

Report to Community Overview and Scrutiny Panel

Agenda
Item:
A.3

Meeting Date: 24th November 2016
Portfolio: Culture, Leisure and Heritage
Key Decision: Yes: Recorded in the Notice Ref:KD20/16
Within Policy and Budget Framework YES
Public / Private Public

Title: TULLIE HOUSE BUSINESS PLAN 2017/18
Report of: DEPUTY CHIEF EXECUTIVE
Report Number: SD 29/16

Purpose / Summary:

This report introduces the Tullie House Museum and Art Gallery Trust 2017 - 2020 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 signed at the establishment of the Trust that the Business Plan submitted by the Trust to the City Council should be used as the basis agreeing funding.

Recommendations:

The Community Overview & Scrutiny Panel is asked to:

(i) to consider the report and the proposed Business Plan and provide feedback to the Executive.

Tracking

Executive:	21st November 2016
Overview and Scrutiny:	24th November 2016
Council:	

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 an independent 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 granted 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 2017/18 through to 2019/20.

2. PROPOSALS

- 2.1 The Community Overview & Scrutiny Panel is asked to consider the report and the proposed Business Plan and provide feedback to the Executive.

3. CONSULTATION

- 3.1 The Community Overview & Scrutiny Panels views are being sought by the Executive prior to the proposed Business Plan appearing before full Council.

4. CONCLUSION AND REASONS FOR RECOMMENDATIONS

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

5. CONTRIBUTION TO THE CARLISLE PLAN PRIORITIES

- 5.1 “We will develop vibrant sports, arts and cultural facilities, showcasing the City of Carlisle.”

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**Appendices
attached to report:**

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:

Chief Executive's -

Deputy Chief Executive –

Economic Development –

Governance – 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.

Local Environment –

Resources -

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 2017/18 as well as clarification of any central support services required in future years; this work to be completed before the core funding is agreed by Council.

**TULLIE
HOUSE**

**MUSEUM AND
ART GALLERY
CARLISLE**

Draft Business Plan

2017/18 to 2019/

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Performance Monitoring**

1.0 FOREWORD

The Business Plan covers the three year cycle that responds to the funding profile agreed by the Trust with its principal funder, Carlisle City Council, in 2011. This Business Plan covers the following financial years: 2017/18, 2018/19 and 2019/20. It outlines the Trust's priorities for the period, and how our activities will meet our strategic objectives.

The Trust has received a firm indication from Carlisle City Council that no further reductions in the core grant are planned for the four years of the Council's Medium Term Financial Plan. This news is very welcome and allows for some stable planning and incremental growth which can be seen in the Priorities section of Business Plan. It will also provide assurances to other major funders such as Arts Council England (ACE) and the Heritage Lottery Fund (HLF). When the Trust was set up it was agreed that the business planning process would follow a rolling three-year cycle so that with each annual business plan it would only be necessary to agree the grant for year 3, the grants for the first and second years having been confirmed previously. This approach was to provide some certainty for short-to-medium-term planning, but had unfortunately to be set aside during the major grant reductions of 2014/15 and 2015/16. Now that these are behind us, it is hoped that the terms of the Funding Agreement can once again be followed.

Partnership working is fundamental to the success of the Trust so it is appropriate and timely for the City Council and the museum to be working collaboratively on a number of projects and new initiatives aimed at sustainability and/or raising the profile of culture within Carlisle. Equally, as the lead organisation for the Cumbria Museum Consortium (CMC) the Trust continues to have a strong relationship with ACE. 2017/18 is the third and final year of the Consortium's Major Partner Museum funding. ACE have announced their new investment plan for supporting museums beyond this period which involves museums merging with the existing arts based National Portfolio Organisations (NPO) to create arts and culture NPOs. The Consortium will be submitting an NPO application in January 2017 for this new four-year grant programme.

Financial year 2015/16 saw visitor numbers fall below 250,000 (230,000) for the first time in three years. Consequently, in 2016/17, we developed programmes aimed at providing something for all of our core audiences: in spring 2016 we had the Egyptian exhibition for our schools and adult audiences; in spring our new Viking gallery opened and, in the summer, this was complemented by a family friendly Deadly Dragons exhibition. In autumn we are putting in a Carlisle at War exhibition to respond to local audience interests. All of these exhibitions include / have included a wide ranging engagement programme designed to stimulate interest and appreciation of the central theme. At the time of writing this audience centred approach is showing an increase of almost 10,000 visitors over the same period (January to September), so although there are still three months of the calendar year remaining, the signs are promising (June to September figures in 2016 were all up on 2015). The end of year (March 2017) visitor numbers are currently projected to be around 240,000.

The Deadly Dragons exhibition and the Young Explorer's Gallery were designed to fully exploit the impact of the museum being the holder of the prestigious national Telegraph Family Friendly award. In addition to the exhibitions, events and marketing all focused on our family audience, a strategy which appears to have paid off. In the future the Trust is planning to develop this key audience further by seeking funding to create a permanent children's gallery.

Increasing the number of visitors to our premises is clearly very important but equally significant is the income we generate from these visitors and at present this is very low. We have been working hard to improve our spend-per-head and over the next three years we have committed to developing income streams so that, as an organisation, there will be much greater emphasis on developing earned revenue which clearly contributes to our financial sustainability. To this end sustainability and community engagement are our twin strategic priorities for the duration of this Business Plan.

In seeking to progress these two strategic priorities, we have set ambitious targets and have been working hard to change the culture of the organisation. We have improved the gathering and use of management information, created a performance team, focused on private investment and instilled a 'family business' ethos. It is early days but this new more focused approach is beginning to create an organisation that is better managed and more financially aware and, when harnessed with our Manifesto, is galvanising staff and Trustees to creatively develop measured but exciting plans for a promising future.

Clearly the future needs to be more financially sustainable but before we can grow significant income we need to invest in the core offer. The two are inextricably linked. The creation of the Roman Frontier Gallery in 2011 provided us with a view of what a modern museum should look like so we have revisited the 20:20 project (which was submitted to the Heritage Lottery Fund in 2014) and prepared our initial plans for an ambitious but realistic capital programme that supports the twin objectives of sustainability and community engagement. We will now seek to develop these plans with the Board and with our Carlisle City Council partners.

2016/17 was always going to be a tough year for the Trust. Not only have we responded to a significant reduction in our core funding by reducing our revenue budgets and cutting our workforce by 20%, but we have also moved a huge archaeological archive and introduced new caterers for the first time in 25 years. In a year of change we have also created a new leadership team and introduced some new Trustees.

