and use 'blended-volunteering' to broaden the range of volunteering opportunities available by end 2018 Liaise with sector and diversity partners to diversify the range of people able to access volunteer opportunities, including CVS and PRISM by 2019 	HR&VA		CMC	3 3 5	<div></div> <div></div> <div></div>
6.2	<p>Develop community and arts engagement with underrepresented groups</p> <ul style="list-style-type: none"> Continue to work with vulnerable adults, with a target of 600 participation days annually Be active participants in the Carlisle Dementia Action Alliance and assist Carlisle's aspiration to become a Dementia Friendly City Projects will be developed with artists from diverse backgrounds 	HC&E and HP&P	Ongoing	CMC	4 2 5	<div></div> <div></div> <div></div>
Objective 7.	Strengthening our Hadrian's Wall offer	By Whom	By When	Resource	Risk Ranking	Traffic Light
7.1	<p>Promote and champion links with Hadrian's Wall Partnership through building visitor awareness via internal and external marketing and communications</p> <ul style="list-style-type: none"> Remain a key partner in the Hadrian's Wall Partnership 	Dir. & DD	Ongoing		3	<div></div>

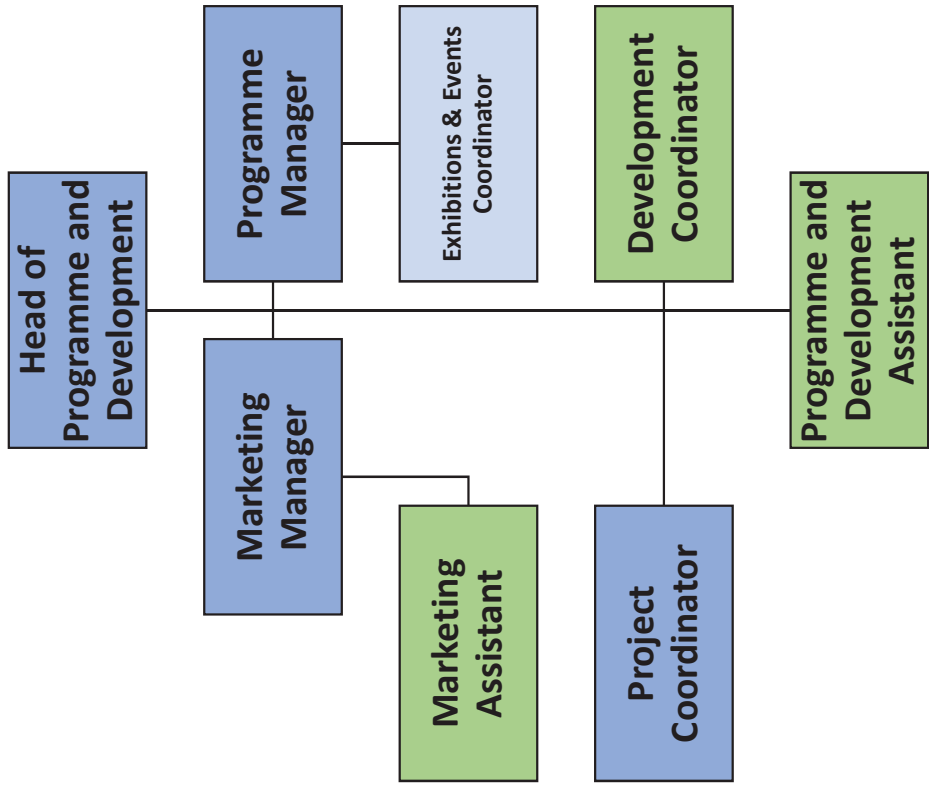
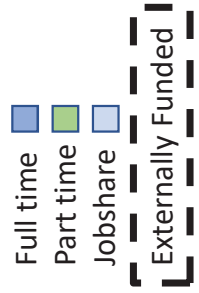
		<ul style="list-style-type: none"> Ensure we maximize the impact of the UNESCO World Heritage brand Develop British Museum links in the interpretation of the Roman Frontier Gallery 					
	7.2	<p>As CMC Continue to invest time in cultural and tourism marketing partnerships including the Carlisle Cultural Consortium, Lake District China Forum, Japan Forum, Hadrian's Wall Country, Cumbria's Living Heritage and Borderlands.</p> <p>Play a leading role in cultural partnerships and projects that aim to embed culture into the county's tourism offer, and look to increase engagement with strategic bodies such the LEP and Britain's Energy Coast to ensure that they promote culture as central to the county's economic wellbeing</p> <p>Undertake an annual review to assess the productivity of Tullie House's partnership in the above organisations.</p>	Dir. & DD	Ongoing		6	
	7.3	Work with partners to further develop the China-UK Wall to Wall initiative between Hadrian's Wall and the Great Wall	Dir & HP&P	Ongoing		6	
Objective 8.	Develop international audiences from China or with communities interested in Chinese culture		By Whom	By When	Resource	Risk Ranking	Traffic Light
	8.1	Bring world class collections to Cumbria from China and see collections shared internationally	HP&P and HC&E	Ongoing	CMC	6	
	8.2	<p>Work with local partners / initiatives to attract more international visitors from American and Far East Markets</p> <ul style="list-style-type: none"> Develop guided tours in Mandarin by end Q2 Work with Carlisle City Council on the Heritage Cities app aimed at the American market Continue to attend Historic Quarter Meetings Engage with the Historic England Poppies campaign 	Dir, DD & HP&P. HC&E	2019	CMC WI budget	4	
	8.3		HC&E	Ongoing	Cl,		

