

# Report to Community Overview and Scrutiny Panel

Agenda  
Item:  
**A.5**

Meeting Date: 19th November 2013  
Portfolio: Culture, Health, Leisure and Young People  
Key Decision: Not Applicable:  
Within Policy and  
Budget Framework YES  
Public / Private Public

Title: TULLIE HOUSE MUSEUM & ART GALLERY TRUST BUSINESS  
PLAN 2014/15  
Report of: The Deputy Chief Executive  
Report Number: SD 09/13

### **Purpose / Summary:**

This report introduces the Tullie House Museum and Art Gallery Trust 2014- 2017 Business Plan to the Community Overview and Scrutiny Panel.

A rolling three-year Tullie House Business Plan is produced on an annual basis 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, which states that the Business Plan submitted by the Trust to the City Council should be used as the basis agreeing funding.

The City Council's Executive has requested that the Community Overview and Scrutiny panel's opinion is sought to inform their own review and consideration of the Business Plan and the provision of associated core funding to the Trust.

### **Recommendations:**

It is recommended that the Community Overview and Scrutiny Panel consider the Tullie House Museum and Art Gallery Trust 2014- 2017 Business Plan and provide comment and feedback to the City Council's Executive on its content.

### **Tracking**

Executive:	<b>18<sup>th</sup> November; 16<sup>th</sup> December</b>
Overview and Scrutiny:	<b>19<sup>th</sup> November</b>
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. Specifically it states:

*“Core funding for 2012/13, 2013/14 and 2014/15 will be agreed by 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.*

*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).”*

1.3 This report presents the Tullie House Business Plan for the period 2014/15 through to 2016/17.

## **2. PROPOSALS**

2.1 Carlisle City Council’s Executive will consider the Tullie House Trust Business Plan on the 18<sup>th</sup> November and again on 16<sup>th</sup> December. Decisions taken with regard to the associated core funding to Tullie House will be reflected in the City Council’s budget setting process and agreed budget for the forthcoming financial year as well as in the Council’s Medium Term Financial Plan.

2.2 The City Council’s Community Overview and Scrutiny Panel are also being asked to review the Business Plan and feedback their views to the City Council’s Executive.

## **3. CONSULTATION**

3.1 As outlined above the views of the Community Overview and Scrutiny Panel are being directly sought in relation to the Tullie House Business Plan and it’s basis for the provision of core funding.

#### **4. CONCLUSION AND REASONS FOR RECOMMENDATIONS**

- 4.1** It is recommended that the Community Overview and Scrutiny Panel review the Business Plan and provide feedback to the City Council's Executive in order to inform the Executive's own consideration of the plan and associated core funding levels.

#### **5. CONTRIBUTION TO THE CARLISLE PLAN PRIORITIES**

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

**Contact Officer: Darren Crossley**

**Ext: 7004**

**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 -**

**Community Engagement –**

**Economic Development –**

**Governance –**

**Local Environment –**

**Resources -**



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## Business Plan 2014/15 to 2016/17

### 1 INTRODUCTION

This, the third business plan to be prepared annually by the Tullie House Trust, covers the three years from 2014/15 to 2016/17. Although the first two years, 2014/15 and 2015/16, were included in last year's plan, this latest plan is based on an assumed reduction of £250k in the Council's annual core funding from 2015/16. This planned reduction has caused the Trust to carry out an intensive review of both its income generation activities and its costs, which is in turn reflected in some substantial changes to our financial projections.

This apart, the key development since last year's plan is that the Trust Board has recently decided to move forward to the intensive planning stage of a major development of Tullie House Museum and Art Gallery.

#### 1.1 A vision for the redevelopment of Tullie House

This project is grounded in the Trust's vision that *'Tullie House will be one of the leading and most influential arts and cultural institutions in Cumbria, providing a vibrant and proactive centre for heritage and the arts in Carlisle. It will directly serve the people of the city and its visitors, playing a leading part in the cultural, social and economic life of the north of England...'* It would include:

- A completely new approach to the interpretation and display of the collections, in line with latest international standards, which utilises the latest applications of digital technology for museums
- Substantial increases in gallery space, together with radical improvements to visitor access and circulation between the galleries and public areas
- Opening up non-visitor access to the collections through continuing application of latest online digital technology developments
- Construction of a new on-site store for the collections, enabling items that are not on display to be housed in a safe and secure environment that is accessible to staff, researchers and visitors alike
- Transformed learning and education facilities, to ensure that Tullie House is able to provide school and college students with a truly excellent environment in which to discover and profit from the richness and diversity of what Tullie House has to offer
- Enhanced visitor facilities, including visitor orientation, catering and retail.

This ambitious project, which has the potential hugely to enhance Carlisle's attraction as a visitor destination, has been indicatively costed at £16m - £18m. A project of this size and ambition will require the mobilisation of large-scale external capital funding as well as a high level of planning and implementation expertise. It will also imply further transformation of the Tullie House organisation's culture, skills and resources. The Trust has identified Heritage Lottery Fund as its prospective lead funding partner, and following discussions with HLF intends to submit the initial application for HLF stage 1 funding in November 2014 - the first annual submission deadline that can realistically be achieved.

Although the main impact of this project, to which we return in Section 3 below, would occur after the period covered by this business plan, considerable effort will be required in the first year of the

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plan to prepare the stage 1 HLF funding application. This has been reflected in the budget for 2014/15 in this plan. To move from HLF stage 1 to stage 2 would require a further year of detailed planning and fundraising. This would occur in 2015/16 and 2016/17, and has not, at this relatively early stage, been reflected in this plan's budgets for those years. Full implementation of the project would not occur before 2017/18, and lies outside the time horizon of this plan.

### 1.2 Working with Carlisle City Council

The City Council, with whom we agree our key performance indicators, is the Trust's key partner. The Trust has two City Council Members on the Trust Board. There are regular meetings between Trustees, and the Leader of the Council and senior Council officers. The Tullie House Departmental Management Team works with Council officers in areas such as HR, building maintenance, community engagement, payroll, finance, tourism and property, to ensure that there is a mutual understanding of targets, opportunities and goals.

The Trust also works with the City Council to develop initiatives such as the Carlisle Pageant and the Commemoration of World War One starting in 2014, and has been consulted by the Council over its proposed Carlisle Arts Centre. The Trust is involved in the new *Carlisle Story* network, and Trustees are working with the City Council on the development of the Historic Quarter. The Tullie Card for Carlisle residents is the result of close working with the City Council.

The City Council would be our key partner in the redevelopment of Tullie House to ensure that the Trust's vision for Tullie House and the project is clearly communicated to the Council, that the Council's objectives and requirements are fully taken into account, that all relevant features and aspects of the project are properly explained, and that the Council is actively involved throughout the planning and implementation stages of the project.

In preparing this business plan for the next three years, the Trust wishes to thank the City Council for its continued interest and support.

### 1.3 Strategic themes

The strategic themes underpinning the plan, which provide the broad framework for the Trust's activities and actions for the next three years, were set out in detail in last year's plan and have been carried forward from last year's plan. They are:

- **Collections** - developing and making the collections more accessible and relevant to audiences
- **Audiences** - using collections to extend our reach by developing existing and new audiences
- **Resources** - staff development, business development and generating income.

However our strategic priorities have moved on since last year's plan, reflecting the impending reduction in the Council's grant, which means we have to focus ruthlessly on resources - income generation, cost management and improving the ways we do things - alongside our determination to proceed with the major development plan for Tullie House.



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**1.4 Organisation of this document**

This document is organised into five sections following this Introduction. We start in Section 2 by summarising the highlights of the past year and look briefly at key trends in visitor numbers. Sections 3 to 5 then set out our plans in relation to each of the Trust's strategic priorities: Section 3 deals with the collections with particular emphasis on the proposed redevelopment of Tullie House, Section 4 addresses our audiences and Section 5 summarises our approach to managing resources with a particular focus on developing the organisation and generating income. Section 5 also raises some premises issues that are important to the plan. The concluding section, 6, sets out our proposed three-year budget for 2014/15 to 2016/17.

Appendix A reproduces relevant paragraphs of the Partnership and Funding Agreement between Carlisle City Council and Tullie House Trust relating to the business planning process.

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## 2 HIGHLIGHTS OF THE PAST YEAR

In 2012 Cumbria received 38m visitors, made up of 32.8m day trippers and 5.2m overnight visitors. 2012 proved to be a difficult year for the visitor economy in Cumbria, as elsewhere. Poor weather for much of the year and the adverse effects of many London-centred events such as the Diamond Jubilee and Olympics, along with the continuing squeeze on people's disposable income, adversely affected the number of visitors to Cumbria and their propensity to spend. Day visitors, which accounted for 65% of the county's visitor days in 2012, were down by 6% (equating to a fall of 2.0m people). Total spending by day visitors fell by 15% (£193 million), which means that spend per visitor dropped by nearly 10%.