None of this would have been possible without the tremendous support and dedication of the Trust staff, who have remained professional and completely focused throughout a very difficult period. We would also like to acknowledge the huge contribution our volunteers make to ensuring that the Trust provides such a great service to our public.

2.0 HIGHLIGHTS OF 2016/17

2016 saw our core funding from Carlisle City Council reduced by 19% following a 20% reduction the previous year. Radical and swift changes have had to be implemented to respond to the new landscape that this inevitably created. Our exhibition and events programme is planned approximately two years in advance so we have had to honour the commitment delivering an ambitious programme with less money and 20% fewer staff. This has been really challenging. Nevertheless our exhibitions this year have included the following:

Writing for Eternity: decoding Ancient Egypt – a touring exhibition from the British Museum that examines 4,000 years of writing through the context of the history of this ancient civilisation. The exhibition featured stunning objects and texts that help explore the role of the scribe in Egyptian culture, the history of writing for the afterlife and how, just like us, the Ancient Egyptians wrote letters, read poetry, negotiated business deals and documented their daily lives. As well as telling the stories of pharaohs, the elite and their scribes, the exhibition explores the lives of everyday people; builders, traders, farmers, nomads.

To complement this exhibition the museum borrowed a number of rare Egyptian artefacts from The Manchester Museum and showed these in our new Spotlight gallery alongside items from Tullie House's own collections.

Cumbrian Art: Picturing Places – was a major exhibition of Tullie House artwork that focused on the rural area around the city, the changing Lakeland landscape, and the Cumbrian coast. But the exhibition was not just about Carlisle – the show featured 90 works that illustrate the endeavours of artists – many local – from the earliest days of realistic landscape art to the sometimes unrealistic era of Photoshop. Among the works on show was the final – unfinished – work by Carlisle's most famous artist Sam Bough, found on his easel at the time of his death in 1878.

Tullie House transformed its first floor Exhibitions Gallery into a discovery play space called the **Young Explorer's Gallery** aimed at young people and inspired by the museum collections. The room was divided into four areas for children to get hands-on and creative in: Nature Play, History Play, Art Play and Soft Play. The exhibition was a pilot to explore the relatively new 'pay for play' concept and to see whether there is the audience to develop a more bespoke permanent gallery in the future. Visitor numbers were high and the feedback received has confirmed that the museum will seek funding to create a permanent play gallery in the near future.

In July Tullie House opened its doors to a temporary exhibition aimed at celebrating 100 years since the State took control of Carlisle pubs. **'The State Management Story'** was part of a wide

project commissioned by Carlisle City Centre Business Group with funding from the Heritage Lottery Fund. The exhibition featured many of the original glasses, bottles, tea sets and beer crates issued by the State Management Scheme alongside stories from local people who shared memories of working in the pubs or started their drinking under this scheme.

The museum's blockbuster family exhibition this summer: **A Viking's Guide to Deadly Dragons** is a touring exhibition developed by Seven Stories and popular children's author Cressida Cowell. It includes Cressida's original drawings, manuscripts and working processes from her hugely popular *How to Train Your Dragon* book series, which has also been made into a television and film series by DreamWorks animation. The exhibition was accompanied by a major events programme including a talk and book signing by Cressida Cowell herself, a Deadly Dragons Family Sleepover and a Deadly Dragons Family Festival.

Tullie House was pleased to be the heritage partner of OutREACH Cumbria's Heritage Lottery Fund project that explores the living history of lesbian, gay, bisexual and trans (LGBT) people in the county. The exhibition, called **Celebrate: LGBT History in Cumbria** has provide the museum with the opportunity to both showcase community diversity and to develop its own collection so that the social history collections, in particular, fully represent the county's community.

The autumn exhibition '**Carlisle in the Great War, 1914-1918: Munitions, Mayhem and Mobilisation**' features the stories of people living in Carlisle between 1914-1918. Unlike earlier conflicts, the Great War was a 'total war'. The War was not only fought on the battlefields and seas, but in the factories, hospitals and railway stations here at home. Carlisle's men and boys eagerly joined the British Army and Navy to defeat Germany as patriotic fervor swept through Cumberland. Some returned to the city as heroes, wounded and changed forever. Many would not return. The impact of such losses on local families was devastating. Carlisle's civilian population included local women becoming munitions workers at the East Cumberland Shell Factory or the HM Gretna site. Others became nurses caring for the wounded soldiers as buildings across Carlisle were converted into war hospitals. This exhibition provides an opportunity to tell their story.

In addition to the temporary exhibitions the first new permanent gallery since 2011 was opened – **Vikings Revealed** tells the story of the impact of Vikings in Cumbria and how their experience compared to that of Vikings elsewhere in the UK. The exhibition, which opened in February, displays the finds excavated at Cumwhitton in 2004 – the first Viking burial excavated in the 21st century, and one of the few sites nationally discovered with female burial remains. The exhibition allows visitors to see the results of the forensic investigation and processes used to identify the six graves.

Designation

A Phase Two application to have the Natural Sciences Collection Designated as being of 'national importance' was submitted to the Arts Council in June 2016. Following a rigorous assessment process a decision will be made in November 2016.

The Whale Project

The carcass of a dead Fin Whale found on Drigg beach was discovered in February 2014. With the approval of the Muncaster Estate, NW Wildlife Trust, Natural England and Copeland Council a Tullie House team led by the Natural Sciences Curator recovered the remains and has since been working with specialists and experts to clean, repair and present the skeleton. The intention is to mount the specimen in the atrium of Tullie House creating a dramatic spectacle. A competition was held to name the whale and the favoured name is 'Driggsby'. We see this project as a major museum centrepiece for Cumbria, our version of the Natural History Museum's 'Dippy the Diplodocus'. The cost of cleaning, conservation and mounting is in excess of £50k so several grant-giving trusts have been approached. Depending on the outcome of these applications it is hoped that the whale will be able to be displayed by the end of 2017.

Curatorial Excellence Programme

Along with our two Cumbria Museum Consortium partners Tullie House has been delivering a training programme, funded by the John Ellerman Foundation, aimed at improving standards of collections management in Accredited museums across the county. Trust staff have been involved in delivering training which covers digitisation of collections, conservation, handling and documentation. The course is being cited as good practice in terms of leadership, delegates have provided positive feedback and there is a further 12 months to run.

Catering

Tullie House has had a long and fruitful relationship with Elinor (formerly Eliance) Catering but with the current contract ending in 2016 the company decided that it no longer wanted to renew the arrangement and therefore continue to operate the museum franchise. The museum embarked on a rigorous tendering competition and has selected Catering Academy to operate the catering provision at the museum for the next five years. The new contract commenced in October and plans to refurbish the restaurant in January are currently at an advanced stage.