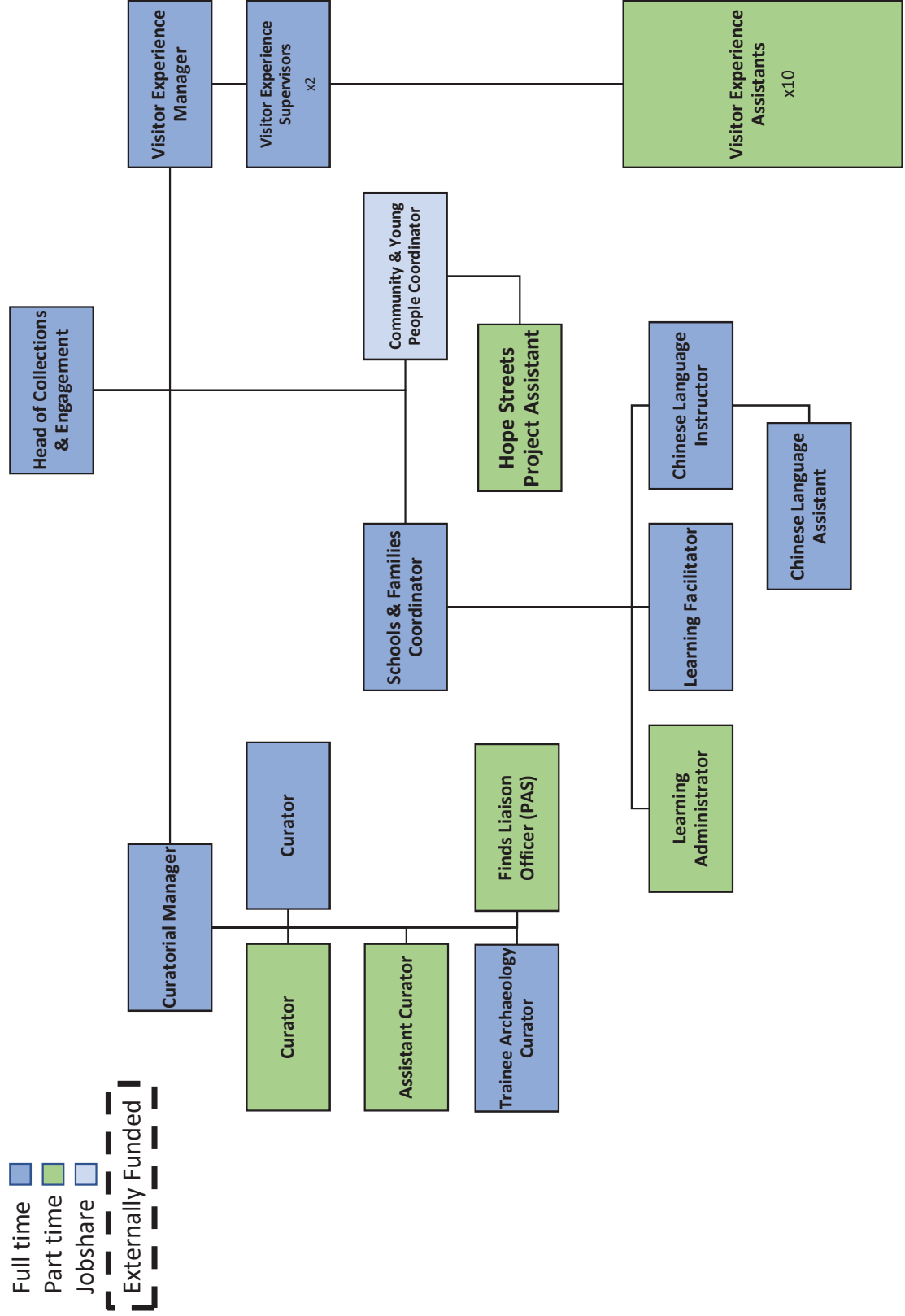
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		Continue to develop the Chinese Engagement Programme in partnership with the Confucius Institute and as part of 5-year China Plan.							
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EXCERPT FROM THE MINUTES OF THE HEALTH AND WELLBEING SCRUTINY PANEL HELD ON 15 NOVEMBER 2018