This challenging market context inevitably impacted our visitor numbers which, at 221,000, were down by 9.8% in 2012/13. Despite this, the Trust has recorded some significant achievements over the eighteen months since April 2012, which have included:

- Mounting the George Howard exhibition with the support of the Heritage Lottery Fund, which received extremely good reactions from both our visitors and the media.
- Creating diverse exhibitions including *Into the Light*, *Street Art*, *C-Art at Tullie* and the new *Hartnell and Amies*.
- Starting work on the Arts Council's £3.2m Major Grant Fund award to the Cumbria Museums Consortium, led by Tullie House Trust and also including Lakeland Arts Trust and Wordsworth Trust, which is financing a three-year programme to develop access to Tullie House and other key custodians of the county's cultural heritage.
- Being awarded:
  - the Cumberland News Group's 2012 Business Award for Tourism and Hospitality,
  - the Sandford Award for Excellence in Heritage Education 2013, and
  - the Curious Minds *New Settings* Award for the North-West. This was for delivery and commitment to the arts and embedding arts into our education programme.
- Being long-listed, for the second year in a row, for the Daily Telegraph's Family-Friendly Museum Award, which is voted for by families visiting Tullie House. This ranks us as one of the top twenty family-friendly museums in the UK.
- Our successful collaboration with the British Museum to exhibit the Crosby Garrett Helmet in both Carlisle and London, with significant support from arts funding organisations and the Friends of Tullie House. (This exhibition opened in Tullie House in November 2013 and moves to the British Museum in February 2014.)
- Hosting 8,115 visits from Carlisle's school children, and reaching 1,384 people through our outreach programme, in 2012/13, both of which were increases on the previous year.
- Receiving *Good/Very Good* ratings by:
  - 93.4% of our visitors for the quality of our venue, and
  - 94.5% of our visitors for the enjoyment of their visit.

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- Managing our finances prudently and achieving the financial targets (including cost reduction targets) agreed with the City Council.
- Maintaining the stability and morale of our staff after a period of restructuring and redundancies.

In March 2013 we introduced a new admissions charging structure, the key features of which included:

- Bringing Old Tullie House into the scope of the charging structure, which has simplified visitor circulation and gallery monitoring.
- Reducing the cost of the Tullie Card for Carlisle residents from £3 for two years to £1 for one year.
- Raising the standard adult admissions charge for non-Carlisle residents from £5.50 to £7, with an increase in concessions charges from £3.60 to £5.
- Introducing a discretionary charge of £3 for special exhibitions.
- Raising the age of free admission to 18, which applies to non-Carlisle as well as Carlisle residents.

While we have not yet carried out a full review of the impact of these new charges, the most popular admission ticket for 2013 to date is the £5 concession ticket. This is consistent with our visitor research which shows that 60+ is the largest age group visiting Tullie House, accounting for 54% of all adult entrants. (22% of our visitors used a Tullie Card and 19% purchased a standard admission ticket.)

The main change in our adult visitor profile by age band over the past year has been a relative increase in the 45-59 age range, which at 22% of visitors is now the second largest, having displaced the 35-44 age band from that position. This change probably reflects our recent special exhibitions programme which has been mainly aimed at family audiences, although this may shift again toward the end of the present financial year, after the forthcoming *Mechanical Circus* exhibition.

### **3 COLLECTIONS: Developing and making the collections more accessible and relevant to audiences**

#### **3.1 Cumbria's 20:20 Museum**

Tullie House's superb collections lie at the heart of what we have to offer our audiences. They have the potential to inspire the residents of Carlisle, including successive generations of school children, and to attract people from much further afield to spend time in the city. Properly interpreted, displayed and managed, they are a priceless asset.

The Trust has been looking carefully at what needs to be done to ensure the collections are able to play this role through to the mid-21<sup>st</sup> century. Urgency has been added to this by the facts that we shall lose a substantial part of our collections storage space in 2016 when our existing lease at Shaddon Mill expires, that most of the rest of our storage space is inadequate, that our education and learning facilities are completely out of date, that our gallery space (even after the opening of the excellent Roman Frontier Gallery) is much too limited to permit enough of the collections to be permanently displayed, and that the physical layout of the buildings gets in the way of optimal visitor circulation.

The Trustees concluded that unless these and other pressing issues were properly addressed it would be impossible for Tullie House to continue to play its full part in the life of Carlisle and achieve what both the Trustees and the City Council want and expect of it.

To help get started we asked consultants to provide some preliminary ideas on a new interpretation strategy that recognised the strengths of the collections and the stories they can tell, and on how:

- a. Much more of the collections could be made accessible to visitors and students alike, whether through additional gallery space or a new 'accessible' store.
- b. The current orientation of the present buildings and visitor flow could be improved along with the external approach and 'visibility' of the museum.
- c. We might take advantage of vacant adjacent buildings on the Tullie House site in good time for the end of the lease on Shaddon Mill.
- d. All of this could be used to maximise visitor numbers and revenues while reducing costs.

It became clear from this review that these objectives could only be realised through a project that involved significantly re-orientating and enlarging the existing galleries, building a new accessible storage facility on the garden site of the adjacent Herbert Atkinson House, and repositioning the museum's main entrance so that it faced the City's historic quarter. In parallel with this a new interpretation strategy emerged, based on a new theme - 'The Museum Unpacked' – which, informed by four unifying sub-themes that reflect particularly strong aspects of the collections: Life, Landscape, Legacy and Laboratory, would allow visitors to explore and learn about the collections from a curatorial point of view.

It also became clear that such a project would involve substantial capital expenditure. The consultants identified five options, ranging from a minimal scheme that would meet immediate near-term needs but do little to address the wider issues, to a comprehensive integrated set of

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developments that would address all of the problems and priorities, both immediate and longer-term. They provisionally costed the capital sums required as between £5m for the minimal scheme to £16m for the most comprehensive.

After reviewing the options, the Trustees concluded that only the comprehensive option offered a clear and exciting way forward for Tullie House that would enable it to remain a vibrant and proactive centre for heritage and the arts in Carlisle and beyond. The Trustees asked the Museum Director and her team to develop the consultants' initial ideas into a clear and coherent vision and strategy for a major museum redevelopment that would command the confidence of key partners, most notably Carlisle City Council, but also HLF, which had been identified as the most likely lead funding partner, and other potential funders.

This further internal work has developed and refined the approach outlined by the consultants into a clear vision and strategy for a major transformational project that will significantly raise the game of not only Tullie House but also the city of Carlisle.

### 3.1.2 Next steps

The Trust will:

- Work closely with Carlisle City Council, the Trust's key partner on this redevelopment, to ensure the City Council is fully supportive of all aspects of the redevelopment. The Trust is keenly aware that the onus is on the Trust to achieve this.
- Engage the University of Cumbria and other key strategic partners such as Cumbria County Council on refining the *Cumbria's 20:20 Museum* proposal
- Prepare the Stage 1 bid for submission to the Heritage Lottery Fund in November 2014 to support development of the *Cumbria's 20:20 Museum* vision into a detailed plan and implementation approach capable of attracting capital funding
- Initiate a 20:20 pilot programme that will develop exploratory ideas for the developments, provide an 'incubation' area and stimulate and challenge our approach
- Apply for funding to support the *Cumbria's 20:20 Museums* vision and develop the pilot programme
- Prepare an application for Designated Museum status for Tullie House's outstanding natural sciences collections. Designated status would widen our opportunities to raise the profile of the natural sciences collections, encourage safeguarding of the collection and allow funding to be targeted in support of the collection
- Work with the higher education sector, particularly the University of Cumbria, to develop the research potential of the museum as part of *Cumbria's 20:20 Museum*
- Use *Cumbria's 20:20 Museums* to develop the skills of staff and volunteers and seek out opportunities to maximise funding opportunities to widen skill sharing

Preparing for a Stage 1 Heritage Lottery Fund bid for the *Cumbria's 20:20 Museum* will cost an estimated £80,000, which the Trust will meet from its own Reserves. If successful, HLF would provide support for the Stage 2 bid, which is the detailed development of all aspects of the project plans.

### 3.2 Collaborations and partnerships that promote and enhance Tullie House's reputation

The Trust has a good track record for its partnership programme and aims to develop new collaborations and partnerships, building on those already achieved.