Collection Storage

The Trust assumed responsibility for storage held at Shaddon Mill when it came into existence in 2011. The vast majority of material held in Shaddon is unaccessioned archaeology (there are also some larger social history collections). Developments in the city centre from 1979 led to the founding of a dedicated archaeological unit in 1979 and this 'Unit' unearthed a huge amount of material which led to increasing the size of the collection to about four times the original. The task of procuring a store at a lower rent was fraught with difficulties as access, condition of the building and the need for a specific internal environment were all important factors that required consideration. Once procured the task of moving over 6,500 boxes of

finds, 450 loose items on pallets and 317 boxes of paper archives was an enormous challenge given the reduced staffing and financial resources. The Trust remains extremely grateful to Story Construction for its help and understanding in supporting the museum in managing this complex logistical exercise.

Fundraising

We have targeted High Net Worth Individuals for the first time in 2016 and have had some success in benefiting from a small number of restricted donations, including one large donation of £100,000. We will continue to work with Trustees to not only develop existing relationships but expand this activity over the duration of this Business Plan.

We have applied for and been successful with a number of grant applications including: British Council for our work with China, and Cumbria Flood Resilience for work with an artist-in-residence based at the Guildhall. Our priority has been to raise funding for the Whale project by targeting Trusts & Foundations and at the time of writing we are awaiting the outcome of three separate grant applications. We have also submitted an application to English Heritage to have our non-accessioned archaeology collections assessed for rationalisation.

We have been working with partners to submit applications to the following:

- The ACE Celebrating Age fund designed to deliver cultural activity to older people in day centres
- Two applications to the ACE, English Heritage and HLF Special Places fund. One application is a partnership with cultural organisations within Carlisle to develop a cultural consortium, whilst the other is a bid focusing on Hadrian's Wall as a unique visitor destination
- We have also been working on a Visit Britain's Cultural Destinations application along with other North of England Heritage cities

Announcements on these applications are pending.

Staff Development

The Trust's Learning Coordinator, Sarah Foster, has been successful in being awarded a place on the new and extremely competitive Cultural Education Leadership Programme. Many cultural organisations experience a high degree of challenge in maintaining or developing members of staff who can dedicate themselves to working with schools. The Cultural Education Leadership Programme is an investment from Curious Minds designed to protect, nurture and develop a team of credible schools experts from within the North West's cultural sector who can strengthen the ability of cultural organisations to work in partnership with schools and will take that passion and expertise with them as they develop as future leaders of learning departments, artistic directors or managers of venues. The Cultural Education Leadership Programme is a new annual, year-long leadership development opportunity that, over 3 years,

will create a talent pool of 20 credible school specialists working in the Arts Council's North West's National Portfolio Organisations.

In recognition of winning the Kids in Museums Family Friendly Museum of the Year Award, Learning & Engagement Manager, Anna Smalley, was invited to speak about the museum's family offer at the pan-European 'Best in Heritage' conference in Croatia.

3.0 BUSINESS PLAN PRIORITIES 2017 - 2020:

Over the next three years (from April 2017 to March 2020) the Trust will have two priorities – **financial stability** and **community engagement**. Helping us to achieve these priorities are eight strategic objectives.

Priority 1: Financial Sustainability

- Objective 1: Develop an organisational focus on generating greater earned income
- 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

Priority 2: Community Engagement:

- Objective 5: Focus on developing greater engagement with the Carlisle community
- Objective 6: Continue to work with hard-to-reach groups within Carlisle and 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 relating to these priorities and objectives:

Objective 1: Develop an organisational focus on generating greater earned income

1. Increase income from learning activities by 60% by 2020
2. Generate at least £10k of income from curatorial development by 2020
3. We will be developing our exhibitions programme in two specific ways.
 - We will look to minimise costs by working in partnership, seeking funding opportunities and efficiencies
 - We will aim to be clear about our target audience, our marketing and how we can maximise income generation opportunities
4. By 2021 and following a capital programme, we will increase income from shop and admissions

6. Undertake a cost / benefit analysis of developing the rotunda into a multi-functional space for corporate hire
7. Investigate acquiring the Castle Street premises and explore ways to convert and rent out the Librarian's House as a B&B

Objective 2: Improve management information so that we can better manage performance

1. Develop robust visitor data and report on this weekly
2. Introduce monthly management accounting by December 2016
3. Improve IT infrastructure and support services by January 2017 so that information is both timely and relevant

Objective 3: Secure funding to initiate a programme of capital developments designed to generate a significant increase in earned income

1. We will work with Catering Academy to undertake a capital development of the restaurant in early 2017
2. Maximise visitor interest in historic costume by creating a dedicated costume display in the current Carlisle Life gallery in early 2017
3. Seek funding to convert the Special Exhibitions Gallery (SEG) into a new community learning space ready for the 2017 academic year
4. Building on the success of the 'Tullie Explorers Gallery', piloted May - July 2016, we will investigate funding opportunities to create an exciting new permanent, interactive children's play gallery within the museum in 2018. This will develop our offer for families and represent a significant income generation opportunity for the museum
5. We will discuss our masterplan with HLF and take their advice on submitting a major funding application for Phase 2 of our programme

Objective 4: Actively increase income from trusts, foundations, individuals and corporates

1. Work with CMC partners to secure National Portfolio funding (replacing MPM funding) from the Arts Council from 2018 to 2022
2. Seek funding to undertake one of the following three curatorial projects:
 - Document and digitise the historic photograph collection to generate income
 - If successful with current application to Historic England develop an archaeology project with volunteers or a trainee curator to provide greater access to collection
 - Create a curatorial trainee or internship scheme to grow curatorial capacity / provide enhanced access to collections, including the delivery of sessions with community groups and training / upskilling the Visitor Experience team
3. We will actively fundraise for a range of gallery developments as part of our capital masterplan
4. We will explore funding opportunities from HNWIs for a project which brings together connections between the Chinese Han Dynasty and Ancient Rome
5. We will work with our Trustees to develop our capacity to raise more income from fundraising

Objective 5: Focus on developing greater engagement with the Carlisle community

1. We will engage with a wide range of individuals and groups to ensure that more people experience and are inspired to visit museums (includes participation in large scale events and supporting national initiatives)
2. We will create and deliver programmes that increase the number and range of pupils engaging with the museums
3. We will increase our programme of activity and participation for Young People
4. We will deliver family engagement activity and establish a coordinated approach to a Family Friendly offer for Cumbria
5. We will create digital leaning resources for teachers, schools and Young People
6. In 2017 we will be actively working 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
7. We will continue to develop our exhibitions engagement programme and work on the interpretation of new gallery developments