HWSP.70/18

TULLIE HOUSE BUSINESS PLAN 2019/20 – 2020/21

The Deputy Chief Executive submitted report CS.34/18 which included the Tullie House Museum and Art Gallery 2019 – 2021 Business Plan.

Mr Smith (Tullie House) stated that Tullie House was a wonderful asset for the city and that its Trustees were determined to maximise its potential. The Business Plan was founded on two core principles: financial stability and community engagement, that were key to the ongoing development of the development of the facility.

Mr Smith provided a summary of the various partnerships that Tullie House had formed and their joint bids for funding and their allocations, details of which were provided in the Business Plan. In addition to seeking external funding through grants, the Tullie House Trust (the Trust) also aimed to increase its income by expanding the number of visitors to the facility. He appreciated the Council's position regarding the financial support it provided to the Museum, however, it was his view that a slower, more phased reduction of the Council's Core Grant Funding, from 2021, as set out in the report, would enable the Trust more time to absorb the loss of the funding and find sustainable ways in which to replace it.

Mr Mackay explained that the Museum had identified three areas of focus: the delivery of community engagement projects (supported by Arts Council England funding) which it was hoped would attract younger audiences to the Museum; Project Tullie which would set out the blue-print for the Museum for the coming 10 – 15 years, including the provision and layout of public gallery space, and; how to absorb the reduction in Core Grant funding from the Council.

The Museum had latterly become a more outward looking organisation and in addition to forming partnerships for the purposes of applying for grant monies, it had also developed links nationally and internationally with other museums. Such links would allow Tullie House to share items from its collection and receive items for display from collections held in institutions such as the British Museum. It was hoped that the accessibility of items of national and international significance would lift visitor numbers. The profile of Tullie House was increasing with visits from key figures in Arts Council England, and the Trust hoped such interactions meant awareness of the Museum would continue to increase.

The Chairman invited the Deputy Chief Executive to comment on the Business Plan.

The Deputy Chief Executive considered that the report and Business Plan allowed the Panel to review the previous year and to consider the future, particularly the Council's Core Funding Grant, as part of its agreement with the Trust. He noted that the Council's had undertaken an agreement with the Trust for a period of three years, and asked Members to consider the Council's and the Trust's proposals for future core funding arrangements, in the context of the Council's Budget, Members' attention was drawn to the recommendations set out at the front of the report.