#### 3.2.1 Carlisle City Council

We referred in the Introduction to Carlisle City Council's importance as the Trust's key partner. This will continue to be reflected in our local community engagement activities. Partnerships and joint projects focusing on young people and promoting healthy living will be central to the Trust's community engagement agenda. Tullie House will continue with initiatives such as:

- The Tullie Time Travellers club for 8 to 12 year old children
- The Yak Yak club for young adults aged 13 to 19
- Making Tullie House more dementia-aware. As part of Cumbria County Council's Dementia Awareness Strategy the museum has received funding to train staff and roll-out a package of interventions that will make the museum more accessible to visitors with this condition
- Working with OUTreach Cumbria on a project to collect stories and objects that represent Cumbria's LGBT community in the museum's collections (subject to funding)
- Running a volunteer-led Community Archaeology project
- Carrying out a creative project, in partnership with the Solway Wetlands Team, to work with three adult groups who have disability and / or are socially excluded
- Working with Sure Start and Barnardos to engage with victims of domestic abuse in a project to build self-esteem
- Supporting the City Council with the Pageant Parade. Tullie House worked jointly with various agencies on the 2013 parade to support young people, children and families as well as those who had disabilities

#### 3.2.2 National partnerships

The £1.4m Roman Frontier gallery, which opened in 2011, was the result of a valuable partnership between Tullie House and the British Museum. It was opened by British Museum Director, Neil MacGregor. The British Museum partnership continued with the *Talking Objects* and the museum's own *Collections Conversations* programmes, which inspire creative engagement with young people and general visitors. At the end of 2013 Tullie House will be borrowing a number of pieces of Chinese porcelain from the British Museum to complement the Natasha Daintree exhibition. These *spotlight loans* will be developed further over the next three years with the National Gallery and the Tate, as well as the British Museum.

#### 3.2.3 International partnerships

Tullie House is exploring the possibility of a partnership with the Xuzhou museums group in the Nanjing Province of China. Following a visit by delegates from China to Tullie House in early 2013, the Xuzhou museums appointed a UK representative to explore collaborative initiatives covering exhibitions, training and spotlight loans.

Tullie House will be the first UK museum to host the *Mechanical Circus* exhibition in 2014. This exhibition is from Netherlands' state museum of science and medicine, the Museum of Boerhaave.

### **3.2.4 Regional partnerships**

The launch of Tullie House's successful Roman Frontier Gallery was underpinned by our partnership with Hadrian's Wall Heritage. An independent evaluation of the gallery will be carried out in early 2014. The museum is now working with Hadrian's Wall Trust, HWH's successor body, to develop initiatives to draw visitors to the museum from Hadrian's Wall and other World Heritage Sites in the UK and overseas – e.g. a conference on some of the contemporary frontier issues flagged up in the gallery. The Arts Council are also supporting an innovative dispersed exhibition and engagement programme being developed by Tullie House and Tyne and Wear Archives & Museums which will connect all of the museums and heritage sites along the Wall. A pilot for this with the National Portrait Gallery will run in 2014 and a larger-scale project, with the British Museum, is planned for 2016.

As mentioned above Tullie House is exploring partnership initiatives with higher education institutions, notably the University of Cumbria. To date there have been collaborations between the museum and the University on exhibition installation, the use of digital technology in events, film production and teacher training. The museum and the University's newly established Business Interaction Centre (based alongside Tullie House in Paternoster Row) are looking at possible collaborations relating to tourism.

Tullie House also has a strong partnership with the University of Newcastle's International Centre for Cultural and Heritage Studies (ICCHS), which to date has focused on providing placements for students planning a career in museums but is now exploring the possibility of developing a research methodology for evaluating the effectiveness of exhibitions.

The museum continues to work in partnership on a range of practical and research based projects with two very long established groups, the Cumbria Natural History Society and Cumberland and Westmorland Antiquarian and Archaeological Society.

The Cumbria Biodiversity Data Centre (CBDC) which is part of Tullie House Trust relies heavily on a number of strategic and financial partnerships. Without the support of the County and its District Councils, the Environment Agency, Natural England and a range of other ecology-based organisations CBDC would not be able to function.

### **3.2.5 Major Partner Museum**

Through the vehicle of the Cumbria Museums Consortium (CMC), the Trust will continue to work with the Arts Council in the county to meet their five national goals - that:

- Talent and artistic excellence are thriving and celebrated
- More people experience and are inspired by the arts
- The arts are sustainable, resilient and innovative
- The arts leadership and workforce are diverse and highly skilled
- Every child and young person has the opportunity to experience the richness of the arts.

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CMC, which as mentioned earlier comprises the Lakeland Arts Trust, the Wordsworth Trust and the Tullie House Museum and Art Gallery Trust, is an example of a Cumbrian partnership initiative that has developed over the past two years. In 2012 CMC, led by the Trust, became one of only sixteen Major Partner Museums to receive Arts Council's Renaissance funding for a programme of activities focusing on two of the Arts Council's goals: *Children and Young People* and *Audiences*. As part of the CMC programme a Cumbrian Learning Networks programme has been established to support museums across the whole of Cumbria. The CMC Project Manager, based at Tullie House, works closely with the networks – ensuring that Tullie House is working with museums across Cumbria.

The Trust's CMC programme includes:

- Apprenticeships
- Adult engagement
- Community Engagement and Outreach
- Family Learning
- Treasures of Cumbria
- Young Persons activities

Our current CMC three-year funding runs out in March 2015. Accordingly in early 2014, with our CMC partners Lakeland Arts Trust and Wordsworth Trust, we shall be submitting a further application to the Arts Council for an extension to their Major Partner Museum funding. We can expect a lot of competition for this funding.

CMC is also collaborating with Manchester Museums Partnership to manage the Arts Council's Museums Development Programme for the benefit of museums across the north-west region, providing training, grants and advice.



#### **4 AUDIENCES: Using the collections to extend our reach by developing new and existing audiences**

Tullie House's key target audiences are:

- Families with children, who require activities, value for money, a safe environment, assistance with planning their visit, affordable food and easy access.
- Local people, who are usually also Tullie Card holders. This group requires a changing and varied programme of exhibitions and events and free exhibitions.
- The over 50s, who want informative events and activities in the galleries, good facilities in the restaurant and galleries as well as easy access and friendly reception.
- Schools and education establishments, which require excellent educational resources in terms of staff and teaching/learning materials, good communications and appropriate facilities.
- Tourists, who demand excellent facilities, stimulating exhibitions and a welcoming reception.
- 'Virtual visitors', who need easy access to data through easily navigable websites. This group requires information for planning a visit, undertaking personal research or carrying out formal research.

Tullie House's offer and reach to visitors is achieved through the permanent exhibitions at Tullie House, complemented by a changing and exciting programme of special exhibitions with a range of activities and events to enhance it. To extend our reach and develop existing and new audiences we:

- Use the temporary exhibition programme as a tool to engage and develop audiences
- Maintain and further develop our high quality of learning provision
- Extend the reach of the museum by using our collections to enhance audience engagement within and beyond Cumbria
- Increase access to collections through digital technology and development of the website
- Strengthen our community engagement.

As part of the CMC programme, we are working with our partners to develop a better understanding of our audiences and identify new audiences by employing an Audience Research Coordinator.

##### **4.1 The temporary exhibition programme**

We aim to provide a balanced programme of exhibitions that will appeal to a broad range of audiences. While the programme necessarily reflects the Tullie House collections (art, archaeology, social history and natural sciences) and their connecting themes, as well as the Trust's aims and objectives, it is designed to appeal to culturally-diverse audiences and maximise accessibility. It is often difficult to balance audiences with content, particularly when exhibition funding is difficult to source, but The Trust attaches importance to maintaining high standards of exhibition.

In 2013/14 the Tullie House changed its exhibitions programme to create a more even balance between collections-based shows and contemporary art (previously the focus had been 80% on the

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latter). The new programme includes seven major exhibitions<sup>1</sup>, some of which have yet to be staged, that were initiated, researched and designed by Tullie House staff. These were supplemented by three other exhibitions that were created by others.<sup>2</sup>

In 2014/15 the museum will be hosting *Richard Slee*, a retrospective of the internationally acclaimed, Carlisle-born ceramicist of the same name. This major exhibition, initiated by Tullie House and supported by the Arts Council, is being planned to tour - a first for Tullie House. We will also be showing *Worn to be Wild*, a contemporary costume exhibition based on wildlife; *War Games* from the V&A; and *Anslem Kiefer*, a partnership with the Tate under the banner of their *Artists' Rooms* programme. 2014 will also see the launch of the exciting new *Ideas Incubator* – a flexible audience-led approach to programming and interpretation in the museum's Exhibition Gallery, which will pilot ideas for engagement to support the *Cumbria's 20:20 Museum* interpretation strategy.

In 2015/16 the museum is hoping to show a children's exhibition, the *Viking Guide to Deadly Dragons*, from Seven Stories in Newcastle, the *Dance of Death* from the Wellcome Institute and the dispersed Hadrian's Wall exhibition mentioned earlier.

The Trust is developing an ambitious exhibitions programme to engage and develop different audiences. This can be expensive, and in order to protect the quality of the special exhibitions programme we decided to start charging for admission to some (but not all) of our special exhibitions. The current 2013/14 exhibition programme is expected to incur net expenditure of £45k, which we use to support a broad range of exhibitions in both the Art Gallery and the Exhibition Gallery. For example, *Mechanical Circus* is a major automata exhibition which will be used to target schools and families interested in science, technology and engineering. *Martin Greenland* on the other hand will show works by an established landscape artist who has recently been inspired by the Cumbrian environment – his exhibition will be targeted at local people and the over 50s.