Objective 6: Continue to work with hard-to-reach groups within Carlisle and surrounding area

8. We will develop community and arts engagement with underrepresented groups (older people, dementia suffers and carers, people with disabilities and low socio-economic backgrounds and artists). As part of this we will be active participants in the Carlisle Dementia Action Alliance and assist Carlisle's aspiration to become a Dementia Friendly City
9. If successful with a current funding application we will deliver the Arts Council's Celebrating Age programme (aimed at delivering a creative response to collections in a number of day centres) in 2017

Objective 7: Strengthening our Hadrian's Wall offer

1. In 2017 we will create an exciting and engaging Hadrian's Cavalry exhibition and work with partners to produce a once-in-a-lifetime Roman Turma (a re-enactment of a Roman cavalry unit) in Carlisle's Bitts Park
2. In 2017 we will strengthen our marketing offer to ensure that we maximise the impact of the UNESCO World Heritage brand

Objective 8: Develop international audiences from China or with communities interested in Chinese culture

3. We will work with local partners / initiatives to attract more international visitors from American and Far East Markets
4. We will build on our existing partnerships with the Imperial Decree Museum in Xuzhou and the Confucius Centre in Lancaster to develop our Chinese offer. This will include the placement of a Confucius Centre funded teacher who will work with staff, schools and community groups through Mandarin classes and sessions themed around TH's Chinese collections, and which will culminate in an exhibition in the Art Gallery in February 2018

with accompanying engagement programme, including a Chinese New Year festival in Carlisle City Centre

5. In 2017, with the assistance of a Chinese teacher we will develop guided tours in Mandarin and monetise this

Whilst our focus will be on the eight objectives that will help us realise our two aims there are a number of other initiatives that we have committed to deliver. These include:

1. Continue to deliver the CMC Activity Plan which includes
 - Training volunteers to raise collections management standards across Cumbria as part of the Curatorial Excellence Programme
 - Catalogue and digitise collections to create a regionally dispersed Cumbria collection on a bespoke collections website (part of the Curatorial Excellence Programme)
 - Undertake research on collections and programming
 - Delivery of Highlights Loans project (part of the Curatorial Excellence Programme)
2. Completing the Whale project (subject to funding)
3. In 2017 we will seek funding to develop our volunteer workforce
4. In 2017 we will produce a People Strategy and as part of this we will improve internal communications so that volunteers, employees and contracted staff are better informed and have a voice. We will also prioritise learning & development to ensure that our people are suitably trained and performing to the best of their ability

4.0 MANIFESTO

At the beginning of 2016 we introduced the Tullie House Manifesto (Appendix A) and this forms the basis of all of 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: a permanent Explorer's Gallery for children, greater opportunities to handle collections, more and different collections on display and 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 and accountability together so that we can develop our role, connect better with our audiences and deliver inspiring and popular programmes.

5.0 MASTERPLAN FOR CAPITAL DEVELOPMENT

The Trust submitted a major funding application of £12m (for a £17.8m project) to the HLF in November 2014. The application was unsuccessful but the feedback was positive on the vision and transformational potential of the Trust's 20:20 Project.

We have now re-evaluated the 20:20 scheme and are in the process of replacing this with a 10 year Masterplan that embraces much of the earlier scheme but which now crucially has a much stronger focus on financial sustainability and will be progressed in discrete stages over a longer period as funding permits and without major disruption to the visitor experience.

Initial work shows that the phasing can commence in 2017 (with the restaurant development) and continue to at least 2022. There is considerable planning work to be done but initial scoping work suggests that the first four phases of the development might cost in the region of £11m (Stage 1 commencing in early 2017 would be under £100k, Stage 2 - £1.3m, Stage 3 - £5.4m, Stage 4 - £4m). By phasing in this way we not only minimise the impact on our visitors, each phase will require an application of less than £5m (when match funding is taken into account), which allows us to stay below the threshold that requires projects to compete on a national basis with only one submission per year.

6.0 BUDGET POSITION FOR 2017/18

Following two consecutive years of funding cuts from the City Council (£250k in 15/16 and £214k in 16/17), 2017/18 is the first year of what will hopefully be a much more stable period for Tullie House, with no further reductions in the core funding for at least four years. The focus is now very much on developing a proactive approach to increase our earned income in a sustainable way, rather than having to react to funding reductions.

The other significant funding Tullie House receives is the Arts Council England (ACE) Major Partner Museum (MPM) funding. 17/18 will be the third year of funding on the current three year agreement. The MPM funding is being replaced by the National Portfolio Organisation (NPO) scheme from April 2018 to March 2022 and an application will be submitted by the Cumbria Museums Consortium (CMC) in January 2017 with the outcome known in June 2017. For budgeting purposes we have assumed that this funding will continue in years 2 and 3, but clearly without confirmation until June 2017, this poses a risk to Tullie House should the CMC application be unsuccessful.

Our 10-year strategy is very much focused on a Masterplan for capital development (see section 5.0). This underpins our ambition to increase our number of visitors and our earned

income. The budget presented in this business plan shows ambitious but achievable growth in years 2 and 3 with the hope that any capital development will dramatically help to increase our earned income, sponsorships and donations.

6.1 Core Funding

We have calculated the year 1 Council funding as follows;

16/17 Baseline	834,504
Funding for IT	61,500
1% Salary increases for core staff	8,251
0.6% CPI Inflation	1,000
	905,255

The baseline figure on in the proposed budget is 847,798 which included backdated amounts of £13,293.50 for Payroll and HR funding from 14/15 and 15/16. The IT and CPI elements are estimated and are still to be agreed. We have assumed further 1% salary increases in years 2 and 3 but haven't assumed any CPI increases in these years. The central services provided by the City Council have reduced in year 1 from the baseline due to Tullie House now outsourcing its IT provision. The only services Tullie House now receives from the Council are Health and Safety and Buildings Maintenance and the costs for these (and for the IT service) are based on the actual costs provided for 15/16.

6.2 Generated Income

We are forecasting increases in our admissions income, shop income, schools income, catering income and sales of the Tullie card within 2017/18 and anticipate these areas to grow further in years 2 and 3. Our new caterers Catering Academy and a capital development in our restaurant will all help to increase our catering income by attracting new and more repeat visits. We are introducing new suppliers in the shop and are looking to increase our profit margins and reduce stock levels. The creation of a new education space will enable up to maximise bookings and income from schools and educational groups. We are often at capacity and have to turn bookings away so an additional classroom is really needed.