The Leader added that Tullie House was extremely important asset to the city, and that in seeking to alter the level of core funding it provided, the Council did not wish to destabilise the facility. That city was recognised for its visitor economy which Tullie House contributed to, furthermore, the Trust's plans for the future, particularly Project Tullie were cause for excitement.

In considering the report Members raised the following comments and questions:

- What plans did the Trust have for marketing Carlisle as a desirable place to visit?

Mr Mackay explained that as part of the development of Project Tullie, work had been undertaken with consultants to find appropriate narratives relating to Borderlands, The Border City and City of the Lakes in an attempt to set out the city's unique identity as a selling point.

The Leader added that government had not yet indicated an outcome to the Borderlands Growth Deal Submission, therefore it was important that Tullie House was not reliant on such funding.

Mr Smith indicated that the most likely source of funding for Project Tullie was the Heritage Lottery Fund, with whom early dialogue had been positive.

- A Member requested a breakdown of visitor figures to Tullie House.

Mr Mackay stated that in 2017/18 there had been 240,000 visitors to Tullie House, and that number was on course to increase in 2018/19. International visitors had made up 6% of attendees in 2017/18 and the Museum had a target to increase that number to 9% in 2018/19. He added that there was potential to grow the numbers of local people visiting the museum, as numbers had been in decline in recent years.

A Member commented that the funding and partnership links the Trust had formed were encouraging, he asked what plans were in place to raise awareness of Tullie House and increase visitor numbers.

Mr Mackay responded that the number of visitors to the site was growing, and that data analysis of those attending was being carried out. He further noted that the ticket price offers had been improved, enabling purchasers to use one ticket for multiple visits over a year. The collection loans from partnership organisations, particularly those from China which were due to be exhibited in 2020 were expected to generate significant interest. He recognised the importance of increasing visitor numbers to support the long term sustainability of Tullie House.

The Chairman asked whether the Tullie Card was still available for purchase.

Mr Mackay explained that the Tullie Card had been replaced with an annual ticket which was able to be purchased for adults at a price of £10, children were able to access the facility for free.

The Chairman responded that £10 was a very small fee, and inquired whether it could be increased.

Mr Smith agreed that charges were the mostly likely source of revenue growth, as in his view, the retail and food outlets at Tullie House had limited income potential, he stated that charges for children would be kept under review.

The Panel discussed the collections held in storage at the Museum. Mr Smith noted that the Trust had submitted two grant applications for monies to create exhibition space to display the Museum's nationally important clothing collection, such alterations to the internal layout of the Museum were the forerunner to Project Tullie.

The Chairman questioned why items were held in storage rather than on display.

Mr Mackay explained items were held in storage as there wasn't sufficient display space within the public areas of the Museum. It was normal practice for museums to have held collections some of which were rotated as part of a programme of exhibitions, others were retained for research purposes as they were not of sufficient quality to be publicly displayed.

- Did the Trust have plans to increase internal revenue by improving the food offer to customers?

Mr Smith confirmed that income from the sale of food had decreased in recent years, and that the contractor had not delivered the type of service that the Trust had been looking for. The matter had become a focus of attention for the Museum's management who were monitoring the service. However, longer term changes to the offer would occur as part of Project Tullie, therefore no significant changes were planned in the short term.

Mr Mackay added day to day monitoring of the service was being carried out and that the menu had been changed recently as well as improvements to the customer service provided.

The Member responded that he considered catering to be an essential aspect of the Museum's business, as it was part of the customer experience while at the facility. He applauded the Trust's securing of internationally significant exhibitions such as the Chinese artefacts planned for display in 2020, he asked what plans the Trust had to secure major paintings for display on a more regular basis.

Mr Smith responded that the Trust would relish the opportunity of regularly displaying paintings by major artists, and noted that in the coming 18 months works by three artists of national significance would be displayed at Tullie House. Whilst such offerings would increase visitor numbers, it was important to recognise that exhibitions by individual artists were likely to have limited range of appeal, therefore it was important to have a broad range of offer.

The Member commented that he was pleased the matter was being looked at.

- What plans did the Trust have to engage the attention of people in the north-west who did not have access to the internet?