Wherever possible, external funding is sought for specific exhibitions. For example, *the Wildlife of the Solway Wetlands* is part of the Solway Wetlands Landscape Project which is funded by the Heritage Lottery Fund; equally *Into the Light* was sponsored by local Cumbrian businesses. The major 2013 *George Howard* exhibition was largely funded by the Heritage Lottery Fund and the Friends of Tullie House.

The Arts Council's Grants for the Arts (G4A) Programme has supported our exhibition programme in recent years by approximately £50k p.a. However, G4A funding is only available for contemporary art, so the more the Trust programmes exhibitions to reach Tullie House's target audiences, the less funding we will receive from the Arts Council's GTA fund.

The proposed exhibition programme for the three years to 2016/17 is attached in Appendix B

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<sup>1</sup> *Into the Light*, *Wildlife of the Solway Wetlands*, *Natasha Daintree: Ocean*, *Martin Greenland*, *Outside In* and *George Howard*,

<sup>2</sup> *Hartnell to Amies* (a touring costume exhibition from the Fashion and Textile Museum. London), *Transmitter / Receiver* (contemporary collage from the Arts Council) and a major popular exhibition of automata, *Mechanical Circus*, from the Cabaret Mechanical Theatre and Museum Boerhaave.

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### 4.2 The learning programme

Both formal and informal learning are central to the programme at Tullie House. The former Renaissance Hub funding from the now-defunct Museums, Libraries and Archives Council enabled Tullie House to employ four staff to deliver a high quality programme of formal and informal learning. This funding ended in March 2012, causing a cut to just one staff member and significant modifications to the learning programme. However the Arts Council's Major Grant Funding is now providing us with new resources that are supporting the delivery until March 2015 of a number of key learning projects focusing on children and young people. These projects include:

- A *Making All Family Friendly* initiative which will create a more family orientated offer and will link with national and regional initiatives such as *Kids in Museums*.
- A *Young People* initiative which will develop programmes to engage with young people at Tullie House and our CMC partner the Wordsworth Trust. This initiative involves consulting with bridging organisations and work with schools and colleges in Cumbria on the delivery of Artsmark and Arts Award.
- A secondary and post-16 schools programme. This will provide the opportunities for Tullie House to develop and encourage closer working with secondary schools, further education colleges and universities
- An apprenticeship programme for 16-25 year olds across the three CMC partner organisations. This will provide Tullie House with three apprentices each year together with the support of an Apprenticeship Manager.

Helped by the Arts Council's Major Grant Funding, the Trust is piloting a new Adult Learning programme in 2013, with talks, workshops and crafts. In addition to improving the offer for adults, this will provide opportunities for new income generation. We plan to extend this pilot into a core offer over the next three years.

### 4.3 Digital technology

To support the *Cumbria's 20:20 Museum* project and the efficient running of Tullie House, 2013/14 has seen an upgrade of the Tullie House website and further development of social networking tools.

Over the coming plan period from 2014 we intend to research and, if appropriate, to pilot several options in the *Ideas Incubator* for *Cumbria's 20:20 Museum*:

- On-gallery interpretation using iPads.
- The application of digital interpretation to the learning programme, e.g. working with a digital artist on a wetlands reclamation game involving teams of young people competing to create the best habitats for wetland species, or the introduction of augmented reality into school workshops possibly including an element of foreign language translation.
- For museum visitors, webcams, comments screens and access to information in storage.
- A data warehouse, which will be compatible with the museum's collections database (MODES) and used to store all our marketing and learning images and resources.

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Our Arts Council Major Grants Funding gives us the opportunity to work closely with partners across Cumbria to deliver the innovative *Treasures of Cumbria* project. This includes creating a new website where people can discover the county's cultural heritage by bringing together public and private collections and their stories from across the county. The project is involving museums, the media and press across Cumbria in working in innovative ways.

**4.4 The community engagement and volunteer programme**

Our community engagement activities are another important way of improving access to the collections, particularly among disadvantaged groups in local society. This programme depends critically on the contributions of volunteers. The Trust is therefore very keen to continue to develop opportunities for volunteers. We have recently appointed a part-time volunteer coordinator to support the team of 25 volunteers who are based at Tullie House.

**4.5 Loans**

Because of the quality and importance of the Tullie House collections, The Trust regularly receives requests for the temporary loan of objects. These requests come from both UK and international cultural organisations, typically for one-off or touring exhibitions – for example the Royal Academy, Manchester Art Gallery, the V&A, Le Musee D'Orsay Paris, the Ghent Museum of Fine Arts and the Tokyo Mitsubishi Ichigokan Museum.

Loans are rarely if ever a means of generating income, but they help establish Tullie House's reputation as a serious cultural destination with which major national and regional organisations wish to do business.

In order to strengthen the attractions of our special exhibitions and one-off events, the Trust also borrows objects from national UK museums such as the British Museum and the National Gallery, and would like to do so more from overseas. The short-term loan of the Nijmegen Helmet from Dutch Museum Het Valkhof, to coincide with the opening of the Roman Frontier Gallery in 2011, was highly successful, and we are now exploring the possibility of similar loans from Germany.

## 5 RESOURCES: Organisation development, income generation and premises

This section summarises our plans for developing the organisation and new sources of income and. Our plans for managing costs are outlined in the next section (budget commentary), as are the income and expenditure budget implications. The section concludes with a summary of the key issues relating to our premises and other physical resources.

### 5.1 Developing the organisation

The Trust's organisation was restructured in April 2012, involving significant changes in staff roles and responsibilities. It also involved taking a fresh approach to the management of the organisation by devolving key functions to senior staff and giving them defined responsibilities for day-to-day management. For example, each of the four curators became responsible for a cross-cutting process (e.g. documentation of the collections) alongside their existing subject area responsibilities (e.g. archaeology or natural history). The restructure was also intended to encourage new ways of working across the organisation, with the aim of creating an organisational culture that is responsive, entrepreneurial and generally fit for purpose. Two members of staff are working towards the Association of Accounting Technicians qualification and four towards the Associate of the Museums Association award, while a member of the CBDC team is working towards a degree at Manchester University on data recording.

Staff briefings are now held monthly and have become an important means of team building and communication. Personal Development Plans have been initiated for all staff. These will be taken forward and further embedded into the organisation, becoming central not just to staff development but also to business planning and organisational development.

The new CMC posts, appointed from mid-2012 to early 2013, work closely with the permanent staff and are indispensable to core Tullie House activities such as the learning programme. We have recruited three 16-24 year old museum apprentices through the CMC apprenticeship programme, who are working towards NVQ Level 2. Tullie House also has a dedicated and respected team of volunteers who, as mentioned in Section 4, we intend to support and develop.

The 2012 restructuring, which was conceived as part of the City Council's 2011 transformation programme, was effectively an immediate response to the transfer of Tullie House to charitable trust status. With the current difficult market environment and core funding cuts from 2015/16, quite apart from the potential challenges of delivering *Cumbria's 20:20 Museum*, it is clear that further continuing organisational changes will be required, involving leadership development, restructuring, realignment of roles and responsibilities, staff development and culture change. We shall have to review whether our reward policies, which have been inherited from local authority days, are optimal for the kind of organisation we want to be. The Trust needs to become an organisation that has a strong focus on business development, income generation, cost management and the use of technology to support our business and organisational goals. The continuing search for ways and means of increasing visitor numbers and generating additional income through fund raising, commercial activities, conferences and events must become part of the

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ethos of the organisation. We are encouraging staff at all levels identify and put forward constructive ideas for new ways of working that promote this ethos.

The current need to live with reduced resources, together with the challenges of delivering an outstanding *Cumbria's 20:20 Museum* project provide an opportunity for the Trust to be bold, imaginative and ambitious in creating a forward-looking and visitor-focused organisation.

### 5.2 Income generation opportunities

The income generation opportunities we have identified fall under seven headings:

1. Profile raising and marketing
2. Increasing visitor spend per head
3. Fundraising
4. Strategic commissioning
5. Other museum-related charges
6. Trading company income
7. Renewing the CMC's funding.

#### 5.2.1 Profile raising and marketing

We aim to reverse the recent decline in visitor numbers to Tullie House, which has been in line with that of other major cultural attractions in Cumbria and the north-west. We intend, over two years, to claw our way back from the 221k visitors of 2012/13 to the 250k of two years earlier. Getting more people through the door generates income both directly and indirectly.

We have identified a series of initiatives to raise Tullie House's profile, some of which are within our own control while others – such as the key priority of improving signage to and within the Historic Quarter - will involve collaboration with other parties. Joint profile-raising, marketing and ticketing initiatives are being explored with our Cumbria Museums Consortium and Hadrian's Wall partners, the Council's Historic Quarter working group, Cumbria Tourism, major transport providers etc.

The website and social media are critical to profile- and awareness-raising. We shall be significantly raising our game here. Online ticketing is being introduced.