6.3 Unrestricted Grants / Sponsorship / Donations

We are treating the Tullie House ACE MPM funding as unrestricted as following the last staffing restructure (completed May 2016) we no longer have any members of staff directly employed by this funding. All of our staff are now core staff and this funding contributes to all core costs as well as funding the projects and achieving the outcomes for ACE. As per the 3 year funding agreement, the contribution to Tullie House reduces by £12k to £291 in 17/18. We have also increased donations, gift aid and fundraising income and look to grow these areas further in years 2 and 3.

6.4 Restricted Income & Expenditure

As lead partner in the CMC, Tullie House also administers the consortium funding of the MPM grant which are projects that run in partnership with Lakeland Arts and Wordsworth Trust. The funding for 2017/18 is and again, it is assumed that this funding will continue in years 2 and 3. We are anticipating grants of £75k in 17/18 in relation to the exhibitions programme. This is made up of £35k from Northumberland National Park Authority for the Hadrian's Cavalry exhibition and £40k from the Confucius Institute for the Chinese exhibition in early 2018. We are proposing to turn the current Special Exhibitions Gallery into a new education and community space and will be applying for grant funding of £35k to Trusts and Foundations. In addition we have just submitted a funding application to ACE for the Celebrating Age programme for £98k. This will be a project working across CMC with Prism Arts.

6.5 Expenditure

Due to the uncertainty of some income streams Tullie will continue to keep costs under control and will continue to review all areas of expenditure in order to make efficiencies. A review of all our income streams has begun and we will continue to calculate the contribution of each form of income once costs have been fully allocated.

Core expenditure is showing an increase in 17/18, which accounts for the IT service being outsourced (note that CCC Central Services has reduced) although overall unrestricted expenditure has reduced. This will increase in years 2 and 3 which is partly to generate the additional income and to deliver a surplus with which to re-invest into the core business.

**TULLIE
HOUSE**

MANIFESTO



INTRODUCTION



Pillar I:

We will create a museum fit for the 21st century, a museum that has something to say about Carlisle, Cumbria and the world in which we live; a museum that unleashes creativity and invites co-creationⁱ; a museum which is collections based, curatorially informed and audience focused; a museum with a human face providing a third spaceⁱⁱ anchoring community life.



Pillar 2:

We will examine, explore and challenge assumptions, conventions, and disciplinary borders. We will scrutinise and contest what a museum is and how it is run by creating an interdisciplinary, free-thinking hybridⁱⁱⁱ museum.



Pillar 3:

We will re-think museum spaces and buildings to create compelling, immersive experiences which speak out to and invite in our active participants; we will engage the senses, trigger the imagination and stimulate creativity, delivering social, intellectual and emotional audience outcomes^{iv}.



Pillar 4:

We will create open learning environments, invite people to co-create, share ideas, knowledge, art and experiences with specialists and other active participants by encouraging and facilitating creativity, research, involvement and user generated content^v. We will animate the school curricula. We will examine the past, debate the present and help shape the future.



Pillar 5:

We will bridge the global and the local by acting as an inclusive, real and virtual community hub for locals and visitors. We will use Carlisle, Cumbria and our collections as our axis to invite participation^{vi}. We will seek local, national, and global collaboration with institutions and individuals who want to think about everything, differently.

Pillar 6:

We will create a vibrant and dynamic, hybrid organisation that is fuelled by passion and creativity. We will measure our success and have a self-critical attitude. We will set high professional and personal standards, creating a workplace which reflects our manifesto^{vii}. And we will keep on creating tomorrow's museum with our active participants.

REFERENCES

ⁱ Louise Govier defines co-creation as museum and gallery professionals working with our audiences (both existing and potential) to create something new together. The most ground breaking work on co-creation in practice is pioneered by Nina Simon at Santa Cruz Museum of Art & History (see <http://museumtwo.blogspot.dk> or The Participatory Museum (2010). Hannah Rudman describes co-creation as a '...mindset that allows for the exchange of creative energy between the museum and its public' (Getting In on the Act, The James Irvine Foundation, 2011). Co-creation takes us to the next level in the Spectrum of Audience Engagement and helps build, share and establish emotional connections (see http://visitors.org.uk/wp-content/uploads/2015/04/VSG2015_Workshop_AndrewMcIntyre_Spectrum_of_audiences_engagement.pdf)

ⁱⁱ The third place (or third space) was termed by Ray Oldenburg (The Great Good Place, 1989). He argues that we need social surroundings for community building, separate from the home (the first place), and the workplace (the second place). Third places are important for civil society, democracy, civic engagement, in establishing feelings of a sense of place.

ⁱⁱⁱ A hybrid museum cuts across categories such as academic disciplines, time and place. An excellent example of this is Tullie House's Roman Frontier Gallery which tests conventions by comparing an ancient civilization with 21st century war zones. Hybrid museums stand in contrast to the traditional single-themed museum which focuses on objects from a particular place and time from the perspective of a particular discipline. Hybridity can also refer to breaking down barriers between functions and places. The gift shop may enter into the gallery space as museum objects can be seen in the museum café. The kind of hybrid museum we want to create does not reject traditional disciplines and disciplinary exhibitions. It supplements, challenges and transcends conventional thinking with interdisciplinary approaches. We believe that we thereby get a deeper understanding of disciplines and of the world. This hybrid thinking about disciplines, experiences, functions and media will create considerably more engaging exhibitions for our active participants.

^{iv} Traditionally museums have focused on providing object based information or aesthetic experiences through art. In Morris Hargreaves McIntyre's Spectrum of Audience Engagement this is identified as 'Deliver' and 'Inform' which sees the museum as a 'storehouse of knowledge' and 'centre for learning' (See http://visitors.org.uk/wp-content/uploads/2015/04/VSG2015_Workshop_AndrewMcIntyre_Spectrum_of_audiences_engagement.pdf). We acknowledge that we need these building blocks so that 'our expert knowledge is credible, authoritative and accurate' and so we can help 'explain the world' to our visitors but we also believe that museums should be about sharing stories, be places where debate and discussion are encouraged. We believe that museums should be a platform for ideas where people can co-create and feel empowered so that a sense of community is created. We believe that participation in cultural activity is fundamental to people's well-being and therefore should be accessible to all. We know that access to culture enhances people's self-esteem, their identity and their quality of life. Its inter-generational and inter-cultural outcomes build stronger more inclusive communities. We want to focus on these audiences to create active participants, we want to help people express powerful ideas, reflect on their culture and make it visible. We believe that this active inclusivity will contribute to the long-term sustainability of Tullie House.