Mr Mackay stated that it was very challenging, as there was a lot of competition in the cultural sector to engage people's leisure time, therefore it was important that Trust's marketing was confident. He noted that 60% of visitors lived within an hour's drive of Tullie House, and 40% came from further afield.

Mr Smith added it was a matter the Trust gave regular consideration to. The new crossing on Castle Way had increased footfall to Tullie House, especially during the "Weeping Window" poppy display at the Castle. As Project Tullie developed it would provide an opportunity for the public to engage in future plans for the museum.

The Panel discussed developments in the vicinity of Tullie House; the Fraternity project at the Cathedral and the location of relocation of Edinburgh Woollen Mill to the city centre and that opportunities that may arise for the Museum as a result.

The Chairman thanked Mr Mackay and Mr Smith for their attendance at the meeting.

The Panel adjourned at 11:10am and reconvened at 11:15am

In response to a question from the Chairman regarding the possibility of engaging another food provider at Tullie House, the Deputy Chief Executive detailed the current position in relation to the contract with the existing provider, which was nearing its term.

- A Member noted the Trust had submitted a counter-proposal for the level of core funding the Council would provide in the coming three years (paragraph 2.3 of the report), he asked whether the Council was happy to accept that proposal.

The Leader stated that the Council was considering the matter, he cautioned that were the Trust's proposal to be accepted, the Council would need to make an additional £100,000 savings from elsewhere within its budget. The Executive had yet to finalise its Budget proposals, therefore the Panel's consideration of the Business Plan were very important.

The Member commented that were the Panel to put emphasis on the Trust's proposal, it would need to take into account the need for the Council to balance its own budget.

The Leader explained that the Trust's Business Plan was not complete, however, it had assured the Council it could guarantee the financial proposals put forward. In the event of increased income receipts, would be able to accommodate additional reductions in its Core Grant Funding. In order to manage its budget properly, the Council's MTFP needed to be based on realistic proposals.

- A Member felt that customers were crucial to the success of any business, he asked how sustainable the Trust's plans to increase visitor numbers were.

The Leader noted the work done to make the city a short break destination, and the potential opportunities to link with other cultural providers in the city.

The Panel discussed the potential for advertising Tullie House on national train services.

- A Member commented that there had been a lot of focus on increasing income, it was his view that the Trust should also seek to reduce its costs, he asked whether the Council was confident that the Trust had the capacity to sufficiently increase its income.

The Leader advised that the Trust had a number of ideas for increasing income and reducing costs. He further noted that the Board was increasingly made up of new members who brought fresh ideas and a different focus.

The Deputy Chief Executive reminded Members of the recommendations set out in the report, stating that the Panel was asked to form a view on the proposals for the core funding of Tullie House. He added that in addition to the core funding grant, the Council had a number of Service Level Agreements with the Trust which, overall, totalled approximately £900,000 of funding. He

directed the Panel to consider the Trust's funding proposal in comparison to that set out by the Council in its MTFP.

The Chairman responded that he felt the annual ticket price was too low, and suggested it be increased to £15, he also considered it would be beneficial for the Trust to increase its marketing.

The Deputy Chief Executive suggested that the Panel consider requesting that future Business Plans provide more detail relating to the Trust's future plans, as opposed to context setting.

A Member commented that he was pleased to hear about the Trust's increasing access to grant funding, and felt that the organisation was heading in the right direction. He was sympathetic to the Trust's proposal for its core funding grant settlement and hoped that the Council would be able to view it sympathetically. However, he appreciated the impact accepting the Trust's proposal would have on the Council's Budget, as it would require further savings to be made. A number of Members expressed their support for this view.

Another Member considered that the implementation of the Business Plan should be monitored in future to ascertain whether the increased incomes the Trust anticipated were realised.

RESOLVED – 1) That the Panel were sympathetic to the Tullie House Trust's proposal in relation to the level of its core grant funding; however, it recognised accepting the proposal would mean additional savings would be required in the Council's Budget.

2) That the implementation of the Business Plan be monitored to ascertain whether the increased incomes the Trust anticipated were realised.

3) That the Tullie House Business Plan 2019 – 2021 report (CS.34/18) be noted.