#### 5.2.2 Increasing visitor spend per head

As mentioned previously, in March 2013 the Trust introduced a new admissions charging structure, which we plan to review shortly. We have no plans to increase entry charges again during the plan period, although we do intend to maximise the number of visitors who tie their entry payments to gift aid, which was introduced in mid-2012. The key, therefore, to increasing admissions income is through increasing the number of visitors, which depends, above all, on the excellence and attractiveness of how we display the permanent collections and the special exhibitions programme. The permanent collections will be addressed as part of the '20:20' redevelopment, the benefits of which lie beyond the timescale of this three-year plan. A major responsibility therefore rests on the exhibitions programme to generate new footfall and income over the next few years. As discussed in the previous section, our special exhibitions programme is under continuous review and improvement to appeal to as wide a range of audiences as possible.

We also plan to make more use of 'opportunist' donations by making it as easy as possible for visitors to make a small donation at more 'moments' during their museum visit.

### 5.2.3 Fundraising

The Trust has developed a local fundraising strategy and launched a fundraising programme focusing initially on personal giving. The historic level of local gifts, legacies and endowments to Tullie House has not been high, and we see potential for increasing it. However we are conscious that many donors tie or restrict their donations to specific projects or initiatives, such as purchase of a new item for the collection or a construction of new gallery. It can be difficult to persuade individuals to part with money for core funding purposes such as payroll or overhead costs.

Apart from personal giving, we see local fundraising opportunities in:

- Corporate sponsorship, and
- Membership schemes.

#### 5.2.3.1 Personal giving

Personal giving programmes focus on attracting gifts, legacies and endowments from individuals. This requires a long term-approach, often through intermediaries such as solicitors and accountants. It is unrealistic and can be counter-productive to expect potential donors to respond immediately to fundraising appeals, unless a specific opportunity presents itself (such as acquiring the Crosby Garrett Roman Helmet, although that, while very successful nationally, attracted a disappointingly small amount of local interest).

#### 5.2.3.2 Corporate sponsorship

We see local corporate sponsorship as a potentially attractive area of income generation opportunity. Corporate donors can be attracted to sponsor specific events such as special exhibitions, specific developments such as the refurbishment of a gallery, or specific activities such as sponsoring an outreach initiative targeted on a specific high-priority group.

A corporate sponsorship programme will need to focus on business leaders, such as those we are involved with in the *Carlisle Story* initiative, with Tullie House as 'their' museum. As with personal giving, time and effort will need to be invested in researching potential corporate sponsors and developing personal relationships with them in order to understand their particular perspectives and requirements.

#### 5.2.3.3 Membership schemes

We see membership schemes as an important way of building loyalty among individuals, families, groups and/or organisations. A typical membership scheme offers members certain benefits in return for an annual or lifetime membership subscription or (in the case of individuals or groups) for service as a volunteer. The benefits may include free or discounted entry charges and invitations to special events such as annual dinners or exhibition openings, which can be good social networking occasions. There may be tiers of membership each with its own subscription rate and benefits package.

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A serious fundraising programme will require investment in professional fundraising expertise, for which we are setting aside £40k p.a.

**5.2.4 Strategic commissioning**

This term refers to collaboration between individuals and organisations to provide user communities with services, typically but not necessarily public services, in the most efficient and effective way. An organisation such as Tullie House could be involved, under contract to external agencies, in delivering specific services within the 'commissioning cycle' where it has a comparative advantage. Tullie House is already engaged in forms of strategic commissioning, including our programmes for older people and activities with hard-to-reach groups. We think there are other opportunities to provide this kind of service – e.g. programmes targeted on children and young people, public health and healthier communities, older people and/or community safety.

**5.2.5 Other museum-related charges**

The Trust's core business is running a museum and art gallery, but we offer a lot of additional activities and services for visitors, only some of which we charge for. For example we charge for conferences, seminars, evening lectures, education visits by schools etc. but do not charge for family activities, lunchtime lectures and some talks.

We plan to review our charges for these activities and services, including our present charges for 'user group' schools (in order to ensure that a fair balance is struck between ensuring accessibility to schools and covering our costs). There may be some services that we should continue to provide without charge, for which we should encourage users to make a reasonable donation that reflects our costs.

**5.2.6 Trading income**

Commercial trading income currently represents about 14% of the Trust's total income of £1.4m. Growing commercial trading income is a potentially important way of increasing the Trust's generated funds. Our trading company board have been tasked with developing a new commercial trading strategy for submission to the Trustees. This is likely to include opportunities for broadening catering income through expanded corporate and other hospitality events, increasing retail sales taking account of opportunities for developing the retail space, and working across Cumbria with other retail outlets within the Cumbria Museums Consortium. Pending the approval of this strategy, commercial trading income for this plan has been budgeted on the basis of present policies, strategies and trends.

**5.2.6.1 Catering**

The catering at Tullie House is contracted out to a third party company (Elior) whose contract has recently been renewed for three years. The contractor's new targets include:

- Increased projected income over three years
- Capital investment in coffee and kitchen equipment
- Additional investment in marketing to increase events business, e.g. the annual Trust Dinner and special events
- An improved counter layout with enhanced visual merchandising



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- Re-launch of the Sunday offer.

### 5.2.7 Renewing the CMC's funding

The critical importance of the Arts Council's Major Grants Funding to CMC for our access, education and outreach activities has been set out in Section 3. The current funding ends in March 2015. We plan, with our CMC partners, to apply for a further three years of funding under this programme; this application has to be submitted in early 2014. At this stage, for reasons of prudence, the three-year budget in Section 5 assumes that this funding will not be renewed.

### 5.3 Key premises issues

We now summarise the key premises issues raised by the business plan. The Trust currently uses four premises: the main Tullie House museum and art gallery premises; the Millennium Gallery; the first floor of Shaddon Mill; and the first and second floors of the Guildhall. We are also very keen to use Herbert Atkinson House, discussed below.

#### 5.3.1 Herbert Atkinson House

The Trust has been in discussions with Carlisle City Council to occupy Herbert Atkinson House, which is adjacent to the main museum premises and is critical to our plans for developing Tullie House. In the short-term the Trust has identified two key projects involving Herbert Atkinson House that will help to further our *Cumbria 20:20* agenda:

- a natural history resource centre and
- a centre for the Cumbrian Museums Consortium

The natural history resource centre will integrate the natural history resources of Tullie House with those of the Cumbria Natural History Society and the Cumbria Biodiversity Centre (CBDC), making them more accessible to a wider audience. The gardens of Herbert Atkinson House could become an excellent 'outdoor classroom' for educational workshops. The CMC team would also be based in Herbert Atkinson House if our bid to extend the Arts Council's Major Project Museum is successful.

Looking further ahead, subject to planning consents, a new purpose-built accessible collections resource centre connected to the existing museum would be built on some of the land around Herbert Atkinson House. This would also include new public galleries.

Herbert Atkinson House is currently unoccupied. It would play a central role in our future plans. We have made financial provision (see Section 6 below) for the costs of getting the building ready for occupancy, and for its annual running costs, which we estimate at £30k p.a.

#### 5.3.2 The main Tullie House premises – the Art Gallery

The main issue here is that the Panelock 400 display system, a series of moveable and flexible panels used in the Art Gallery for temporary displays, is now beyond its usable life and must be replaced; this was flagged in last year's business plan. There have recently been a number of 'near miss' incidents (several of these 'at height') which mean that we have no option but to invest in a replacement system as soon as possible. We have advised the City Council to this effect. The phasing

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of our special exhibitions programme provides a one-off opportunity to replace the system in January 2015. The capital cost would be just over £55k.

**5.3.3 Shaddon Mill**

The lease for Shaddon Mill, the main store for the museum's reserve archaeology and social history collections, ends in October 2016. As already discussed, our long-term aim is to create an on-site integrated accessible resource on the grounds of Herbert Atkinson House. In the meantime, we are searching for interim storage accommodation from 2016.

**5.3.4 The Guildhall**

The Guildhall has some serious structural problems so the City Council has advised that visitor numbers are restricted to 15 people at a time. There is a need to commission a Conservation Management Plan with a full assessment of this important Carlisle building, at an estimated cost of £7k.

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## 6 BUDGET COMMENTARY

### 6.1 Introduction and key budget assumptions

As in the last two years, the Trust's three-year budget has been prepared in constant 2014/15 prices, i.e. price levels applying in the present year, referred to here as the 'baseline year'.

The key budget assumptions we have made are as follows:

- a. The Carlisle City Council grant will reduce by £250k from year 2 of the plan (2015/16).
- b. Visitor numbers will recover during the plan period from around 220,000 to around 250,000 p.a.
- c. Other income generation initiatives will yield the returns projected by the Trust's income generation working group, as summarised in the table below.
- d. Although the Cumbria Museums Consortium (CMC), of which the Trust is the lead partner, intends to apply for a renewal of its current Arts Council grant, which expires in March 2015, on grounds of prudence we have assumed that this will not happen.
- e. Similarly while the costs of making an application for HLF Stage 1 funding have been allowed for in 2014/15 (with a smaller allowance for making a second application in 2015/16), no upsides from a successful HLF application have been assumed in the later years of the plan.
- f. Herbert Atkinson House will have been leased by the Council to the Trust by the end of the baseline year, so the running costs of Herbert Atkinson House are included in all years of the plan.