^v Gerald Celente says that 'Interactive, on-line learning is revolutionising education and is having as profound and as far-reaching an effect upon the world as the invention of printing. Not only will it affect where we learn; it also will influence how we learn and what we learn' (Gerald Celente, Trends 2000, 1997: 249). Inspirational learning is central to the work of Tullie House; it will underpin everything that the museum does. Its aim is to foster connections between our active participants and the objects within the museum's collections so that meaningful learning may result. Tullie House encourages everyone to experience, think, enjoy, question, understand and challenge.

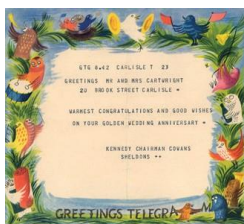
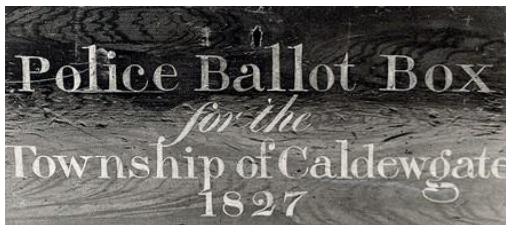
^{vi} The rapid pace of change in society means that many more people around the world now have the desire, the tools and the resources to turn their ideas and aspirations into reality. We will aim to harness this creativity with the museum's collections to create opportunities to develop innovative thinking and collaboration which will further our aim to build stronger communities.

^{vii} Just as the hybrid museum dissolves the boundaries between academic disciplines, so the hybrid organisation breaks down the silos between internal departments, integrates a team of employees, volunteers and outside experts and dismantles the wall between the institution and the user.

“Museums change people’s lives. They enrich the lives of individuals, contribute to strong and resilient communities, and help create a fair and just society. Museums in turn are immensely enriched by the skills and creativity of their public.”

Museums Change Lives, Museums Association, 2013





APPENDIX B Proposed budget 2017/18 - 2019/20

		Baseline Budget	Draft Budget		
		2016/17	Year 1 17/18	Year 2 18/19	Year 3 19/20
		£000's	£000's	£000's	£000's
Income	Unrestricted Income				
	Carlisle City Council (CCC) Grant	848	905	914	923
	CCC Central Services	87	14	14	14
	Generated Income	384	424	454	475
	Grants / Sponsorship / Donations	332	323	353	383
	Sub-total unrestricted income	1,651	1,667	1,735	1,795
	Restricted Income				
	Arts Council England (ACE) CMC Grant	156	158	150	150
	Exhibition Grants / Sponsorship	30	208	90	100
	Sub-total Restricted income	186	366	240	250
	Cumbria Biodiversity Data Centre (CBDC) Income	87	88	95	100
	Total Income	1,924	2,121	2,070	2,145
Expenditure	Unrestricted Expenditure				
	Core staff Salaries	812	825	850	865
	Utilities	151	149	155	162
	CCC Central Services	87	14	14	14
	Core expenditure	583	631	646	656
	Sub-total unrestricted expenditure	1,633	1,619	1,665	1,697
	Restricted Expenditure				
	ACE CMC Salaries	24	31	30	30
	ACE CMC revenue expenditure	132	127	120	120
	Exhibition grant / sponsorship related	30	208	90	100
	Sub-total restricted expenditure	186	366	240	250
	CBDC Expenditure				
	CBDC Salaries	86	87	89	91
	CBDC revenue expenditure	15	18	16	18
	CBDC revenue expenditure	101	105	105	109
	Total Expenditure	1,920	2,090	2,010	2,056
Totals	Total Surplus before CBDC	18	47	70	97
	Total CBDC Surplus / (Deficit)	-14	-17	-10	-9
	Total Surplus	4	30	60	88
Reserves	Café Reserve c/fwd	0	0	0	0
	Acquisition Reserve c/fwd	25	25	25	25
	CBDC Restricted & Designated Reserves c/fwd	122	105	95	86
	Other restricted Reserves c/fwd	114	106	106	106
	General Reserve c/fwd	315	362	432	529
	Total Reserves	576	599	658	747

Note: Reserves brought forward from 2015/16 were:

297,326 General Reserve
50,000 Café Investment
25,000 Acquisition Reserve
14,112 Other Restricted Reserve
136,161 CBDC
522,599 TOTAL

APPENDIX C

Cumbria Museum Consortium – Activity Plan – 2015 to 2018

Over the next three years, the Cumbria Museum Consortium will creatively use its expansive and inspiring mix of internationally important collections to connect people to great culture and heritage.

Goal 1: Excellence is thriving and celebrated in the arts, museums and libraries.

Aim and Activities The CMC aims to deliver ambitious programmes that aspire to national and international standards of excellence. The CMC will:	SMART measures of success	Timescales			Lead / source
		15-16	16-17	17-18	
Train volunteers to raise collections management standards across Cumbria.	10 volunteers trained and up to 5 museums will be consulted (in year 1) and receive targeted support to improve collection management standards and maintain Accreditation (in years 2+3).	Q1-4	Q1-4	Q1-4	Collection and learning leads
DIGITAL Catalogue and digitise collections to create a regionally dispersed Cumbria collection on a bespoke collections website.	200,000 objects will be made available on-line by end of programme.	Q1-4	Q1-4	Q1-4	Collection and learning leads
Apply for designation for natural sciences collection in 2015 (TH) and the Windermere boat collection in 2016 (LA).	2 applications for Designation will be developed and submitted.	Q1-4	Q1-4		Helen W + Steve H
Undertake research on collections and programming.	3 collection research articles / papers will be developed and 3 papers / presentations will be disseminated annually.	Q1-4	Q1-4	Q1-4	Collection and learning leads
Create and deliver major exhibitions and programmes on Canaletto, Waterloo and Anselm Kiefer in 2015, Indian contemporary art and Carlisle at War in 2016; Roman Armour exhibition; open Windermere Jetty in 2016.	An increase of 2% new (first time) visitors will engage with exhibitions and related programmes; and visitor satisfaction levels will grow by 2%.	Q1-4	Q1-4	Q1-4	Monitored through ticket sales and Viewpoint reports*
Develop further international links with: the Imperial Decree Museum in Xuzhou China (Tullie House) American Universities (Wordsworth Trust) Exhibitions with contemporary artists such as Belgian Tinus Vermeersch (Lakeland Arts)	10 objects will be toured internationally and experienced by 50,000 visitors at international venues (TH). 250 student learning days will be delivered generating £20,000 (WT). 6 contemporary artists will exhibit work reaching 5000 visitors (all).	Q1-4	Q1-4	Q1-4	Monitored by Collection and learning leads / door counts
Delivery of Highlights Loans project (All).	Up to 5 museums in Cumbria will participate and attract 10,000 visitors.		Q1-4	Q1-4	Collection and learning leads