Appendix C analyses income and expenditure across Tullie House, CBDC and the Arts Council-funded project and shows summary income and expenditure information including the funding requested from Carlisle City Council. As in previous years, it is the key income and expenditure lines that are presented at this stage; a detailed budget will be presented to the Trust Board for approval in March 2014. This approach enables Carlisle City Council to approve the overall business plan and its funding element, while the Trust sets its own budget to achieve the plan.

The Trust has identified a package of income generation initiatives and cost reduction options that will enable all of the £250k Council grant reduction to be absorbed. Although some cost reduction will be necessary, our strong preference is to do as much as possible through income generation. However time is required to build up income, particularly from new sources, and at this stage we consider it unlikely that it will be possible to absorb all of the grant reduction in the first year (2015/16) without cutting deeper into our cost base than will be required once income generation has built up. Therefore we are budgeting a deficit of £50k in 2015/16, and a deficit of £20k in 2016/17 which will be funded from the Trust's free reserves. We envisage a break-even in the following year, 2017/18.

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**6.2 Income**

Excluding the Council's funding, we are budgeting for an increase in sponsorship and grants as a result of engaging a professional fundraiser whose activities have been assumed to generate additional income as follows:

**Summary of proposed income increases from activities of new Fundraiser:**

2014/15	£73k
2015/16	£111k
2016/17	£144k

**6.3 Expenditure**

The following cost increases are projected over and above what was put in the Trust's baseline year budget as approved in March 2013:

<b>Summary of projected annual cost increases</b>	<b><u>2014/15</u></b> £k	<b><u>2015/16</u></b> £k	<b><u>2016/17</u></b> £k
Herbert Atkinson House <sup>1</sup>	10	10	10
Redundancy cost for CMC staff	10	0	0
Development plan bid cost <sup>2</sup>	80	25	0
Panelock system	0	2	5
ICT developments	5	5	5
Fundraiser	40	40	40
Utilities <sup>3</sup>	3	4	5
<b>Total</b>	<b>68</b>	<b>141</b>	<b>65</b>
Notes:			
1. Excludes £20k already included for Herbert Atkinson House running costs			
2. Development plan HLF bid costs to be funded through the Trust's Reserves			
3. Allowance for utility cost increases in excess of inflation adjustment to core grant			

**6.3.1 Payroll**

We plan to engage the new fundraiser before 1<sup>st</sup> April 2014, for which an allowance of £40k p.a. has been made.

General pay increases have been excluded as they will be funded by the Council under a contractually-agreed formula as and when they occur.

A resignation in the management team will allow a restructure to take place and a saving of £25k p.a. from 2014/15 has been built into the budgets.

**6.3.2 Utilities**

Utilities costs are assumed to increase in 2014/15, 2015/16 and 2016/17 with the additional costs associated with Herbert Atkinson House. Moreover, general utility prices have been assumed to rise faster than CPI.

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### 6.3.3 Consumables

A general reduction in total consumable budgets of £10k p.a. has been factored in.

### 6.3.4 Central services

The Trust plans to tender the central services currently provided by the City Council, with an envisaged start date of 1<sup>st</sup> April 2015. These comprise IT, HR, payroll, building maintenance and health & safety. We have assumed a gross saving of £20k p.a. from 2015/16.

Under the terms of our agreement with the Council the savings are split equally between the Trust and the Council, which reduces the net saving to the Trust by 50 per cent. Therefore the budget assumes a cost saving of £10k p.a. from 2015/16. We would like to explore with the Council whether the Council's share of this saving could be applied to reducing the cut in its grant by £10k, to £240k.

### 6.3.5 Special exhibitions

The Trust has always subsidised certain exhibitions from its own resources. In the current year (2013/14) this subsidy will amount to £45k. Due to the long lead-times required to mount special exhibitions, the Trust plans to keep a similar level of subsidy in place for 2014/15. However the budget assumes that from 2015/16 the annual subsidy will be reduced to £20k, with a consequential cost saving of £25k p.a. - this lower subsidy is considered the minimum necessary to enable us to continue to attract match funding from grant-making bodies after allowing for a realistic increase in exhibitions entrance income. (This would not prevent the Trustees, in exceptional circumstances, from using the Reserves to help fund a particularly important exhibition if deemed appropriate at the time.)

### 6.3.6 Marketing and maintenance

We also propose to reduce both the marketing and the equipment, purchase and maintenance budgets from 2015/16. The marketing budget will be reduced by £15k to provide a revised budget of £48k. This will require a review of promotional advertising and literature. In addition we will reduce the equipment, purchase and maintenance budget by £10k in 2015/16, which will require a review of the frequency of the maintenance provision within Tullie House.

### 6.3.7 Future savings

The working group has identified a number of options for using technology to generate future cost savings. Work on this is at an early stage but the indications are that a net annual saving of £50k from April 2015 should be included in the budget. This has been done. Further work remains to be done on this, with consultations with key partners and others needing to be undertaken at the appropriate time. At this stage a range of options are being worked on and over the next 12 months a detailed plan will be drawn up.

## 6.4 Budget: conclusion

The proposed three-year funding plan follows Carlisle City Council's guidelines by keeping the funding requirement at its previously agreed level for 2014/15 and then implementing the required reduction of £250k in core funding from 2015/16, with a prudent use of the Trust's Reserves in 2015/16 to allow time for the build up of new income generation (combined with a package of cost saving measures) to return the Trust to break-even in 2017/18.

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As happened in March 2013 for the Trust's 2013/14 budget, in March 2014 the Trust Board will approve a detailed budget for 2014/15 consistent with the plans set out in this document.

The income and expenditure arising from the Arts Council's current grant to Cumbria Museums Consortium has been included in the budget. The large drop in Arts Council-related income and expenditure projected from 2015/16 assumes that this major Arts Council project will end in March 2015, although it is the firm intention of the consortium members to apply for a three-year extension to the Arts Council grant.

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*LIST OF APPENDICES*

*Appendix A - Extract from the Partnership & Funding Agreement and Carlisle City Council Performance Monitoring*

*Appendix B - Exhibitions and Events Programme*

*Appendix C - Tullie House Museum and Art Gallery Trust - Proposed budget 2014/15 to 2016/17*

*Appendix D - Unrestricted Reserves, capital expenditure and cash*

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*Appendix A - Extract from the Partnership & Funding Agreement and Carlisle City Council  
Performance Monitoring*

(Reproduced from the Partnership & Funding Agreement between Carlisle City Council and Tullie House Museum and Art Gallery Trust, 5<sup>th</sup> 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;



**Business Plan 2014/15 to 2016/17**

- 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 CCC plus use of ACE survey*

**Business Plan 2014/15 to 2016/17**

**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.

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*Appendix B-Exhibition and Events Programme*

Temporary Exhibitions		
<p><b>15 February – 1 June 2014</b></p>	<p><b>The Mechanical Circus</b></p>	<p>At the entrance to Tullie House there is a large moving sculpture called ‘The Flying Reiver’ by artist, Keith Newstead. This automaton is hugely popular with family visitors and has inspired Tullie House to host the major popular exhibition, ‘The Mechanical Circus’. Displayed in a fairground atmosphere the exhibition presents a wonderful combination of the marvellous, hilarious and at times hair-raising mechanical pieces of the <b>Cabaret Mechanical Theatre</b> and the scientific tricks, toys and spectacular experiments of the <b>Museum Boerhaave</b> – the Netherland’s state museum of science and medicine. This will be a national premier for this innovative exhibition as it has never been shown in the UK before. Celebrating a vibrant legacy, the 40 automata of Cabaret Mechanical Theatre combine the humour, drama and wonder of the circus with a satirical take on the Victorian fondness for mechanics and technology. Simply push the buttons to make the automatons come alive. CMT’s automata are displayed alongside physics games and curiosities from Museum Boerhaave’s historical collections.</p>



Temporary Exhibitions		
15 March – 15 June 2014	Martin Greenland	<p><b>Tullie House is pleased to host this solo exhibition of work by Martin Greenland, the 2006 first prize winner of John Moores 24. Born and brought up in Yorkshire and now living and working in the Lake District, Martin Greenland is an explorer of the landscape – both real and invented. In his paintings he explores the illusion of landscapes made by the tactile breadth of oil paint. Martin does not utilize photographs in his work nor does he paint while observing nature directly. His are not sentimental landscapes, Martin’s paintings are about inventing a landscape that has never been seen, creating a delicate balance between appreciating the physical beauty, the technical craft of paint and the concept; subjugating the paint to make it do the job of creating the illusion to carry the meaning behind the imagery. Martin boldly states, "It may seem futile to make the works seem as though they have been observed or taken from photographs, but inventing gives the work reason for existence – what is shown exists only within these painted illusions..."</b></p>



Temporary Exhibitions		
<p><b>14 June – 14 Sept 2014</b></p>	<p><b>Richard Slee: Mutability</b> (Working Title)</p>	<p>As one of Britain's most important contemporary ceramic artists, Richard Slee (born in Carlisle) attempts to challenge every conventional notion in ceramic art, transcending its utilitarian roots, whilst also sidestepping the self-indulgent aspects of the studio tradition that became ubiquitous in the late twentieth century. His works lie in contemporary debate and reference the current positioning of material specialisations within visual creativity. For Slee, the objects he produces are intrinsically about the domestic interior and a love for the 'great indoors'. There are fabricated references in the work to the decorative, the ornamental and the symbolic both from past histories and within contemporary culture. These sources, often eclectic, are brought together to explore new meanings and dramas. For now they are resolved since the medium of ceramics permanently fixes them, but, as always, the drama of meaning is contingent and fluid. The most recent themes of futility and ridicule persist. This exhibition, which includes a recorded interview with Slee, will survey his output over the last ten years. Increasingly he has incorporated other non-ceramic materials and the found object in works made as well as exploring other specialist media as enamel on metal and hot glass. This survey will include examples of these interests as well as new works made for this exhibition.</p>



Temporary Exhibitions		
<p><b>18 June – 5 Oct 2014</b></p>	<p><b>Worn to Be Wild</b></p>	<p>A touring exhibition of 17 theatrical costumes, with headdresses and accessories, designed and created by Kate Plumtree, costume maker and textile artist. The collection is inspired by British wild birds and mammals, combined with the evolution of period dress from medieval to the present, each costume representing an individual species and a specific era of fashion. In addition to observing the creatures’ physical elements such as structure, pattern and texture, the design process included research into their habitation and behaviour. This helped to determine which period style would best suit each species, as well as providing locations and concepts for the photographs.</p> <p><b>Key Features:</b></p> <ul style="list-style-type: none"> <li>• Family friendly and interactive, accessible to all visitors of both genders and all ages including those with visual impairment. Highly appropriate for young people and students</li> <li>• Educational on a variety of levels: history of fashion and style, wildlife and natural history, costume design and construction of period to modern dress</li> <li>• Strong interplay of structure, colour, pattern and texture, ensuring an exciting sensory experience and stunning visual displays</li> </ul>



Temporary Exhibitions		
<p><b>4 October 2014 - 11 January 2015</b></p>	<p><b>War Games</b></p>	<p>This exhibition will explore the many fascinating, and often surprising, relationships that exists between, on the one hand, war and conflict and, on the other, children’s toys and play.</p> <p>War and conflict has been a part of toys and games for centuries. Using objects from the prestigious <b>V&amp;A Museum of Childhood</b> collection, together with loans from other major national and international institutions, this exhibition will illustrate the diverse ways that play and toys recreate and represent warfare. The dramatic, but lesser-known, impact and influences that war has had on children’s play will be revealed, as will the vital role that Britain’s toy manufacturers played in the war effort. The exhibition will also delve into the ‘secret history’ of toys used as tools of war and espionage.</p> <p>This thought-provoking exhibition will feature toy soldiers and action figures; toy weapons and ‘anti-war’ toys; board and computer games; archive documents; and a broad range of powerful visual material, including photographs, packaging and advertising material.</p>
<p><b>7 Feb - 5 June 2015</b></p>	<p><b>Artists Rooms: Anselm Kiefer</b></p>	<p>ARTIST ROOMS was donated jointly to National Galleries of Scotland (NGS) and <b>Tate</b> by Anthony d’Offay in 2008 and acquired with support from the National Heritage Memorial Fund, the Art Fund and Scottish and British Governments. In founding the collection, Anthony d’Offay’s vision for ARTIST ROOMS was that great modern and contemporary art would be available to audiences nationwide, especially young people who are central to the ongoing programme. Tullie House will be showing the work of Anselm Kiefer. A key figure in European post-war culture, Anselm Kiefer’s art derives from his great awareness of history, theology, mythology, literature and philosophy, and his exploration of a range of materials such as lead, concrete, straw, clay, flowers and seeds.</p>



Temporary Exhibitions		
<p><b>Summer 2015</b></p>	<p><b>Viking Guide to Deadly Dragons</b> (TBC)</p>	<p>Tullie House is in discussion with <b>Seven Stories</b> to acquire the popular exhibition based on Cressida Cowell's popular <i>How To Train Your Dragon</i> series. The exhibition, aimed at children, will transport visitors back in time to a fictional Dark Ages period, to a world where Vikings ruled and dragons roamed. The exhibition will allow visitors to explore the wild dragon cliffs, sail on a Viking boat, and share epic yarns in a Great Hall. Visitors will also see how Cressida's series has been made into the popular <i>How To Train Your Dragon</i> DreamWorks film animation.</p>
<p><b>Autumn 2015</b></p>	<p><b>Death: A Self Portrait</b> (TBC)</p>	<p>Assembled by Richard Harris, a former antique print dealer based in Chicago, the collection is spectacularly diverse, including art works, historical artefacts, scientific specimens and ephemera from across the world. Rare prints by Rembrandt, Dürer and Goya are displayed alongside anatomical drawings, war art and antique metamorphic postcards; human remains will be juxtaposed with Renaissance <i>vanitas</i> paintings and twentieth century installations celebrating Mexico's Day of the Dead. From a group of ancient Incan skulls, to a spectacular chandelier made of 3000 plaster-cast bones by British artist Jodie Carey, this singular collection, by turns disturbing, macabre and moving, opens a window upon our enduring desire to make peace with death.</p>





Temporary Exhibitions		
<p><b>Feb – May 2016</b></p>	<p><b>Roman Parade Armour</b> (dispersed Hadrian’s Wall exhibition)</p>	<p>The sites and museums across Hadrian’s Wall provide an impressive range of evidence about the cavalry regiments, their equipment, barracks, distribution etc. A dispersed exhibition would allow each participating site or museum to contribute part of the story of Roman cavalry according to the information/evidence/site/facilities/opportunity available to them. The partner museums can participate simultaneously, creating a Wall-wide exhibition with visitors encouraged to visit all the participating sites. Those locations with space available might put on a significant temporary exhibition focusing on particular themes or elements. Others might simply ‘point’ visitors to key objects within their displays/collections that illustrate the exhibition themes.</p> <p>Where key information is missing and /or to enhance the overall impact of the exhibition and to encourage visiting, loans might be sought. For instance each participating location might display a Roman Cavalry helmet. This would provide a major promotional hook, give a clear link between all those participating and encourage visitors to visit all the participating museums to see all the different helmets.</p>
<p><b>Summer 2016</b></p>	<p><b>Children's Film and Television</b> (TBC)</p>	<p>Children's Film and Television is a celebration and exploration of British children's television and films from the 1950s to the present day. The exhibition follows British children's film and television through the decades. Each section of the exhibition is object rich, ranging from on screen production items and props, through to scripts and other material relating to the making of films and programmes. It also includes the huge number of spin-off toys, games and books that have been produced alongside films and programmes. The interpretation gives an overview of the main developments and the iconic productions of each decade</p>



Temporary Exhibitions		
<b>Autumn / Winter 2016</b>	<b>Carlisle at War</b>	Carlisle’s war experiences told during the years 1914-1918 and Carlisle’ peoples war experience of 2014. The exhibition would comprise: The Quintinshill Rail Crash: The Worst in British Rail History; HM Gretna: anti-social behaviour and the coming of Central Control Board, Carlisle hospitals and a case study of Auxuillary Nurse Jean Johnstone, Carlisle men at War on Land and Sea, Carlisle’s war machine – Wartime industry –Munitions Factories, Cowans Sheldon, Hudson Scott, Morton Sundour etc, the end of the Dandy service, the City Cinema and entertainment, Royal and Presidential Visits (King George V and President Woodrow Wilson), the Empowerment of Working Women: Case Study- Election of Carlisle’s first female councillor Eliza Buchanan and the Opening of Kingmoor Nature Reserve 1914
<b>Summer 2017</b>	<b>China?</b>	Possible collaborative exhibition with the Xuzhou Museum in China
<b>Autumn 2017</b>	<b>International Landscapes</b> (TBC)	Possible collaborative exhibition with the <b>British Museum’s</b> Department of Prints and Drawings
<b>2018</b>	<b>Art Along the Wall</b> (TBC)	A major exhibition on the art work of Hadrian’s Wall