*Baseline will be established 2015-16

Goal 2: More people experience and are inspired by museums

Aim and Activities	SMART measures of success	Timescales			Lead / source
		15-16	16-17	17-18	
<p>The CMC aims to increase the use and ownership of its museums, particularly by local audiences. The CMC will lead audience development across Cumbria's museums, sharing information and skills and stimulating new ideas through learning and other networks. The CMC will:</p> <p>Building on MHM reports, visitor research questionnaires will be streamlined to ensure CMC is collecting the same information, benchmarking, evaluating progress and sharing with staff to become more audience focused organisations.</p> <p>Carry out audience research in 2015-16 to establish a baseline to measure the success of interventions and inform programmes and services.</p> <p>Develop community and arts engagement with underrepresented groups (older people, dementia suffers and carers, people with disabilities and low socio-economic backgrounds and artists).</p> <p>Engage with a wide range of individuals and groups to ensure that more people experience and are inspired to visit museums (includes participation in large scale events and supporting national initiatives).</p> <p>Work with local partners / initiatives to attract more international visitors from American and Far East Markets.</p>	<p>4 standpoint questionnaires will be reviewed and streamlined by end Q1 of year 1.</p> <p>Commissioning Viewpoint analysis report will provide baselines to inform planning, development and evaluation of the CMC programme.</p> <p>TH will deliver 9 projects / year with 600 participation days. WT will deliver 12 projects / year with 2000 participation days. LA will deliver 6 projects / year with 460 participation days.</p> <p>The venues will attract a 5% increase of people that do not currently visit the museums, including local people from across Cumbria.</p> <p>CMC will increase international visits by 2% by 2017.</p>	<p>Q1</p> <p>Q4</p> <p>Q1-4</p> <p>Q1-4</p>	<p></p> <p>Q1-4</p> <p>Q1-4</p>	<p>Q1-4</p> <p>Q1-4</p> <p>Q1-4</p>	<p>JP; with Marketing leads</p> <p>JP data audit and feedback from CMC teams</p> <p>Monitored by Collection and learning leads</p> <p>Viewpoint* programme and postcode analysis</p> <p>Monitored through Viewpoint* and group bookings</p>

*Baseline will be established 2015-16

Goal 3: The arts, museums and libraries are resilient and environmentally sustainable

Aim and Activities	SMART measures of success	Timescales			Lead / source
		15-16	16-17	17-18	
<p>The CMC will employ a number of approaches to increase its resilience and sustainability, maximising its resources and impact through effective partnership working. The CMC aims to increase the understanding of the value of the museums sector for the economic and social development of Cumbria. The CMC will:</p>					
<p>Work with MDNW to identify retail and digital development opportunities with the Cumbria Museums Retail Working Group; trial joint procurement; monitor and evaluate savings.</p>	<p>Expand the CMRW G membership and develop 3 joint collection-related initiatives.</p>		Q1-4	Q1-4	Shop sales / income
<p>Support and share learning with Cumbrian Museum ecology including delivery of 6 training / support opportunities, providing 4 museum mentors, supporting 4 annual CMF meetings and managing CLNs.</p>	<p>25 CMF members will attend quarterly meetings; 100 participants / beneficiaries at events, leading to good quality Accreditation returns and successful funding applications from Cumbrian museums</p>	Q1-4	Q1-4	Q1-4	monitored through CMF, liaison with ACE and MDNW
<p>Increase self-generated income, via membership schemes, donations, courses, and improved facilities at CMC organisations.</p>	<p>Create a commercial development role and increase income by 20% from £60,397 to £72,476 by 2018 (TH). Agree CMC-wide benchmarks and develop targets for increased income generation (yr1) over three year period through diversification of income streams. LA benchmark is £150K WT benchmark is £200K</p>	Q1-4		Q4	Monitored by Fundraising leads
<p>Maintain and develop partnership with:</p> <ul style="list-style-type: none"> • Cumbria Biodiversity Data Centre • World Heritage Sites on bid development • Regional and local authorities 	<p>Arts and heritage offer is articulated within WHS bid. Secure continued investment from Carlisle CC and SLDC and be recognised as strategic partners with councils.</p>	Q1-4	Q1-4	Q1-4	Monitored by Steering Group
<p>Implement environmental action plans and work with Julie's Bicycle to improve organisational sustainability.</p>	<p>TH – to recruit a Green Champion and introduce better energy consumption monitoring by end of 2017 LA - 10% reduction in CO2 to 2017-18 in existing facilities and introduce better energy consumption monitoring by 2016-17 (year 2). WT – ongoing monitoring of energy consumption to inform HLF capital development bid.</p>			Q1-4	Monitored by green champions

Goal 4: The leadership and workforce in the arts, museums and libraries are diverse and highly skilled

Aim and Activities	SMART measures of success	Timescales			Lead / source
		15-16	16-17	17-18	
<p>The CMC assumes a local, regional and national leadership role and aims to ensure high quality training opportunities are offered to individuals and support professional development for heritage workers.</p> <p>The CMC will demonstrate professional leadership and work to an effective governance framework.</p> <p>Maintain and develop partnership with:</p> <ul style="list-style-type: none"> Manchester Partnership in delivery of MDNW Work with Curious Minds as Bridge organisation NWFED to share skills with regional museums take a strategic leadership role with regard to managing rural museums, and host a regional conference in conjunction with other rural MPMs <p>Assess training needs via formal analysis</p> <p>Run annual graduate training programmes (WT)</p> <p>Employ apprentices, and support apprenticeships in Cumbria (TH & LA)</p> <p>Host annual student and school placements</p> <p>Develop volunteer programmes at all venues</p> <p>DIGITAL - Undertake a digital audit and develop and implement a digital strategy</p> <p>Utilise Treasures of Cumbria to increase staff digital skills and digital literacy</p>	<p>CMC will hold monthly steering group meetings; Update and implement equality action plans; Monitor and manage risk</p> <p>Delivery model for Museum Development is recognised by beneficiaries and key stakeholders as good practice and good value TBD</p> <p>Delegates at events / conference learn something they can implement back at their museum</p> <p>Annual staff appraisals will produce CPD plans which are supported by managers.</p> <p>Participants have 100% success rate at securing employment / further education / training within 3 months of completing the programme. 100% of trainees and apprentices move into new roles/further training.</p> <p>Each organisation will host 6 placements TH will develop volunteer ambassadors LA will create a volunteer coordinator post WT will work with National Trust to develop shared volunteering opportunities.</p> <p>Appoint digital manager to produce a strategy in first year of the programme</p> <p>12 members of staff across CMC will gain and use new skills in other aspects of their work</p>	Q1-4	Q1-4	Q1-4	Minutes / reports to ACE
		Q1-4	Q1-4	Q1-4	Monitored by MDNW in annual report
		Q1-4	Q1-4	Q1-4 Q1-4	Event delegate feedback
		Q1-4	Q1-4	Q1-4	Monitored by CMC teams / managers
		Q1-4	Q1-4	Q1-4	Monitored by learning leads
		Q1-4	Q1-4	Q1-4	Monitored by learning leads
		Q1-4	Q1-4	Q1-4	Monitored by learning leads
		Q1-4			Monitored by CMC Steering Group
		Q1-4	Q1-4	Q1-4	Monitored by CMC Digital manager