Temporary Exhibitions		
<p><b>May to September 2018</b></p>	<p><b>A Day in the Life of the River Eden</b> <b>(Eden Rivers Trust )</b></p>	<p>This exhibition will be the culmination of the five year, HLF funded Cherish Eden Project, delivered in partnership with the <b>Eden Rivers Trust</b>. The exhibition will use mixed media to increase awareness and understanding of the river, and river related (natural, built and cultural) heritage of the catchment through providing a cultural experience that animates and interprets the heritage for new audiences. The key message of the exhibition will be ‘that people (you and me) have impacted on this river and negatively affected its health . . . but before you shrug your shoulders and give up, many good things are happening (like this project) to restore the river to the health that it deserves’. The exhibition will contain natural history specimens, archaeology materials, social history artefacts and artworks from the Tullie House collection together with artwork, documentaries and oral history interviews created during the duration of the project.</p>
<p><b>2014</b></p>	<p><b>Ideas Incubator</b></p>	<p>2014 will also see the launch of the exciting new <i>Ideas Incubator</i> – a flexible audience led approach to programming and interpretation in the museum’s Exhibition Gallery, which will pilot ideas for engagement to support the <b>Cumbria 20:20 Museum</b> interpretation strategy.</p>

Events		
Ongoing	School workshops	Combination of special event weeks and bookable on demand workshops for foundation stage, KS1 – 5, FE and HE students
Ongoing	Memorable Afternoons	Object-based reminiscence sessions for adults with dementia or memory problems. Bookable on demand.
Ongoing (until April 2015)	Student response competitions	Competitions to encourage student responses to the Natasha Daintree, Martin Greenland and Richard Slee exhibitions
Weekly	Monday Alternative	Continuation of the museum’s popular weekly alternative film screenings featuring the best of Independent and World Cinema
Weekly (September – May)	Family Friendly Sundays	Funding dependent post March 2015 Family friendly activities and object handling sessions in the Border Galleries
Monthly	Lunchtime Lecture Programme	Continuation of the museum’s popular monthly lunchtime talks
Monthly	Saturday Session	TBC – dependent on success of pilot programme. Series of adult art and craft workshops inspired by the collection and temporary exhibition programme
Monthly	Thursday Talks	Series of illustrated talks and curator-led tours inspired by the collection and temporary exhibition programme
Monthly from April 2014 – March 2015	Community Textiles Group	Monthly meeting covering a diverse range of crafts and textiles activities.
Six week blocks from April 2014	Life Drawing Classes	A series of taught and untaught life-drawing sessions which use the Pre-Raphaelite art collection for inspiration
March / April (annual)	Easter Holiday Family Activities	Family friendly drop in sessions and bookable workshops
April (annual)	Slow Art Day	As part of the international event, Slow Art Day, Tullie House will host a curator-led visual art discussion focused on the permanent fine art collection.
May (annual)	Museums at Night	Evening event linked to national festival of after-hours cultural events at museums, galleries and heritage sites
May / June	May Half Term Holiday	Family friendly drop in sessions and bookable workshops

Events		
(annual)	Family Activities	
June	Bioblitz	CBDC led 24-hour outreach session to record as much wildlife as possible, combined with guided walks, displays, demonstrations and activities.
July (annual)	Festival of British Archaeology	Series of adult talks and family workshops in support of the national Festival of British Archaeology Week
July / August (annual)	Summer Holiday Family Activities	Family friendly drop in sessions and bookable workshops
August (annual)	Victorian Summer Fair	Traditional summer fair activities for families
September (annual)	University of Cumbria Fresher's Fair	Annual attendance at the University of Cumbria's Fresher's Fair
September 2014	C-Art 20x20 talks	Series of illustrated talks on contemporary art in support of Cumbria-wide open studio event
October (annual)	October Half Term Holiday Family Activities	Family friendly drop in sessions and bookable workshops
October (annual)	Big Draw and Family Arts Week	Weekend of family friendly drop in sessions and bookable workshops linked to the national Big Draw and Family Arts Week events
October (annual)	Cumbria Wildlife Recorders' Conference	One day conference for anyone working with or interested in Cumbrian nature. Coordinated by CBDC
November 2015	Living Wall Conference 2	TBC dependent on success of 2014 conference. An second conference to explore the relationships and differences between UNESCO World Heritage sites and living frontiers
November (annual)	Takeover Day	Student placement programme as part of the national campaign by 'Kids in Museums' aiming to promote the involvement of young people in the cultural sector
November (annual)	Learning Outside the Classroom	An event to encourage the University of Cumbria student history teachers to use museum facilities and resources



Events		
December (annual)	Christmas Fun Day	Christmas-themed family event
December (annual)	Christmas Alternative Film Screening	Christmas film double bill and supper
February (annual)	February Half Term Holiday Family Activities	Family friendly drop in sessions and bookable workshops
March (annual)	National Science Week Events	A series of family sessions, adult talks and school workshops to celebrate National Science Week (2014 events delivered in partnership the University of Lancaster to engage visitors with the Mechanical Circus exhibition

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Tullie House Museum & Art Gallery Trust

Business Plan 2014/15 to 2016/17



Appendix C - Tullie House Museum and Art Gallery Trust - Proposed budget 2014/15 to 2016/17

£ thousand, in constant 2013/14 prices		Baseline Year	Plan Year			% Increase Year 3 over Baseline
		2013/14	Year 1 - 2014/15	Year 2 - 2015/16	Year 3 - 2016/17	
		Budget £k	Draft budget £k	Draft budget £k	Draft budget £k	
<b>Income</b>	<b>Tullie House Trust</b>	<b>1,831</b>	<b>1,848</b>	<b>1,566</b>	<b>1,605</b>	<b>-12.4%</b>
	Of which:					
	Carlisle City Council grant	1,232	1,232	982	982	-20.3%
	Carlisle City Council central services	99	102	0	0	
	Generated income	500	514	574	613	22.6%
	<b>Arts Council England (ACE) CMC grant</b>	<b>589</b>	<b>582</b>	<b>0</b>	<b>0</b>	<b>-100.0%</b>
	<b>Cumbria Biodiversity Data Centre (CBDC)</b>	<b>89</b>	<b>93</b>	<b>97</b>	<b>101</b>	<b>13.7%</b>
	<b>Total income</b>	<b>2,509</b>	<b>2,522</b>	<b>1,663</b>	<b>1,706</b>	<b>-32.0%</b>
<b>Expenditure</b>	<b>Payroll:</b>	<b>1,267</b>	<b>1,296</b>	<b>945</b>	<b>947</b>	<b>-25.2%</b>
	Of which:					
	Tullie House Trust-funded	916	941	881	881	-3.8%
	ACE funded	290	293	0	0	-100.0%
	CBDC funded	61	62	64	66	8.6%
	<b>Utilities (all Tullie House Trust-funded)</b>	<b>159</b>	<b>162</b>	<b>166</b>	<b>171</b>	<b>7.5%</b>
	<b>Other Costs:</b>	<b>1,082</b>	<b>1,125</b>	<b>626</b>	<b>604</b>	<b>-44.2%</b>
	Of which:					
	Tullie House Trust-funded	680	648	595	598	-12.1%
	Carlisle City Council central services	99	102	0	0	
Development plan costs	0	80	25	0	0.0%	
ACE-funded	299	289	0	0	-100.0%	
CBDC-funded	4	7	7	7	30.0%	
	<b>Total expenditure:</b>	<b>2,508</b>	<b>2,583</b>	<b>1,737</b>	<b>1,722</b>	<b>-31.3%</b>
<b>Surplus/(Deficit) - (All attributable to Tullie House Trust)</b>		<b>2</b>	<b>-60</b>	<b>-74</b>	<b>-16</b>	
To be funded from Reserves		-	80	75	20	
<b>Unrestricted Reserves - Expected balance at Year-end</b>		<b>508</b>	<b>448</b>	<b>373</b>	<b>353</b>	

*Appendix D– Unrestricted Reserves, capital expenditure and cash*

**1. Tullie House Museum and Art Gallery Trust – summary of Reserves position**

The Trust carried forward the following reserves at 31<sup>st</sup> March 2013:

Restricted Reserves	£217k
Designated Reserves	£83k
Unrestricted Reserves	£506k
Total	£806k

**2. Effect of business plan projections on Unrestricted Reserves**

Unrestricted Reserves – opening balance at March 2014  
£508k

Surplus generated March 2015 £20K

Planned use of reserves in:

Baseline Year (2013/14)	
£nil	
Year 1 (2014/15):	
Development plan	£80k
Year 2 (2015/16):	
Development plan	£25k
Year 3 (2016/17)	
Excess of other costs over income	£20k

**Unrestricted Reserves – closing balance at March 2017 £353k**

Note: The Trust's policy is to hold unrestricted reserves of £300k.



**Business Plan 2014/15 to 2016/17**

**3. Major capital expenditure**

The business plan assumes three major capital projects in the next three years:

2014/15 - replacement of ageing IT equipment	£50K
2015/16 - new Panelock system	£55K
2015/16 -cost saving technology (provisional estimate)	£150K

**4. Cash Position**

At 30<sup>th</sup>Sept 2013 the Trust had a consolidated cash balance of £1.05m invested in a series of interest bearing accounts. This reflects the fact that both the Council and the Arts Council's grants are paid quarterly in advance and reserve transfers in May 2011.

Taking into account proposed capital expenditure and the planned calls on the reserves, the Trust expects to maintain a strong positive cash position during the 3-year period of the business plan.

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