Goal 5: Every child and young person has the opportunity to experience the richness and inspiration of museums

Aim and Activities	SMART measures of success	Timescales			Lead / source
		15-16	16-17	17-18	
The CMC will enhance the quality of provision for primary and secondary schools, YP and Families, through the delivery of a range of projects, including the use of digital technology to increase learning and engagement with museums.					
Create and deliver programmes that increase number and range of pupils engaging with the museums	The CMC organisations will grow schools engagement as follows: WT from 4000 (2014-15) to 5000 in first year of programme (and then establish targets for years 2+3) TH from 10,000 (2014-15) to 10,500 by the end of the programme LA – from 3000 to 10,200 – by the end of the programme	Q1-4	TBD	TBD	Monitored by learning leads
Increase programme of activity and participation for Young People	The number of YP visiting the venues and engaging with programmes (including Arts Award) will increase by 5% by end of the programme WT 150 Arts Award recipients TH 120 Arts Awards LA 120 Arts Awards	Q1-4	Q1-4	Q1-4	Monitored by learning leads and through Viewpoint*
Deliver family engagement activity and establish a coordinated approach to a Family Friendly offer for Cumbria	The CMC organisations see an increase of 5% of families visiting and the CNL will establish a family friendly network in Cumbria.	Q1-4	Q1-4	Q1-4	Monitored by learning leads and through Viewpoint* and ticketing systems
DIGITAL Create digital learning resources for teachers, schools and Young People	CMC will create and trial digital learning resources in the first year of the programme and monitor / review effectiveness and use of the resources throughout the programme.	Q1-4	Q1-4	Q1-4	Monitored by learning leads
The CLN will disseminate good practice for museum and gallery learning across Cumbria	The CLN will run 12 training and dissemination days each year of the programme.	Q1-4	Q1-4	Q1-4	Monitored by learning leads / CLN
The CMC will deliver the BRIDGE role for heritage Cumbria	TBD				

*Baseline will be established 2015-16

Extract from the Partnership Funding Agreement & Carlisle City Council Performance Monitoring

(Reproduced from the Partnership & Funding Agreement between Carlisle City Council and Tullie House Museum and Art Gallery Trust, 5th May 2011)

- 5.4. In order to provide MT with a secure and stable basis for medium-term planning, the parties agree that starting in 2012/13 the Core Funding will be approved by Carlisle through a systematic and collaborative process on a three-year rolling basis against a Business Plan submitted by MT to Carlisle not later than 31 October each financial year which the parties shall use their best endeavours to agree by no later than 31 December each financial year.
- 5.5. Core Funding for 2012/13, 2013/14 and 2014/15 will be agreed through a Business Plan submitted by MT to Carlisle not later than 31 October 2011 and Core Funding for 2015/16 will be agreed through a Business Plan which covers the period 2013/14 to 2015/16 submitted by MT to Carlisle not later than 31 October 2012.
- 5.6. Each year thereafter Core Funding for the third subsequent financial year will be agreed through a Business Plan following the above process (Core Funding for the first and second subsequent financial years already having been agreed through the previous Business Plan following the above process).
- 5.12. Without prejudice to the generality of the provisions of clauses 5, 7 and 10 Core Funding will be subject to annual uplift on 1st April each year for:
 - 5.12.1. salary inflation based on the percentage increase in the NJC Local Government pay award; and
 - 5.12.2. all supplies and services and including all MT income (but excluding grant) and NNDR based on the previous year's Consumer Price Index (C.P.I.) at September each year.

6. CONTENT OF BUSINESS PLANS

- 6.5. The Business Plan shall (amongst other things) specify in respect of the relevant period:
 - 6.5.1. MT's overall vision, purpose, key objectives and strategy for achieving them;
 - 6.5.2. key development and investment plans and their financial implications;
 - 6.5.3. MT's management and operating plans for the Museum and the Collection and maintenance plans for the Collection, reflecting the priorities agreed by the parties from time to time;
 - 6.5.4. developments proposed to MT's organisation, staffing arrangements and operating policies;
 - 6.5.5. projected income (both expected from Carlisle and other sources), revenue expenditure and capital expenditure for the next three financial years, including MT's assessment of any risk of fluctuation of the cost of performing its obligations under this Agreement and its proposals for managing such risks;
 - 6.5.6. the Core Funding which MT assesses it requires to be provided by Carlisle for each of the next three financial years with an explanation of the expenditure of MT for which the Core Funding is required;

- 6.5.7. the key performance indicators and other relevant targets against which MT will report in accordance with clause 9; and
- 6.5.8. such other information as Carlisle may reasonably require from time to time (which will be specified with reasonable advance notice).

Carlisle City Council Performance Monitoring

Customer

- 1) All in-person visits to TH (target 242k)
- 2) Visitors to all galleries
- 3) Proportion of 3) who are from 'Out of City' (non TH card holders)
- 4) No. visits to website
- 5) No. children visits (outreach and school pupils)
- 6) No of people taking part in learning activities broken down by subcategories of:
 - Visitors to Galleries
 - Curatorial Enquiries
 - Loans Boxes
 - Guildhall visitors
 - Website Users
 - Community and Schools outreach
 - Under 5's Education sessions
 - Internal Workshops and Events
 - Pupil Count
- 7) Monitoring of usage by protected characteristics, geography (*BP P3 table*) and economic segmentation (*BP P3 final para*)
- 8) Customer satisfaction

Above two are annual measures with data compiled via a customer survey conducted with the assistance of Carlisle City Council plus use of ACE survey

Finance and Economic Benefits

- 1) Additional funding gained in excess of Council funding
- 2) Volunteer hours worked
- 3) Local economic value of volunteer work

City Council Finance Team to provide quarterly statement in advance of performance meeting

Organisational development

- 1) No. FTE employees
- 2) No. employees – headcount
- 3) Health and safety incidents reportable to the HSE.

Risk register to be reported by major exception.